



Annual Report | 2020-21





In good times and bad, Australians turn to MEAA members to be informed and entertained. They look to us for news that they can trust; that is factual, accurate and obtained ethically. They seek joy from the shared experience of a live performance put together by actors, musicians, crew, and front of house. They are educated and entertained by the stories we tell through the big and small screen.

Despite all the constraints on their work, MEAA members have remained dedicated to their craft over the past 18 months as Australia, like the rest of the world, has been in the grip of COVID-19.

Rarely has the role of our Media members been more important in ensuring that the community is provided with information that is evidence-based and free of any political agenda.

The work of MEAA members in the screen industry has been a lifeline for so many trapped inside their homes by lockdowns and restrictions on public gatherings.

But for many MEAA members, the COVID pandemic has been a period of enforced inactivity. The inability to do their jobs has been frustrating and stressful physically, emotionally, and mentally.

This has been compounded by the continued negligence of the Federal Government towards the arts and entertainment industries. Few industries have been harder hit by the pandemic than the arts and entertainment sectors, but the assistance provided by the Government has been poorly targeted, manifestly inadequate and much too late.

For your union, the challenge throughout the pandemic has been to remain focused on the strategic plan adopted by the Federal Council at the start of 2020 while pivoting when necessary to deal with the regular flare-ups and crises caused by COVID-19.

We are not waiting for the pandemic to end. The MEAA Board has been resolute that we cannot allow COVID to distract us from the opportunities available to build a stronger and better union.

Throughout 2020-21, MEAA staff, led by Chief Executive Paul Murphy, have managed to balance these two priorities by providing excellent support and service to members affected by the pandemic while always striving to build power in the workplaces and industries we cover.

This has not been easy. Our determination to help members manage the crisis by offering fee waivers and concessional memberships had a significant impact on the union's finances. Our approach to organising has had to be adapted for the restrictions imposed by COVID, and our staff have had to cope with the disruption of prolonged periods of working from home.

Of the many achievements outlined in this report, I am particularly pleased that in 2021 MEAA has delivered on one of our most important commitments, our first Reconciliation Action Plan, which was launched publicly during NAIDOC Week.

In the past 12 months, MEAA established an Indigenous Committee, improved First Nations representation on its key section committees, and assisted with the launch of the National Aboriginal Press Club. We now employ two First Nations, First Peoples organisers, but we still have a long way to go, including education of our staff, changes to union protocols and how we do business.

For much of 2021, our major cities were again under strict lockdowns. Theatres, concert halls, cinemas, and sporting stadiums in our two biggest cities were empty for weeks on end and tens of thousands of workers in the arts and entertainment industries endured a second year of enforced unemployment or underemployment.

Slowly, over coming months our nation will begin to emerge from the shadow of COVID-19.

While the health crisis may ease, just as big a challenge for our recovery is to rebuild the sense of community that has been frayed by the stresses of the pandemic.

During moments of trauma throughout our national history – such as bushfires, droughts, floods, or wars – MEAA members have always been willing to provide solace and entertainment, to help raise funds for the victims, and to articulate the emotions that lie under the surface. COVID is another of those moments and MEAA members are again ready to play our part. All going well, Australia is on track to meet its vaccination target late in 2021 and we will be able to begin adjusting to a return of some form of normal life.

When that happens we can all be confident that thanks to the hard work of the past year and a half, our union is absolutely equipped and prepared to deal with whatever challenges come our way next.



MEAA – EMPOWERING AUSTRALIA'S CREATIVE PROFESSIONALS

The Media, Entertainment & Arts Alliance is the largest and most established union and industry advocate for workers in the media, entertainment and arts sectors. Our members include people working in TV, radio, theatre and film, entertainment and sporting venues, journalists, actors, dancers, sportspeople, cartoonists, photographers and orchestral musicians, as well as people working in public relations, advertising and book publishing and for websites.

MEAA has an unparalleled reputation as a strong and passionate voice for our members.

We lobby and campaign to advance the industries our members work in. By coming together, MEAA members are able to win better pay and conditions. We are here when times get tough too, providing professional support and legal advice when you need it.

ACKNOWLEDGEMENT OF COUNTRY

The Media, Entertainment & Arts Alliance acknowledges the traditional custodians and cultures of the lands and seas on which we live and work. We pay our respects to all First Nations peoples, elders and ancestors. We acknowledge that sovereignty was never ceded, and stand in solidarity towards a shared future.

PRODUCTION DETAILS

Editor: Paul Murphy
Design: Blair Pagan Design

Front cover illustration: Terry Pontikos
Back cover: Crew members working on *Royal Flying Doctor Service* show their support for the Make It Australian campaign. Photo: Daniel Asher Smith.



The past 12 months have again been extremely challenging for MEAA members as the COVID-19 virus has stubbornly refused to be tamed by restrictions on movement.

As 2020 drew to a close and the states and territories came out of lockdowns, there was hope that our industries could look beyond COVID. In the early months of 2021, events and live performances resumed – albeit in a restricted capacity – around Australia.

That this could happen was in large part due to the work undertaken by MEAA representatives co-operating with employers, governments, and industry bodies to develop COVID-safe workplace guidelines for both the live performance and the screen sectors. The theatrical powerhouses of Broadway and London's West End could only look on with envy as major productions like *Hamilton* and *Harry Potter and the Cursed Child* resumed, while Australia became an attractive destination for investment by US studios in long-form drama and film, creating much-needed work for our screen crew members.

However, as 2021 has progressed, this has proved to be false dawn and the industry has been hindered by the staccato stop-start nature of lockdowns as COVID has flared again and again in our major cities. The rollout of the vaccination program offers a way out of this crisis, but it has been painfully slow and only the most optimistic would predict a return to life as we knew it at any time soon, particularly as new variants of the virus emerge.

This means that some of the ways that MEAA operates have been changed fundamentally.

For 2020-21, the union recorded a surplus of \$208,925. Early in the financial year, we were looking at a large loss as we fully assessed the impact of the pandemic on our membership income. This forced some difficult decisions, none more so than offering voluntary redundancies to our senior staff late in 2020. I want to thank those staff who have left our organisation for their dedication and service to MEAA. In addition to this, senior staff volunteered to take a temporary pay reduction.

These measures plus a tight focus on cutting costs wherever possible ensured that the deficit was contained. Prudent financial management over past years meant MEAA has built up strong reserves that we have been able to draw on to cushion the impact. We can be proud that there have been no forced redundancies by the union throughout the pandemic.

Even though this has also impacted on our income, we have sought, where possible, to ease the burden on our members by offering fee waivers and other concessions. One welcome consequence of this has been that our membership has remained relatively steady throughout the pandemic. At the end of the 2020-21 financial year, we had 15,602 financial members, compared to 15,494 the previous year.

While a significant part of 2020-21 was a matter of managing the crisis, the union has also made great strides in delivering on the strategic plan adopted by the Federal Council in February 2020, just a month before the onset of the pandemic in Australia.

We have restructured our industrial and membership teams, including the appointment of a new Member Services Manager, and made strategic investments in new staff to boost our organising, training, and education capacity. There has been a focus on recruiting organisers for our rapidly growing Musicians Australia initiative, and for screen crew. The latter have been much in demand as Australia has seen an influx of offshore production, and this has provided a window of opportunity to deliver lasting improvements in pay and conditions.

Equity has a renewed focus on campaigning and organising in the workplace as the key to achieving our goals. Late last year, Equity released world-first intimacy guidelines for stage and screen, and this year it has continued that work to make safer workplaces by campaigning for more diverse workplaces, to stamp out discrimination and bullying, and to embed recognition of Indigenous Australians' cultural needs.

The media has been less directly impacted by COVID than the arts and entertainment sectors, although the reduced advertising revenue in commercial media has unfortunately led to redundancies at some major employers. Cuts to funding continue to have an impact on the public broadcasters. The Media section is working hard to deliver on the commitments we have made to freelance journalists to lead campaigns to improve their job and income security. While this is an uphill battle, there are encouraging signs of progress.

We should all be proud of how MEAA people – its staff, its elected leaders and, most of all, its rank-and-file members – have supported each other in the face of adversity, showing once again the importance of solidarity under the collective umbrella of a union.

SNAPSHOT 2020-21



Financial members:
15,602

(Media 5020, Equity 5617, ECS 3509, Musicians/SOMA 1456) as at June 30, 2021*



Incoming members:
5170**



Monies recovered for members: \$890,746



Residuals distributed to Equity members: \$10,503,968



Agreements approved: 133
(Media 7, Equity 55, ECS 64, Musicians 7)



Cases handled by national membership inquiry team: 897



Website page views: 671,780



Facebook likes: 27,378



Twitter followers: 20,275



Instagram followers: 8646

* including 1211 students. Also includes fee waiver and reduced fee members

** including members converting from unfinancial/fee waiver to financial

THE YEAR IN REVIEW



Above left: MEAA members and their families prepare to march with fellow unionists on Labour Day in Brisbane on May 3. Above right: The Make It Australian campaign hit Parliament House in Canberra on March 16 to continue lobbying for local content guidelines for streaming services. The delegation included (from left) ECS Federal President Fiona Donovan and Equity members Simon Baker, Justine Clarke, Bryan Brown and Marta Dusseldorp.

2020 HIGHLIGHTS

JULY

- In what would normally be NAIDOC Week, the new MEAA Indigenous Committee website goes live at icmeaa.org. ICMEAA is open to all First Nations actors, crew, dance troupes, journalists, traditional dancers and visual artists.
- With screen production tentatively resuming with COVID safety protocols in place, MEAA and Screen Producers Australia agree to special conditions in cast and crew contracts to deal with sudden stand-downs for health reasons.
- MEAA members meet with screen producers and Screen Australia to call for some of the new \$50 million Temporary Interruption Fund to be used to provide paid pandemic leave for all screen workers. They are backed by a petition signed by 1500 screen workers.
- Mt Isa City Council becomes the first local government council to join the Our Communities, Our Stories campaign for regional media.

AUGUST

- MEAA says a new report revealing that just 6% of television news and current affairs reporters have a non-European background is a wake-up call for Australia's media.
- With the state election just around the corner, Queensland's Government and Opposition both make public commitments to develop a shield law to protect journalists. The commitment comes after determined campaigning by Queensland journalists and MEAA.
- ABC journalists and audiences around the country take part in a national day of action on August 19 on social media to prevent the flagship 7.45am radio news bulletin being axed as the result of the latest budget cuts at the national broadcaster.
- On behalf of Equity Federal President Chloe Dallimore, Shadow Arts Minister Tony

Burke tables in Parliament a petition with 36,141 signatures calling for the Morrison government to provide more support for arts workers devastated by the pandemic.

- With the end approaching for a Victorian government COVID-19 wage subsidy, ECS members in Melbourne launch a successful campaign to extend the income assistance another six months until the end of March.

SEPTEMBER

- MEAA takes the ABC to the Fair Work Commission for underpaying redundancy payments, with most of the victims being women who have worked part-time after returning to the workforce following maternity leave.
- Julian Assange's extradition hearing begins in London. MEAA keeps its members informed through exclusive online briefings from his lawyers and WikiLeaks colleagues.
- MEAA members at Opera Australia perform outside the Sydney Opera House on September 11 to draw attention to the company's axing of 25% of its permanent workforce, including singers, technicians and orchestra musicians. Just under 10,000 people sign a petition to Arts Minister Paul Fletcher to intervene in the crisis.
- In a secret ballot, MEAA members at the ABC alongside other staff overwhelmingly reject a pay freeze put forward by management after Communications Minister Paul Fletcher had demanded that workers forego a 2% pay rise negotiated in their enterprise agreement.

OCTOBER

- MEAA takes the AFL to task over its use of volunteers rather than professional dancers for pre-match and half-time entertainment during the Grand Final in Brisbane. The unions says the AFL needs to step up and support the arts industry.
- MEAA welcomes the decision of the Commonwealth Director of Public Prosecutions to drop the prosecution of ABC journalist Dan Oakes, but vows to continue

fighting for genuine reform of laws that restrict the public's right to know and put public interest journalism in peril.

- Jason Klarwein is appointed Federal President of Equity on October 20 following the resignation of Chloe Dallimore after six years in the role.

NOVEMBER

- SBS staff overwhelmingly reject a management proposal to delay a 2% pay rise for six months.
- Equity reaches an historic agreement with Michael Cassel Group for all future productions that includes a cultural leave clause, ensuring any performer required by tradition to be absent from work for ceremonial purposes shall be entitled to apply for paid leave.
- MEAA releases Australia's first intimacy guidelines for stage and screen. They are the result of 18 months of consultation with performers, directors, producers, writers, educators, agents and casting directors, and are believed to be the most comprehensive anywhere in the world.

DECEMBER

- A major survey of working journalists conducted by MEAA finds deep concern about the high concentration of media ownership in Australia and the impact it has on diversity of voices, employment opportunities and the decline of trust.
- A huge banner co-sponsored by MEAA and ABC Friends proudly hangs over the prominent south-western corner wall of Melbourne's historic Trades Hall with the message "Fewer [ABC] jobs mean fewer Australian stories".

2021 HIGHLIGHTS

JANUARY

- MEAA calls for the US Government to drop its prosecution of WikiLeaks founder Julian Assange after a UK court on January 4 refuses to allow his extradition on health grounds.

- The Federal Court hears an unfair dismissal claim against Opera Australia on behalf of oboist Mark Bruwel, one of 16 musicians who were made redundant in 2020.
- In a significant milestone in the fight against COVID-19, performers and crew working on *Harry Potter and the Cursed Child* in Melbourne resume rehearsals for the first time since the show was placed on hold in March 2020.

FEBRUARY

- Voiceover artists from around Australia meet online to consider how to maintain their pay and conditions in the face of a push by producers to reduce them.
- The fifth Equity Foundation self-test studios open in Adelaide, joining those in Sydney, Melbourne, Brisbane and Auckland. The studios are free to use for Equity members and include professional lighting and camera equipment.
- In partnership with Gender Equity Victoria, MEAA launches a new project to enhance online safety of women in the media. The centrepiece of the project is new resources to help media organisations and publications better support women journalists who experience harassment.
- The prosecution of a Queensland journalist for refusing to reveal a confidential source highlights the urgent need for the Palaszczuk government to follow through on an election promise to introduce a journalist “shield” law, says MEAA.
- Tiffany Lyndall-Knight is appointed the new Federal Vice-President of Equity on February 17 to fill a casual vacancy left by the resignation of Jonathan Mill.

MARCH

- On March 1, a new era begins for journalists employed by digital publications who will be entitled to penalty rates, overtime and other key conditions for the first time as landmark changes to the benchmark Journalists Published Media Award come into effect.
- Leading Australian actors, crew, writers and producers visit Canberra on March 16 in a united push to convince Parliament to introduce local content requirements for booming digital viewing platforms and make other necessary reforms to ensure a bright future for Australian screen stories.
- With the JobKeeper wage subsidy about to end, the Federal Government announces an extra \$125 million in support for the arts sector. MEAA Chief Executive Paul Murphy says the package is of no comfort to the many thousands of arts workers who were abandoned by the government last year



MEAA's Indigenous Committee was launched in what would have normally been NAIDOC Week at the start of July 2020. Pictured (left to right) are Shareena Clanton, Ben Graetz, Jacqueline Marranya, Tessa Rose, Sean Kerinauia and Elaine Crombie.

because they weren't eligible for JobKeeper.

APRIL

- With allegations of racism on the set of the long-running television program *Neighbours*, MEAA writes to producers Fremantle Media and to other industry stakeholders to insist on the development of anti-racism, sexual harassment and discrimination training for all staff on screen productions.
- Musicians Australia members launch a new campaign for a minimum fee of \$250 per musician at all gigs, beginning with those funded by governments.
- As the result of lobbying by MEAA members, the Morrison government backs down on plans to reduce the screen producer offset from 40% to 30%, which would have been devastating for the industry in Australia.
- The National Media Section Committee advises the Australian Press Council that it will be giving the required four years notice to leave the organisation in 2025. The decision follows consultation and feedback from Media members that was in favour of the union withdrawing.

MAY

- Releasing the 2021 report into the state of press freedom in Australia, *Unsafe at Work – Assaults on Journalists*, MEAA says attacks on journalists increased both globally and here throughout 2020.
- MEAA questions why it is necessary to bring in 400 foreign cast and crew to fill shortages in Victoria's screen industry.
- MEAA members at News Corp, AAP and *The Guardian* take a stand for journalist ethics by endorsing a claim for the MEAA Journalist Code of Ethics to be incorporated in their enterprise agreements.
- MEAA writes to SBS management after reports that some journalists at SBS have been pressured to remove their signature

from an open letter urging balanced coverage of Palestinian perspectives in the current Middle East conflict.

JUNE

- Victoria Police says it will accept a MEAA Media membership card for identification purposes following concerns raised by the union about new media accreditation requirements at public protests and rallies.
- Crew members at Carriageworks in Sydney secure more than six weeks' backpay after alerting management that increased Live Performance Award rates had not been paid for almost six months.
- MEAA and Screen Producers release new National Guidelines for Screen Safety. The Guidelines provide advice on how to manage safety in screen industry workplaces and comply with state and federal workplace health and safety legislation.
- Union members at SBS intensify a push to fix the broken pay system which puts a glass ceiling on the pay that foreign-language journalists can get for their work compared to the English language journalists.
- MEAA Media member Mridula Amin is named Young Australian Journalist of the Year at the midyear Walkley Awards.
- A campaign is launched to send emails to Treasurer Josh Frydenberg urging him to maintain income support for live performance workers until venues are back at 100% capacity.
- MEAA calls for Australia to do more to support Burmese journalists who have been forced to flee Myanmar following the military coup in February, including providing safe haven to journalists fearing persecution.
- With self-testing for auditions becoming commonplace for actors, particularly under COVID-19, a new MEAA Equity sub-committee is established to develop a standardised set of guidelines for casting directors and producers.



