

2025–26 YEAR IN REVIEW

screenrights

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KEY HIGHLIGHTS

- Through our licence schemes, Screenrights distributed a record **$43 million** to our members
- Usage of the Australian Educational Licence grew once again, and **usage records were up 13.8%** compared with FY25
- Growth in the Educational Licence in Australia continued to offset the decline in Retransmission Licence income, contributing to **another record year of $51.5 million in licence revenue**
- Screenrights continued to deliver on our inaugural Reflect Reconciliation Action Plan (RAP), building cultural awareness across the organisation through film screenings, cultural activities, supply chains and more
- The 2025 Screenrights Cultural Fund awarded **$299,270** to **6 initiatives** fostering the creation and appreciation of screen content in Australia and Aotearoa New Zealand





MESSAGE FROM THE SCREENRIGHTS CHAIR

Kim Dalton Chair

Screenrights is pleased to report another strong financial year, distributing over $43 million to our members. This result reflects the continued demand for screen content and the essential role collective licensing plays in ensuring copyright owners are fairly remunerated when their work is used in education, government and retransmission.

As generative AI technologies rapidly reshape the creative landscape, protecting the fundamental value of human authorship and creative investment has become a key policy priority for the Board. Screenrights' position is clear: AI innovation and strong copyright protections are not mutually exclusive. Collective licensing, specifically Extended Collective Licensing (ECL), offers a proven, market-ready mechanism that enables AI developers to license screen content legally while ensuring copyright owners are fairly remunerated.

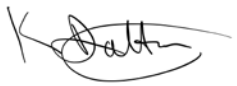
Following the government's confirmation that broad text and data mining (TDM) exceptions would not be introduced, Screenrights has actively championed ECL as a pragmatic licensing framework for generative AI. ECL offers a practical, scalable mechanism with a workable opt-out managed in a proactive rather than reactive way, and operated by trusted creative sector organisations. This allows those members that want to license collectively to do so, while protecting the rights of those that wish to manage their content themselves.

Through our ongoing involvement in government reference groups and copyright roundtables, Screenrights is ensuring collective licensing remains central to legislative and commercial solutions for AI for the benefit of all our members.

Over its 36-year history Screenrights has demonstrated how collective licensing can adapt to technological disruption, through the transition from analog VHS recording to the widespread adoption of online educational resource centres. With generative AI (alongside whatever the next major technological evolution may bring), implementing an ECL framework will future-proof collective licensing options, allowing technical advancements without setting aside the robust copyright laws that protect the work of creators.

While we continue to work with the government and stakeholders to ensure our members' rights are protected and you are compensated for the use of your creative works, we also continue to advocate for the modernisation of the Australian Educational Licence as it relates to content shown by broadcasters via their streaming services; and expanding the reach of the Educational Licence in Aotearoa New Zealand for the broader benefit of students across all socio-economic demographics.

As technology and access models continue to evolve, we will keep working constructively with the Attorney-General, government officials, educators, and industry stakeholders to ensure our copyright licensing framework remains equitable, modern, and sustainable into the future.



Kim Dalton, Screenrights Chair
20th October 2026

As generative AI technologies rapidly reshape the creative landscape, protecting the fundamental value of human authorship and creative investment has become a key policy priority for the Board.



Emily I Am Kam
Tamarind Tree Pictures. Photo: Steve Strike



Iron Winter
Repeater Productions. Photo: Ben Golotta



Journey Home, David Gulpilil
Savage Films. Photo: Anna Cadden



A Grief Encounter
No Coincidence Media



MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive

In FY2025/26, Screenrights collected total licence revenue of $51.5 million and distributed a record $43 million to our members, while our membership consolidated to 4,561 rightsholders representing more than 143,000 rightsholders across 73 countries. With usage records of the Australian Education Licence increasing once again, these numbers underscore our commitment to balancing fair returns to rightsholders with flexible access that meets the evolving needs of our licensees.

A central focus for the organisation over FY2025/26 has been the renegotiation of the Australian Educational Licence rate for schools. Over recent years, we have recorded extraordinary, sustained growth in the usage of screen content in classrooms, growing a further 13.8% in the year to 30 June. While the ongoing surge demonstrates the undeniable value of our members' work to teachers and students, licence fees have not kept pace with this rapid increase in usage. Consequently, the return to copyright owners for each individual use of their content has continued to shrink.

