

screenrights

YEAR IN REVIEW
2023-24





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Windcatcher – Unless Pictures & Every Cloud Productions
The Rooster – Don't Crow! & Thousand Mile Productions. Photo Sarah Enticknap
House of Gods – Matchbox Pictures



KEY HIGHLIGHTS

- Through our licence schemes, Screenrights distributed a record **\$41.8 million** to our members
- Usage of the Australian Educational Licence jumped once again, with usage records up **more than 30%** on the previous year
- Growth in educational licences in both Australia and Aotearoa New Zealand offset the ongoing decline of retransmission licence income, resulting in a record year of **\$48.6 million** in licence revenue
- Screenrights moved into a new office in Warrang [The Rocks], which was officially opened by the Attorney-General of Australia, Mark Dreyfus KC MP, enabling greater collaboration by our teams and providing spaces for our members to work and create
- The 2023 Screenrights Cultural Fund awarded **\$266k to 6 initiatives** fostering the creation and appreciation of screen content in Australia and Aotearoa New Zealand

Image Credit: Prosper – Lingo Pictures. Photo Lisa Tomasetti



MESSAGE FROM THE SCREENRIGHTS CHAIR

Kim Dalton Chair

Last financial year Screenrights reached another record year in distributions, with \$41.8 million distributed to our members. This achievement underscores our ongoing commitment to ensuring that our members receive fair and timely remuneration for the secondary uses of their work.

Alongside this milestone, we have again seen a substantial increase in the usage of our Australian Educational Licence. In FY24 usage records increased by over 30% compared with the previous financial year. This growth demonstrates the importance of our members' programs to educational institutions and the growing demand for accessible content in learning environments across Australia. We remain dedicated to ensuring that educators and students have access to the screen resources they need in return for fair compensation to the copyright owners.

In FY24 Screenrights celebrated a move to our new offices in Warrang, The Rocks, and we thank Attorney-General Mark Dreyfus KC MP for officially opening the space. This followed a Welcome to Country and Smoking Ceremony by Gomeroi man and Warrang/Sydney local for almost 50 years, Raymond Weatherall, which we were honoured to receive.

The new space reflects our aim of fostering a collaborative environment that supports the work of our members and the wider industry.

The evolving nature of broadcasting in the age of streaming – in particular its impact on copyright and our members – remained a key focus for Screenrights over FY24.

We are encouraged by the continued engagement of the Attorney-General, who understands the necessity for copyright policy to adapt and keep up with the modern world. The Copyright Roundtables instigated by the Attorney-General have provided a platform for various stakeholders to engage in meaningful dialogue about potential reforms, and this approach has fostered greater openness and cooperation.

While no final decisions have been made, we welcome the Attorney-General's interest and the ongoing reform process he is overseeing. We believe that these discussions are essential for paving the way for necessary reforms that will continue to recognise the rights of the broader screen industry and our members.

With the support of our members and stakeholders, we will persist in navigating these changes and ensuring that Screenrights remains a strong advocate over the coming years.



Kim Dalton, Screenrights Chair
14 October 2024

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MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive

Screenrights is pleased to announce another record year in licensing and distribution, with collections reaching \$48.6 million and distributions totaling \$41.8 million in 2023/24. This demonstrates our continued focus on maximising the value we deliver to our members.

This year we made significant strides in our extensive digital transformation, enhancing how we manage our systems and interact with our members. With usage of the Australian Educational Licence continuing to rise to over 30 million raw usage records in FY24, we know this investment has come at the right time. Advancements will not only streamline and improve our internal operations but also empower our members with easier and more secure interactions with Screenrights, and more control over your payments. In time the transformation will enable deeper insights into your work's impact and reach.

Screenrights also continues to focus on access to screen content for educators. We have analysed the four years to 2023/24 which demonstrate increased usage across all socio-economic demographics. The biggest increases in relative terms were in the less advantaged schools. Most notably, the divide between affluent and under-resourced schools is closing: in FY24, students in the lowest ICSEA (Index of Community Socio-Educational Advantage) range are engaging with more content per capita than their wealthiest counterparts did in FY20.

