



Annual Report

2024/25



About MEAA

The Media, Entertainment & Arts Alliance (MEAA) is the largest and most established union and industry advocate for workers in the media and creative industries.

Our members work in TV, radio, newspapers, theatre, film, entertainment and sporting venues, as well as public relations, advertising, book publishing, and for websites. They include journalists, actors, dancers, cartoonists, photographers, and musicians.

MEAA has an unparalleled reputation as a strong and passionate voice for media and creative workers. By coming together, MEAA members have a track record for winning better pay and conditions.

MEAA also provides professional support and industrial advice for members in need.

Production details

Editor: Erin Madeley
Design: Fiona Pinney
Front cover: Journalists at The Age strike for better pay and conditions.
Image taken by Tom McKendrick.

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.

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2024/25
Snapshot



Financial members

15,291

(Media 4,639, Equity 5,488, ECS 3,398, Musicians/SOMA 1,766)
as at June 30, 2025

Residuals distributed to

Equity members

\$29,535,192





Website page views

696,337



Facebook followers

33,685



Instagram followers

16,203



X followers

21,339



Media mentions

2,880

(Source: Meltwater)

President's message



MICHAEL BALK
PRESIDENT

To succeed in the media and creative industries, it takes more than talent.

To overcome the endless challenges, it calls for courage, grit and resourcefulness. These qualities that help us succeed at work, are the same qualities that enhance our success as unionists.

This last year saw continued and significant challenges in our working lives. Beyond the ongoing bid for secure jobs and better conditions, the rapid emergence of AI is forcing us to confront new realities.

This may be an existential challenge. It is also a unifying opportunity. It aligns the interests of workers, right across the media and creative landscapes. And at MEAA, we know unity is strength.

The early success of our AI campaign is proof of this. Our Chief Executive Erin Madeley's formidable speech on the dangers of AI at ACTU Congress rallied the whole union movement on artificial intelligence. And member-led public lobbying elevated our workers' concerns directly to decision-makers in Canberra.

Success comes from working together and prioritising our collective goals. As the saying goes: united we stand, divided we fall.

Of course, MEAA's advocacy on AI isn't just about us. As media and creative workers, the stories we tell are essential to informing, connecting, and enriching our communities. Humanity — not technology — must remain at the centre of our creative and democratic processes.

When I became Federal President in early 2024, I made a commitment to every member; to lead with an open heart and mind, and to embrace new ways of achieving our goals. This approach called for all of us to exercise deliberate optimism; where we acknowledge our struggles and failures and move forward with resolve and determination regardless.

At the Federal Council meeting in August 2024, we presented the union's new four-year strategic plan. This framework was built on our vision for a future in which our work is valued and honoured, and we are respected.

Our strategy calls for a strong, unified membership – providing us the necessary power to meet every challenge we encounter. Success comes from working together and prioritising our collective goals. As the saying goes: united we stand, divided we fall.

The unity in our plan also provides room for nuance. I remain aware of the diverse experiences and needs of workers across our increasingly broad and varied membership.

Over the past year, we've focused on connecting with our members. To be authentically member-led we had to sit down with them. Travelling with our executive leadership team made space for important and fierce conversations. Delegates and members were asked to speak truthfully, so we could understand what it will really take to win. We listened, and we learned about how we must adjust our priorities.

Facilitating debate and encouraging critical thinking can only make for stronger choices. It also supports the development of future activists — another critical piece of the plan.

We're investing in sophisticated and targeted political engagement, to achieve policy and legislative outcomes that will serve our members and communities.

Another pillar of our strategy meant reaching beyond the workplace and engaging with our communities. Our fight for better wages and conditions does not start or end at the negotiating table. We continue to explore strategic collaborations and develop meaningful campaigns with our audiences.

We're investing in sophisticated and targeted political engagement, to achieve policy and legislative outcomes that will serve our members and communities. When MEAA members win — whether it's secure jobs, better wages, workplace protections or economy-wide productivity — our communities win.

While in pursuit of our big-picture goals we must also uphold our present-day responsibilities. Striking this balance requires ongoing commitment. This means internal organisation is critical, ensuring that we have systems, functions, and data in place to support us.

So, we have invested in our teams. Member services have expanded, our digital and IT operations are being overhauled, and our workflows are being supercharged to ensure we can provide the quality of service our members deserve.

We also launched an independent, deep-dive research project to gather feedback from members — and potential members — about participation in our union. This work provided important insights that now inform the way evaluate and improve the way we communicate. This project has reaffirmed that we are moving in the best direction. Data is power.

Another focus is our need for authentic engagement with First Nations people. This is underpinned by our ongoing commitment to reconciliation and support for self-determination. To achieve meaningful change for our union, we must include First Nations creative and media workers. And we can only properly tackle climate challenges and sustainability, or progress anti-racism, when we are collaborating with and incorporating the knowledge and experience of First Nations people.

That's why we have partnered with the Centre for Indigenous People and Work to undertake research to guide us on our progress. We know we have a lot to learn. With the support of First Nations leaders, I'm confident together we can accomplish what we have set out to do.

Finally, I would like to acknowledge MEAA's staff. Erin Madeley has led our team in their relentless work, advancing our union over the past 12 months. With an ambitious agenda, the past year has not been easy. Many of you have taken on expanded responsibilities and been required to learn and adopt new ways of thinking and organising. All of this requires ongoing monitoring, fine-tuning, and resourcing.

Being union is never easy. That, in essence, is our story. Yet, we have every reason to be optimistic.

United, we continue.

Chief Executive's report



ERIN MADELEY
CHIEF EXECUTIVE

Media and creative workers are the storytellers who shape how we understand the world around us.

Our work entertains, informs, and inspires. It strengthens our democracy and provides a voice to diverse communities in a rapidly changing world.

As MEAA members, we don't simply respond to change. We confront it — with integrity, courage, and in unity — as we fight to future-proof the arts, culture, and media.

That spirit is needed now more than ever. While 2024-25 brought its share of bargaining wins and policy breakthroughs, powerful new pressures also emerged.

Globally, the Trump trade war threatened the domestic screen and media sectors, while the AI revolution stole creative works and livelihoods.

Domestically, we went through a high-stakes election. The Labor government provided much-needed relief and reform during its first term, but important new standards for gig economy workers did not extend to our sector, meaning members remain vulnerable to exploitation.

Our new strategy, arranged around three pillars — 'internally organised', a 'strong industry union', and 'connected to community'— is critical as we take on these immediate threats and safeguard our future.

One year into the four-year plan, we have made solid progress embedding the internal processes needed to become the powerful, influential union we need to be.

To support our goal of growing our membership, we have invested in member services, hiring additional staff to enhance engagement, industrial support, and outbound campaigning.

We have hired additional organisers and invested in training.

The rollout of a new member engagement system provides the ability to report and track our membership movement, further supporting growth.

Together with Federal President Michael Balk, MEAA executive staff completed a series of visits around the country to meet with delegates and members and report on progress under the new strategy.

Importantly, this provided an opportunity for us to listen and obtain feedback on how your union can serve you best.

The past year served as a stark reminder that workplace health and safety go beyond providing a safe physical working environment.

Both ABC and Nine released reports revealing systemic levels of racism, bullying, sexism, and harassment.

While MEAA commended both organisations for commissioning these reviews, we urged media organisations to move beyond simply being reactionary. Cultural reviews must be supported by meaningful action that is transparent and accountable.

Our engagement with First Nations workers continued this year as we sought to build First Nations-led organising.

Despite best intentions, thousands of Indigenous media and creative workers across the country remain unaware of our union.

In response, we have embraced a new 'First Nations-first and First Nations-led' approach that will provide a culturally safe space to empower members to set the agenda for change in their industries, partnering with the Centre for Indigenous People and Work to kickstart this process.

Cultural competency training continued for Federal Council members and staff, and MEAA joined the Diversity Council of Australia in preparation for developing the union's plans around diversity and disability.

Our Represent campaign was embraced across our theatre, dance, music festival, and screen production industries, and we are currently reviewing the campaign with a view to extending it to other sections.

As unionists, secure jobs, fair pay, and good working conditions are the non-negotiables at the top of our agenda.

During the 2024-25 financial year, we maintained and protected multiple Enterprise Bargaining Agreements across all sections.

Many of the challenges and issues we face in our workplaces reverberate throughout society.

MEAA members at Nine Publishing won a pay rise and improved working conditions, but not before being forced to take five days of protected stop work action to break a deadlock in EBA negotiations.

The strike, which coincided with the Paris Olympics, occurred in the wake of the announcement of significant redundancies and was met with widespread public support, reflecting readers' desire for quality journalism.

This is just one example of how MEAA's purpose extends beyond our own interests. Many of the challenges and issues we face in our workplaces reverberate throughout society.

When redundancies hollow out newsrooms, the public's right to know and democracy is compromised.

When media and creative workers are prevented from speaking up for fear of being sacked — as happened to journalist Antoinette Lattouf and pianist Jayson Gillham following their comments about the human toll of the war in Gaza — freedom of expression is eroded.

When your work is scraped by Big Tech to train artificial intelligence (AI), not only is that work stolen, but future job prospects diminish.

When workers are denied access to minimum wages and conditions, social and cultural life suffers.

