

**screenrights**

YEAR IN REVIEW  
**2024-25**



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# KEY HIGHLIGHTS

- Through our licence schemes, Screenrights distributed a record **\$42.6 million** to our members
- Usage of the Australian Educational Licence grew once again, and usage records were up **32%** when compared with FY24
- Growth in the Educational Licences in both Australia and Aotearoa New Zealand continued to offset the decline in Retransmission Licence income, contributing to another record year of **\$50.2 million** in licence revenue
- Screenrights launched our very first **Reconciliation Action Plan [Reflect RAP]**, committing to finding new opportunities to work with Indigenous peoples and organisations, and to building awareness of Aboriginal and Torres Strait Islander cultures, histories, knowledge and leadership across the organisation
- The 2024 Screenrights Cultural Fund awarded **\$289k to 6 initiatives** fostering the creation and appreciation of screen content in Australia and Aotearoa New Zealand



Image Credits:  
*Queens of Concrete* – Concrete Dreams  
*Sunflower* – Pancake Originals  
*Our Medicine* – Periscope Pictures



# MESSAGE FROM THE SCREENRIGHTS CHAIR

**Kim Dalton** Chair

In the 2024/25 financial year, Screenrights distributed a record \$42.6 million to our members. We are proud to report another record year, but the significance goes beyond the numbers: it demonstrates that our members' content continues to be highly valued by users, such as school teachers and students who benefit from our licences. This also reaffirms the vital role of copyright in protecting creators and rightsholders, ensuring they are fairly compensated for the use of their work.

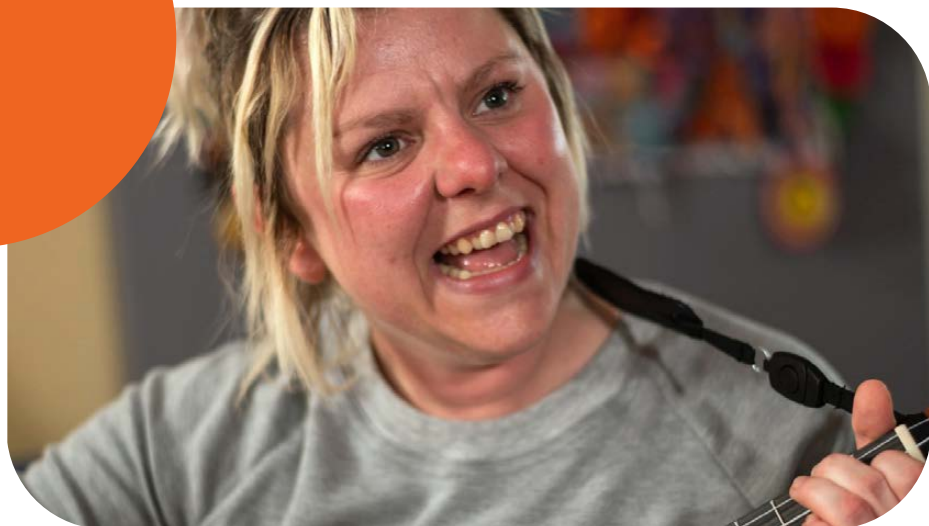
The success of Screenrights' licences, like those of the other copyright collecting societies in Australia, shows that collective licensing can be an effective way to allow content to be used without infringing copyright, when individual licensing is not practical. This is the approach that Screenrights is taking, alongside the broader screen and creative industries, in response to copyright infringement by generative AI technology. Content used by multinational tech companies for AI training and outputs can be licensed, and a range of licences being negotiated around the world demonstrates that copyright does not need to be set aside to benefit from advancements in AI.

Screenrights opposed the idea that a text and data mining (TDM) exception was necessary for these technologies to succeed and we are very pleased that in October the Attorney-General definitively ruled out a TDM exception. This is a starting point for copyright owners in Australia to manage their copyright with AI companies. Some rightsholders can deal with the tech companies individually but others will not have the capacity to do so and Screenrights is ready to support rightsholders and organisations that may not be able to negotiate licences on their own. We will continue to advocate for our members in this area as part of the Attorney-General's Copyright and Artificial Intelligence Reference Group.

Another key area of advocacy for Screenrights is modernising the Australian Educational Licence, to ensure that content shown by broadcasters through their streaming services can be accessed by educators without breaching copyright. We continue to work with the Australian Government on this. We are also working with the government in Aotearoa New Zealand, to expand the reach of the NZ Educational Licence to progress equitable access for students across all socio-economic demographics.