Over FY24 our membership grew to 5,309 members from 72 countries, showcasing the global reach and role of Screenrights. One of the benefits of the digital transformation that international members will shortly see is the ability to choose to be paid in a local currency reducing transaction costs and streamlining distributions.

As part of our commitment to advocacy, we joined the Steering Committee of the Attorney-General's Department's Copyright and AI Reference Group and continued our work around the definition of 'broadcast' in the Copyright Act, ensuring our stakeholders' voices are heard in key conversations affecting the industry.

We are excited to offer spaces in our new offices in Warrang, The Rocks for members to hire free of charge for writers' rooms, creative meetings, or for hotdesking while in Sydney. We look forward to welcoming you here and hope that this space becomes a hub for creativity and inspiration.

And finally, we were proud to award \$266K to six fantastic initiatives through the Screenrights Cultural Fund, supporting projects that enrich the creation and appreciation of screen content in Australia and New Zealand. The Cultural Fund has now awarded over \$1.3 million to screen industry initiatives since it was established in 2018.

Screenrights has once again 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
14 October 2024



Schools' usage of the Australian Educational Licence by ICSEA [Index of Community Socio-Educational Advantage]

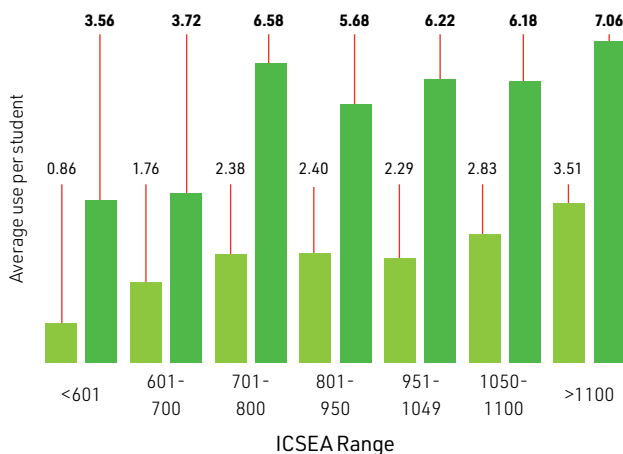




Image Credit: *Outback Truckers* – Prospero Productions | *Aussie Gold Hunters* – Electric Pictures
Who The Bloody Hell Are We – Chemical Media

This year we made significant strides in our extensive digital transformation, enhancing how we manage our systems and interact with our members. With usage of the Australian Educational Licence continuing to rise to over 30 million raw usage records in FY24, we know this investment has come at the right time.





Image Credits:
The Rooster - Don't Crow! & Thousand Mile Productions. Photo Sarah Enticknap
Outback Opal Hunters - Prospero Productions
Erotic Stories - Lingo Pictures. Photo Renata Dominik

COLLECTIONS AND DISTRIBUTIONS

A record year for licensing and distribution

Growth in our education licences in both Australia and Aotearoa New Zealand resulted in a **record year for licence revenue and distribution** under our combined licence schemes in 2023/24. While income under the retransmission licence continues to decline, the rate of decline slowed. The amount Screenrights distributed to our members reached a **record high of \$41.8 million**.