The converse is also true, of course: a valued, supported, and thriving creative and media workforce is essential for our nation's social, cultural, economic, and democratic wellbeing.

MEAA is unafraid to hold political decision-makers to account, and we have been successful in taking our members' agenda to government. Our Raise Our Voices campaign, launched during the federal election, continues to spotlight the need for more support for Australia's storytellers.

Just as we continue to push for further industrial relations reform to support gigging workers in our industries, we are calling on the federal government to act on legislating local content quotas for streaming platforms.

During 2024-25, MEAA made several key policy submissions and participated in government inquiries and roundtables.

Our Stop AI Theft campaign garnered national attention, and our call for regulation to ensure the ethical and responsible use of AI has been heard. Since the end of the financial year, the government has committed to preserving copyright and ruled out text and data mining exemptions — a welcome first step in protecting creative and media workers.

But this alone is not enough. Consultation, consent, and compensation must be afforded to all creative and media workers. Big Tech must pay up, and MEAA members won't back down until the job is done.

I would like to thank the MEAA board for your commitment and leadership over the past year and acknowledge MEAA staff for your hard work.

But most of all, thanks to members — none of this work would be possible without your collective strength and determination.

United, we'll keep telling stories, sharing knowledge, and holding the powerful to account — shaping a future where media and creative workers continue to thrive.

Year in review

The 2024-25 year saw MEAA members galvanised to take significant action to protect and preserve jobs, wages, and conditions, while engaging in high-profile advocacy that emphasised how interconnected we are, as media and creative workers, with the broader community.

MEAA supported members through major industrial disputes at prominent media outlets, including Nine Publishing and Guardian Australia, where battles were fought — and won — over job security, fair wages, and the future of quality journalism.

Our longstanding mission to defend press freedom and freedom of artistic expression continued in the face of unmitigated threats on both international and domestic fronts. This included the condemnation of targeted attacks on journalists in Gaza, where the death toll continues to rise.

Below: Freelance reporters stopped work in solidarity with Nine journalists during their five-day strike.



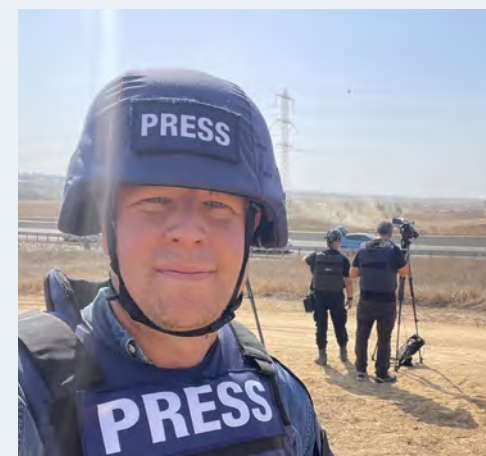
MEAA's Raise Our Voices platform, launched during the federal election to demand more support for Australia's storytellers, provides a comprehensive reform agenda for members to rally around. The five-point plan includes extending Same Job, Same Pay and Closing the Loopholes protections to workers in the creative and media industries, as well as the introduction of local content quotas. It calls for more investment in our national broadcasters and beefed-up protection of media freedoms. And, it prioritises the protection of First Nations' intellectual and cultural rights, as well as regulation to stop creative theft by AI.

Stop AI Theft

MEAA's most prominent and sustained campaign has exposed the business model of the big AI companies, including OpenAI, Meta, and Google, as theft. Millions of images, songs, articles, and films have been scraped without consent or compensation to train AI — a practice threatening wages and conditions in already precarious industries.

In submissions and representations to the government, we asserted that generative AI posed an unprecedented economic and cultural risk to media and creative workers, requiring urgent legislative intervention.

We highlighted that, if left unregulated, AI would not only lead to mass job losses but would also erode public trust in news, blurring the line between human-created and AI-generated content.



Above left: SBS World News reporter Ben Lewis, who won the 2024 Walkley Award for Television/Video News Reporting. Top right: The cast of Ride the Cyclone. Right: MEAA members conduct media interviews in Canberra to promote the Stop AI Theft campaign.



We also stressed that AI systems risked misappropriating Indigenous cultural knowledge, art, stories, music, and performance traditions and called for legal recognition of Indigenous Cultural and Intellectual Property (ICIP).

Ultimately, our campaign called for creators to retain control over how their work is used, with legally enforceable rights to consent and compensation when their content is leveraged to train AI models.

MEAA's position was supported by concrete data from an internal survey of more than 700 members. The survey revealed widespread concern among creative and media professionals, with 75% expressing worry about the theft of their intellectual work, 70% concerned about the proliferation of harmful content, and more than half anticipating AI-related job losses.

This evidence combined with members' willingness to speak up about the impacts of AI — both for them personally as well as society and democracy — ensured our advocacy was able to cut through.

Our AI policy positions were adopted by the ACTU congress, and since the end of the financial year, we have seen some progress with the technology industry acknowledging the importance of our industry and agreeing to meet directly with the union to work through issues.

Making history by standing together

The past year was marked by significant and high-profile industrial campaigns that highlighted systemic issues within Australia's media landscape. Disputes at major news outlets were not isolated events, but rather symptoms of an industry that is grappling with financial pressures, the demands of a digital future, and the need to protect the fundamental value of human journalism.

Nine Publishing journalists kicked off the year by voting in favour of industrial action, driven by management's refusal to offer a fair pay rise that kept pace with the cost of living, a failure to provide guarantees against further redundancies beyond the 90 jobs already announced, a lack of commitment to ethical AI use and newsroom diversity. The resulting five-day strike garnered widespread public and industry support, including from freelancers who upheld a virtual picket line, underscoring the critical importance of quality journalism to the broader community.

Nine management soon put a new deal on the table that included above-inflation pay rises, an industry-first clause for ethical use of artificial intelligence and diversity commitments. There was also a payoff for freelancers, who later negotiated their own rate rise after a successful campaign highlighting the longstanding decline in rates of pay.

Similar action was taken by MEAA members at Guardian Australia, where, after a decade of stagnant wages, members overwhelmingly voted yes on a protected action ballot.

The issues driving the dispute — pay, job security, and career development — mirrored the concerns at Nine. Again, the campaign attracted solidarity from freelancers, with many pledging to support employees during their action.

MEAA members working at ACM's NSW/ACT daily papers also reaped the benefits of joining forces, opting to negotiate with management as a combined group for the first time.

Journalists at Central Western Daily, Daily Liberal, Western Advocate, Daily Advertiser, and Northern Daily Leader built up union membership to a critical mass, enabling them to push back on many of ACM management's proposed cuts to conditions and win above-CPI pay rises.

Members at Sydney Opera House won a new deal protecting conditions and delivering 10.5% total pay and super increases over three years. Negotiations also resulted in measures to improve job security, salary packaging, and fatigue management.

Meanwhile, Marvel Stadium workers won a historic pay rise with a 97% yes vote. The deal increased base rates between 18-30% over three years, slashed parking costs for staff, included high-risk work allowances and public holiday penalties, improved safety training and, importantly, ensured new staff would be introduced to union representatives upon induction.

Below: MEAA members show support for Antionette Lattouf outside the Federal Court of Australia.



Fighting for safe and secure jobs

Despite some industrial relations reforms during the first term of the Albanese government, including changes to the Fair Work Act, job security remains an issue across all sections of the union.

Members are fighting back.

In June, MEAA initiated Federal Court proceedings against the ABC, accusing management of forcing staff into successive fixed-term contracts in breach of the Fair Work Act. The case was pursued on behalf of an associate producer of the long-running ABC television program, Play School. And while the employee has since been transitioned onto a permanent contract, MEAA members at the ABC remain concerned about the growth in short-term contracts as a means for management to push the budgetary risk of funding cuts onto the staff. The case remains ongoing.

Members working as technicians and crew on the Seven Network's in-house productions have also been tackling the over-reliance on run-of-show contracts head-on, successfully negotiating for a proposal that will transition them to permanent employment.

The unfairness of such contracts had been highlighted by the experiences of Neighbours crew, who had been left without legal recognition of their service when the show was cancelled, despite, in some cases, decades of work on the program.

The union continued to advocate for mandated local content quotas for streaming platforms as a mechanism for creating ongoing, stable employment opportunities for actors, writers, crew, directors, musicians, and other creative workers.

MEAA's musicians' section amplified its campaign to address the crisis in the live music industry, appealing to the government for an anti-competition probe.



Above: Cast members from I know What You Did Last Summer.

Members gave evidence before the government's live music inquiry, detailing artists' struggles to make a living out of their music in a sector dominated by large, foreign-owned companies, including Live Nation, which has spent the past two decades acquiring businesses across the spectrum of the supply chain, including ticketing, festivals, venues agencies.

MEAA is hopeful that the Australian Competition & Consumer Commission will announce an investigation into the local music market.

We continue to advocate for minimum rates of pay for musicians and performers, with a threshold of \$250 per person, per gig, and urge the federal government to extend the 'Same Job, Same Pay' and 'Closing the Loopholes' protections to incorporate the original gig-economy workers: musicians.

MEAA members also took a stand for culturally safe and representative workplaces, after the release of damning reviews by the ABC and Nine.

