

COLLECTING SOCIETIES - CODE OF CONDUCT REVIEW

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY (ASDACS) REPORT OF COMPLIANCE 1 July 2020 - 30 June 2021

General Section

The Australian Screen Directors Authorship Collecting Society Ltd (ASDACS) was incorporated in 1995. ASDACS' collects and distributes secondary royalty income for audio-visual directors, which arise from the screening of their work both internationally and domestically.

Compliance Section

Legal Framework (Code, Clause 2.1)

On the 28th August 2020, the Australian Competition and Consumer Commission (ACCC) granted ASDACS authorisation to enable it to alter its constitution to make membership conditional on directors assigning their retransmission rights to it for a period of 5 years (effective 19 September 2020).

In its final determination, the ACCC considered the proposed conduct (as outlined above) is unlikely to result in significant public detriment. The full application and responses are available on the ACCC Public register at: <https://www.accc.gov.au/public-registers/authorisations-and-notifications-registers/authorisations-register/australian-screen-directors-authorship-collecting-society-ltd-asdacs>. The relevant constitutional changes were passed at an ASDACS' Extraordinary General Meeting on 20 October 2020.

During the review period, ASDACS changed its financial year from a calendar year (1 January - 31 December) to a Australian financial year (1 July - June 30). The amendment to the ASDACS' accounting period was passed at the ASDACS' Extraordinary General Meeting on 20 October 2020, effective 1 July 2021 (with a 6 month transitional financial period 1 January 2021 - 30 June 2021).

ASDACS Privacy Policy, 2020 Annual Accounts and Articles of Association and Memorandum are made available on the ASDACS website <https://asdacs.com.au/about>.

ASDACS consists of three staff members and one casual staff member. The staff list is available on the ASDACS website <https://asdacs.com.au/about#our-staff>.

ASDACS is not a declared society under the *Copyright Act 1968*, and is therefore not required to comply with the Attorney General's Guidelines for Collecting Societies. Nevertheless, ASDACS constitutional rules are largely modelled on these guidelines.

Members (Code, Clause 2.2)

By the end of the period under review, the membership had grown to 1343 [2020: 1267], an increase of 6%. 1055 members were Australian, 183 New Zealander and 105 were international residents for tax purposes.

ASDACS Code of Conduct Compliance 2020-21

As noted, during the review period, ASDACS changed its constitution to make membership conditional upon directors assigning their retransmission rights to ASDACS. Members were notified throughout the process and have been provided with an 'Assignment of Copyright' form to sign, cover letter, information sheet and notification to provide to contracting parties. An educational webinar for members on the new membership model is also planned for the second half of 2021.

As previously reported, in addition to its constitution, the ASDACS website features a FAQ section with information sheets aimed to provide members with access to information and resources, available at: <https://asdacs.com.au/faqs>.

All staff are trained to readily respond to members queries and complaints, in accordance with its complaints policy located here: <https://asdacs.com.au/about#policies>.

Licensees (Code, Clause 2.3)

ASDACS does not grant licences to use copyright works.

Distribution of Remuneration and Licences (Code, Clause 2.4)

As previously reported, ASDACS does not collect licence revenue, but instead collects royalties generated from secondary rights. Secondary royalty income for the 2020 calendar year period totalled \$1,953,769. This includes domestic retransmission royalty revenue totalling \$21,108 (gross) received from Screenrights.

A total of \$13,429 bank interest earned on ASDACS income over the 2020 calendar year will be distributed evenly to its members in accordance with its constitutional rules.

ASDACS distributes domestic and international income collected the prior calendar year to members on an annual basis. During the year under review, \$1,458,431 of secondary royalties collected in the 2019 year were distributed to the members.

In accordance with ASDACS' constitutional rules, after four years, undistributed funds are transferred into a development fund and put toward the benefit of the members. During the year, expired distributions of \$26,021 were allocated to the development fund. \$15,030 was used on database development and \$420 was paid out to members during the year from previously closed funds. The development fund increased by the remaining balance of \$10,571.

As reported previously, the ASDACS distribution rules and practices were updated in June 2019 to include requirements as per the Code of Conduct changes introduced 1 July 2019. In particular, the guideline maintains that the membership will be consulted prior to making any substantive changes to its distribution rules and practises and affirms that a detailed report on undistributed funds will be made available to its members. A plain English distribution rules and practices guideline is also available on the ASDACS website: <https://asdacs.com.au/faqs>.

Collecting Society Expenses (Code, Clause 2.5)

ASDACS' members received the full amount of gross royalties that ASDACS has received from reciprocal collecting societies internationally for their works, less the following amounts:

1. **Administrative fee:** administrative fee of 15 per cent, which covers ASDACS' operational expenses.

ASDACS Code of Conduct Compliance 2020-21

2. **Membership fee:** membership fee of 10 per cent, waived for members of the Australian Directors' Guild (ADG), the Directors and Editors Guild of New Zealand (DEGNZ), beneficiaries and retirees.
3. **Cultural Purposes Fund:** cultural fund fee of 4 per cent. In 2020, \$78,151 was transferred to the fund; \$50,000 of which was granted to the Australian Directors Guild (ADG), \$5,000 was granted to the Directors and Editors Guild of New Zealand (DEGNZ) and \$10,000 was donated to the Motion Picture Industry Benevolent Society (see cultural fund reports for more detail attached).

Governance and Accountability (Code, Clause 2.6)

At its Annual General Meeting, six members were appointed to the ASDACS' Board in accordance with its' constitutional rules. The list of the board members appointed is available at: <https://asdacs.com.au/about#our-board>.

As mentioned previously, the 2020 audited ASDACS Annual Accounts are made available on the ASDACS website at <https://asdacs.com.au/about#governance>. The annual report includes detail on collections, administration expenses, distributed funds and undistributed funds.

ASDACS is also a member of CISAC ([the International Confederation of Societies of Authors and Composers](#)) and abides by CISAC professional rules and standards, including the submission of an annual financial declaration, completion of a professional rules questionnaire and Asia-Pacific Committee Territory/Society Reports.

Staff Training (Code, Clause 2.7)

During the period, all staff were made aware of the code and gave further training on ASDACS' complaints handling procedure, as outlined in the ASDACS complaints policy available at <https://asdacs.com.au/about#policies>.

Education and Awareness (Code, Clause 2.8)

The ASDACS website www.asdacs.com.au continues to promote the importance of copyright and makes detailed reference to the nature of copyright as administered by societies in Australia and overseas, addressing the functions and policies of ASDACS in particular.

ASDACS continued to send a quarterly e-news and Social media (Twitter, Facebook and LinkedIn) to keep members informed and aware of its work and progress.

ASDACS also continues to promote fair remuneration for screen directors. This is in alignment with the broader international Writers and Directors Worldwide 'Audio-visual campaign', which is aimed at gaining an unassignable and un-waivable right to remuneration for audio-visual authors across the globe.

ASDACS is also a member of the Asia-Pacific Audio-visual Alliance for Writers and Directors, aimed as a platform for audio - visual creators to share, connect and communicate, advocate for stronger copyright protections and further their interests in Asia-Pacific.

Plain English distribution rules and practices guidelines, as well as information sheets on retransmission rights, undistributed funds and distribution practices are available to members on the ASDACS website. ASDACS also makes its documents available on the new Code of Conduct for Copyright Collecting Societies website introduced 1 July 2019.

Reporting by Declared Collecting Societies (Code, Clause 2.9)

As previously noted, ASDACS is not a declared Collecting Society under the Act.

Complaints and Disputes (Code, Clause 3)

The July 2020 to June 2021 reporting period covers the distribution of 2019 royalty income. During this time, no formal complaints were lodged.

In accordance with the recommendations of the Code Reviewer in the Report of Review of Copyright Collecting Societies Compliance with their Code of Conduct for the Year 1 July 2012 to 30 June 2012, ASDACS changed its process for the recording of complaints. Therefore, any complaints received by ASDACS during the Review Period are identified in a specific Complaints Register, separate to other general interactions with members.

Publicity and Reporting (Code, Clause 4)

ASDACS publicises the Code and its adherence to it, on its website and in all relevant information documents are provided to members and potential members.

The Code is posted on the ASDACS website within a comprehensive section called Governance, where interested observers can also find the latest Report on Compliance, the Triennial Review of the Operations of the Code 2017 and the 2021 Call for Submissions. Members can download these documents or request hard copies from the office.

As noted previously, ASDACS also makes its documents available on the new Code of Conduct for Copyright Collecting Societies website at: <https://www.copyrightcodeofconduct.org.au/collecting-societies> (introduced 1 July 2019).

Annual Compliance Monitoring and reporting (Code, Clause 5.2)

As previously reported, in order to improve the capture and exploitation of data to achieve better business practices, ASDACS has upgraded its database to allow the transfer of its repertoire of members works to the International Documentation on Audio-visual Works (IDA) database: <https://www.ida-net.org>. IDA is a non-profit international audio-visual rights management system, owned by CISAC, that Authors Societies consult to get accurate information on audio-visual works and rights owners. ASDACS continues to update and add new works to IDA on a regular basis.

Additional information

Please find the following supporting documentation under separate cover:

1. ASDACS' Quarterly Enews to members.
2. ADG Cultural Fund Report.
3. DEGNZ Cultural Fund Report.
4. MPIBS Annual Report 2020.
5. ASDACS' 2020 Annual Accounts.



AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS Members,

ASDACS has distributed over \$1.6 MM to the membership in its annual distribution this year. While royalty income is currently tracking on par with last year's income, the COVID-19 downturn has placed some uncertainty around royalty collection into next year and beyond. We will keep you posted.