FIGURE 1 Licence revenue 2021/22 to 2023/24

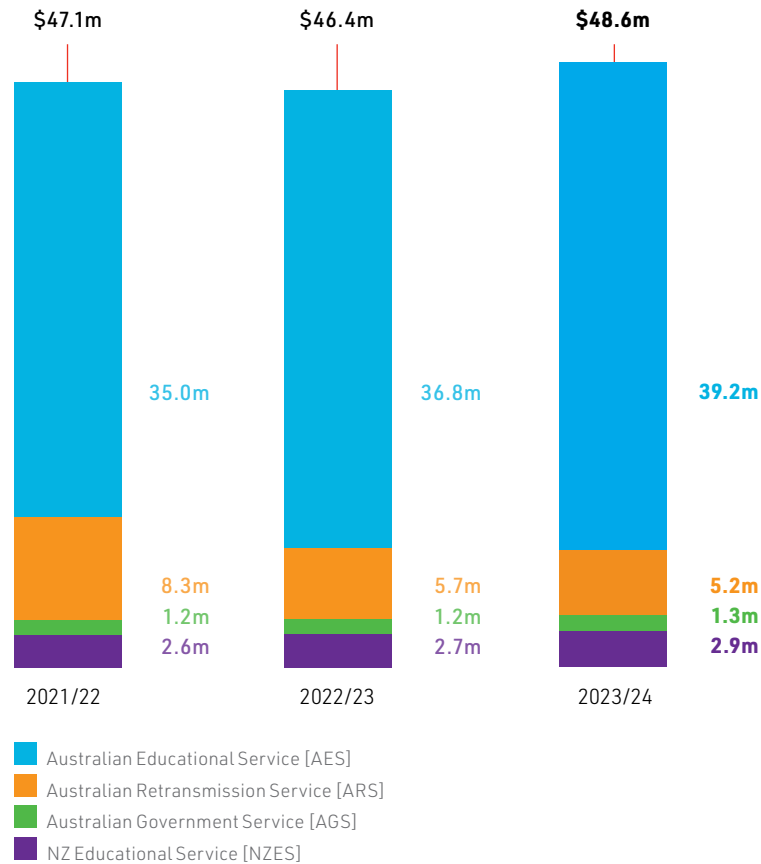
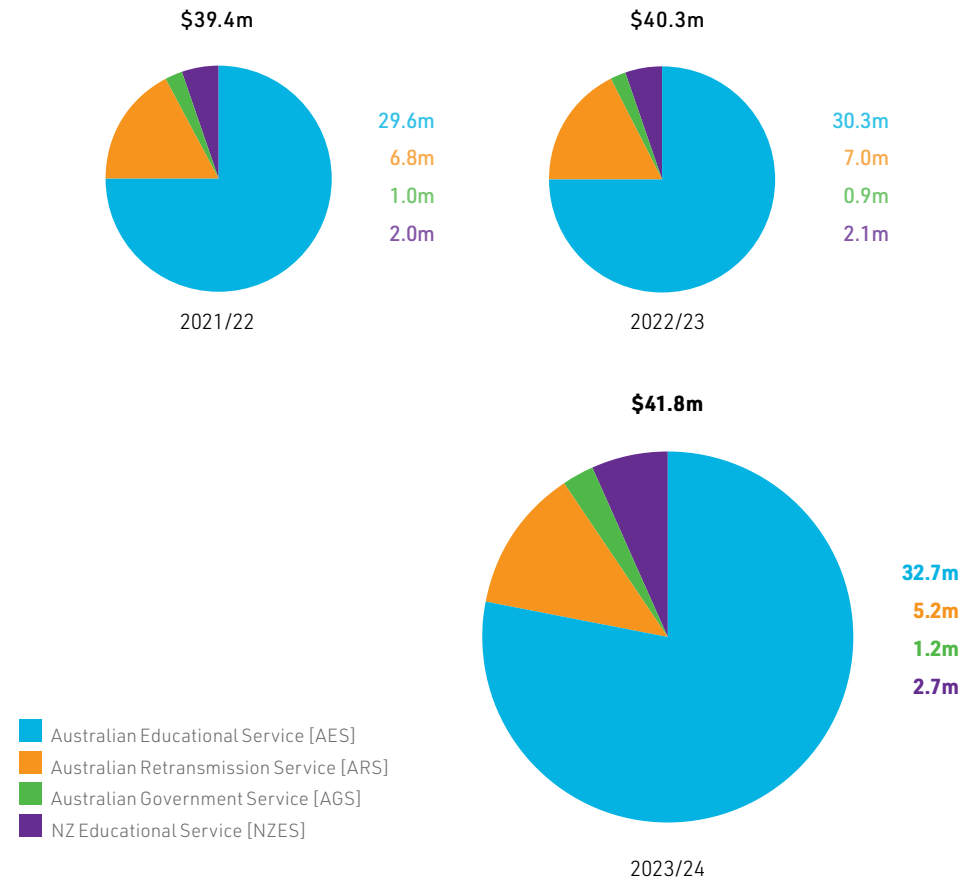


FIGURE 2 Amount distributed to members each year 2021/22 to 2023/24, and breakdown by licence scheme type



MEMBERSHIP

More members, more program registrations

2023/24 saw our membership grow **3.8%**, to a total of **5309 members from 72 countries** as of June 2024. Our database now holds over **1.61 million active registrations** of members' rights in programs.