We welcome the Attorney-General's ongoing interest in the outcomes of the Copyright Roundtables, and Screenrights remains an active participant in these discussions, supporting the need for reform. We appreciate the continued support of our members and stakeholders as we work through these important issues.

Kim Dalton, Screenrights Chair  
29 October 2025



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Image Credits:  
*Invisible Boys* – Feisty Asphodel. Photo: David Dare Parker  
*Songs Inside* – Songs Inside Pty Ltd





## MESSAGE FROM THE CHIEF EXECUTIVE

**James Dickinson** Chief Executive

Screenrights is proud to report a record year in licensing and distribution once again, with collections reaching \$50.2 million and distributions totaling \$42.6 million in the financial year to 30 June 2025. While Australian retransmission licensing revenue continues to decline, as forecast, our educational licences remain hugely valuable to teachers and students with growth in both Australia and Aotearoa New Zealand.

While we work to grow the NZ educational licence for the mutual benefit of learners and creators, the growth in collections from the Australian educational licence is in line with CPI. Looking over the last few years of annual reporting since the pandemic, we have known for some time now that the surging usage of the licence has not slowed. Screenrights' view is that the value of the licence to educators in Australia is evidenced by the extraordinary, sustained growth in usage records. With the total collection pool remaining the same (aside from adjustments for inflation), this means that the amounts paid out to individual copyright owners for each use of their content become smaller. We feel that it's only fair for licence fees to increase to recognise this increase in value, and that is a discussion we'll be having on behalf of our members over the coming 12 months as we renegotiate the licence.

Screenrights will always push for fair remuneration for rightsholders alongside easy access to valuable educational screen content for our licensees. As part of our commitment to paying distributions to our members efficiently, securely, and accurately, we continue to upgrade our internal systems and have made further progress with our ongoing digital transformation, equipping us to handle ever-higher volumes of data. This year alone usage data has grown 32%. Our IT investment over the past few years has allowed us to cope with this growth. Our systems are better equipped now to handle the growth in data, but we still have more work to do.

In other good news, Screenrights launched our very first Reconciliation Action Plan (RAP) on 4 June 2025, committing to contributing towards reconciliation wherever we can through our business operations and extended networks. We encourage you to read about what our Reflect RAP will entail over the coming months [here](#) and we'd love to hear from you about your RAP experiences too.

Screenrights' 5,200+ members now represent more than 143,000 rightsholders from 73 countries. We welcome all members and those in the broader screen industry to come and use our office spaces in Warrang, The Rocks, when you're in town for writers' rooms, creative meetings, or for hotdesking.

And in FY25 we were delighted to award \$289k to six fantastic new initiatives through last year's grant round of the Screenrights Cultural Fund, which continues to support projects that enrich the creation and appreciation of screen content in Australia and Aotearoa New Zealand. Last but not least, we are again fully compliant with the voluntary Code of Conduct for Collecting Societies in Australia, and have met its standards in the latest independent annual review.

You can find more financial detail in our Annual Report which will be available on our website once it has been tabled in Parliament.

James Dickinson, Chief Executive  
29 October 2025



As part of our commitment to paying distributions to our members efficiently, securely, and accurately, we continue to upgrade our internal systems and have made further progress with our ongoing digital transformation, equipping us to handle ever-higher volumes of data.



Image Credits:  
*Songs Inside* – Songs Inside Pty Ltd  
*Thou Shalt Not Steal* – Ludo  
*Invisible Boys* – Feisty Asphodel. Photo: David Dare Parker





Image Credits:

L: *Welcome to Babel* – Mayfan Films. Photo: Greg Weight | Top-bottom R: *Songs Inside* – Songs Inside Pty Ltd  
*Our Medicine* – Periscope Pictures | *Invisible Boys* – Feisty Asphodel. Photo: David Dare Parker



# COLLECTIONS AND DISTRIBUTIONS

## Another record year for licensing and distribution

Screenrights had a **record year for licence revenue and distribution** under our combined licence schemes in 2024/25. While income under the Retransmission Licence continues to decline, the Australian Educational Licence continues to grow, although not as fast as usage is growing. The amount Screenrights distributed to our members reached a record high of **\$42.6 million**.