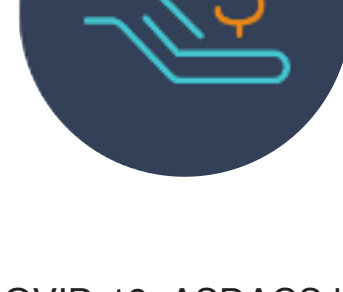
In other news, ASDACS has been granted ACCC authorisation to introduce a new membership assignment of rights - a notification of the upcoming EGM on 29 October to pass these changes was recently sent to members (a reminder with more detail is also included below). This is an extremely important move by ASDACS to ensure that all members receive their rightful retransmission income from Screenrights, something that has been difficult since retransmission legislation for directors was first introduced in 2005.

Screenrights board elections are now open for Screenrights members to vote, and, for the first time we're pleased that a position has been reserved for a Screen Director. We've included our preferred candidates (who are sure to support directors rights and entitlements) in the board position categories below.

We also urge you to take action against the recent government announcement to reduce content quotas on commercial and subscription TV providers, and exclude content quotas on online platforms such as Amazon Prime, Disney+ and Netflix [here](#).

-Stephen Wallace (ASDACS Chair)

ASDACS COVID-19 10% membership fee wavier



Our annual distribution is well underway! Due to COVID-19, ASDACS has introduced a 10% membership fee waiver on all royalties up until December 31st 2020 (applicable to [all](#) members). If you've received a distribution notice from ASDACS recently, just follow the instructions on what to do to collect, or contact the [office](#) if you require further assistance - we're happy to help.

ASDACS EGM Reminder

Thursday 29th October 2020 8.30am
[via video link](#)

The EGM is to facilitate a special resolution proposed to make a number of amendments to the ASDACS Articles of Association and Memorandum as outlined in the EGM notice and EGM explanatory notes below:

- EGM Notice
- EGM Explanatory notes

If you require any further information, please contact asdacs@asdacs.com.au or +61 2 9555 7042.

Screenrights board elections open



5 vacancies are available on the Screenrights board this year: three General Director Positions, one New Zealand director position and, for the first time, one Authorial Director (Screen Director) position. Voting for Screenrights members opened 1 October and closes 22 October 2020.

ASDACS supports the following nominees in the following categories:

Authorial Director Position - Jub Clerc



As an Aboriginal woman from the Nyul Nyul/ Yawuru nations of the Kimberley Jub is excited to be nominated as an Authorial Director. If successful, she hopes to continue to champion POC and gender equality in her capacity as Screen Director on the Board and continuing to work for stronger IP rights for directors and the remuneration that should flow back to them. Jub looks forward to collaborating with Screenrights members and fellow board members on implementing strategic and fair recognition across our screen sector.

General Director Position - Ray Argall



Ray Argall AM has been working in the screen industry for over 40 years as a director, producer, writer, cinematographer and editor, and has been a member of Screenrights for 14 years. He has worked in feature films, documentary, TV Drama and produced many music videos and music films, most recently Midnight Oil - 1984. Ray is currently on the board of the International Federation of Coalitions for Cultural Diversity (IFCCD) representing the Asia-Pacific region, and has been a board member of ASDACS and the ADG, including ten years as ADG President. During this time he has come to appreciate the importance of secondary incomes for screen creatives and has been actively engaged with campaigns to establish and strengthen creative rights within Australia, in particular as greater quantities of our screen content is being distributed and published through online platforms. Screenrights plays a vital role in the sustainability of the screen sector and he would welcome the opportunity to serve on the board in these challenging times.



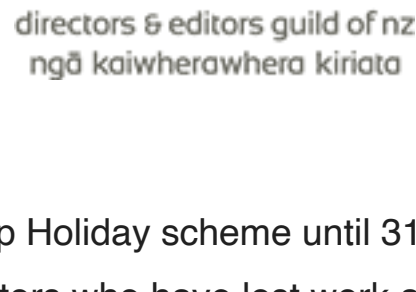
ADG Awards

The Australian Directors' Guild has announced, due to continuing COVID-19 concerns, this year's Award's ceremony will move online, with the Awards to be presented via a virtual ceremony on **Monday October 19**. Tickets are free to the public.

Further information on streaming will be available via the ADG website: <https://adg.org.au/awards> and via social media @ABCTV and @AustralianDirectorsGuild.

ASDACS is a proud principal sponsor of the ADG Awards.

DEGNZ Membership Holiday *Extended to 31 Jan 2021*



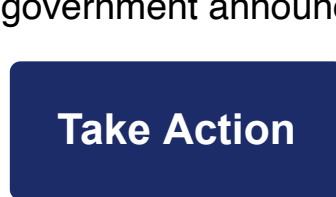
DEGNZ has decided to extend its COVID-19 Membership Holiday scheme until 31 January 2021 to support NZ directors, editors and assistant editors who have lost work and are facing financial hardship due to the coronavirus pandemic. [More information here](#).

'Make It Australian' campaign fight not over



Australian Screen Industry Guilds and Organisations made the following submission to the federal government in response to the 'Supporting Australian stories on our screens - options paper' earlier this year.

The government has since announced this week that big businesses such as Netflix, Disney+ and Amazon Prime are to remain exempt from content quotas, and the content requirement will be reduced for commercial and subscription TV, leaving Drama Documentary and Children's programming venerable to cuts. We encourage you to take action and contact Scott Morrison to urge him to reconsider the recent government announcement:



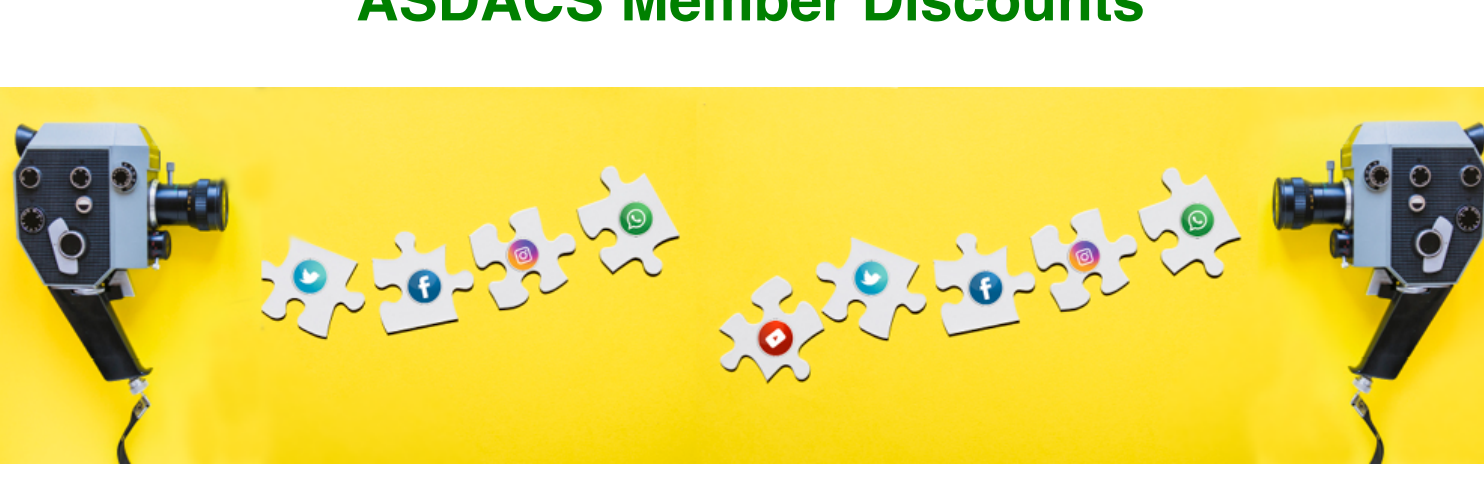
Government Copyright reforms announced

After two years of consultation, the government has announced the outcome its copyright review. For more information, see the Department of Infrastructure, Transport, Regional Development and Communications [here](#). Draft legislation for public consultation (more detail) will be released later this year for further comment.

Code of Conduct Report

ASDACS has lodged its annual Code of Conduct for Copyright Societies report for the 2019-2020 financial year. The report and more information about the Code of Conduct for Collecting Societies can be found [here](#).

ASDACS Member Discounts



Legalwise

30% off Legalwise Film and Television Law Conference: Recovery and Beyond

Wednesday 28th October, 9.00am to 5.00pm (online).

- Keynote Address Live from New York: The Global Perspective.
- Update on COVID-19's Production Impact: The Opportunities, Legal Pitfalls and Lessons Learned.
- COVID-19 Safe Guidelines for the Film and Television Industry: Navigating the Legal Issues.
- Managing Insurance Risks around Recovery and Beyond.
- Immigration Law: Border Restrictions and Critical Skills Update.
- Supporting Australian Stories on our Screens: The Government Options Paper.
- Production Company Structuring.
- Australian Content Quota: Are we Maintaining a Cultural Identity.
- Contracting Cast and Crew in the Film and Television Industry.

ASDACS members use the code **N20ASDACS30** at the checkout to receive 30% off the full price, available until 28th October. Bookings and more information available [here](#).



Uncontactable directors: Royalties for you !

We are currently holding royalties for the directors on our recently updated [uncontactable directors list](#). If you know anyone on the list, please ask them to contact the [office](#) ASAP.

Welcome new members



Mike Zarb, Rebecca Vallis, Dustin Feneley, Basia Bonkowski, Billie Pfeffer, Kim Gelvin, Jessica M. Thompson, Tony Osicka, Zak Hilditch, Lemuel Lyes, P. S. Vijayakumar, Anupam Sharma, Nick Moore. Bringing ASDACS total membership up to **1278**.

Job Opportunity

ASDACS is currently looking to employ a Rights Officer on a casual basis. Applications close 11 October 2020. [More information here](#).

New Australian Production Industry COVID-Safe Guidelines

[Available 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, register your work with ASDACS so we can ensure your work is covered. Contact the [office](#) for more information.

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.

