



2022
2023

YEAR IN REVIEW

screenrights

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Front cover: Image credits [L-R]

Franklin - Rock Island Bend Productions, Photo Francois Fourie

Barrumbi Kids - Ambience Entertainment & Tamarind Tree Pictures

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KEY HIGHLIGHTS

- Through our licence schemes, Screenrights distributed **\$40.3 million** to our members, the highest year of distributions on record
- Screenrights passed **5,000 members** during the financial year
- Usage of the Australian Educational Licence jumped again, with usage records up **23.2%** on the previous year
- In spite of a significant reduction to income from the retransmission licence, Screenrights saw its second highest year in licence revenue at **\$46.4 million**
- The 2022 Screenrights Cultural Fund awarded **\$213,083 to 5 initiatives**



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Barrumbi Kids – Ambience Entertainment & Tamarind Tree Pictures
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Turn Up the Volume – Film Camp, Photo Jane Zhang

MESSAGE FROM THE SCREENRIGHTS CHAIR

Kim Dalton Chair



Screenrights can report another strong year of collections and distributions, new licence agreements successfully negotiated in Australia and Aotearoa New Zealand, and record levels of use of our Australian educational licence.

The Screenrights Board has maintained its focus on key strategic issues fundamental to the long-term interests of our members.

We continue to advocate for updates to the Copyright Act that keep pace with the fast changing broadcast and streaming environments, to make sure that our members are fairly remunerated for the use of their programs. Screenrights is pleased to be working closely with the Attorney-General and our stakeholders on vital copyright reform. We are very supportive of the consultative approach taken by the Attorney-General through the Copyright Roundtables.

Any changes to copyright law can be confronting for stakeholders, but it is very clear that modernising the Screenrights educational licence will be of benefit to both users and copyright owners, and we commend the Government on its work to pursue sensible reform. Over the course of the next twelve months we expect that the Government will conduct more public consultation on this issue. We will continue to work with stakeholders across the sector to ensure the continuation of the past 33 years of Screenrights' educational licence growth and adaptation to new technology, and to ensure it remains relevant to copyright owners and educators into the future.

The 2022/23 financial year saw a record year for usage records of our members' programs by educators in Australia, showing another jump on the previous year. We are focused on ensuring that access remains simple and affordable while rightsholders are provided with equitable returns from the licence fees, so that they are incentivised to create more of the content that educators rely on. As technology develops, access to screen content in a safe environment remains key for teachers and students, and is well provided for by the resource centres enabled by the Screenrights licences in Australia and New Zealand.

The importance to educators of Screenrights' statutory licence is evidenced in the huge growth in usage that we are seeing. And we know from our work with our members just how important the remuneration is that flows from that licensed usage. While we take the organisation through a digital transformation that ensures we can process such large amounts of data and can harness our capabilities in further areas of support to our members and stakeholders, we look forward to further consultation with legislators on the copyright issues that impact our licences.

A handwritten signature in black ink, appearing to read 'K Dalton', with a stylized flourish at the end.

Kim Dalton, Screenrights Chair
26 October 2023



Screenrights is pleased to be working closely with our stakeholders and the Attorney-General on copyright reform. We are very supportive of the consultative approach taken by the Attorney-General through the Copyright Roundtables.



Image Credits:
Summer Love - Gristmill
The Giants - General Strike & Matchbox Pictures
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MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive



We're pleased to report that Screenrights had another strong year in FY2022/23, including our highest ever year of distributions to members.

Over the year, we distributed a record \$40.3 million to members from our licence revenue. Remarkably, usage records for the Screenrights Educational Licence in Australia increased by 23.2% on the previous year, reconfirming the ongoing value of our members' content to teachers and students. We also increased our NZ Educational Licence reach to 39% of schools, leading to a record year for collections in Aotearoa New Zealand. Along the way Screenrights' membership hit 5K, with active records of members' rights in programs surpassing 1.5 million.

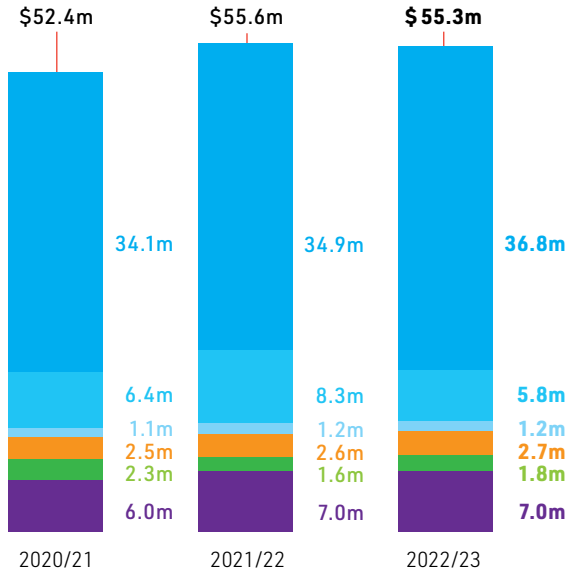
This year we completed new 4-year deals negotiated with both the Australian and New Zealand universities ensuring their ongoing access to content along with payment of fair fees to our members. However, as flagged in last year's report, retransmission from pay TV has seen a decrease as satellite and cable services are replaced by internet streaming, and our licence revenue overall has slightly decreased as a result.

