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QUARTERLY ENEWS

9 SEPTEMBER 2019



AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS members,

CEO Kingston Anderson's departure was sadly announced last month. On behalf of the ASDACS staff and board, I would like to sincerely thank him for his valuable contribution to the development of both ADG and ASDACS over his time and wish him the very best for his future endeavours in the production sector. He has been a rock for the joint ventures of ASDACS/ADG and has always advocated for mutual support.

I also note with sadness the passing of John Moore, documentary filmmaker and great supporter of the ADG and ASDACS. We'll miss him.

With regards to income, last year's record amount (+40% increase) was mostly due to a large one-off back payment received by German collecting society, Bild Kunst. Income this quarter is tracking behind (-64% decrease), but the bulk of royalties this year are expected in December. In addition, collections from Italian collecting society, SIAE, are currently on hold while we await the outcome of a tax ruling in that territory.

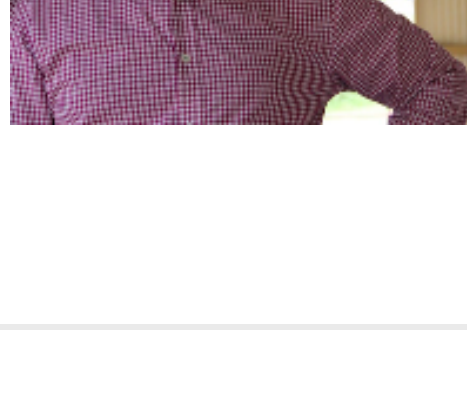
Due to the unprecedented royalty rise in 2018, the administration percentage also dropped well below the 5 year average administrative percentage of 20% to 15%. The organisation works hard to keep overheads to a minimum, and changes to the administration percentage reflect the nature of committed yearly costs against the fluctuation of income.

With global shifts from broadcast to streaming, new EU legislation and collections from streamers under negotiation in different territories, the sector is facing change. We will continue to closely track and monitor the payments throughout the year and report relevant information to members.

-Stephen Wallace, ASDACS Chair

CEO Kingston Anderson's to depart

Chief Executive Officer, Kingston Anderson joined the ADG eight years ago and has worked across ASDACS since 2015. Among his key achievements was the progress he made on industrial action and gender diversity for directors. [Read the ADG Press release here.](#)



Screenrights' board to include authorial director

ASDACS welcomes Screenrights changes to their board composition to include at least 3 authorial seats from the screen industry's pool of writers, directors and composers, ensuring a greater diversity of rights-holder representation. [More here.](#)

screenrights

Distribution about to commence

Look out for a notice from ASDACS in the coming month, as the distribution of 2018 income is almost due to commence. Along with the new distribution, a new membership web portal will launch in order to allow members to easily access and update their details, credits and submit their distribution warranty online. An email with instructions on how to access and use the new system will be sent soon.



Royalties for you ?

In the meantime, if you know anyone on our [uncontactable directors list](#), please ask them to contact the office.



Vale John Moore

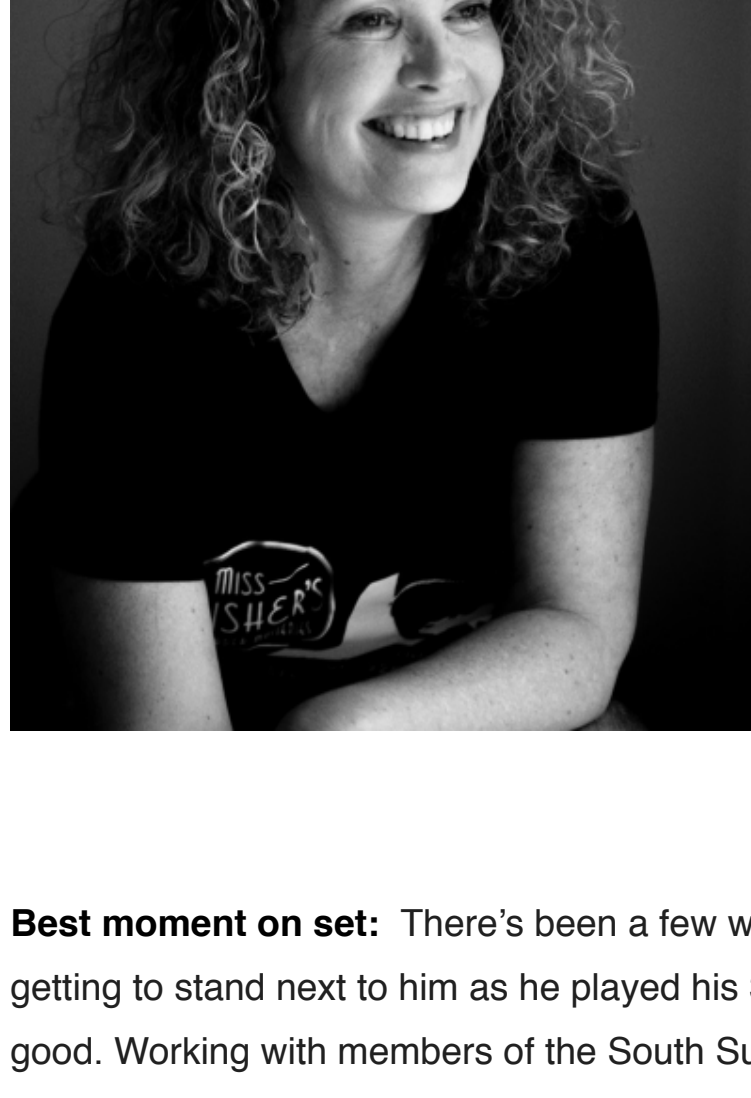
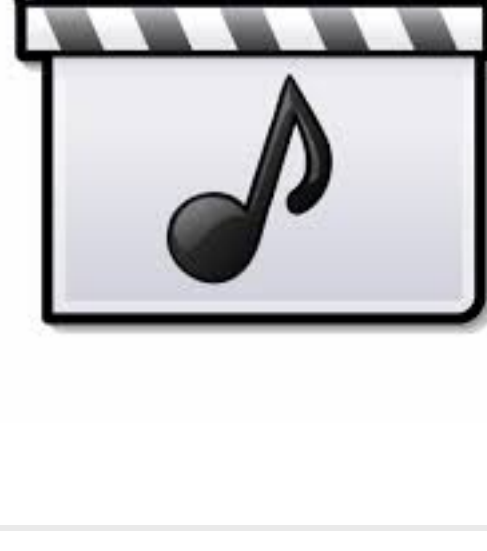
We're saddened to hear of the passing of long time documentary filmmaker and ASDACS member, John Moore last July. Our sincere condolences go out to his family and friends.

New Code of Conduct for Copyright Collecting Societies website

In response to the [government review](#) into the Code of Conduct for Copyright Collecting Societies, a new website was launched in collaboration with all Australian Copyright Collecting Societies including APRA/AMCOS, ASDACS, AWGACS, Copyright Agency, PPCA and Screenrights. The website aims to provide greater clarity and transparency around the Code of Conduct and features collecting societies annual code reports. The website can be found [here](#).

Have you directed music videos ?

ASDACS can collect royalties on behalf of the director of music videos that have screened in territories such as Norway and Croatia. If you've directed a music video, then [register](#) your work with ASDACS so we can ensure your work is covered. Contact the [office](#) for more information.