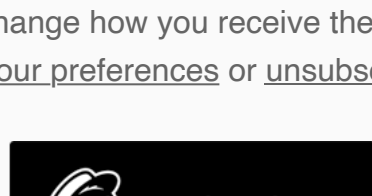
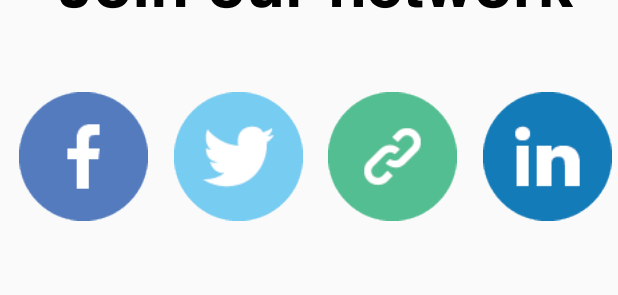
FAQs and info sheets

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



ASDACS has a COVID Safety plan in place and is registered with NSW Health as COVID Safe.

Join our network



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QUARTERLY ENEWS

23 DECEMBER 2020

asdacs

AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS Members,

We're pleased to announce that the changes to the constitution to enable ASDACS to obtain an assignment of our members retransmission rights was passed at the ASDACS EGM last October (formally approved by the ACCC on August 28).

This move is to ensure that our members receive their rightful retransmission income from Screenrights in future and follows best practice set by collecting society models long established by Directors UK and APRA.

You will receive a notification from ASDACS early in the new year with more detail, along with a request to sign up to the new ASDACS' assignment of retransmission rights membership condition. I have signed this along with the ASDACS board and we strongly encourage you to do this too. ASDACS staff will also be on hand to answer any questions you have around this. We believe it is the best way to receive the money that is owing to you.

After what has been a challenging year for everyone, on behalf of the ASDACS board and staff, we wish you all a very safe and happy Christmas and New Year season.

-Stephen Wallace (ASDACS Chair)



Congrates to new Screenrights Board Director: Jub Clerc

Writer/Director Jub Clerc was elected to the Screenrights Board in the Authorial Director position at the Screenrights AGM in October. Jub is an Aboriginal woman from the Nyul Nyul/Yawuru nations of the Kimberley whose film credits include *The Circuit 1 & 2*, *Mad Bastards*, *Satellite Boy*, *Jandamarra's War* and *Mystery Road* Season 1.

Media Reform Green Paper released

The Australian Government has recently released the [Media Reform Green Paper](#) and is seeking feedback on:

- Offering commercial broadcasters the choice to operate under a new kind of commercial television broadcasting licence, with a reduced regulatory burden provided they agree to move at a future point to using less radiofrequency spectrum;
- Promoting the public interest by using proceeds from freed-up spectrum to invest in Australian news and screen content;
- Introducing an Australian content spend obligation on video-on-demand services; and
- Formalising the role of national broadcasters as key providers of Australian content.

Submissions are due on the 7 March 2021 and can be made [here](#).



Uncontactable directors: Royalties for you !

We are currently holding royalties for the directors on our [uncontactable directors list](#). If you know anyone on the list, please ask them to contact the [office](#) ASAP.

Welcome new members



Pia Borg, Luis Castañón, Hattie Dalton, Alex Feggans, Brad Hayward, Ryan Heron, Joy Hopwood, Catherine Hunter, Rainer Kelly, Rosie Lourde, Noel Smythe and Josh Wakely. Bringing ASDACS total membership up to **1290**.

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](#)



Australian Directors' Guild

[DEGNZ membership](#)



directors & editors guild of nz
ngū kaiwherowhera kiriata

ADG
Earlybird Membership Discount



Australian Directors' Guild

**YOUR MEMBERSHIP MATTERS
JOIN BEFORE JAN 31
TO RECEIVE AN EARLY BIRD DISCOUNT**

[More information here.](#)

DEGNZ Membership Holiday
Extended to 31 Jan 2021



directors & editors guild of nz
ngū kaiwherowhera kiriata

DEGNZ has decided to extend its COVID-19 Membership Holiday scheme until 31 January 2021 to support NZ directors, editors and assistant editors who have lost work and are facing financial hardship due to the coronavirus pandemic.
[More information here.](#)

New Australian Production Industry COVID-Safe Guidelines

[Available 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, [register](#) your work with ASDACS so we can ensure your work is covered. Contact the [office](#) for more information.



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.

Please note that the new ASDACS membership assignment will ensure you retain your retransmission rights going forward; more information around this will be provided in the New Year.

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](#).

Code of Conduct Report

The Code Reviewer's final report on compliance with the collecting societies' Code of Conduct is now available [here](#).

FAQs and info sheets

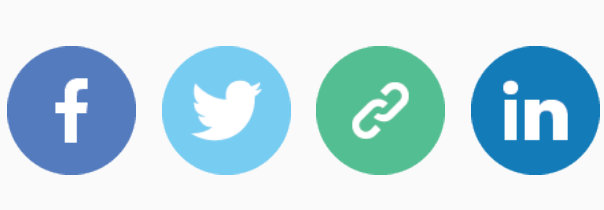
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QUARTERLY ENEWS

31 MARCH 2021




AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Dear ASDACS Members,

The ASDACS membership assignment roll out is well underway with over a third of the members signing up so far. If you haven't done so already, we strongly encourage you to [sign](#) up asap to ensure that you receive your Screenrights retransmission royalties in future (see more info [here](#)). The Board has already done so. We are having regular meetings with the Chair and the CEO of Screenrights to ensure the smooth introduction of the new membership assignment arrangement.

In other news, in response to the Australian Government [Media Reform Green Paper](#), the industry is fighting hard to ensure online platforms are fairly regulated and Australian content continues to be made and seen. Show your support for the 'Make It Australian' campaign by taking action below.

-Stephen Wallace (ASDACS Chair)



'Make It Australian' Campaign

Take action [here](#).



Members spotlight:

 **Ana Kokkinos**

Directing credits include: *Head On, Blessed, Seven Types of Ambiguity and The Hunting.*

Best moment on set: Too numerous to mention. The best moments always come from actors.

Worst moment on set: There are never any bad moments on set. Directing is a constant problem solving exercise.

What you're working on now: Finishing on the chapter film *Here Out West* and in pre-production on a TV project.

Advice to your younger self: I should have said yes more often.

Why ASDACS royalties are important: ASDACS protects our copyright. Royalties reflect our creative and artistic capital on each and every project we work on.

Welcome new members



Derek Abel, Suren Perera, Alex Murawski, Melanie Rakena, Jub Clerc, Catherine Dwyer, Katie Wolfe, Adam Khamis, John Sheedy, Tony D'Aquino, Yolanda Ramke, Ben Lawrence and Sergio Delfino. Bringing ASDACS total membership up to **1307**.



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QUARTERLY ENEWS

23 JUNE 2021



AUSTRALIAN SCREEN DIRECTORS AUTHORSHIP COLLECTING SOCIETY

Your Rights, Your Royalties.

ASDACS AGM 2021 Chair report

Dear ASDACS Members,

It has been a successful year. Despite the pandemic, the finances for 2020 were only slightly down from 2019. Income for the year was \$1,969,627.

The main achievement of the year has been the membership rights assignment, approved by ACCC, to enable us to collect retransmission royalties for directors from Screenrights. To date over 500 directors have assigned their rights to ASDACS. This is a good sign. The assignments will make it easier for directors to get due payments from Screenrights.

Deb Jackson, our Executive Director, has done a fine job the last year negotiating the pandemic, managing the staff, increasing the membership, rolling out the membership assignment and increasing the number of society partners around the world. Bella Schlenberg joins ASDACS as Marketing and Membership this year. Jennifer Davis continues as Distribution Officer, Natalie LeComte as Rights Officer and Mel Nail is working remotely as Data Analyst. I thank them all for their work especially through the pandemic.

I would like to thank the board: Grant Campbell, Pat Fiske, Kevin Lucas, Scott Hartford Davis and Megan Simpson Huberman for their diligence this year.

I especially want to thank Donald Crombie for his work as Treasurer not only this year, but for the last eight years. Donald has been Treasurer since 2013 and since then has been a rock in that role, without fanfare or histrionics. He is standing down this year from the board and I, with the board, thank him heartily for his service to ASDACS. He leaves ASDACS with the accounts in good order. We shall miss him. Thank you Donald.

-Stephen Wallace (ASDACS Chair)

Read the full report here

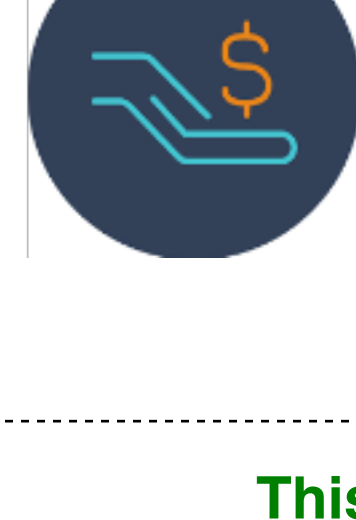
Media Reform: Green Paper

In response to a number of proposed Government media reforms, the Guilds and Associations put in two joint submissions, specifically opposing the reduction of the Australian TV Drama expenditure requirement for subscription TV (read submission here) and changes to the Tax Offset (read submission here), which would result in a significant reduction of Australian content on screen.



In a positive result, the Senate Committee report last week recommended the withdrawal of the proposed legislation to cut subscription TV Australian drama obligations and further recommended greater harmonisation of the current Australian content rules to apply to all platforms, including streaming services.

You can take action here to help ensure Australian content continues to be made and screened #makeitaustrian



Distribution

The annual distribution of 2020 income is about to commence! Keep your eye out for a notice from ASDACS soon (July) with further instructions on what to do to collect. Questions? Contact our team: see details here.