FIGURE 1 Licence revenue 2022/23 to 2024/25

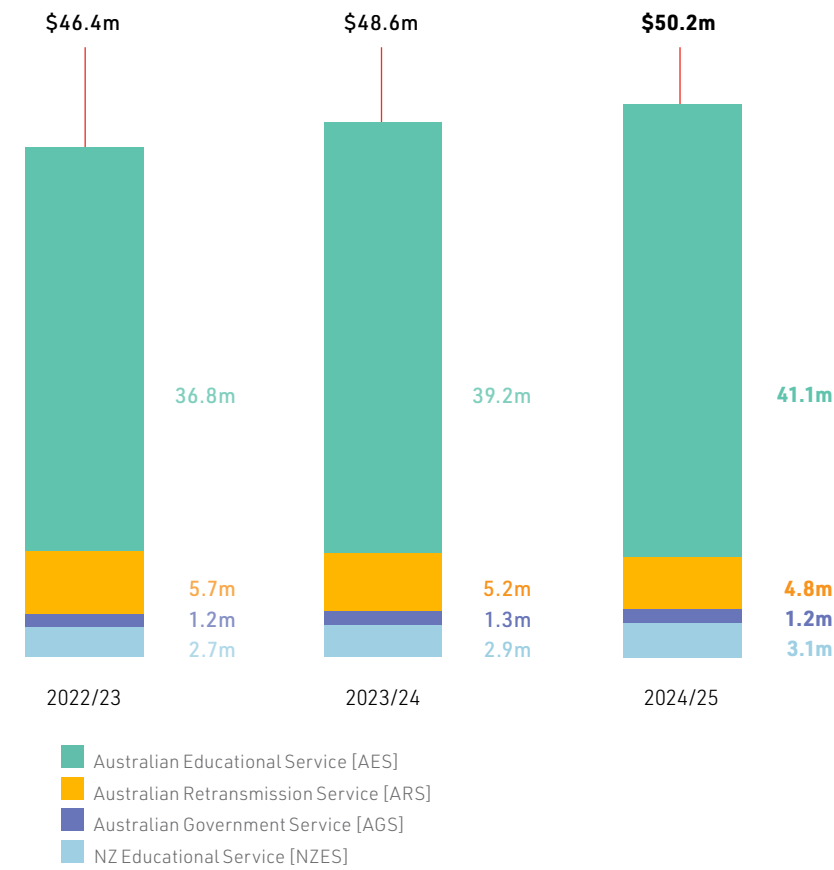
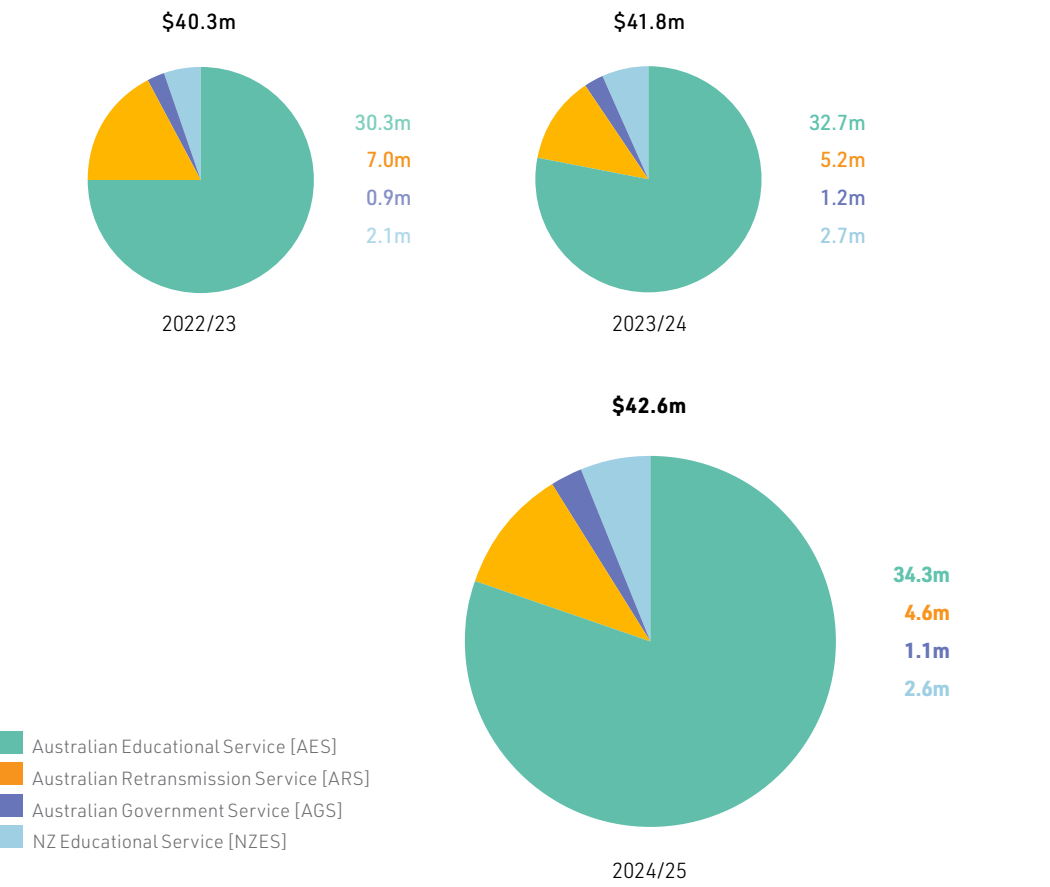


