



Annual Report | 2023-24





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ABOUT MEAA

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.

PRODUCTION DETAILS

Editor: Erin Madeley **Design:** Blair Pagan

Front cover: MEAA Chief Executive Erin Madeley speaking at a rally against NSW government screen cuts on September 20, 2023.

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.

SNAPSHOT 2023-24



Financial members: 15,679

(Media 4936, Equity 5487, ECS 3520, Musicians/SOMA 1736) as at June 30, 2024*



Incoming members: 3386**



Monies recovered for members: \$648,524



Residuals distributed to Equity members: \$17,198,395



Cases handled by national industrial team: 568



Website page views: 664,936



Facebook followers: 33,589



X followers: 22,068



Instagram followers: 14,029

** including 750 students but not including 1869 (non-fee paying) honorary members.*

*** This figure is a combination of those who have either joined for the first time or reinstated from being either suspended, resigned, or terminated. It does not include members who have converted from unfinancial to financial.*



My manifesto is to ensure we are a strong, inclusive and democratic leadership, that works for the collective good of all workers in the media and creative industries.

It is a great honour to be introducing myself and this first annual report to my fellow MEAA members as our union's Federal President. To have been chosen for this role was never something I imagined when I embarked on my path as a performer and first joined Equity in 2002.

I was born on Bundjalung country and grew up on the lands and waters of the Yaegl and Gumbaynggirr people. By trade, I'm an actor and producer and I currently live and work in Meanjin.

My values as a unionist were instilled in me by a family member who worked in the screen industry, and whose most important piece of advice to me at the start of my working life was to gift me an Equity handbook and suggest I join the union if I was serious about my career. From there, I became an Equity delegate, Federal Councillor, Branch President and then a MEAA Board member almost by osmosis. It could not have happened without the mentorship of more senior members of the union who saw something in me that I was not aware of myself at the time.

When I was formally confirmed as MEAA Federal President, my initial task with our membership and staff was to reflect and consider deeply on who we (collectively) are, why we exist and what we must achieve. I travelled around the country with our leadership team to meet with and hear from MEAA members. This exercise confirmed our unity is more profound than simply our membership of MEAA.

Story. It's a culture that's united humanity since the very first sunrise. Australia's own First Nations people have sung their geography, danced their stories and painted their history for millennia. Today, as the diverse group of storytellers that form our union, we continue this practice.

We are our stories. Our work reflects our communities, enriches our lives, and informs and shapes our collective culture. Our stories deliver lifeblood; art and truth to our world.

Reflecting on our year, there is much to celebrate. We led successful campaigns and delivered some great industrial outcomes across the board. MEAA made important contributions to the wider union movement at the ACTU Congress in Adelaide in June. We have engaged well with our members and made meaningful contributions to our communities at large.

Following the elections earlier this year, we welcomed many new federal councillors and delegates. And, of course, we're now stronger with new members across all sections and branches of our union. Our people are our power. I'm encouraged by new energy and commitment from our growing membership.

Union work is never without challenges. There will always be setbacks. However, these are opportunities to listen deeply, learn and embrace leadership. And, despite adversity, our team has progressed with integrity and upheld our values. This perhaps is what I'm most proud of this year. Deliberate optimism; acknowledging our struggles, and choosing regardless to move forward with purpose.

My manifesto is to ensure we are a strong, inclusive and democratic leadership, that works for the collective good of all workers in the media and creative industries. This also includes our communities, in all their various forms. I bring open-minded, open-

hearted leadership and continue to embrace new ways of achieving our goals.

We have a new four-year strategic plan, developed and refined over months of reflection, acknowledging that we need to change to build our relevancy and capacity in the future. The plan builds on what was working, pragmatically assessed and revised what was not, and, importantly, it will guide us with purpose into the future.

Our leadership and staff are already under way with the work. Artificial Intelligence and diversity of representation in our industries and workplaces are high on our agenda, as is delivering strong, effective industrial power that produces real change for our members. Tackling the anti-worker rhetoric that underpins the worst of the employer/workplace behaviours like wage theft, erosion of entitlements, racism, bullying and the lists of harmful psychosocial hazards is at the heart of our work.

We are positioning MEAA to meet the challenges we will face in the coming years. Change can be demanding. The focus on building union strength and capacity in member leaders and staff will take time. We need to ensure that change is about embedding new approaches and engagement and not simply using new language.

I specifically acknowledge Simon Collins, our immediate past Federal President, and our outgoing board for their immense contribution to our union over the past decade. One of the most important characteristics of our union is stability. And this is in large part due to the strong, tireless leadership of Simon.

I'd like to thank and pay respect to our staff led by Erin Madeley. I acknowledge that over this past 12 months, many of them took on expanded responsibilities and almost all our team have been learning new ways of thinking and organising. Thank you for your work and dedication to our union. Our success is only possible with the collaboration of our staff.

And, importantly, to our members — I acknowledge what each and every one of you has done for our union. And I celebrate every idea, every conversation and every action that you will take with us — to help succeed in our work as a union.

Our mandate remains unchanged: to build a powerful union that delivers well-paid, safe, successful and sustainable work. To ensure we are respected and valued in our communities.

Let's embrace the challenge. Let's be ambitious. Let's proceed with deliberate optimism!

I look forward to working with MEAA members to write the next chapter of our story.

MICHAEL BALK
Federal President

CHIEF EXECUTIVE'S REPORT | ERIN MADELEY



Creative and media workers face enormous challenges from broken business models that impact on MEAA members through insecure work, unsafe industry norms, underpayment and non-payment, and the outright theft of our work through the rise of Artificial Intelligence.

But in the face of all of that, we come together as unionists who care deeply about the power our work has to change and influence the world we live in.

We dedicate our working lives to enriching, challenging and informing the communities we serve.

As MEAA members, we work collectively as unionists to ensure our communities, the public and society at large benefit from a fit, thriving and valued creative and media workforce.

MEAA's purpose is as much more than an industrial organisation. The union exists to bring our members together not only to secure the best possible working conditions and to advocate and lobby for changes that lift their working lives, but also to produce better outcomes for audiences.

To do that, our approach as a union has three strategic fronts: internally organised; a strong, united industry union; and connecting community. Over the past 12 months we have built on those three fronts.

The elected leadership of MEAA has undergone renewal following elections that concluded in February; the most significant change being the retirement of Simon Collins as Federal President after nine years in the role.

I want to put on record the enormous gratitude this union owes Simon for his wise leadership and professional counsel over that period which, of course, included the tumult of the Covid pandemic.

I also want to thank all the elected representatives who did not seek another term, and to welcome those who are new to our branch and section committees and to our Federal Council.

In Simon's place we are fortunate to have Michael Balk. Michael has come up through the ranks beginning in his early days as a Queensland Equity branch delegate, branch President, member of the National Performers Committee and Federal Council, and for the past few years Queensland Board representative.

Along with myself, our Deputy Chief Executive Adam Portelli, and our National Campaigns Director Paul Davies, Michael spent the early months of his tenure visiting Federal Councillors in each MEAA office for a constructive dialogue about the future direction of the union and input into the new four-year strategic plan that was to be endorsed at the face-to-face Federal Council meeting at the end of August.

The foundation upon which our union is built will always be strong internal organisation to support, resource and amplify our organising efforts.

To achieve this, MEAA has reviewed and is making significant investment in our digital and technology capacity, with a new fit-for-purpose membership and case management system and website at its heart. This is a major and not inexpensive investment, but one that will set the union up for growth in coming years and which has been funded out of previous years' surpluses.

While our overall membership numbers remain steady, we are conscious of cost-of-living pressures experienced by all workers and have strived to minimise fee increases in recent years. We will be interrogating our current fee structure over the next 12 months to look for opportunities to streamline them so that they are affordable, equitable and accessible, while maintaining financial stability and providing the resources for our strategic plan.

We have also conducted a review of our entire communications

across the union, overseen by an external consultant, to develop a plan that supports the key strategies of MEAA.

This has included surveys and focus groups to identify language and messaging that best fits our vision of a united industry union for the creative and media industries and supports our strategic aim of connecting to the community, engaging with our audiences and reaching beyond our existing base.

Our political and research capacity has been boosted with the recruitment of expert staff in these fields. This has already paid dividends by increasing the volume and quality of submissions and other interventions we make on public policy, such as media and press freedom issues, Artificial Intelligence and the live music industry.

Policy reforms will never be achieved solely through submissions and roundtable consultation but require direct campaigning and action to mobilise the community.

A good example of this over the past year was the short and successful fight against cuts to screen funding in the NSW Budget, which we were able to reverse by a very visible and vocal campaign. Community engagement also helps us win in the workplace, as was seen with The Australian Ballet, when we directly enlisted audiences to support our dancers' fight for a fair pay rise.

And we see it again and again in our high-profile industrial campaigns in the media industry, such as the ABC and Nine Publishing, where we have won the backing of viewers, listeners and readers who understand that quality journalism requires good pay and conditions, diverse workplaces, and adherence to ethical standards.

We are also growing in visibility and influence within the union movement. A delegation of 20 members and staff attended the ACTU Congress in Adelaide in June — the largest representation MEAA has ever had at that forum. We were not there just to make up the numbers, but to have an impact, and we used this opportunity to impress upon the wider movement of the existential threat of AI, including a speech which I delivered to the full plenary of more than 1000 delegates.

Another significant achievement from the past year has been the launch of *Represent*, a union-wide campaign for diversity, inclusion and access for performers, crew and musicians. This was formulated over 12 months, driven by the voices of more than 2000 members and built on the work of the Equity Diversity Committee. *Represent* aims to make sure the arts, entertainment and cultural industries have culturally safe, inclusive and accessible work environments for all workers so that the stories and creative workers that truly represent our nation can flourish.

But, of course, we must also acknowledge the disappointment many of us felt over the result of the Voice referendum in October 2023. Despite this outcome, MEAA's commitment to reconciliation and to lifting our First Nations members is unwavering.

The shadow of Israel's War in Gaza has hung over us for most of the past 12 months. Along with the tragic human cost, including the deaths of more than 100 journalists, this has posed particular challenges for workers in the creative and media industries for whom freedom of speech and of political expression are intrinsic to the work they do. MEAA condemns all forms of violence, bigotry and discrimination, but equally we will oppose political censorship when it infringes upon our members' right to freedom of expression.

As always, on behalf of our staff, I offer a big thank you to all MEAA members for your commitment to the values of our union over the past 12 months. We exist for and because of you.

ERIN MADELEY
Chief Executive

THE YEAR IN REVIEW

2023 HIGHLIGHTS

JULY

- Freelance journalist and filmmaker Daniel Clarke is named South Australia's 2023 Journalist of the Year for his sensitive exploration of the trauma and grief felt by Kangaroo Island residents after devastating bushfires.
- MEAA offers its solidarity to about 160,000 members of SAG-AFTRA who have gone on strike in the US over the failure to reach a new agreement with producers. MEAA says the issues that SAG-AFTRA members are striking over — including fair compensation from streaming services and constraints around the use of Artificial Intelligence — are universal for actors around the world: "SAG-AFTRA members have our solidarity because their struggle is our struggle and a win in Hollywood will set the standard for improvements for screen performers around the world."
- Dancers at The Australian Ballet vote four-to-one against an offer of a 1% pay rise from management, along with the removal of a clause from their enterprise agreement that ensures their wages keep pace with the cost of living. Management had pushed forward with a vote on the offer after dancers held the curtain for 15 minutes at several performances in June.

AUGUST

- Members at *The West Australian* overwhelmingly endorse a new three-year enterprise bargaining agreement that includes improvements to career progression and the inclusion of a "right to disconnect" clause.
- The MEAA News Corp House Committee writes to the company's Australian Executive Chair, Michael Miller, seeking answers about the use of Artificial Intelligence in the company's publications following alarming reports that it is using AI to produce more than 3000 articles per week.
- MEAA members Fiona Donovan, Bjorn Stewart and Ruth Hazleton are appointed to the board of the new Creative Workplaces organisation, which has been formed to enforce fair pay and conditions and safe and inclusive workplaces in the creative sector.
- MEAA hosts a panel discussion at the ALP Conference Fringe event in Brisbane on the importance of Australian storytelling. The panel discussed the urgency for streaming services to be investing in local content; how AI will impact on workers in the media, arts and entertainment industries; and why the issues that screen actors and writers are striking over in the US are just as important for the cultural workforce here.

SEPTEMBER

- MEAA joins other human rights and press freedom organisations in signing an open letter to PM Anthony Albanese and



MEAA ECS members rally outside Village Roadshow Studios on the Gold Coast on July 28, 2023, in support of SAG-AFTRA members during their strike in the US.

Attorney-General Mark Dreyfus calling on the government to drop prosecutions of whistleblowers Richard Boyle and David McBride.

- On September 26, the Minns Labor government in New South Wales announces it will reinstate about \$60 million of screen industry funding that was cut by the previous Coalition government. The cuts had been included in the new government's first Budget on September 15, but were reversed after a high-profile campaign by MEAA members, including a mass meeting of about 200 screen workers.
- Members at Adelaide Festival Centre win a 12% wage increase over four years with back pay.

OCTOBER

- Tim Clarke of *The West Australian* is named Journalist of the Year at the WA Media Awards for his years-long investigation into the historical sexual abuse allegations against now-disgraced footballer Barry Cable.
- On October 11, Australian journalist Cheng Lei is reunited with her family in Melbourne after more than three years in a Chinese prison on undefined espionage charges. Her release is the culmination of years of campaigning by MEAA alongside other journalist organisations around the world.
- Following the outcome of the Voice referendum, MEAA restates its commitment to justice for First Nations people and a better future for all. "We honour the strength and resilience of First Nations people," the union says in a statement issued under the names of Chief Executive Erin Madeley and Federal President Simon Collins.
- ABC journalists across the country take action on October 18 to urge management not to hand over footage from a *Four Corners* report on climate protests to the WA Police, which would be a breach of the MEAA Code

of Ethics and would devalue the public's trust in the ABC.