Australian media workers have continued to operate under the most challenging of circumstances to provide the public with timely and essential information. After 2020, a year in which we estimate the media industry lost at least 1000 editorial jobs, journalists have faced further redundancies, state and territory lockdowns, and declining advertising revenue going into major media outlets.

Despite these challenges, MEAA Media membership grew from 4788 to 5020 during the financial year, showing media workers want to be part of a union as much as ever.

ETHICS

In an era of “fake news” and misinformation, it is essential that the public regains trust in the Fourth Estate. This has been highlighted throughout the COVID pandemic, where anti-vaccination activists and other bad faith actors have sought to peddle lies under the guise of being “media.” What distinguishes MEAA members from these partisans is their adherence to an ethics code.

In conjunction with the Walkleys, MEAA ran a series of events in 2021 based on the MEAA Journalist Code of Ethics, featuring journalists who provided practical guidance to other journalists on how to navigate their ethical obligations.

As part of this push to embed ethics into journalists’ workplaces and day to day activities, MEAA pursued the inclusion of the Code in all agreements being negotiated during 2021, with members at *The Guardian* and *The New Daily* successful in winning the claim.

ADVOCATING FOR BETTER PAY AND CONDITIONS

MEAA members continued to fight to both defend and extend their workplace rights. In the latter half of 2020, some employers resisted bargaining, such as Australian Community Media, leading members to successfully apply to the Fair Work Commission to force management to the negotiating table.

Other employers sought to exploit the pandemic in relation to existing pay arrangements. In September 2020, after mounting pressure from the Federal Government, ABC management advised that it was seeking to vary its enterprise agreement so that the October 2% wage increase be deferred by six months. The employee vote occurred at the end of that month with staff voting overwhelmingly

against the proposal (the increase was subsequently paid to all staff in October).

SBS followed ABC’s lead, asking its staff to vote on postponing their February 2% pay rise. MEAA members ran a strong “No” campaign, and in late October 73% of staff voted down management’s proposal.

In March, improvements to digital journalists’ conditions took effect – providing access to overtime and penalty rates, often for the first time. MEAA has monitored digital-only publications to ensure members were enjoying these benefits.

Throughout 2021, MEAA members at *The New Daily* negotiated their first collective agreement, while negotiations were also held at News Corp, AAP, *The Guardian* and several regional mastheads.

MEAA also continued to act to safeguard member conditions outside of bargaining, including through pursuing a Fair Work Commission dispute against New Corp around grading and performance reviews, which led to an editorial wide process for employees to have annual reviews and several members winning upgrades.

FREELANCERS

Many freelance members have been hit particularly hard over the course of the pandemic, losing income as freelance budgets have been cut. More media workers are freelancing than ever before, yet freelancing is less secure, less safe, and less profitable. The Freelance Committee has embarked on a campaign to organise freelance media workers with the aim of making rates fair and transparent, ensuring workers are paid on time and are

protected from exploitation. To this end, MEAA launched a survey on the state of freelance journalism, generating hundreds of responses, and began working on an improved contributor pay rates tracker.

MEAA Media has recognised the centrality of contributors to the continued security of our in-house members by advocating for freelancers’ minimum rates of pay alongside pay increases for in-house staff during enterprise bargaining.

Freelance contributors and in-house journalists stood together at *The Guardian*, prompting the company to increase minimum contributor rates by 10 cents per word for most freelancers. This win represented the first time MEAA members working together in this way delivered increases to freelance rates of pay.

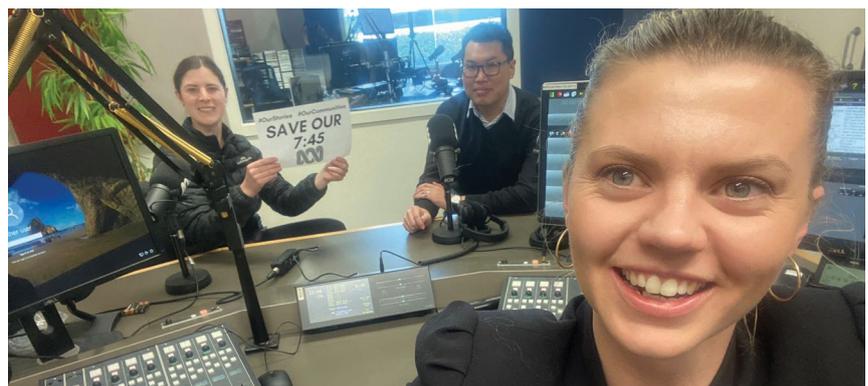
HANDS OFF OUR ABC

The Federal Government’s disdain for public broadcasting continued with about 250 redundancies announced by the ABC in mid-2020. These cuts included more than 70 people in the news division. It also meant the flagship 7.45am radio news bulletin was wound down, despite MEAA members and the public’s calls to save the program.

The federal Budget has not clarified future funding for the ABC and SBS. For the ABC, there is still another year to run before the indexation freeze of its operating budget ends, while the \$44 million annual enhanced local and regional news gathering program expires next year with no guarantee it will be extended.

MEAA continued to work with like-minded groups including ABC Friends on highlighting the broadcaster’s achievements

ABC journalists around the country took part in a national day of action on August 19 on social media to prevent the flagship 7.45am radio news bulletin being axed as the result of budget cuts. They included ABC Toowoomba staff Elly Bradfield (front), Lucy Robinson and David Chen.



and the ongoing threats to democracy that continued budget cuts present. We arranged for a Hands Off the ABC banner to be displayed for months on one of Melbourne's most prominent street corners and addressed events including a 450-people-strong town hall meeting.

OUR COMMUNITIES, OUR STORIES

The Our Communities, Our Stories campaign continued to highlight the vital essential service provided by regional media.

MEAA has been vocal in calling out the hypocrisy of media companies receiving financial support designed to encourage investment in journalism who then go on to make workers redundant and continues to call for the Federal Government to provide additional and predictable funding support to regional journalism. The Federal Government must ensure that companies that have received funding through this program comply with the grant's rule to maintain existing levels of journalism production and distribution.

NEWS MEDIA BARGAINING CODE

In February, on the eve of the Parliament debating the Morrison government's Bill for digital platforms to compensate for the news they have been using for free, Facebook removed Australian news media outlets from its platform.

While the government ultimately legislated an amended Code, there were no guarantees that money raised from digital platforms will be spent on journalism or that small publishers wouldn't be left out in the cold. MEAA called for revenue to be reinvested in jobs and for targeted assistance to small, regional outlets and freelancers who are unable to access funding, including AAP.

The Federal Government subsequently provided \$15 million over two years to AAP, in an important win for a service that provides news to dozens of outlets.

PRESS FREEDOM

MEAA's annual press freedom report released on May 3 focussed on the rising risks to the safety of journalists at work, including harassment, violence, and online abuse, often in the form of gendered cyberhate. Journalists, as essential workers, were placed under immense stress amid the COVID pandemic. New laws were introduced that continue to criminalise public interest

journalism and undermine the public's right to know.

MEAA contributed to the Senate inquiries into media diversity and press freedom and worked with the industry lobby group, Australia's Right To Know, to develop reforms to Australia's defamation law regime.

MEAA members delivered a petition addressed to the Queensland Attorney General, signed by 440 journalists, calling for a comprehensive journalist "shield" law in the only jurisdiction yet to enact them.

MEAA remains concerned about our members Cheng Lei, detained in Beijing, and Julian Assange, whose extradition to the US was blocked but which is now subject to appeal. MEAA also protested China's harassment of Australian journalists who were forced to evacuate the country.

AUSTRALIAN PRESS COUNCIL

In April, MEAA advised the Australian Press Council that it would be providing the required notice to leave the organisation in 2025.

This decision followed a resolution by the National Media Section committee and consultation and feedback from Media members that was overwhelmingly in favour of the union withdrawing.

Members have become increasingly frustrated by both inconsistent adjudications and concerned by governance issues at the Council. MEAA believes a simpler system of self-regulation is needed, that is consistent across all platforms and organisations, upholds the standards of public interest journalism, and serves the needs of members and the public who want ethical practices and accountability.

PROTECTING JOURNALISTS FROM CYBER ABUSE

MEAA launched its Enhancing Online Safety of Women in the Media Project, in partnership with Gender Equity Victoria and Australian Community Managers.

This project consists of three critical resources to help media organisations and publications better support women journalists who experience harassment: guidelines to moderate online comments sections using a gender and intersectional lens; workplace support guidelines outlining organisational responsibilities for helping women journalists deal with the effects of online harassment; and a cybersafety training session designed for human resources staff and management.

MY MEAA STORY

ERIN DELAHUNTY

Freelance journalist

Growing up, I watched my father, a primary school teacher and principal, live union values, without big-noting himself as doing such. He believed in fair and fought for it in and out of the workplace. That meant it felt natural to join the union when I started my print journalism cadetship in regional Victoria in 1997, aged 17.

At the time, progressing through grades was at the discretion of individual editors, so having access to industry information about how that should happen was important to me. Then as my career progressed and I worked with larger media groups such as News Corp, being a member was about external professional development, protecting my own rights and solidarity with younger journalists and photographers, who were being asked to take on more and more.

My recent work with MEAA, to help improve the rights and pay for freelancers, has helped deliver tangible wins, something I am proud of. Like most freelancers, COVID saw my commissions drop off as budgets tightened, but being part of the union and an elected member of the National Media Section committee has kept me connected to others in a real and meaningful way.

When I talk to others about joining the union, I use netball parlance: "No matter how great individual players may be, no netball team anywhere in the world has ever won with just one contributor. We all have to work. All our efforts matter."



EQUITY | MICHELLE RAE - DIRECTOR



While lockdowns, border closures and audience restrictions have taken a huge toll on Equity members and the industries in which they work, the last 12 months has also been a time of major achievements on industrial and campaigning fronts.

Equity membership growth continued as performers experienced first-hand the benefits of collectivism and community during times of upheaval and uncertainty.

COVID-19 PANDEMIC

Throughout 2020 Equity members campaigned vigorously for an adequate government wage subsidy when unable to work during lockdowns (#noworkerleftbehind; #saveourcreators).

This campaigning resulted in critical improvements to the COVID Disaster Payment offered in 2021, increasing how quickly and how much performers could access during lockdowns, although it remains disappointing that eligibility requirements meant many members still missed out.

Along with other MEAA sections, Equity was involved in developing COVID safety protocols for both the stage and screen sectors.

The rollout of these protocols meant that live theatre was able to restart around Australia in early 2021 with several major productions again thrilling and delighting audiences.

Unfortunately, lockdowns later in the year served as a reminder that until most Australians are fully vaccinated, the industry will not be able to return to pre-COVID normal.

For this reason, Equity is not only a strong advocate for everyone who is eligible to get vaccinated if it is safe for them to do so, but we also have been calling on Treasurer Josh Frydenberg to commit to continuing the COVID disaster payment for live venue workers once lockdowns are lifted until venues are back at 100% capacity.

SAFER AND MORE DIVERSE WORKPLACES

The incredible work of the Equity sub-committees including the Equity Wellness Committee, Equity Diversity Committee and MEAA Indigenous Committee heralded the emergence of new leaders, advocates and initiatives industry wide.

Our mission to create a safe space and more opportunities for First Nations people and/or people of colour, the disabled, chronically ill, neurodivergent, trans, nonbinary, and/or gender diverse artists continued through the on-the-ground work of our committees.

In November 2020, MEAA Equity reached an historic agreement with Michael Cassel Group, the producers of *Hamilton*. The agreement includes significantly higher minimum rates of pay, caps on overtime and nine show weeks, and restrictions on social media takeovers. Most importantly, this is the first Equity agreement with a cultural leave clause, ensuring any performer required by tradition to be absent from work for ceremonial purposes shall be entitled to apply for up to 10 working days paid leave in any one year.

Towards the end of 2020, we also

launched Intimacy Guidelines for Stage and Screen, which establish new processes for Equity members' work involving nudity, intimacy, simulated sexual activity and sexual violence. Among the first such guidelines in the world to cover both stage and screen, they were more than two years in the making.

INDUSTRIAL

Throughout 2020 and 2021, the Equity industrial team negotiated cast agreements for the large volume of international screen productions coming to our shores.

Feature films such *Thirteen Lives*, *Thor: Love and Thunder*, *The Tourist*, *Elvis* and *Blacklight*, TV series *La Brea*, *Young Rock*, *Nine Perfect Strangers*, *Pieces of Her*, and *Spiderhead* are among the 29 productions with Equity agreements in place to ensure Australian performers receive significantly increased rates of pay and residual arrangements, more comparable to the US SAG-AFTRA minimums and relicensing arrangements more appropriate for use on streaming platforms.

In 2021 performers united to build a more modern and robust Performers' Collective Agreement which sets the minimum wages and conditions performers get when working on a huge bulk of Australia's live productions.

The agreement will be renegotiated with producers in late 2021 for the first time in four years. MEAA Equity members will be informed about progress through virtual town hall meetings.

With self-testing now a standard audition process, many Equity members have raised

MY MEAA STORY

NICK MACLAINE Actor

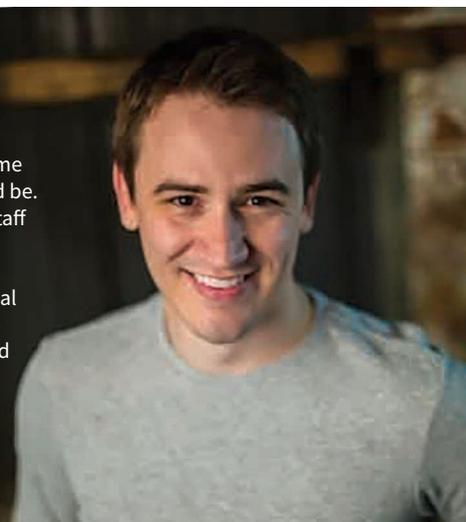
MEAA's been there for me since my professional career started 10 years ago. It's come to my rescue several times and put things right when I never imagined they could be.

I'm so proud to be a member, especially when I see, time and again, that our staff and members always go above and beyond to support people in need.

Some of the best things I've done with MEAA have involved being a support person to an artist who turned to MEAA because they didn't know what else to do. Going to National Performers' Committee meetings as an alternate was also where I met people like Glenn Hazeldine and Michael Balk – incredible fonts of support and encouragement as I worked as part of our local benevolent fund's committee to rebuild our services.

These connections meant Artist Relief Fund WA was ready when COVID-19 hit and could help hundreds of arts workers.

During the worst months of feeling isolated from my community, MEAA has given me solidarity and the ability to offer solidarity to others.





Top left: The cast of Belvoir Theatre’s production of *The Cherry Orchard* take a break from rehearsals during a visit from Equity in May. **Top right:** Cast of the SBS production *Hungry Ghosts*, winners of the award for Outstanding Performance by an Ensemble in a Miniseries/Telemovie at the 11th Equity Ensemble Awards in Sydney in May. **Bottom:** Proud Equity members in the cast of Queensland Theatre Company’s 2021 production of *The Taming of the Shrew*.

concerns about being asked to turn around self-tests within just a few hours.

As a result, a new MEAA Equity sub-committee was established in June 2021 to develop a standardised set of guidelines. The subcommittee has been surveying performers about their self-testing experiences.

The confidential data will be used to inform conversations with the casting industry and agents about new industry-wide guidelines and protocols to ensure performers are able and supported to do

their best audition work.

MAKE IT AUSTRALIAN

While we are thrilled to see Equity members back at work both in front of and behind the camera on these international productions, we continue to urge the Morrison government to support Australian stories.

In 2020 and 2021, we united with other screen industry bodies to campaign for the necessary reforms to ensure a bright future for Australian stories, including local content

obligations for booming digital viewing platforms.

With other partners in the Make It Australian campaign, we also have had to deal with a concerted push by free-to-air and subscription television to water down the local content requirements for Australian drama and children’s programming.

While we have scored some significant victories on production and location offsets, this campaign will continue until the government delivers on local content.



Members working in live theatre, events, entertainment and cultural services had have an incredibly tough year. The everyday uncertainty of an industry where shows and events come and go was amplified by even wilder fluctuations, as restrictions on audiences and then communities were imposed to protect public health, seeing our local industries close without notice before slowly reopening. It took a huge toll on workers, not just financially, but on their mental health by disrupting their connection with their work and their faith in the industry.

Members came together to campaign for better income support after JobKeeper left far too many freelancers, casuals, and public sector workers out in the cold. In the short term this resulted in support from the Victorian Government within the public sector – benefiting many arts and events venue workers there – and in the long term set the stage for a new approach from the Federal Government, which decided to bypass employers and provide support directly to those who had lost work in the form of disaster payments, regardless of their employer or employment status.

Congratulations to the many members who raised their voices on social media, in emails to politicians, and to the delegates and leaders who met with Ministers and bureaucrats to educate them about what was happening to workers and the support they needed. Even though some of those efforts were not successful in their immediate goal, you made sure your voice was heard and that work eventually paid off. Despite this achievement, we know that many chose to leave for more secure work, and that the task ahead of us is to keep working together to create a better industry for them to come back to; one that values its skilled and experienced workers.