FIGURE 2 Amount distributed to members each year 2022/23 to 2024/25, and breakdown by licence scheme type



# MEMBERSHIP

## More active registrations of members' programs

We admitted **151 new members** in 2024/25, and while some memberships have lapsed, we now have **over 5,200 current members from 73 countries** as of June 2025. Our database now holds over **1.67 million active registrations** of members' rights in programs.

FIGURE 3 Active registrations of members' rights in programs, 2022/23 to 2024/25



FIGURE 4 Membership numbers 2022/23 to 2024/25, and breakdown by member type

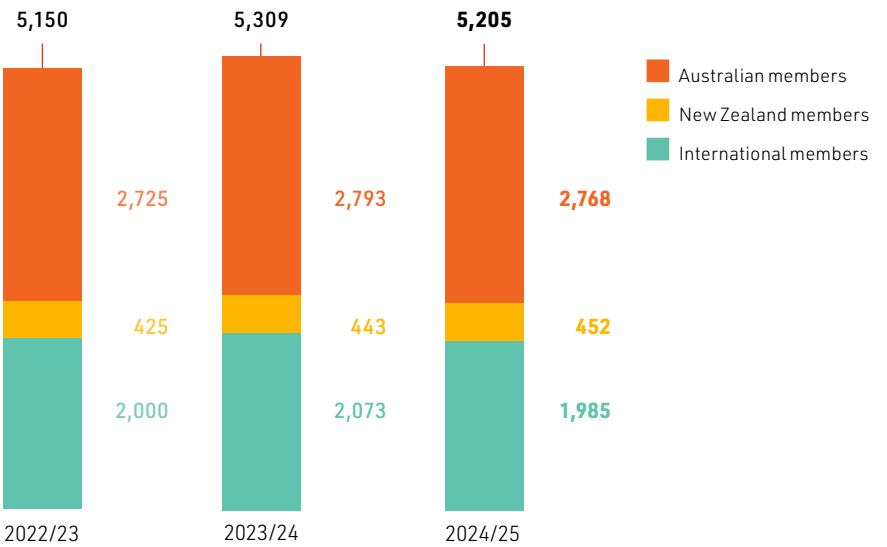


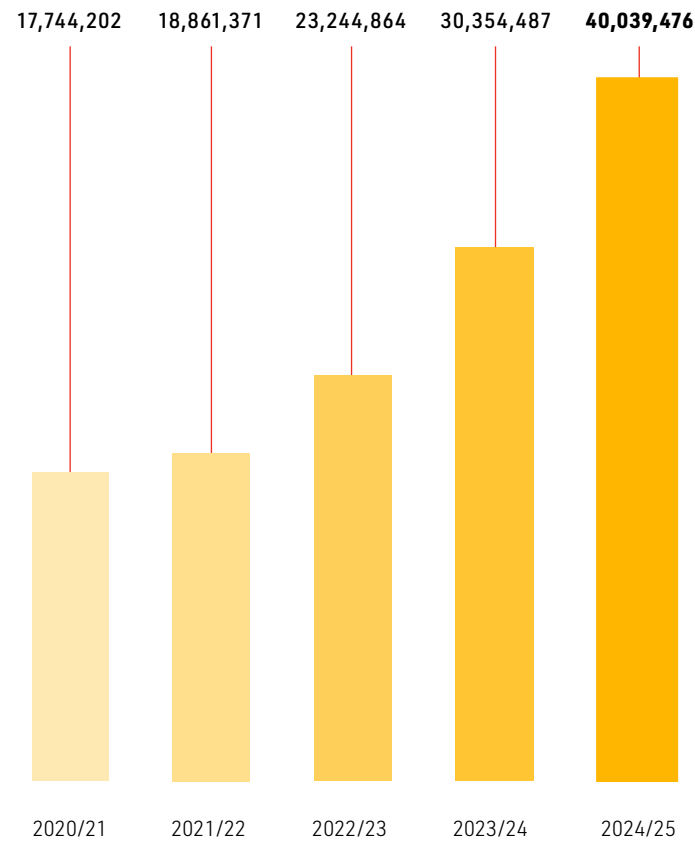
Image Credits: *Thou Shalt Not Steal* – Ludo | *Queens of Concrete* – Concrete Dreams | *Sunflower* – Pancake Originals