- The ABC's Alexandra Blucher is named Queensland's 2023 Journalist of the Year at the Queensland Clarion Awards for an investigation into the deaths of two toddlers in an overheated car that shone a spotlight on the Queensland Government's systemic failures to protect their welfare.
- On October 31, MEAA members attend a vigil at the ABC offices in Melbourne for Roshdi Saraaj and the other 30 journalists and media workers who have died since the Gaza conflict began on October 7. Sarraj, a 31-year-old Palestinian who worked as a freelance photojournalist and as a fixer for many western media outlets, including the ABC, was killed by an Israeli airstrike in Gaza City on October 22.
- MEAA members at the *Ballarat Courier* secure an immediate pay rise of 6% and the retention of the Code of Ethics in their agreement after pushing back against management attempts to remove it.

NOVEMBER

- Sky News' northern Australia correspondent Matt Cunningham is named Journalist of the Year at the NT Media Awards for his coverage of violence in Alice Springs.
- Amid a growing death toll of journalists and media workers in Gaza, MEAA condemns the loss of civilian life in Gaza and calls for Palestinians to have the right to freedom and self-determination. "Media workers are not combatants in this or any conflict," says MEAA Media Federal President Karen Percy. "They play a crucial role as the eyes and ears of the world in reporting and explaining what is happening on the war front, including exposing war crimes."
- MEAA members at the Sydney Opera House vote to accept a management offer that will return income parity with other NSW public sector workers.

THE YEAR IN REVIEW

- Equity members step up their campaign for a fair deal with live performance producers by enlisting the support of theatre audiences. The first production to be targeted is *Beauty and the Beast* at the Capitol Theatre in Sydney. The action comes following a stalemate in negotiations for a new Performers Collective Agreement after a year of talks.
- Edmund Tadros and Neil Chenoweth of *The Australian Financial Review* win the Gold Walkley for their coverage of the PricewaterhouseCoopers tax leaks scandal.
- The National Media Section committee joins dozens of journalists, editors and senior media figures from newsrooms around Australia in signing an open letter calling for greater scrutiny in the reporting of the conflict between Israel and Hamas. The letter asks for adequate coverage of credible allegations of war crimes, ethnic cleansing and apartheid.
- MEAA members at the Australian Centre for Contemporary Art (ACCA) in Melbourne make history by securing their first ever enterprise bargaining agreement. Workers at ACCA first began organising to join MEAA in 2022, and to bring management to the bargaining table after months of stalling tactics conducted a protected action ballot.

DECEMBER

- Freelance media workers who contribute to Private Media, the parent company of *Crikey*, *The Mandarin*, and *SmartCompany* secure an agreement for minimum pay and conditions. The agreement comes as a direct result of over 250 freelancers and staff coming together and taking action, showing Private Media the importance of valuing the work of their contributors.
- Dancers from The Australian Ballet finalise a new collective agreement with important pay rise provisions after taking industrial action for the first time in more than 40 years. Dancers voted unanimously in favour of a new union agreement that retains a clause ensuring their wages keep pace with the cost of living, an issue that led dancers to take industrial action in the middle of this year.
- MEAA issues a statement in support of the rights of arts workers to be able to express their political opinions within their professional workplaces and creative spaces without fear of retribution, particularly during the war in Gaza.
- Just days before Christmas, fill-in broadcaster Antoinette Lattouf is sacked from her role as a presenter on ABC radio in Sydney over sharing a social media post

from a reputable human rights organisation. The ABC House Committee says colleagues who come from diverse backgrounds are often disproportionately the target of attacks from the public, and often feel unsupported from ABC management and the Board: "To our culturally and linguistically diverse colleagues: you are not alone, we have your back."

2024 HIGHLIGHTS

JANUARY

- MEAA notes with great sadness the passing of Lillian Crombie, a proud woman from the Yungkuntjatjara Nation, who left her mark as a dancer, actor and political activist and was recipient of the Equity Lifetime Achievement Award in 2019.
- On January 22, MEAA members at the ABC pass a vote of no confidence in managing director David Anderson for failing to defend the integrity of the ABC and its staff from outside attacks. They give him a deadline of a week to begin to address the crisis or face further union action.
- Ballot papers are mailed to MEAA members to open elections for office holder positions.

FEBRUARY

- MEAA welcomes the passage of the *Closing the Loopholes Bill* through the Senate on February 9. The legislation provides a pathway for long-term casuals to become permanent employees and provides world-first minimum standards for gig economy workers. The legislation also includes a new right for workers to disconnect outside of normal working hours.
- MEAA elections close with Michael Balk elected Federal President of MEAA following the retirement of Simon Collins. Kimberley Wheeler is elected Federal President of the Musicians section, while in total 47 new delegates join MEAA's 95-person Federal Council. "While the path ahead may hold challenges, I'm confident that with renewed strategy and our immense collective power, we will deliver real outcomes and change for our members," Balk says.

MARCH

- MEAA says Meta's announcement that it will seek to avoid its obligations to pay Australian news outlets for their content is a damaging blow to the public's right to be informed by trusted, quality journalism that requires strong action by the federal government.
- Over 100 freelancers meet on Zoom on March 6 to launch the 2024 *Fair Go For Freelancers Report*. It shows 78% of freelancers earn less than the average wage and urgently need the security of fair minimums to be able to continue to do their important work.
- MEAA Musicians Australia member, Rod Davies and Director of Campaigns Paul Davies address the Senate on March 8

Top: MEAA representatives Fiona Donovan, Bjorn Stewart and Ruth Hazleton at the announcement of their appointments to the board of Creative Workplaces on August 24, 2023. **Bottom:** Equity members outside a performance of *Beauty and the Beast* in Sydney on November 17, 2023, where they leafleted the audience about the Performers Collective Agreement campaign.





At the launch of the *Represent* campaign, in March 2024, were (from left) MEAA Chief Executive Erin Madeley, members Shakira Clanton, Charley Sanders, Dan Graham, Sophie Parker, Saroni Roy, Jacqui Duncan, Pearl Tan and Jono Chan, Equity Diversity Officer Ashley Rose and Equity Federal Vice-President Joti Gore.

for the inquiry into the *Fair Pay for Radio Play Bill*. They say all performers deserve compensation when the music they have made is broadcast in Australia.

- After management's failure to resolve key issues in 18 months of negotiations, members at the Sydney Theatre Company take action by wearing union t-shirts at work and posting photos to social media. They are fighting for better pay increases and improved handling of time off in lieu of overtime (TOIL), as well as rejecting management's proposals to cut super for new staff and cut rest days on international tours. The action forces management to put forward an offer that is acceptable for a new agreement.
- *Represent*, a new MEAA campaign to make sure the arts, entertainment and cultural industries have culturally safe, inclusive and accessible work environments for all workers, is launched at an event in Sydney on March 18.
- The Australian screen industry mourns the death, aged 74, of legendary stunt performer Grant Page. Page's career spanned more than five decades with more than 200 Australian and international titles to his name, from *Mad Max* to *Mission Impossible*.
- 2. He was recipient of the Equity Lifetime Achievement Award in 2015.
- A fundraising appeal for journalists in Gaza launched in February closes with almost \$17,000 donated over a few weeks. The appeal for donations to the Media Safety & Solidarity Fund helped provide basic food and health supplies for journalists in Gaza and their families.
- Bruce Spence is announced as recipient of the Equity Lifetime Achievement Award.
- On March 20, members at the ABC register a second vote of no confidence in managing director David Anderson and senior managers involved in the decision to unfairly dismiss freelance broadcaster Antoinette Lattouf. Staff also call for the ABC's Head of Content, Chris Oliver-Taylor, to step down

immediately for his role as the ultimate decisionmaker in the dismissal of Ms Lattouf.

APRIL

- MEAA calls for a national minimum fee and improved working conditions for musicians following the release of a survey by Musicians Australia that finds half of respondents earned less than \$6000 over the previous 12 months — a mere 15% of the national minimum wage — forcing the majority to look for work outside of the music industry to make ends meet. "This confirms that musicians are the face of Australia's insecure work crisis," says MEAA Campaigns Director Paul Davies.
- On the fifth anniversary of Julian Assange's detention in the UK on April 11, MEAA writes to Prime Minister Anthony Albanese and Foreign Minister Penny Wong urging them to publicly call on the US government to drop its charges against the WikiLeaks co-founder. Despite being granted conditional leave to appeal against his extradition to the US, Assange faces potentially more years in jail during which his health and wellbeing will further deteriorate.

MAY

- Visual effects workers get together in Sydney on May 2 to celebrate the launch of a new website and the beginning of a campaign to unionise their industry sector.
- Award-winning journalist and author Paddy Manning is appointed as the new Chair of the MEAA Journalist Ethics Committee to replace the retiring Greg Miskelly. "The MEAA Code of Ethics is the gold standard for journalism in this country and it is something every journalist should aspire to follow every day," Manning says. "As a journalist, our most valuable commodity is trust and performing our job ethically is the surest way of winning the trust of the public."
- ABC journalists Chris Rowbottom and

Jessica Moran are joint winners of the 2024 Tasmanian Journalist of the Year award for their investigation into the state's harness racing industry.

JUNE

- MEAA Chief Executive Erin Madeley addresses about 1000 delegates at the ACTU Congress in Adelaide on June 5 about the threat AI theft poses to all of the union's members and to audiences. She has led a large delegation of MEAA members, supported by staff, to the triennial gathering of the union movement known as the 'Workers' Parliament'.
- *Bump*, *Safe Home*, and *Deadloch* are the big winners at the Equity Ensemble Awards held in Sydney on June 17.
- After 1901 days in captivity at Belmarsh Prison in the UK, Julian Assange sets foot on Australian soil in Canberra on June 26 following a plea deal in which the United States dropped its attempts to extradite him to face a full trial on espionage charges. "We commend Julian for his courage over this long period, and his legal team and supporters for their relentless battle against this injustice," says MEAA Media Federal President Karen Percy. "The deal reported today does not in any way mean that the struggle for media freedom has been futile; quite the opposite, it places governments on notice that a global movement will be mobilised whenever they blatantly threaten journalism in a similar way."
- On June 28, MEAA members at the *Sydney Morning Herald*, *The Age*, *The Australian Financial Review*, *Brisbane Times* and *WAtoday* pass a motion of no confidence in Nine Entertainment managing director Mike Sneesby after the company announces 200 job cuts in the middle of negotiations for an enterprise bargaining agreement. The redundancies at Nine follow other announcements of cuts at Seven West Media and News Corp.



It has been my privilege to stand in as acting Director of MEAA's Media section for most of 2024 while Cassie Derrick has been on parental leave. Cassie left the section in good shape as we geared up for a busy year of campaigning and bargaining at News Corp, Nine Publishing, Australian Community Media, Australian Associated Press, and in the freelance sector. We have amazing workplace leaders across the country, who volunteer their time to help their workmates.

Our objective is to build power for working journalists, from which we can grow a media industry that is independent, ethical, diverse, and appropriately resourced with good jobs to allow it to operate in the public interest, connect communities and challenge power.

We operate in a framework where digital disruption to advertising business models and the subsequent mass redundancies of the past decade have continued to shape the industry. The introduction of the News Media Bargaining Code in 2021 saw an increase of available funding to media outlets, specifically print media and public broadcasters. This funding, worth about \$200 million, was due to be renewed in 2024. But the announcement by Meta early in 2024 that it would walk away from the funding agreements led to more than 266 job losses across the print industry in May and June.

The removal of Meta's funding shows the lack of power within the Code and the need for real solutions in funding journalism. The business model that has been adopted by media companies of preserving shareholder returns by reducing costs through job cuts must be challenged. Media outlets need to prioritise the public's right to know by investing in quality journalism.

TRADITIONAL ORGANISING AND BARGAINING

After successfully securing a new enterprise agreement at the ABC in 2023, the focus of MEAA Media turned to bargaining at several other large sites in the 2023-24 financial year. These included News Corp, Nine Publishing, AAP and ACM.

Due to looming restructures and cost-saving measures, News Corp management was keen to avoid full enterprise bargaining this year. In May, members voted at union meetings across the nation to accept an offer from the company to roll over their EBA for 12 months with a pay rise of 3.5%.

At Nine Publishing, members were demanding a better than CPI wage increase, strong accountability in relation to diversity, consultation around ethical use of AI, and for the company to negotiate an agreement directly with freelance journalists. Members were angered when the company announced the loss of 70 to 90 print journalists' jobs in the midst of negotiations in June, and passed a motion of no confidence in managing director Mike Sneesby, and began preparing for protected industrial action in pursuit of their claims.

ACM has more than a dozen separate EBAs covering different mastheads. Sites like the daily newspapers in Newcastle, Wollongong and Canberra have higher union density and have been able to force management to the table to negotiate. But in smaller sites where density has been lower, members have not received a pay rise for years and have struggled during a cost of living crisis. Warrnambool *Standard* members began negotiating an agreement in January but decided to roll over their conditions with annual pay increases of 3% backdated to August 2021. NSW regional dailies grew their membership to 70% after beginning negotiations in early 2024 and looked to lock in some improvements and pay rises.

Negotiations are also under way at AAP and Guardian Australia.



Top: MEAA members marching in support of Julian Assange at the Brisbane Labour Day rally on May 6, 2024. **Above:** Members at the ABC cheered Antoinette Lattouf when she began unfair dismissal action against the broadcaster at the Federal Court in Sydney on June 25, 2024.