THEATRE AND VENUES

Behind the scenes, even during lockdowns, many members were working for that goal as they secured working conditions and pay increases that kept up with the cost of living through rollover agreements, as well as staving off some employers’ attempts to redefine roles or redeploy others into their jobs, whether it was in commercial theatre, or at venues like Arts Centre Melbourne, Sydney’s Carriageworks, or QPAC and Home of the Arts (HOTA) in Queensland. Members at HOTA won reinstatement to their roles by challenging a stand-down that continued even as their venue reopened and used the momentum to win commitments to review classifications and a long-sought return to collective bargaining.

Unfortunately, instead of pulling together, a minority of employers chose to make things worse. After an attempt to slash conditions, Opera Australia moved to cut many staff across the organisation. MEAA members – performers, musicians, technicians, and craftspeople – stood shoulder to shoulder to make sure their voice was heard, and no one had to fight alone. Sydney Opera House was another that chose to try to cut conditions as workers were re-entering lockdown, an action that would see members organising remotely to stand together in solidarity to keep conditions intact for all departments and resist pay cuts for new employees.

Members also mobilised around health and safety, with workers at QPAC winning the deployment of mats to prevent injuries for front-line workers standing for long periods while enforcing COVID rules, and Marriner theatre staff ensuring that mandatory COVID tests were done on paid time. Nowhere was the importance of organising around health and safety seen more than at Sydney Opera House, where EPRG (security and safety) workers having to work together



to end a new roster by demonstrating that it had sharply increased fatigue and eroded mental health. The importance of having union members as health and safety reps is clearer than ever, given the challenges members in live venues will face.

SCREEN

By contrast the screen sector roared back to life in mid-2020 thanks to the introduction of new COVID safety protocols, a top-up of government incentives for international production and Australia’s status as one of the safest places in the world with respect to COVID. Members who contributed their expertise to both developing and implementing the protocols can rightly feel proud of our track record in controlling transmission, which allowed the industry to keep working through successive shutdowns. The release of the new safety guidelines, updated by MEAA and Screen Producers Australia (SPA) for the first time in more than 20 years, was likewise a huge step forward for the industry.

Members continued to enforce conditions, whether it was making sure that they were paid public holidays despite a producer’s attempt to declare them an ‘unpaid hiatus’, enforcing payments for broken weekend turnaround, or ensuring workers were protected from hazardous chemicals in their workshop, members came together when they needed to make sure things changed.

Members won and maintained improved weekend turnaround protection in a series of offshore TV productions, the importance of which was highlighted when a young worker on a Netflix series suffered a late-night car crash driving home from work. Although he was lucky to walk away unharmed, the near miss highlighted the seriousness of the need for change on the long hours culture of the industry. A MEAA survey conducted in the aftermath of the incident revealed that two in three workers in screen have fallen



asleep behind the wheel in the course of their work in the industry. The culture of brutally long hours is a problem that is experienced by crew worldwide, and MEAA worked with other crew unions around the world through our global union UNI-MEI to develop a united approach to addressing it, to be launched in late 2021. This will provide the platform for negotiations with screen producers over the next 12 months by counteracting their argument that our competitive globalised industry must inevitably lead to a race to the bottom on conditions.

Through collaboration with Equity, SPA and industry guilds, the Make It Australian campaign continued to be a strong united voice that shapes our industry. The Federal Government's opportunistic suspension and eventual watering down of commercial TV drama, documentary and kids' content quotas put renewed focus on the need to bring in requirements for streaming content providers to start making Australian stories for their rapidly growing Australian audiences. Members emailed politicians and travelled to Canberra to continue the process of educating politicians about the need to get policy right. As a result, proposed cuts to Foxtel's local drama requirement and tax incentives for making Australian films were defeated and pressure built to bring in the local content rules for video streaming services. This change would safeguard our local industry for many years to come, and until it is achieved, the Make It Australian campaign will remain "to be continued".

While we hope that the next year will bring much-needed relief from the challenges we've faced since March 2020, we can look back on this year and take strength from the fact that in the toughest times members had each other's backs. We know we will always need to fight on many fronts for our value to be recognised and rewarded, but with union members standing together it's a fight we know we can win.

MY MEAA STORY

JENNIFER BICHARD

Unit nurse and safety supervisor

I've just completed 22 weeks on my final international TV series *The Tourist* and have announced my retirement after 35 years in the film and television industry. Over that time, it's fair to say I've seen the high highs and the very low lows and everything in between.

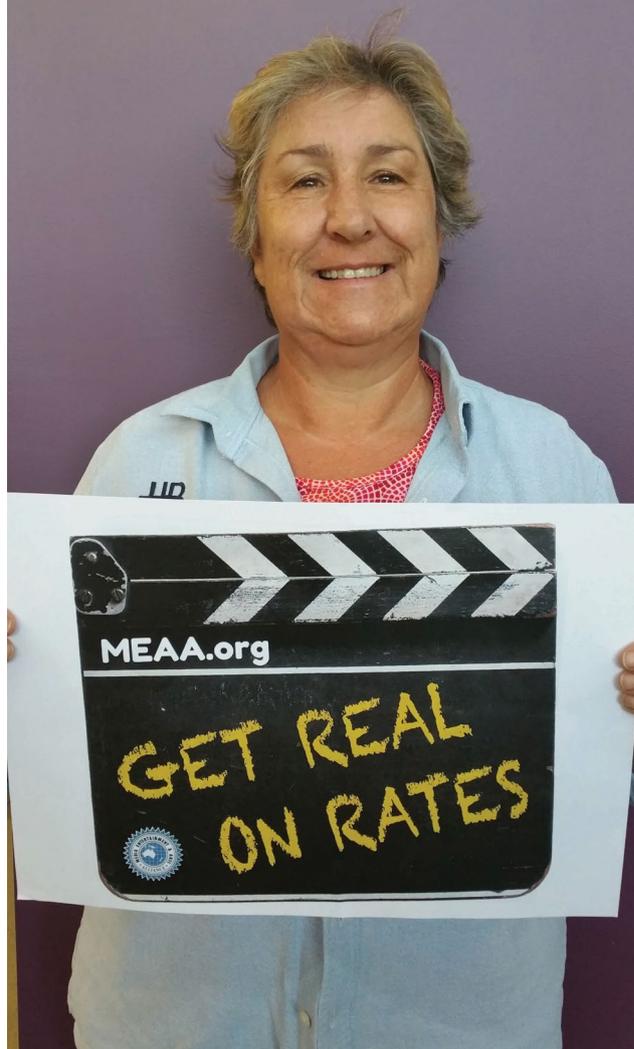
I have always had the best interests for all, from production to cast, crew and public in my role as firstly unit nurse and then safety supervisor and later as the SA and NT branch president of MEAA's ECS section.

It is critical for the next generation to not only be interested but involved, informed and integral in MEAA to progress in the right direction and not lose all we fought for over the years. It has been a challenging time of late and it's so important not to slip backwards now. Safety should be paramount in the workplace as everyone has the right to leave work each day as healthy as they began it!

To do this you need to have a voice. It's that simple and the more voices the better, so problems can be roundtabled and solutions found.

We all know this is no brainer so fire up all and power up that mountain!

I thank all my colleagues past and present, friends, in fact family for life and wish everyone in the industry the very best for the future. I'm off to enjoy the next chapter. That's a wrap!





During the COVID-19 pandemic, 90% of musicians have been deliberately left behind by governments.

The most reliable count says that there are now little more than 6000 working musicians in the country, 15% having left the industry in the last 12 months. Even musicians are eligible for income support payments, but the qualification requirements are extremely onerous, requiring that they must do anything other than hold onto their careers and livelihoods as musicians in order to be paid. Industry support is designed to “trickle down” at best.

Support for musicians as sole traders only starts for those who earn \$20,000 a year more than the average income of a musician (from all income sources) of \$55,000.

The most generously funded source of assistance for musicians, Support Act (which has received more than \$20 million from the Federal Government) makes one-off annual payments to eligible musicians to help with homelessness and suicide prevention.

Prior to COVID, music was our most profitable entertainment sector industry and the live music scenes in our biggest cities were touted as vital to the night-time economy. The dirty secret is that our live music industry is run off the backs of

thousands of exploited musicians who have been so degraded by the industry that they often feel they must apologise for asking to be paid a minimum fee.

If winning means having the most vulnerable and important members of the community of musicians looked after, we’re failing. If it means having our voice heard over the noise of music industry businesses, or just having them take us into consideration when they’re arguing about industry support money, then we’re still struggling.

Or maybe not. Perhaps the real story is that these failures are a sign of the past, of the neglect and disinterest that we have been organising against. Perhaps the real situation is something else. Because, despite this terrible situation, there is a lagging indicator of our success which we should take hope from.

While the Federal, New South Wales and Tasmanian Governments have been treating musicians as afterthoughts at best, the sign that we are winning and that these attitudes are out of touch and simply unsustainable is that most state governments now support minimum fees for musicians. For the first time musicians working as contractors in Western Australia,

South Australia, and Queensland (we’re told Victoria will announce imminently) can point to governments requiring payment of a minimum fee for gigs.

It’s a direct result of increased union power, of having a louder voice, of **Musicians Australia’s** membership having grown five-fold in the past two years, and of a claim that has the full support of members. The \$250 per gig, per musician, minimum fee is specifically for publicly subsidised performances, establishing an industry standard we can build on in all circumstances.

Another reliable sign that government and industry neglect of musicians is a symptom of the past is that we now have active member committees operating in Queensland, WA, NSW and nationally, and a music educators group working through the complex issues faced by the large number of musicians working in that sector.

Musicians Australia leaders and active committee members include Kimberley Wheeler, Ruth Hazleton, Luke Plumb, Jim Piesse, Leon Gaer, Alex Masso, Jacqueline Evans (Pepper Jane), Carl Polke, Darren Heinrich, Karen Anne Lonsdale, Adam Simmons, Marissa Saroca, Xani Kolac, John Wardle, James Newbold, Robbie Warren, Simone Smith, Toby Bender, Emily-Rose Sarkova, Tim Hansen, Jaspar McCahon-Boersma, Adam Van Eyk, Joel Kassel, Belinda Thomas, Celia Smith, Pierre Luniere, Alistair Peel, Mark Cain, Dan White, Craig Dalton, Libby Hammer, Helen Tuckey, Jacob Pihema, Lana Rothnie, Hayden McGlenn, Ruth Klein Cook, David Sanders, Jeremy Segal, Thomas Cockram, Alexandra Thomson, Jeremy Edwards, Chi Lui (Flora) Wong, Emma Nixon, Kierstan Arkleysmith, Karin Griffin, Raquel Bastos, Adam Cadell, Ajhriahna (AJ) Moore, Scott Astill, Matt McGruer, Carmen Traise, Nia Hadenfeldt, Naomi Griffin, Nicole Gross, Libby Myers.

Musicians Australia is prepared for a recovery in 2022, with the minimum fee likely to become increasingly useful with more public spending to subsidise the industry, and our gig map providing a survey tool and the means to measure compliance and target activity. The recently announced support of Music Victoria for our minimum fee claim also bodes well for progressing our industry code of conduct.

The evidence that we can win is of course also clear from the example of our symphony orchestra musician members and SOMA.



Members of the Opera Australia Orchestra protesting outside the Sydney Opera House on September 11 to draw attention to the company’s axing of 25% of its permanent workforce, including singers, technicians and musicians.

SOMA

While performers and arts sector workers in all parts of the industry have been hit hard by the pandemic, Symphony Orchestra Musicians Association (SOMA) members have been able to maintain standards and hold onto jobs by adjusting work practices and industrial agreements.

During 2020 SOMA successfully implemented emergency measures agreements and these have continued to assist during extended lockdowns in 2021. While Opera Australia (OA) and Melbourne Symphony Orchestra (MSO) managements were initially combative, with OA taking the dreadful and retrograde step of sacking 25% of its employees, including musicians, both organisations suffered serious reputational damage and have since sought to rebuild relationships with their employees.

During the 2021 Sydney lockdown, with the cancellations of long-planned performances, OA did not revert to stand-downs and instead implemented a paid leave program.

The OA experience also highlighted a weakness that continues to affect symphony orchestra musicians across the country and which SOMA is responding to.

While employee musicians have managed to get through the cancellations, casual musicians have had no help. Dozens of musicians lost work and much-needed income with the cancellation of the Brisbane “Ring” production because contracts did not contain effective cancellations conditions and SOMA agreements don’t effectively cover them.

The sackings at OA and increasing casualisation of work indicate a direct threat to all SOMA members. A strategic review of SOMA is currently under way focussing on lifting rates for casuals, filling orchestra positions and making casual musicians full participants in SOMA’s work.

The SOMA members work through highly effective committees in all orchestras and are represented nationally by the executive committee: Anthony Pope (president, Orchestra Victoria); Thomas Allely (Queensland Symphony Orchestra); Emily Long (Sydney Symphony Orchestra); Sydney Braunfeld (OA); Michael Pisani (MSO); Mitchell Nissen (Tasmanian Symphony Orchestra); Lachlan Bramble (Adelaide Symphony Orchestra); Rachael Kirk (West Australian Symphony Orchestra), and; Lyndsay Mountfort (New Zealand Symphony Orchestra).

MY MEAA STORY

KIMBERLEY WHEELER

Singer, songwriter, composer, bass player

No one thinks they need a union until they are faced with the kind of crisis a union helps address.

The music business is often a dog-eat-dog affair where workers, especially women, are pitted against each other for limited opportunities and low pay. For the last two decades the music industry has been a poorly supported, unsafe, and underpaid industry. It is a slow burning crisis, but if we work together, we can make it better for us all.

I wanted to do something about that and in 2018 went to the inaugural Australian Women in Music Awards in search of like-minded people, and in search of answers. This is when I joined MEAA (Musicians Australia) and the MA Leadership Team. As part of the leadership team, we developed a plan to address the lack of award rates and fair pay for music acts.

The Musicians Australia “Campaign for \$250” is a push to create a payment minimum for funded gigs and events. It is only a start, but I have been able to take the idea to meetings with the federal Arts Minister and other state and federal political leaders to promote it. It is going well so far, and I been able, with my colleagues at MEAA, to start a foundational campaign to improve music industry pay rates throughout Australia.

With COVID, I lost all my gigs. My first solo CD was released during the long Melbourne lockdown, with no tour, and only Zoom and telephone media appearances. During 2020, my weekly Musicians Australia meetings were a mental health lifesaver. The connection with like-minded folks in a similar situation was so important. Also, to collectively be able to reflect and plan, to garner a little hope that we can regroup, reinvent and make some change for the future.

Alone we have the volume of only one voice and access to a smaller variety of ideas. And alone we are more vulnerable to the whims of other parties. Also, arts workers are not always great negotiators or good advocates for their own situation. MEAA unites and amplifies the call and needs of those in the arts. Each sector of the union adds to the weight of MEAA and its ability to engage a level of resources and weight that would be harder for those individual sections and impossible for individuals.

MEAA has its head and its heart in the right place. The union is working hard to make the industry a better, safer, and more rewarding place for all musicians. By joining, you help MEAA to create real change that will lead to better, safer, more lucrative gigs, and you’ll have someone at your back when you need it.



INDUSTRIAL REPORT

CASES BY CASE TYPE

Case Type	2020-21	2019-20
Collective issue	70	155
Individual issue	827	1035
Grand Total	897	1190

MONIES RECOVERED

Section	2020-21	2019-20
No data	-	24,648
MEDIA	545,776	422,683
ECS	169,648	69,435
EQUITY	112,822	247,545
MUSOS	62,500	19,087
Grand total	890,746	783,398

ENTERPRISE BARGAINING

Agreements approved	2020-21	2019-20
MEDIA	7	16
FWC EBA	6	15
NSW IRC	1	1
ECS	64	17
FWC EBA	11	7
FWC EBA (Greenfields)	20	7
FWC EBA (Production specific)	3	1
Industry agreement	8	1
Unregistered agreement	20	-
State IRC	2	1
EQUITY	55	11
FWC EBA	7	-
FWC EBA (Greenfields)	1	-
Unregistered agreement	47	11
MUSOS	7	1
FWC EBA	7	1
Grand total	133	45
Agreements in bargaining at June 30 2021		
MEDIA		5
ECS		5
EQUITY		5
MUSOS		1
Grand total		16

CASES BY SECTION

Section	2020-21	2019-20
No data	-	162
MEDIA	385	475
ECS	245	273
EQUITY	234	238
MUSOS (inc SOMA)	33	42
Grand total	897	1190

CASES BY INQUIRY TYPE

Inquiry Type	2020-21	2019-20
Contract	270	264
Redundancy	85	104
Non-payment	43	75
Leave	52	71
Underpayment	40	64
Other	50	55
No data	0	53
Hours of work & rostering	36	50
Agreement interpretation	24	43
Disciplinary	27	38
Dismissal	33	34
Work health & safety	15	30
Rate of pay	19	29
Classification & grading	34	29
Inquiry	10	28
Bullying	23	25
Workers compensation	11	22
Casual conditions	13	21
Superannuation	15	17
Performance management	4	15
Copyright	10	13
Non-industrial matter	10	12
Bargaining	9	10
Sham contracting/Underpayment	3	10
Performance review	6	9
Award	3	9
Industry agreement	4	9
Policy	1	9
Harassment	4	8
Discrimination	8	7
Consultation	4	6
Resignation	3	6
Complaint	7	5
Overpayment	4	4
Sexual harassment	10	2
Privacy	1	1
Training	1	1
MPPA deed	3	1
Press freedom	1	1
Outsourcing	1	0
Grand total	897	1190

LET'S GET CREATIVE

A new vision of leadership is needed to drive the arts and entertainment forward in the 21st century

Arts and entertainment are central to our lives. They connect us, define our culture, and shape how we think about ourselves and the world.