We continue to advocate on behalf of our members, and Screenrights is one of 30 organisations participating in the Australian Attorney-General's Ministerial Roundtables on Copyright which commenced in the 2022/23 financial year. The roundtables aim to increase effective collaboration between stakeholders and the Government on the development of Australian copyright law reform, looking at issues like orphan works, use of materials in remote learning environments, quotation and, of particular interest to our stakeholders, the definition of broadcast. Screenrights is advocating to update the Act in a way that will preserve the remit of our statutory licence for education as the technology of transmission moves from traditional broadcasting to online. We are also keeping abreast of potential issues around AI and copyright as they pertain to our members and stakeholders.

In FY2022/23 we added a Collection Account Management (CAM) service to our Disbursements service, and along with our fledgling Residuals service, we continue to develop new ways to support the screen industry. We're investing in this area as a pathway to improvements to our internal systems through a digital transformation that is necessary for us to continue to securely, efficiently and accurately deal with the ever-increasing amounts of data that we receive around programs, rightsholders and payees.

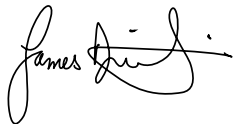
Revenue from licences and other services, 2020/21 to 2022/23

- Australian Educational Service [AES]
- Australian Retransmission Service [ARS]
- Australian Government Service [AGS]
- NZ Educational Service [NZES]
- International Collections Service [ICS]
- Disbursements Service [DASA],
Collection Accounts Management Service [CAM]
and Residuals Service [RES]



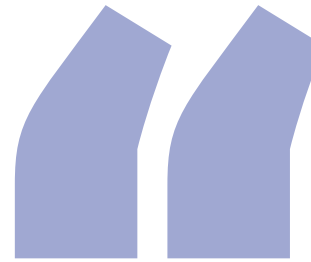
Towards the end of the financial year, Screenrights also invested in a new property. While in the past we owned our premises, for the past twelve years we have been leasing. The expiry of the lease, and the news from our landlords that we had to move, prompted us to look at purchasing again. The cost benefit analysis showed that owning is much better than leasing for Screenrights and will be much better for our members. It also will give us greater opportunities to interact with you by making space available at our office. We look forward to providing new areas for members to visit and collaborate at our new location in the next year. More news on this will come soon.

The sixth year of the Screenrights Cultural Fund awarded funding of \$213,083 to five initiatives meeting the annual focus of 'New Opportunities'. 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. More financial detail will be available soon in our Annual Report, once it has been tabled in Parliament.



James Dickinson, Chief Executive
26 October 2023

Image Credit:
Turn Up the Volume - Film Camp, Photo Jane Zhang



**We distributed a record
\$40.3 million to members...
Membership hit 5K, with
active records of members'
rights in programs surpassing
1.5 million.**





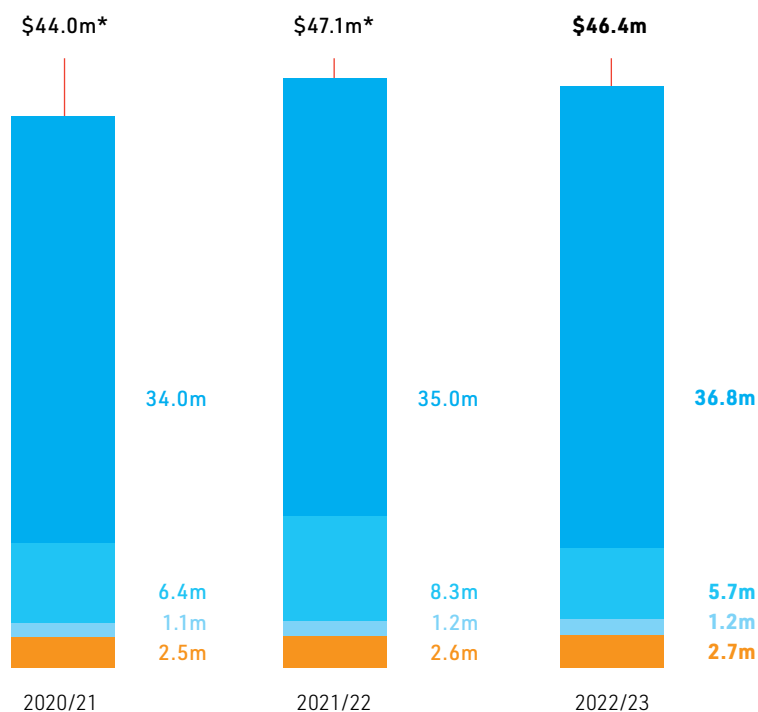
Image Credits:
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COLLECTIONS AND DISTRIBUTIONS