This year's distribution: Snapshot

\$1,953,770: Royalties collected in 2020 (for distribution in 2021).

619: Total directors we have collected royalties for.

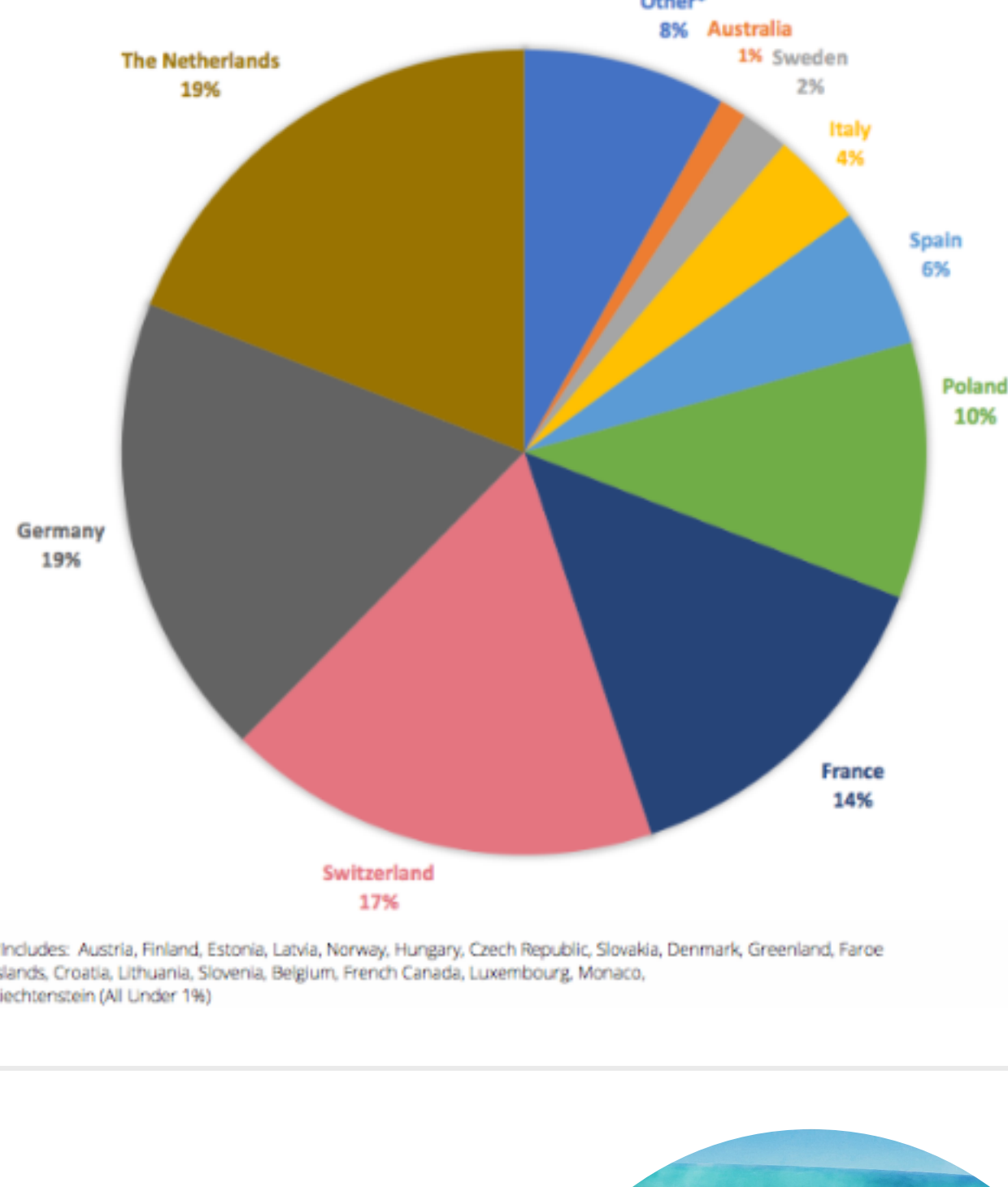
23: Number of collecting society partners we collected royalties from.

28: Total territories royalties came from.

67,373: Lines of data processed by our team to make the distribution happen!

Where do the royalties come from?

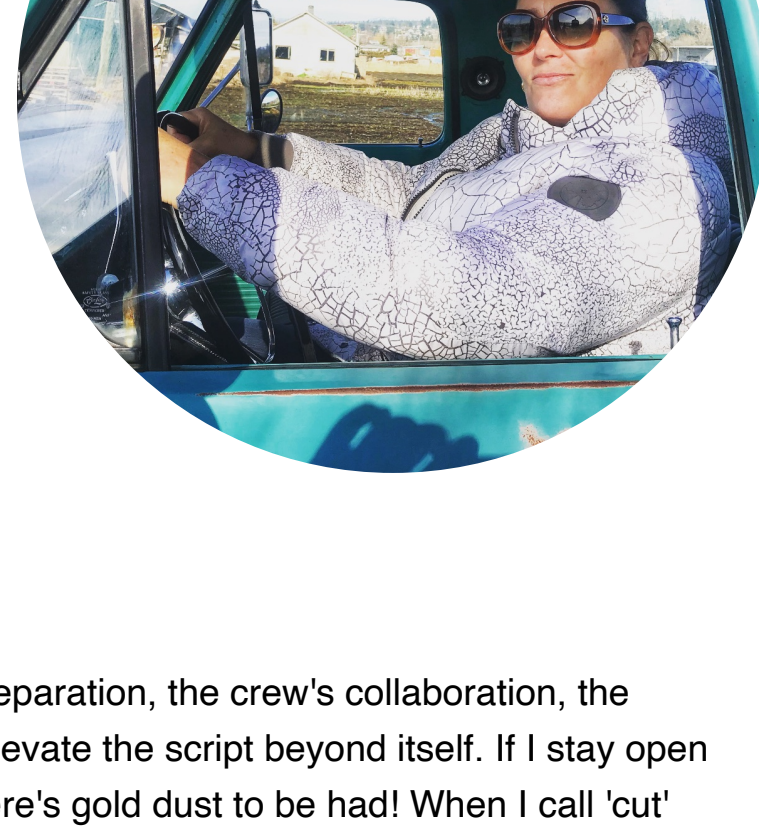
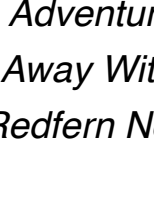
2020 Royalty breakdown by territory



*Includes: Austria, Finland, Estonia, Latvia, Norway, Hungary, Czech Republic, Slovakia, Denmark, Greenland, Faroe Islands, Croatia, Lithuania, Slovenia, Belgium, French Canada, Luxembourg, Monaco, Liechtenstein (all under 1%)

Members spotlight!

Catriona McKenzie



Directing credits include: Satellite Boy, Chilling Adventures of Sabrina, How to Get Away With Murder and Redfern Now

Best moment on set:

My best moment on set is when all the preparation, the crew's collaboration, the actors' intentions all come together and elevate the script beyond itself. If I stay open and listen carefully with an open heart there's gold dust to be had! When I call 'cut' and look around and all the crew are wiping tears from their eyes and we all know we nailed it!

Worst moment on set:

When there is no flow. No discovery in a scene, no lightness of touch, no aliveness. No rage. No beauty. No spark.

What you're working on now:

Shining Vale. Its a brilliant half hour horror comedy with Mira Sorvino, Courtney Cox and Greg Kinnear.

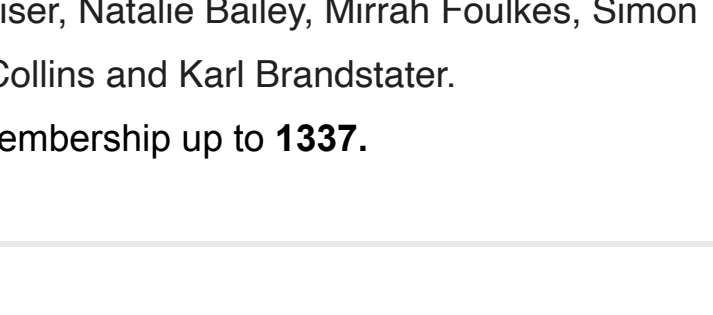
Advice to your younger self:

Honour yourself. If people do not respect you, cut them loose. If people gaslight your talents, get rid of them. The moment I did that my career took off. Trust yourself.

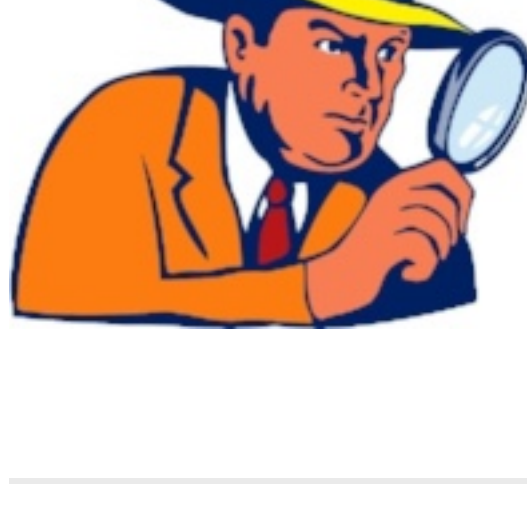
Why ASDACS royalties are important:

Directors' creative work has commercial value and we deserve to be in that financial stream.