The ABC's Listen Loudly, Act Strongly report, which described how Indigenous and culturally diverse staff at the ABC experienced racism both within and from outside the organisation, was closely followed by Nine's review detailing systemic bullying, discrimination, and sexual harassment.

Noting the issues flagged were widespread across the media industry, MEAA members called on all Australian media organisations to address inclusion, access, and diversity.

Press freedom and freedom of expression under the radar

The Israel-Gaza war has taken an unprecedented toll on civilians, including journalists, since October 2023. Our members have persistently denounced the targeted attacks on Palestinian media workers by the Israeli military as both a war crime and an issue of press freedom.

The union has called on both Israel and Hamas to respect the critical role of journalists as non-combatant witnesses in times of war and backed calls for international journalists to be allowed to enter Gaza to report on the conflict.

On a practical note, MEAA's Media Safety & Solidarity Fund launched a new fundraising appeal for Palestinian media workers.

Closer to home, the war had a chilling effect on press freedom and artistic expression, with media and creative workers punished for speaking out on the human impact of the crisis. MEAA was proud to support journalist Antoinette Lattouf, who won her unlawful termination case against the ABC in June.

The Federal Court decision sent a clear message that ABC management failed in its obligations to push back against outside influence at the cost of its own staff, values, and the public's trust.

MEAA members also stood in solidarity with pianist Jayson Gillham, after the Melbourne Symphony Orchestra cancelled a scheduled performance following his dedication of a piece of new music to journalists killed during the war. The union believes the sanctioning was a serious over-reach, compromising artistic freedom of expression.

In June, MEAA representatives attended the 23rd Congress of the International Federation of Musicians in Geneva, where our motion calling on musicians to highlight repression, defend free speech and freedom of expression, and campaign for more effective protections for workers, was carried unanimously.

Media

CASSIE DERRICK
DIRECTOR

When push comes to shove, journalists at Nine Publishing don't mess around.

Management's decision to cut 90 jobs from newsrooms and deny a fair pay rise at the start of the Olympic Games lit a fire under the workforce, which saw hundreds of journalists— including those in Paris to report on the games— walk off the job.

Members rallied together to demand that management respect them and their work, holding the line for five days. For the first time, freelancers were unionised too, upholding a virtual picket line and refusing to file for the entirety of the strike.

By standing together, members made history.

As Nine CEO Mike Sneesby resigned, members secured above-inflation pay rises, an industry-first clause for ethical use of artificial intelligence, reporting on diversity in the workplace, and a commitment to talk with freelancers about fair minimum standards.

MEAA took the fight for job security to the Federal Court, launching action to put an end to the misuse and abuse of run-of-show contracts at the ABC and broader media and creative industries.

Following the strike, 359 freelancers and staff signed a petition calling on Nine management to make a deal, which was followed up with a day of action to expose the 59% real-terms decline in their rates of pay over the past 20 years. Readers and subscribers backed the campaign for quality jobs and journalism, with thousands signing the petition.

Ultimately, this collective action led to members winning an MOU with an 11% pay rise, providing writers with an industry-leading minimum rate of 80c per word, plus a commitment to review the following next year.



Above left: Journalists from Nine papers in Sydney during the July 2024 strike.

MEAA journalist members at News Corp, AAP, Guardian Australia, ACM, Private Media, The Conversation, and 3CR stood together and collectively bargained for fair pay and conditions.

For the first time, staff at ACM's NSW/ACT daily papers combined forces and negotiated with management as one group. Journalists at *Central Western Daily*, *Daily Liberal*, *Western Advocate*, *Daily Advertiser*, and *Northern Daily Leader* built up their union density to an overwhelming critical mass, pushing back on many of ACM's proposed cuts to conditions and winning above-CPI pay rises, increased weekend penalties, parental leave, consultation on the implementation of generative AI, and furthered their automatic pay grade progression.

After bargaining stalled, Guardian Australia staff and freelancers took protected industrial action for the first time, using email signatures to inform readers, sources, and stakeholders of their campaign for a fair deal. Their action won a pay rise of 12% over three years, improved redundancy provisions, annual gender and cultural diversity pay gap audits, and consultation for ethical use of AI.

Freelancers at Private Media negotiated with management to review the minimum rates in their charter. Prioritising pay equity, they secured a 3.33% increase for rates at Crikey and 10% increase at SmartCompany and The Mandarin. Members also won a commitment to annual reviews in consultation with MEAA and an improved republishing process.

AAP members bargained together to win 7% over two years, a review of performance appraisals, commitments to a diverse newsroom, consultation on AI before implementation, and 16 weeks of parental leave.



Left: Members join the 2024 Labour Day march in Brisbane.

MEAA took the fight for job security to the Federal Court, launching action to put an end to the misuse and abuse of run-of-show contracts at the ABC and broader media and creative industries. Tom Scott, a brave member who works on the long-running *Playschool*, led the charge in setting a much-needed precedent for ongoing jobs to have ongoing contracts.

Since filing the case, the ABC has commenced a review of its fixed-term and run-of-show contracts, and many members have won secure, ongoing employment.

As the press freedom and broader humanitarian crisis in Gaza continued to reverberate back home, MEAA members joined with more than 200 media organisations across the globe in signing an open letter calling on the Israeli Government to stop killing Palestinian journalists and let foreign journalists into the region.

We also stood with fellow member Antoinette Lattouf as she challenged her unfair dismissal by the ABC.

The union supported Antoinette's legal case while members at the ABC signalled motions of 'no confidence' in ABC management, which failed to protect its independence and support journalism without fear or favour. The broadcaster's head of content resigned soon after.

During 2025, MEAA resumed responsibility for the State Media Awards (previously run by the Walkley Foundation on our behalf), recognising excellence in journalism in Queensland, Western Australia, South Australia, Northern Territory, and Tasmania. These awards have continued to attract a high number of nominations, and award ceremonies have been well attended.

In March, union powerhouses Karen Percy (Media Section President), Erin Delahunty, and Kate Ferguson (Media Section Vice Presidents) stepped down from their union leadership roles.

Karen and Erin both served multiple terms on the MEAA and Walkley Foundation boards, championing press freedom, diversity, freelancers, and regional journalists. Kate served first as WA Branch Media President before stepping up to the board positions, supporting our state and territory media awards and our Stop AI Theft campaign.

The elected members of the National Media Section endorsed Michael Slezak as the new Media Section President and Bianca Hall and Kasun Ubayasiri as Media Section Vice Presidents.

Michael and Bianca have each been long-term workplace delegates, leading Guardian Australia, The ABC, and *The Age's* efforts to build a strong collective voice and win real change. Kasun is active on the freelance committee, Media Safety and Solidarity Fund, and Queensland Branch Committee.



CASSIE DERRICK



MY MEAA STORY

Courtney Rees | journalist
The Daily Advertiser



As a sports journalist, I've covered my fair share of upsets.

Recently, the Temora Kangaroos won the Farrer League premiership, defeating the previously unbeaten East Wagga-Koorringal Hawks. Everyone in town had assumed the 'Roos were playing for second place, which goes to show you should never discount an underdog.

When we started negotiations for ACM's latest EBA, we certainly could have been considered the underdogs.

At my own publication, *The Daily Advertiser*, our union membership was pretty low – probably around 20%. But we were all feeling pretty fed up with the way things were. The previous EBA had expired, journalists hadn't seen pay rises for years despite being expected to do more with fewer resources, and there were redundancies going on too.

I decided to do something about it, so I joined the union and became a delegate on the same day.

It was a pretty sharp learning curve as I became a buffer between the newsrooms and management. I'd listen to people's concerns, make sure their issues were heard by management, and generally keep everyone in the loop regarding negotiations and what the proposed agreement meant for them.

Under the new EBA, we have been able to install automatic progressions that will enable staff to be better recognised for their skills and experience.

One of the biggest issues for journalists in regional media is that there are simply fewer of us these days. When I started in this job 13 years ago, journalists would do the reporting, photographers would take the shots, subeditors would do their bit, and then there were the layout editors too.

Now a person is expected to deliver the whole package: report, write stories, take photos, write headlines, sub, and publish.

Another sticking point is the lack of career progression. One of my colleagues had been stuck on the same pay grade for 20 years – there was no capacity under the previous agreement for them to go any further.

Under the new EBA, we have been able to install automatic progressions that will enable staff to be better recognised for their skills and experience. Many regional journalists – me included – want to live and work in regional communities. We deserve wages and conditions that enable us to do so, while also recognising the important role we play in keeping our communities informed with information that is important and relevant to them.

The new EBA is also a merger of two previous agreements, covering the NSW regional daily publications as well as the metro publications, which provided us with the critical mass needed to successfully push back on some of the cuts that management was pursuing.

I'm pleased to say that union membership at The Daily Advertiser is now about 90%.

The past 18 months have taught me and my colleagues just how important it is to band together. With strength in numbers, real and hopefully lasting change is possible.

Equity

ASHLEY ROSE
DIRECTOR

This year saw MEAA Equity members make important strides in using our collective strength across the workforce, as well as leveraging our broader strategic alliances, to achieve common goals.