Members spotlight: Daina Reid

Directing credits: *The Alice, All Saints, Bed of Roses, Blue Heelers, City Homicide, David Makes Man, Howzat! Kerry Packer's War, Hunters, I Love You Too, A Margherita with a Hot Salami, MDA, Miss Fisher's Murder Mysteries, The Handmaid's Tale, The Nowhere Boys, Offspring, Paper Giants, Ready for This, Romper Stomper, Rush, Satisfaction, The Outsider, The Secret Life of Us, The Secret River, Skithouse, Sunshine, Very Small Business, The Wrong Girl.*

Best moment on set: There's been a few wonderful ones. Directing Richard Tognetti and getting to stand next to him as he played his 300 year old Stradivarius was pretty good. Working with members of the South Sudanese community who had no acting experience on Sunshine was also a massive highlight.

Worst moment on set: I unintentionally made Deborah Mailman cry once. It's a pretty bad feeling making that beautiful, effervescent woman cry. I was mortified.

What you're working on now: Would love to tell you but I can't.

Advice to your younger self: Trust your instincts.

Why ASDACS royalties are important: It is always important to share the wealth.

Welcome new members !



Stephen Downes, Alexander Ku, Anthony Powell, Jesse O'Brien, Andrew Kavanagh, Tim Slade, Graeme Rattigan, Martha Jeffries, Mark Forstmann, Lucy Gafly, Oliver Waghorn, Robin Shingleton, Jarrah Gurrie, Michael Cove, Christopher Pryor, Alyx Duncan; bringing ASDACS total membership up to **1196**.

Member discounts

ADG Business of Directing (Melbourne)
ASDACS Members save **\$50**

The Australian Directors' Guild presents:

THE BUSINESS OF DIRECTING

A two-day workshop for emerging directors, professional directors and those who want to know the nuts and bolts of The Business of Directing.

The workshop will cover contracts, director's royalties, casting, superannuation, legal issues, insurance, camera technology, international directing and moral rights.

Industry professionals from a number of areas will lead the workshop, including directors with international credits, lawyers, funding bodies (Film Victoria and Screen Australia), agents, editors, casting agents and many more.

DATE: Sat, 12 October – Sun, 13 October 2019

TIME: 10am – 4.30pm

VENUE: The Megaflex 3 Building 8, Level 4, Room 13 RMIT, Melbourne, VIC

COST:

ADG Members	\$150
Other guilds' members / ASDACS members / full time students	\$200
General Public	\$250

(Prices include lunches and refreshments. GST included)

TICKETS: www.adg.org.au/events/businessofdirecting-mel-2018
LIMITED SEATS!

Brought to you by:

[Book Your Tickets Now!](#)

10% ASDACS membership fee wavier

The ASDACS 10% membership fee on royalties is waived if you're a full member of the Australian Directors Guild (ADG) or the Directors and Editors Guild of New Zealand (DEGNZ). For more information on how to join and other great benefits go to:

[ADG membership](#)

[DEGNZ membership](#)



Meet the ASDACS team



Membership and Research Officer Brenton Amies

Brenton has been with ASDACS since early 2018 and works to recruit new members, credit research, as well as help existing members with their queries. Brenton comes to ASDACS with a background in theatre and film, with experience in roles at Belvoir St Theatre and the ABC.

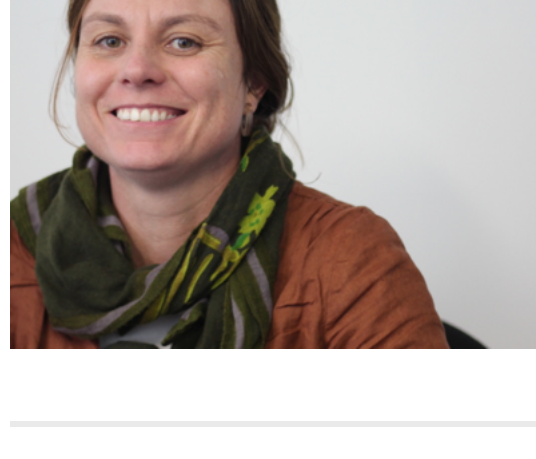
Distribution Coordinator Melanie Nail

Mel joined ASDACS earlier this year and works on research, registration and royalty distribution. Mel comes to ASDACS with a background in non-linear video editing, fiction writing, and other narrative construction, including writing and editing Malinga for NITV.



Executive Officer Deb Jackson

Deb manages ASDACS and has been with the organisation since 2015. Deb has worked for Film Australia, Screen Australia, NFSA and AFTRS across a range of areas including marketing, distribution, contracting and governance.



Your rights



In Australia, as a director you're entitled to a share of domestic retransmission royalties if you have not assigned your rights to another party (such as a producer or investor). To ensure you receive your entitlement, we recommend that all directors use one of our [retransmission clauses](#) in your director contract.

Need more information? If you're a full member of the ADG you're entitled to 1 hrs free legal advice or contact [ARTSLAW](#) or ASDACS.

FAQs and info sheets

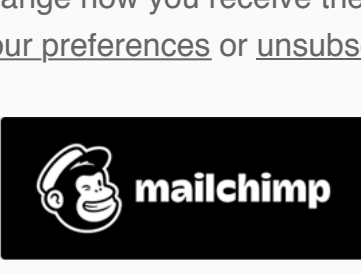
Find new information sheets on retransmission rights, distribution practices and undistributed funds as well as our [FAQs here](#).

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QUARTERLY ENEWS

19 DECEMBER 2019



asdacs

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS members,

The recent *Department of Communication and the Arts* restructure into the *Department of Infrastructure Transport, Regional Development and Communications* is of deep concern to the film and television industry, representing a threat to continued funding and support for a sector that has already experienced significant cut backs in recent years. We strongly urge you to contact your local government member to have your say against the merger.

In other news, the ASDACS distribution of 2018 income is currently underway. If you've received a notice from ASDACS recently, then make sure you read this, as there could be royalties due to you.

On behalf of the ASDACS Staff and Board, we wish you all the very best over the xmas and new year season.

-Stephen Wallace, ASDACS Chair

Australian Department of Communications and the Arts restructure

In a shock announcement early December, the Morrison government confirmed that the *Department of Communications and the Arts* would be rolled into the *Department of Infrastructure, Transport, Regional Development and Communications* as part of a broader government downsize, creating uncertainty and concern among the media, communications and arts sector. The Minister for Communications, Cyber Safety and the Arts, Paul Fletcher, has confirmed that he will remain, however Department Secretary, Mike Mrdak will lose his position. The restructure will take effect February 2020. To have your say contact your local government member [here](#).



CISAC & DEGNZ Lobby for directors' rights in New Zealand

Directors and Editors Guild of New Zealand (DEGNZ) President Howard Taylor and Executive Director Tui Ruwhiu, along with CISAC Director General Gadi Oron met key figures in the New Zealand government and creative sector this week, lobbying for the government to put the rights of authors front and centre of the country's copyright review. They met with Minister of Broadcasting, Communications and Digital Media Kris Faafoi, who is in charge of the review, to bring CISAC's international perspective and highlighting legislative improvements to grant a fairer deal for creators.



New partnership

ASDACS is pleased to announce a new international agreement with the [Directors Guild of Korea \(DGK\)](#); bringing total international partnerships up to 37.

Distribution

The annual distribution of 2018 income has commenced. Members can now update their details, credits and submit their distribution warranty online using our new web portal www.asdacs.com.au. If you've received a distribution payment notice from ASDACS, then just follow the simply instructions on what to do to collect or alternatively contact the [office](#) for further assistance.



Royalties for you ?

If you know anyone on our [uncontactable directors list](#), please ask them to contact the [office](#).



2020 ADG Award Early Birds Submission

The Australian Directors Guild (ADG) has announced that early bird entries are officially open for the 2020 ADG Awards (Closing date: 20 January 2020). Please contact awards@adg.org.au or call 02 9555 7045 for further information (Note the ADG office will be closed 24th December 2019 and reopen 2nd January 2020).