# LICENCE USAGE DATA

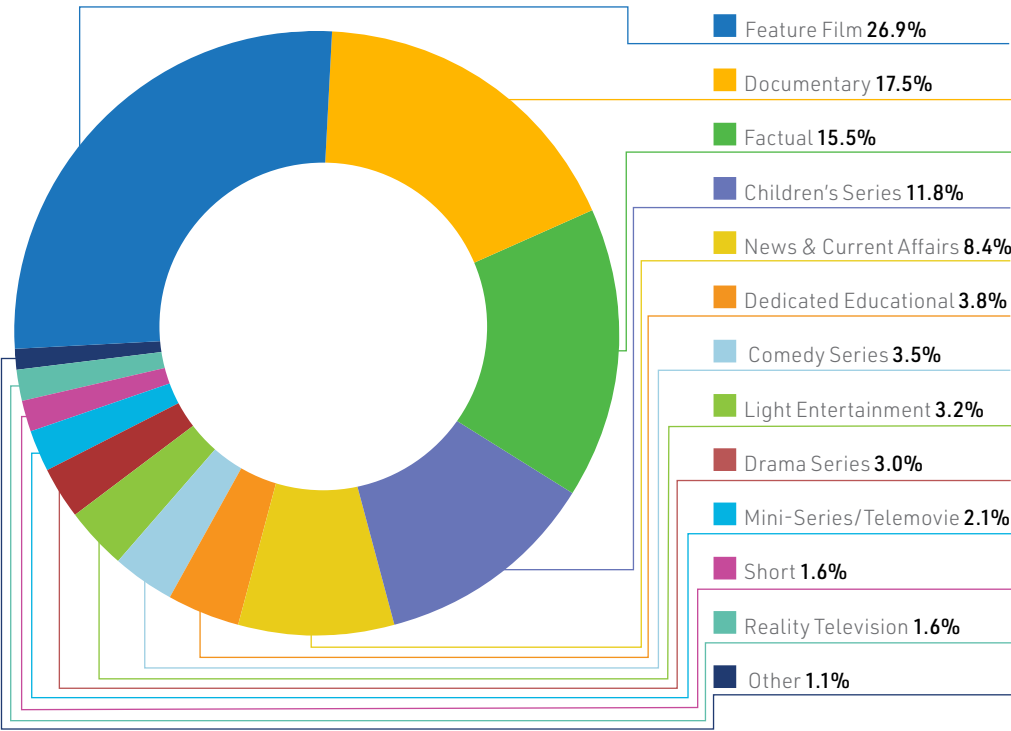
## Demand for access under our Educational Licences continues to surge

Usage under Screenrights' Educational Licences continues to see strong growth, resulting in the collection of **over 40 million records** in 2024/25, an **increase of 32%** on the previous year.

**FIGURE 5** Total number of raw usage records for the Australian Educational Licence, 2020/21 to 2024/25



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



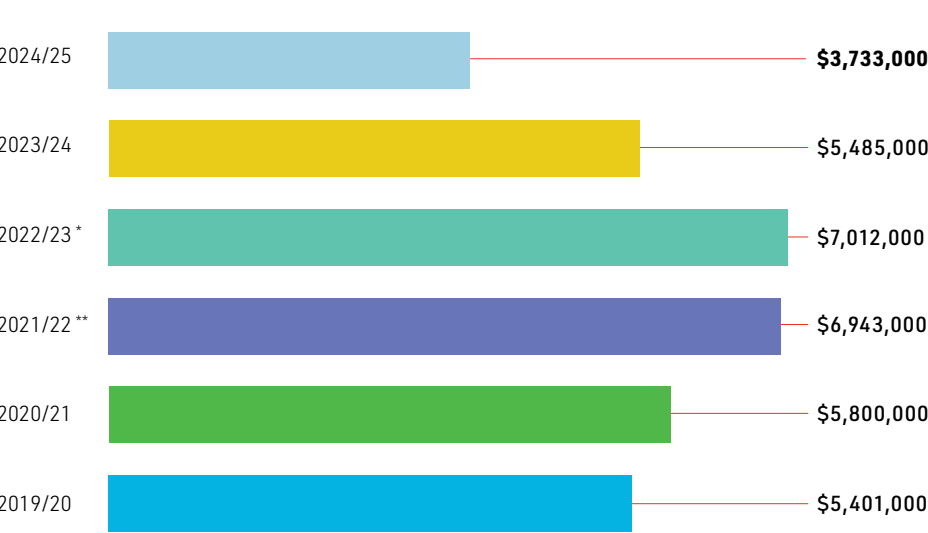


# INDUSTRY SERVICES

## Worldwide royalties and local Collection Accounts are down, reflecting industry volatility

Total collections through our Collection Account Management and Disbursements services were down again in 2024/25, due to the variability of the performance of film and TV projects, and reduced funding and production activity overall. At \$2.01 million, collections from our Royalties World service were down from the **previous year's record high of \$2.3 million** but consistent with long-term trends.