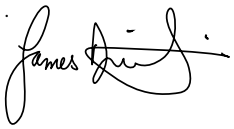
Over the last financial year Screenrights has sought repeatedly to reach an agreement with the Australian schools' representatives through rate negotiations on behalf of our members. Having reached an impasse with school sector representatives, we have referred the matter to the Copyright Tribunal for a determination of equitable remuneration. While tribunal applications are never our preference, Screenrights will always take necessary action to defend our members' statutory right to fair remuneration. We believe that this process should deliver an outcome that properly reflects the educational value of our members' programs.

Parallel to our policy work and the advocacy work that Kim mentioned, our multi-year digital transformation has delivered major operational milestones. Processing over 45.5 million usage records requires robust infrastructure, and the rollout of our upgraded internal data and royalty processing systems equips Screenrights to manage this escalating scale securely and efficiently into the future. While investment into these technical efficiencies has been necessary, through this we have managed to keep our Expenses to Collections ratio to 16.4%. Our FY27 filing with the Copyright Tribunal will likely impact this over the upcoming period; while this legal expenditure is essential to protect the value of our licences on behalf of Screenrights members, we remain committed to strict cost management across our operations.

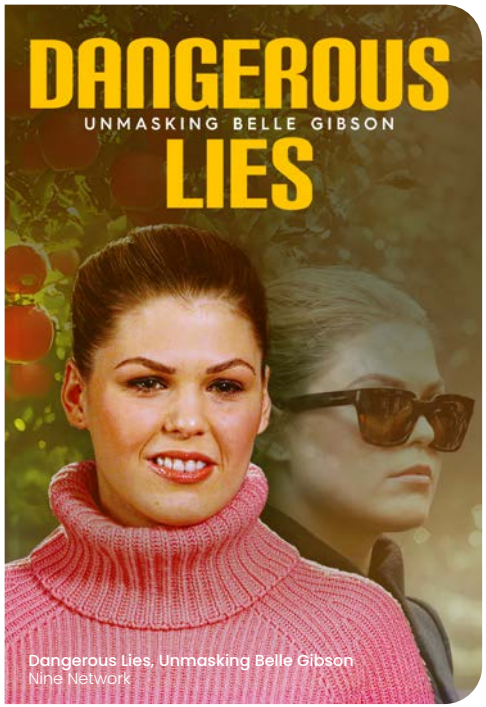
This financial year the Screenrights Cultural Fund was pleased to grant $299,270 to six initiatives supporting diverse creators across Australia and Aotearoa New Zealand, bringing the total grants for industry projects to over $2.2 million from the Fund since it was established in 2018. We continue to roll out our inaugural Reflect Reconciliation Action Plan which is on track for successful completion in December, when we will look to our next RAP.

Screenrights remains fully compliant with the voluntary Code of Conduct for Copyright Collecting Societies in Australia, and we continue to welcome screen industry practitioners to make use of our office spaces in Tallawoladah (The Rocks).

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



James Dickinson, Chief Executive
20th October 2026



Dangerous Lies, Unmasking Belle Gibson
Nine Network


Careless
B00mdone Films


Spreadsheet Champions
Good Thing Productions


Zombucha!
Boobytrap Entertainment

While tribunal applications are never our preference, Screenrights will always take necessary action to defend our members' statutory right to fair remuneration.



Revealed - Surviving Malka Leifer
In Films



Watching You
Lingo Pictures. Photo: Lisa Tomasetti



Iron Winter
Repeater Productions



Dear Life
Gristmill



Colleano Heart
WildBear Entertainment

COLLECTIONS AND DISTRIBUTIONS

Another record year for licensing and distribution

Screenrights recorded **another record year for both licence revenue and distributions** from our licence schemes in 2025/26. As retransmission continues to decline, the Australian Educational Licence continues to grow, and usage has grown much faster than collections. The amount that Screenrights distributed to our members reached **a record high of $43 million** this financial year.