FIGURE 3 Active registrations of members' rights in programs, 2021/22 to 2023/24



FIGURE 4 Membership numbers 2021/22 to 2023/24, and breakdown by member type

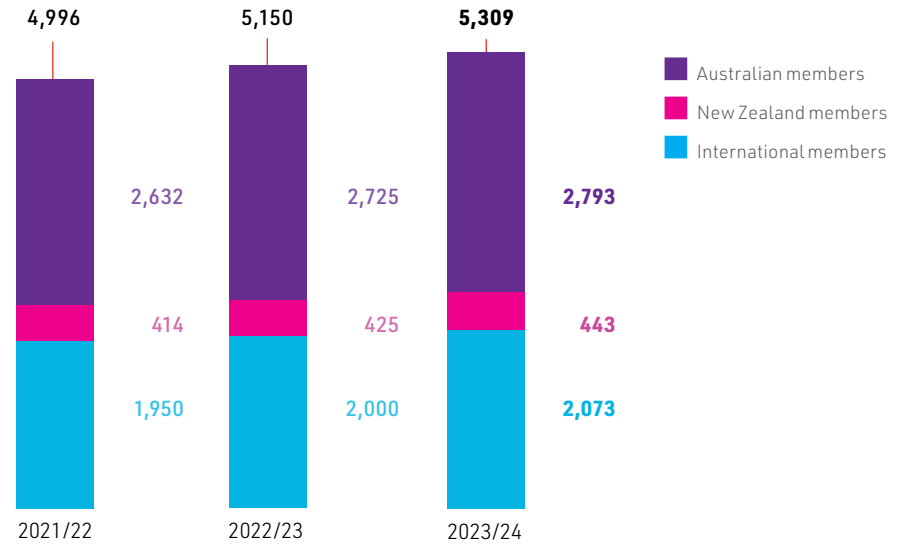


Image Credit: *Windcatcher* – Unless Pictures & Every Cloud Productions | *Erotic Stories* – Lingo Pictures. Photo Renata Dominik | *The Messenger* – Lingo Pictures. Photo Lisa Tomasetti

LICENCE USAGE DATA

Continued strong demand for access under our educational licences

Usage under Screenrights' educational licences continues to see strong growth, resulting in the collection of over **30 million records** in 2023/24, an increase of **over 30%** on the prior year.

FIGURE 5 Total number of raw usage records for the Australian Educational Licence, 2019/20 to 2023/24