Joining MEAA members from ECS and Musicians sections, we embraced Federal Council's 2024 strategic vision for whole-of-union collective action and bargaining. This work kicked off with members working on the stage production, *The Lord of the Rings – A Musical Tale*, with musicians, cast, and crew banding together to resolve important health and safety issues and enforce better pay and conditions for crew members.

By joining together, MEAA members, regardless of craft, have secured the best improvements to pay and conditions seen in many years.

Opera Australia followed, with orchestra, principal singers, chorus, technicians, music and language staff standing in solidarity with manufacturing crew (a female-dominant and lower-paid segment of the workforce) delivering a substantial 11.5% pay rise over three years.

By joining together, MEAA members, regardless of craft, have secured the best improvements to pay and conditions seen in many years.

ASHLEY ROSE



Likewise, Equity Screen Committee, stunt delegates, Equity Diversity Committee, and Indigenous Committee worked collectively alongside the National Performers Committee to win new rights and conditions in negotiations with Screen Producers Australia.

These efforts will continue in the commercial theatre space with the next whole-of-union bargaining to target Michael Cassel Group and Disney Theatrical Productions.

MEAA members are on track to secure new diversity casting clauses, a cultural and psychosocial safety framework, enhanced allowances, and updated intimacy clauses. Negotiations continue regarding outstanding items, such as important protections around AI. Pay increases and residuals for Australian feature films will be tabled in the not-too-distant future.

Stunt delegates have been fighting hard for a new stunt performer rate and equipment allowance as part of the latest screen negotiations. They succeeded in enforcing pay and conditions on productions, including Amazon's *Play Dirty*, where they also secured backpay of penalties following instances where lunch breaks worked through had been deducted from salaries.

In addition to focusing on workplace rights and conditions, members also clocked up significant professional achievements, with congratulations going to stunt performers Michael Roughan, Brock Thornburgh, Michael Saliba, James Finnis, and Nooroa Poa, who won the 2025 Taurus World Stunt Award for best stunt rigging for *Furiosa: A Mad Max Saga*.

Below left: Sophie Parker, Joti Gore, and Michael Balk at the 2024 Federal Council meeting. Below right: Cast of the Sydney Theatre Company's Picnic at Hanging Rock.

Meanwhile, the MEAA Alliance of Voice Artists Committee has introduced a new voice actor rates card that elevates wages, which follows 12 months of hard work behind the scenes. This involved grappling with complex changes to digital technology and the new ways that voiceover work is emerging, such as advertising-supported video, on-demand platforms, in-game and in-app advertising, and digital infrastructure in public spaces.

The new rates card also tackled AI for the first time, making it clear that the use of artists' work for machine learning or the creation of digital doubles should only occur with an artist's explicit and informed written consent.

Ensuring MEAA members are appropriately rewarded for their work extended to our negotiation of residual payments, where we secured \$2.7 million for performers in extended license fees and enhanced residuals for seven Australian productions that will yield significantly higher residual payments for performers over the next decade. Our residual enforcement team also recovered \$29.5 million in unpaid residuals for performers.

MEAA has continued to stare down regressive industry trends, launching a new initiative supporting members and their agents to hold the line on sub-par contracts with overly onerous terms that permit the absorption of allowances into marginal rates. Equity members, together with agents, also successfully renegotiated the TV Commercial Standard Contract with improved pay and conditions and greater AI and digital media protections.



The newly formed Commercial Theatre Committee got off to a strong start, winning improved pay and conditions, enhanced casting and rehearsal guidelines, and better health and safety across the workforce. Encouragingly, this helped to spur an influx of new commercial theatre members. The committee is now focused on its call time campaign, which seeks to ensure that workers are paid for the time spent getting ready to go on stage and that productions ensure that preparation is included in schedules.

And finally, Dancers Australia members moved into the second phase of their strategic plan, which was focused on bringing dance teachers into the Dance Industry Code of Practice. This work included an industry-wide survey of wages and conditions, providing an evidence base for the committee to incorporate dance teacher minimum rates into the code and develop clear classification criteria so that dance teachers can self-assess rates of pay.

Dancer members also progressed talks with the Equity Foundation on the provision of dancer-specific workshops, events, and professional development opportunities.

This has been achieved with the support of Ausdance (formerly the Australian Dance Council), with Dancers Australia seeking to build on this important strategic relationship to provide sector-wide opportunities for dancers, dance teachers, and choreographers to boost knowledge about workplace rights while fostering a culture of participation in advocacy, organising, and campaigning.



MY MEAA STORY
Jacqui Duncan | actor, voiceover artist



I'm an actor and voiceover artist with more than 20 years' experience in the industry.

What drives me is pretty simple: I love creating characters and connecting with people through performance. I trained in Brisbane, starting in kids' TV hosting before discovering voiceover – a career that's become both a creative passion and a way to sustain myself in the unpredictable world of acting.

Completing training and performing with The Groundlings theatre in Los Angeles has been a career highlight. Back home, I've voiced characters for shows like *FriendZSpace* and *Giggle and Hoot*.

Productivity should never come at the cost of people's passion for their craft or the joy they find in their work.

Alongside my creative work, I've become deeply involved with MEAA. I've been a member for nearly two decades and things ramped up when I was encouraged to join the animation voiceover committee. I was later nominated for the role of NSW Equity Vice President, which I've held for two years and have thoroughly enjoyed. Last year, I attended my first Federal Council meeting, which brought members from all sections together to discuss the union's future. I loved meeting people from the media and creative sectors from across the country who, despite their own specific industry and workplace challenges, were energised by a common cause.

This past year, much of our focus has been centred on the urgent issue of artificial intelligence and it's impact on the creative arts. As an actor, I love the process of creating a character and finding ways to connect with my fellow actors and the audience. That is exactly what makes me wary of AI. To create is uniquely human. AI should assist us, not impersonate us, and definitely not replace the joy of making art.

What worries me most is a push to value 'productivity' above human wellbeing.

Productivity should never come at the cost of people's passion for their craft or the joy they find in their work. I've already seen AI devalue voiceover work with licensing deals involving AI elements, which are often offered at lower pay. That's why transparency, labelling and strong protections against data mining of creative work and human impersonation are so essential.

Campaigning for greater regulation on behalf of the media and creative workforce has truly been a privilege, and I've been fortunate enough to be involved in meetings with politicians to ensure they understand why our rights should be front and centre.

Being an active member of MEAA has taught me how much work happens behind the scenes: from negotiating agreements, updating voiceover rates, providing legal advice, and offering resources like self-tape spaces and casting masterclasses. But I've also learned that joining MEAA isn't just about what the union can do for me, right here, right now. It's about members standing together to support, protect, and uplift all creators, so we can keep doing this important work for many years to come.

Entertainment, Crew & Sport (ECS)

NIKAU IRVINE
DEPUTY DIRECTOR

Supporting the development of our section leaders has been a priority over the past year as we build collective worker power to improve the lives of technicians, designers, venue workers, and crew working across our industries.

Standing strong and united is essential to achieving this. As we move into 2026 and beyond, I commend members for their continued commitment to the movement and the values we all share. There is power in the union.

2024-25 saw significant activity in the live entertainment sector nationwide. One of the standout achievements was the landmark agreement at the Marriner Group, where MEAA members secured paid sick leave for casuals working at some of Melbourne's most iconic heritage venues, including the Regent and Princess theatres.

This served to inspire Melbourne Theatre Company staff to successfully fight for the same entitlement as part of their own negotiations, resulting in infectious disease leave for both permanent and casual workers.

Opera Australia delegates and those employed on the touring production *The Lord of the Rings – A Musical Tale* benefited from greater collaboration with their Equity and Musician colleagues. In the case of Opera Australia, MEAA members from the three sections jointly negotiated a new united agreement, while Lord of the Rings workers discovered there is strength in numbers when they stood together to resolve health and safety issues that occurred throughout the tour.

Members at the Sydney Opera House held the line over management proposals that would have undermined job security and pay, resulting in an agreement that maintained working conditions and included pay rises.

Important work led by delegates at Queensland Performing Arts Centre and Adelaide Festival Centre progressed, resulting in a review of classification levels across the flagship venues to ensure members' work, skills, and experience are appropriately valued and remunerated. Melbourne & Olympic Parks members won the reintroduction of Sunday and public holiday penalties, while in Western Australia, theatre workers at Crown Theatre Perth stood up against unfair individual contracts and underpayments by organising to make a bid for their first-ever union agreement.

At WA's Arts and Culture Trust venues, members reaped the benefits of collective bargaining, locking in pay increases of between 15-19% over the life of their new agreement.

An equally successful bargaining campaign was run by members at Melbourne's Marvel Stadium, securing historic wage increases between 18-30% over the life of the agreement to bridge the pay gap between Marvel and other sports and entertainment stadiums across the city.

Members continued to fight for good, safe work conditions, both on and off set. Earlier this year, screen crew members participated in two national 'town hall' forums to discuss and provide feedback on the Motion Picture Production Agreement (MPPA) negotiations with Screen Producers Australia. This provided the MPPA Negotiating Committee with valuable insights to continue to press for living wages that honour their skills and work hours that enable them to better balance their professional and personal lives.

The MPPA negotiations are ongoing, and we commend the committee for holding the industry and producers accountable while also seeking to find common ground to work towards an agreement.