Continued strong collections and a record year for payments

Screenrights reached agreement with the Australian universities on a new **4-year deal covering all 39 public universities**, as well as renewing our 4-year agreement with the New Zealand universities. Our educational licences continued to grow in both Australia and New Zealand, with record years largely offsetting a reduction in income as a result of the decline of Foxtel's pay TV business. We continue to distribute the income from our licences efficiently, with 88% of royalties distributed to members within the first year of availability, and an average of 97% distributed by the end of the statutory distribution period – resulting in a **record \$40.3 million** distributed to members in 2022/23.

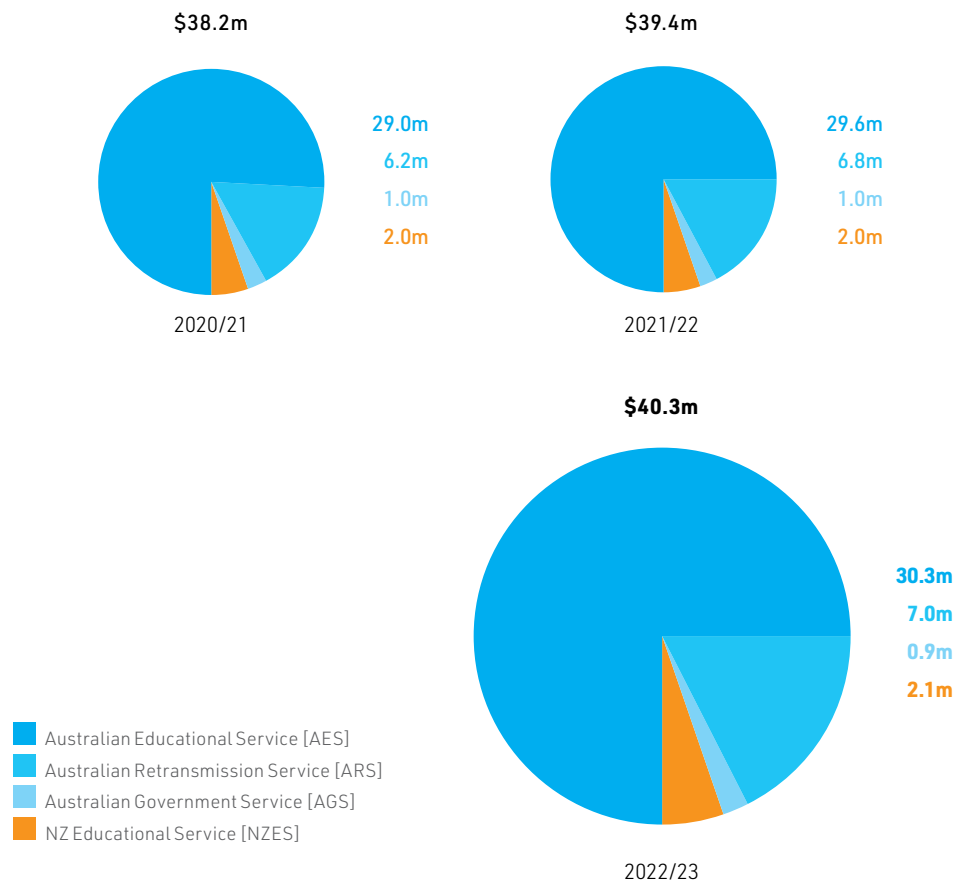
FIGURE 1 Collections from licences, 2020/21 to 2022/23



* Prior year figures have been restated to exclude allocations to IBNR and the Cultural Fund

- Australian Educational Service [AES]
- Australian Retransmission Service [ARS]
- Australian Government Service [AGS]
- NZ Educational Service [NZES]

FIGURE 2 Amount distributed to members each year 2020/21 to 2022/23, and breakdown by licence scheme type



MEMBERSHIP

More members, more program registrations

2022/23 saw our membership grow **3.08%**, to a total of **5150 members from 72 countries** as of June 2023. Our database now holds over **1.52 million active registrations** of members' rights in programs.