Welcome new members

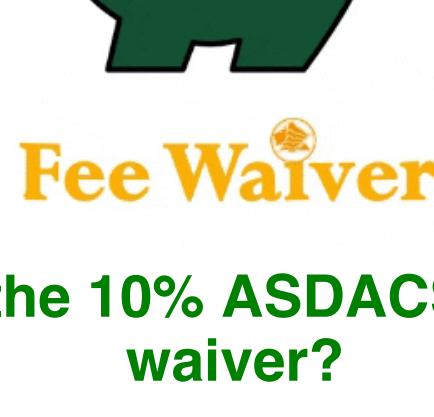


Nik Wansbrough, Maik Hempel, Ian Withnall, Christopher Weekes, Ben Lawrie, Mark McEvilly, Julie Bates, Kevin Molloy, Christopher Amos, Richard Jeffery, Lorne Townend, Robyn Butler, Dannika Horvat, Richard Hansen, Julietta Boscolo, Andrew Bowler, John Hyde, Ben Cannon, Abraham Joffe, Matthew Richards, Chris Button, Ian Hart, Neil Sharma, Simone Mackinder, Ian Feiser, Natalie Bailey, Mirrah Foulkes, Simon Francis, Jonnie Morris, Shera Collins and Karl Brundstater. Bringing ASDACS total membership up to 1337.



Uncontactable directors: Royalties for you!

We are currently holding royalties for the directors on our uncontactable directors list (updated June 11). If you know anyone on the list, please ask them to contact the office ASAP.



Fee Waiver

Want to receive the 10% ASDACS membership fee waiver?

Sign up (or re-new your membership) with the Australian Directors Guild (ADG) or the Directors and Editors Guild of New Zealand (DEGNZ) asap to receive the 10% ASDACS membership fee waiver charged on royalties in our next distribution, due to commence July 2021!

For more information on how to join and other great benefits go to:

ADG membership

DEGNZ membership

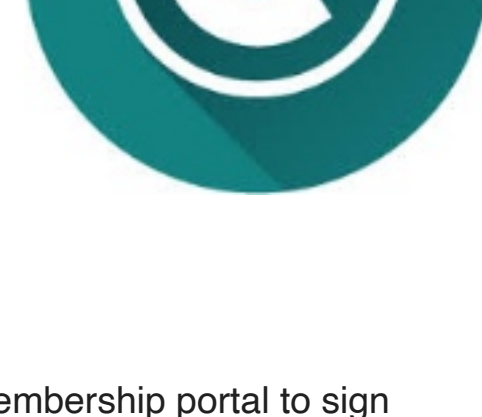


Australian Directors Guild



directors & editors guild of nz ngā kōwhiriwhero Kiriata

Your rights: ASDACS Membership Assignment



In Australia, as a director you're entitled to a share of domestic retransmission rights. The new ASDACS membership assignment introduced this year aims to ensure you receive your retransmission rights income going forward.

Haven't signed up yet? Register and / or log into our membership portal to sign or complete and return this form (now a condition of membership). More information can be found here or contact the office on +2 61 9555 70942 asdacs@asdacs.com.au.



Attn: New Zealand Directors Know Your Rights Workshops

The Know Your Rights Workshop is a 'must-do' for any actor, director, editor or writer who seeks a successful career in the New Zealand screen industry, arming you with the knowledge, information and resources you need to negotiate and collaborate successfully and work sustainably.

- Hamilton – Saturday 3 July
Wellington – Friday 30 July
Rotorua – Saturday 31 July
Auckland – Saturday 7 August

Read more here.

Industry News

Australia

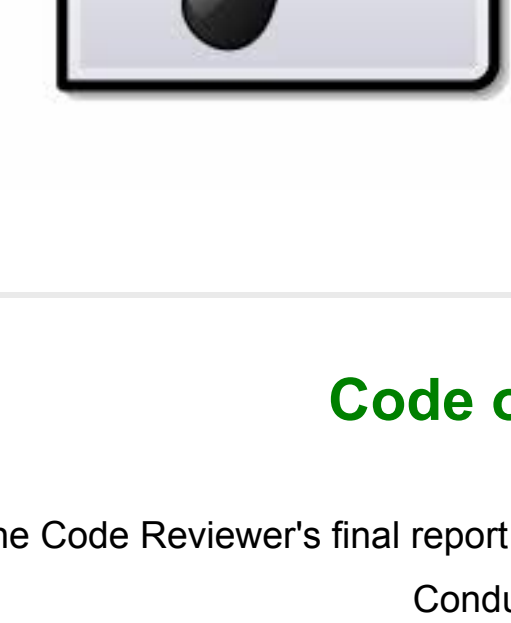
- AU Government drops bill to cut Factual Drama -IF Magazine
QLD Government injects \$71 million into QLD screen industry -Screen QLD
Vic Government announces \$191 million screen strategy -IF Magazine
The Australian Director's Guild announces ADG Awards date: 22nd October 2021
Leah Purcell's 'The Driver's Wife' to lead MIFF's opening night
Syd Film festival announces sneak peek program for this year's event

New Zealand

- 'New Wave of NZ Filmmakers Receive International Recognition' -NZ Film Commission
NZ Film Commission Names David Strong as New CEO -NZ Film Commission
New multi-million dollar film studio approved to start building in Christchurch -DEGNZ
'Sweet Tooth' debuts worldwide on Netflix, starring NZ locations, cast and crew' -NZ Film Commission

Around the World

- Audiovisual Authors International Confederation launches its first global meeting -AVACI
CISAC publishes its Annual Report 2021 calling for stronger rights for creators and detailing a year of resilience defending creators and societies in the wake of the COVID-19 pandemic' -CISAC
Date announced for the BAFTA 2022 Film Awards: Sunday March 13, 2022 -Screen Daily



Have you directed music videos?

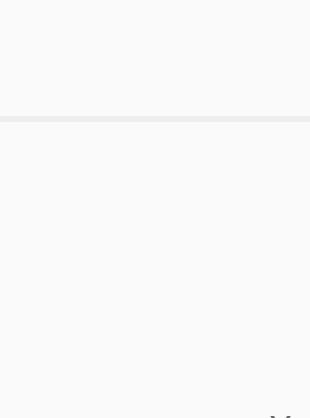
ASDACS can collect royalties on behalf of the director of music videos that have screened in territories such as Norway and Croatia. If you've directed a music video, register your work with ASDACS so we can ensure your work is covered. Contact the office for more information.

Code of Conduct Report

The Code Reviewer's final report on compliance with the collecting societies' Code of Conduct is now available here.

FAQs and info sheets

Find information sheets on retransmission rights, distribution practices and undistributed funds, as well as our FAQs, here.



ASDACS has a COVID Safety plan in place and is registered with NSW Health as COVID Safe.

Follow us!



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Want to change how you receive these emails? You can update your preferences or unsubscribe from this list.



Australian
Directors' Guild
Celebrating 40 years

AUSTRALIAN DIRECTORS' GUILD
ASDACS 2020/2021 CULTURAL FUNDING
REPORT ON ACTIVITIES
JUNE 2021

INTRODUCTION

The ADG greatly appreciates the Cultural Funding provided by ASDACS over the 2020 & 2021 period. The ADG, like many businesses, endured significant financial hardship during the Pandemic, with attrition in member renewals and an inability to stage ticketed in-person events. This was further compounded by the Government's decision to cease Australian guild grant funding during 2020 and reduce grant funding for industry attachments.

ASDACS Funding \$40,000 (2019/2020) plus \$30,000 Variation (June 2021)

ASDACS' funding remains a critical factor in ADG's continued ability to stage its prestigious annual awards and its National Workshop Program. Without ASDACS' continued financial support, the ADG's annual awards would not have the wide-reaching impact and exposure it deserves, and our industry development programs would not deliver the wide-ranging member benefits across our national footprint.



The ADG champions screen directors as producers of cultural and social capital – the work of directors nominated and awarded are a shining example of the creative, cultural and fiscal success of Australian content.
Samantha Lang, ADG President

2020 ANNUAL AWARDS

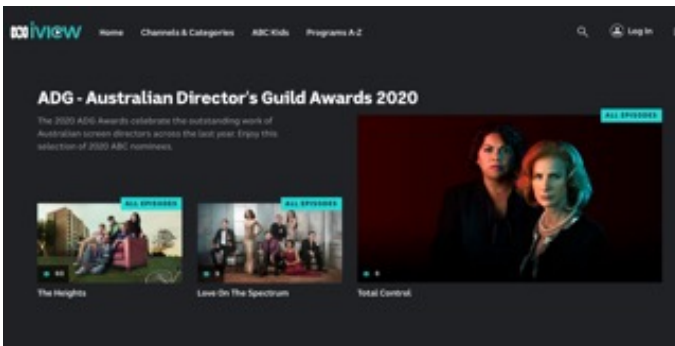
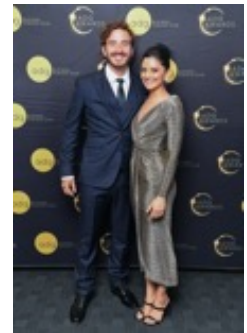
The ADG Awards aim to recognise excellence in the craft and art of directing, as well as recognising individual contributions by Australian Screen Directors to film, television, documentary, animation and new media. The ADG Awards remain the only opportunity for Australian directors and their work to be acknowledged by their directing peers. In 2020, our Awards judged the best direction in screen production across 19 different categories.

The ADG Awards uniquely showcase our globally recognised Australian directors and shine a light on new and emerging fresh faces. In 2020 we received a record number of entries and over 50% of the categories were awarded to female directors.

We greatly appreciate ASDACS continued support for this prestigious annual awards event. Sponsorship remains a key element to its success and ASDACS was joined by many leading industry organisations and companies as sponsors for the 2020 Awards including Media Super, Screenrights, The AFTRS, The ACTF, Fremantle, The ABC and Panavision. The awards were also generously supported by Australia's major talent agencies including Shanahans, HLA and RGM.

The Awards presentation is consistently over-subscribed each year, in 2020, its Covid-related migration to a broadcast-standard live stream provided significant benefits with greater exposure generated from public and industry audiences' opportunity to participate in a must-attend event in the annual screen sector calendar. Year-round exposure was provided to our Awards' supporters with members and the public able to re-view the awards via the ADG website.