In the offshore space, we have seen a steady influx of films and television shows filmed on local soil thanks to the now-permanent tax incentives for international productions. However, more work is needed to ensure that the touted benefits of this scheme flow on to the broader Australian industry, including in the form of secure and stable employment opportunities for our members.

Finally, I have been privileged to lead the section over the past two years while ECS Director Kelly Wood has been on extended leave and thank members for their support. I am also pleased to welcome Kelly back to the role of ECS Director from June 2025.

As we move into 2026 and beyond, I commend members for their continued commitment to the movement and the values we all share.

MEAA members working in these venues perform complex work in a rapidly evolving environment, where safety — in addition to 'entertainment' — is a critical part of the job.

This was reinforced when staff were recently faced with alarming security incidents at the Melbourne Convention and Exhibition Centre and Melbourne Cricket Ground.

MEAA has highlighted members' concerns, including that an over-reliance on AI for surveillance may have contributed to two spectators allegedly taking guns to a football match in April.

The national screen production industry has remained stable in the face of threats of international trade tariffs and changing technology. However, a slowdown in some parts of the country, particularly Victoria, was the result of fewer local films and series being made specifically for Australian audiences, underpinning the need to continue to call on the Federal Government to introduce local content quotas.

Left: MEAA members from the Melbourne Theatre Company. Right: MEAA crew members working on the TV series, Top End Bub.



NIKAU IRVINE





MY MEAA STORY
Jess Maguire | production manager-stage manager
Melbourne Theatre Company



I've spent most of my career as a stage and production manager in theatre, roles that are all about bringing creative visions to life.

The work crosses over different departments, working with designers and directors, and solving the inevitable challenges that crop up in taking a concept to the stage. It's a role that requires me to wear many hats, but at its heart, it's about bridging creativity with practicality.

No two projects are ever the same. I love collaborating with creative teams, helping them take ideas that might be ambitious or impractical and shaping them into something achievable. Sometimes it's finding time-efficient ways to schedule a production week, and other times it's working out how to get a giant inflatable puppet to rise out of couch cushions.

I've also had the chance to broaden my perspective by studying sustainable operations, which made me think about how we could reduce waste in theatre and apply more environmentally conscious practices.

Being part of union negotiations seemed a natural step. I have been a member of MEAA since my early days working in stadiums and on events, but after joining Melbourne Theatre Company, I started to feel like I could contribute as a delegate.

Negotiating an enterprise agreement for almost two years has been an eye-opening process – long, complicated, often frustrating, but ultimately rewarding. Our industry is unique, with high rates of casualisation, unusual working hours, and complex demands, so making improvements takes persistence.

Some of the biggest battles were simply about holding on to what we already had – like keeping our extra 0.5% in superannuation when management tried to remove it. We also fought hard to ensure casual staff weren't left behind after COVID-19 pay disparities. The wins, like securing back 4% workers were owed or adding clauses to protect rest days, make a real difference.

We're also pushing for new protections, such as infectious disease leave, to address the risks faced by our highly casualised industry. These changes aren't just for us now; they're about setting standards that will outlive us and strengthen the industry for the next generation.

I'm driven by a desire for a healthier, fairer theatre industry – one where workers' voices are respected, where burnout isn't the norm, and where creative careers can be sustainable. Through my work as a union delegate, I hope to keep building the kind of structures that make that possible.

Our industry is unique, with high rates of casualisation, unusual working hours, and complex demands, so making improvements takes persistence.

Musicians

PAUL DAVIES
DIRECTOR

Bottom left: Musicians campaign for a minimum performance fee. Bottom right: Paul Davies, Kimberley Wheeler and James Steendam at the 23rd Congress of the International Federation of Musicians.

In May, government agency Music Australia released a new report, confirming MEAA's own research finding that musicians, on average, rarely earn more than \$6,000 a year from their music.

This situation has persisted for far too long and stands in contrast to the huge profits and benefits that the industry generates for corporations and executives.

Unfortunately, Music Australia has yet to identify a strategy for improving musicians' income and career security (apart from a kind of 'trickle down' process and the tawdry art of picking the next, small crop of pop stars).

No surprises there. The industry development work Music Australia does is not directed to the working lives of Australian musicians.

Only union power can redress the inequality and exploitation of the industry.

Working in our favour is the undeniable popularity of music, a consistently growing membership, and the ethical prerogative for public money spent in the industry to be linked to guaranteed fees for performers.

These are only beneficial as an organising tactic, however, to the extent that we leverage them to build power. That's why members have endorsed a minimum fee of \$250 per musician per public-funded gig as the social and industry norm. It is from this, and the solidarity it establishes, that we will organise to entrench basic standards and extend musicians' power and influence – in live performance, recording, and streaming.

When you meet fellow musicians or music industry workers, ask them to join you in our union so that together we can force the changes we need.



Right: MEAA Musicians at the 2024 Federal Council meeting.



Importantly, union growth and development have continued over the past 12 months, including in our traditional stronghold of orchestras, through Symphony Orchestra Musicians' Association (SOMA), and with a revitalised effort in theatre. Freelance and casual orchestra musicians are now more effectively represented in SOMA, and our orchestra collective agreements remain the standard. Membership levels in this sector remain very high.

Through a coordinated effort across MEAA that incorporates crew, technicians, performers, and musicians, we are developing a campaign for fair industry standards all workers in commercial theatre. This is a focus for organising and renewing the Theatre Orchestra Musicians initiative.

MEAA members also often practise their craft through the education system, supplementing income from performance and content creation with teaching and tutoring. That's why our music educator committee has developed a claim for recognition of this important work, which helps to develop future artists, technicians, and audiences.

MEAA's 'Let's Get Creative' policy platform also stresses the importance of cultural and civic participation. When members work to develop future generations and improve cultural participation, they must be recognised for this, paid, and treated fairly.

Union growth and development have continued over the past 12 months, including in our traditional stronghold of orchestras, through Symphony Orchestra Musicians' Association.



PAUL DAVIES



MY MEAA STORY

Aaron Wyatt | musician and academic



I'm the Victorian Branch President of MEAA Musicians, and when I'm not doing that, I work as a conductor, composer, violist, programmer, and academic.

Originally from Perth, I'm now based in Melbourne, where I balance all these roles with my work as Artistic Director of Dutala, an ensemble that brings together First Nations classical musicians.

Dutala grew out of a vision from Aboriginal soprano, composer and playwright, Deborah Cheetham Fraillon, who was inspired by the UK's Chineke! Orchestra to showcase black and minority ethnic musicians.

For me, unionism is about making sure musicians aren't exploited in an industry where people are often so passionate they'll do the work for little or no pay.

Here in Australia, Dutala takes the form of a chamber ensemble. It's all about bringing together Indigenous classical musicians from across the country, whatever their skill levels, to show that classical music is absolutely a space where First Nations people can and should be represented.

My active involvement with MEAA really took shape a few years ago, although I've been connected since my early days working as a casual musician. A colleague encouraged me to step up, and from there I became part of the musicians committee, eventually taking on my current role.

A lot of what we do as elected representatives is about setting the direction of the union. While being part of the committee is important work, the lifeblood of the union is our organisers. They're the ones on the ground, driving campaigns and supporting members day to day.

In the classical music world, union coverage is strong, and conditions are generally good, and that's not by accident. It's because orchestras are unionised and EBAs are in place.

The challenges are much bigger in the contemporary and popular music scene, where musicians are systemically undervalued and underpaid, despite the fact their work underscores a multibillion-dollar industry.

Unfortunately, too many musicians don't know their rights, leaving them open to exploitation by bookers and venues that don't pay fairly. That's why MEAA's campaign for a \$250 minimum fee per gig is so important. Pleasingly, most state and territory governments have come on board, endorsing the minimum fee for publicly funded live entertainment, and we are calling on the commercial operators to do the same.

For me, unionism is about making sure musicians aren't exploited in an industry where people are often so passionate they'll do the work for little or no pay. But loving your job doesn't cover the rent and it won't put food on the table.

If we want a vibrant, sustainable arts culture in Australia, we need to create an industry where musicians can actually make a living so they can hone their craft, develop their skills, and share their art without needing ten side jobs just to survive.

Walkley Foundation

SHONA MARTYN

WALKLEY FOUNDATION CEO

The 69th Walkley Awards were held in Sydney on November 19, 2024, with the Gold Walkley going to the cross-platform, inter-newsroom “Building Bad” team, representing The Age, The Sydney Morning Herald, the Australian Financial Review and 60 Minutes.

These stories, which also won the TV/Video: Current Affairs Long category, looked at the infiltration of bikies, underworld figures, and criminals into the building industry, including large publicly funded projects.

Nick Moir of The Sydney Morning Herald was named Nikon-Walkley Press Photographer of the Year, Andrew Fowler won the Walkley Book Award for Nuked: The Submarine Fiasco that Sank Australia's Sovereignty (MUP) and the Walkley Documentary Award went to Katrina McGowan, Janine Hosking, Mat Cornwell and Carrie Fellner (iKandy Films and Stan) for How to Poison a Planet.

Below: Investigative reporter Nick McKenzie, along with colleagues from The Age, The Sydney Morning Herald and 60 Minutes, won the 2024 Gold Walkley.