FIGURE 3 Active registrations of members' rights in programs, 2020/21 to 2022/23



FIGURE 4 Membership numbers 2020/21 to 2022/23, and breakdown by member type

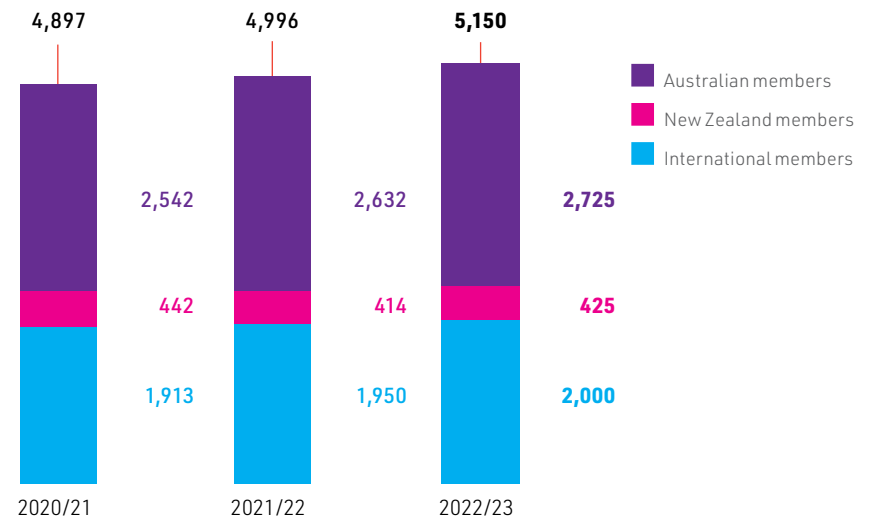


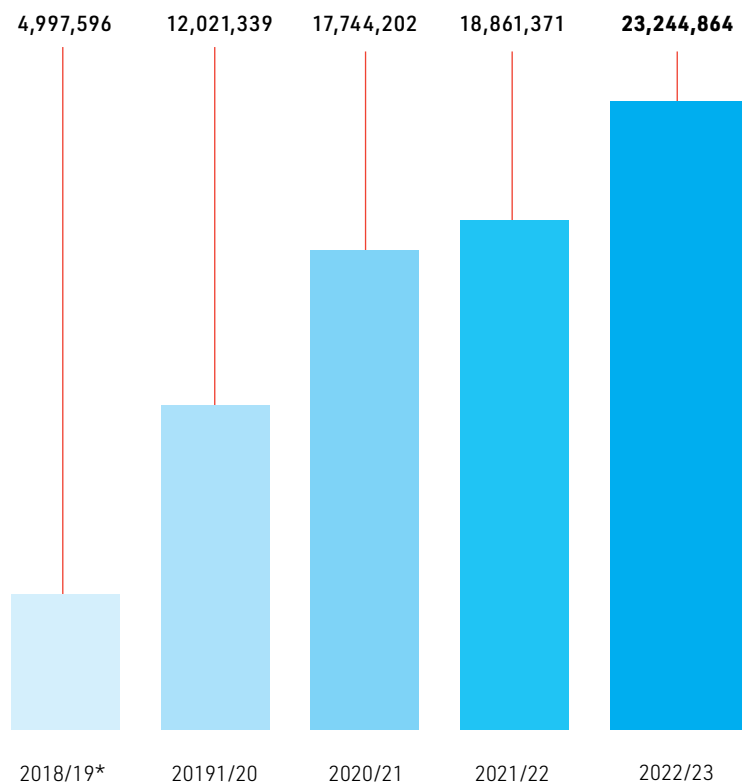
Image Credits: Ablaze - Jotz Productions | Franklin - Rock Island Bend Productions, Photo Luke Tscharke