Participation in arts and creative practice begins in childhood and throughout our lives helps form community, expressing our humanity, and telling stories.

In every suburb and town in Australia, the arts bring people together, in community theatre, dance, visual arts classes, writing groups, amateur bands and much more.

Our lives would be grey and joyless without structured creative practice as participants, creators and audiences.

Research by MEAA shows that 75% of the population agree that the arts are important to our culture and to enhance our national reputation.

More than 80% of Australians appreciate that the arts and entertainment industries create jobs and are vital to childhood development.

It is not difficult to identify the benefits of writing, drawing, performing, music, literature, film, television, design, theatre, comedy and all the related forms of creative activity.

But even before the devastation of COVID-19, it was clear that a new vision was needed to drive Australia's arts and entertainment forward in the 21st century.

During the COVID crisis, the failure of the Federal Government to provide a sector-wide solution simply accelerated the need for an overhaul of the way the arts and culture are viewed in Australia.

A long period of neglect has seen the arts in Australia trivialised and sidelined, their economic value diminished and creators forced from the sector by financial necessity.

Not only is government and public sector leadership failing us, but technology and demand-driven disruption have posed challenges that the sector as a whole has not responded to well.

As a result, artists, arts workers and

foresight, leaving us with the legacy of a cultural administrative and policy architecture that for a long time served us well.

Now, once again, the arts must be nurtured through a fresh and contemporary cultural policy that embraces all Australians; embedding art in school education; providing support for creative practice at all levels; and developing respect and financial security for workers in the arts.

Australians need a new and comprehensive cultural policy, effectively and sustainably funded.

But it's not just about advocating for more

government money to go to the so-called "high arts".

We need to move beyond the argument of elites versus the rest. And we need to harness and organise the community to shape and deliver a new vision.

As the union of the workers in Australia's creative industries, MEAA is well positioned to build the social and political organisation, the voice, necessary for arts to occupy a central place in our society.

Let's Get Creative is a MEAA campaign to lead the community to an agreed platform to give all Australians access to arts activity.

Building on our traditional role and history of sector leadership we have conducted surveys, focus groups, public polling and research as the first phase of the strategy.

Over the coming 12 months, there will be opportunities for MEAA members to be involved and active in this campaign.

Sign up to receive campaign updates at: letsgetcreative.org.au



the community as a whole have suffered chronic lack of recognition, low incomes, division and political marginalisation.

It has not always been so. Last century, there were high points when the Federal Government showed leadership and

FOUNDATION REPORTS



MARY COTTER - DIRECTOR

The Equity Foundation is the professional development arm of MEAA Equity and Equity NZ. Every year the Foundation delivers master classes, workshops, “in conversations”, international scholarships and on-set internships free of charge for Equity members.

With the opportunities for in-person engagement limited because of COVID, the Foundation hosted multiple online events attended by over 10,000 people during the financial year. In Victoria in particular, the classes were a necessary focus for performers in a lengthy lockdown and the numbers in attendance from that state were high.

With support from the NSW Benevolent Fund we ran a three-month series on health and wellness which was particularly well received and necessary during this time. Most Foundation events have later been made available to members as podcasts. We also managed to host live events on health and wellness in Brisbane, Perth and Adelaide.

Our cousins across the ditch managed to celebrate the 2020 Equity NZ Lifetime Achievement Award presented by Ryman Healthcare in person in November. The recipient was Ian Mune. This year’s student internship program has been postponed until it is safe to conduct, but will be on the set of *Home & Away*.

Jane Watt, the recipient of the 2020 Equity Comedy Scholarship, has been working with Second City in Chicago via online classes and intends to travel next US spring to attend the final semester and participate in the Second City Showcase, attended by the major US networks. Upon her return, she will work with ITV on creating her own work.

The Equity Ensemble Awards to honour the outstanding small screen ensemble cast were held live during a window of opportunity at the Sydney Theatre Company in June. The event celebrated both the casts of 2020 winners, *The Hunted* SBS (miniseries); ABC’s *The Heights* (drama) and *The Family Law* SBS (comedy), together with the 2021 winners of *Hungry Ghosts* SBS (miniseries); *Retrograde* ABC (drama) and *The Family Law* SBS (comedy)

The Equity Self-Test Studios are now open in Sydney, Melbourne, Brisbane, Adelaide, Perth and Auckland. The studios have been open frequently when it has been COVID safe to do so. The Self-Test Project continues to be well received, with monthly test auditions shared to casting directors around the globe for feedback.

Once again, due to COVID we were unable to deliver intimacy training at an in-person event. Rather than delay any further we worked with US intimacy director Alicia Rodis (head of intimacy at the HBO Network) to design a bespoke online training module. We were able to offer eight Australians and five New Zealanders the opportunity to participate in the training with the support of Screen Australia, the Arts Council of Australia and the New Zealand Film Commission. Once trained there will be at least one intimacy coordinator trained in each state to support the needs of the industry.

During the first lockdown the Foundation, with funding from AMCOS/APRA, hosted a series of Friday night musical sessions to entertain all MEAA members. The musical range was from jazz and soul, through to opera and French chanson. Our talented MEAA members were thrilled to be able to showcase their talents and support and uplift those in lockdown.



LOUISA GRAHAM - CHIEF EXECUTIVE

In November, the Walkley Foundation announced the winners of the 65th Walkley Awards via an online ceremony, including Gold Walkley-winners Mark Willacy and the ABC Four Corners Investigative Team for “Killing Field”. Ross Gittins was recognised for his Outstanding Contribution to Journalism. Since we were unable to celebrate in person in November due to COVID, we came together for a dinner to toast winners and finalists in February 2021.

By the end of 2021, Marina Go will step down as chair of the Foundation, with Adele Ferguson unanimously appointed by the Walkley Directors to take on the role. Chief Executive Louisa Graham will also step down in 2021, leaving the Foundation as a financially stable not-for-profit having significantly grown the Walkleys’ equity and stakeholder base. Lenore Taylor stepped down as director and chair of the Walkley Judging Board, and Michael Brissenden took over. Strong governance continues to be a priority for the Foundation.

COVID-19 has had an impact on the Foundation’s live events and programs, but at this stage the impact on the Foundation’s business results has not been significant and the Foundation again delivered a

strong year-end financial result. The Foundation continues to deliver events online and offer stakeholder engagement through virtual activities, including a series of virtual Masterclasses with Walkley Award winners and webinars with Foundation partners.

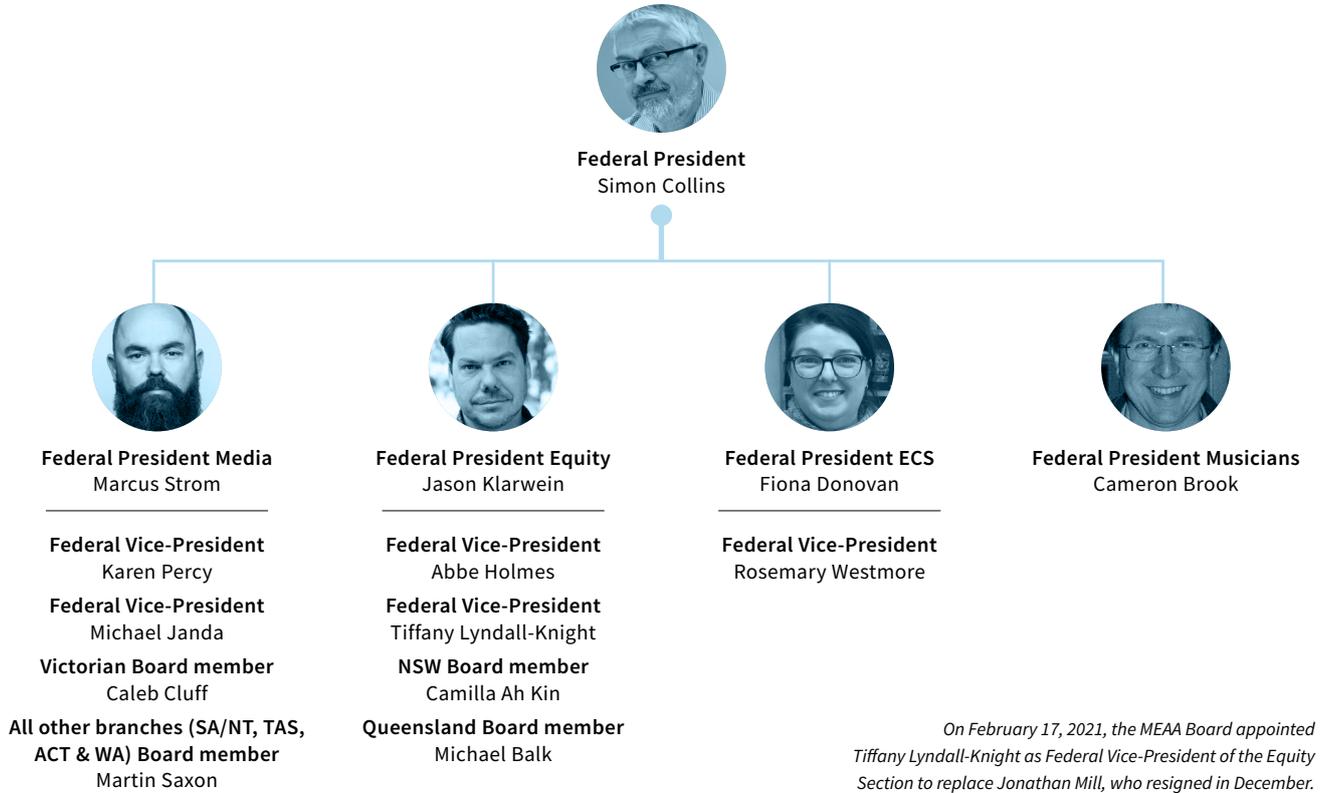
The Foundation’s strategic objectives shape all our activities. As well as the organisational health and good governance outlined above, we encourage excellence and best practice through national journalism awards. We elevate the craft of journalism through professional development, including our successful scholarships, fellowships and mentoring programs. We support and value journalism through our communications and public programming, and we remain committed to hosting a conversation around the importance and sustainability of regional journalism, through a Regional Journalism Summit held the day before the Walkley Awards in Tamworth. To have the best chance at hosting these events in person we have postponed them until February 2022.

The John B Fairfax family has pledged to support the Walkley Foundation’s awards and professional development opportunities for young Australian journalists over the next 10 years with a gift of \$1 million. From 2022 this financial contribution will not only sustain these awards for the next decade, but also allow the Walkley Foundation to expand the professional development opportunities associated with winning a Young Australian Journalist of the Year Award.

As always, we are grateful to our partners and donors who provide financial support, the many journalists who donate their time and energy, and the Walkley Foundation staff who are committed to promoting excellence in Australian journalism.

WHO'S WHO AT MEAA | ELECTED OFFICERS

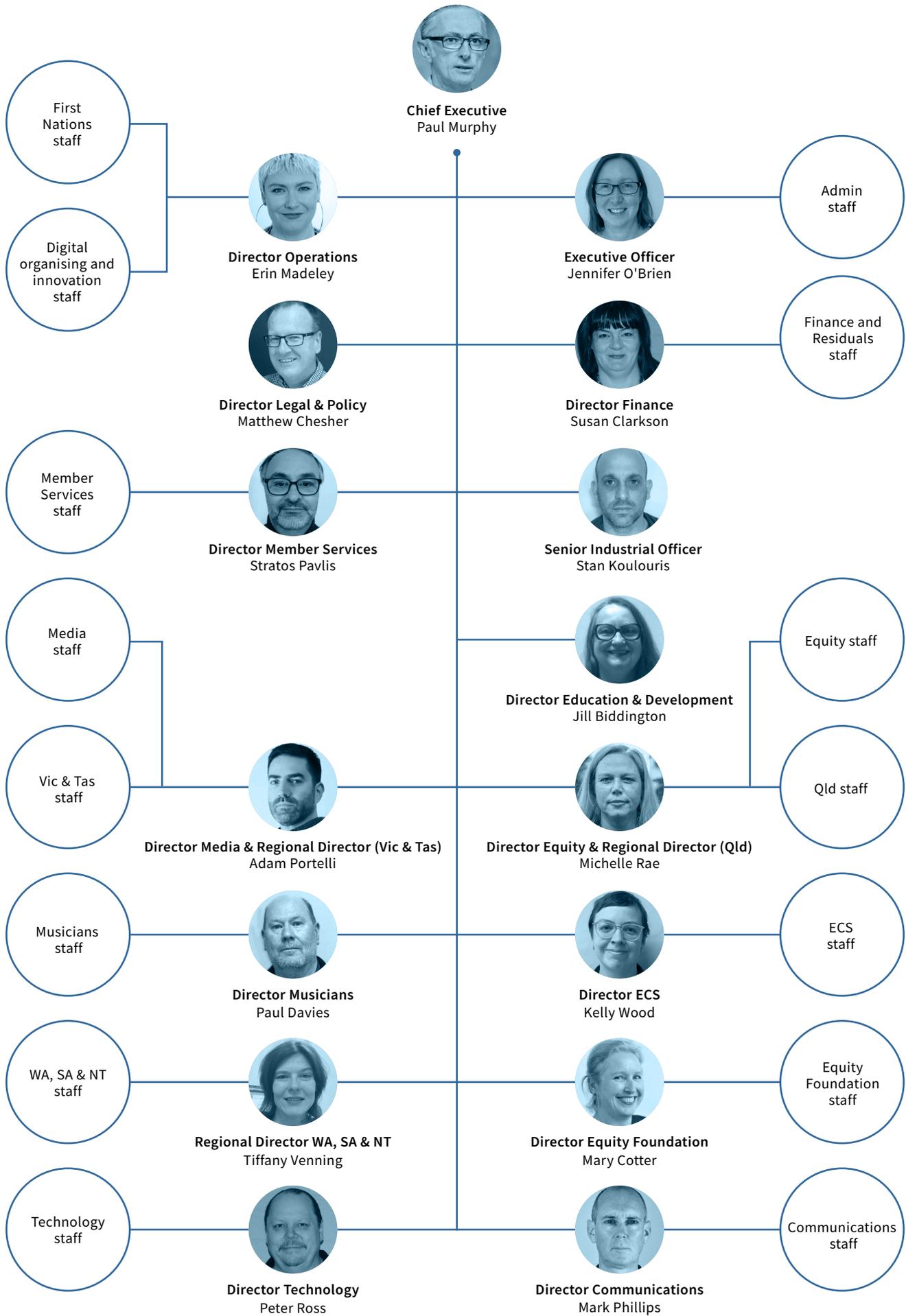
MEAA's Federal Council is made up of elected representatives from across the country and every section of the union. They are elected by MEAA members every two years. The current Federal Council was elected in July 2019.



FEDERAL COUNCIL STATE REPRESENTATIVES

	MEDIA	EQUITY	ECS	MUSICIANS
NSW	Sunanda Creagh (President) Vacant (Vice-President) Catherine Bouris, Stephanie Convery, Rae Johnston, Greg Miskelly, Fran Molloy, Peter Ryan, Leigh Tonkin, Cathy Wilcox	Tina Bursill (President) Glenn Hazeldine (Vice-President) Ali Aitken, Jonathan Biggins, Wayne Blair, Jonathan Chan, Laurence Coy, Helen Dallimore, Francisco Lopez, Geoff Morrell, Fiona Press, Courtney Stewart, Jessica Tovey	Vacant (President) Scott Smith (Vice-President) Sharna Galvin, Aron Walker	Leon Gaer (President) Peter Jenkin
VIC	Marisa Wikramanayake (President) Myriam Robin (Vice-President) Jane Canaway, Erin Delahunty, David Estcourt	Sharon Davis (President) Sam Gaskin (Vice-President) Robyn Arthur, Michala Banas, Mike Bishop, Alan Fletcher, Nadine Garner	Pat Shaw (President) Vacant (Vice-President) Jack Kenneally, Howard Marosi, Imogen Titmarsh, Zoe Watkins	Kimberley Wheeler (President) Tania Hardy-Smith
QLD	Peter McCutcheon (President) Anne Syvret (Vice-President) Stefan Armbruster, Daniel Johnson, Kathy McLeish	Asabi Goodman (President) Sophia Emberson-Bain (Vice-President)	Andrew Conder (President) Bruce Bright	
SA/NT	Vacant (President) Jane Bardon, Shauna Black	Ruth Fallon (President)	Jennifer Bichard (President) Beverley Freeman	
WA	Martin Turner (President) Neale Prior, Emma Wynne	Stuart Halusz (President) Cinzia Lee, Monica Main, Ngaire Pigram, Irma Woods	Matthew Nankivell (President) Nigel Devenport	Liam O'Malley (President)
TAS	A. Mark Thomas (President)			
ACT	Sally Whyte (President)			

WHO'S WHO AT MEAA | STAFF





**MEDIA, ENTERTAINMENT & ARTS ALLIANCE
AND ITS CONTROLLED ENTITIES**

ABN 84 054 775 598

**CONSOLIDATED FINANCIAL STATEMENTS
YEAR ENDED 30 JUNE 2021**



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ELECTED OFFICERS' REPORT 30 JUNE 2021

The elected officers present their report, together with the consolidated financial statements, on the Media, Entertainment & Arts Alliance (MEAA) (the Company) and its controlled entities for the year ended 30 June 2021.