FIGURE 1 Licence revenue 2023/24 to 2025/26

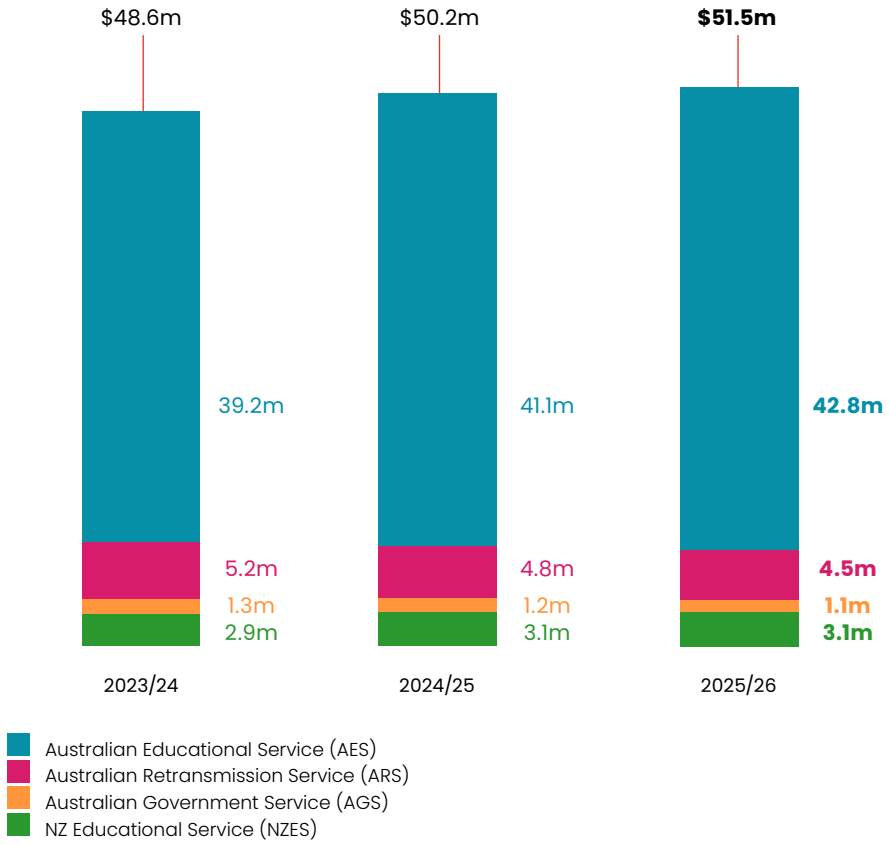
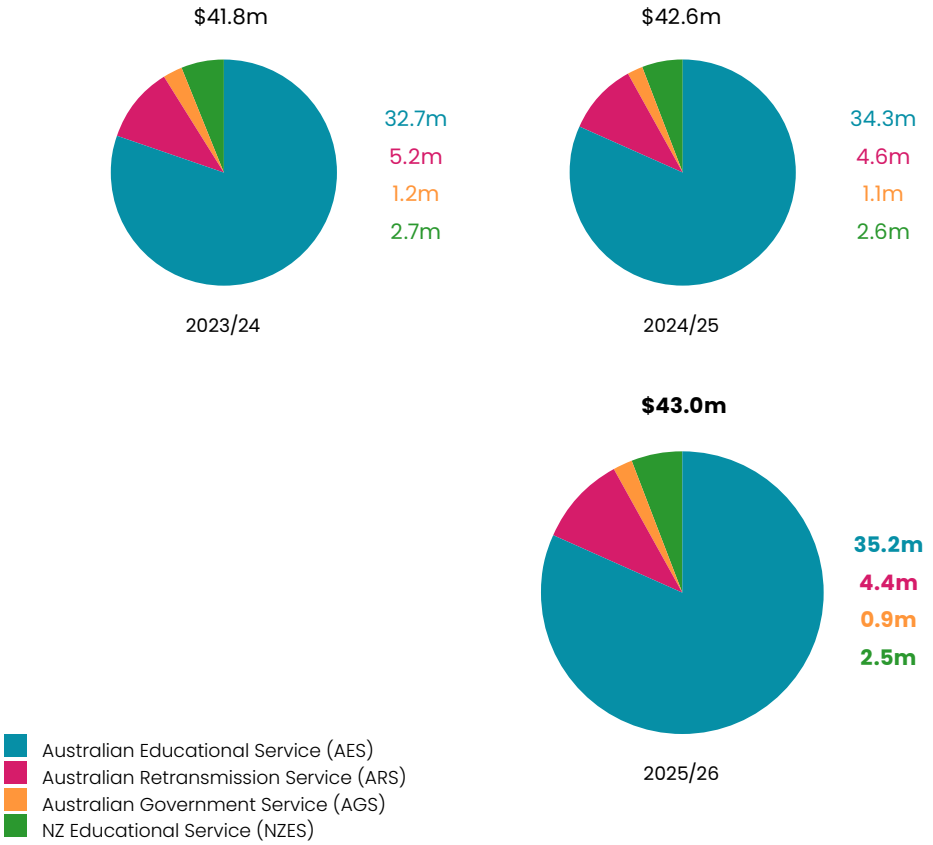