INDUSTRY CAMPAIGNING

Industry campaigning seeks to go beyond the traditional workplace approach to unite MEAA members on issues that are confronted by media workers wherever and however they are employed. Industry campaigning allows us to show the community that our members are fighting for the public's right to know and for quality journalism.

Artificial Intelligence, freelance conditions, diversity and ethical journalism are issues that impact on quality journalism.

The lack of cultural and linguistic diversity in Australia's media is a well-known problem. Our newsrooms do not reflect and represent the diversity of the Australian community and this leads to poorer journalism and does a disservice to the public. MEAA members have been at the forefront of fighting for outlets to engage more journalists from diverse backgrounds and to build culturally safe workplaces. We are striving to include commitments to diverse employment practices, including annual gender and cultural diversity audits, in all of our collective agreements.

AI is an issue for all MEAA members, but in the Media section specific threats include journalists' jobs being replaced by AI, their content being stolen by generative AI without consent or compensation, and the risks of AI being used to spread misinformation, disinformation and bias. We must hold employers to account by insisting that they provide ironclad commitments to ethical use of AI.

MEAA's *Journalist Code of Ethics* is the gold standard in Australia, and is crucial to fostering future trust of journalism in this country. All employers must respect the Code, and the general public agrees with

us. When the management of Australian Community Media sought to remove the Code from the Ballarat *Courier* EBA in 2023, we were able to build membership density there and, with the backing of hundreds of Ballarat residents who signed a petition to management, the Code was retained.

SOLIDARITY WITH FREELANCERS

One of the most heartening developments on the media landscape over the past 12 months has been the increased solidarity between in-house and freelance journalists.

The Charter of Freelance Rights was launched in 2022 as a mechanism to negotiate with media outlets for minimum standards for freelancer engagement, including rates of pay, timely payment, the Code of Ethics and dispute procedures. This has since been implemented at Private Media and *Overland* magazine.

Building on this, News Corp has included a reference to freelancers in their enterprise agreement and has committed to meet with freelancers at the insistence of MEAA in-house members. Similarly, a freelance claim was included in bargaining for the new enterprise agreement at Nine Publishing and at Guardian Australia.

PRESS FREEDOM

The past 12 months have delivered a mixed bag on press freedom in Australia.

We rejoiced at the repatriation on Australian soil of Cheng Lei in October, and Julian Assange in June. In both cases, we have seen journalists used as pawns by two geopolitical superpowers, China and the United States. Cheng, a broadcast journalist whose family lives in Melbourne, had been detained by the Chinese government on undefined charges since August 2020. Assange's detention in the UK was even longer: April this year marked five years since his arrest.

In both cases, MEAA joined with journalism and press freedom organisations around the world to keep up the pressure on both our own government and those of other countries for their freedom. The release of Julian Assange, a MEAA member since 2007, was particularly satisfying given the threat his case posed to journalists around the world.

But back at home, the Albanese Government is yet to act on a backlog of reforms including to national security laws, freedom of information, whistleblower protection and defamation. Australia slid from 27th to 39th on the Reporters Without Borders world press freedom index.

At the same time, journalists' ability to do their jobs of informing the public has been undermined by media organisations who have kowtowed to external pressures.

This came to a head when broadcaster Antoinette Lattouf was sacked from a fill-in role on ABC local radio in Sydney shortly before Christmas, ostensibly for sharing a social media post by Human Rights Watch. In January, and again in March, MEAA members at the ABC passed motions of no confidence in their managing director, David Anderson, over the broadcaster's handling of complaints about its journalists.

Well over 100 journalists have been killed in Gaza since the Israel-Hamas conflict began in October 2023. MEAA joined the call of the International Federation of Journalists for Israel to abide by international law and not target journalists, and, in response to the urgent need for basic provisions, Australian journalists raised almost \$17,000 for our colleagues in Gaza through an appeal co-ordinated by the Media Safety & Solidarity Fund.

MY MEAA STORY

JARNI BLAKKARLY

Investigative journalist

I've been a MEAA member ever since I studied journalism at university after high school. I come from a family of proud union members and always understood the value and purpose of being in a union — though it was my personal experience in the workplace, not Billy Bragg songs, that made me a more active union member later in life.

I chose journalism as a career because I always loved writing and storytelling and growing up I had an insatiable interest in politics and non-fiction stories. After studying journalism at university I joined SBS News as a cadet where I was promoted and gained many incredible opportunities. I got to travel over to Malaysia to interview the soon-to-be Prime Minister Mahathir Mohamad and travel to the remote jungles to report on logging of native Indigenous tribal lands. It was a whirlwind couple of years that came with a lot of stress and challenges, including to my mental health, which was ultimately the reason I left the organisation.

When things are hard, you need somebody in your corner. And at times in the workplace, the only person in your corner is the union. After a manic episode, of what I now know to be my bipolar, which ended in my hospitalisation, SBS News didn't want to support my return to work, they wanted me gone for "breach of social media guidelines" due to some Tweets I had sent out during my episode. MEAA had my back the whole way, providing me with industrial and legal support to fight back against my employer and win the best possible outcome for me at the time. I will be forever grateful for the union's support in that difficult time and wanting to give back was the reason I ran for Federal Council.

I've also had experience of being in a workplace when a round of redundancies was incredibly poorly managed and executed and I have seen how by getting together collectively to demand longer consultation, we were able to obtain a fairer process from management for the staff impacted.

To anyone considering joining the union I would say you never know when you're going to need a helping hand, you never know when you are going to need support in the workplace. And even if the day you need support never comes, the least you can do for your colleagues and comrades is extend that hand to them.





I have been acting as Director of MEAA's Equity section since May while Michelle Rae has been seconded to the Media section to fill a parental leave vacancy. Having worked closely with Michelle over the past few years, this has been a smooth transition and continuation of the section's strategic plan.

Our purpose is to build a voice across the industry to deliver safe, well-paid jobs and create an inclusive and accessible industry for all workers. We work with government, employers, agents and our members to develop an industry that is culturally safe, provides career longevity and job security.

We must ensure that our agreements are reflective of the new industry service models of streaming by subscription and available on demand, ticketed live streams, touring regionally and Artificial Intelligence technology. At all times, we seek to engage with audiences and the community.

A NEW DEAL FOR LIVE THEATRE PERFORMERS

MEAA began negotiating with Live Performance Australia for a new Performers Collective Agreement (PCA) in 2022. The PCA sets performers' minimum pay and conditions for most theatre work in Australia.

Our members have attended meetings, taken photos, and provided stories of why they needed a pay rise. Equity leaders have encouraged their peers to sign open letters, petitions, take selfies and tell their stories.

Negotiations were excruciatingly slow, with progress and setbacks, leading

members to endorse public action in late 2023. This involved members leafletting patrons outside theatres to inform them about why performers were seeking a real wage increase, protections against workplace fatigue, and stability of employment.

The action began in November 2023 outside *Beauty and the Beast*, which was on stage at the Capitol Theatre in Sydney. This was enough to bring PCA back to the negotiating table and constructive talks have taken place in 2024, with a deal close to being finalised by the end of this period of review.

DANCERS WIN THEIR CAMPAIGN FOR A FAIR PAY RISE

In 2023, dancers from The Australian Ballet took industrial action for the first time in 40 years by twice holding the curtain before performances in Melbourne. This won widespread public support and drew attention to their campaign for a collective agreement that maintained their financial security.

After a pause in bargaining while the company toured overseas, members in December finally voted unanimously in favour of a new union agreement, which includes a maximum total 9% pay rise over three years, 10 paid days of cultural leave for dancers of Aboriginal or Torres Strait Islander descent, additional pay for live-streamed performances, paid rest days, and a trial change to hours of work during rehearsal weeks.

Importantly, the new agreement also retains a clause that ensures their wages keep pace with the cost of living.

This result was a testament to the dancers' solidarity and commitment to each other not to back down on their claims.

NEW APPROACHES TO ORGANISING

Since its launch in 2022, the Dancers Australia initiative has grown rapidly to about 700 members. We have worked collaboratively with Ausdance, the association for dance teachers, and are lobbying for coverage under the *Live Performance Award* for choreographers and dance teachers while also pushing for dance qualifications to be recognised by state and territory governments to professionalise the industry and continuing to fight for a code of practice.

The creation of MEAA's Alliance of Voice Artists (MAVA) in April has seen a small but highly motivated group within our industry come together to build and establish a rates card and help drive MEAA's Artificial Intelligence campaign, as well as start our plan to get better conditions for voice artists Australia-wide.

The initiative to engage agents as allies has seen more than 100 agents regularly attend meetings with MEAA and has helped hold the line on over 50 productions to get better financial and contractual outcomes along with protections over the use of AI. We are working on a new memorandum of understanding with agents around Australia to further deepen and strengthen our relationship.

REPRESENT CAMPAIGN LAUNCHED

Diversity, access and inclusion go to the very heart of Equity's mission of a safe industry with more opportunities for First Nations people, people of colour, the disabled, chronically ill, neurodivergent, trans, non-binary and/or gender diverse and senior artists.

The Equity Diversity Committee, which drives MEAA's campaign and advocacy work in this area, has expanded to include crew and musicians and has grown to close to 1000 members.

A key milestone was the official launch of the *Represent* campaign in Sydney in March, which was informed by the voices of more than 2000 members who contributed to a major union survey. Members are asked to sign on to a pledge to support the campaign.

The Melbourne cast of *Gaslight*, which enjoyed an Australian tour during much of 2024, fly the MEAA Equity flag.



MY MEAA STORY

JOTI GORE | Actor, singer, and dancer

Sydney's treasure, 109-year-old Eileen Kramer, who choreographed for my first American dance company that I was in as a child called Trillium Collective, may have subliminally led to my desire to visit Australia. So it was 16 years ago, I made Australia my home, joined the union, and signed with agents/management. Over the years, I have found ways to be more active from serving on committees to becoming a Victorian delegate and a part of National Performers Committee, Equity Diversity Committee, delegate for ACTU Congress, and writing for the *Equity Magazine*. Currently, I am serving as Equity Federal Vice-President, MEAA Board Member, and Executive Delegate for FIA (International Federation of Actors).

I am a proud multiracial, member of the LGBTQIA+ community, and touring multi-skilled MEAA, SAG/AFTRA, and Equity performer who has been involved in unions in Australia and abroad for over 30 years and worked in multiple parts of the industry including film/tv, commercial, dance, music, theatre, and voiceovers.

My very first theatre experience was when I was in year 9 at Greenbrier Valley Theatre in West Virginia. I went to my best friend Robbie's rehearsal of *Peter Pan*. I was so mesmerised that I instantly fell in love with acting. I walked away wanting to make everyone feel what I felt.

My career as an actor has been very rewarding. I have had amazing relationships with people who recognised my potential and helped me. I would say it has been a career full of surprises, with opportunities on stage, film, television, music, dance, and commercials.

When I told Adrienne Belafonte Biesemeyer, Eileen Kramer, and Cathey Crowell Sawyer that I wanted to go to American Musical Dramatic Academy in New York City, they all supported me. Adrienne told me that her dad would take care of me. I did not realise at the time

her dad was Mr Harry Belafonte. His great advice was: "You are a singer, dancer, and actor. Don't let anybody tell you any different. You are that, so be that."

Cathey Crowell Sawyer, who directed me in summer stock at Greenbrier Valley Theatre, helped me prepare for my acting audition for AMDA and convinced me to join Actors' Equity Association during my first tour when I was a teen. It was one of the best decisions that I have made. In 1999 while on tour in *Joseph* in St Louis, I was cast in my first SAG-AFTRA feature film, *The Big Brass Ring*. These opportunities led to working with brilliant actors like Uncle Jack Charles in *Woodley*, James Franco in *Milk*, Rosario Dawson and Idina Menzel in *Rent*, Shah Rukh Khan in *My Name is Khan*, and HBO series *Hunters*. Working with directors Chris Columbus, Gus Van Sant, and George Hickenlooper has been a masterclass.

Being union created ginormous opportunities to work with people in theatre like Neal Tate, the first Black musical director on Broadway who directed me in the show *Eubie*, and Broadway MD Victoria Theodore on the *I Get So Caught Up* tour, and Charleston Ballet choreographer Kim Pauley who choreographed me as Bernardo in the 50th Anniversary performance of *West Side Story*.

I'm currently preparing for the most challenging role yet in my show *Blackknifense: The Cotton Club Experience* debuting at Chapel Off Chapel in late January next year as part of the Midsumma Festival. *Blackknifense* is an immersive dive into the musical journey inspired by the Cotton Club era.

This year I have been more outspoken in my role in MEAA beginning with the platform of the *Represent* campaign. I feel it is necessary to give voice to First Nations, BIPOC, LGBTQIA+, and multi-racial groups in particular because of my background and feeling my voice has not



been heard or represented enough in the arts community and union. Often, I have felt that I have not been acknowledged as an important contributor to the community. Feeling like an outsider can create a sense of vulnerability and feeling unequipped to work at your best in the industry. Addressing these issues around representation led to keynote speeches, interaction with senior government officials, and Arts Ministers. It also drove the direction of conversations and actions in arts boards, ACTU policy making, facilitating workshops, and collective actions for diversity, inclusion, disability, and access far more reaching and rewarding than I could ever imagine.

The union is a wonderful place to learn, grow, and collectively and individually find your voice. There are many opportunities to study, participate, and be a part of a community that cares about the future and our place in it. Simply finding a group of like-minded people can cultivate change and stimulate your mind and skills to achieve your greatest potential with support.

I think it is important to be a MEAA member because nothing should solely rest on an individual. Collective action for positive change takes a great deal of work. Showing solidarity cross-sectionally means that we can proactively be the impetus and instruments of positive change, create the new foundations for the betterment and inclusion of everyone, and create a work culture shift that represents the beautiful make-up of our Australian community.