The enclosed financial report has been prepared in accordance with the requirements of applicable Australian Accounting Standards as they apply to a not-for-profit entity and the *Fair Work (Registered Organisations) Act 2009*, including the 5th edition section 253 reporting guidelines. The financial report is intended to illustrate the disclosure requirements for the preparation of a general purpose financial report under Tier 1—Australian Accounting Standards by a not-for-profit entity.

Review of principal activities, the results of those activities and any significant changes in the nature of those activities during the year
Income from membership fees decreased by \$1.010m or about 11.5% on the previous year, to \$7,813,202.

Income from fees was reduced by the offer of a fee waiver to those members who were financially affected by the COVID-19 pandemic.

Staff remained the major cost for MEAA. At the end of the financial year MEAA itself employed 62 staff either full-time or part-time.

The mortgage over MEAA properties decreased during the year to \$726,100 underpinned by properties in Sydney, Melbourne and Adelaide with a book value of about \$3.8 million and a commercial valuation of about \$10.2 million.

Our net assets are now about \$9.6 million with a turnover of about \$11.5 million. Our working capital (the difference between current assets and current liabilities) is about \$6.2 million, in line with our goal to have working capital greater than 20 per cent of turnover.

Significant changes in financial affairs

There has been no significant change in MEAA's financial affairs or state of affairs during or since the end of the financial year.

Board fees

When fees are paid to MEAA employees for sitting on boards or committees, they are remitted to the union. MEAA nominates two board members and one alternate board member to Media Super, a superannuation fund. Our two board members are Shauna Black, an elected officer of the union, and Gerard Noonan. Neither are employed by MEAA. Elysse Morgan is an alternate board member. Ms Morgan is not an employee of MEAA.

The policy of Media Super is to set board fees each year at the level of the bottom 25 per cent of industry funds to ensure it acts as a low-cost fund. These are published in the fund's annual report.

Officers & employees who are superannuation fund trustees or directors of a company that is a superannuation fund trustee

No MEAA officers are currently members of any government-appointed board that attracts remuneration other than reimbursement of expenses.

Staff remuneration

Wages and conditions of most MEAA staff are regulated by the staff conditions that are set by negotiation with staff.

Remuneration for staff members is set when they commence employment, based on an assessment of skills and experience. An

annual review covers salaries, although staff earning up to about \$83,000 have access to annual increments subject to satisfactory performance. Any rises require the approval of the MEAA Chief Executive. Salaries of staff are reported in the annual report in a banding table that compares salaries on a year-on-year basis.

The Chief Executive is employed on a fixed-term contract. His salary is set and reviewed by the MEAA Board.

We reimburse staff travel expenses at the flat level of \$60 per night away from home, unless a staff member is provided with a meal if, for example, he or she is attending an event.

Right of members to resign

The policy in regard to right of members to resign is set out below:

- (a) A member may resign her or his membership of the Association by notice in writing and such resignation shall take effect
 - (i) Where the member has ceased to be eligible to become a member of the Association — on the day on which the notice of resignation is received or a later date if that later date is specified in the notice; or
 - (ii) In any other case, at the end of two weeks after the day on which the notice of resignation is received or a later date if that later date is specified in the notice.
- (b) Notice of resignation shall be in writing, addressed and delivered to the Federal President and/or his/her nominee.
- (c) For the purposes of this rule, subscriptions payable shall be calculated on a quarterly basis. Nothing in this rule shall mean that any or all subscriptions, fines and levies owed by the member to the Association and payable on the date on which the resignation is to take effect and unpaid, shall not continue as a debt owed by the member to the Association.
- (d) The Association may deduct an administrative charge from any monies the Association receives on behalf of a member who has resigned his/her membership of the Association.

Number of members

National Section	Subcategory	30 June 2021	
		Total financial members (including fee waiver)	Total unfinancial members
Media	Full	4,727	185
	Student	293	30
	Section total	5,020	215
Equity	Full	4,406	288
	Extras	293	17
	Students	918	99
	Section total	5,617	404
Entertainment, Crew and Sport	Section total	3,509	113
Musicians	General	924	51
	SOMA	532	0
	Section total	1,456	51
Total		15,602	783

Number of employees and salary scales

Salary scales of all MEAA staff fell into the following bands:

	Number Employed	
	2020-2021	2019-2020
Under \$20,000	0	0
\$20,000-\$30,000	6	4
\$30,000-\$40,000	2	0
\$40,000-\$50,000	2	5
\$50,000-\$60,000	4	1
\$60,000-\$70,000	4	6
\$70,000-\$80,000	7	11
\$80,000-\$90,000	9	8
\$90,000-\$100,000	6	5
\$100,000-\$110,000	9	5
\$110,000-\$120,000	2	3
\$120,000-\$130,000	4	8
\$130,000-\$140,000	2	2
Over \$140,000	5	6
Total	62	64

Elected Employed Officers

There are no elected employed officers.

Names of Board members and period positions held during the financial year

The Board came into effect on 31 October 2014, when the rule change was accepted by the General Manager Fair Work Commission.

Names of Board members and period positions held from the 8 July 2019 to the date of this report, following the Australian Electoral Commission's Returning officers report in relation to election E2018/213.

Simon Collins	Federal President
Marcus Strom	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Cameron Brook	Federal President (Musicians)
Chloe Dallimore (to 6 October 2020)	Federal President (Actors Equity)
Jason Klarwein (from 14 October 2020)	Federal President (Actors Equity)
Karen Percy	Federal Vice-President (Media)
Michael Janda	Federal Vice-President (Media)
Abbe Holmes	Federal Vice-President (Actors Equity)
Jonathan Mill (to 23 December 2020)	Federal Vice-President (Actors Equity)
Rosemary Westmore	Federal Vice-President (ECS/ Musicians)
Camilla Ah Kin	NSW Branch Board Member
Caleb Cluff	Victoria Branch Board Member
Jason Klarwein (to 14 October 2020)	Queensland Branch Board Member
Martin Saxon	All Other Branches (WA, SA, NT, TAS and ACT)
Michael Balk (from 14 October 2020)	Queensland Branch Board Member
Tiffany Lyndall-Knight (from 17 February 2021)	Federal Vice-President (Actors Equity)

Meetings of MEAA Board

The number of meetings attended by members of the Media, Entertainment & Arts Alliance's Board during the year ended 30 June 2021 were:

Name	Attended	Eligible
Board Members election E2018-213		
Simon Collins	11	11
Marcus Strom	9	11
Chloe Dallimore	2	3
Fiona Donovan	7	11
Cameron Brook	9	11
Michael Janda	8	11
Karen Percy	8	11
Abbe Holmes	10	11
Jonathan Mill	4	7
Rosemary Westmore	8	11
Camilla Ah Kin	10	11
Caleb Cluff	6	11
Jason Klarwein	10	11
Martin Saxon	11	11
Michael Balk	6	7
Tiffany Lyndall-Knight	3	4



For MEAA Board: Simon Collins

Title of Office held: Federal President
Dated 10 November 2021

Expenditure report

The Board of the Media, Entertainment & Arts Alliance (MEAA) presents the expenditure report as required under subsection 255(2A) of the *Fair Work (Registered Organisations) Act 2009* on MEAA for the year ended 30 June 2021.

Categories of expenditures	2021 \$	2020 \$
Remuneration and other employment-related costs and expenses – employees	7,612,559	8,032,025
Advertising	805	483
Operating costs	3,515,897	3,797,639
Donations to political parties	-	-
Legal fees	117,852	58,466



For MEAA Board: Simon Collins

Title of Office held: Federal President
Dated 10 November 2021



COMMITTEE OF MANAGEMENT STATEMENT 30 JUNE 2021

On 10 November 2021, the Board of the Media, Entertainment & Arts Alliance (MEAA) passed the following resolution in relation to the general purpose financial report (GPFR) for the year ended 30 June 2021:

The MEAA Board declares that in its opinion:

- (a) the financial statements and notes comply with the Australian Accounting Standards;
- (b) the financial statements and notes comply with any other requirements imposed by the Reporting Guidelines or Part 3 of Chapter 8 of the *Fair Work (Registered Organisations) Act 2009* (the RO Act);
- (c) the financial statements and notes give a true and fair view of the financial performance, financial position and cash flows of the reporting unit for the financial year to which they relate;
- (d) there are reasonable grounds to believe that the reporting unit will be able to pay its debts as and when they become due and payable; and
- (e) during the financial year to which the GPFR relates and since the end of that year:
 - (i) meetings of the committee of management were held in accordance with the rules of the organisation including the rules of a branch concerned; and
 - (ii) the financial affairs of the reporting unit have been managed in accordance with the rules of the organisation including the rules of a branch concerned; and
 - (iii) the financial records of the reporting unit have been kept and maintained in accordance with the RO Act; and
 - (iv) where the organisation consists of two or more reporting units, the financial records of the reporting unit have been kept, as far as practicable, in a consistent manner with each of the other reporting units of the organisation; and
 - (v) where information has been sought in any request by a member of the reporting unit or Commissioner duly made under section 272 of the RO Act, it has been provided to the member or Commissioner; and
 - (vi) where any order for inspection of financial records has been made by the Registered Organisations Commission under section 273 of the RO Act, there has been compliance.
- (f) no revenue has been derived from undertaking recovery of wages activity during the reporting period.

This declaration is made in accordance with a resolution of the Committee of Management.

For MEAA Board: Simon Collins

Title of Office held: Federal President
Dated 10 November 2021

Consolidated Statement of Profit or Loss and Other Comprehensive Income for the year ended 30 June 2021

	Note	2021 \$	2020 \$
REVENUE			
Revenue from ordinary activities	2	11,456,038	12,640,714
EXPENDITURE			
Depreciation and amortisation	3	(333,896)	(328,542)
Finance costs	3	(57,951)	(74,007)
Employee costs	3	(7,612,559)	(8,032,025)
Site costs		(555,286)	(547,598)
Affiliation fees	3	(362,050)	(365,329)
Printing and postage		(22,273)	(27,940)
Telephone		(87,597)	(87,485)
Magazines		(81,284)	(72,471)
Repairs and maintenance		(381,330)	(305,663)
Travel		(24,440)	(120,588)
Events		(872,781)	(800,594)
Other expenses from ordinary activities		(855,666)	(1,126,371)
Total direct costs		(11,247,113)	(11,888,613)
Profit/(loss) before income tax		208,925	752,101
Income tax expense		-	-
Profit/(loss) after income tax attributable to the members of Media, Entertainment & Arts Alliance		208,925	752,101
Other comprehensive income for the year (net of tax)		-	-
Total comprehensive income for the year attributable to the members of Media, Entertainment & Arts Alliance		208,925	752,101

The above Consolidated Statement of Profit or Loss and Other Comprehensive Income should be read in conjunction with the accompanying notes.

Consolidated Statement of Financial Position as at 30 June 2021

		Note	2021 \$	2020 \$
ASSETS				
Current assets	Cash on hand and at bank	5	8,443,043	7,701,935
	Cash held in trust	5	7,200,718	7,624,941
	Term deposits	5	304,611	802,949
	Trade and other receivables	6	533,090	1,537,703
	Other current assets	7	396,904	256,342
	Total current assets			16,878,366
Non-current assets	Long-term trade and other receivables	6	100,410	100,410
	Financial assets	8	23,752	23,338
	Property, plant and equipment	9	4,089,019	4,390,212
	Intangible assets	10	1,665	12,354
	Total non-current assets			4,214,846
TOTAL ASSETS			21,093,212	22,450,184
LIABILITIES				
Current liabilities	Short-term trade and other payables	11	7,993,592	9,425,109
	Short-term borrowings	12	79,200	72,600
	Short-term provisions	13	1,484,293	1,433,724
	Other current liabilities	14	1,164,332	1,209,841
	Total current liabilities			10,721,417
Non-current liabilities	Long-term trade and other payables	11	78,830	117,610
	Long-term provisions	13	44,280	68,890
	Long-term borrowings	12	646,900	729,550
	Total non-current liabilities			770,010
TOTAL LIABILITIES			11,491,427	13,057,324
NET ASSETS			9,601,785	9,392,860
EQUITY				
Reserves			3,751,294	3,679,831
Retained earnings			5,850,491	5,713,029
TOTAL EQUITY			9,601,785	9,392,860

The above Consolidated Statement of Financial Position should be read in conjunction with the accompanying notes.

MEAA CONSOLIDATED FINANCIAL STATEMENTS | YEAR ENDED 30 JUNE 2021

Consolidated Statement of Changes in Equity for the year ended 30 June 2021

2021	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA Reserve \$	Campaign Reserve \$	Special Projects Reserve \$	Retained Earnings \$	Total \$
Balance at 1 July 2020	1,000,000	1,392,899	352,444	238,035	316,453	380,000	5,713,029	9,392,860
Net Profit attributable to members of the entity	-	-	-	-	-	-	208,925	208,925
Other comprehensive income (net of tax)	-	-	-	-	-	-	-	-
Total comprehensive income attributable to the members	-	-	-	-	-	-	208,925	208,925
Transfers to and from reserves								
SOMA Reserve	-	-	-	71,463	-	-	(71,463)	-
Balance at 30 June 2021	1,000,000	1,392,899	352,444	309,498	316,453	380,000	5,850,491	9,601,785
Supported by separate bank account	1,000,496	817,355	288,500	-	-	-	-	-

The above Consolidated Statement of Changes in Equity should be read in conjunction with the accompanying notes.

Consolidated Statement of Changes in Equity for the year ended 30 June 2020

2020	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA Reserve \$	Campaign Reserve \$	Special Projects Reserve \$	Retained Earnings \$	Total \$
Balance at 1 July 2019	1,000,000	1,392,899	352,444	229,225	316,453	380,000	4,969,738	8,640,759
Net Profit attributable to members of the entity	-	-	-	-	-	-	752,101	752,101
Other comprehensive income (net of tax)	-	-	-	-	-	-	-	-
Total comprehensive income attributable to the members	-	-	-	-	-	-	752,101	752,101
Transfers to and from reserves								
SOMA Reserve	-	-	-	8,810	-	-	(8,810)	-
Balance at 30 June 2020	1,000,000	1,392,899	352,444	238,035	316,453	380,000	5,713,029	9,392,860
Supported by separate bank account	1,000,622	817,457	286,529	-	-	-	-	-

The above Consolidated Statement of Changes in Equity should be read in conjunction with the accompanying notes.

Consolidated Statement of Cash Flows for the year ended 30 June 2021

		Note	2021 \$	2020 \$
Cash flows from operating activities:	Receipts from members and sponsors (inclusive of GST)		13,097,408	15,332,837
	Receipts from government stimulus		305,200	172,000
	Payments to suppliers and employees (inclusive of GST)		(13,594,201)	(14,110,294)
	Interest received		114,878	209,399
	Finance costs		(45,802)	(56,995)
Net cash (used in)/provided by operating activities		15	(122,517)	1,546,947
Cash flows from investing activities:	Payments for property, plant and equipment	9	(2)	(205,391)
	Payments for intangibles	10	-	(4,611)
	Proceeds from/(amounts paid for) term deposits		498,338	(305,577)
Net cash provided by/(used in) investing activities			498,336	(515,579)
Cash flows from financing activities:	Repayment of borrowings		(58,934)	(70,583)
Net cash used in financing activities			(58,934)	(70,583)
Net increase in cash held			316,885	960,785
Cash and cash equivalents at beginning of year			15,326,876	14,366,091
Cash and cash equivalents at end of financial year		5	15,643,761	15,326,876

The above Consolidated Statement of Cash Flows should be read in conjunction with the accompanying notes.

Notes to the Financial Report for the year ended 30 June 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented unless otherwise stated.

Basis of preparation

The Media, Entertainment & Arts Alliance (“MEAA”) is an entity created under the *Fair Work (Registered Organisations) Act 2009* (the “RO Act”), registered and domiciled in Australia.

The financial statements are general purpose financial statements and have been prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period and the *Fair Work (Registered Organisations) Act 2009*. For the purpose of preparing the general purpose financial statements, MEAA is a not-for-profit entity.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost, except for certain assets and liabilities measured at fair value, as explained in the accounting policies below. Historical cost is generally based on the fair values of the consideration given in exchange for assets. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

Comparative amounts

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

Adoption of New Australian Accounting Standard requirements

Any new and revised standards that became effective for the first time in the current financial year have been adopted. No accounting standard has been adopted earlier than the application date stated in the standard.

The accounting policies adopted are consistent with those of the previous financial year except for the following standards and amendments, which have been adopted for the first time this financial year:

- AASB 2018-7 Amendments to Australian Accounting Standards — Definition of Material. Application of this amendment is discussed further below.
- AASB 2018-6 Amendments to Australian Accounting Standards — Definition of a Business. Application of this amendment is discussed further below.
- AASB 2019-1 Amendments to Australian Accounting Standards — References to the Conceptual Framework. Application of this amendment is discussed further below.
- AASB 2020-4 Amendments to Australian Accounting Standards — Covid-19-Related Rent Concessions. Application of this amendment is discussed further below.