LICENCE USAGE DATA

Strong growth in the use of our educational licences

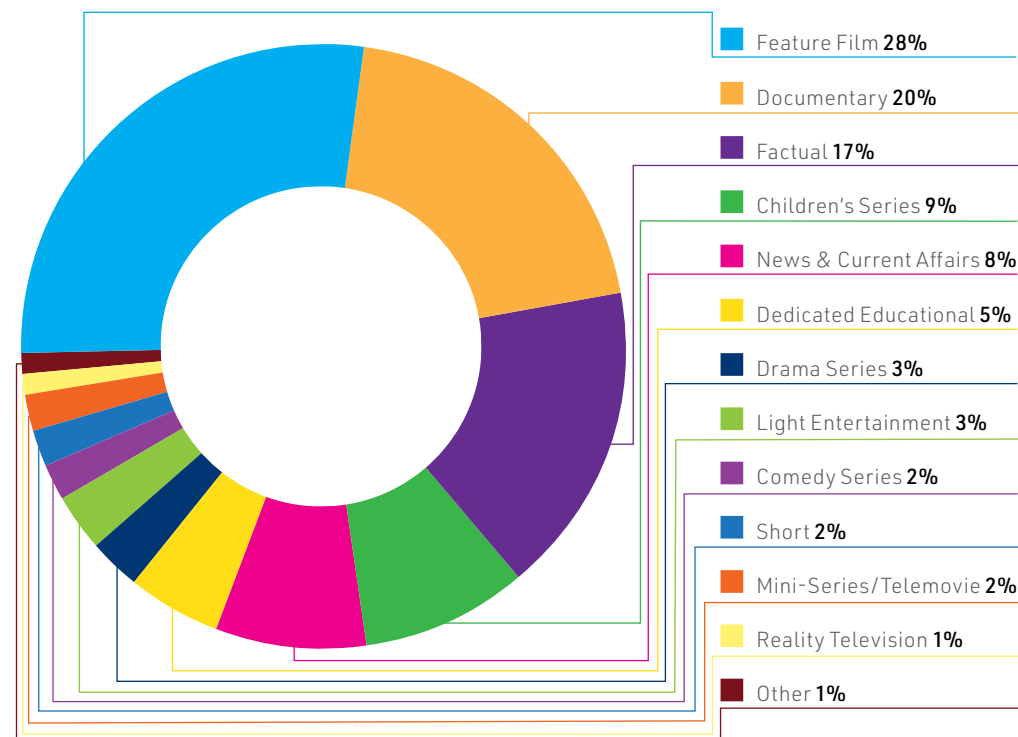
Usage of the Australian Educational Licence was up by **23.2%** on the previous year, once again demonstrating the importance of the licence to educators and students. Feature Film was the most accessed single category, though non-fiction categories (Documentary, Factual and News & Current Affairs) together made up **45%** of content accessed by educational institutions in Australia. Importantly, the resource centres that we work with support the delivery of these programs under our licences, and help to provide a safe online environment for teachers and students to access screen content for education.

FIGURE 5 Total number of raw usage records for the Australian Educational Licence, 2018/19 to 2022/23



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

FIGURE 6 Share of copies made for different types of content at Australian Educational Institutions

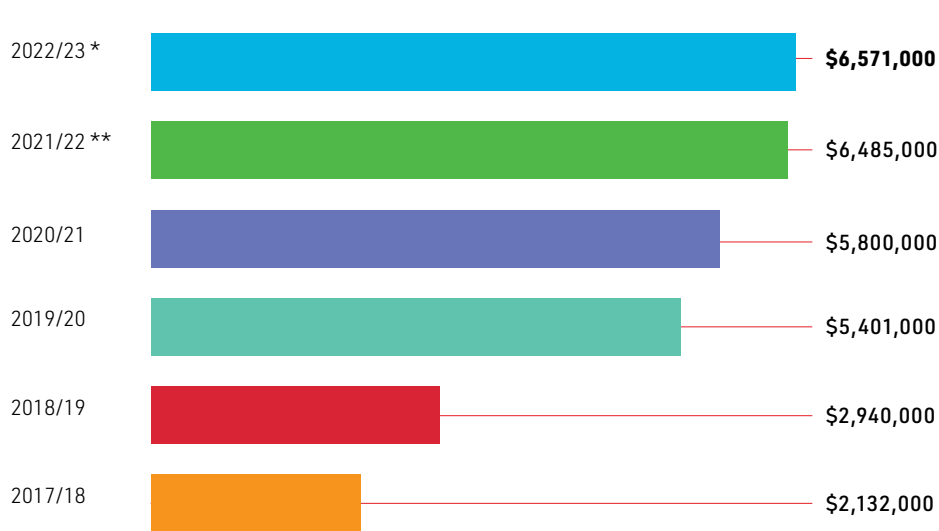


INDUSTRY SERVICES

Developing new ways to support our members

Screenrights' Disbursements service was complemented by the launch of our Collection Accounts Management service in 2022/23, while our Residuals service continued to develop. Our Royalties [World] service saw an increase in collections from the previous financial year, related to payment timings from overseas collecting societies that should even out in the coming months.