'THEY STOLE MY VOICE'

The rise of Artificial intelligence has seen members have their voices, images and likeness stolen and it remains a major risk to the future of our industry and the livelihoods of artists. This was a key issue over which SAG-AFTRA members went on strike in the US in 2023, which was why Equity saw it as important to show solidarity.

One Equity member who has first-hand experience of AI theft is Cooper Mortlock. In June, he joined other MEAA members to appear at a Senate inquiry into AI, where he told how he had discovered his voice had been used without his consent on an animated children's series on YouTube.

MEAA has called for the government to introduce laws requiring disclosure of data used to train AI and enforcing the right for creators to consent to and be paid for their work being used for such purposes.

It will be crucial to win our audiences' support to ensure that AI is used to our benefit and that protections are in place to secure our jobs, culture and creative works into the future.

FREEDOM OF EXPRESSION IS PARAMOUNT

The Israel-Hamas conflict in Gaza has seen many artists speak out against the killing of tens of thousands of civilians and the

destruction of homes by Israeli air strikes.

Some artists who have taken a stand — such as statements or gestures from the stage — have experienced censorship and retribution from their employers, along with unwelcome and inaccurate media coverage.

MEAA supports the rights of arts workers to be able to express their political opinions within their professional workplaces and creative spaces without fear of retribution.

We take allegations of harassment and censorship extremely seriously and will support members in pursuing professional and personal safety (physical and mental) and their freedom to express political opinions.



The Entertainment, Crew and Sport section represents workers in four main sectors of the broad entertainment industry: screen, live, venues and sports. Each sector has a distinct culture, varying employment terms and industrial instruments, can be either public or private sector, may be for profit or community based or dependent on funding.

Our members bring to life artistic expression whether it be a local ABC drama shot in regional Western Australia or *Hamilton* on the stage of the Capitol Theatre in Sydney. Unfortunately, for too long our members' important work has been seen by bosses, and the multinational corporations financing them, as invisible and disposable.

Our role is to continue to fight back against this perception by building union power at an industry level while organising the community who consume our members' content to understand the importance of sustainable, safe, and secure jobs for crew and entertainment workers. Our role is not to simply accept how things are but to challenge the impacts of the supply chain approaches and the international interference in the wage and conditions market.

However, MEAA has a role in protecting the industry from undue and negative change that also impacts on the ability to create local content and local stories to

be relevant to our culture and our public interest.

SCREEN SECTOR

Our agenda for change in screen of delivering living hours, living wages and safety and professionalism at work has anchored our approach to organising in this space. The ongoing vital work being done in the local scripted Motion Picture Production Agreement (MPPA) negotiations with Screen Producers Australia serve as the foundations of the safeguards in the screen industry. Our work in the offshore television and film space has remained a key priority with a continued focus on power building across productions.

Overall, our work in screen over the past year has focused on continued power building on productions through regular production visits, digital organising, and leader development.

The sector in NSW was rocked in September 2023 by a move by the Minns Government to slash \$60 million in funding for locally made productions. While this was (somewhat accurately) portrayed as enacting a policy decision of the previous Coalition Government, it was greeted with anger and horror by workers, MEAA and business in the industry. MEAA rapidly mobilised our members, those affected but also those who are actors, as well as the

public, culminating in a mass meeting at Disney Studios of more than 200 workers.

The move was quickly aborted with MPs acknowledging that they did not understand the number of businesses and workers who would be affected. It shows that when workers are organised and active, we can be a powerful force that can prevent poor policy and bad behaviour. Without active members, MEAA would not have been able to show strength and leadership and bring allies together to defend jobs and work.

Another hiccup was the joint strikes by screenwriters and actors in the US in the second half of 2023. This had some flow-on impact in Australia, although fortunately job losses were minimised. But it was important that our members showed solidarity with their US counterparts as the issues on which they were fighting — particularly over Artificial Intelligence — are similar to those we confront in Australia.

LIVE ENTERTAINMENT AND VENUES

In the live performance and events sector, members in the industry are still widely feeling the aftermath of the Covid pandemic, which saw an increase in crew leaving the sector that resulted in those remaining feeling the effects of increased workloads, particularly fatigue. As a result, there has been more emphasis by MEAA

MY MEAA STORY

ALYSSA BLACKWELL

VFX production manager

I studied International Business and Screen/Media, before relentlessly applying at Rising Sun Pictures until they had an opening for me. I began in the industry as an induction and recruitment assistant, but it was my dream since I was about 12 to work in production so I was soaking up every bit of knowledge I could to move further towards that goal.

My break was to move on to Mill Film as a production assistant and do my first show — and, wow, it was the learning curve of a lifetime!

I've worked on more shows since then and worked at more companies, and the highlights every time are the people. We work crazy hours and spend so much time together, it's integral to have a good team and a good working vibe. I have worked with some incredibly talented people and learn so much on every project.

There's also nothing like seeing the finished movie/show you worked on; it's

a great high and seeing your name in the credits never gets old.

I first joined MEAA around this time last year. The screen actors and writers strikes in the US hit everyone very hard and VFX was a huge casualty of this. I saw my colleagues and friends losing their jobs in droves as work dried up. It was scary how quickly our industry was decimated and also how little control workers had.

A few former colleagues reached out about wanting to bring the VFX Union effort to Australia. Other countries were attempting it, so why not us?

Like everything, there's power in people. The more people who are members of MEAA, the better. My housemate works on set and hearing first-hand from her how MEAA had secured working rights and benefits for her and the crew sounded brilliant. The more people who are involved from the VFX side, the more we are able to improve the industry.



Members at Sydney Theatre Company during industrial action when they wore union t-shirts at work on March 13, 2024.

on health and safety, with several venues recently gaining new union health and safety representatives, and delegates across venues starting to connect with each other to discuss common experiences and opportunities to work together.

Major achievements in the sector included members at Adelaide Festival Centre winning a 12% wage increase over four years with backpay, improved minimum call times, exclusions removed from the broadcast allowance, complete classification restructure and review, and improved higher duties clarity.

Members at WACT secured a new agreement that won backpay and cost of living payments of \$3k each crew member. This was a significant win for crew members in Western Australia and set the foundation for further negotiations which are currently underway.

Personally, I wanted to see some equality between roles. Production is often paid a lot less than other disciplines and work some of the worst hours. It's seen as an unskilled role but most of us have degrees or qualifications and also a lot of soft skills you can't quantify. So it was really this that drove me to get more involved too.

Along with a group of like-minded people, we're spearheading the VFX Union effort in Australia. I'm a part of the committee working through how this would all work and what it is we're asking for.

Our biggest goal is to have some industry-wide cohesion across studios. Right now there's no set rates/award, there's no set over time policy and each studio is different. This can be really confusing for workers and also creates inequality between studios. All the things we're aiming for help the workers AND help the studios. Happier employees = better work, better retention, better employees. A win-win, right?

At Sydney Opera House, members held together in bargaining to win a management offer that returned income parity with other NSW public sector workers.

And a special shout out must be made to members at the Australian Centre for Contemporary Art (ACCA) in Melbourne who made history in late 2023 by securing their first-ever enterprise bargaining agreement.

Workers at ACCA began organising to join MEAA in 2022 and to bring management to the bargaining table after months of stalling tactics conducted a protected action ballot. Strong union action secured some huge wins, including an 11% pay rise over the life of the EBA, penalties and a minimum call of four hours for working on Saturdays, higher allowances including a \$15 meal allowance, and increases to mandatory paid and unpaid breaks.

We want to see people paid fairly for the work they do and the hours they do. We want to see increased protections for those on visas and fairer policies regarding contracts in general.

All of these are inherently good things that will only strengthen our industry.

I think people hear the word union and automatically get scared — they're afraid of being blacklisted, of work moving to other countries, of studios not coming to the table.

What we are aiming for are not outlandish requests, they are things that our on-set colleagues already have and are standard throughout other industries. None of us want to see work dry up or studios not come to Australia, and I don't think that will happen — we have too much incredible talent here.

Like I said earlier, there's power in people — the more people who are members, the more positive change we are able to make. Get involved!

CHALLENGES AND OPPORTUNITIES

Overall, our greatest challenge and goal is to change the working culture of how crew and support staff are treated in the industry, whether that be screen or live. The unspoken assumption that crew and support staff can work excessive, unpredictable hours in a state of dangerous fatigue while navigating a working culture that has utter disregard for their physical and mental health needs to be eliminated.

Currently, decision makers are protected by layers of administration, whether that is production management on a screen production or operational supervisors and HR departments in live performance and events. They use this veil of ignorance to blame workers for the problems they experience. We need to organise and take action to put pressure on employers to face reality and change their current way of doing business both from the ground up as well as from the top down.

Looking ahead, our priority will be to complete screen industry negotiations by securing improved wages and conditions and setting members and leaders up to play an ongoing and powerful role in shaping our industry. This will allow us to turn towards educating new members and leaders across the whole section, taking on endemic problems in the live sector as a united movement of workers, and seeking opportunities to work in solidarity with others to demand better treatment of all workers.

Finally, I would like to thank all of the Section Committee members who have provided incredible support in what has been a difficult and challenging period. Their contribution and particularly that of ECS Federal President Fiona Donovan and the MPPA negotiation team has been appreciated.





International streaming businesses now dominate the distribution and consumption of recorded music, but as a result income returns to musicians from recorded have been eroded drastically to comprise on average only 12% of musicians' income.

Musicians need to run their industry. The music industry as it stands is in most parts simply exploitative of musicians and other music industry workers. Our objective is for an economy where musicians organise and regulate the production and distribution of music in all forms and where they are thereby able to fully realise the cultural, social and personal benefits of music. MEAA is the vehicle for achieving this and to do so it must become more powerful.

For many years, there was no effective union for musicians outside of the Symphony Orchestra Musicians Association (SOMA) and the major orchestras.

The lack of activity and confusion over union coverage has allowed multiple organisations to claim a representative/advocacy role and created cynicism about union claims. On the other hand, SOMA is an established and powerful voice for orchestra musicians.

This changed with the formation in 2019 of Musicians Australia, which has improved recognition and awareness of our role as the only effective union of 'gigging' musicians. Our \$250 minimum fee claim has been accepted by governments, union membership has more than doubled (even though the musicians workforce has declined by almost 30% since the pandemic), and our reach to potential members and supporters is in the tens of thousands.

The live and recorded music industry is dominated by hugely profitable corporations, with ongoing high demand.

On the other hand, musicians' careers are unstable, employment is rare, and average incomes, from all sources, are low with musicians routinely unable to attract a fair or sustainable proportion of industry revenue.

Our annual survey of more than 550 musicians, released in April, found half of Australia's working musicians earned less than \$6000 last year – a mere 15% of the national minimum wage – forcing the majority to look for work outside of the music industry to make ends meet. Many live performances are reported as 'free' and guaranteed minimum fees are uncommon. The media coverage of this survey release was a sign of greater awareness outside the industry of just how tough working life is for a musician.

Most musicians face unregulated work, income and conditions; unsustainably

high rates of bullying, harassment and discrimination due to economic insecurity; and precarious working conditions generally. There are limitations to how industrial bargaining and Awards can be extended to musicians.

Musicians performing on Australian-produced recordings are precluded from collection of ongoing equitable remuneration when their work is broadcast. International streaming businesses now dominate the distribution and consumption of recorded music, but as a result income returns to musicians from recorded have been eroded drastically to comprise on average only 12% of musicians' income.

National Musicians Committee member Rod Davies has done a mountain of work in this area, and in March accompanied me to address the Senate inquiry into the *Fair Pay*

MY MEAA STORY LACHLAN BRAMBLE Orchestra musician

My parents were both professional musicians, meeting in the Adelaide Symphony Orchestra in the '70s. Becoming a member of that ensemble in 2006 was like coming full circle. In the intervening years I did all the things that you do as a classical music kid. School was the thing you did to pass the time between rehearsals. At university, I had wonderful experiences on Australian Youth Orchestra programs and was lucky enough to tour Europe twice. Aside from playing orchestral repertoire, I love playing chamber music and fit in concerts with the Benaud Trio whenever I can.

I was recruited into MEAA SOMA (Symphony Orchestra Musicians Association)

on my first day at work in the Adelaide Symphony Orchestra by a large gruff man with a beard who gave me a form to sign. I was already well and truly primed though, because the union delegate had been in touch following my audition to make sure the employer was not offering me one of those dodgy John Howard-style WorkChoices agreements. I didn't know much about SOMA or MEAA when I joined but I knew that joining a union was the smart and the right thing to do.

As a very green union delegate negotiating my first enterprise agreement, it soon became clear that our employer's heart was not in the right place when it came to supporting their musicians.



Top: The National Musicians Committee taking a break during a meeting in 2024. Bottom: Federal Councillor Dr Rod Davies and MEAA Musicians Director Paul Davies at Parliament House in Canberra, where they addressed the Senate inquiry into the Fair Pay for Radio Play Bill on March 7, 2024.



for Radio Play Bill introduced by Senator David Pocock. We told the committee that all performers deserve compensation when the music they have made is broadcast in Australia. Along with a coalition of neighbouring rights organisations, including Genuine Article, MEAA has called for a parliamentary inquiry into the Australian recording industry.

Alongside our work to broaden and

strengthen recognition and payments for the rights of recording artists, MEAA's work on digital media markets will focus our efforts on this front. This includes dealing with the threat to musicians' livelihoods posed by generative Artificial Intelligence, which can mimic a musicians' voice and style to produce an almost indistinguishable copy.