FIGURE 2 Amount distributed to members each year 2023/24 to 2025/26, and breakdown by licence scheme type



MEMBERSHIP

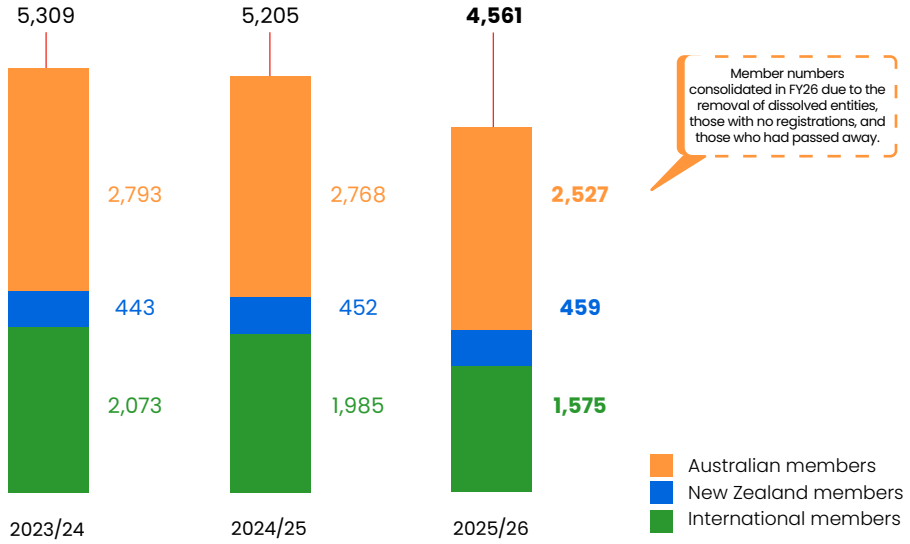
More active registrations of members' programs

We admitted **178 new members** in 2025/26, and while we did some necessary consolidation this year removing dissolved entities and individuals who had passed away, we now have **4,561 current members** from **73 countries** as of June 2026. Our database now holds over **1.75 million active registrations** of members' rights in programs.

FIGURE 3 Active registrations of members' rights in programs, 2023/24 to 2025/26



FIGURE 4 Membership numbers 2023/24 to 2025/26, and breakdown by member type





The Travellers
Ambience Entertainment. Photo: David Dare Parker



Spreadsheet Champions
Good Thing Productions

LICENCE USAGE DATA

Usage of the Australian Educational Licence continues to climb

Usage of our members' content licensed via the Australian Educational scheme grew once again, resulting in **over 45.5 million records** in 2025/26, an increase of **13.8%** on the previous year.

FIGURE 5 Total number of raw usage records for the Australian Educational Licence, 2019/20 to 2025/26