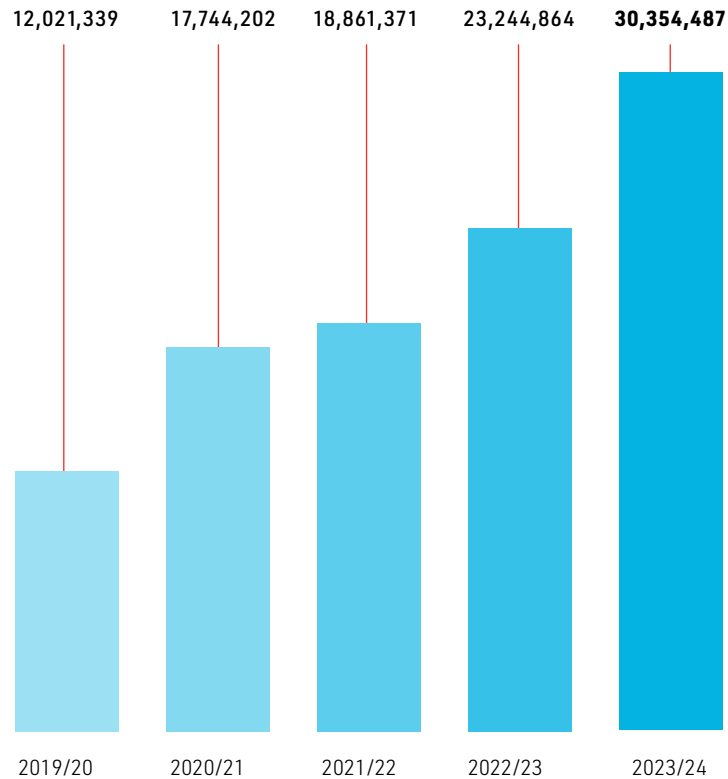
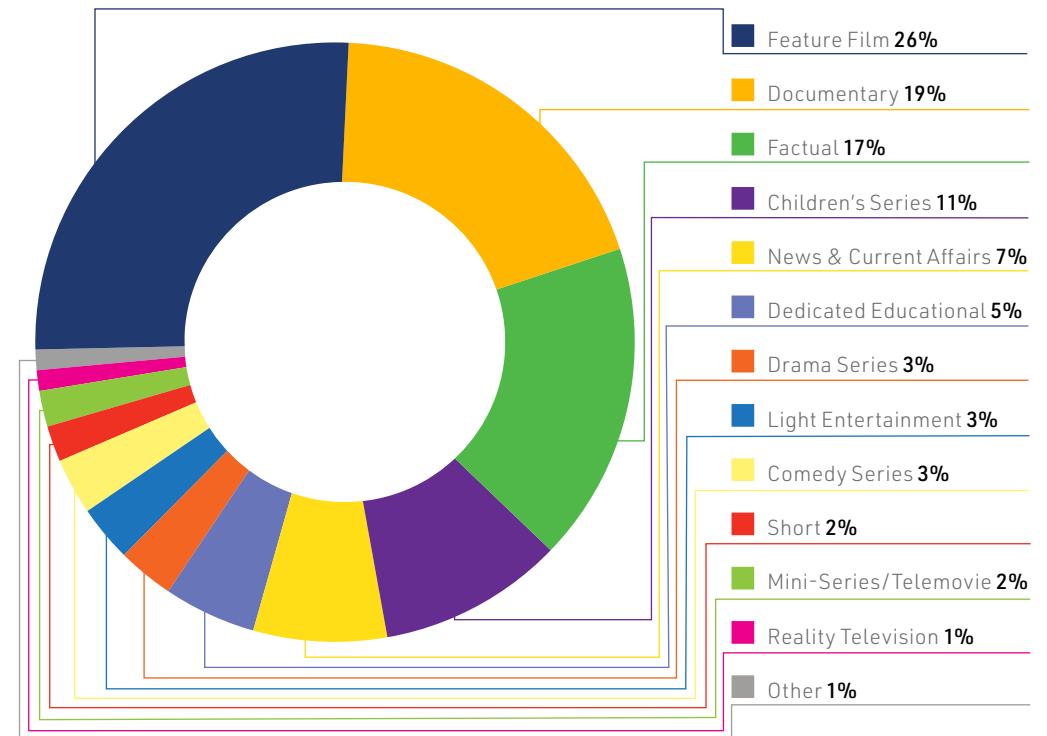


FIGURE 6 Share of copies made for different types of content at Australian Educational Institutions