FIGURE 7 Total collections through our CAM, Disbursements and Residuals services



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

FIGURE 8 Screenrights Royalties World 2024/25 collections breakdown by territory

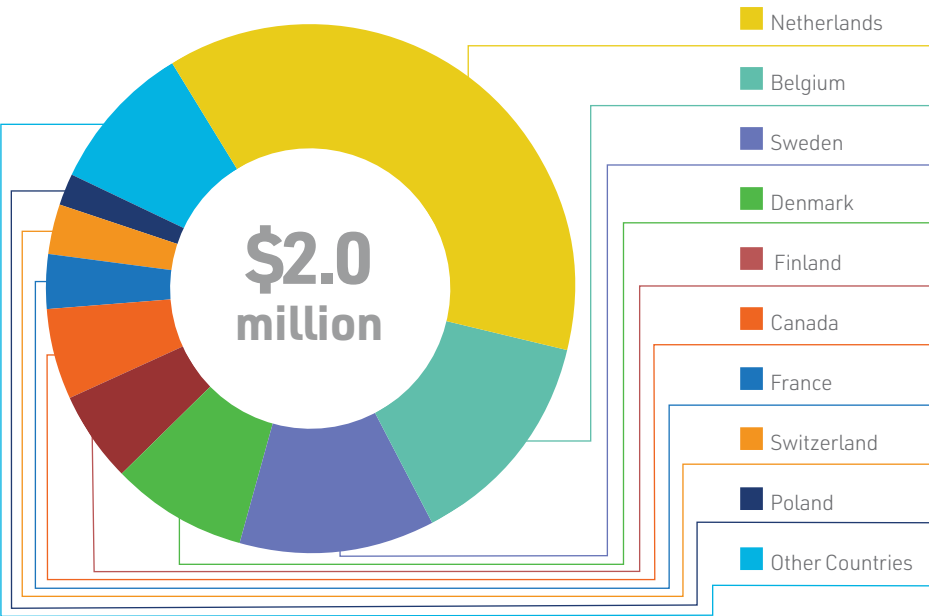


Image Credits: *Sunflower* – Pancake Originals | *Invisible Boys* – Feisty Asphodel. Photo: David Dare Parker | *Our Medicine* – Periscope Pictures

# EXPENDITURE

## Continuing our investment in necessary upgrades

In 2024/25 we continued to invest in our digital transformation as we manage the increasing amounts of data processed by our systems. This includes an investment in our people, with **17 of 39 [44%]** staff members dedicated to this project. As we keep an eye on the cost of these crucial upgrades, our Expenses to Collections ratio has increased from 2023/24.