While musicians continue to be challenged by this array of issues, we

have seen marked improvements since 2020, with a 25% increase in the number of gigs paying the \$250 minimum and increasing awareness among musicians of the structural causes of the problems they face. There is now general recognition of the \$250 minimum for publicly funded events and increasing adoption of this as an industry norm in the commercial sector. Tasmania and the Northern Territory are the two remaining jurisdictions yet to adopt the minimum fee.

An important qualification to this situation is the small, relatively stable and subsidised areas of symphonic music, opera and ballet that form the basis of the Symphony Orchestra Musicians Association. SOMA members continue to bargain across the government subsidised state-based orchestras and Opera Australia, maintaining pay and conditions in the sector.

Regular but less reliable and rewarded work for musicians comes from musical theatre. This environment has proven less suitable for collective agreement making, although musicians working on these productions are generally regarded as employees and therefore have the benefit of the Award safety net.

With many musicians also relying on music education as an additional source of income, this is an area where MEAA is looking to put more resources and focus.

Progress was slow and fraught, and I clearly remember the day we theatrically walked out of the negotiating room to lodge our protected action ballot. I was both scared and excited.

When the news hit the press my life was completely consumed with the campaign — interviews, publicity stunts, ordering red t-shirts — but the most important thing was building solidarity among the musicians and our supporters in the community. Subsequent agreements have not been quite so dramatic but just as important in maintaining and building the working conditions of orchestral musicians.

To anyone not sure about joining the

union, I would say be part of the solution, not the problem!

Sometimes I try and imagine what my workplace would be like if there had not been such a strong union presence over the past 50 years.

When we are so used to things working in a certain way, we expect that it all happens by magic, but it doesn't. It is active union members that are constantly making things better in hundreds if not thousands of different ways.

When we share our experiences in the workplace and the challenges we face, we are able to work together collectively through our union to make transformative change.



FOUNDATION REPORTS



CHIEF EXECUTIVE | SHONA MARTYN

In November 2023, the winners of the 68th Walkley Awards for Excellence in Journalism were announced in Sydney. Edmund Tadros and Neil Chenoweth won the Gold Walkley for their investigation, 'PwC Tax Leaks Scandal' in *The Australian Financial Review*. Jake Nowakowski was named the Nikon-Walkley Press Photographer of the Year for a varied and well-edited portfolio showing his range as a newspaper photographer for the *Herald Sun*. Antony Loewenstein won the Walkley Book Award for *The Palestine Laboratory* (Scribe Publications) and the Walkley Documentary Award went to *The Dark Emu Story* (Blackfella Films / ABC).

Eight women were honoured for their Outstanding Contribution to Journalism: Geraldine Doogue AO, Karla Grant, Joanne McCarthy AM, Kate McClymont AM, Colleen Ryan, Marian Wilkinson, Pamela Williams and Caroline Wilson. Chris Masters and Nick McKenzie received a special prize, the Walkley Honour for Media Freedom, to recognise their Ben Roberts-Smith stories published in *The Age*, *The Sydney Morning Herald* and on *Nine/60 Minutes* from 2018 to 2023.

The Walkley Foundation announced some changes to the terms and conditions for the 69th Walkley Awards, with more rigorous disclosure requirements regarding the use of Artificial Intelligence and a ban on cheque book journalism.

Six new members joined the Walkley Judging Board: new Judging Board chair Sally Neighbour, Colleen Egan (former journalist and author, WA), Claire Mackay (ABC, SA), Konrad Marshall (*Good Weekend*, Victoria), Solua Middleton (ABC, Queensland) and Jake Nowakowski (*Herald Sun* photojournalist, Victoria).

Accessible online webinar programs were presented on Solutions

Journalism, AI, finance journalism, journalism revenue and managing trauma exposure. The foundation also offers mentorship, scholarship and fellowship programs for journalists at varying stages of their careers.

In 2024 we administered \$5 million in funding to 51 news organisations through the \$15 million Meta Australian News Fund. This third and final round of the fund brings the total number of grants to 150.

We hosted the Mid-Year Celebration of Journalism in Sydney in June 2024, with ABC Broken Hill journalist Bill Ormonde named the 2024 John B Fairfax Family Young Australian Journalist of the Year. There was a huge response from entrants to the new award for Coverage of Science and the Environment, which in its inaugural year was won by Jessica Longbottom, Elise Kinsella, Madi Chwasta and Joseph Dunstan for their 'Air Pollution at Southern Cross Station' reporting for ABC.

In June-July we escorted six Australian journalists across the Republic of Korea (ROK) for an 11-day exchange program. The program, supported by the Australia-Korea Foundation, the Korea Press Foundation, and the Walkley Foundation, was focused on the economic, trade, and security relationships between Australia and the ROK. The journalists selected were Alex Blair (news.com.au), Bridget Carter (*The Australian*), Nadia Daly (ABC), Louise Fowler (AFR), Tobias Loftus (ABC) and Michael Read (AFR).

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 committed Walkley Foundation staff.



DEPUTY CHIEF EXECUTIVE | ADAM PORTELLI

The Equity Foundation is the professional development arm of MEAA Equity and Equity NZ. The Equity Foundation strives to build and sustain performers' careers, recognise artistic excellence, create a diverse and inclusive industry and build community among MEAA Equity members.

The foundation hosted approximately 100 in-person and online events in the 2023-24 financial year. These covered a wide range of topics including voice acting, video games, networking and financial wellbeing for creatives. We had approximately 9000 people using the services of the foundation.

The annual graduate internship program, which provides recent acting school graduates with a chance to gain on-set experience, was awarded to Keven Souza (recent graduate of NZ's The Actors' Program), who spent a week on the set of *Neighbours* in December 2023. In December 2024 JK Kazzi (recent NIDA Graduate) will spend a week on the set of *Bunya's Mystery Road* in WA.

The Equity Foundation's prestigious Atlantic Acting Scholarship was awarded to Queensland-based Equity member Stephen Anzo, who attended the Atlantic in New York from May 20-June 28, 2024. The judges were so impressed with the calibre of entrants that they awarded a second partial scholarship to Melbourne-based Equity member Karl Richmond, who also attended the Atlantic in 2024.

The Equity Foundation hosts an annual awards evening to celebrate winners of the Lifetime Achievement Award and the

Equity Ensemble Awards and provide an opportunity for members to connect and socialise in person. On June 17, 2024, these awards were hosted at the Sydney Theatre Company and attended by more than 200 people including the NSW and Federal arts ministers. Bruce Spence was honoured with the Lifetime award and the cast members of Australian TV programs *Bump*, *Deadloch* and *Safe Home* received the Equity Ensemble Awards in their respective categories.

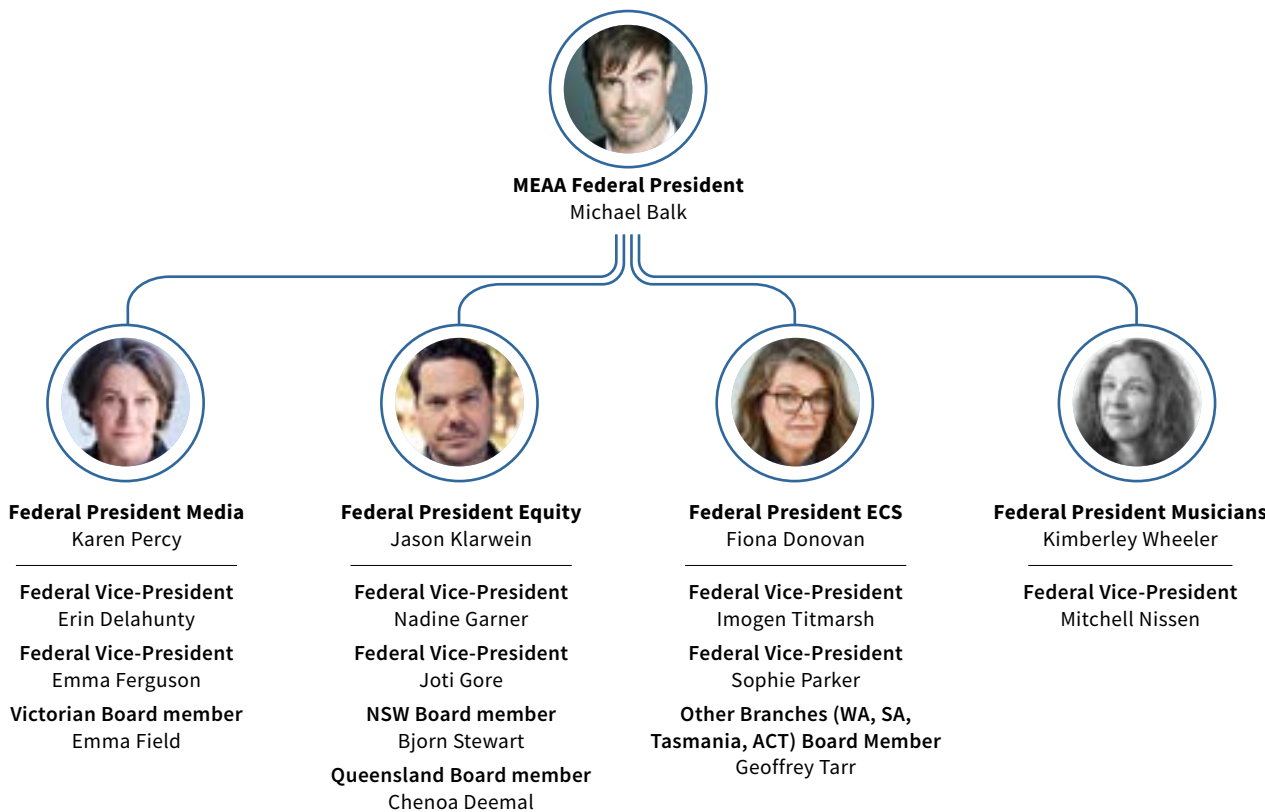
One of the Equity Foundation's most popular initiatives is the national self-test studios, which are dedicated spaces with camera and lighting equipment to ensure MEAA Equity members can film their auditions in a professional space at no cost. In 2023 and 2024, the NSW Actors Benevolent Fund sponsored a self-test support program that sees a reader and camera operator available to assist NSW members every Monday. This is a pilot program we hope to roll out nationwide.

The Equity Foundation continues to publish four issues of *The Equity Magazine* per year, three digital and one yearbook print edition in December. The magazine is used to highlight members' voices, update on MEAA campaigns and initiatives and offer valuable tips and advice for actors from industry leaders.

In 2024 the Equity Foundation partnered with Screen Well and the Alliance of Australasian Performing Arts Benevolent Funds to provide mental health first aid training to MEAA members nationwide. This training will be completed by 374 members.

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 February 2024.