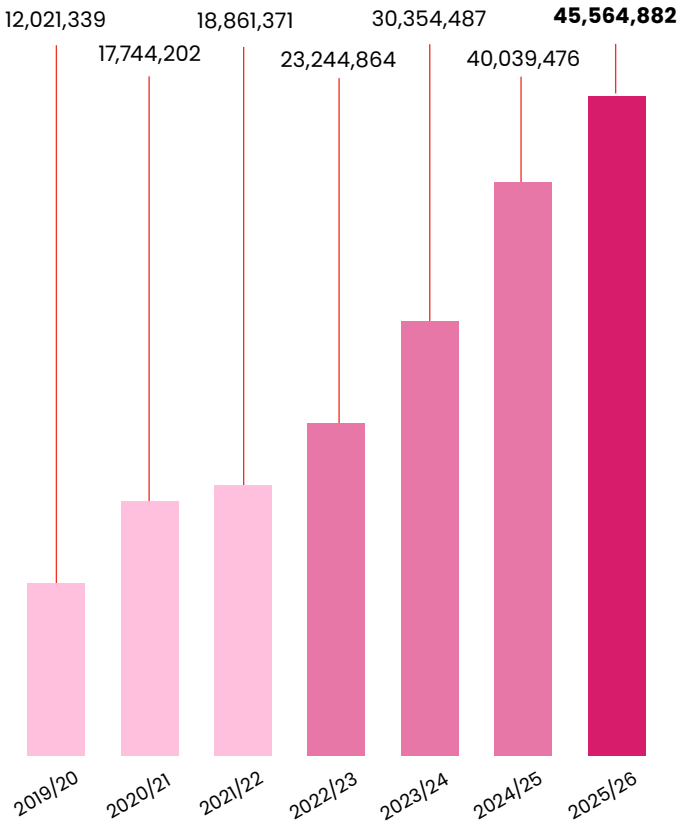
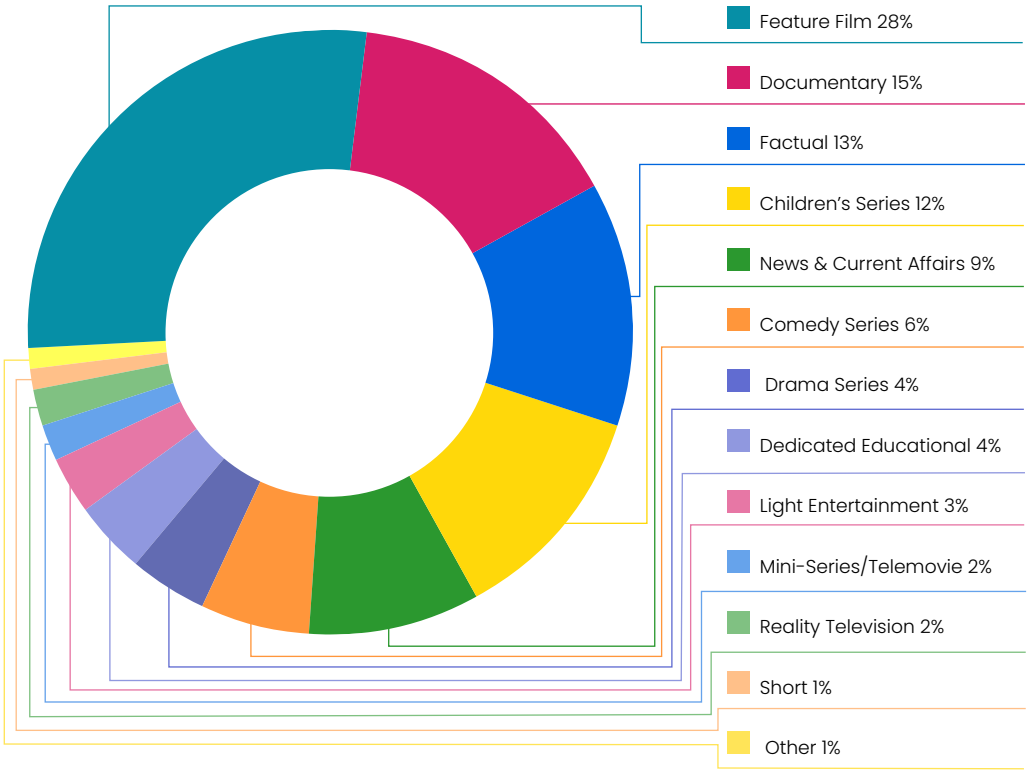


FIGURE 6 Share of copies made for different types of content at Australian Educational Institutions