FIGURE 9 Breakdown of Expenditure for 2024/25

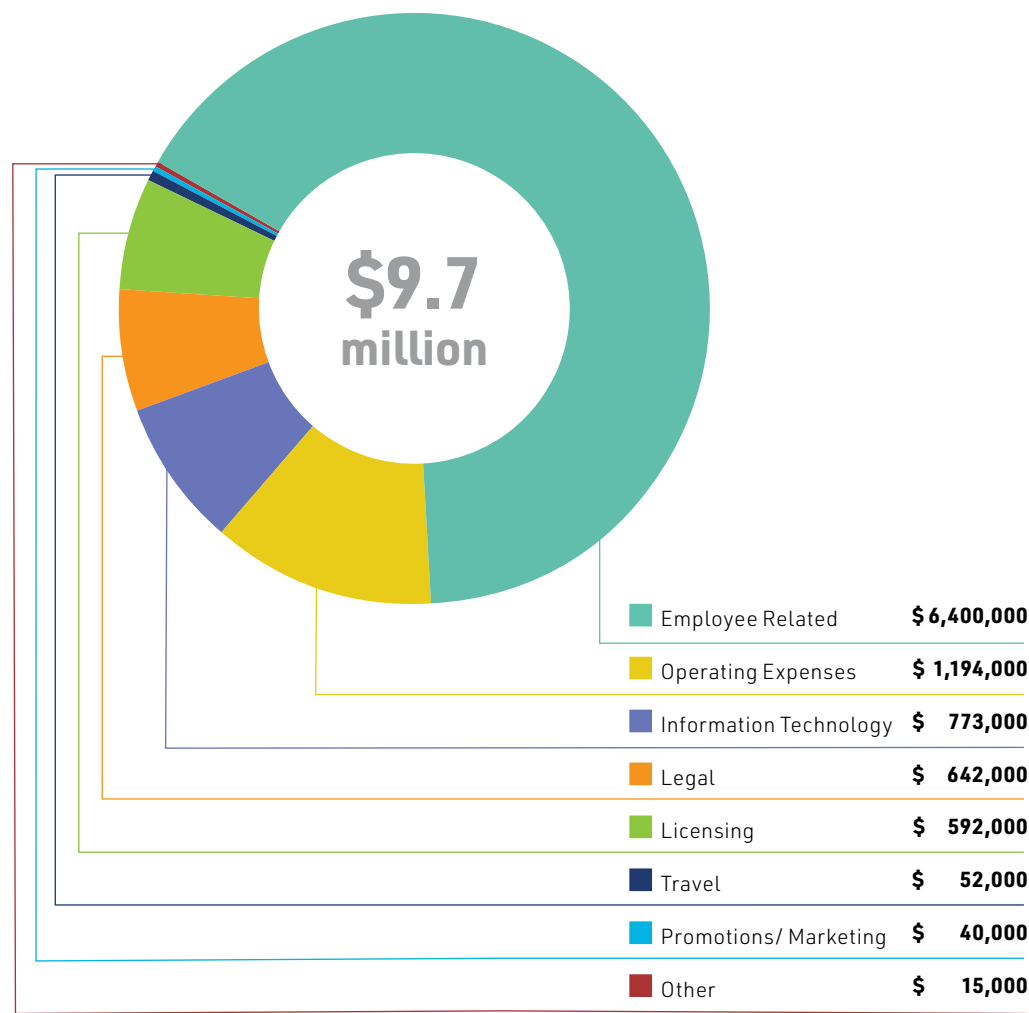


FIGURE 10 Overall expenditure to collections ratio, 2022/23 to 2024/25



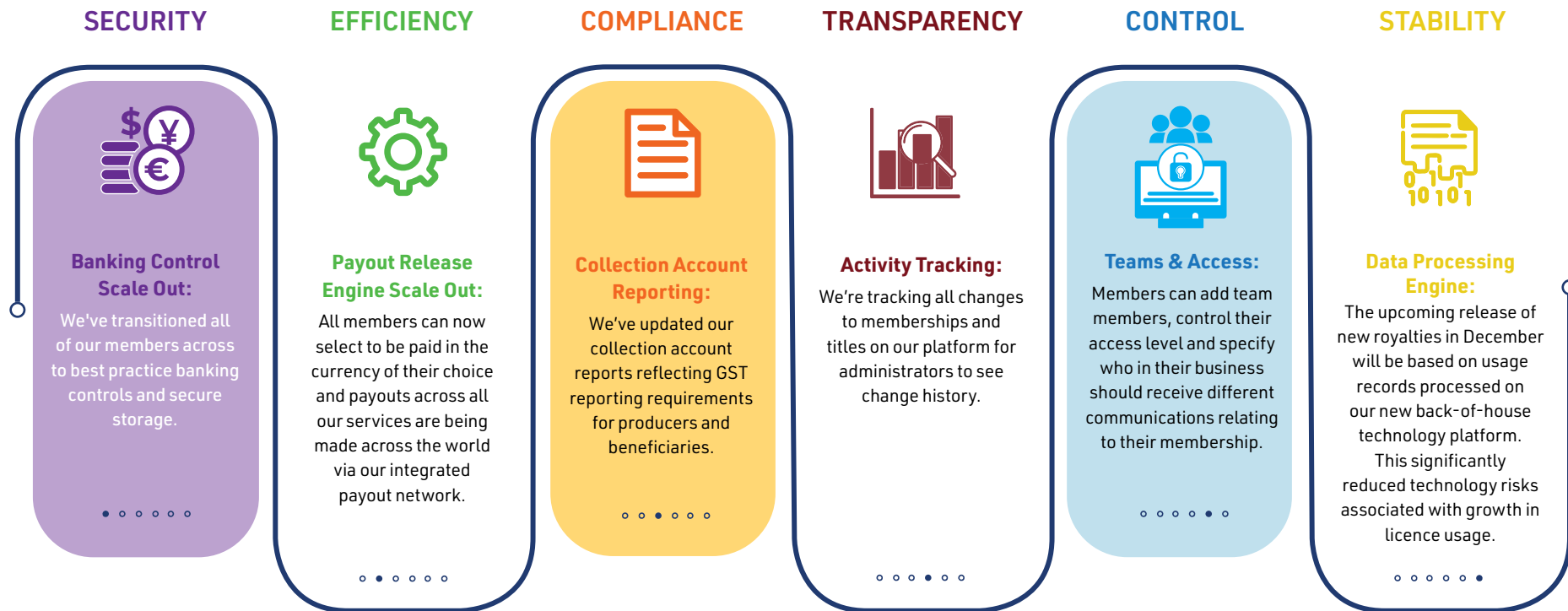
Image Credit: Our Medicine – Periscope Pictures