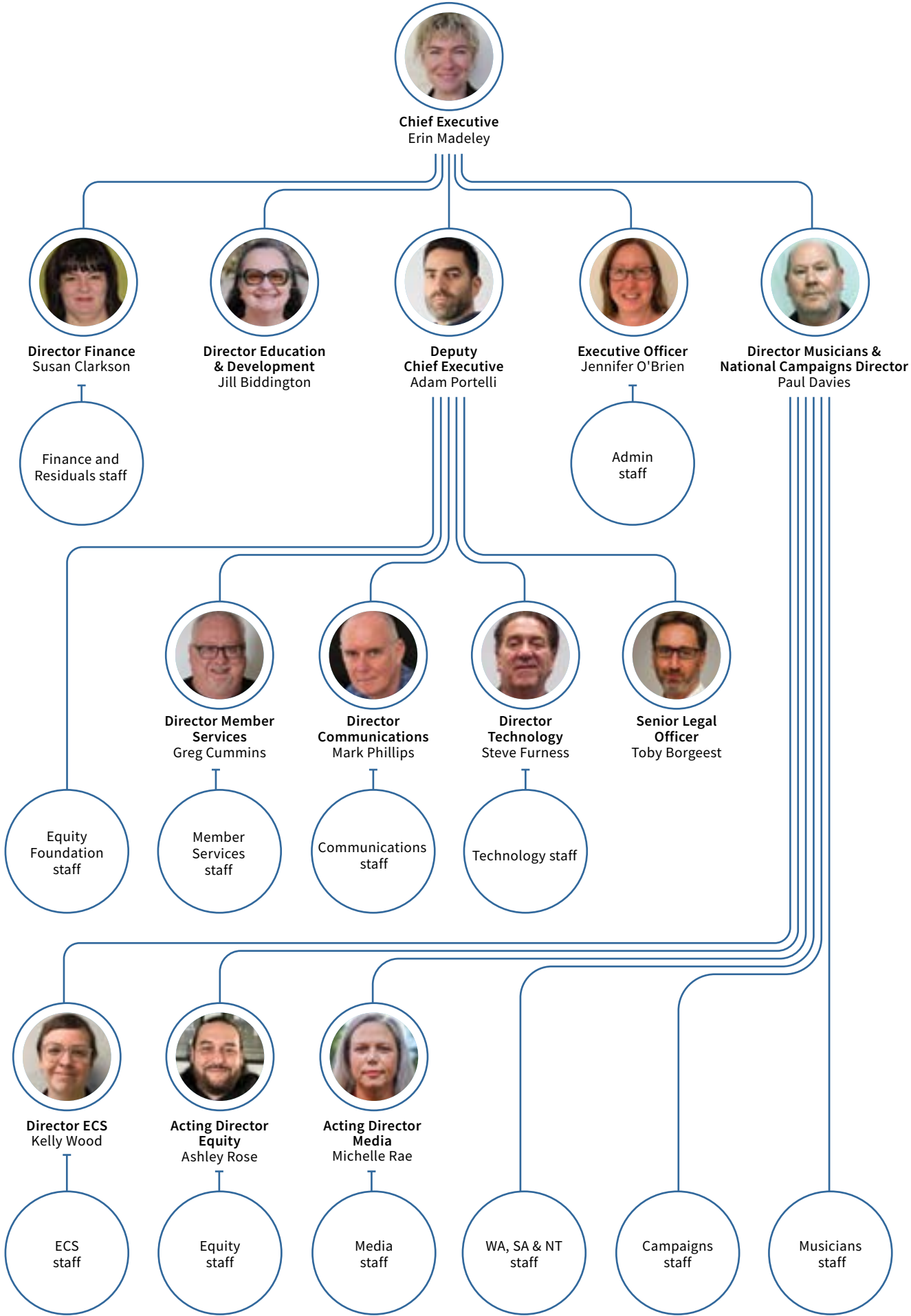


FEDERAL COUNCIL STATE REPRESENTATIVES

	MEDIA	EQUITY	ECS	MUSICIANS
NSW	Vacant (President) David Ross (Vice-President) Annika Blau, Max Chalmers, Farid Farid, Anna Freeland, Paddy Manning, Fran Molloy, Bianca Nogrady, Tawar Razaghi, Michael Slezak	Glenn Hazeldine (President) Jacqui Duncan (Vice-President) Ali Aitken, Fiona Press, Jonathan Biggins, Bridie Carter, Julian Kuo, Moreblessing Maturure, Lucia Mastrantone, Amy Sole	Chris Follett (President) Scott Smith (Vice-President) Garry Alcorn, Lisa Scope	Matt Jeffrey (President) James Steendam (Vice-President)
VIC	Marisa Wikramanayake (President) Tyrone Dalton (Vice-President) Jarni Blakkarly, Bianca Hall, Kaitlyn Offer, Miki Perkins	Stephen Mahy (President) Sam Gaskin (Vice-President) Michala Banas, Sharon Davis, Kathy Lapan-Walker	Caitlyn Bryan (President) Zoe Watkins (Vice-President) Maxine Dennett, Jacinta Emmanuel, Claire Marmur	Aaron Wyatt (President) Rod Davies, Ruth Hazleton
QLD	Matt Dennien (President) Tobias Loftus (Vice-President) Stefan Armbruster, Kathy McLeish, Kasun Ubayasiri	Asabi Goodman (President) Sophia Emberson-Bain (Vice-President) Jimi Bani, Anna McGahan	Merryn Schofield (President) Scott Hazell, Annette Silva	Jacqueline Evans (President)
SA/NT	Leah MacLennan (SA/NT President) (A)manda Parkinson	Ruth Fallon (President)	Simon Tait (President) Beverley Freeman	Lachlan Bramble (President)
WA	Tim Clarke (President) Emma Wynne	Amy Welsh (President) Irma Woods, Michael McCall	John Fairhead Logan Jones	Helen Tuckey (President)
TAS	Airlie Ward (President) Sue Bell		Yolanda Peart-Smith	
ACT	Sarah Lansdown (President) Aarti Betigeri			Tim Hollo

Elected officers as at November 12, 2024

WHO'S WHO AT MEAA | STAFF



MEAA MEMBERS IN ACTION IN 2023-24



Clockwise from top left: Crew working in Sydney on the second series of *Heartbreak High* celebrate achieving majority union membership with a cake; MEAA Chief Executive Erin Madeley speaking during a session on Artificial Intelligence at the ACTU Congress in Adelaide on June 4, 2024; MEAA members at the 2024 Midsumma Festival parade in Melbourne; solidarity for SAG-AFTRA members at a Labor Fringe event in Brisbane hosted by MEAA on August 18, 2023; winners at the 2023 NT Media Awards; MEAA Media members make their message clear at a World Press Freedom Day event in Melbourne on May 3, 2024





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

ABN 84 054 775 598

**CONSOLIDATED FINANCIAL STATEMENTS
YEAR ENDED 30 JUNE 2024**



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ELECTED OFFICERS' REPORT 30 JUNE 2024

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 2024.

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 increased by \$422.2k, or about 5% on the previous year, to \$9,589,852.

Staff remained the major cost for MEAA. At the end of the financial year, MEAA employed 63 staff members, either full-time or part-time.

The mortgage for our Sydney property was paid off on 1 November 2023. MEAA owns properties in Sydney, Melbourne, and Adelaide, with a book value of about \$3.3 million and a commercial valuation of about \$13.6 million.

Our net assets are now about \$12.4 million with a turnover of about \$15.0 million. Our working capital (the difference between current assets and current liabilities) is about \$8.8 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.

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 \$91,000 have access to annual increments subject to satisfactory performance. Any rises require the approval of the MEAA Chief Executive. Staff salaries 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 full-time contract. Her 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	Sub category	30-Jun-24	
		Total financial members	Total unfinancial members
Media	Full	4,703	44
	Student	233	2
	Section total	4,936	46
Equity	Full	4,771	929
	Extras	239	57
	Students	477	9
	Section total	5,487	995
Entertainment, Crew and Sport	Section total	3,520	429
Musicians	General	1,269	51
	SOMA	467	0
	Section total	1,736	51
Total		15,679	1521

Number of employees and salary scales

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

	Number Employed	
	2023-2024	2022-2023
Under \$20,000	1	0
\$20,000-\$30,000	0	1
\$30,000-\$40,000	0	1
\$40,000-\$50,000	5	3
\$50,000-\$60,000	2	1
\$60,000-\$70,000	3	8
\$70,000-\$80,000	4	6
\$80,000-\$90,000	7	9
\$90,000-\$100,000	10	2
\$100,000-\$110,000	8	11
\$110,000-\$120,000	5	6
\$120,000-\$130,000	5	2
\$130,000-\$140,000	1	2
Over \$140,000	12	8
Total	63	60

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 14 February 2022 to 5 March 2024, following the Australian Electoral Commission's Returning Officer's report in relation to election E2020/189.

Simon Collins	Federal President
Karen Percy	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Cameron Brook	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty	Federal Vice-President (Media)
Leigh Tonkin	Federal Vice-President (Media)
Tiffany Lyndall-Knight	Federal Vice-President (Equity)
Ursula Yovich	Federal Vice-President (Equity)
Zoe Watkins	Federal Vice-President (ECS/Musicians)
Bjorn Stewart	NSW Branch Board Member
Caleb Cluff	Victoria Branch Board Member
Michael Balk	Queensland Branch Board Member
Martin Saxon	Western Australia Branch Board Member
Geoffrey Tarr	All Other Branches (SA, NT, TAS and ACT)

Names of Board members and period held from 5 March 2024 to the date of this report, following the Australian Electoral Commission's Returning Officer's report in relation to election E2023/5.

Michael Balk	Federal President
Karen Percy	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Kimberley Wheeler	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty	Federal Vice-President (Media)
Kate Ferguson	Federal Vice-President (Media)
Nadine Garner	Federal Vice-President (Equity)
Joti Gore	Federal Vice-President (Equity)
Sophie Parker	Federal Vice-President (ECS)
Imogen Titmarsh	Federal Vice-President (ECS)
Mitchell Nissen	Federal Vice-President (Musicians)
Bjorn Stewart	NSW Branch Board Member
Emma Field	Victoria Branch Board Member
Chenoa Deemal	Queensland Branch Board Member
Geoffrey Tarr	All Other Branches (WA, SA, NT, TAS and ACT)

ELECTED OFFICERS' REPORT 30 JUNE 2024 (cont.)

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 2024 were:

Name	Attended	Eligible
Board Members election E2020-189		
Simon Collins	5	5
Karen Percy	4	5
Jason Klarwein	3	5
Fiona Donovan	5	5
Cameron Brook	5	5
Erin Delahunty	4	5
Leigh Tonkin	5	5
Tiffany Lyndall-Knight	0	5
Ursula Yovich	0	5
Zoe Watkins	3	5
Bjorn Stewart	3	5
Caleb Cluff	5	5
Michael Balk	4	5
Martin Saxon	5	5
Geoffrey Tarr	2	5

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 2024.

Categories of expenditures	2024 \$	2023 \$
Remuneration and other employment-related costs and expenses – employees	9,275,256	8,344,252
Advertising	-	400
Operating costs	4,552,240	4,600,745
Donations to political parties	-	-
Legal fees	152,454	35,034



For MEAA Board: Michael Balk

Title of Office held: Federal President
Dated 25 November 2024

Name	Attended	Eligible
Board Members election E2023/5		
Michael Balk	3	3
Karen Percy	2	3
Jason Klarwein	2	3
Fiona Donovan	2	3
Kimberley Wheeler	3	3
Erin Delahunty	3	3
Kate Ferguson	2	3
Nadine Garner	2	3
Joti Gore	3	3
Sophie Parker	3	3
Imogen Titmarsh	1	3
Mitchel Nissen	2	3
Bjorn Stewart	1	3
Emma Field	3	3
Chenoa Deemal	1	3
Geoffrey Tarr	3	3



For MEAA Board: Michael Balk

Title of Office held: Federal President
Dated 25 November 2024



COMMITTEE OF MANAGEMENT STATEMENT 30 JUNE 2024

On 25 November 2024, the Board of Media, Entertainment & Arts Alliance (MEAA) passed the following resolution in relation to the general purpose financial report (GPFR) for the year ended 30 June 2024:

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 General Manager duly made under section 272 of the RO Act, it has been provided to the member or General Manager; and
 - (vi) where any order for inspection of financial records has been made by the Fair Work 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: Michael Balk

Title of Office held: Federal President

Dated 25 November 2024

MEAA CONSOLIDATED FINANCIAL STATEMENTS | YEAR ENDED 30 JUNE 2024

Consolidated Statement of Profit or Loss and Other Comprehensive Income for the year ended 30 June 2024

	Note	2024 \$	2023 \$
REVENUE			
Revenue from ordinary activities	2	15,040,317	13,981,144
EXPENDITURE			
Depreciation and amortisation	3	(296,222)	(303,445)
Finance costs	3	(15,171)	(33,008)
Employee costs	3	(9,275,256)	(8,344,252)
Site costs		(733,872)	(747,618)
Affiliation fees	3	(307,734)	(294,555)
Printing and postage		(34,938)	(22,956)
Telephone		(86,168)	(82,244)
Magazines		(106,642)	(89,220)
Repairs and maintenance		(573,043)	(396,781)
Travel		(88,358)	(112,187)
Events		(1,220,384)	(1,161,386)
Net losses from sale of assets		-	(224,814)
Other expenses from ordinary activities		(1,242,162)	(1,167,965)
Total direct costs		(13,979,950)	(12,980,431)
Profit/(loss) before income tax		1,060,367	1,000,713
Income tax expense		-	-
Profit/(loss) after income tax attributable to the members of Media, Entertainment & Arts Alliance		1,060,367	1,000,713
Other comprehensive income for the year (net of tax)		-	-
Total comprehensive income for the year attributable to the members of Media, Entertainment & Arts Alliance		1,060,367	1,000,713

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 2024

		Note	2024 \$	2023 \$
ASSETS				
Current assets	Cash on hand and at bank	5	8,433,438	8,643,718
	Cash held in trust	5	26,760,419	19,591,941
	Term deposits	5	2,851,387	1,316,344
	Trade and other receivables	6	488,700	481,514
	Other current assets	7	363,187	246,491
	Total current assets		38,897,131	30,280,008
Non-current assets	Long-term trade and other receivables	6	100,410	100,410
	Financial assets	8	1,037	1,037
	Property, plant and equipment	9	3,585,298	3,563,429
	Intangible assets	10	78,906	40,988
	Total non-current assets		3,765,651	3,705,864
TOTAL ASSETS			42,662,782	33,985,872
LIABILITIES				
Current liabilities	Short-term trade and other payables	11	27,710,587	20,260,902
	Short-term borrowings	12	-	44,353
	Short-term provisions	13	1,540,506	1,476,960
	Other current liabilities	14	867,674	800,155
	Total current liabilities		30,118,767	22,582,370
Non-current liabilities	Long-term trade and other payables	11	59,402	-
	Long-term provisions	13	85,194	64,450
	Long-term borrowings	12	-	-
	Total non-current liabilities		144,596	64,450
TOTAL LIABILITIES			30,263,363	22,646,820
NET ASSETS			12,399,419	11,339,052
EQUITY				
Reserves			3,782,229	3,782,229
Retained earnings			8,617,190	7,556,823
TOTAL EQUITY			12,399,419	11,339,052

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

MEAA CONSOLIDATED FINANCIAL STATEMENTS | YEAR ENDED 30 JUNE 2024

Consolidated Statement of Changes in Equity for the year ended 30 June 2024

2024	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA \$	Campaign Reserve \$	Special Projects Reserve \$	Retained Earnings \$	Total \$
Balance at 1 July 2023	1,000,000	1,392,899	352,444	340,433	316,453	380,000	7,556,823	11,339,052
Net Profit attributable to members of the entity	-	-	-	-	-	-	1,060,367	1,060,367
Other comprehensive income (net of tax)	-	-	-	-	-	-	-	-
Total comprehensive income attributable to the members	-	-	-	-	-	-	1,060,367	1,060,367
Transfers to and from reserves								
SOMA Reserve	-	-	-	-	-	-	-	-
Balance at 30 June 2024	1,000,000	1,392,899	352,444	340,433	316,453	380,000	8,617,190	12,399,419
Supported by separate bank account	1,063,087	858,857	303,149	-	-	-	-	

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 2023

2023	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA Reserve \$	Campaign Reserve \$	Special Projects Reserve \$	Retained Earnings \$	Total \$
Balance at 1 July 2022	1,000,000	1,392,899	352,444	340,433	316,453	380,000	6,556,110	10,338,339
Net Profit attributable to members of the entity	-	-	-	-	-	-	1,000,713	1,000,713
Other comprehensive income (net of tax)	-	-	-	-	-	-	-	-
Total comprehensive income attributable to the members	-	-	-	-	-	-	1,000,713	1,000,713
Transfers to and from reserves								
SOMA Reserve	-	-	-	-	-	-	-	-
Balance at 30 June 2023	1,000,000	1,392,899	352,444	340,433	316,453	380,000	7,556,823	11,339,052
Supported by separate bank account	1,011,975	839,496	296,315	-	-	-	-	

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 2024

		Note	2024 \$	2023 \$
Cash flows from operating activities:	Receipts from members and sponsors (inclusive of GST)		15,936,688	13,886,376
	Payments to suppliers and employees (inclusive of GST)		(7,739,784)	(13,123,360)
	Interest and dividends received		619,878	377,839
	Finance costs		(9,551)	(29,180)
Net cash provided by operating activities		15	8,807,231	1,111,675
Cash flows from investing activities:	Payments for property, plant and equipment	9	(217,112)	(99,243)
	Payments for intangibles	10	(52,525)	(40,988)
	Proceeds from sale of plant and equipment		-	2,191
	Net amounts paid for term deposits		(1,535,043)	(1,010,204)
Net cash used in investing activities			(1,804,680)	(1,148,244)
Cash flows from financing activities:	Repayment of borrowings		(44,353)	(601,631)
Net cash used in financing activities			(44,353)	(601,631)
Net (decrease)/increase in cash held			6,958,198	(638,200)
Cash and cash equivalents at beginning of year			28,235,659	28,873,859
Cash and cash equivalents at end of financial year		5	35,193,857	28,235,659

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 2024

NOTE 1: SUMMARY OF MATERIAL ACCOUNTING POLICY INFORMATION

The material accounting policy information 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 are presented in Australian dollars.