FIGURE 7 Total collections through our Disbursements, Collection Account Management and Residuals services, 2017/18 to 2022/23



* CAM service commenced in 2022/23 ** RES service commenced in 2021/22

FIGURE 8 Screenrights Royalties [World] 2022/23 collections breakdown by territory

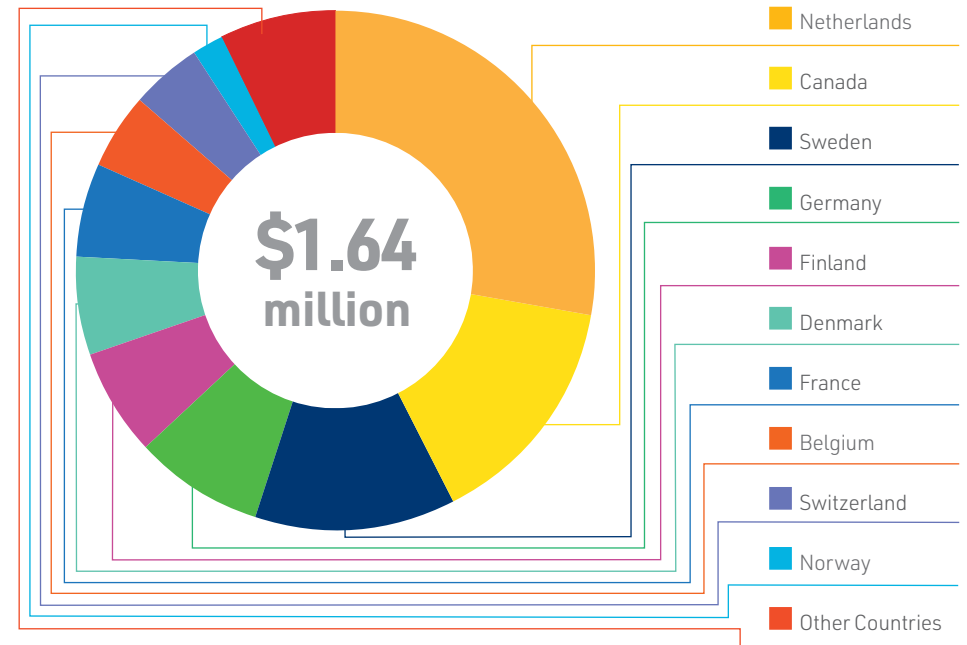


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Franklin - Rock Island Bend Productions,
 Photo Francois Fourie

EXPENDITURE

Minimising our costs while transforming for the future

2022/23 saw an increase in our Expenses to Collections ratio that was necessitated by investment in our digital transformation. These crucial upgrades of our infrastructure will make sure that Screenrights can continue to manage the increasing amounts of data that our systems process to transact with our members and stakeholders quickly and accurately.