2020 ADG AWARDS IMAGES



AWARDS MEDIA COVERAGE

Sponsoring the 2020 Awards provided ASDACS opportunity to reach a national public and screen industry professional audience and promote its organisation from sign up, until the commencement of our next Awards cycle (up to 9 months).

Substantial media coverage was achieved through a planned and targeted approach to key entertainment media across television, radio, print and online, as well as ADG social media platforms (Facebook, Instagram LinkedIn).

As with previous awards, industry publicist Tracey Mair (TM Publicity) was engaged and delivered deep industry engagement, cross industry visibility. Key 2020 Media releases included;

- Submission deadline.
- Dating Changes
- Submissions close
- Nominations announced
- Live Stream Announced
- Winners announced
- 40th Anniversary 2021 Awards Dating and Venue Partnership

Submissions	If Magazine	Feb-20	https://www.if.com.au/nominations-still-open-for-adg-awards-which-snag-new-sponsor/
Ticketing	Film Ink	Feb-20	https://www.filmink.com.au/public-notice/tickets-2020-australian-directors-guild-awards-now-sale/
Dating	If Magazine	Mar-20	https://www.if.com.au/australian-directors-guild-awards-postponed/
Nominees	ABC iView	Jul-20	https://iview.abc.net.au/collection/2555
Nominees	Screen Hub	Jul-20	https://www.screenhub.com.au/news-article/news/digital/screenhub/australian-directors-guild-announces-2020-nominees-260720
Nominees	TV Tonight	Jul-20	https://tvtonight.com.au/2020/07/australian-directors-guild-awards-2020-nominees.html
Nominees	Camerons	Jul-20	https://www.cameronsmanagement.com.au/home/2020/7/14/congratulations-to-our-australian-directors-guild-award-nominees
Nominees	Screen Space	Jul-20	http://www.screen-space.net/industry/2020/7/14/australian-directors-guild-announce-2020-nominations.html
Nominations	AFTRS	Jul-20	https://www.aftrs.edu.au/news/2020/21-australian-directors-guild-awards-nominations-for-aftrs-students-and-alumni/
Awards Online	ACTF	Sep-20	https://actf.com.au/news/view/17812/2020-australian-directors-guild-awards-shift-online
Presenters	Media Week	Oct-20	https://www.mediaweek.com.au/adg-awards-nominees/
Award Winners	Media Week	Oct-20	https://www.mediaweek.com.au/adg-awards-winners-announced-at-virtual-ceremony-this-evening/
Award Winners	If Magazine	Oct-20	https://www.if.com.au/women-take-home-more-than-50-per-cent-of-adg-awards-hearts-and-bones-wins-top-gong/
Award Winners	TV Tonight	Oct-20	https://tvtonight.com.au/2020/10/australian-directors-guild-awards-2020-winners.html
Award Winners	Carma Official	Oct-20	https://www.carmaofficial.com/post/2020-australian-directors-guild-awards
2021 Awards Dating	Film Ink	Jun-21	https://www.filmink.com.au/public-notice/australian-directors-guild-announces-the-40th-anniversary-2021-adg-awards-october-22/?utm_campaign=later-linkinbio-alaric_mcausland&utm_content=later-18283877&utm_medium=social&utm_source=linkin.bio

ASDACS' AWARDS BENEFITS

A primary component of ASDACS' 2020 sponsorship was naming rights to the Best Direction in a Feature Film (Budget \$1M or over) category which, in 2020, was awarded to Ben Lawrence for *Hearts and Bones* and was presented by the legendary Australian director George Miller. Other high profile 2020 Award winners included Josephine Mackerras for 'Alice', Maya Newell for 'In My Blood It Runs', Jeffrey Walker for 'The Commons', Emma Freeman for 'Stateless' and Matthew Saville for 'Upright'

Verbal acknowledgement	Awards & Annual	Principal Partner from stage during welcome address
Media release	Awards	Announcing your sponsorship as Principal Partner
Category Naming rights	Awards & Annual	Premium Award of the event – Best Direction in a Feature Film.
Web link	Annual	from ADG sponsors page to your corporate homepage
Media Release		Acknowledgement as Principal Partner in the 2021 Awards Dating Announcement
Program Logo	Awards	Corporate logo in premium position in the Sponsor Acknowledgement section of the official Awards program
Program Advertisement	Awards	Full Page in the official Awards program
On-Screen Logo	Awards	Corporate logo screened as a single card on video screens at beginning of evening
On-Screen Logo	Awards	Corporate logo onscreen when your sponsored award is being announced
Email Signature Link	Annual	Acknowledgement as annual cultural events and industry development program supporter
Verbal Acknowledgment	Annual	Acknowledgement as annual cultural events and industry development program supporter



2020 NATIONAL WORKSHOP PROGRAM

The ADG works tirelessly to promote excellence in screen direction, encourage communication and collaboration between directors and others in the industry. It provides career support for its members through an annual program of educational and professional development events across the country.

With COVID severely impacting our ability to convene in-person events the ADG innovated new ways to reach directors virtually especially in regional areas. The ADG substantially expanded its calendar of events in 2020/2021 and delivered increased participation and reach as a result of a greater frequency of on-line events and its substantially increased membership which was 1,200 at the end of 2020.

ASDACS funding has provided critical support to ADG's National Workshop Program given that federal and state agency funding to the ADG ceased in 2020 (along with other guilds).

Key ongoing initiatives in the 2020/2021 program included;

- DirectOne Shadow Directing Placements
- In Conversation Webinars
- Directing Actors Craft Workshop
- Director Pathways
- Screen Language

Directing Intensive is planned to be re-staged as in-person event in July with the Diversity Showcase scheduled for August in conjunction with the Equity Foundation and the AWG.

An immensely popular new addition to our program was ADG-40 FIRST-HAND. The first initiative is ADG-40 'First-Hand', a series of 40 short/sharp Zoom 'mentoring' sessions in a moderated Q&A format. Each ADG-40 'First-Hand' 60-minute session is provided free-of-charge to ADG members across Australia with a mix of questions-on-notice and 'from the floor' curated to plug emerging members directly into the ADG's established member knowledge-base and get 'First-Hand', real-world guidance on the craft and business of directing and on career progression.



NATIONAL WORKSHOP PROGRAM SCHEDULE

DirectOne - The Bureau of Magical Things	Shadow Directing placement	Martha Goddard	Dec 19-May 20
In Conversation	On-line Webinar	Desiree Akhavan	Mar-20
In Conversation	On-line Webinar	Shannon Murphy	Apr-20
In Conversation	On-line Webinar	Jill Culton	Apr-20
In-Conversation	On-line Webinar	Corrie Chen	Apr-20
In-Conversation	On-line Webinar	Kriv Stenders	May-20
DirectOne - Doctor Doctor season 5	Shadow Directing placement	Hattie Dalton	Aug 20-Nov 20
In Conversation	On-line Webinar	Warwick Young / Kylie Du Fresne	Aug-20
In Conversation	On-line Webinar	Warwick Young/Fred Schepsi	Aug-20
Make it Australian Online symposium	On-line Webinar	ADG/MEAA	Sep-20
Directing Actors	On-line Workshop	Pearl Tan / Nadia Townsend	Oct-20
Director Pathways	In-Person Development	ADG/Screenworks	Oct-20
In Conversation	On-line Webinar	Warwick Young/Kriv Stenders	Oct-20
Screen Language for Theatre Directors	On-line Workshop	Pearl Tan / Brendan McDonall	Nov-20
DirectOne - The Strange Chores season 2	Shadow Directing placement	Lavanya Naidu	Jan 21-Dec 21
First-Hand	On-line Webinar	Corrie Chen	Apr-21
First-Hand	On-line Webinar	Gillian Armstrong	Apr-21
First-Hand	On-line Webinar	Samantha Lang	Apr-21
First-Hand	On-line Webinar	Ben Lawrence	Apr-21
First-Hand	On-line Webinar	Anna Broinowski	May-21
First-Hand	On-line Webinar	Garth Davis	May-21
First-Hand	On-line Webinar	Tom Zubrycki	May-21
First-Hand	On-line Webinar	Josephine Mackerras	May-21
First-Hand	On-line Webinar	Sally Aitken	May-21
First-Hand	On-line Webinar	Jonathan Brough	Jun-21
First-Hand	On-line Webinar	Robert Connolly	Jun-21
First-Hand	On-line Webinar	Rolf De Heer	Jun-21
Directing Intensive	In-Person Development	ADG/Screenworks	Jul-21
Diversity Showcase	In-Person Development	ADG/Equity	Aug-21



directors & editors guild of nz
ngā kaiwherawhera kiriata

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66 Surrey Crescent
Grey Lynn
Auckland
New Zealand

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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



MOTION PICTURE INDUSTRY BENEVOLENT SOCIETY

Providing Financial & Emotional Support to our Industry Colleagues since 1931

Founded by the 47 Club, 1931

ANNUAL REPORT

2020

ANNUAL GENERAL MEETING

**Tuesday, November 10th, 2020
at 12.30pm**

Conducted Online via Zoom

Meeting ID: 849 6782 5245

Passcode: 392424

MOTION PICTURE INDUSTRY BENEVOLENT SOCIETY CHAIRMAN'S REPORT

I am pleased to submit my 23rd Annual Report as Chairman of the Motion Picture Industry Benevolent Society of New South Wales. For eighty-nine continuous years, the Society has been providing financial and emotional support to many and varied past and present members of our industry who have experienced, and continue to experience difficult times.