The Outstanding Contribution to Journalism was presented to the legendary business journalist Robert Gottlieb AM for more than 65 years of exceptional reporting.

In March, there was a change in the make-up of the Walkley Foundation board of directors following the resignation of MEAA members Karen Percy, Erin Delahunty and Kate Ferguson. They were replaced by Michael Slezak, Bianca Hall and Kasun Ubayasiri.

Ten new members have joined the Walkley Judging Board: Christine Ahern (Nine), Gay Alcorn (The Age), Tom Dusevic (The Australian), Karla Grant (SBS), Richard Guilliat (freelance), Saffron Howden (ACM), Julie Lewis (SMH), Greg Muller (LISTNR), Melanie Petrinec (The Courier-Mail), and Paul Williams (SBS).

In early 2025, following a series of webinars on Solutions Journalism, the Walkley Public Fund administered a round of Solutions Journalism grants, with \$180,000 being distributed to 11 journalists and news organisations.

The Public Fund committee also oversaw the inaugural Masters and McKenzie Investigative Journalism Workshop, which saw leading journalists Nick McKenzie, Chris Masters, Adele Ferguson, Hedley Thomas, Kate McClymont, and senior lawyers and editors conduct an intensive weekend workshop for seven lucky mid-career journalists.



Left: Walkley Award trophies. Below: Walkley Opportunity Scholarship winner Nyibol Gatluak.

The Mid-Year Media Prizes were held in June, featuring the John B. Fairfax Family Young Australian Journalist of the Year Awards, funded by the Jibb Foundation.

The overall winner was April McLennan of ABC News and ABC Tasmania who also won the categories for Coverage of Community and Regional Affairs and Public Service Journalism.

The Walkley Opportunity Scholarships ran for a second year, with SBS and the Newcastle Herald each hosting a young journalist.

The latest round of the Mentorship program is underway, with nine journalists selected from around Australia.

The ARN Audio Scholarship was presented for the first time at the 2025 Mid-Year prizes.

The **Walkley Foundation** remains grateful to the partners and donors who support our operations as well as the many journalists who donate their time as judges, mentors, and advisors.

The Walkley Foundation team punches above its weight to deliver awards and programs that recognise excellence and encourage opportunity.



Equity Foundation

ADAM PORTELLI

MEAA DEPUTY CHIEF EXECUTIVE

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 2024-25 financial year. These covered a wide range of topics, including casting, camera skills, voice acting, and content creation.

The Foundation hosted successful Graduate Days in NSW, QLD, and Victoria. These annual in-person events are an opportunity for the established industry to welcome this year's final-year performing arts graduates as they step into professional life. It's a day of insightful panels, conversations, and networking.

The Foundation's popular Graduate Internship, which gives a recent acting school graduate the chance to spend a week on the set of an Australian TV production, will take place in early 2026.

The Equity Foundation's prestigious Atlantic Acting Scholarship was awarded to Queensland-based Equity member Mia Foley, who attended the Atlantic in New York during May and June 2025. The judges were so impressed with the calibre of entrants that they awarded a second partial scholarship to Equity member Julian Curtis, who will also attend the Atlantic in late 2025.

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 16, 2025, these awards were hosted at the Sydney Theatre Company and attended by more than 150 people, including the NSW and Federal arts ministers. Nancye Hayes was honoured with the Lifetime award and the cast members of Australian TV programs High Country, How to Make Gravy and Colin from Accounts 2 received the Equity Ensemble Awards in their respective categories.

Below left: The cast of High Country. Below right: The Cast of How to Make Gravy.



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. During the financial year, 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 and will continue to do so in 2025-2026. 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.



Top left: The panel at Equity Grads Day, Sydney. Bottom left: Equity Lifetime Achievement Award Winner Nancye Hayes. Bottom right: NSW Arts Minister John Graham, Joti Gore, Hon. Tony Burke, Erin Madeley and Ashley Rose at the Equity Ensemble Awards.

Elected officers

MEAA's Federal Council is made up of elected representatives from across the country and each section of the union. An election is held every two years. The current Federal Council was elected in February 2024.

The MEAA Board is made up of the Federal President and 15 other senior activists who work in our industries.



**FEDERAL
PRESIDENT**
MICHAEL
BALK



**FEDERAL
PRESIDENT
(MEDIA)**
MICHAEL
SLEZAK



**FEDERAL
PRESIDENT
(EQUITY)**
JASON
KLARWEIN



**FEDERAL
PRESIDENT
(ECS)**
FIONA
DONOVAN



**FEDERAL
PRESIDENT
(MUSICIANS)**
KIMBERLEY
WHEELER

FEDERAL VICE-PRESIDENTS (MEDIA)
BIANCA HALL
KASUN UBAYASIRI

FEDERAL VICE- PRESIDENTS (EQUITY)
NADINE GARNER
JOTI GORE

FEDERAL VICE-PRESIDENT (ECS)
SOPHIE PARKER
IMOGEN TITMARSH

FEDERAL VICE-PRESIDENT (MUSICIANS)
MITCHELL NISSEN

NSW BRANCH BOARD MEMBER
BJORN STEWART

VICTORIA BRANCH BOARD MEMBER
EMMA FIELD

QUEENSLAND BRANCH BOARD MEMBER
VACANT

ALL OTHER BRANCHES (WA, SA/NT, TAS & ACT)
BOARD MEMBER
GEOFFREY TARR

Our team



ERIN MADELEY
CHIEF EXECUTIVE



ADAM PORTELLI
DEPUTY CHIEF EXECUTIVE



SUSAN CLARKSON
DIRECTOR, FINANCE



JENNIFER O'BRIEN
EXECUTIVE OFFICER



CASSIE DERRICK
DIRECTOR, MEDIA



ASHLEY ROSE
DIRECTOR, EQUITY



NIKAU IRVINE
ACTING DIRECTOR, ECS



PAUL DAVIES
DIRECTOR, MUSICIANS;
NATIONAL CAMPAIGNS DIRECTOR



GREG CUMMINS
MANAGER, MEMBER SERVICES



TOBY BORGEEST
NATIONAL LEGAL OFFICER



STEVE FURNESS
DIGITAL DIRECTOR



**Media, Entertainment & Arts Alliance
and its controlled entities**

ABN 84 054 775 598

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Elected Officers' Report

30 JUNE 2025

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 2025.

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 6th 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 and related activities (excluding levies) increased by \$568.5k, or around 6% compared to last year, reaching \$10,158,316.

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

MEAA owns properties in Sydney, Brisbane, Melbourne, and Adelaide, with a book value of about \$3.2 million and a commercial valuation of about \$13.6 million.

Our net assets are now about \$14.3 million with a turnover of about \$16 million. Our working capital (the difference between current assets and current liabilities) is about \$10.6 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 and employees who are superannuation fund trustees or directors of a company that is a superannuation fund trustee

Erin Madeley, MEAA Chief Executive, serves on the Creative Communities Council, and Adam Portelli, Deputy Chief Executive, is a member of the Media Super Joint Advisory Committee. In line with MEAA's current policies, any fees arising from these committee memberships are allocated to MEAA.

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 \$111,270 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.

Right of members to resign

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

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

Number of members

National Section	Subcategory	30-Jun-25	
		TOTAL FINANCIAL Members	TOTAL UNFINANCIAL Members
MEDIA	Full	4,432	2
	Student	207	0
	Section total	4,639	2
EQUITY	Full	5,176	1,009
	Extras	0	0
	Students	312	9
	Section total	5,488	1,018
ENTERTAINMENT, CREW AND SPORT	Section total	3,398	15
MUSICIANS	General	1,335	0
	SOMA	431	0
	Section total	1,766	0
TOTAL		15,291	1,035

Number of employees and salary scales

The salary scales for all MEAA full-time and part-time staff fell within the following bands:

	Number Employed	
	2024-2025	2023-2024
Under \$20,000	1	1
\$20,000-\$30,000	1	0
\$30,000-\$40,000	0	0
\$40,000-\$50,000	1	5
\$50,000-\$60,000	3	2
\$60,000-\$70,000	1	3
\$70,000-\$80,000	4	4
\$80,000-\$90,000	9	7
\$90,000-\$100,000	7	10
\$100,000-\$110,000	8	8
\$110,000-\$120,000	9	5
\$120,000-\$130,000	6	5
\$130,000-\$140,000	1	1
Over \$140,000	11	12
Total	62	63

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 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 (to 5 March 2025)	Federal President (Media)
Michael Slezak (from 19 March 2025)	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Kimberley Wheeler	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty (to 5 March 2025)	Federal Vice-President (Media)
Bianca Hall (from 19 March 2025)	Federal Vice-President (Media)
Kate Ferguson (to 14 March 2025)	Federal Vice-President (Media)
Kasun Ubayasiri (from 21 March 2025)	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 (to 10 January 2025)	Queensland Branch Board Member
Geoffrey Tarr	All Other Branches (WA, SA, NT, TAS and ACT)

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 2025 were:

Name	Attended	No of meetings held
BOARD MEMBERS ELECTION E2023/5		
Michael Balk	6	6
Karen Percy	3	4
Michael Slezak	2	2
Jason Klarwein	2	6
Fiona Donovan	4	6
Kimberley Wheeler	5	6
Erin Delahunty	4	4
Kate Ferguson	3	4
Bianca Hall	2	2
Kasun Ubayasiri	2	2
Nadine Garner	3	6
Joti Gore	5	6
Sophie Parker	5	6
Imogen Titmarsh	5	6
Mitchel Nissen	4	6
Bjorn Stewart	3	6
Emma Field	6	6
Chenoa Deemal	1	3
Geoffrey Tarr	1	6



For MEAA Board: Michael Balk
Title of Office held: Federal President
Dated 10 November 2025

Expenditure Report

The Board of the Media, Entertainment & Arts Alliance (MEAA) presents the expenditure report as required under subsection 255(2A) of the *Fair Work (Registered Organisations) Act 2009* on MEAA for the year ended 30 June 2025.