Impact on adoption of AASB 2018-7 Amendments to Australian Accounting Standards — Definition of Material

The amendments provide a new definition of material that states, “information is material if omitting, misstating or obscuring it could reasonably be expected to influence decisions that the primary users of general purpose financial statements make on the basis of those

financial statements, which provide financial information about a specific reporting entity.” The amendments clarify that materiality will depend on the nature or magnitude of information, either individually or in combination with other information, in the context of the financial statements. A misstatement of information is material if it could reasonably be expected to influence decisions made by the primary users.

These amendments had no impact on the financial statements of the reporting unit, nor is there expected to be any future impact.

Impact on adoption of AASB 2018-6 Amendments to Australian Accounting Standards — Definition of a Business

The amendment to AASB 3 Business Combinations clarifies that to be considered a business, an integrated set of activities and assets must include, at a minimum, an input and a substantive process that, together, significantly contribute to the ability to create output. Furthermore, it clarifies that a business can exist without including all of the inputs and processes needed to create outputs.

These amendments had no impact on the financial statements of the reporting unit, but may impact future periods should the reporting unit enter into any business combinations.

Impact on adoption of AASB 2019-1 Amendments to Australian Accounting Standards — References to the Conceptual Framework

The Conceptual Framework is not a standard, and none of the concepts contained therein override the concepts or requirements in any standard. The purpose of the Conceptual Framework is to assist the accounting standard setter in developing standards, to help preparers develop consistent accounting policies where there is no applicable standard in place and to assist all parties to understand and interpret the standards. This will affect those entities which developed their accounting policies based on the Conceptual Framework. The revised Conceptual Framework includes some new concepts, updated definitions and recognition criteria for assets and liabilities and clarifies some important concepts.

The amendments had no impact on the financial statements of the reporting unit.

AASB 2020-4 Amendments to Australian Accounting Standards — Covid-19-Related Rent Concessions

These amendments provide relief to lessees from applying AASB 16 guidance on lease modification accounting for rent concessions arising as a direct consequence of the Covid-19 pandemic. As a practical expedient, a lessee may elect not to assess whether a Covid-19 related rent concession from a lessor is a lease modification. A lessee that makes this election accounts for any change in lease payments resulting from the Covid-19 related rent concession the same way it would account for the change under AASB 16 Leases, if the change were not a lease modification.

The amendments had no impact on the financial statements of the reporting unit.

Future Australian Accounting Standards Requirements

New standards, amendments to standards or interpretations that were issued prior to the sign-off date and are applicable to future reporting periods that are expected to have a future financial impact on reporting unit include:

AASB 2020-1 Amendments to Australian Accounting Standards — Classification of Liabilities as Current or Non-current

This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. For example, the amendments clarify that a liability is classified as non-current if an entity has the right at the end of the reporting period to defer settlement of the liability for at least 12 months after the reporting period. This Standard applies to annual reporting periods beginning on or after 1 January 2023. Earlier application is permitted.

During the financial year ended 30 June 2021, the reporting unit performed a preliminary assessment of AASB 2020-1. The Committee of Management is currently assessing the impact such standards will have on the reporting unit and will not be early adopting AASB 2020-1 for the financial year ended 30 June 2021.

Accounting Policies

(a) Basis of consolidation

The consolidated financial statements comprise the financial statements of MEAA and entities controlled by MEAA. Control is achieved where MEAA is exposed, or has rights, to variable returns from its involvement with the investee and has the ability to affect those returns.

Specifically, MEAA controls an investee if and only if MEAA has:

- Power over the investee (i.e. existing rights that give it the current ability to direct the relevant activities of the investee);
- Exposure, or rights, to variable returns from its involvement with the investee;
- The ability to use its power over the investee to affect its returns.

MEAA reassesses whether or not it controls an investee if facts and circumstances indicate that there are changes to one or more of the three elements of control. Consolidation of a subsidiary begins when MEAA obtains control over the subsidiary and ceases when MEAA loses control of the subsidiary.

Assets, liabilities, income and expenses of a subsidiary acquired or disposed of during the year are included in the consolidated financial statements from the date of gaining control until the date control ceases.

Income and expense of controlled entities acquired or disposed of during the year are included in the consolidated statement of comprehensive income from the effective date of acquisition and up to the effective date of disposal, as appropriate. Total comprehensive income of subsidiaries is attributed to the owners of MEAA.

Where necessary, adjustments are made to the financial statements of controlled entities to bring their accounting policies into line with those used by MEAA.

All intra-group transactions, balances, income and expenses are eliminated in full on consolidation.

(b) Property, equipment and vehicles

Each class of property, equipment and vehicles is carried at cost less, where applicable, any accumulated depreciation and impairment losses.

Land and buildings

Freehold land and buildings are measured at cost less, where applicable, any accumulated depreciation and impairment losses.

For impairment purposes, it is the policy of the MEAA Board to obtain a valuation every 3-5 years.

Equipment and motor vehicles

These are measured on the cost basis less depreciation and impairment losses. The carrying value is reviewed annually by the MEAA Board to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the depreciated replacement cost of the asset or net cash flows that will be received from the assets' subsequent disposal.

Depreciation

The depreciable amount of all fixed assets including buildings and capitalised leased assets, but excluding freehold land, is depreciated on a straight-line basis over their useful lives to MEAA commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Buildings	2.5%
Equipment and motor vehicles	10-50%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each reporting date. Each asset class's carrying amount is written down immediately to its recoverable amount if the class's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

(c) Impairment of assets

At the end of each reporting period, MEAA reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when MEAA would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of a class of assets, MEAA estimates the recoverable amount of

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont.)

the cash-generating unit to which the class of assets belong.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same class of asset.

(d) Capitation fees and levies

Capitation fees and levies are recognised on an accrual basis and recorded as a revenue and/or expense in the year to which they relate.

(e) Financial instruments

Financial assets and financial liabilities are recognised when MEAA becomes a party to the contractual provisions of the instrument.

Financial assets

Contract assets and receivables

A contract asset is recognised when MEAA's right to consideration in exchange for goods or services that has transferred to the customer when that right is conditioned on the MEAA's future performance or some other condition.

A receivable is recognised if an amount of consideration that is unconditional is due from the customer (i.e. only the passage of time is required before payment of the consideration is due).

Contract assets and receivables are subject to impairment assessment.

Initial recognition and measurement

Financial assets are classified, at initial recognition, and subsequently measured at amortised cost, fair value through other comprehensive income (OCI), or fair value through profit or loss.

Financial assets at amortised cost

Financial assets at amortised cost are subsequently measured using the effective interest (EIR) method and are subject to impairment. Gains and losses are recognised in profit or loss when the asset is derecognised, modified or impaired.

MEAA's financial assets at amortised cost include trade and other receivables.

Financial assets at fair value through profit or loss (including designated)

Financial assets at fair value through profit or loss include financial assets held for trading, financial assets designated upon initial recognition at fair value through profit or loss, or financial assets mandatorily required to be measured at fair value. Financial assets are classified as held for trading if they are acquired for the purpose of selling or repurchasing in the near term.

Financial assets at fair value through profit or loss are carried in the statement of financial position at fair value with net changes in fair value recognised in profit or loss.

Financial liabilities

Initial recognition and measurement

Financial liabilities are classified, at initial recognition, at amortised cost or at fair value through profit or loss.

All financial liabilities are recognised initially at fair value and, in the case of financial liabilities at amortised cost, net of directly attributable transaction costs.

MEAA's financial liabilities include trade and other payables, lease liabilities and borrowings.

Financial liabilities at amortised cost

After initial recognition, financial liabilities at amortised cost are subsequently measured at amortised cost using the EIR method. Gains and losses are recognised in profit or loss when the liabilities are derecognised as well as through the EIR amortisation process.

Amortised cost is calculated by taking into account any discount or premium on acquisition and fees or costs that are an integral part of the EIR. The EIR amortisation is included as finance costs in profit or loss.

(f) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks and other shortterm highly liquid investments with original maturities of three months or less.

(g) Employee benefits

Provision is made for MEAA's liability for employee benefits arising from services rendered by employees to the reporting date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

Long service leave

The liability for long service leave is recognised in current and non-current liabilities, depending on the unconditional right to defer settlement of the liability for at least 12 months after the reporting date. The liability is measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

(h) Provisions

These are recognised when MEAA has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

(i) **Revenue from contracts with customers**

Revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration MEAA expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer.
2. Identify the performance obligations.
3. Determine the transaction price.
4. Allocate the transaction price to the performance obligations.
5. Recognise revenue as and when control of the performance obligations is transferred.

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed as revenue are net of returns, trade allowances, rebates and amounts collected on behalf of third parties.

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when it is expended. When there are conditions attached to grant revenue relating to the use of those grants for specific purposes, it is recognised in the statement of financial position as a liability until such conditions are met or services provided.

Donations are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as deferred income in the statement of financial position until expended.

Membership subscription income has been accounted for on an accruals basis. Membership subscriptions outstanding at the reporting date have been brought to account as receivables where subscriptions are paid by the members' employers through salary deductions. Membership income is deemed earned in the year to which it relates. Membership subscriptions relating to the unexpired part of the membership year are deferred and recognised as income in the next financial year.

Other revenue

For any revenue streams that are not defined as contracts with customers, then the revenue is recognised when the entity gains control, economic benefits are probable and the amount of the revenue can be measured reliably.

Interest revenue is recognised when received. Dividend revenue is recognised when the right to receive a dividend has been established.

All revenue is stated net of the amount of goods and services tax (GST).

(j) **Liabilities relating to contracts with customers**

Contract liabilities

A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before MEAA transfers the related goods or services. Contract liabilities include deferred income. Contract liabilities are recognised as revenue when MEAA performs under the contract (i.e. transfers control of the related goods or services to the customer).

(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 Taxation 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 the expense.

Receivables and payables in the statement of financial position are shown inclusive of GST. Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(l) **Income tax**

MEAA is an income tax exempt entity under section 50-1 of the *Income Tax Assessment Act 1997*.

(m) **Trade and other payables**

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

(n) **Borrowings**

These are initially recognised at fair value, net of transaction costs incurred. Borrowings are subsequently measured at amortised cost. Any difference between the proceeds (net of transaction costs) and the redemption amount is recognised in the statement of comprehensive income over the period of the borrowings using the effective interest method. They are removed from the statement of financial position when the obligation specified in the contract is discharged, cancelled or expired. The difference between the carrying amount of a financial liability that has been extinguished or transferred to another party and the consideration paid, including any non-cash assets transferred or liabilities assumed, is recognised in other income or other expenses. They are classified as current liabilities unless MEAA has an unconditional right to defer settlement of the liability for at least 12 months after the reporting date.

(o) **Foreign currency transactions and balances**

The financial statements are presented in Australian dollars which is MEAA's functional and presentation currency and rounded to the nearest dollar.

Foreign currency monetary items are translated at the year-end exchange rate. Non-monetary items measured at historical cost continue to be carried at the exchange rate at the date of the transaction. Non-monetary items measured at fair value are reported at the exchange rate at the date when fair values were determined.

Exchange differences arising on the translation of monetary items are recognised in the statement of comprehensive income. Exchange differences arising on the translation of non-monetary items are recognised directly in equity to the extent that the gain or loss is directly recognised in equity, otherwise the exchange difference is recognised in the statement of comprehensive income.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont.)

(p) Leases

The reporting unit assesses at contract inception whether a contract is, or contains, a lease — that is, if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration.

The reporting unit as a lessee

The reporting unit applies a single recognition and measurement approach for all leases, except for short-term leases and leases of low-value assets. The reporting unit recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets.

Right-of-use assets

The reporting unit recognises right-of-use assets at the commencement date of the lease (i.e. the date the underlying asset is available for use). Right-of-use assets are measured at cost, less any accumulated depreciation and impairment losses, and adjusted for any remeasurement of lease liabilities. The cost of right-of-use assets includes the amount of lease liabilities recognised, initial direct costs incurred, and lease payments made at or before the commencement date less any lease incentives received. Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets.

	2021	2020
Buildings	5 years	5 years
Plant and equipment	2.5 years	2.5 years

If ownership of the leased asset transfers to the reporting unit at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset. The right-of-use assets are also subject to impairment.

Lease liabilities

At the commencement date of the lease, the reporting unit recognises lease liabilities measured at the present value of lease payments to be made over the lease term. The lease payments include fixed payments (including in-substance fixed payments) less any lease incentives receivable, variable lease payments that depend on an index or a rate, and amounts expected to be paid under residual value guarantees. The lease payments also include the exercise price of a purchase option reasonably certain to be exercised by the reporting unit and payments of penalties for terminating the lease, if the lease term reflects the reporting unit exercising the option to terminate. Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs.

In calculating the present value of lease payments, the reporting unit uses the implicit interest rate. After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount

of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g. changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset.

Short-term leases and leases of low-value assets

The reporting unit's short-term leases are those that have a lease term of 12 months or less from the commencement. The reporting unit also applies the lease of low-value assets recognition exemption to low-value leases. Lease payments on short-term leases and leases of low-value assets are recognised as expense on a straight-line basis over the lease term.

(q) Intangible assets

Intangible assets acquired separately than through business combination are initially recognised at cost. Indefinite life intangible assets are not amortised and are subsequently measured at cost less any impairment. Finite life intangible assets are subsequently measured at cost less amortisation and any impairment. The gains or losses recognised in profit or loss arising from the derecognition of intangible assets are measured as the difference between net disposal proceeds and the carrying amount of the intangible asset. The method and useful lives of finite life intangible assets are reviewed annually. Changes in the expected pattern of consumption or useful life are accounted for prospectively by changing the amortisation method or period.

Software costs

Significant costs associated with development of software are amortised on a straight-line basis over the period of their expected benefit, being their finite life of 3 years.

Website costs

Website development costs are considered to have a finite life of 3 years and will be amortised on a straight-line basis over this period as they are not considered to generate any benefit after this initial three years.

(r) Critical accounting estimates and judgments

The MEAA Board evaluates estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within MEAA.

Key estimates — Impairment

MEAA assesses impairment at each reporting date by evaluating conditions specific to MEAA that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number of key estimates. No impairment has been recognised. This estimate is most applicable to impairment review of property, equipment and vehicles in Note 9 of this financial report.

Employee benefits provision

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting

date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account. This estimate of provisions has been applied to Note 13.

Estimation of useful lives of assets

MEAA determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down. Useful lives of assets have been applied to Note 9.

(s) Fair value measurement

MEAA measures financial instruments, such as financial assets at fair value through profit and loss and available-for-sale financial assets, at fair value at each balance sheet date. Fair values of financial instruments measured at amortised cost are disclosed in Note 18. Assets and liabilities measured at fair value are disclosed in Note 19.

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. The fair value measurement is based on the presumption that the transaction to sell the asset or transfer the liability takes place either:

- In the principal market for the asset or liability, or
- In the absence of a principal market, in the most advantageous market for the asset or liability.

The principal or the most advantageous market must be accessible by MEAA. The fair value of an asset or a liability is measured using the assumptions that market participants would use when pricing the asset or liability, assuming that market participants act in their economic best interest.

A fair value measurement of a non-financial asset takes into account a market participant's ability to generate economic benefits by using the asset in its highest and best use or by selling it to another market participant that would use the asset in its highest and best use.

MEAA uses valuation techniques that are appropriate in the circumstances and for which sufficient data are available to measure fair value, maximising the use of relevant observable inputs and minimising the use of unobservable inputs.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

- Level 1—Quoted (unadjusted) market prices in active markets for identical assets or liabilities.
- Level 2—Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable.
- Level 3—Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For assets and liabilities that are recognised in the financial statements on a recurring basis, MEAA determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

(t) Going concern

No going concern financial support was received or given by MEAA to or from another reporting unit during the year ended 30 June 2021.

NOTE 2: REVENUE

Disaggregation of revenue from contracts with customers

A disaggregation of MEAA's revenue by type of arrangement is provided on the face of the Statement of Profit or Loss and Other Comprehensive Income. The table below also sets out a disaggregation of revenue by type of customer:

	2021 \$	2020 \$
Type of customer		
Members	7,813,202	8,823,259
Other reporting units	-	-
Government	305,200	172,000
Other parties	3,337,636	3,645,455
Total revenue from contracts with customers	11,456,038	12,640,714
Operating activities		
Subscriptions and fees	7,095,272	8,071,269
Grants, sponsorships and events income	2,198,563	2,196,883
Interest from financial institutions	114,878	209,399
Rental income	284,535	283,507
Levies	717,930	751,990
Sundry income	739,660	955,666
Grants and/or donations — Cash Flow Boost	100,000	100,000
Grants and/or donations — COVID-19 government assistance	205,200	72,000
Revenue from recovery of wages activity	-	-
Total revenue	11,456,038	12,640,714

NOTE 2: REVENUE (cont.)

MEAA was not in receipt of any financial support from another reporting unit of the organisation during the year (2020: \$Nil).