[CLICK HERE TO SUBMIT](#)



CISAC Global collections report released

Creators' royalties shift to digital as CISAC global collections hit record €9.7 billion. Read the full article and report [here](#).

Welcome new members !



David Anthony Sant, Mike Kenneally, Ben Young, Tony Simpson, Luke Sparke, Mary Zournazi, Glenn Wilkinson, Darlene Johnson, Christopher Robert Watson, Denie Pentecost, Peter Beveridge, Matt Norman, Gerald Rascionato, Rhiannon Bannenberg, Jeff Siberry, Alaric Jake Taylor, Robert Ramirez, Cynthia Connop, Paul Costello, Dione Gilmour, Fin Edquist, Pablo De La Torre, Cian O'Clery, Jason Markland, Martin Taylor, Gregory King, Lesley Pinder, Claire Haywood, Robyn Paterson, Tony Gardiner, Sophie Raymond, Venetia Taylor, Will Usic, Pearl Tan, Paul Clarke, Michael Ailwood, Andrew Wiseman, Nicole Michail, Kacie Anning, Phillip Brough, Becs Arahanga, Girish Makwana, Jennifer Crone, Olivia Martin-McGuire, Justin Schneider, Hayley MacFarlane; bringing ASDACS total membership up to **1141**.



Vale Gary Conway

Prolific director Gary Conway, who directed nearly 800 episodes of Neighbours, died aged 73 last November. Conway directed Australian drama for almost 50 years including Matlock, Division 4, Homicide, The Box, Bluey, Skyways, Cop Shop, Prisoner and A Country Practice. Our sincere condolences go our to his family and friends.

Member discounts



Early bird offer: save \$100 up until 24 December 2019

Legalwise Film and TV Conference: Key Content and Production Issues Tuesday 17 March 2020, Cliftons Sydney, Margaret Street

This popular bi-annual event brings together renowned film and industry panel of industry experts to explore some of the most current and key film and television law issues. Split into two practical sessions, the morning focuses on key legal industry issues and the afternoon examines international production issues with a practical workshop exploring scenarios from production and distribution perspectives. More information [here](#).

10% ASDACS membership fee waived

The ASDACS 10% membership fee on royalties is waived if you're a full member of the Australian Directors Guild (ADG) or the Directors and Editors Guild of New Zealand (DEGNZ). For more information on how to join and other great benefits go to:

[ADG membership](#)

[DEGNZ membership](#)



Have you directed music videos ?

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Your rights

In Australia, as a director you're entitled to a share of domestic retransmission royalties if you have not assigned your rights to another party (such as a producer or investor). To ensure you receive your entitlement, we recommend that all directors use one of our [retransmission clauses](#) in your directors contract.



Need more information? If you're a full member of the ADG you're entitled to 1 hrs free legal advice or contact [ARTSLAW](#) or ASDACS.

FAQs and info sheets

Find information sheets on retransmission rights, distribution practices and undistributed funds as well as our FAQs [here](#). More information about the Code of Conduct for Copyright Collecting Societies can also be found [here](#).

We wish you many happy returns over the season



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QUARTERLY ENEWS

24 MARCH 2020



AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS members,

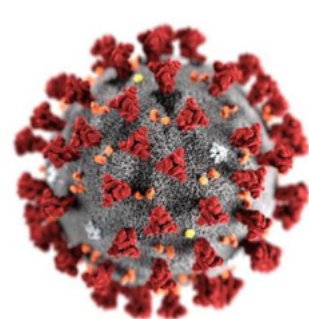
We understand that the screen industry is feeling the impact of COVID-19 heavily as cinemas close, industry events are cancelled and productions are delayed, reduced or shut down altogether. Many people face uncertainty about current and future employment in the sector and beyond.

To ensure royalties are delivered to members in this time of financial uncertainty and need, ASDACS staff are working remotely to roll out the next distribution as soon as possible. A distribution commencement date is yet to be confirmed, however, as per previous years, we will contact you at the earliest date possible should anything be due for the screening of your work.

In the meantime (in case you missed the last distribution notice), please feel free to email asdacs@asdacs.com.au to check if there are any royalties due to you from the current ASDACS distribution.

We hope you and your loved ones remain safe and well over this time.

-The ASDACS Board and Staff



AU: Screen production industry to take a \$2 billion-plus hit from COVID-19

The initial findings of Screen Producers Australia's survey on the impact of COVID-19 estimate the damage to the sector is greater than \$2 billion, affecting more than 20,000 employees, freelancers and contractors. Read the full **IF** article [here](#).

NZ Screen Industry Announces COVID-19 Pan-Sector Response



MEDIA RELEASE Monday 23 March 2020

In response to the immediate impact of COVID-19 on the New Zealand screen industry, the sector has today announced the formation of the **Screen Sector COVID-19 Action Group** and a screen-specific [online information hub](#). Read the full press release [here](#).

COVID-19 Information and Resources

Australia

- Health updates: [Department of Health](#)
- Financial support: [Department of Social Services](#) or [The Treasury](#)
- Directors support network: [Australian Directors Guild](#)
- Counselling and support services: [here](#)

New Zealand

- Health updates: [Ministry of Health NZ](#)
- Financial support (& general info): [New Zealand Government COVID-19](#)
- Directors support network: [Directors and Editors Guild of New Zealand](#)
- Counselling and support services: [here](#)

Royalties for you ?

If you know anyone on our [uncontactable directors list](#), please ask them to contact the [office](#).

Welcome new members



Laura Clelland, Nicholas Colla, Christopher Sun, Jon Oib, Kathy Sarpi, James Napier Robertson, Linda Walsh, Kieran Darcy-Smith, Job Rustenhoven, Hamish MacDonald, Taryn Brumfitt, Biyi Bandele, Tim Ryan, Jorden Oliwa, Tom Reilly, Fathia Balla, Sophie Wiesner, Annelise Hickey; bringing ASDACS total membership up to **1259**.

Member discounts

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FAQs and info sheets

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QUARTERLY ENEWS

24 JUNE 2020



AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS Members,

It has been a good year for ASDACS. Total collections for the 2019 year were \$1,982,630 (up 13% from last year), this is the largest yearly collection we've ever had. Administration costs recovered from the distributable fund for the year were 15% of collections (the five-year average is 18%). Note: we try to keep this percentage as low as we can but sometimes it will due to circumstances we cannot control. Distribution of these funds are on track to commence July 2020 (see [here](#) for the full 2019 annual accounts).

I would like to give Deb Jackson, our Executive Director, my warmest thanks for all her hard work this year, as well as our other two staff members, Brenton Amies and Melanie Nall for their dedication and diligence. Thanks also go to Kingston Anderson who retired last year as Executive Director of both ASDACS and the ADG, he did a great job.

Big thanks go to board members Donald Crombie (treasurer), Kevin Lucas (Secretary) Grant Campbell (representing New Zealand) Pat Fiske, Howard Scott Hartford Davis and new member Megan Simpson Huberman, all of whom have been tireless and meticulous in their work for ASDACS.

-Stephen Wallace (ASDACS Chair)

[Read the full report here](#)

ASDACS COVID-19 10% membership fee wavier



In response to the production industry down turn due to the COVID-19, ASDACS is pleased to announce a full membership wavier for all ASDACS members in the next distribution, due to commence **July 2020** (wavier applicable until December 31 2020). Keep an eye out for a notice from ASDACS over the coming month, as we will send further instructions on what to do to collect to all members with royalties due.

We also encourage you to support the Australian Directors Guild or the Directors and Editors Guild of New Zealand by taking advantage of the guilds' COVID-19 membership discounts below.