Throughout the financial year 2019/2020 we provided ongoing support to 23 beneficiaries dispensing a total of \$144,729 in direct financial aid, each receiving the amount of assistance relevant to their individual needs, as determined by the members of the Council of the MPIBS. This is given by way of regular monthly relief and payments to assist with gas, electricity, phone, Winter Comfort, Christmas Cheer, Birthday Gifts. Additional assistance was provided for special hospital treatments, pharmaceutical expenses, emergency computer upgrades, house and car repairs, Cabcharge contributions and Vital Call accounts. Two new beneficiaries were helped with emergency support due to the NSW bushfires, and two were assisted due to the impact of Covid 19 on their work.

Fundraising during the past twelve months has been particularly challenging, exacerbated by the effects of the Covid 19 virus which from February 2020 greatly impacted all sectors and individuals in our industry. That notwithstanding, donations in total were significantly assisted by a very welcome anonymous donation in the sum of \$75,000, and the rounding-up programme conducted by the Hoyts Corporation. Efforts continue to increase awareness of the MPIBS and the need for funding, to maintain the vital work required to ensure our industry colleagues in need are cared for.

As of June 30 2020, the funds available to the Society totalled \$500,000 in term deposits maturing mid-2021, \$103,000 in the ANZ Business Premium Saver Account and \$116,000 in the ANZ Business Operating Account.

In November 2019 Ross Barnard was appointed Secretary/Treasurer. We are very fortunate to have Ross who has shown since his arrival that the Society is in good hands and will continue to achieve its important objectives.

Tom Jeffrey our Chairman of Investigation and Relief continues his selfless work caring for the needs of our beneficiaries who, along with all associated with the Society, are greatly appreciative of his dedication.

My special thanks to John Rochester our Chairman of Finance whose valuable input and advice at this difficult time is much appreciated.

Once again I would like to thank the Society's Joint Patrons - Anthony Buckley AM, Paul Johnson, Damian Keogh AM, John Kirby AM, John Rochester and Alan Rydge for their continued and valuable support during the year.

On a sad note, the Society lost its one remaining Life Member, Barry Christie, in September 2020.

Sony Pictures Releasing again kindly made their facilities available for the Society's monthly and Annual General meetings and I extend to both Stephen Basil-Jones and Michele Crosland our sincere thanks.

To the Councillors of the MPIBS I express my sincere thanks to each of them for their dedication during the past twelve months.

Looking to the upcoming twelve months, the ongoing effects of the virus are expected to have a significant impact on our finances. Your Executive and Councillors will make every effort to maintain the level of relief required by all our Beneficiaries. However, it is evident even now, that we will need to access some of our limited reserves, until our valued donations return to normal. Fortunately, many years of sound financial management have allowed the Society to be able to do this.

In light of the uncertainty and risks associated with Covid 19 we have since April been conducting our monthly meetings on Zoom and intend to hold our Annual General Meeting in this way also. The meeting will be held at 12.30pm on Tuesday 10th November 2020. Those wishing to participate are most welcome to do so. The link is on the Annual Report title page.

MURRAY FORREST
(Chairman)

JOINT PATRONS OF THE M.P.I.B.S

Anthony Buckley AM
Paul Johnson

Damian Keogh AM
John Kirby AM

John Rochester
Alan Rydge

LIFE MEMBERS

Barry Christie (Passed Away September 2020)

MEMBERS OF THE COUNCIL OF THE M.P.I.B.S. 2019/2020

Chairman of the Council: Murray Forrest

Chairman of Finance: John Rochester

Chairman of Investigation and Relief: Tom Jeffrey AM

Secretary/Treasurer: Ross Barnard

Councillors

Russell Anderson
Martin Bagley
Noel Collier
Vera Dolejsi

Lori Flekser
Tom Jeffrey AM
Maxim Larri
Wendy Paterson

John Rochester
Errol Sullivan
Daniel Titmus
Jenny Ward

Peter Wilkinson

SPECIAL DONATIONS to the M.P.I.B.S. 2019/2020

Alow Design
Australian Screen Directors Authorship
Collecting Society
Australian Screen Sound Guild
Deluxe Entertainment
Docklands Studios, Melbourne
Event Hospitality and Entertainment
The Sun Foundation
Latent Image Productions

Paramount Pictures
Samson Productions
Screen Producers Association of Australia
Sony Pictures Releasing
The Hoyts Corporation Pty Ltd
Donations from Annual Pioneers Dinner
Donations from NSW Pioneers Luncheon
Donations from Quest Tap-Point Terminal –
various functions

STAFF DONATIONS to the M.P.I.B.S. 2019/2020

Event Hospitality and Entertainment (*Weekly Staff Deductions*)
The Hoyts Corporation Pty Ltd (*Weekly Staff Deductions and Customer Rounding Up Program*)

Donations to the MPIBS from Corporations and Individuals 2019/2020**Acknowledged with grateful appreciation**

Allen, Roderick
Ansara, Martha
Barnard, Antonia
Beauman, Nicholas
Bennett, Sara
Beresford, Bruce
Bienstock, Sam
Boyd, Russell,
Brennan, Richard
Breslin, Nicholas
Brown, Matthew
Browning, Anni
Bruning, Anne
Buckley, Anthony
Cahill, Richard
Caulfield, Michael
Collier, Noel
Crombie, Donald
and Judith

Davey, Bruce
Edmondson, Ray
Elliott, Robyn
Field, Derry
Flekser, Lori
Ford, Thomas
Forrest, Murray
Freeman, Des
Hazelton, Debra
Hill, Bob
Hood, Andrea
Jeffrey, Tom
Jones, Susan
Kirby, John
Lambert, Bill and
John
Larnach, Clive
Larri, Lynn
Larri, Maxim

Le Clos, Kenneth
Mackay, Sue
Maizels, Suzy
Mason, Bob
Matthews, Ross
McMurchy, Megan
Milliken, Sue
Noonan, Chris
Oneile, Paul
Ossato, Egidio
Overton, Anthony
Paterson, Owen
Patman, Raymond
Penfold-Russell,
Rebel
Read, Tim and
Adrienne
Reid, John
Resnick, Colin

Reynolds, Don
Rochester, John
Rowe, Glenys
Russell, Doug and
Margaret
Rydge, Alan
Seale, John and
Louise
Selwyn, Mike
Thompson, Sandra
and Sam
Titmus, Daniel
Ward, Jenny
Wasiutak, Mark
Wilkinson, Peter
Wonka, Kerry,
Wyner, Larry
Young, Stewart

BALANCE SHEET AS AT 30th JUNE 2020

2019	ACCUMULATED FUNDS	2020
\$630,061	Balance as at 30 th June 2019	\$617,657
<u>(\$12,404)</u>	Surplus (deficit) for year ended 30 th June 2020	<u>\$ 98,915</u>
	Transferred from Statement of Income and Expenditure	
<u>\$617,657</u>		<u>\$716,572</u>
	REPRESENTED BY	
	CURRENT LIABILITIES	
(\$3,300)	Audit Fee Accrual	(\$3,300)
	CURRENT ASSETS	
\$ 67,967	ANZ Operating Account	\$116,358
\$ 52,940	ANZ Business Saver Account	\$103,464
\$500,000	Term Deposits (AMP 2020, ANZ 2019)	\$500,000
\$ 50	Cash on Hand – Petty Cash	\$ 50
<u>\$620,957</u>		<u>\$719,872</u>
<u>\$617,657</u>	NET ASSETS	<u>\$716,572</u>

STATEMENT OF INCOME AND EXPENDITURE for Year Ended 30th June 2020

2019	INCOME	2020
\$168,125	Donations	\$254,378
\$ 12,981	Bank Interest	\$ 11,910
<u>\$181,106</u>	TOTAL INCOME	<u>\$266,288</u>
	LESS: EXPENDITURE	
\$142,024	Financial Aid and Relief	\$144,729
\$ 17,910	Funeral Expenses	\$ 0
<u>\$159,934</u>		<u>\$144,729</u>
	LESS: ADMINISTRATIVE EXPENSES	
\$ 28,100	Salaries	\$ 15,750
\$ 3,382	Audit Fee (KPMG)	\$ 3,566
\$ 279	Bank Charges	\$ 557
\$ 914	Insurance	\$ 0
\$ 563	Postage	\$ 563
\$ 338	Office Supplies, Printing, Reimbursements	\$ 2,208
<u>\$ 33,576</u>		<u>\$ 22,644</u>
<u>\$193,510</u>	TOTAL EXPENDITURE	<u>\$167,373</u>
<u>(\$12,404)</u>	Surplus/(deficit) for the year	<u>\$ 98,915</u>

*The financial information above is summarised from the complete Financial Report audited by KPMG.
To review a copy of the full Financial Report, please contact
Ross Barnard, Secretary/Treasurer of the MPIBS.*

Australian Screen Directors Authorship Collecting Society Ltd

ABN 80 071 719 134



2020 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 2020. 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 \$17,796. Accumulated funds at year-end increased accordingly to \$670,066.

Income for the year was \$1,969,627, including interest and membership fees. A total of \$1,637,719 was transferred to distributable funds and the cultural fund. Expenditure on administration costs was \$314,112.

- Collections for the year totalled \$1,953,769.
- Distributions to members during the year totalled \$1,458,431.
- Net administration costs recovered from the distributable fund for the year were 16% 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 2019 to 30 June 2020 confirmed that the Company was compliant with the Code. The next Review is due in 2021.

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 \$78,151 was transferred to the Fund. \$50,000 was donated from the Fund to the Australian Directors Guild, \$5,000 was donated to The Directors & Editors Guild of New Zealand and \$10,000 was donated to the Motion Picture Industry Benevolent Society.

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 increased by \$10,571 due to \$15,030 used on database development and transfers of \$420 from the Fund in respect of distributions made to members during the year from closed funds. Expired distributions of \$26,021 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 \$2,596.