(a) Levies

The levies disclosed in total above were in respect to monies collected from membership fees:

	2021 \$	2020 \$
Debt reduction levy	287,163	300,782
Campaign levy	430,767	451,208
Total levies	717,930	751,990

NOTE 3: PROFIT/(LOSS) BEFORE INCOME TAX

Surplus before income tax has been determined after charging the following expenses:

	2021 \$	2020 \$
Finance costs — financial institutions	45,802	56,995
Finance costs — interest on right-of-use assets	12,149	17,012
Legal fees (other legal costs)	9,347	11,091
Legal fees (litigation)	108,505	47,375
Donations paid — \$1,000 or less	-	-
Donations paid — above \$1,000	3,062	-
Grants paid — \$1,000 or less	-	-
Grants paid — above \$1,000	-	-
Honoraria	16,400	16,400
Audit fees	46,000	35,000
Other services provided by auditors (Equity Trust quarterly residuals audit, FBT review and financial statement preparation)	20,500	20,500
Consideration to employers for payroll deductions	923	899
Capitation fees	-	-
Compulsory levies	13,626	13,080
Fees/allowances — meetings and conferences	-	-
Conference and meeting expenses	4,478	235,873
Advertising fees	805	483
Penalties — via RO Act or RO Regulations	-	-
Lease payments for short-term/low-value leases	10,800	10,800

Depreciation and amortisation

	2021 \$	2020 \$
Depreciation of property, plant and equipment	323,207	314,182
Amortisation of intangibles	10,689	14,360
Total depreciation and amortisation	333,896	328,542

Employee benefits — office holders

	2021 \$	2020 \$
Salaries	-	-
Annual leave	-	-
Long service leave	-	-
Separation and redundancies	-	-
Superannuation	-	-
Other employee costs	-	-
Total employee benefits to office holders	-	-

Employee benefits — staff other than office holders

	2021 \$	2020 \$
Salaries	5,578,346	6,088,612
Annual leave	542,338	477,214
Long service leave	9,671	20,351
Separation and redundancies	486,401	124,971
Superannuation	745,044	763,111
Other employee costs	250,759	557,766
Total employee benefits to staff other than office holders	7,612,559	8,032,025

(a) Levies

The levies disclosed in total above were in respect of the following funds:

	2021 \$	2020 \$
ACT Journalist Benevolent Fund	2,841	2,950
SA Journalist Benevolent Fund	3,270	2,190
WA Journalist Benevolent Fund	7,515	7,940
Total levies	13,626	13,080

(b) Affiliation fees

The affiliation fees disclosed in total above were in respect of the following entities:

Affiliation	Which Members	2021 \$	2020 \$
National			
ACTU	All sections (except Media)	60,319	60,811
State and Territories			
Unions NSW	All sections in NSW (except Media and SOMA)	15,172	14,223
South Coast Labour Council		541	530
Victorian Trades Hall Council	All sections in Victoria (except Media and SOMA)	29,299	28,573
Gippsland Trades & Labour Council		155	155
Ballarat Trades Hall		428	428
Queensland Council of Unions	All sections in QLD (except Media)	5,705	7,321
South Australia United Trades and Labour Council	All sections in SA (except Media and SOMA)	2,455	2,244
Unions WA	All sections in WA (except Media and SOMA)	2,466	2,560
Unions ACT	All sections in ACT	2,320	2,320
Unions Tasmania	All sections in TAS	1,744	1,614
Trade union centres — Other			
APHEDA		1,391	1,311
Australian Labor Party			
Australian Labor Party (NSW)	All sections in NSW (except Media and SOMA)	19,611	18,436
Australian Labor Party (SA)	All sections in SA (except Media and SOMA)	1,988	2,035
International			
International Federation of Actors	Equity	25,759	26,289
International Federation of Journalists	Media	39,780	39,276
International Federation of Musicians	SOMA and freelance musicians	5,752	5,699
International Freedom of Expression Exchange (IFEX)		(1,600)	3,108
Union Network International — MEI	Entertainment, Crew and Sport	15,620	15,422
Professional and policy			
Australian Copyright Council		2,656	2,614
Australian Press Council		113,489	113,525
Membership services			
Professionals Australia — Member Advantage Program		17,000	16,835
Total		362,050	365,329

NOTE 4: KEY MANAGEMENT PERSONNEL COMPENSATION

- (a) **Key management personnel**
Names and positions held of key management personnel in office at any time during the financial year are:

Key management personnel	Position
Paul Murphy	Chief Executive

- (b) **Key management personnel compensation**

	2021 \$	2020 \$
Short-term employee benefits:		
Salary (including annual leave taken)	187,232	197,179
Annual leave accrued	28,760	30,200
Performance bonus	-	-
Total short-term employee benefits	215,992	227,379
Post-employment benefits:		
Superannuation	20,694	20,704
Total post-employment benefits	20,694	20,704
Other long-term benefits:		
Long service leave	42,370	37,900
Total other long-term benefits	42,370	37,900
Termination benefits	-	-
Total key management personnel compensation	279,056	285,983

- (c) **Transactions with key management personnel and their close family members:**

	2021 \$	2020 \$
Loans to/from key management personnel	-	-
Other transactions with key management personnel	-	-

Names of Media, Entertainment & Arts Alliance Board (MEAA Board) members and period positions held during the financial year

Simon Collins	Federal President
Marcus Strom	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Cameron Brook	Federal President (Musicians)
Chloe Dallimore (to 6 October 2020)	Federal President (Actors Equity)
Jason Klarwein (from 14 October 2020)	Federal President (Actors Equity)
Karen Percy	Federal Vice-President (Media)
Michael Janda	Federal Vice-President (Media)
Abbe Holmes	Federal Vice-President (Actors Equity)
Jonathan Mill (to 23 December 2020)	Federal Vice-President (Actors Equity)
Rosemary Westmore	Federal Vice-President (ECS/ Musicians)
Camilla Ah Kin	NSW Branch Board Member
Caleb Cluff	Victoria Branch Board Member
Jason Klarwein (to 14 October 2020)	Queensland Branch Board Member
Martin Saxon	All Other Branches (WA, SA, NT, TAS and ACT)
Michael Balk (from 14 October 2020)	Queensland Branch Board Member
Tiffany Lyndall-Knight (from 17 February 2021)	Federal Vice-President (Actors Equity)

The MEAA Board have elected not to receive an honorarium for the 2020/2021 financial year. Total honoraria for the MEAA Board in the year to 30 June 2021 was \$Nil (2020: \$Nil). Total honoraria for SOMA Executive was \$16,400 (2020: \$16,400).

Board fees

Fees paid to MEAA employees for sitting on boards or committees are remitted to MEAA. MEAA has appointed two board members that are not employed by the union and therefore these fees are not paid to MEAA.

Other elected officials' compensation

There is no compensation paid to other elected officials.

NOTE 5: CASH AND CASH EQUIVALENTS

	2021 \$	2020 \$
Cash on hand	1,146	1,437
Cash at bank	7,842,980	7,101,581
Term deposits (Money held in trust note 21)	3,300,000	3,300,000
Term deposits (MEAA)	598,917	598,917
Cash held in trust (note 21)	3,900,718	4,324,941
Cash per Cash Flow Statement	15,643,761	15,326,876
Other term deposits	304,611	802,949
Total cash and cash equivalents	15,948,372	16,129,825

NOTE 6: TRADE AND OTHER RECEIVABLES

	2021 \$	2020 \$
Current		
Membership debtors	25,909	31,651
Less allowance for expected credit losses	-	-
Other receivables	507,181	1,506,052
Total current trade and other receivables	533,090	1,537,703
Non-current		
Other receivables	100,410	100,410
Total non-current trade and other receivables	100,410	100,410

No receivables with another reporting unit were present as at 30 June 2021 (2020: \$Nil)

NOTE 7: OTHER CURRENT ASSETS

	2021 \$	2020 \$
Current		
Prepayments	395,854	255,542
Deposits refundable	1,050	800
Total other assets	396,904	256,342

NOTE 8: FINANCIAL ASSETS

	2021 \$	2020 \$
Non-current		
Available-for-sale financial assets comprise:		
Listed investments		
Shares — at fair value	1,037	1,037
Shares in listed trusts — at fair value	22,715	22,301
Total available-for-sale financial assets	23,752	23,338

NOTE 9: PROPERTY, PLANT AND EQUIPMENT

		2021 \$	2020 \$
Land and buildings			
Sydney	At cost	5,640,089	5,640,089
	Less accumulated depreciation	(2,996,637)	(2,865,727)
		2,643,452	2,774,362
Brisbane	At cost	48,427	48,427
	Less accumulated depreciation	(27,845)	(18,160)
		20,582	30,267
Adelaide	At cost	204,628	204,628
	Less accumulated depreciation	(138,302)	(133,186)
		66,326	71,442
Melbourne	At cost	1,713,750	1,713,750
	Less accumulated depreciation	(611,588)	(568,743)
		1,102,162	1,145,007
Equipment and vehicles			
	At cost	1,907,786	1,907,784
	Less accumulated depreciation	(1,780,991)	(1,714,999)
		126,795	192,785
Right-of-use assets			
	At cost	221,670	246,727
	Less accumulated depreciation	(91,968)	(70,378)
		129,702	176,349
Total property, plant and equipment		4,089,019	4,390,212

NOTE 9: PROPERTY, PLANT AND EQUIPMENT (cont.)
(a) Movements in carrying amounts

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

	Land and buildings				Equipment and Motor Vehicle \$	Right-of-Use Assets \$	Total \$
	Sydney \$	Brisbane \$	Adelaide \$	Melbourne \$			
Carrying amount at the beginning of year	2,774,362	30,267	71,442	1,145,007	192,785	176,349	4,390,212
Additions	-	-	-	-	2	39,128	39,130
Disposals	-	-	-	-	-	(17,116)	(17,116)
Depreciation expense	(130,910)	(9,685)	(5,116)	(42,845)	(65,992)	(68,659)	(323,207)
Carrying amount at the end of year	2,643,452	20,582	66,326	1,102,162	126,795	129,702	4,089,019

(b) Valuations of land and buildings

The MEAA Board has reviewed the book value of land and buildings and believes that the market value is substantially in excess of the book value. They have reviewed the assumptions used in each valuation and believe the key assumptions remain valid.

The latest valuation of the Sydney property was performed by Jones Lang LaSalle on 30 January 2017, when the property was valued at \$6,700,000. The committee of management believe the carrying value of the land and buildings is less than the fair value less cost to sell at 30 June 2021, and as such no impairment is deemed necessary.

The freehold land and building in Melbourne was independently valued on 28 March 2017 by Jones Lang LaSalle, when the property was valued at \$3,100,000. The valuation was based on capitalisation of net income and

direct sales comparison approach. The critical assumptions adopted in determining the valuation included the location of the land and buildings, the current demand for land and buildings in the area and recent sales data for similar properties.

The freehold land and building in Adelaide was independently valued on 16 February 2017 by CBRE, when the property was valued at \$375,000. The valuation was based on the market capitalisation and direct sales comparison method. The critical assumptions adopted in determining the valuation included the location of the land and buildings, the current demand for land and buildings in the area and recent sales data for similar properties.

(c) Non-current assets pledged as security

Refer to note 12 for information on non-current assets pledged as security.

NOTE 10: INTANGIBLES

	2021 \$	2020 \$
Software		
At cost	126,473	126,473
Less accumulated amortisation	(124,808)	(123,271)
	1,665	3,202
Website		
At cost	289,596	289,596
Less accumulated amortisation	(289,596)	(280,444)
	-	9,152
Total intangibles	1,665	12,354

Reconciliations of the written down values at the beginning and end of the current and previous financial year are set out below:

2021	Software \$	Website \$	Total \$
Balance at the beginning of year	3,202	9,152	12,354
Additions	-	-	-
Disposals	-	-	-
Amortisation expense	(1,537)	(9,152)	(10,689)
Carrying amount at the end of year	1,665	-	1,665

NOTE 11: TRADE AND OTHER PAYABLES

		2021 \$	2020 \$
Current			
Unsecured liabilities	Trade payables	7,603,244	9,045,257
	Goods and services tax payable	174,967	198,048
	Creditors and accruals	153,616	113,919
	Lease liability	61,765	67,885
Total current unsecured other liabilities		7,993,592	9,425,109
Non-current			
Unsecured liabilities	Lease liability	78,830	117,610
Total non-current unsecured other liabilities		78,830	117,610

(a) Included in creditors and accruals are the following:

	2021 \$	2020 \$
Litigation	38,577	12,800
Other legal matters	-	1,100
Consideration to employers for payroll deductions	-	-
Employee benefits to staff	14	780
Total	38,591	14,680

NOTE 11: TRADE AND OTHER PAYABLES (cont.)**(b) Amounts not expected to be settled within the next 12 months**

There are no amounts not expected to be settled within the next 12 months.

No payables with another reporting unit were present as at 30 June 2021 (2020: \$Nil).

NOTE 12: BORROWINGS

		2021 \$	2020 \$
Current			
Secured liabilities	Bank loans	79,200	72,600
Non-current			
Secured liabilities	Bank loans	646,900	729,550

(a) Bank loans

The bank loan is a fixed term loan for 13 years at a variable interest rate.

(b) Assets pledged as security

The loan is secured by a first registered mortgage over the property owned by MEAA in Redfern, New South Wales.

NOTE 13: PROVISIONS

Employee provisions are split between office holders and other employees as follows:

		2021 \$	2020 \$
Employee provisions — office holders:			
Annual leave		-	-
Long service leave		-	-
Separation and redundancies		-	-
Other provisions		-	-
Subtotal employee provisions — office holders		-	-

No staff held positions as Office Holders from 23 April 2015 to the date of this report.

		2021 \$	2020 \$
Employee provisions — staff:			
Annual leave		724,270	756,090
Long service leave		804,960	747,181
Separation and redundancies		-	-
Other provisions		(657)	(657)
Subtotal employee provisions — staff		1,528,573	1,502,614
Total employee provisions		1,528,573	1,502,614
Current			
		1,484,293	1,433,724
Non-current			
		44,280	68,890
Total employee provisions		1,528,573	1,502,614

Amounts not expected to be settled within the next 12 months

The current provision for employee benefits includes all unconditional entitlements where employees have completed the required period of service and also those where employees are entitled to pro-rata payments in certain circumstances. The entire amount is presented as current, since MEAA does not have an unconditional right to defer settlement. However, based on past experience, MEAA does not expect all employees to take the full amount of accrued leave or require payment within the next 12 months.

The following amounts reflect leave that is not expected to be taken within the next 12 months:

	2021 \$	2020 \$
Employee benefits obligation expected to be settled after 12 months	44,280	68,890

	2021 \$	2020 \$
Total employee provisions	1,528,573	1,502,614
Other provisions	-	-
Total provisions	1,528,573	1,502,614

NOTE 14: OTHER LIABILITIES

		2021 \$	2020 \$
Current			
Contract liabilities – Deferred membership income		34,823	31,245
Contract liabilities – Deferred other income		1,060,811	1,110,695
Contract liabilities – Media Safety & Solidarity Fund		68,698	67,901
Total		1,164,332	1,209,841

(a) Media Safety & Solidarity Fund

Deferred other income includes funds raised and expended by the Media Safety & Solidarity Fund. The following is the movement in the Media Safety & Solidarity Fund:

	2021 \$	2020 \$
Balance as at 1 July	67,901	42,783
Funds raised during the year	1,797	52,738
Payments made during the year	(1,000)	(27,620)
Balance as at 30 June	68,698	67,901

These funds are invested in a separate bank account.

NOTE 15: CASH FLOW INFORMATION

Reconciliation of cash flow from operations with surplus after income tax expense

	2021 \$	2020 \$
Net surplus for the year after income tax expense	208,925	752,101
Adjustments for		
Depreciation and amortisation	333,896	328,542
Recognition of right-of-use assets	(39,128)	(246,727)
Increase in fair value of available-for-sale financial assets	(414)	(1,624)
Changes in assets and liabilities		
Decrease in trade and other receivables and other assets	864,051	1,559,504
(Decrease) in trade and other payables and other liabilities	(1,515,806)	(1,082,900)
Increase in provisions	25,959	238,051
Net cash (used in)/provided by operating activities	(122,517)	1,546,947

There were no cash flows to or from other reporting units and/or controlled entities during the year to 30 June 2021 (2020: \$Nil)

NOTE 16: RESERVES

- (a) **Stability Reserve**
The Stability Reserve was set up to advance the working capital of MEAA and has been invested in bank accounts.
- (b) **Equity Foundation Reserve**
The Equity Foundation Reserve has been set up to advance the interests of the Equity Foundation.
- (c) **Symphony Orchestra Musicians' Association (SOMA) Reserve**
The SOMA Reserve has been set up to advance the interests of orchestral musicians.
- (d) **Campaign Reserve**
The Campaign Reserve has been set up to advance the interests of the members.
- (e) **Fighting Fund Reserve**
The Fighting Fund Reserve was set up to assist members undertaking action in support of MEAA objectives or other related activities in support of MEAA objectives.
- (f) **Special Projects Reserve**
The Special Projects Reserve was set up for contingencies, such as legal costs.

NOTE 17: CAPITAL AND LEASING COMMITMENTS

- (a) **Operating lease commitments — as lessee**
The entity had no material commitments as at 30 June 2021 (2020: Nil). Right-of-use assets (Note 9) and corresponding lease liabilities (Note 11) have been recognised with respect to long-term/high-value leases. Remaining lease expenses during the year relate to short-term/low-value leases.
- (b) **Operating lease commitments — as lessor**
Leases are for property rental in Sydney and Melbourne, a mix between a month-to-month basis and a fixed term, and provisions for fixed increases between 3% and 4%. Future minimum rentals receivable under non-cancellable operating leases as at 30 June 2021 are as follows:

	2021 \$	2021 \$
Receivable — minimum lease payments		
Within one year	86,688	211,880
After one year but not more than two years	39,707	86,688
After two years but not more than three years	-	39,707
After three years but not more than four years	-	-
After four years but not more than five years	-	-
After five years	-	-
Total operating lease commitments — as lessor	126,395	338,275

- (c) **Capital expenditure commitments**
There are no material capital expenditure commitments as at 30 June 2021 (2020: \$Nil).