ADG: Reduced membership fees

Last chance ! Apply by June 30 2020 to receive:

- \$0 joining fees.
- Free membership for ADG Associates.
- 50% discount for ADG experienced & emerging full members.

Valid through to 31 December 2020. Full details [here](#)

DEGNZ Membership Holiday



directors & editors guild of nz
ngā kaiwherawhera kiriaata



[More information here.](#)

Supporting Australian stories on our screens

The Government is seeking community and industry feedback on options to support Australian stories on our screens in a modern, multi-platform environment. Have your say by 3 July [here](#).



New Australian Production Industry COVID-Safe Guidelines

[Available here.](#)

Royalties for you ?

If you know anyone on our [uncontactable directors list](#), please ask them to contact the office.

Welcome new members



Tim Cope, Amanda Blue, Tony Ealey, Melissa Hayward, Roberto Fino, Adam Kotch, Sarah Harper, Aneek Chaudhuri; bringing ASDACS total membership up to **1266**.

Have you directed music videos ?

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Australian
Directors' Guild

AUSTRALIAN DIRECTORS GUILD REPORT ON FUNDING FOR THE ADG AWARDS IN 2019.

TOTAL REQUEST: \$55,000 (ASDACS CULTURAL FUND)

**Australian Directors Guild Ltd
28/330 Wattle St, Ultimo. NSW. 2007
Tel: 02 9555 7045
Web: www.adg.org.au**

ADG AWARDS – (\$55,000)

The ADG Awards aim to recognise excellence in the craft and art of directing, as well as recognising individual contributions by Australian Screen Directors to film, television, documentary, animation and new media.

The Awards are presented at a theatre and gala dinner and are attended by Australia's top directors and a wide cross-section of the screen industry. What makes the Awards unique from traditional awards evenings is its less directly competitive and more supportive nature.

The ADG Awards were held in Sydney for the first time in four years with support from Create NSW. They were held at the City Recital Hall (Ceremony) and the Ivy Ballroom (Dinner). This proved to be the biggest awards event the ADG has organised with over 350 people attending the ceremony and a sold-out dinner afterwards.

We created two new awards this year – Best Director of a Feature Film (under \$1m) and Best Director of an Immersive Project.

The event had its best publicity since it began with articles in The Age, Sydney Morning Herald, IF, Screenhub, Daily Telegraph, Filmink, ABC Radio and many more. Specials guests at this year's awards including Rachel Girffiths, Bryan Brown, Rachel Ward, The Hon Don Harwin, NSW Minister for the Arts, Damon Herriman, Leah Purcell, Eliza & Hannah Reilly, Michelle Law, Sarah Roberts, Tracy Mann, Claudia Karvan and Alex Dimitriades.

WARWICK THORNTON was presented with the Feature Film for his feature "SWEET COUNTRY".

Winners on the night included RACHEL PERKINS, CIAN O'CLERY, DUSTIN FENELEY, ALYSSA McCLELLAND, SIMON DIREEN, RICHARD JASEK, NICHOLAS VERSO, SCOT MAJOR, JEFFREY WALKER, COLIN CAIRNES, BILLIE PLEFFER, ZOE PEPPER, ANDREW GOLDSMITH, BRADLEY SLABE, NICHOLAS CARLTON, TIM BULLOCK, KATE HALPIN and LYNETTE WALLWORTH.



ADG AWARDS 2019 - PUBLICITY REPORT

TraceyMair Publicity

MEDIA RELEASES

The following media releases were issued to media:

DATE	MEDIA RELEASE
19 December 2019	New Awards Categories & Early Bird Entries
21 January 2019	The ADG Awards return to Sydney
8 April 2019	Nominees announced
24 April 2019	Presenters at the ADG Awards
6 May 2019	Winners announces

MEDIA COVERAGE

DATE	OUTLET	JOURNALIST	URL
19 December 19	Film Ink	Dov Kornits	https://www.filmink.com.au/public-notice/adg-awards-2019-early-bird-entries-officially-open/



TraceyMair Publicity

7 January 19	Inside Film	Don Groves	https://www.if.com.au/news-recap-bradley-slabe-alaric-mcausland-ladies-in-black-adg-awards/
22 January	Film Ink	Dov Kornits	https://www.filmink.com.au/public-notice/australian-directors-guild-awards-return-sydney/
7 April 19	Inside Film	Don Groves	https://www.if.com.au/thornton-edgerton-perkins-maras-and-hyde-among-nominees-for-adg-awards/
8 April 19	Media Week		https://mediaweek.com.au/warwick-thornton-joel-edgerton-rachel-perkins-nominated-for-adg-awards/
8 April 19	Variety	Patrick Frater	https://variety.com/2019/film/asia/australian-directors-guild-nominations-awards-1203182931/
23 April 19	Inside Film	Don Groves	https://www.if.com.au/presenters-named-for-australian-directors-guild-awards/
24 April	Screen Hub	David Tiley	https://www.artshub.com.au/education/news-article/news/screen-education/screenhub/directors-guild-poised-to-run-2019-awards-257838
6 May 19	Sydney Morning Herald	Garry Maddox	https://www.smh.com.au/entertainment/movies/sweet-country-wins-top-prize-at-the-directors-guild-awards-20190506-p51kih.html

6 May 19	Daily Mail	Candice Jackson	https://www.dailymail.co.uk/tvshowbiz/article-7000277/Actress-Sarah-Roberts-stuns-semi-sheer-beaded-gown-waist-cut-outs-ADG-Awards.html
6 May 19	Inside Film	Jackie Keast	https://www.mediaweek.com.au/warwick-thornton-wins-major-award-at-directors-guild-awards/
7 May 19	Daily Telegraph	Jonathon Moran	No link available
7 May 19	Media Week	James Manning	https://www.mediaweek.com.au/warwick-thornton-wins-major-award-at-directors-guild-awards/
9 May 19	Arts Hub	Lyn Norfor	https://www.artshub.com.au/education/news-article/news/screen-education/lyn-norfor/adg-ceremony-history-in-the-hands-of-aftrs-students-257956
13 May	Sydney Morning Herald	Paul Kalina	https://www.smh.com.au/entertainment/tv-and-radio/john-howard-and-kerry-armstrong-head-back-to-seachange-20190503-p51jtc.html
13 May	The Age	Paul Kalina	https://www.theage.com.au/entertainment/tv-and-radio/john-howard-and-kerry-armstrong-head-back-to-seachange-20190503-p51jtc.html



directors & editors guild of nz
ngā kaiwherawhera kiriata

PO Box 47-294, Ponsonby
66 Surrey Crescent
Grey Lynn
Auckland
New Zealand

+64 (0) 9 360 2102

degnz.co.nz

DEGNZ ASDACS CULTURAL FUND REPORT – CISAC VISIT

CISAC Director General Gadi Oron and Benjamin Ng, Regional Director Asia Pacific, visited New Zealand to support DEGNZ's efforts to win shared copyright for directors in the Copyright Act Review underway here.

In preparation for this visit, we needed to prepare a variety of print materials and other promotional merchandise as part of overall campaign.

Working with its PR and lobbying firm Blackland PR, DEGNZ was able to organise meetings on 10 December 2019 for Gadi and Benjamin with:

- Officials involved in the Copyright Act Review of the Ministry of Business, Innovation and Employment (MBIE) and Ministry of Culture and Heritage (MCH)
- The Opposition National Party Caucus
- Kris Faafoi, The Minister of Broadcasting, Communications and Digital Media, Commerce and Consumer Affairs, and Government Digital Services

In addition, Minister Faafoi hosted a function at Parliament for Gadi, with Members of Parliament, ministry officials and screen directors in attendance.

Gadi and Benjamin were very pleased with the access they got to present their case for authors to share in copyright, and their views were well received.