# DIGITAL TRANSFORMATION

## Working through our roadmap to improve security, control, transparency and more

Screenrights' ongoing digital transformation is delivering new systems for our new environment.

FIGURE 11 New and upcoming features on the Screenrights platform



### Coming soon:

#### Streamlined Membership Application:



New members will benefit from a guided application process to help ensure the appropriate legal entity applies for membership and to reduce the number of questions and delays in the application process.

#### Single Customer Platform:



All members and industry services clients will be able to access their title information for all services from a single platform. We're consolidating *MyScreenrights* and *screenrights.app* to improve the user experience and deliver a best-in-class royalty payouts platform.

#### New Look Corporate Website:



Our company website is getting a facelift to best represent the work we do to support our members and licensees.

#### Royalty Processing Engine:



This behind-the-scenes capability is our second crucial royalty infrastructure project after the Data Processing Engine, to handle increasing volumes of data.

#### Statement Generation Engine:



Members can expect new-look royalty statements summarising payouts by title to make reconciliation and reporting easier.





Image Credits:  
 Thou Shalt Not Steal – Ludo  
 Queens of Concrete – Concrete Dreams

# SCREEN INDUSTRY SUPPORT

Screenrights continued our advocacy work around copyright and AI in Australia and Aotearoa New Zealand, including **submissions**:

- **Response to the Australian Government Productivity Commission's Questionnaire regarding Pillar 3: Harnessing data and digital technology** [6 June 2025]
- **Response to AMPLIFY A Creative and Cultural Strategy for New Zealand** [12 December 2024]
- **Response to Orphan Works Scheme – Design Options** [27 September 2024]

We also continue our work with the Attorney-General of Australia through the new government's portfolio changes to **update the Copyright Act** in ways that preserve the remit of the Australian Educational Licence as transmission moves from traditional broadcasting to online.

The 2024 Screenrights Cultural Fund awarded **\$288,654 to 6 initiatives** meeting the annual focus of Big Issues: Creative Solutions:

- **Pilbara and Kimberley Aboriginal Media (PAKAM)** for their *Remote Indigenous Media Content on local WiFi Mesh Servers* project to utilise systems rolled out in remote Indigenous communities by the West Australian Government and Australian Private Networks as a pioneering distribution platform for culturally relevant audiovisual content;
- **Pacific Islands Screen Artists (PISA)** for *Pacific Islands Cultural Guidance for Screen Productions*, evaluating productions' cultural needs, connecting them with suitable individuals and communities while preserving the mana of Pacific Islands cultures and ensuring cultural authenticity and inclusivity in screen productions;
- **Maselli Films** ' *Women in Water: Creating Pathways for Female Surf and Underwater Cinematographers* 16-week training program for emerging female cinematographers with a background in surfing, life saving, or strong swimming skills and whose work focuses on water videography;
- **Cheeky Little Media**, whose *Western Sydney Animation Talent Incubator* unearths talent from Western Sydney and develops a new wave of animation practitioners;
- **Creative Plus Business** to run an educational program designed to empower filmmakers from under-represented sectors in the screen industry to build sustainable production enterprises that focus on social change both on and off-screen through their *Social Enterprise for Screen* initiative; and
- **Screenworks** for their *First Nations Pathways into the Writers Room* program in partnership with the Australian Writers' Guild, addressing under representation of First Nations screenwriters by providing training in note-taking and script coordination which are proven pathways to screenwriting careers.



**screenrights**

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ACN: 003 912 310

Suite 3, 185 Gloucester St,  
The Rocks NSW 2000 Australia

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

**screenrights.org**

**Australia**

**Phone** +61 2 8038 1300

**New Zealand**

**Freephone** 0800 44 2348