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 Tuesday 27 April 2021, 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 2020 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 Tuesday 27 April 2021, 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 2020

	Note	2020 \$	2019 \$
Revenue from ordinary activities	2	316,541	362,505
Revenue from investment activities	2	13,429	27,697
Expenses excluding finance costs	3	(311,440)	(293,502)
Finance costs	3	(734)	(916)
Net profit/(loss) attributable to members		17,796	95,784

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	2,318,142	2,210,506
Trade and other receivables	5	572	322
Other current assets	6	6,506	991
		<u>2,325,220</u>	<u>2,211,819</u>
Non-current assets			
Plant and equipment	7	7,000	-
Property	8	480,708	480,708
		<u>487,708</u>	<u>480,708</u>
Total assets		<u>2,812,928</u>	<u>2,692,527</u>
Current liabilities			
Trade and other payables	9	115,376	81,509
Other current liabilities	11	2,027,486	1,958,748
		<u>2,142,862</u>	<u>2,040,257</u>
Total liabilities		<u>2,142,862</u>	<u>2,040,257</u>
Net assets		<u>670,066</u>	<u>652,270</u>
MEMBERS' EQUITY			
Retained earnings		670,066	652,270
Reserves		-	-
Total equity		<u>670,066</u>	<u>652,270</u>

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2020

	Retained Earnings \$	Reserves \$
Balance 31 December 2018	556,486	-
Profit for the period	95,784	-
Balance 31 December 2019	652,270	-
Profit for the period	17,796	-
Balance 31 December 2020	<u>670,066</u>	-

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

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from collections and other activities (incl GST where applicable)	1,956,083	2,050,030
Interest received	13,429	27,697
Income tax paid	-	-
Payments to employees, suppliers, members and others (incl GST where applicable)	(1,853,676)	(1,711,966)
Net cash provided by operating activities	15 <u>115,836</u>	<u>365,761</u>
CASH FLOWS FROM INVESTING AND FINANCING ACTIVITIES		
Other assets	-	-
Payments for property, plant and equipment	(8,200)	-
Net cash (used) by investing activities	<u>(8,200)</u>	<u>-</u>
Net increase / (decrease) in cash held	<u>107,636</u>	<u>365,761</u>
Cash at the beginning of the financial year	2,210,506	1,844,745
CASH AT THE END OF THE FINANCIAL YEAR	4 <u><u>2,318,142</u></u>	<u><u>2,210,506</u></u>

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

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2020

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 2020.

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 2020 (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 2020 (cont.)

	note	2020 \$	2019 \$
2. REVENUE			
Operating activities			
Administration fees		314,112	296,171
Membership fees		2,429	66,334
		316,541	362,505
Investment activities			
Interest		13,429	27,697
		13,429	27,697
3. SURPLUS FROM OPERATIONS			
The net profit from ordinary activities is after charging expenses for:			
Depreciation and amortisation of non-current assets		1,200	824
Audit costs		1,750	1,750
Management fees	14	241,747	210,044
Distribution costs		12,069	10,170
Governance and compliance		35,278	34,466
Finance costs		734	916
Travel expenses		-	20,489
Property costs		10,102	11,993
Other operating expenses		9,294	3,766
		312,174	294,418
4. CASH AND CASH EQUIVALENTS			
Cash at bank and on hand		2,318,142	2,210,506
		2,318,142	2,210,506
(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		2,318,142	2,210,506
(b) Cash at bank			
The deposits bear floating interest rates between 0% and 0.5% (2019: 0% - 2.35%)			
5. TRADE AND OTHER RECEIVABLES			
Debtors		572	322
		572	322
6. OTHER CURRENT ASSETS			
Prepayments		6,506	991
		6,506	991
7. PLANT AND EQUIPMENT			
Equipment – at cost		8,200	2472
Accumulated depreciation		(1,200)	(2472)
		7,000	-
Movements in carrying amounts during the year were:			
Beginning of year		-	824
Purchases		8,200	-
Depreciation expense		(1,200)	(824)
Carrying amount at end of year		7,000	-

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

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2020 (cont.)

	note	2020	2019
		\$	\$
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		1,338	86
GST, RWT and PAYG		39,791	75,080
Accruals		74,247	6,343
		<u>115,376</u>	<u>81,509</u>
10. AUDITORS' REMUNERATION PAID OR PAYABLE			
Auditing the Financial Statements - current year		1,750	1,750
- prior year		1,750	4,000
Other services (including prior year)		-	-
		<u>-</u>	<u>-</u>
11. LIABILITIES			
Current liabilities:			
Cultural Fund	12	72,516	59,365
Development Fund	13	50,234	39,663
Distributions payable		1,904,736	1,859,720
		<u>2,027,486</u>	<u>1,958,748</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		59,365	70,560
Collections		78,151	79,305
Donation paid to Australian Directors Guild Ltd		(50,000)	(75,000)
Donation paid to Guild of New Zealand		(5,000)	(14,500)
Donation paid to Australian International Documentary Conference		-	(1,000)
Donations paid to Motion Picture Industry Benevolent Society		(10,000)	-
Carrying amount at end of year		<u>72,516</u>	<u>59,365</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		39,663	82,514
Undistributed funds transferred		26,021	4,926
Reimburse costs incurred for future benefits		(15,030)	(39,595)
Reimburse distributions made from funds previously closed		(420)	(8,182)
		<u>50,234</u>	<u>39,663</u>

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

NOTES TO AND FORMING PART OF THE ACCOUNTS 31 DECEMBER 2020 (cont.)

		2020		2019
		\$		\$
14. MANAGEMENT FEES				
Employment expenses		230,471		182,624
Travel expenses		-		9
Office amenities		4,125		2,702
Honorarium		-		3,700
Insurance		5,441		2,244
Internet & website		255		1,992
Contractors		-		14,539
Phone & fax		1,455		2,234
		241,747		210,044

15. CASH FLOW INFORMATION

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

Surplus for the year	17,796		95,784
Non-cash items included in the surplus:			
Increase / (decrease) in provisions	-		-
Depreciation and amortisation	1,200		824
Changes in assets and liabilities:			
(Increase) / decrease in accounts receivable & prepayments	(5,765)		2,977
Decrease / (increase) in other financial assets	-		-
Increase / (decrease) in accounts payable	102,605		266,176
(Decrease) in other financial liabilities	-		-
Net cash provided by operations	115,836		365,761

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 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.

In 2020, the Board determined that the Chairman be paid a service fee of \$4,000. Other directors do not receive any compensation but are entitled to reimbursement for any reasonable expenses incurred while performing their duties as directors of the company. Compensation paid or payable to kmp during the year was:

Short-term benefits	4,000		-
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 2020 (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
	%	\$	\$	\$
2020				
Financial Assets:				
Cash and cash equivalents	0.5	2,318,142	-	2,318,142
Receivables, prepayments and deposits	0.5	-	7,078	7,078
Financial Liabilities:				
Accounts payable, provisions and collections for distribution		-	2,142,862	2,142,862
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

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

	2020 Carrying Amount \$	2020 Net Fair Value \$	2019 Carrying Amount \$	2019 Net Fair Value \$
Financial Assets:				
Cash and cash equivalents	2,318,142	2,318,142	2,210,506	2,210,506
Receivables, prepayments and deposits	7,078	7,078	1,313	1,313
Financial Liabilities:				
Accounts payable, provisions and cash for distribution	2,142,862	2,142,862	2,040,257	2,040,257

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	6	6	Kevin Lucas	6	6
Donald Crombie	6	6	Stephen Wallace	6	6
Scott Hartford-David	6	6	Pat Fiske	6	6
Megan Simpson-Huberman	6	6			

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 2020 (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)

	2020	2019	2018	2017	2016
	\$	\$	\$	\$	\$
INCOME					
Collections	1,953,769	1,982,630	1,750,408	1,213,315	1,112,132
Interest	13,429	27,697	24,766	26,007	28,714
to Cultural Fund	(84,027)	(85,482)	(74,796)	(53,782)	(48,280)
to Distributable Funds	(1,553,692)	(1,599,224)	(1,410,017)	(912,316)	(835,330)
Membership fees	2,429	66,334	61,688	21,836	26,518
	<u>331,908</u>	<u>391,955</u>	<u>352,049</u>	<u>295,060</u>	<u>283,754</u>
ADMINISTRATION COSTS					
Distribution costs	14,008	11,922	12,751	8,749	10,894
Governance	19,947	19,090	4,193	4,777	3,470
Compliance	2,081	2,126	4,049	1,548	2,122
Personnel and services	18,004	18,343	15,000	15,359	15,150
Depreciation and amortisation	1,200	824	2,991	2,991	2,167
Communications	1,393	-	-	1,291	-
Office expenses	5,630	1,340	2,397	2,516	2,218
Travel	-	20,489	9,498	4,221	11,113
Service fee to ADG	241,747	210,044	202,116	191,431	180,734
Property costs	10,102	11,993	10,378	13,893	-
	<u>314,112</u>	<u>296,171</u>	<u>263,373</u>	<u>246,776</u>	<u>227,868</u>
SPECIFIC PURPOSE EXPENDITURE					
Consulting	-	-	-	-	500
ADG expense	-	-	-	-	-
Legal	-	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>500</u>
Gross Profit/(Loss)	17,796	95,784	88,676	48,284	55,386
Less Income Tax	-	-	-	-	-
NET PROFIT	<u>17,796</u>	<u>95,784</u>	<u>88,676</u>	<u>48,284</u>	<u>55,386</u>

Australian Screen Directors Authorship Collecting Society Ltd

ABN 80 071 719 134

Independent Reviewer's Report

For the Year Ended 31 December 2020

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 2020, 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 31 December 2020 Financial Report of the entity does not present fairly, in all material respects, the financial position of the entity as at 31 December 2020, and of its financial performance and its cash flows for the year ended on that date, in accordance with Australian Accounting Standards.



Gary Williams FCA RCA 4019

Rosenfeld Kant & CO

Located in Bondi Junction

Dated this 29th Day of April 2021