DEGNZ was also thrilled with the level of access and the responses in the various meetings, and we continue to engage with ministry officials as part of our lobbying for shared copyright for directors in audiovisual content and cinematographic film.

We also took the opportunity to host Gadi, Benjamin and the ED of the NZ Writers Guild (NZWG) to dinner. NZWG had lobbied Gadi prior to his meetings over the position also taken by the Australian Writers Guild in regard to writers seeking shared copyright in AV works and film.

Due to COVID, the Review's momentum has been interrupted. We recently received notification from MBIE that they will be doing another round of consultation before moving forward.

We sincerely thank ASDACS for the financial and other support we received and continue to receive with our efforts in this area.

Tui Ruwhiu
Executive Director
Directors & Editors Guild of NZ

ASDACS CULTURAL FUND BUDGET/EXPENDITURE REPORT

BUDGET 1

DEGNZ GADI ORON CISAC VISIT BUDGET					
	BUDGET	ACTUAL	EST. TO COMPLETE	TTL	UNDER / OVER
Blackland PR - planning & implementation - estimate	\$5,000.00			\$6,037.50	- \$1,037.50
Consulting fees		\$6,037.50	\$0.00		
Parliamentary function - drinks, nibbles, venue hire	\$5,000.00			\$2,222.50	\$2,777.50
Function		\$2,222.50	\$0.00		
Travel & Accommodation	\$1,000.00			\$1,129.14	-\$129.14
Flight, Acc, Per Diems		\$674.79	\$0.00		
Dinner w/Gadi, Benjamin, Howard, Tui, Alice - NZWG		\$454.35	\$0.00		
TTL	\$11,000.00	\$9,389.14	\$0.00	\$9,389.14	\$1,610.86
EXCL. GST					

BUDGET 2

DEGNZ GADI ORON CISAC VISIT - ADDITIONAL BUDGET					
	BUDGET	ACTUAL	EST. TO COMPLETE	TTL	UNDER / OVER
Blackland PR - implementation	\$4,000.00			\$3,670.25	\$329.75
Consulting Fees		\$3,295.25	\$0.00		
Consulting Fees		\$375.00	\$0.00		
Design and printing	\$2,500.00			\$3,443.80	-\$943.80
Do The Right Thing Brochure Design		\$1,610.00	\$0.00		
Do The Right Thing Brochure Printing		\$910.00	\$0.00		
Kiwi Creativity Brochure Printing		\$808.80	\$0.00		
DEGNZ Postcard Flyer Printing		\$115.00	\$0.00		
Goodie Bag purchase, screenprinting & fulfilment	\$1,500.00			\$833.32	\$666.68
Bags		\$587.29	\$0.00		
Jaffas		\$246.03	\$0.00		
TTL	\$8,000.00	\$7,947.37	\$0.00	\$7,947.37	\$52.63
EXCL. GST					

SUMMARY

	Budget	Actual	EST. TO COMPLETE	TTL	UNDER / OVER
Budget 1	\$11,000.00	\$9,389.14	\$0.00	\$9,389.14	\$1,610.86
Budget 2	\$8,000.00	\$7,947.37	\$0.00	\$7,947.37	\$52.63
TTL	\$19,000.00	\$17,336.51	\$0.00	\$17,336.51	\$1,663.49

ASDACS Contribution 1		\$5,500.00
ASDACS Contribution 2		\$4,000.00
	TTL	\$9,500.00



directors & editors guild of nz
ngā kaiwherawhera kiriata

PO Box 47-294, Ponsonby
66 Surrey Crescent
Grey Lynn
Auckland
New Zealand

+64 (0) 9 360 2102

degnz.co.nz

DEGNZ REPORT – SOPHIE HYDE DIRECTOR MASTERCLASS

Australian director Sophie Hyde came to New Zealand and ran a full-day Masterclass on the 27th July 2019.

Sophie's Masterclass was extremely well received, particularly by women filmmakers.

Following are statistics and feedback on the day.

PARTICIPATION REPORT AND FEEDBACK

Twenty-one industry practitioners attended this full day workshop taught by Australian director Sophie Hyde (*Animals*, *52 Tuesdays*).

The majority of participants provided us with feedback and demographical information (19 respondents).

Overall, the Masterclass was very well received. On average, participants rated the overall Masterclass **6.74** out of 7 on satisfaction.

Participants gave Sophie Hyde an average satisfaction rating of **6.89** out of 7.

"I thought there was a good variety of talking about her experiences, talking about the process of how she works, group exercises and individual exercises."

Inviting Australian directors to New Zealand continues to provide a valuable perspective that is international yet familiar for local directors:

"So great to have a completely fresh and unique perspective from someone close to home but yet so different in terms of how we work. Very specific and nuanced."

"Fantastic workshop with such useful and honest insight from Sophie Hyde. Love her work and great to get the inside scoop on arthouse cinema."

A suggestion for the Guild to improve on is beginning later on a Saturday morning to allow for childcare responsibilities.

DEMOGRAPHICS:

Gender

73.7% Female
26.3% Male

Ethnicity (could select more than one)

73.7% NZ European
10.5% Asian – Japanese, Indian
5.3% Middle Eastern – Iranian
21.1% Other – British, Russian/Armenian, Israeli/mixed, American

Location Based (could select more than one)

100% Auckland
5.3% Dunedin

Age

5.3% 19 years or under
31.6% 20-29 years
31.6% 30-39 years
21.1% 40-49 years
10.5% 50-59 years

Years working in the screen industry

5.3% Less than 2 years
26.3% 2-5 years
36.8% 6-10 years
21.1% 11-15 years
10.5% More than 20 years

Main discipline (could select more than one)

84.2% Director
21.1% Writer
10.5% Actor
5.3% Editor

COST REPORT

Director Masterclass - Sophie Hyde						
		<i>Approved</i>	<i>Actual</i>	<i>Est. to</i>	<i>Total</i>	<i>Under/Over</i>
		BUDGET		Complete	Actual + Est	Budget
	<u>PRODUCTION</u>					
200	<u>Talent Fees</u>					
220	Workshop Tutor	5,000.00	5,332.88	-	5,332.88	-332.88
300	<u>Travel/Accommodation</u>					
310	Flights	2,250.00	908.14	-	908.14	1,341.86
320	Accommodation	600.00	561.34	-	561.34	38.66
330	Transfers/Taxis	200.00	107.68	-	107.68	92.32
340	Per Diems	200.00	309.14	-	309.14	-109.14
400	<u>Venue</u>					
410	Venue Hire	500.00	300.00	-	300.00	200.00
500	<u>Catering</u>					
510	Lunch	200.00	230.44	-	230.44	-30.44
530	Morn./Aft. Tea	-	120.63	-	120.63	-120.63
600	<u>Equipment Hire</u>					
610	A/V Equipment	-	80.00	-	80.00	-80.00
700	<u>Crew</u>				-	-
720	Assistant	300.00	300.00	-	300.00	-
800	<u>Administration</u>					
810	Planning/Admin	1,000.00	2,035.66	-	2,035.66	- 1,035.66
900	<u>Additional Costs</u>					
910	Courier	-	19.92	-	19.92	-19.92
1200	<u>Potential Income</u>					
1210	Ticket Sales	- 250.00	-165.22	-	-165.22	-84.78
	<u>TOTALS:</u>	10,000.00	10,140.61	-	10,140.61	-140.61



AUSTRALIAN
INTERNATIONAL
DOCUMENTARY
CONFERENCE

PO BOX 81
FLINDERS LANE
MELBOURNE VIC 8009
AUSTRALIA

INFO@AIDC.COM.AU
WWW.AIDC.COM.AU

ABN 31 098 558 313

Kingston Anderson
CEO, Australian Directors' Guild - ASDACS
kingston@adg.org.au

8.2.2019

Dear Kingston,

RE: INVITATION TO SUPPORT AIDC'S INAUGURAL MOBILE CRECHE | ASDACS

The Australian International Documentary Conference (AIDC) is keen to offer delegates with young children access to a mobile crèche from Monday 4 March to Wednesday 6 March 2019. An AIDC first, the crèche will provide practitioners nationwide across all sectors the opportunity to make the most of AIDC's marketplace and conference program. Having seen the success of such an initiative at Screen Forever, we believe that continuing the momentum will ensure that gender equality is front and centre of industry events moving forward.