FIGURE 9 Breakdown of Expenditure for 2022/23

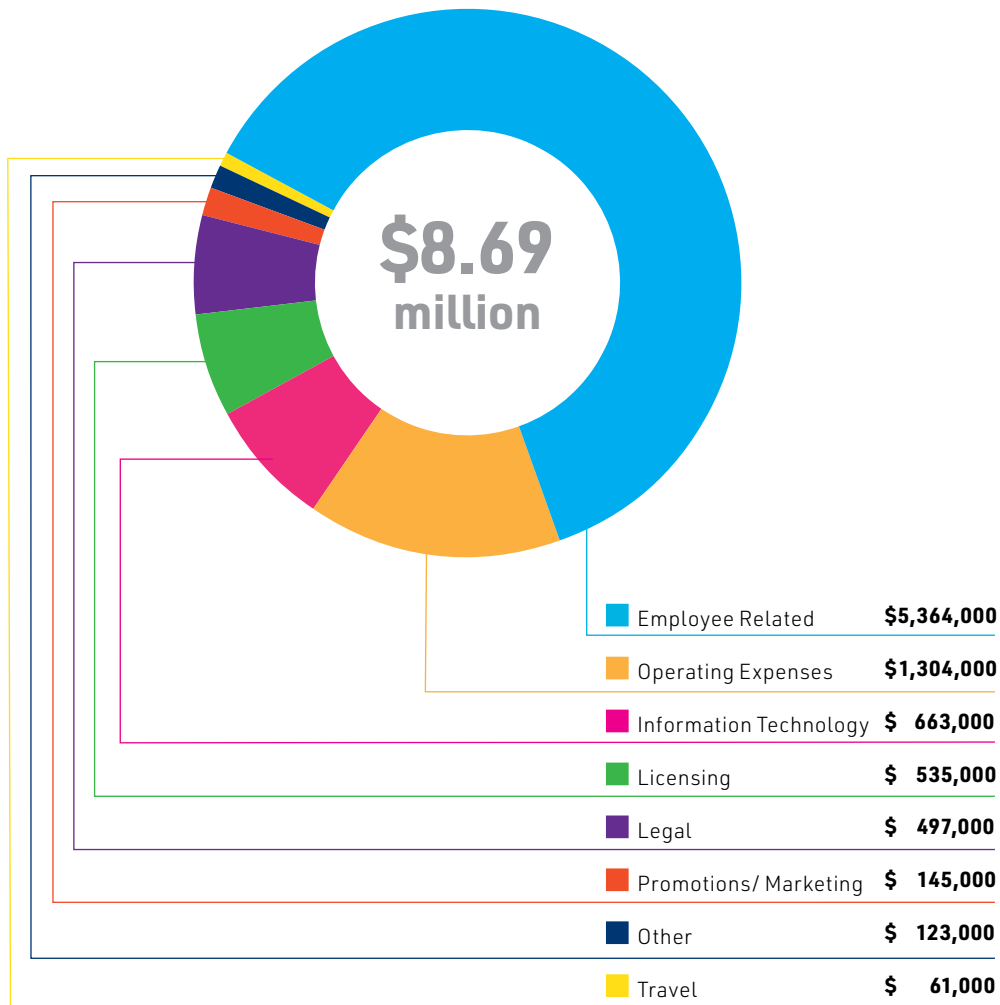


FIGURE 10 Overall expenditure to collections ratio, 2020/21 to 2022/23



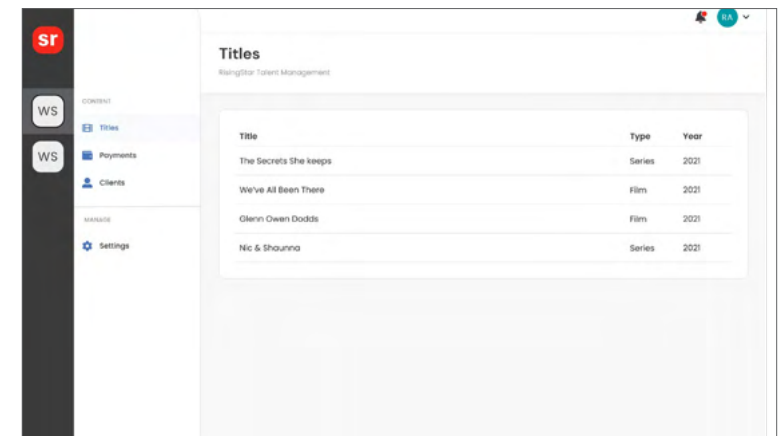
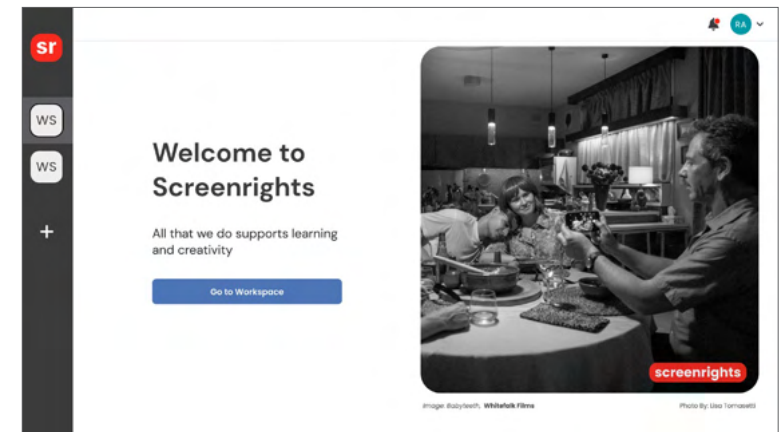
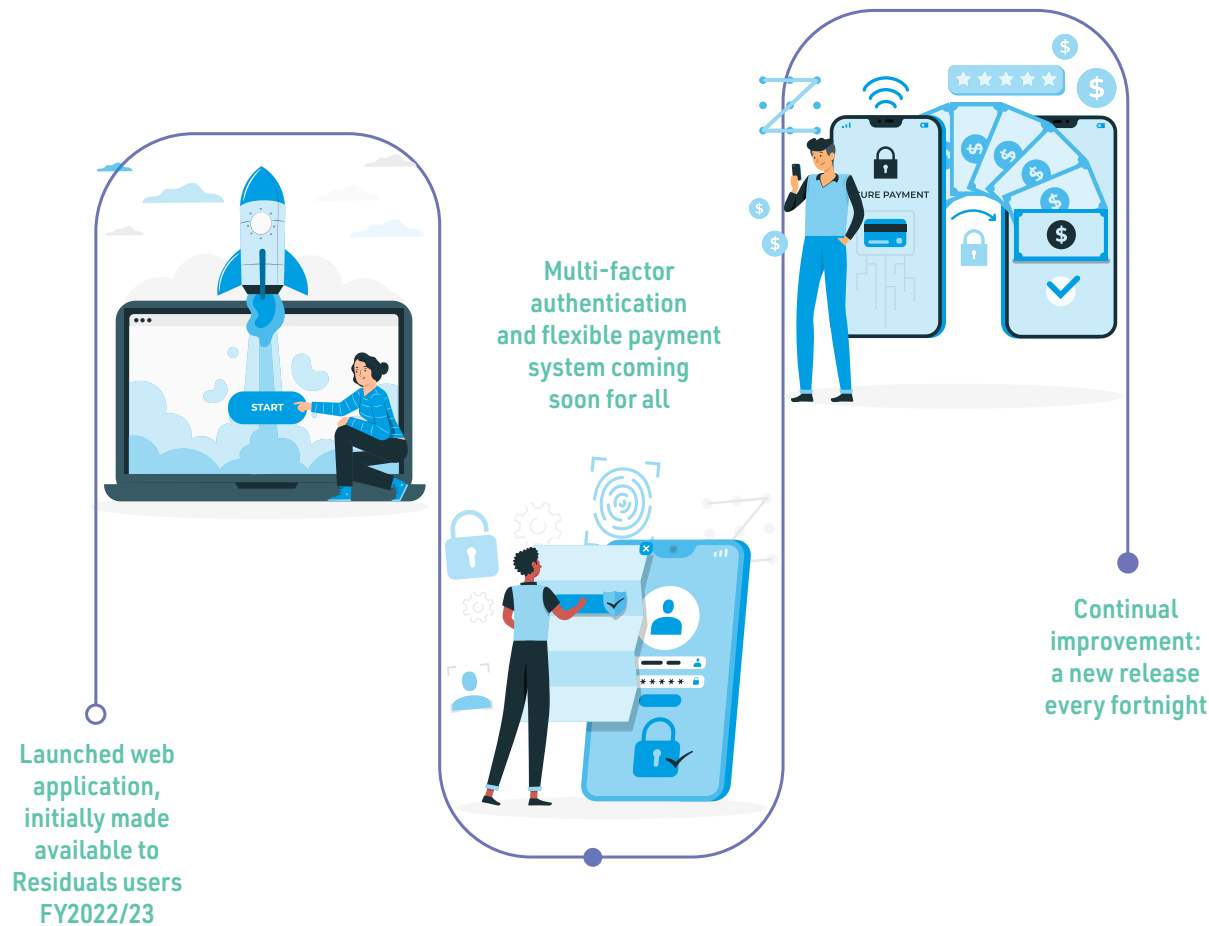
Image Credit: *Barrumbi Kids* – Ambience Entertainment & Tamarind Tree Pictures