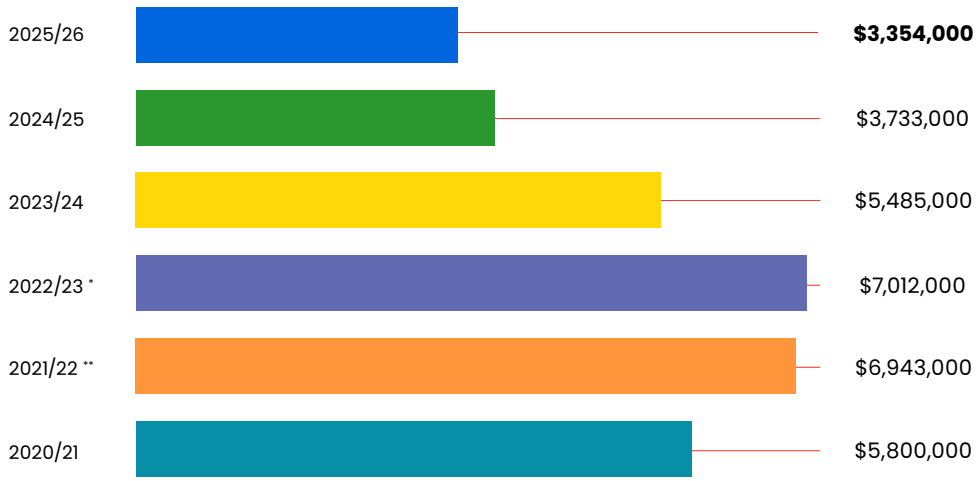


INDUSTRY SERVICES

Collection accounts and worldwide royalties are down again, reflecting industry volatility

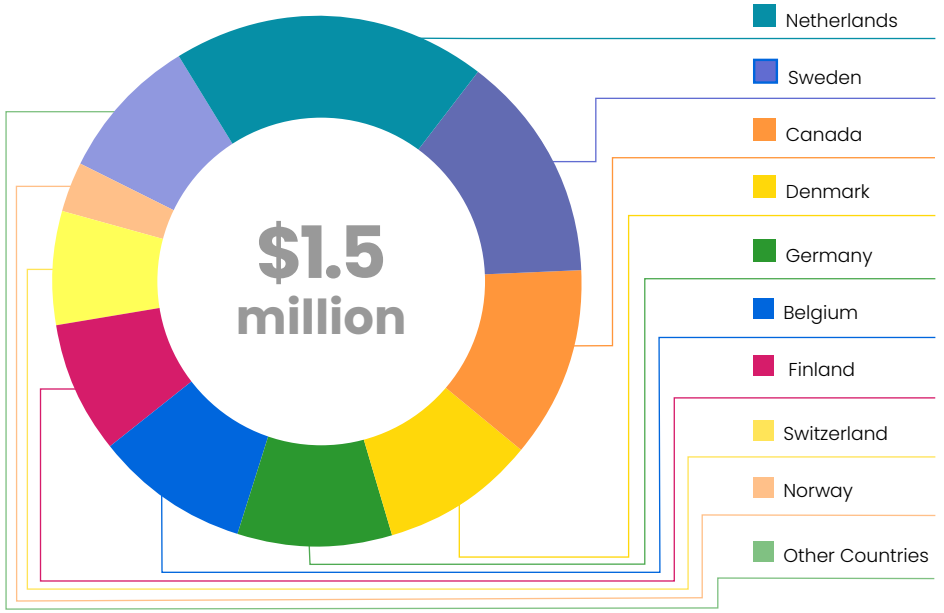
Total collections through our Collection Account Management (CAM) and Disbursements services were down again in 2025/26, due to the variability of the performance of film and TV projects and production activity across the sector. At **$1.5 million**, collections from our Royalties (World) service were down to a more standard baseline, due to a previous peak that resulted from a release of litigation funds in Belgium and the Netherlands.

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



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

FIGURE 8 Screenrights Royalties (World) 2025/26 collections breakdown by territory





A Grief Encounter
No Coincidence Media



Emily - I Am Kam
Tamarind Tree Pictures. Photo: Emma Master

EXPENDITURE

Controlling expenses while we rebuild systems

In 2025/26 while keeping close track of expenditure, we continued to invest in our digital transformation to make sure our systems work efficiently with increasing data scales into the future.