We would like to ask the Australian Guilds if they would consider helping us cover the costs of this initiative by becoming financial supporters of the creche. We are looking for support to cover the costs, and believe are asking ASDACS to help contribute as a partner on this initiative by providing \$1000 (ex GST) to help cover the overall costs.

In exchange for support, you will:

- Be recognised as a supporter of AIDC with your logo on the AIDC website;
- Have co-presentation rights of the crèche in all press, marketing and comms, and on the AIDC website;
- Receive a 10% discount for your members to attend AIDC.
- Know that you are contributing to supporting gender equality in the non-fiction screen sector.

I hope you will see the value in supporting the initiative.

Warmly

A handwritten signature in black ink, appearing to read 'Alice Burgin', with a long, sweeping underline.

Alice Burgin
CEO/Conference Director
alice@aidc.com.au
+61(0)417375096

Australian Screen Directors Authorship Collecting Society Ltd

ABN 80 071 719 134



2019 Annual Accounts

28 / 330-370 Wattle Street Ultimo, NSW 2007
Ph: (02) 9555 7042 Fx: (02) 9555 7086
Email: asdacs@asdacs.com.au

DIRECTORS' REPORT

The Directors have pleasure in presenting their Report, together with the financial statements of the Company, for the year ended 31 December 2019. Statutory details of Directors, their special responsibilities and their individual attendances at meetings that they were entitled to attend during the year are given in Note 19 to the Financial Statements.

Long and short term objectives

The objective, both long and short term, of the Company is to act as a Collecting Society for screen directors in Australia and New Zealand.

Strategies and activities

The strategies for achieving this objective are to execute agreements with as many overseas collecting societies as is practical, to collect royalties from them that are identified as due to screen directors in Australia and New Zealand and to distribute those royalties to the directors entitled to them.

The activities of the company during the year were all directed towards implementing these strategies. There was no significant change in these activities from previous years.

Key performance indicators

The Directors consider that the Key Performance Indicators of the Company are:

- The value of collections received during the year
- The value of distributions paid to members during the year
- The ratio of administration costs to collections
- Ongoing compliance with the *Copyright Societies Code of Conduct*.

Financial Results

The net profit of the Company for the year was \$95,784. Accumulated funds at year-end increased accordingly to \$652,270.

Income for the year was \$2,076,661, including interest and membership fees. A total of \$1,684,706 was transferred to distributable funds and the cultural fund. Expenditure on administration costs was \$296,171.

- Collections for the year totalled \$1,982,630.
- Distributions to members during the year totalled \$1,267,898.
- Net administration costs recovered from the distributable fund for the year were 15% of collections.

There were no significant changes in the state of affairs of the Company during the year.

Copyright Societies Code of Conduct.

The Review of Copyright Collecting Societies' Compliance with their Code of Conduct for the year 1 July 2018 to 30 June 2019 confirmed that the Company was compliant with the Code. The next Review is due in 2020.

Cultural Fund

The Cultural Fund was established to further the objectives of the Company for the benefit of members. It is funded by a 4% deduction from the royalties collected each year. During the year \$79,305 was transferred to the Fund. \$75,000 was donated from the Fund to the Australian Directors Guild, \$14,500 was donated to The Directors & Editors Guild of New Zealand and \$1,000 was donated to the Australian International Documentary Conference.

Development Fund

The Development Fund was established to provide a mechanism for helping to ensure equity between past, present and future members. It is funded from undistributed balances remaining in distributable funds that are closed following expiry of their trust period and as determined by the Board. During the year the Fund decreased by \$42,851 due to \$39,595 used on database development and transfers of \$8,182 from the Fund in respect of distributions made to members during the year from closed funds. Expired distributions of \$4,926 were allocated to the development fund

Liability of Members

Each member is liable to the extent of their undertaking under the Company's Constitution as members to a maximum of \$2. The total amount that members of the Company were liable to contribute if the Company had been wound up at balance date was \$2,488.

Likely Developments

There are no known likely developments in the operations of the Company, other than those referred to elsewhere in this Report.

Annual Audit

Under the *Corporations Amendment (Corporate Reporting Reform) Act 2010* the company can be defined as a "Tier 2" entity. We have the option under section 301(3) of the Act, to have its financial report reviewed. The board has elected for every third year beginning from 2015 to have the accounts audited rather than reviewed.

Auditors' independence declaration

The auditors' independence declaration has been received and is included with this report.

SIGNED at SYDNEY on Monday 27 April 2020, in accordance with a resolution of the Board.



Stephen Wallace
DIRECTOR

DIRECTORS' DECLARATION

The directors of the company declare that:

1. The accompanying financial statements and notes are in accordance with the Corporations Act 2001 and:
 - (a) comply with the Accounting Standards and are in accordance with the Corporations Regulations 2001
 - (b) give a true and fair view of the financial position of the company as at 31 December 2019 and of its performance for the year ended on that date; and
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

SIGNED at SYDNEY on Monday 27 April 2020, in accordance with a resolution of the Board.



Stephen Wallace
DIRECTOR

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
Revenue from ordinary activities	2	362,505	325,061
Revenue from investment activities	2	27,697	24,766
Expenses excluding finance costs	3	(293,502)	(258,814)
Finance costs	3	(916)	(2,337)
Net profit/(loss) attributable to members		95,784	88,676

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

	Note	2019 \$	2018 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	2,210,506	1,844,745
Trade and other receivables	5	322	1,388
Other current assets	6	991	2,901
		<u>2,211,819</u>	<u>1,849,034</u>
Non-current assets			
Plant and equipment	7	-	824
Property	8	480,708	480,708
		<u>480,708</u>	<u>481,532</u>
Total assets		<u>2,692,527</u>	<u>2,330,566</u>
Current liabilities			
Trade and other payables	9	81,509	73,080
Other current liabilities	11	1,958,748	1,701,001
		<u>2,040,257</u>	<u>1,774,081</u>
Total liabilities		<u>2,040,257</u>	<u>1,774,081</u>
Net assets		<u>652,270</u>	<u>556,485</u>
MEMBERS' EQUITY			
Retained earnings		652,270	556,485
Reserves		-	-
Total equity		<u>652,270</u>	<u>556,485</u>

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

	Retained Earnings \$	Reserves \$
Balance 31 December 2017	467,809	-
Profit for the period	88,676	-
Balance 31 December 2018	556,485	-
Profit for the period	95,784	-
Balance 31 December 2019	<u>652,270</u>	-

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from collections and other activities (incl GST where applicable)	2,050,030	1,811,239
Interest received	27,697	24,766
Income tax paid	-	-
Payments to employees, suppliers, members and others (incl GST where applicable)	(1,711,966)	(1,899,941)
Net cash provided by operating activities	15 365,761	(63,936)
CASH FLOWS FROM INVESTING AND FINANCING ACTIVITIES		
Other assets	-	-
Payments for property, plant and equipment	-	-
Net cash (used) by investing activities	-	-
Net increase / (decrease) in cash held	365,761	(63,936)
Cash at the beginning of the financial year	1,844,745	1,908,681
CASH AT THE END OF THE FINANCIAL YEAR	4 <u>2,210,506</u>	<u>1,844,745</u>

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report includes the financial statements and accompanying notes of Australian Screen Directors Authorship Collecting Society Ltd as an individual entity for the year ended 31 December 2019.