NOTE 18: FINANCIAL RISK MANAGEMENT

	Note	2021 \$	2020 \$
Financial assets			
Cash and cash equivalents:			
Cash at bank and on hand	5	7,844,126	7,103,018
Cash held in trust	5	3,900,718	4,324,941
Term deposits (MEAA)	5	598,917	598,917
Term deposits (Equity Trust)	5	3,300,000	3,300,000
Term deposit (Walkley Foundation)	5	304,611	802,949
Financial assets at amortised cost:			
Trade and other receivables	6	633,500	1,638,113
Financial assets at fair value through profit or loss:			
Available-for-sale financial assets	8	23,752	23,338
Total financial assets		16,605,624	17,791,276
Financial liabilities at amortised cost:			
Trade and other payables	11	7,603,244	9,045,257
Lease liabilities	11	140,595	185,495
Borrowings	12	726,100	802,150
Total financial liabilities		8,469,939	10,032,902

MEAA's activities expose it to a variety of financial and market risks (including price risk, credit risk, interest rate risk and liquidity risk). MEAA's overall risk management program focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the financial performance of MEAA.

MEAA's financial instruments consist of cash and cash equivalents, trade and other receivables, available-for-sale financial assets, trade and other payables, and borrowings.

MEAA does not have any derivative financial instruments at 30 June 2021.

- i) **Market risk**
MEAA is exposed to equity securities price risk. This arises from investments held by MEAA and classified on the statement of financial position as available-for-sale financial assets.

Market risk associated with investments is overseen by the MEAA Board under policies approved by them.

The MEAA Board monitors the performance of all investments and determines the investment strategy and the selection or disposal of individual investments.

The value of available-for-sale investments held at 30 June 2021 totals \$23,752 (2020: \$23,338) – refer to note 8.

- ii) **Credit risk**
Credit risk is the risk that the other party to a financial instrument will fail to discharge their obligation, resulting in MEAA incurring a financial loss. Credit risk arises from cash and cash equivalents (e.g. deposits held with banks and financial institutions) and trade and other receivables. The credit risk on financial assets of MEAA, which have been recognised in the statement of financial position, are generally the carrying amount of trade and other receivables, net of any provision for impairment. There is no concentration of credit risk with respect to current and non-current receivables as MEAA has a large number of sponsorship and membership receivables that spreads the potential risk of impairment. To mitigate the credit

risk associated with balances of cash and cash equivalents held with banks and financial institutions, the MEAA Board have established a policy that these can only be held with AAA-rated entities.

The value of trade and other receivables at 30 June 2021 totals \$633,500 (2020: \$1,638,113), refer to note 6. The value of cash and cash equivalents at 30 June 2021 totals \$15,948,372 (2020: \$16,129,825), refer to note 5.

iii) Foreign currency risk

MEAA is exposed to foreign currency risk arising from cash or cash equivalents held in foreign currency. The value of the foreign currency balances held at 30 June 2021 totals \$29,392 (2020: \$112,322). To manage the foreign exchange risk, we avoid holding excess amounts of foreign currency.

Sensitivity analysis to foreign currency rates

MEAA has performed a sensitivity analysis relating to its exposure to foreign currency risk at balance date. This sensitivity analysis demonstrates the effect on current year results and equity that could result from a change in the foreign currency rates, with all other variables held constant.

	2021 \$	2020 \$
Change in surplus:		
Strengthening/weakening in Australian Dollar by 5%	1,400	5,349
Change in equity:		
Strengthening/weakening in Australian Dollar by 5%	1,400	5,349

iv) Interest rate risk

MEAA is exposed to interest rate risk. This arises from cash and deposits held with financial institutions. The value of cash and cash equivalents at 30 June 2021 totals \$15,948,372 (2020: \$16,129,825), of which \$4,203,528 is held in term deposits (2020: \$4,701,866). Finally, MEAA also has bank borrowings of \$726,100 (2020: \$802,150).

Sensitivity analysis to interest rates

MEAA has performed a sensitivity analysis relating to its exposure to interest rate risk at balance date. This sensitivity analysis demonstrates the effect on current year results and equity which could result from a change in these risks, with all other variables held constant.

	2021 \$	2020 \$
Change in surplus:		
Strengthening/weakening in interest rate by 5%	61	1,536
Change in equity:		
Strengthening/weakening in interest rate by 5%	61	1,536

v) Liquidity risk

Vigilant liquidity risk management requires the consolidated entity to maintain sufficient liquid assets (mainly cash and cash equivalents) and available borrowing facilities to be able to pay debts as and when they become due and payable.

MEAA manages liquidity risk by maintaining adequate cash reserves and available borrowing facilities by continuously monitoring actual and forecast cash flows and matching the maturity profiles of financial assets and liabilities.

The following financing facilities were available to the group at the end of the reporting period:

Bank loans	2021 \$	2020 \$
Total facilities:		
Used at the end of the reporting period	726,100	802,150
Unused at the end of the reporting period	-	-
	726,100	802,150

The bank loan is a fixed term loan for 13 years at a variable interest rate.

Remaining contractual maturities

As at 30 June 2021, MEAA's only long-term financial asset is a \$100,410 loan receivable; while its only long-term financial liability is the \$78,830 non-current portion of lease liability. All other remaining contractual maturities for its financial instrument assets and liabilities are classified as one year or less.

NOTE 19: FAIR VALUE MEASUREMENT

Fair value hierarchy

The following tables detail MEAA's assets and liabilities, measured or disclosed at fair value, using a three-level hierarchy, based on the lowest level of input that is significant to the entire fair value measurement, being:

- Level 1:** Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.
- Level 2:** Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.
- Level 3:** Unobservable inputs for the asset or liability.

	Level 1 \$	Level 2 \$	Level 3 \$	Total \$
Consolidated – 2021				
Assets				
Ordinary shares available-for-sale	23,752	-	-	23,752
Total assets	23,752	-	-	23,752
Consolidated – 2020				
Assets				
Ordinary shares available-for-sale	23,338	-	-	23,338
Total assets	23,338	-	-	23,338

The consolidated disclosure noted above is equal to that of MEAA in its capacity as a parent entity.

There were no transfers between levels during the financial year.

Net fair values of listed investments, classified as available-for-sale financial assets, have been valued at the quoted market bid price at balance date. For other assets and other liabilities, the carrying amounts are assumed to approximate their fair values due to their short-term nature. No financial assets and financial liabilities are readily traded on organised markets in standardised form other than listed investments. The aggregate net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the statement of financial position and the notes to the financial statements.

NOTE 20: SECTION 272 FAIR WORK (REGISTERED ORGANISATIONS) ACT 2009

In accordance with the requirements of the *Fair Work (Registered Organisations) Act 2009*, the attention of members is drawn to the provisions of subsections (1) to (3) of section 272, which reads as follows:

Information to be provided to members or the General Manager (refer s.272 RO Act):

- (1) A member of a reporting unit, or the General Manager (refer s.272 RO Act), may apply to the reporting unit for specified prescribed information in relation to the reporting unit to be made available to the person making the application.
- (2) The application must be in writing and must specify the period within which, and the manner in which, the information is to be made available. The period must not be less than 14 days after the application is given to the reporting unit.
- (3) A reporting unit must comply with an application made under subsection (1).

NOTE 21: MONIES HELD IN TRUST

At year end, MEAA was holding in Equity Trust an amount of \$7,200,718 (2020: \$7,624,941). This amount and the corresponding liability are reflected in the Statement of Financial Position of MEAA. The monies received on behalf of the performers are held in trust prior to the quarterly distribution.

Residuals

The Equity Trust is responsible for distributing residual fees (residuals), which are fees paid by distributors to the performers concerned. They are sometimes referred to as “royalties”, “repeats”

or “second usage fees”. These fees are negotiated by MEAA and paid to qualifying performers who work on film or TV productions, after the initial use or exploitation of these productions.

The Equity Trust collects these fees on behalf of the performers and then calculates the residuals for each of them. These calculations are reviewed by MEAA’s external auditors, prior to paying performers each quarter. On occasion, there are discrepancies relating to performers entitlement to residuals or the attributed portion and these need to be resolved before payments are made.

All residual fees received are banked in accounts specifically designated as trust accounts.

The Equity Trust monitors exploitation or sales that may trigger residuals and contacts the producer and distributor when money is due from them. Producers and distributors are required to provide regular reports on all income they have received and residuals owing. The Equity Trust aims to pay out all residuals received, but some performers are difficult to trace.

MEAA Rules provide for the use of those amounts that are not able to be distributed within six years of being received by the Association; they may be applied by MEAA for the interests of the general class of people for whom the money was received, that is, performers. If, after six years, if any member can assert a right to any money received, MEAA shall make good that money. Any net interest or related earnings for the interests can also be applied to the interests of performers.

Superannuation contributions

Equity Trust also negotiates, monitors and collects superannuation contributions on behalf of Australian performers working overseas and forwards their entitlement to the appropriate superannuation fund.

		2021 \$	No of Performers	2020 \$	No of Performers
Total owed to cast members at 1 July		7,643,244		7,734,844	
Monies received in the year					
Residuals, claims and super received		11,160,833	6,692	16,825,143	5,921
Monies paid in the year					
Residuals, claims and super paid to performers		(10,503,968)	3,485	(15,343,848)	3,064
Payments made on behalf of performers to MEAA:	Residual fees deducted from residuals on behalf of members of which \$426,799 was paid including GST of \$38,800 to MEAA as member income (2020: \$668,143 which includes GST of \$60,740)	(428,252)		(677,642)	
	Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (current)	(174,522)		(178,491)	
	Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (non-current)	(2,412)		(4,794)	
	Administration fees deducted from residuals on behalf of non-members of which \$392,057 including GST of \$35,641 was paid to the MEAA Equity Trust (2020: \$493,669 including GST of \$44,879)	(392,902)		(494,269)	
Amounts paid to MEAA Equity Trust:	Interest Members Equity – term deposit not paid	(3,842)		(12,680)	
	Interest Members Equity June paid	12,680		19,981	
	Portion of amounts not able to be distributed within six years transferred to MEAA Equity Foundation for the interests of performers	(164,000)		(225,000)	
Total owed to cast members at 30 June		7,146,859		7,643,244	
The total owed to cast members at 30 June includes distributable amounts that are over six years old		2,437,289		2,096,796	
Interest received on recovered monies					
Interest received on Equity Trust bank accounts, of which \$66,999 (2020: \$122,632) was transferred to the MEAA Equity Trust		66,737		120,543	
Costs of administration (these have been accounted for in MEAA operations)		-		-	

NOTE 22: WALKLEY FOUNDATION

On 15 July 2013 the Walkley Foundation was incorporated as a not-for-profit company limited by guarantee. The Walkley Foundation is managed by the Walkley Trustees, which consists of the Chair of the Walkley Advisory Board, President of the Media section of MEAA, two Vice-Presidents of the Media Section of MEAA and up to two further directors.

The directors are MEAA Media President Marcus Strom, Adele Ferguson, Karen Percy, Michael Janda, Marina Go, Lenore Taylor and alternate director Victoria Laurie.

Assets, liabilities and reserves of the Walkley Foundation are:

	2021 \$	2020 \$
Current assets		
Cash and cash equivalents	3,093,531	1,926,212
Trade and other receivables	387,252	1,279,344
Term deposits	304,611	802,949
Prepayments	1,644	44,989
Total current assets	3,787,038	4,053,494
Non-current assets		
Property, plant and equipment	12,483	36,905
Total non-current assets	12,483	36,905
Total assets	3,799,521	4,090,399
Current liabilities		
Trade and other payables	281,981	1,082,346
Contract liabilities – deferred revenue	883,107	790,989
Provisions	230,790	218,381
Total current liabilities	1,395,878	2,091,716
Non-current liabilities		
Provisions	1,630	1,040
Total non-current liabilities	1,630	1,040
Total liabilities	1,397,508	2,092,756
Net assets	2,402,013	1,997,643
Equity		
Retained surplus	2,402,013	1,997,643
Total equity	2,402,013	1,997,643

The result for the year to 30 June 2021 in respect of the Walkley Foundation was a surplus of \$404,365 (2020: \$282,794).

Foundation key management personnel compensation

As Walkley Foundation has been set up as a separate entity and a subsidiary, the Walkley Foundation is considered to be a related party and all intercompany transactions have been eliminated upon consolidation.

The remuneration of the Walkley Foundation Chief Executive Officer has been disclosed below.

L Graham, Company Secretary + CEO	2021 \$	2020 \$
Salary	193,711	193,893
Superannuation	19,247	19,516
Termination benefits	-	-
Total	212,958	213,409

NOTE 23: EVENTS AFTER THE REPORTING DATE

No matters or circumstances have arisen since the end of the financial year that have significantly affected or may significantly affect the operations of MEAA, the results of those operations, or the state of affairs of MEAA in future financial years.

The financial statements were authorised for issue on 10 November 2021 by the MEAA Board.

NOTE 24: RELATED PARTY TRANSACTIONS

In accordance with AASB 124 there are no other related party transactions as at 30 June 2021 (2020: \$Nil).

NOTE 25: CONTINGENT LIABILITIES AND CONTINGENT ASSETS

There are no contingent liabilities or contingent assets as at 30 June 2021 (2020: \$Nil).

NOTE 26: REGISTERED OFFICE AND PRINCIPAL PLACE OF BUSINESS

The registered office and principal place of business of MEAA is: 245 Chalmers Street, Redfern NSW 2016.

NOTE 27: BUSINESS COMBINATIONS

No assets or liabilities were acquired due to amalgamation or restructure during the year (2020: \$Nil) or as part of a business combination (2020: \$Nil).

NOTE 28: PAYMENTS TO FORMER RELATED PARTIES

MEAA did not make a payment to a former related party of MEAA during the year ended 30 June 2021 (2020: \$Nil).

NOTE 29: ADMINISTRATION OF FINANCIAL AFFAIRS BY A THIRD PARTY

MEAA did not have another entity administer the financial affairs of MEAA for the year ended 30 June 2021 (2020: None).



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Media, Entertainment & Arts Alliance
Independent Audit Report to the Members of Media, Entertainment & Arts Alliance

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

For the Financial Year Ended 30 June 2021

Opinion

We have audited the financial report of Media, Entertainment & Arts Alliance (the Reporting Unit) and its controlled entities (the Group), which comprises the consolidated statement of financial position as at 30 June 2021, the consolidated statement of profit or loss and other comprehensive income, the consolidated statement of changes in equity and the consolidated statement of cash flows for the year ended 30 June 2021, notes to the financial statements, including a summary of significant accounting policies; the Committee of Management Statement and the subsection 255(2A) report.

In our opinion, the accompanying financial report presents fairly, in all material aspects, the financial position of Media, Entertainment & Arts Alliance and its controlled entities as at 30 June 2021, and its financial performance and its cash flows for the year ended on that date in accordance with:

- a) the Australian Accounting Standards; and
- b) any other requirements imposed by the Reporting Guidelines or Part 3 of Chapter 8 of the *Fair Work (Registered Organisations) Act 2009* (the RO Act).

We declare that management's use of the going concern basis in the preparation of the financial statements of the Reporting Unit is appropriate.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Reporting Unit in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Information Other than the Financial Report and Auditor's Report Thereon

The Committee of Management is responsible for the other information. The other information obtained at the date of this auditor's report is in the Elected Officers' Report accompanying the financial report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

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In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Committee of Management for the Financial Report

The Committee of Management of the Reporting Unit is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the RO Act, and for such internal control as the Committee of Management 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.

In preparing the financial report, the Committee of Management is responsible for assessing the Reporting Unit's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee of Management either intend to liquidate the Reporting Unit or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objective is to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Reporting Unit's internal control.

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- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee of Management.
- Conclude on the appropriateness of the Committee of Management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Reporting Unit's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Reporting Unit to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Reporting Unit to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Reporting Unit audit. We remain solely responsible for our audit opinion.

We communicate with the Committee of Management regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

We declare that we are an audit firm where at least one member is a registered auditor and are an auditor registered under the RO Act.

Registration number (as registered by the RO Commissioner under the RO Act): AA2017/28.

A handwritten signature in blue ink that reads "SDJA".

SDJA

A handwritten signature in blue ink that reads "Simon Joyce".

Simon Joyce
Director
10 November 2021
Sydney, New South Wales

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s.268 *Fair Work (Registered Organisations) Act 2009*

CERTIFICATE BY PRESCRIBED DESIGNATED OFFICER

Certificate for the period ended 30 June 2021

I, Simon Collins, being the Federal President of the Media, Entertainment & Arts Alliance, certify:

- that the documents lodged herewith are copies of the full report for the Media, Entertainment & Arts Alliance and controlled entities for the year ended 30 June 2021 referred to in s.268 of the *Fair Work (Registered Organisations) Act 2009*; and
- that the full report was provided to members of the MEAA on 10 November 2021; and
- that the full report was presented to a meeting of the MEAA Board on 17 November 2021 in accordance with s.266 of the *Fair Work (Registered Organisations) Act 2009*.

Federal President: Simon Collins

Dated 17 November 2021

WHERE TO FIND US

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