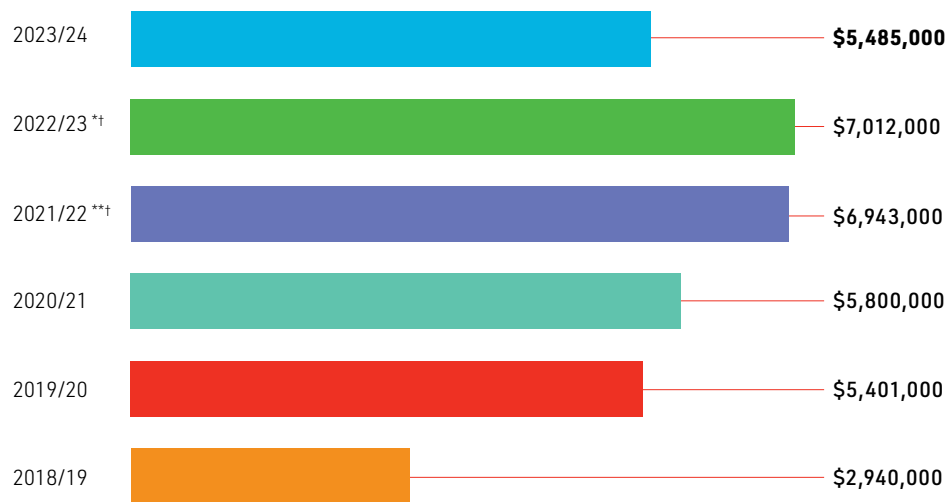


INDUSTRY SERVICES

A record year for worldwide collections

While total collections through our Collection Account Management and Disbursements services were down in 2023/24, mainly due to the variable nature of the performance of titles in the industry, collections from our Royalties [World] service **hit a record high of \$2.3 million**.

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



* CAM service commenced in 2022/23 ** RES service commenced in 2021/22
 † Figures updated to include RES collections, please note correction from previous report

FIGURE 8 Screenrights Royalties [World] 2023/24 collections breakdown by territory

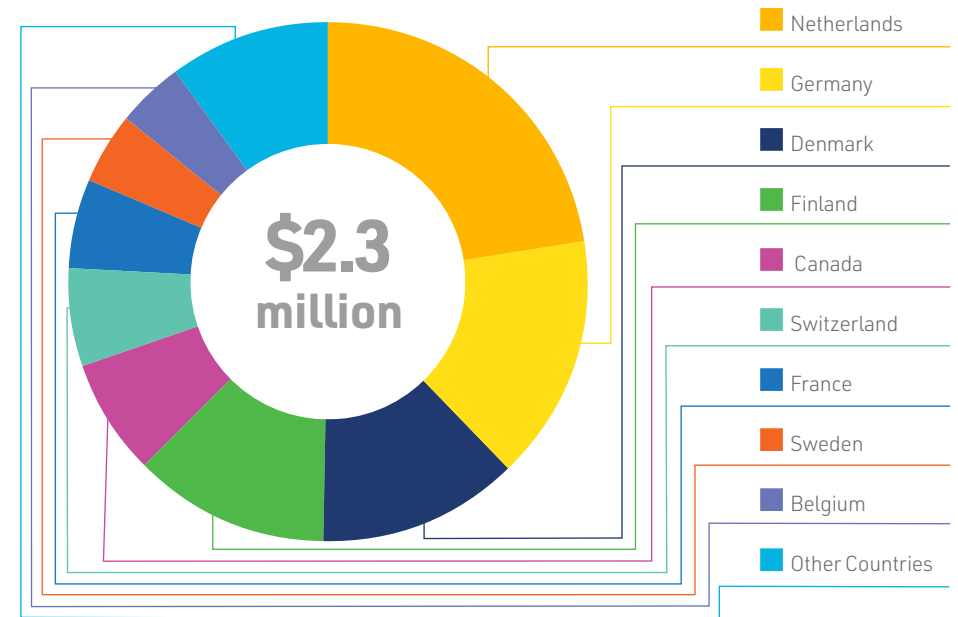


Image Credits: *Erotic Stories* – Lingo Pictures. Photo Renata Dominik | *The Messenger* – Lingo Pictures. Photo Lisa Tomasetti | *Windcatcher* – Unless Pictures & Every Cloud Productions | *Outback Truckers* – Prospero Productions

EXPENDITURE

Optimising our technological capabilities while closely watching our costs

In 2023/24 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 14 of 39 staff members dedicated to this project. As we keep an eye on the cost of these crucial upgrades, our Expenses to Collections ratio has decreased slightly from 2022/23.