The entity is incorporated as a company limited by guarantee and domiciled in Australia, its registered office and principal place of business being 28 / 330-370 Wattle Street, Ultimo NSW 2007.

Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

The financial report has been prepared on an accruals basis and is based on historical costs. It does not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on the fair values of the consideration given in exchange for assets.

Accounting policies

The following is a summary of the material accounting policies adopted by the company in the preparation of the financial report. These have been consistently applied, unless otherwise stated.

(a) Comparative figures

When required by Accounting Standards comparative figures have been adjusted to conform to changes in preparation for the current financial year.

(b) Income tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

(c) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits at call with banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts.

(d) Trade and other receivables

Trade and other receivables are recognised initially at fair value and subsequently measured at amortised cost, less provision for doubtful debts. Trade receivables are due for settlement no later than 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectible are written off. An allowance for doubtful receivables is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of receivables. The amount of the allowance is the difference between the assets carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the allowance is recognised in the income statement.

(e) Acquisition of assets

The purchase method of accounting is used to account for all acquisitions of assets. Cost is measured as the fair value of the assets given at the date of exchange plus costs directly attributable to acquisition.

(f) Impairment of assets

Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying value may not be recoverable. An impairment loss is recognised for the amount by which the assets carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an assets fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units).

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

(g) Depreciation of property, plant and equipment

Each class of plant and equipment are carried at cost or fair value less, where applicable, any accumulated depreciation. The depreciable amount of all non-current assets are depreciated on a straight-line basis over the useful lives of the assets to the company commencing from the time the asset is held ready for use. The useful lives for depreciable assets are:

- Property, plant and equipment : 3 years
- Website : 3 years
- Database : 3 years

(h) Intangible assets

Costs for intangible assets are stated at historical cost less accumulated amortisation and impairment losses. They are amortised using the straight-line method over their estimated useful lives, commencing from the time the asset is held ready for use.

(i) Trade and other payables

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year that are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(j) Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed are net of goods and services tax (GST). Revenue is recognised for the major business activities as follows:

- Royalties collected are recognised as revenue upon receipt
- Undistributed funds are recognised as revenue once the funds are out of the relevant trust period
- Interest is recognised as revenue when due, whether or not received
- Membership fees are recognised as revenue upon receipt

(k) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the balance sheet are shown inclusive of GST.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities which are disclosed as operating cash flows.

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

	note	2019 \$	2018 \$
2. REVENUE			
Operating activities			
Administration fees		296,171	263,373
Membership fees		66,334	61,688
		362,505	325,061
Investment activities			
Interest		27,697	24,766
		27,697	24,766
3. SURPLUS FROM OPERATIONS			
The net profit from ordinary activities is after charging expenses for:			
Depreciation and amortisation of non-current assets		824	2,991
Audit costs		1,750	4,000
Management fees	14	210,044	202,117
Distribution costs		10,170	10,528
Governance and compliance		34,466	19,242
Finance costs		916	2,337
Travel expenses		20,489	9,498
Property costs		11,993	10,378
Other operating expenses		3,766	60
		294,418	261,151
4. CASH AND CASH EQUIVALENTS			
Cash at bank and on hand		2,210,506	1,844,745
		2,210,506	1,844,745
(a) Reconciliation of cash at the end of the year			
The above figures are reconciled to cash at the end of the financial year as shown in the Statement of Cash Flows as follows:			
Balance per Statement of Cash Flows		2,210,506	1,844,745
		2,210,506	1,844,745
(b) Cash at bank			
The deposits bear floating interest rates between 0% and 2.35% (2018: 0% - 2.10%)			
5. TRADE AND OTHER RECEIVABLES			
Debtors		322	1,388
		322	1,388
6. OTHER CURRENT ASSETS			
Prepayments		991	2,901
		991	2,901
7. PLANT AND EQUIPMENT			
Equipment – at cost		2472	2,472
Accumulated depreciation		(2472)	(1,648)
		-	824
Movements in carrying amounts during the year were:			
Beginning of year		824	1,648
Purchases		-	-
Depreciation expense		(824)	(824)
Carrying amount at end of year		-	824

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

	note	2019	2018
		\$	\$
8. PROPERTY			
Purchase price – Wattle Street, Ultimo		460,000	460,000
Stamp duty		18,280	18,280
Incidental costs		2,428	2,428
		<u>480,708</u>	<u>480,708</u>
Movements in carrying amounts during the year were:			
Beginning of year		480,708	480,708
Purchase price		-	-
Incidental costs of purchase		-	-
Depreciation expense		-	-
Carrying amount at end of year		<u>480,708</u>	<u>480,708</u>
9. TRADE AND OTHER ACCOUNTS PAYABLE			
Trade creditors		86	-
GST, RWT and PAYG		75,080	65,330
Accruals		6,343	7,750
		<u>81,509</u>	<u>73,080</u>
10. AUDITORS' REMUNERATION PAID OR PAYABLE			
Auditing the Financial Statements - current year		1,750	4,000
- prior year		4,000	1,650
Other services (including prior year)		-	-
		<u>-</u>	<u>-</u>
11. LIABILITIES			
Current liabilities:			
Cultural Fund	12	59,365	70,560
Development Fund	13	39,663	82,514
Distributions payable		1,859,720	1,547,927
		<u>1,958,748</u>	<u>1,701,001</u>
12. CULTURAL FUND			
The Cultural Fund is maintained to further the objectives of the Company for the benefit of members. It is funded by a 4% deduction from the royalties collected each year.			
Movements in carrying amounts during the year were:			
Beginning of year		70,560	51,044
Collections		79,305	70,016
Donation paid to Australian Directors Guild Ltd		(75,000)	(40,000)
Donation paid to Guild of New Zealand		(14,500)	-
Donation paid to Australian International Documentary Conference		(1,000)	-
Donations paid to Motion Picture Industry Benevolent Society		-	(10,000)
Donations paid to Women in Film and Television		-	(500)
Carrying amount at end of year		<u>59,365</u>	<u>70,560</u>
DEVELOPMENT FUND			
The Development Fund is maintained to provide a mechanism for helping to ensure equity between past, present and future Members. It is funded from undistributed balances remaining in distributable funds that are closed following expiry of their trust period and as determined by the Board.			
13. Movements in carrying amounts during the year were:			
Beginning of year		82,514	75,235
Undistributed funds transferred		4,926	29,206
Reimburse costs incurred for future benefits		(39,595)	(14,040)
Reimburse distributions made from funds previously closed		(8,182)	(7,887)
		<u>39,693</u>	<u>82,514</u>

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

		2019	2018
		\$	\$
14. MANAGEMENT FEES			
Employment expenses		182,624	170,826
Travel expenses		9	994
Office amenities		2,701	4,140
Honorarium		3,700	1,738
Insurance		2,244	2,529
Internet & website		1,992	3,316
Contractors		14,539	14,905
Phone & fax		2,234	3,129
Other expenses		-	59
Legal fees		-	481
		210,044	202,117

15. CASH FLOW INFORMATION

Reconciliation of cash flow from operating activities with the surplus for the year

Surplus for the year	95,784	88,676
Non-cash items included in the surplus:		
Increase / (decrease) in provisions	-	-
Depreciation and amortisation	824	2,991
Changes in assets and liabilities:		
(Increase) / decrease in accounts receivable & prepayments	2,976	46,061
Decrease / (increase) in other financial assets	-	-
Increase / (decrease) in accounts payable	266,176	(201,664)
(Decrease) in other financial liabilities	-	-
Net cash provided by operations	365,761	(63,936)

16. KEY MANAGEMENT PERSONNEL COMPENSATION

(a) Directors

Details of directors of the company during the financial year are listed in Note 19.