Categories of expenditures	2025 \$	2024 \$
Remuneration and other employment-related costs and expenses – employees	9,581,746	9,275,256
Advertising	-	-
Operating costs	4,487,620	4,552,240
Donations to political parties	-	-
Legal fees	23,721	152,454



For MEAA Board: Michael Balk
Title of Office held: Federal President
Dated 10 November 2025

Committee of Management Statement

30 JUNE 2025

On 10 November 2025, 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 2025:

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 10 November 2025

Consolidated Statement of Profit or Loss and Other Comprehensive Income for the year ended 30 June 2025

	Note	2025 \$	2024 \$
REVENUE			
Revenue from ordinary activities	2	16,008,883	15,040,317
EXPENDITURE			
Depreciation and amortisation	3	(321,255)	(296,222)
Finance costs	3	(11,106)	(15,171)
Employee costs	3	(9,581,746)	(9,275,256)
Site costs		(871,483)	(733,872)
Affiliation fees	3	(294,504)	(307,734)
Printing and postage		(27,557)	(34,938)
Telephone		(68,302)	(86,168)
Magazines		(77,879)	(106,642)
Repairs and maintenance		(520,771)	(573,043)
Travel		(46,493)	(88,358)
Events		(927,371)	(1,220,384)
Conference and meeting expenses	3	(343,851)	(182,522)
Consultancy		(159,096)	(177,200)
Net losses from disposal of assets		(155,161)	-
Other expenses from ordinary activities		(686,511)	(882,440)
Total direct costs		(14,093,086)	(13,979,950)
Profit/(loss) before income tax		1,915,797	1,060,367
Income tax expense		-	-
Profit/(loss) after income tax attributable to the members of Media, Entertainment & Arts Alliance		1,915,797	1,060,367
Other comprehensive income for the year (net of tax)		-	-
Total comprehensive income for the year attributable to the members of Media, Entertainment & Arts Alliance		1,915,797	1,060,367

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 2025

	Note	2025 \$	2024 \$
ASSETS			
Current assets			
Cash on hand and at bank	5	9,685,328	8,433,438
Cash held in trust	5	22,739,678	26,760,419
Term deposits	5	2,941,848	2,851,387
Trade and other receivables	6	822,538	488,700
Other current assets	7	359,258	363,187
Total current assets		36,548,650	38,897,131
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	3,521,739	3,585,298
Intangible assets	10	203,069	78,906
Total non-current assets		3,826,255	3,765,651
TOTAL ASSETS		40,374,905	42,662,782
LIABILITIES			
Current liabilities			
Short-term trade and other payables	11	23,538,932	27,710,587
Short-term provisions	12	1,723,177	1,540,506
Other current liabilities	13	680,783	867,674
Total current liabilities		25,942,892	30,118,767
Non-current liabilities			
Long-term trade and other payables	11	42,237	59,402
Long-term provisions	12	74,560	85,194
Total non-current liabilities		116,797	144,596
TOTAL LIABILITIES		26,059,689	30,263,363
NET ASSETS		14,315,216	12,399,419
EQUITY			
Reserves		4,424,367	3,782,229
Retained earnings		9,890,849	8,617,190
TOTAL EQUITY		14,315,216	12,399,419

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

Consolidated Statement of Changes in Equity
for the year ended 30 June 2025

2025	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA Reserve \$	Campaign Reserve \$	Special Projects Reserve \$	Strategic Plan Reserve \$	Retained Earnings \$	Total \$
Balance at 1 July 2024	1,000,000	1,392,899	352,444	340,433	316,453	380,000	-	8,617,190	12,399,419
Net Profit attributable to members of the entity	-	-	-	-	-	-	-	1,915,797	1,915,797
Other comprehensive income (net of tax)	-	-	-	-	-	-	-	-	-
Total comprehensive income attributable to the members	-	-	-	-	-	-	-	1,915,797	1,915,797
Transfers to and from reserves									
- Fighting Fund Reserve		22,138						(22,138)	-
- Special Projects Reserve						(380,000)		380,000	-
- Strategic Plan Reserve							1,000,000	(1,000,000)	-
Balance at 30 June 2025	1,000,000	1,415,037	352,444	340,433	316,453	-	1,000,000	9,890,849	14,315,216
Supported by separate bank account	1,000,000	903,639	318,956	-	-	-	1,000,000	-	

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 2024

2024	Stability Reserve \$	Fighting Fund \$	Equity Foundation Reserve \$	SOMA Reserve \$	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 Cash Flows
for the year ended 30 June 2025

	Note	2025 \$	2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members and sponsors (inclusive of GST)		15,941,230	15,936,688
Payments to suppliers and employees (inclusive of GST)		(19,101,885)	(7,739,784)
Interest and dividends received		1,025,085	619,878
Finance costs		(5,800)	(9,551)
Net cash (used in)/provided by operating activities	14	(2,141,370)	8,807,231
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment	9	(392,508)	(217,112)
Payments for intangibles	10	(144,512)	(52,525)
Net amounts paid for term deposits		(90,461)	(1,535,043)
Net cash used in investing activities		(627,481)	(1,804,680)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of borrowings		-	(44,353)
Net cash used in financing activities		-	(44,353)
Net (decrease)/increase in cash held		(2,768,851)	6,958,198
Cash and cash equivalents at beginning of year		35,193,857	28,235,659
Cash and cash equivalents at end of financial year	5	32,425,006	35,193,857

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

Notes to the Consolidated Financial Report
for the year ended 30 June 2025

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

Impact on application of 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.

The amendments to AASB 101 specify the requirements for classifying liabilities as current or non-current. The amendments clarify:

- What is meant by a right to defer settlement
- That a right to defer must exist at the end of the reporting period
- That classification is unaffected by the likelihood that an entity will exercise its deferral right
- That only if an embedded derivative in a convertible liability is itself an equity instrument would the terms of a liability not impact its classification

In addition, an entity is required to disclose when a liability arising from a loan agreement is classified as non-current and the entity’s right to defer settlement is contingent on compliance with future covenants within twelve months.

This Standard applies to annual reporting periods beginning on or after 1 January 2024.

The reporting unit does not expect the adoption of this amendment to have a material impact on its financial statements.

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 18 – (NFP/Super) Presentation and Disclosure in Financial Statement (Appendix D) [for not-for-profit and superannuation entities]**

AASB 18 Presentation and Disclosure in Financial Statements has been issued to improve how entities communicate in their financial statements, with a particular focus on information about financial performance in the statement of profit or loss.

The key presentation and disclosure requirements established by AASB 18 are:

- The presentation of newly defined subtotals in the statement of profit or loss
- The disclosure of management-defined performance measures (MPM)
- Enhanced requirements for grouping information (i.e., aggregation and disaggregation)

AASB 18 is accompanied with limited consequential amendments to the requirements in other accounting standards, including AASB 107 Statement of Cash Flows.

AASB 18 introduces three new categories for classification of all income and expenses in the statement of profit or loss: operating, investing and financing. Additionally, entities will be required to present subtotals for ‘operating profit or loss’, ‘profit or loss before financing and income taxes’ and ‘profit or loss’.

For the purposes of classifying income and expenses into one of the three new categories, entities will need to assess their main business activity, which will require judgement. There may be more than one main business activity.

AASB 18 also requires several disclosures in relation to MPMs, such as how the measure is calculated, how it provides useful information and a reconciliation to the most comparable subtotal specified by AASB 18 or another standard.

AASB 18 will replace AASB 101 Presentation of Financial Statements.

This Standard applies to annual reporting periods beginning on or after 1 January 2028 for NFP entities. These amendments are applied retrospectively.

- **AASB 2024-3 – AMENDMENTS TO Australian Accounting Standards – Annual Improvements Volume 11 – Amendments to AASB 107**

This amendment replaces the term ‘cost method’ in paragraph 37 of AASB 107 with the phrase ‘at cost’, following deletion of the definition of ‘cost method’.

This amendment is effective for annual reporting periods beginning on or after 1 January 2026. Earlier application is permitted.

The Committee of Management does not expect the adoption of these amendments to have a material impact on its financial statements and has not early adopted AASB 18 or AASB 2024-3 for the financial year ended 30 June 2025.

Basis of Consolidation

The consolidated financial statements of MEAA are general purpose financial statements prepared in accordance with Australian Accounting Standards.