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 2021-2 *Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates*. Application of these amendments are discussed further below.

Impact on application of AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates

This standard amends:

- AASB 7 *Financial Instruments: Disclosures*, to clarify that information about measurement bases for financial instruments is expected to be material to an entity's financial statements;
- AASB 101 *Presentation of Financial Statements*, to require entities to disclose their material accounting policy information rather than their significant accounting policies;
- AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*, to clarify how entities should distinguish changes in accounting policies and changes in accounting estimates;
- AASB 134 *Interim Financial Reporting* to identify material accounting policy information as a component of a

- complete set of financial statements; and
- AASB Practice Statement 2, to provide guidance on how to apply the concept of materiality to accounting policy disclosures.

Disclosure of Accounting Policies

Effective for annual periods starting on or after 1 January 2023, AASB 101 *Presentation of Financial Statements* (AASB 101) has been amended to replace the requirement for entities to disclose their 'significant accounting policies' with a requirement to disclose 'material accounting policy information' (AASB 101.117). The explicit requirement to disclose measurement bases has also been removed.

The amendments to AASB 101 have had an impact on the reporting unit's disclosures of accounting policies, but not on the measurement, recognition or presentation of any items in the reporting unit's financial statements.

The amendments are not expected to have a material 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 *Presentation of Financial Statements* 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 2024. Earlier application is permitted.

The Committee of Management does not expect the adoption of this amendment to have a material impact on its financial statements and has not early adopted AASB 2020-1 for the financial year ended 30 June 2024.

Accounting Policies

(a) Property, equipment and vehicles

Depreciation

The depreciable amount of all fixed assets including buildings and capitalised leased assets, but excluding freehold land, is depreciated on a straightline 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.

(b) 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.

(c) 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.

(d) 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).

(e) Income tax

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

(f) 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.

(g) 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.

(h) Leases

Right-of-use assets

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.

	2024	2023
Buildings	5 years	5 years
Plant and equipment	3 years	2.5 years

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

(i) Intangible assets

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.

(j) 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

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.

(k) Fair value measurement

MEAA measures financial instruments, such as “financial assets at fair value through profit and loss”, at fair value at each balance sheet date. Fair values of financial instruments 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.

(l) 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 2024.

NOTE 2: REVENUE

Disaggregation of revenue from contracts with customers

A disaggregation of the 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.

	2024 \$	2023 \$
Type of customer		
Members	10,448,826	9,990,537
Other reporting units	-	-
Government	-	-
Other parties	4,591,491	3,990,607
Total revenue from contracts with customers	15,040,317	13,981,144
Operating activities		
Subscriptions and fees	9,589,852	9,167,677
Grants, sponsorships and events income	2,781,710	2,711,541
Interest from financial institutions	711,401	377,838
Rental income	256,208	269,674
Levies	858,974	822,860
Dividend income	1	1
Capitation fees and other revenue from another reporting unit	-	-
Revenue from recovery of wages activity	-	-
Donations	-	-
Income recognised from volunteer services	-	-
Sundry income	842,171	631,553
Total revenue	15,040,317	13,981,144

MEAA was not in receipt of any financial support from another reporting unit of the organisation during the year (2023: \$Nil).

(a) Levies

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

	2024 \$	2023 \$
Debt reduction levy	343,590	329,133
Campaign levy	515,384	493,727
Total levies	858,974	822,860

NOTE 3: PROFIT/(LOSS) BEFORE INCOME TAX

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

	2024 \$	2023 \$
Finance costs — financial institutions	9,551	29,180
Finance costs — interest on right-of-use assets	5,620	3,828
Legal fees (other legal costs)	112,229	35,034
Legal fees (litigation)	40,225	-
Donations paid — \$1,000 or less	1,410	909
Donations paid — above \$1,000	2,500	-
Grants paid — \$1,000 or less	-	-
Grants paid — above \$1,000	-	-
Honoraria	18,450	13,325
Audit fees	84,250	44,500
Other services provided by auditors (Equity Trust quarterly residuals audit, FBT review and financial statement preparation)	16,150	16,000
Consideration to employers for payroll deductions	618	526
Capitation fees and other expense to another reporting unit	-	-
Compulsory levies	11,453	12,624
Fees/allowances — meetings and conferences	-	-
Conference and meeting expenses	182,522	177,761
Advertising fees	-	400
Penalties — via RO Act or RO Regulations	-	-
Lease payments for short-term/low-value leases	76,095	10,800

Depreciation and amortisation

	2024 \$	2023 \$
Depreciation of property, plant and equipment	281,615	303,445
Amortisation of intangibles	14,607	-
Total depreciation and amortisation	296,222	303,445

Employee benefits — office holders

	2024 \$	2023 \$
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

	2024 \$	2023 \$
Salaries	6,738,577	6,111,277
Annual leave	627,653	544,788
Long service leave	19,367	60,871
Separation and redundancies	276,562	366,858
Superannuation	1,060,377	902,965
Other employee costs	552,720	357,493
Total employee benefits to staff other than office holders	9,275,256	8,344,252

(a) Levies

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

	2024 \$	2023 \$
ACT Journalist Benevolent Fund	2,796	2,725
SA Journalist Benevolent Fund	1,205	2,400
WA Journalist Benevolent Fund	7,452	7,499
Total levies	11,453	12,624

(b) **Affiliation fees**

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

Affiliation	Which Members	2024 \$	2023 \$
National			
ACTU	All sections (except Media)	72,225	69,589
State and Territories			
Unions NSW	All sections in NSW (except Media and SOMA)	18,073	16,798
South Coast Labour Council	All sections in South Coast	609	568
Victorian Trades Hall Council	All sections in Victoria (except Media and SOMA)	33,306	32,391
Gippsland Trades & Labour Council	All sections in Gippsland	329	222
Ballarat Trades Hall	All sections in Ballarat	708	589
Bendigo Trades Hall Council	All sections in Bendigo	448	315
Queensland Council of Unions	All sections in QLD (except Media)	10,280	8,317
South Australia United Trades and Labour Council	All sections in SA (except Media and SOMA)	3,295	3,475
Unions WA	All sections in WA (except Media and SOMA)	2,709	2,636
Unions ACT	All sections in ACT	2,869	2,945
Unions Tasmania	All sections in TAS	2,181	2,030
Trade union centres — Other			
APHEDA		2,148	1,790
Australian Labor Party			
Australian Labor Party (NSW)	All sections in NSW (except Media and SOMA)	20,970	20,045
Australian Labor Party (SA)	All sections in SA (except Media and SOMA)	-	478
International			
International Federation of Actors	Equity	27,055	24,736
International Federation of Journalists	Media	47,109	43,376
International Federation of Musicians	SOMA and freelance musicians	5,940	5,554
Union Network International - MEI	Entertainment, Crew and Sport	17,632	15,838
Professional and policy			
Australian Copyright Council		3,032	2,864
Australian Press Council		21,216	25,000
Chamber of Arts and Culture WA		600	0
Membership services			
Professionals Australia — Member Advantage Program		15,000	15,000
Total		307,734	294,555

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
Erin Madeley	Chief Executive

(b) Key management personnel compensation

	2024 \$	2023 \$
Short-term employee benefits:		
Salary (including annual leave taken)	200,826	290,577
Annual leave accrued	13,430	10,190
Performance bonus	-	-
Total short-term employee benefits	214,256	300,767
Post-employment benefits:		
Superannuation	24,099	25,422
Total post-employment benefits	24,099	25,422
Other long-term benefits:		
Long service leave	27,920	22,270
Total other long-term benefits	27,920	22,270
Termination benefits	-	69,512
Total key management personnel compensation	266,275	417,971

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

	2024 \$	2023 \$
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

Names of Board members and period positions held from 14 February 2022 to 5 March 2024, following the Australian Electoral Commission's Returning Officer's report in relation to election E2020/189.

Simon Collins	Federal President
Karen Percy	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Cameron Brook	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty	Federal Vice-President (Media)
Leigh Tonkin	Federal Vice-President (Media)
Tiffany Lyndall-Knight	Federal Vice-President (Equity)
Ursula Yovich	Federal Vice-President (Equity)
Zoe Watkins	Federal Vice-President (ECS/Musicians)
Bjorn Stewart	NSW Branch Board Member
Caleb Cluff	Victoria Branch Board Member
Michael Balk	Queensland Branch Board Member
Martin Saxon	Western Australia Branch Board Member
Geoffrey Tarr	All Other Branches (SA, NT, TAS and ACT)

Names of Board members and period held from 5 March 2024 to the date of this report, following the Australian Electoral Commission's Returning Officer's report in relation to election E2023/5.

Michael Balk	Federal President
Karen Percy	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Kimberley Wheeler	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty	Federal Vice-President (Media)
Kate Ferguson	Federal Vice-President (Media)
Nadine Garner	Federal Vice-President (Equity)
Joti Gore	Federal Vice-President (Equity)
Sophie Parker	Federal Vice-President (ECS)
Imogen Titmarsh	Federal Vice-President (ECS)
Mitchell Nissen	Federal Vice-President (Musicians)
Bjorn Stewart	NSW Branch Board Member
Emma Field	Victoria Branch Board Member
Chenoa Deemal	Queensland Branch Board Member
Geoffrey Tarr	All Other Branches (WA, SA, NT, TAS and ACT)

The MEAA Board have elected not to receive an honorarium for the 2023/2024 financial year. Total honoraria for the MEAA Board in the year to 30 June 2024 was \$Nil (2023: \$Nil). Total honoraria for SOMA Executive was \$18,450 (2023: \$13,325).

Board fees

Fees paid to MEAA employees for sitting on boards or committees are remitted to MEAA. The Deputy CE is appointed to the Media Super Advisory Committee, and any fees collected are remitted to MEAA.

Other elected officials' compensation

There is no compensation paid to other elected officials.

NOTE 5: CASH AND CASH EQUIVALENTS

	2024 \$	2023 \$
Cash on hand	400	312
Cash at bank	5,042,571	4,329,070
Term deposits (Money held in trust note 21)	3,300,000	3,300,000
Term deposits (MEAA)	3,390,467	4,314,336
Cash held in trust (note 21)	23,460,419	16,291,941
Cash per Cash Flow Statement	35,193,857	28,235,659
Other term deposits	2,851,387	1,316,344
Total cash and cash equivalents	38,045,244	29,552,003

NOTE 6: TRADE AND OTHER RECEIVABLES

	2024 \$	2023 \$
Current		
Membership debtors	37,130	43,984
Less allowance for expected credit losses	-	-
Interest receivable	91,524	-
Other receivables	360,046	437,530
Total current trade and other receivables	488,700	481,514
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 2024 (2023: \$Nil)

NOTE 7: OTHER CURRENT ASSETS

	2024 \$	2023 \$
Current		
Prepayments	361,837	245,441
Deposits refundable	1,350	1,050
Total other assets	363,187	246,491

NOTE 8: FINANCIAL ASSETS

	2024 \$	2023 \$
Non-current		
Financial assets comprise:		
Listed investments		
Shares — at fair value	1,037	1,037
Shares in listed trusts — at fair value	-	-
Total financial assets	1,037	1,037

NOTE 9: PROPERTY, PLANT AND EQUIPMENT

		2024 \$	2023 \$
Land and buildings			
Sydney	At cost	5,267,631	5,208,171
	Less accumulated depreciation	(3,165,287)	(3,048,397)
		2,102,344	2,159,774
Brisbane	At cost	48,427	48,427
	Less accumulated depreciation	(48,427)	(47,215)
		-	1,212
Adelaide	At cost	204,628	204,628
	Less accumulated depreciation	(153,646)	(148,534)
		50,982	56,094
Melbourne	At cost	1,954,080	1,954,080
	Less accumulated depreciation	(756,269)	(707,417)
		1,197,811	1,246,663
Equipment and vehicles			
	At cost	827,482	669,830
	Less accumulated depreciation	(651,673)	(582,311)
		175,809	87,519
Right-of-use assets			
	At cost	87,528	220,963
	Less accumulated depreciation	(29,176)	(208,796)
		58,352	12,167
Total property, plant and equipment		3,585,298	3,563,429

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	2,159,774	1,212	56,094	1,246,663	87,519	12,167	3,563,429
Additions	59,460	-	-	-	157,652	86,372	303,484
Disposals	-	-	-	-	-	-	-
Depreciation expense	(116,890)	(1,212)	(5,112)	(48,852)	(69,362)	(40,187)	(281,615)
Carrying amount at the end of year	2,102,344	-	50,982	1,197,811	175,809	58,352	3,585,298

(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 21 April 2022 when the property was valued at \$9,650,000. The valuation was based on capitalisation of net income and direct comparison approach. 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 2024, and as such no impairment is deemed necessary.