(b) Compensation paid to other key management personnel

The board's policy for determining the nature and amount of compensation for other key management personnel (kmp) is based on a number of factors, including level of responsibilities, experience, performance and overall performance of the company. The contracts for service with kmp are on an ongoing basis and the terms are not expected to change in the immediate future. Upon terminating their employment with the company, kmp are paid their employment entitlements accrued to the date of termination. Compensation paid or payable to other kmp during the year was

Short-term benefits	-	-
Post-employment benefits - superannuation	-	-
Other long-term benefits - long service leave	-	-
Termination benefits	-	-
Share-based payments (not applicable as the company is limited by guarantee)	-	-

(c) Other transactions and balances with key management personnel

No director or kmp has entered into a material contract with the company since the end of the financial year and there were no material contracts involving kmp's interests subsisting at balance date other than employment contracts.

17. OTHER RELATED PARTY TRANSACTIONS

There were no other related party transactions.

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

18. FINANCIAL INSTRUMENTS

The maximum exposure to credit risk to recognised financial assets is the carrying value net of any provisions in the Balance Sheet. There is no material credit risk exposure to any single debtor or group of debtors.

Exposure to interest rate risk and effective weighted average interest rate for financial assets and liabilities

	Rate	Floating Rate	Non-Interest	Total
	%	\$	\$	\$
2019				
Financial Assets:				
Cash and cash equivalents	2.35	2,210,506	-	2,210,506
Receivables, prepayments and deposits	2.35	-	1,313	1,313
Financial Liabilities:				
Accounts payable, provisions and collections for distribution		-	2,040,257	2,040,257
2018				
Financial Assets:				
Cash and cash equivalents	2.10	1,844,745	-	1,844,745
Receivables, prepayments and deposits	2.10	-	4,289	4,289
Financial Liabilities:				
Accounts payable, provisions and collections for distribution		-	1,774,081	1,774,081

Exposure to interest rate risk and effective weighted average interest rate for financial assets and liabilities

	2019 Carrying Amount	2019 Net Fair Value	2018 Carrying Amount	2018 Net Fair Value
	\$	\$	\$	\$
Financial Assets:				
Cash and cash equivalents	2,210,506	2,210,506	1,844,745	1,844,745
Receivables, prepayments and deposits	1,313	1,313	4,289	4,289
Financial Liabilities:				
Accounts payable, provisions and cash for distribution	2,040,257	2,040,257	1,774,081	1,774,081

19. INFORMATION ON DIRECTORS

Directors in office at the date of this report:

Grant Campbell. Director. Appointed 2016
 Donald Crombie. Director. Appointed 2013
 Pat Fiske. Director. Appointed 2017
 Scott Hartford-David. Director. Appointed 2015
 Kevin Lucas. Director. Appointed 2015
 Stephen Wallace. Director. Appointed 2014
 Megan Simpson-Huberman. Director. Appointed 2019.

Directors' attendances during the year at Board meetings they were entitled to attend:

	Attended	Entitled		Attended	Entitled
Grant Campbell	4	5	Kevin Lucas	3	5
Donald Crombie	4	5	Stephen Wallace	5	5
Scott Hartford-David	4	5	Pat Fiske	5	5
Megan Simpson-Huberman	5	5			

20. CONTINGENT LIABILITIES

There are no contingent liabilities that are not reflected in the Balance Sheet.

21. COMMITMENTS FOR EXPENDITURE

There are no commitments for expenditure that are not reflected in the Balance Sheet.

**AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134**

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2019 (cont.)

22. EVENTS SUBSEQUENT TO REPORTING DATE

No matters or circumstances have arisen since the end of the financial year that have or may significantly affect the company's operations, the results of those operations or the state of affairs in subsequent financial years.

23. SEGMENT REPORTING

The company operates predominately in one business and geographical segment. This is as a not-for-profit organisation engaged in the collection and distribution of royalties from overseas on behalf of screen directors in Australia and New Zealand. These operations are carried on in Australia.

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY LTD
ABN 80 071 719 134

5 YEAR COMPARISON OF INCOME AND EXPENDITURE

(This does not form part of the audited Annual Accounts but is provided for the information of members)

	2019 \$	2018 \$	2017 \$	2016 \$	2015 \$
INCOME					
Collections	1,982,630	1,750,408	1,213,315	1,112,132	957,042
Interest	27,697	24,766	26,007	28,714	24,481
to Cultural Fund	(85,482)	(74,796)	(53,782)	(48,280)	(41,739)
to Distributable Funds	(1,599,224)	(1,410,017)	(912,316)	(835,330)	(705,941)
Membership fees	66,334	61,688	21,836	26,518	14,248
	<u>391,955</u>	<u>352,049</u>	<u>295,060</u>	<u>283,754</u>	<u>248,091</u>
ADMINISTRATION COSTS					
Distribution costs	11,922	12,751	8,749	10,894	12,055
Governance	19,090	4,193	4,777	3,470	1,291
Compliance	2,126	4,049	1,548	2,122	2,546
Personnel	18,343	15,000	15,359	15,150	15,804
Depreciation and amortisation	824	2,991	2,991	2,167	3,101
Communications	-	-	1,291	-	160
Consumables	1,340	2,397	2,516	2,218	785
Travel	20,489	9,498	4,221	11,113	17,078
Service fee to ADG	210,044	202,116	191,431	180,734	156,174
Property costs	11,993	10,378	13,893	-	-
	<u>296,170</u>	<u>263,373</u>	<u>246,776</u>	<u>227,868</u>	<u>208,994</u>
SPECIFIC PURPOSE EXPENDITURE					
Consulting	-	-	-	500	500
ADG expense	-	-	-	-	7200
Legal	-	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>500</u>	<u>7700</u>
Gross Profit/(Loss)	95,784	88,676	48,284	55,386	31,397
Less Income Tax	-	-	-	-	-
NET PROFIT	<u>95,784</u>	<u>88,676</u>	<u>48,284</u>	<u>55,386</u>	<u>31,397</u>

Independent Reviewer's Report

To the members of Australian Screen Directors Authorship Collecting Society Ltd

Report on the Financial Report

We have reviewed the accompanying financial report of Australian Screen Directors Authorship Collecting Society Ltd, which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Reviewer's Responsibility

Our responsibility is to express a conclusion on the financial report based on our review. We conducted our review in accordance with Auditing Standard on Review Engagements ASRE 2410 Review of a Financial Report Performed by the Independent Auditor of the Entity, in order to state whether, on the basis of the procedures completed, anything has come to our attention that causes us to believe that the financial report is not presented fairly, in all material respects, in accordance with the Australian Accounting Standards. As the auditor, ASRE 2410 requires that we comply with the ethical requirements relevant to the audit of the annual financial report.

A review of an annual financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion

Independence

In conducting our review, we have complied with the independence requirements of the *Corporations Act 2001*. We confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of Australian Screen Directors Authorship Collecting Society Ltd, would be in the same terms if given to the directors as at the time of this reviewer's report.

Conclusion

Based on our review, which is not an audit, nothing has come to our attention that causes us to believe that the [period] financial report of the entity does not present fairly, in all material respects, the financial position of the entity as at 31 December 2019, and of its financial performance and its cash flows for the year ended on that date, in accordance with Australian Accounting Standards

A handwritten signature in blue ink, reading 'Gary Williams'.

Gary Williams
Partner
RCA 4019
28 April 2020