FIGURE 9 Breakdown of Expenditure for 2023/24

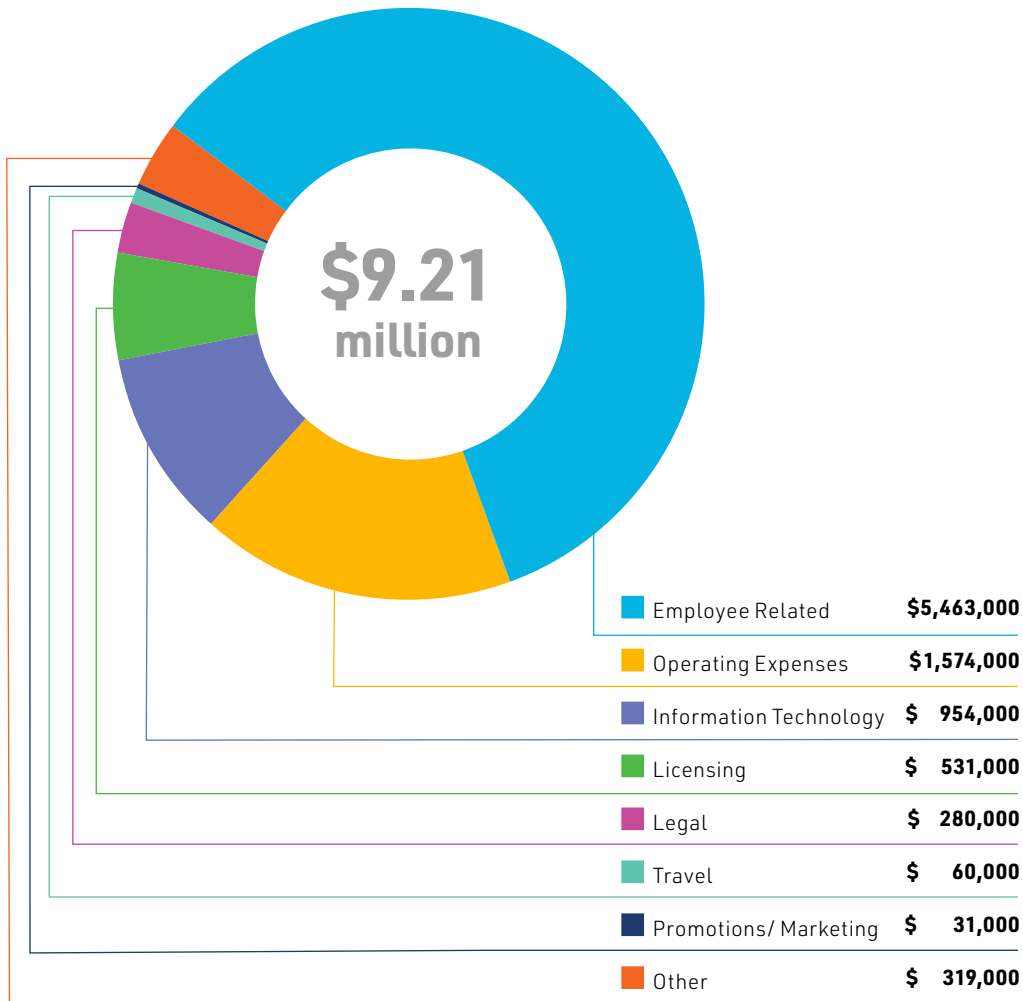


FIGURE 10 Overall expenditure to collections ratio, 2021/22 to 2023/24



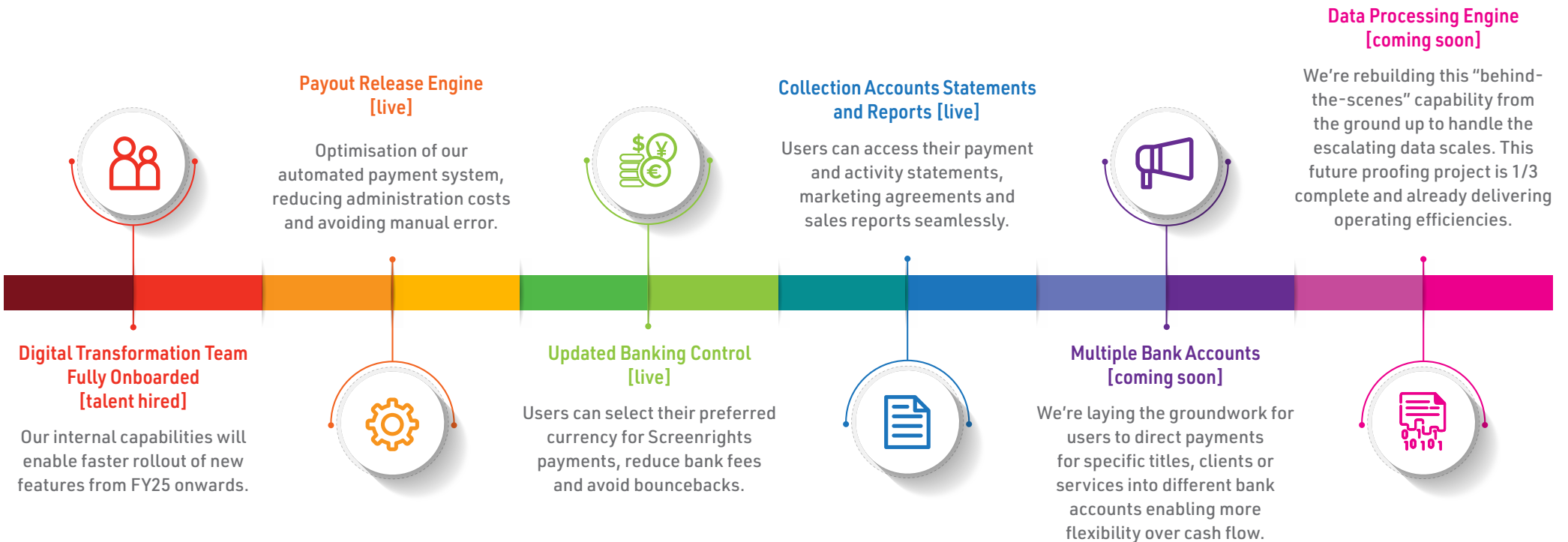
Image Credit: *The Messenger* – Lingo Pictures. Photo Lisa Tomasetti

DIGITAL TRANSFORMATION

New features and continued optimisation for members and stakeholders

Screenrights' ongoing digital transformation continues to improve our internal systems as well as the new web application launched in 2022/23 for all Screenrights members and clients.

FIGURE 11 New and upcoming features on the Screenrights platform



SCREEN INDUSTRY SUPPORT

Screenrights joined the **Steering Committee of the Copyright and AI Reference Group** introduced by the Attorney-General, and continued to actively participate in the **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.

Attorney-General Mark Dreyfus KC MP officially opened our new offices in Warrang, The Rocks, and we welcome members and screen industry practitioners to book our Member Hub spaces for writers' rooms and creative workshops or hotdesking while visiting from out of town.

The 2023 Screenrights Cultural Fund awarded **\$265,763 to 6 initiatives** meeting the annual focus of New Visions:

- **Black Apple Productions** to develop and deliver a bespoke national screen directing workshop for six First Nations women with *'THE LAB: First Nations Women Screen Directors Lab'*;
- **Pink Lake Creative** for their *'Pathways and Connections Workshop Program'*, with 40 children from three isolated communities in western Victoria participating in screen industry workshops focused on augmented technology;
- Sound recordist **Alicia Butterworth** and sound designer **Tfer Newsome's** *'Developing Diverse Screen Sound Practitioner Futures'* for a series of training workshops for under-represented emerging female and non-binary screen-sound professionals;
- NZ's **Proud Voices on Screen** for *'The Queer Screen Development Toolkit'*, which aims to provide support, guidance and resources for teams developing screen projects that feature queer themes, storylines, characters and actors;
- **Touch Compass'** *'Screen Production Programme for Deaf and Disabled Students'* to engage and teach Deaf and Disabled aspiring filmmakers the skills required to tell their own stories and build careers; and
- **The Unquiet Collective** for their *'Distribution and Impact Lab'*, an intensive social impact and non-theatrical planning lab for three films in the lead-up to their release.

Image Credit: *Windcatcher* - Unless Pictures & Every Cloud Productions





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