The freehold land and building in Melbourne was independently valued on 28 March 2022 by Jones Lang LaSalle,

when the property was valued at \$3,600,000. The valuation was based on capitalisation of net income and direct 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 17 May 2022 by Jones Lang LaSalle, when the property was valued at \$380,000. The valuation was based on the market capitalisation and direct 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.

NOTE 10: INTANGIBLES

	2024 \$	2023 \$
Software		
At cost	219,986	167,461
Less accumulated amortisation	(141,080)	(126,473)
	78,906	40,988
Website		
At cost	289,596	289,596
Less accumulated amortisation	(289,596)	(289,596)
	-	-
Total Intangibles	78,906	40,988

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

2024	Software \$	Website \$	Total \$
Balance at the beginning of year	40,988	-	40,988
Additions	52,525	-	52,525
Disposals	-	-	-
Amortisation expense	(14,607)	-	(14,607)
Carrying amount at the end of year	78,906	-	78,906

NOTE 11: TRADE AND OTHER PAYABLES

		2024 \$	2023 \$
Current			
Unsecured liabilities	Trade payables	27,138,647	19,788,098
	Goods and services tax payable	186,290	216,693
	Creditors and accruals	369,800	245,596
	Lease liabilities	15,850	10,515
Total current unsecured other liabilities		27,710,587	20,260,902
Non-current			
Unsecured liabilities	Lease liabilities	59,402	-
Total non-current unsecured other liabilities		59,402	-

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

	2024 \$	2023 \$
Litigation	-	-
Other legal matters	46,548	2,145
Consideration to employers for payroll deductions	-	-
Employee benefits to staff	297	1,154
Total	46,845	3,299

- (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.

- (c) **Future lease payments in relation to lease liabilities as at period end are as follows:**

	2024 \$	2023 \$
Within one year	21,156	14,343
After one year but not more than two years	21,156	-
After two years but not more than three years	21,156	-
After three years but not more than four years	21,156	-
After four years but not more than five years	3,526	-
After five years	-	-
Total	88,150	14,343

No payables with another reporting unit were present as at 30 June 2024 (2023: \$Nil).

NOTE 12: BORROWINGS

	2024 \$	2023 \$
Current		
Secured liabilities Bank loans	-	44,353
Non-current		
Secured liabilities Bank loans	-	-

- (a) **Bank loans**
The mortgage for our Sydney property was paid off on 1 November 2023.

- (b) There are no current assets pledged as security.

NOTE 13: PROVISIONS

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

	2024 \$	2023 \$
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.

	2024 \$	2023 \$
Employee provisions — staff:		
Annual leave	801,106	806,070
Long service leave	824,594	735,340
Separation and redundancies	-	-
Other provisions	-	-
Subtotal employee provisions — staff	1,625,700	1,541,410
Total employee provisions	1,625,700	1,541,410
Current	1,540,506	1,476,960
Non-current	85,194	64,450
Total employee provisions	1,625,700	1,541,410

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:

	2024 \$	2023 \$
Employee benefits obligation expected to be settled after 12 months	85,194	64,450

	2024 \$	2023 \$
Total employee provisions	1,625,700	1,541,410
Other provisions	-	-
Total provisions	1,625,700	1,541,410

NOTE 14: OTHER LIABILITIES

	2024 \$	2023 \$
Current		
Contract liabilities - deferred membership income	112,077	130,300
Contract liabilities - deferred other income	668,586	559,820
Contract liabilities - Media Safety & Solidarity Fund	87,011	110,035
Total other liabilities	867,674	800,155

- (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:

	2024 \$	2023 \$
Balance as at 1 July	110,035	86,609
Funds raised during the year	18,714	46,959
Payments made during the year	(41,738)	(23,533)
Balance as at 30 June	87,011	110,035

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:

	2024 \$	2023 \$
Net surplus for the year after income tax expense	1,060,367	1,000,713
Adjustments for		
Depreciation and amortisation	296,222	303,445
Net losses from sale of assets	-	224,814
Recognition of right-of-use assets	(86,372)	-
Decrease in fair value of financial assets	-	20,204
Changes in assets and liabilities		
(Decrease)/increase in trade and other receivables and other assets	(123,882)	(144,837)
Increase in trade and other payables and other liabilities	7,576,606	21,813
(Decrease)/increase in provisions	84,290	(314,477)
Net cash provided by operating activities	8,807,231	1,111,675

There were no cash flows to or from other reporting units and/or controlled entities during the year to 30 June 2024 (2023: \$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 unrecognised contractual commitments as at 30 June 2024 (2023: 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, which are recorded in the statement of profit or loss and other comprehensive income.

(b) Operating lease commitments — as lessor

During the current and previous financial years, the entity had leases for property rentals in Sydney and Melbourne on a fixed term, with provisions for fixed increases of no higher than 3%. The lease ended in Melbourne during the year and currently the entity only has tenants in Sydney. The future minimum rentals receivable under non-cancellable operating leases as at 30 June 2024 are as follows:

	2024 \$	2023 \$
Receivable — minimum lease payments		
Within one year	168,575	32,083
After one year but not more than two years	72,406	-
After two years but not more than three years	17,534	-
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	258,515	32,083

(c) Capital expenditure commitments

There are no material unrecognised contractual capital expenditure commitments as at 30 June 2024 (2023: \$Nil).

NOTE 18: FINANCIAL RISK MANAGEMENT

	Note	2024 \$	2023 \$
Financial assets			
Cash and cash equivalents:			
Cash at bank and on hand	5	5,042,971	4,329,382
Cash held in trust	5	23,460,419	16,291,941
Term deposits (MEAA)	5	3,390,467	4,314,336
Term deposits (Equity Trust)	5	3,300,000	3,300,000
Term deposit (Walkley Foundation)	5	2,851,387	1,316,344
Financial assets at amortised cost:			
Trade and other receivables	6	589,110	581,924
Financial assets at fair value through profit or loss:			
Financial assets – listed shares	8	1,037	1,037
Total financial assets		38,635,391	30,134,964
Financial liabilities at amortised cost:			
Trade and other payables	11	27,138,647	19,788,098
Lease liabilities	11	75,252	10,515
Borrowings	12	-	44,353
Total financial liabilities		27,213,899	19,842,966

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, financial assets at fair value through profit or loss, trade and other payables, and borrowings.

MEAA does not have any derivative financial instruments at 30 June 2024.

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 financial assets at fair value through profit or loss.

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 financial assets at fair value through profit or loss held at 30 June 2024 totals \$1,037 (2023: \$1,037) – 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 2024 totals \$589,110 (2023: \$581,924), refer to note 6. The value of cash and cash equivalents at 30 June 2024 totals \$38,045,244 (2023: \$29,552,003), 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 2024 totals \$32,701 (2023: \$887,735). To manage the foreign exchange risk, the Group tries to minimise 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.

	2024 \$	2023 \$
Change in surplus:		
Strengthening/weakening in Australia Dollar by 5%	1,557	42,273
Change in equity:		
Strengthening/weakening in Australia Dollar by 5%	1,557	42,273

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 2024 totals \$38,045,244 (2023: \$29,552,003), of which \$9,541,854 is held in term deposits (2023: \$8,930,680). Finally, MEAA also has bank borrowings of \$Nil (2023: \$44,353).

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.

	2024 \$	2023 \$
Change in surplus:		
Strengthening/weakening in interest rate by 5%	17,867	21,338
Change in equity:		
Strengthening/weakening in interest rate by 5%	17,867	21,338

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	2024 \$	2023 \$
Total facilities:		
Used at the end of the reporting period	-	44,353
Unused at the end of the reporting period	-	-
	-	44,353

Remaining contractual maturities

As at 30 June 2024, MEAA's only long-term financial asset is a \$100,410 loan receivable (2023: \$100,410); while it has no long-term financial liability (2023: \$Nil). 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.

NOTE 19: FAIR VALUE MEASUREMENT (cont.)

	Level 1 \$	Level 2 \$	Level 3 \$	Total \$
Consolidated - 2024				
Assets				
Ordinary shares	1,037	-	-	1,037
Total assets	1,037	-	-	1,037
Consolidated - 2023				
Assets				
Ordinary shares	1,037	-	-	1,037
Total assets	1,037	-	-	1,037

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 financial assets at fair value through profit or loss, 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 \$26,760,419 (2023: \$19,591,941). 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.

		2024 \$	No of Performers	2023 \$	No of Performers
Total owed to cast members at 1 July		19,524,134		13,702,287	
Monies received in the year					
Residuals, claims and super received		25,917,522	6,896	20,446,246	5,896
Monies paid in the year					
Residuals, claims and super paid to performers		(17,198,395)	3,884	(13,474,745)	3,253
Payments made on behalf of performers to MEAA:	Residual Fees deducted from residuals on behalf of members of which \$661,223 was paid including GST of \$60,011 to the MEAA as Member Income (2023: \$506,126 which includes GST of \$46,011)	(661,237)		(506,404)	
	Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (current)	(187,727)		(162,154)	
	Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (non-current)	(472)		(10,391)	
	Administration fees deducted from residuals on behalf of non-members of which \$701,378 including GST of \$63,762 was paid to the MEAA Equity Trust (2023: \$456,009 including GST of \$41,455)	(701,685)		(456,104)	
Amounts paid to MEAA Equity Trust:	Interest Members Equity — term deposit not paid	(15,754)		(17,291)	
	Interest Members Equity June 2023 paid	17,291		2,690	
	Returned portion of the prepayment to the MEAA Equity Foundation from the over six years undistributable amounts that were for the interest of performers (2023: prepaid balance: \$Nil)	64,500		-	
Total owed to cast members at 30 June		26,758,178		19,524,134	
The total owed to cast members at 30 June includes distributable amounts that are over six years old		3,654,488		3,182,208	
Interest received on recovered monies					
Interest received on Equity Trust bank accounts, of which \$261,652 (2023: \$158,466) was transferred to the MEAA Equity Trust		247,851		175,062	
Costs of administration (these have been accounted for in MEAA operations)		-		-	

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.

NOTE 22: WALKLEY FOUNDATION

On 15 July 2013 the Walkley Foundation was incorporated as a not-for-profit company limited by guarantee. The board is made up of three MEAA elected media officials – the Media section Federal President and two Federal Vice-Presidents of the Media section – as well as a delegate of the MEAA Chief Executive, the Chair of the Judging Panel and two independent directors.

The directors are MEAA Media President Karen Percy, Adele Ferguson, Erin Delahunty, Victoria Laurie, Kate Ferguson and Sally Neighbour.

Assets, liabilities and reserves of the Walkley Foundation are:

	2024 \$	2023 \$
Current assets		
Cash and cash equivalents	1,012,744	2,482,583
Trade and other receivables	206,531	185,895
Term deposits	2,851,387	1,316,344
Prepayments	101,443	74,075
Total current assets	4,172,105	4,058,897
Non-current assets		
Property, plant and equipment	256,171	21,383
Total non-current assets	256,171	21,383
Total assets	4,428,276	4,080,280
Current liabilities		
Trade and other payables	377,925	139,207
Contract liabilities - deferred revenue	631,811	442,296
Provisions	51,996	109,170
Total current liabilities	1,061,732	690,673
Non-current liabilities		
Trade and other payables	67,787	-
Provisions	28,934	-
Total non-current liabilities	96,721	-
Total liabilities	1,158,453	690,673
Net assets	3,269,823	3,389,607
Equity		
Retained surplus	3,269,823	3,389,607
Total equity	3,269,823	3,389,607

The result for the year to 30 June 2024 in respect of the Walkley Foundation was a deficit of \$98,573 (2023: \$113,832 surplus).

Foundation key management personnel compensation

As the Walkley Foundation has been set up as a separate entity and a subsidiary, the Walkley Foundation is 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.

Company Secretary + CEO	2024 \$	2023 \$
Salary	248,083	241,679
Superannuation	29,655	25,810
Total	277,738	267,489

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 25 November 2024 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 2024 (2023: \$Nil).

NOTE 25: CONTINGENT LIABILITIES AND CONTINGENT ASSETS

There are no contingent liabilities or contingent assets as at 30 June 2024 (2023: \$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 (2023: \$Nil) or as part of a business combination (2023: \$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 2024 (2023: \$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 2024 (2023: 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 2024

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 2024, 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 2024, and the notes to the consolidated financial reports, including a summary of material accounting policy information; 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 2024, 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 consolidated 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 consolidated 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 consolidated financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the consolidated 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee of Management.



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- 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 General Manager under the RO Act): AA2023/5.

A handwritten signature in black ink, appearing to read "SDJA", is written over a faint, larger "SDJA" watermark.

SDJA

A handwritten signature in black ink, appearing to read "Jonathan Rudman", is written over a faint, larger "Jonathan Rudman" watermark.

Jonathan Rudman
Director
25 November 2024
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 2024

I, Michael Balk, 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 2024 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 25 November 2024; and
- that the full report was presented to a meeting of the MEAA Board on 3 December 2024 in accordance with s.266 of the *Fair Work (Registered Organisations) Act 2009*.

A handwritten signature in black ink, appearing to read "Michael Balk", is positioned above the printed name.

Federal President: Michael Balk,

Dated 3 December 2024

WHERE TO FIND US

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