FIGURE 9 Breakdown of Expenditure for 2025/26

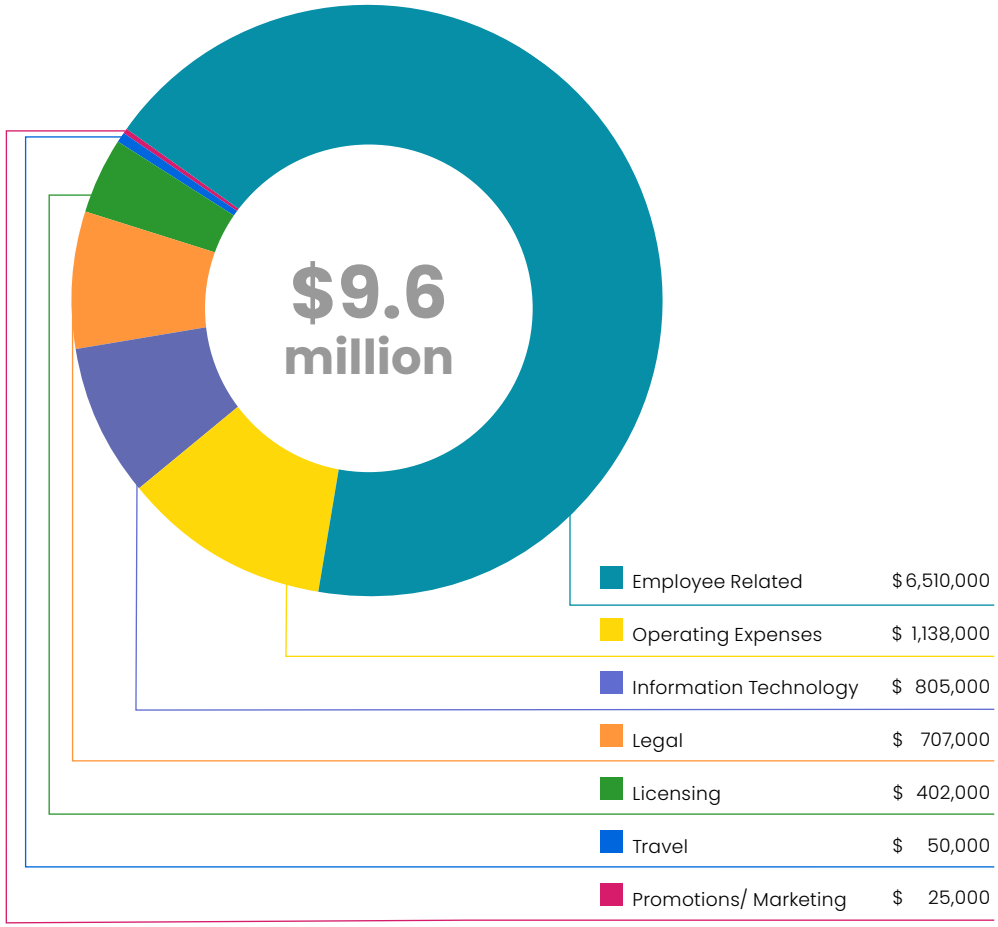


FIGURE 10 Overall expenditure to collections ratio, 2023/24 to 2025/26*



*This figure has been revised from previous reporting to now consolidate income and expenses rather than only those associated with our licensing schemes