DIGITAL TRANSFORMATION

Ongoing service improvements for members and stakeholders

Screenrights is investing in a digital transformation to keep our systems efficient and accurate, as well as improve security and keep up with ever-increasing amounts of data. In 2022/23 we launched a new web application for all Screenrights members and clients. Initially available to beneficiaries of the Residuals Service, the new platform will be rolled out to all service users over time.

FIGURE 11S Screenrights platform improvements



Screenrights' new web application, now available to Residuals users and coming soon to all service users

SCREEN INDUSTRY SUPPORT

The 2022 Screenrights Cultural Fund awarded **\$213,083 to 5 initiatives** meeting the annual focus of New Opportunities:

- **Arts & Cultural Exchange** for *'Screen Trades'*, a training scheme addressing shortages in the areas of VFX, Production Accounting and Assistant Camera roles for diverse practitioners;
- **Goolarri Media Enterprises** for the *'Goolarri Writers Program'* series of tutorials, masterclasses and mentoring opportunities that supports emerging Indigenous performance writers in the Kimberley;
- **Pacific Kids' Learning** for stop motion workshops for year six Pasifika primary school students through the *'Young Pasifika Animators'* program;
- **POW Studios** for *'See Them: Be Them'*, a series of three workshops for 14-18 year olds to demystify the world of post production for marginalised young people in Aotearoa; and
- **Channel 44** in partnership with SAFC First Nations for *'TV Pilot Initiative'*, an Indigenous-led program to help South Australian First Nations participant filmmakers to develop and grow their skills.

Screenrights is actively participating in the **Attorney-General's Ministerial Roundtables on Copyright**, with a particular focus on advocating for updates to the Copyright Act that will preserve the remit of the Australian Educational Licence as transmission moves from traditional broadcasting to online.

And we continued to advocate for our members and stakeholders in support of a vibrant screen industry:

- [Response to Draft Guidelines on the Application of Competition Law to Intellectual Property Rights \(NZ\) - Submission by Screenrights](#)
- [Response to Remaking the Broadcasting Service Exclusion Determination - Submission by Screenrights](#)
- [Response to a New National Cultural Policy - Submission by Screenrights](#)

Image Credits:

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