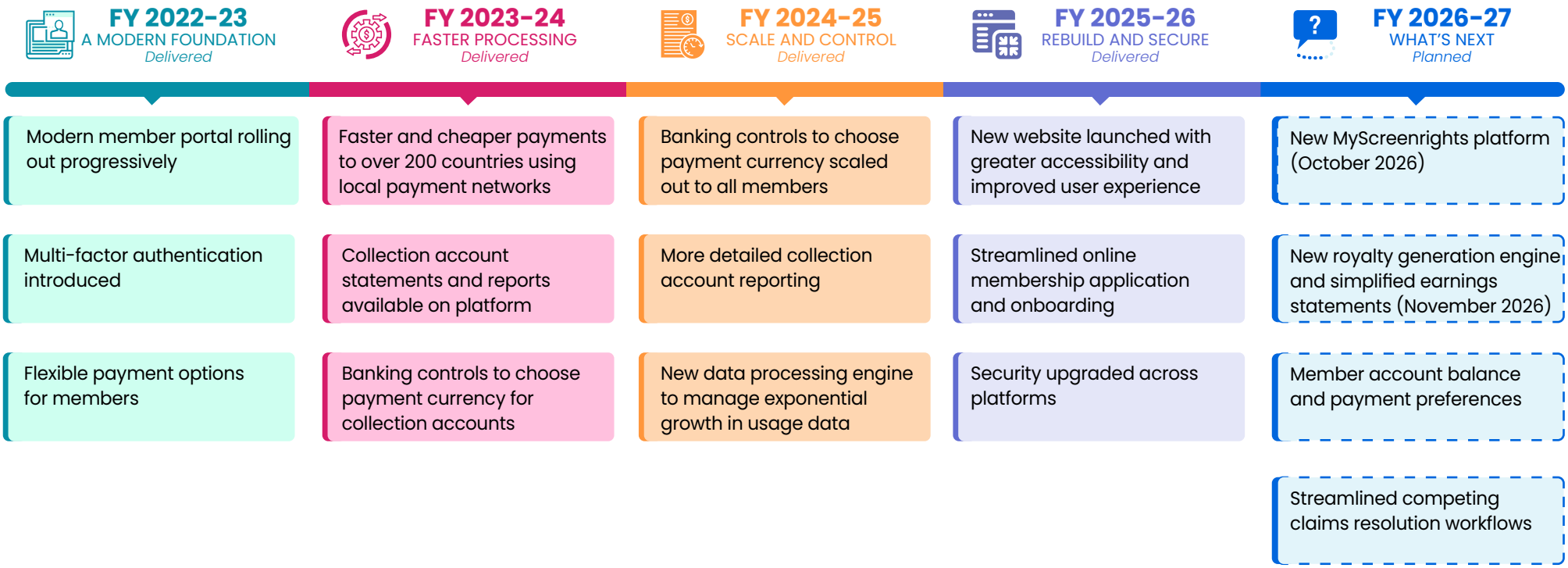

Revealed - Surviving Malka Leifer
In Films

DIGITAL TRANSFORMATION

Investing in faster payments, stronger security, and more member control

Screenrights is undergoing a digital transformation to deliver a faster, more transparent, and more secure experience for our members. The core of the work is in future-proofing our systems to process ever-increasing volumes of data, but we're also using the opportunity to optimise for what members most need – from paying you in your local currency to protecting your data with bank-grade security. With our core member platform upgrade going live this year, our focus shifts to putting maximum control and real-time insights directly into your hands.

FIGURE 11 Four years of digital transformation on the Screenrights platform — and what's next



SCREEN INDUSTRY SUPPORT

Screenrights continued our advocacy work around copyright and AI, including these **submissions**:

- **Response to the Australian Government Productivity Commission's Interim Report: Harnessing data and digital technology** (12 September 2025)
- **Copyright Amendment Bill 2025: Submission to the Senate Legal and Constitutional Affairs Legislation Committee** (28 November 2025)
- Submission responding to **the Copyright and AI Consultation Paper** (11 December 2025)
- **Towards a new National Cultural Policy** – Submission by Screenrights (21 May 2026)

And we published a **White Paper on Extended Collective Licensing (ECL)** as an appropriate licensing framework for AI and other future developments.

The 2025 Screenrights Cultural Fund awarded grants of **$299,270** to **6 initiatives** addressing the annual focus of Creative Intelligence:

- **GARUWA's** *Ngaluwi: Documentary Storytelling Incubator*, a 12-month initiative designed to support First Nations documentary practitioners and teams;
- **Milk Crate Theatre's** *MCT ScreenLab: Unearthing New Voices for the Screen*, a 20-week program providing accessible, professional screen-based training for individuals with diverse lived experiences, including those experiencing homelessness, disability, and mental health challenges;
- **Jack Media's** *Te Piringa: A Programme for Indigenous Wellbeing in Screen Storytelling*, a six-month Indigenous-led pilot program designed to support the health and wellbeing of Māori and Indigenous screen practitioners, both on-screen participants and crew;
- **Cinespace's** *Residency+ Producing Skills Program* which aims to develop culturally diverse and First Nations screen producers through a three-phase capacity building initiative;
- **Jessie Hughes'** *AI for Women in Screen* masterclasses designed to upskill women screen practitioners in AI tools, enabling them to lead creative teams through technological transformation in the screen industry; and
- **Te Tari Tuhi Kupu A Whakaahua Script to Screen's** *Script Development Workshops for Deaf, Disabled and Neuro Diverse creatives program* designed to upskill Deaf, Disabled, and Neuro Diverse (DDN) creatives in innovative screen storytelling.



Zombucha!
Boobytrap Entertainment



Careless
B00mdone Films



Dear Life
Gristmill

screenrights

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