The consolidated financial statements incorporate the financial statements of MEAA and its controlled entities. Control exists when MEAA:

- has power over the investee;
- is exposed, or has rights, to variable returns (which may include financial and non-financial returns) from its involvement with the investee; and
- has the ability to use its power to affect those returns.

Controlled entities are consolidated from the date control is obtained until the date control ceases. All intercompany balances and transactions are eliminated in preparing the consolidated financial statements.

In the not-for-profit context, returns encompass both financial benefits and non-financial benefits, such as the furtherance of MEAA’s objectives. The Walkley Foundation Limited, a company limited by guarantee established to promote excellence in journalism, is considered to be controlled by MEAA. Accordingly, the Walkley Foundation is consolidated into these financial statements.

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 straight-line basis over their useful lives to MEAA commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

Buildings	2.5%
Equipment and motor vehicles	10-50%

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

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

(b) Capitation fees and levies

Capitation fees and levies are recognised as revenue or expense in the year to which they relate. Where fees or levies are received in advance, they are deferred in the statement of financial position and recognised as income in the period the related obligations are satisfied.

(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.

Grants and sponsorship income is recognised in accordance with AASB 15 or AASB 1058, depending on whether the funding is subject to sufficiently specific performance obligations:

- Where performance obligations exist, income is recognised as those obligations are satisfied.
- Where no such obligations exist, income is recognised when the funds are received. Unspent amounts relating to unfulfilled obligations at reporting date are recorded as contract liabilities (Note 13) until the related services are provided.

Donations are recognised as revenue when received unless they are designated for a specific purpose, in which case the donations are initially recognised in the statement of financial position as a liability (deferred income) and then recognised as income when the obligation is satisfied.

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.

	2025	2024
Buildings	Nil	5 years
Plant and equipment	3 years	3 years

(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 4 to 10 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) 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 17. Assets and liabilities measured at fair value are disclosed in Note 18.

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.

(k) Going concern

The financial statements have been prepared on a going concern basis. For the year ended 30 June 2025, the Group recorded a surplus of \$1,915,797 (2024: \$1,060,367) and net cash outflow from operating activities of \$2,141,370 (2024: net cash inflows of \$8,807,231). The Group holds net assets of \$14,315,216 and has no external borrowings. The Board is satisfied that the Group will be able to pay its debts as and when they fall due for at least twelve months from the date of signing, and accordingly the financial report has been prepared on a going concern basis.

(I) Critical accounting judgements and key sources of estimation uncertainty

The preparation of financial statements requires the use of certain critical accounting estimates and judgements. Management also makes assumptions in applying the entity's accounting policies. These judgements and estimates are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

General estimates and assumptions

- 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 is determined. Value-in-use calculations incorporate key assumptions. This estimate is most applicable to the impairment review of property, plant and equipment disclosed in Note 9.
- Employee benefits provision: The liability for employee benefits expected to be settled more than 12 months from the reporting date is recognised and measured at the present value of estimated future cash flows, considering attrition rates and expected salary increases. This estimate has been applied in Note 12.
- Estimation of useful lives of assets: MEAA determines the estimated useful lives and related depreciation/amortisation charges for its property, plant and equipment and finite life intangible assets. Changes in useful lives can materially affect depreciation/amortisation expense or result in write-downs. Useful lives of assets are applied in Note 9 and finite lives of intangible assets are applied in Note 10.
- Fair value measurement: Certain financial instruments are measured at fair value. Where quoted market prices are available (e.g. listed investments), fair value is determined directly from observable market data. Where quoted prices are not available, MEAA would apply valuation techniques that involve estimation and judgement. Policies are set out in Note 1(j), with disclosures in Notes 17 and 18.

Significant judgements - control assessment

In preparing these financial statements, management has applied significant judgement in assessing whether MEAA controls the Walkley Foundation Limited under AASB 10.

Key factors supporting the conclusion that MEAA controls the Walkley Foundation include:

- Board composition: MEAA has an entitlement to majority representation on the Walkley Foundation board (4 of 7 directors).
- Substantive rights: Majority voting rights provide MEAA with the ability to direct the Foundation's relevant activities.
- Alignment of objectives: The Foundation's purpose of promoting excellence in journalism aligns with MEAA's objectives.

Based on this analysis, management has concluded that MEAA controls the Walkley Foundation and consolidates its financial results line-by-line into these consolidated financial statements.

NOTE 2: REVENUE

	2025 \$	2024 \$
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:		
TYPE OF CUSTOMER		
Members	11,021,491	10,448,826
Other reporting units	-	-
Government	-	-
Other parties	4,987,392	4,591,491
Total revenue from contracts with customers	16,008,883	15,040,317
OPERATING ACTIVITIES		
Subscriptions and fees	10,158,316	9,589,852
Grants, sponsorships and events income	1,947,752	2,781,710
Interest from financial institutions	1,149,683	711,401
Rental income	227,980	256,208
Levies	863,175	858,974
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	1,661,976	842,171
Total revenue	16,008,883	15,040,317

MEAA was not in receipt of any financial support from another reporting unit of the organisation during the year (2024: \$Nil).

(a) Levies

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

Debt reduction levy	345,270	343,590
Campaign levy	517,905	515,384
Total levies	863,175	858,974

NOTE 3: PROFIT/(LOSS) BEFORE INCOME TAX

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

	2025 \$	2024 \$
Finance costs — financial institutions	5,800	9,551
Finance costs — interest on right-of-use assets	5,306	5,620
Legal fees (other legal costs)	23,721	112,229
Legal fees (litigation)	-	40,225
Donations paid — \$1,000 or less	250	1,410
Donations paid — above \$1,000	2,500	2,500
Grants paid — \$1,000 or less	-	-
Grants paid — above \$1,000	-	-
Loan — above \$1,000	2,000	-
Honoraria	16,740	18,450
Audit fees	90,417	84,250
Other services provided by auditors (Equity Trust quarterly residuals audit, FBT review and financial statement preparation)	54,195	16,150
Consideration to employers for payroll deductions	602	618
Capitation fees and other expense to another reporting unit	-	-
Compulsory levies	10,623	11,453
Fees/allowances — meetings and conferences	-	-
Conference and meeting expenses	343,851	182,522
Advertising fees	-	-
Penalties — via RO Act or RO Regulations	-	-
Lease payments for short-term/low-value leases	80,068	76,095
DEPRECIATION AND AMORTISATION		
Depreciation of property, plant and equipment	300,906	281,615
Amortisation of intangibles	20,349	14,607
Total depreciation and amortisation	321,255	296,222
EMPLOYEE BENEFITS — OFFICE HOLDERS		
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		
Salaries	7,015,607	6,738,577
Annual leave	571,069	627,653
Long service leave	19,413	19,367
Separation and redundancies	321,518	276,562
Superannuation	960,357	1,060,377
Other employee costs	693,782	552,720
Total employee benefits to staff other than office holders	9,581,746	9,275,256

During the year, MEAA made donation of \$2,500 to Leo Bowman to assist with funeral expenses for Wayne Coolwell.

(a) Levies

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

	2025 \$	2024 \$
ACT Journalist Benevolent Fund	2,738	2,796
SA Journalist Benevolent Fund	905	1,205
WA Journalist Benevolent Fund	6,980	7,452
Total levies	10,623	11,453

(b) Affiliation fees

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

Affiliation	Which members	2025 \$	2024 \$
NATIONAL			
ACTU	All sections (except Media)	74,345	72,225
STATE AND TERRITORIES			
Unions NSW	All sections in NSW (except Media and SOMA)	16,684	18,073
South Coast Labour Council	All sections in South Coast	474	609
Victorian Trades Hall Council	All sections in Victoria (except Media and SOMA)	34,966	33,306
Gippsland Trades & Labour Council	All sections in Gippsland	345	329
Ballarat Regional Trades & Labour Council	All sections in Ballarat	735	708
Bendigo Trades Hall Council	All sections in Bendigo	463	448
Queensland Council of Unions	All sections in QLD (except Media)	11,323	10,280
South Australia United Trades and Labour Council	All sections in SA (except Media and SOMA)	3,155	3,295
Unions WA	All sections in WA (except Media and SOMA)	3,728	2,709
Unions ACT	All sections in ACT	2,784	2,869
Unions Tasmania	All sections in TAS	2,134	2,181
Trade union centres - Other			
APHEDA		2,506	2,148
AUSTRALIAN LABOR PARTY			
Australian Labor Party (NSW)	All sections in NSW (except Media and SOMA)	22,549	20,970
INTERNATIONAL			
International Federation of Actors	Equity	29,184	27,055
International Federation of Journalists	Media	42,619	47,109
International Federation of Musicians	SOMA and freelance musicians	10,030	5,940
Union Network International - MEI	Entertainment, Crew and Sport	18,350	17,632

Affiliation	Which members	2025 \$	2024 \$
PROFESSIONAL AND POLICY			
Australian Copyright Council		3,130	3,032
Australian Press Council		-	21,216
Chamber of Arts and Culture WA		-	600
MEMBERSHIP SERVICES			
Professionals Australia — Member Advantage Program		15,000	15,000
Total		294,504	307,734

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

	2025 \$	2024 \$
SHORT-TERM EMPLOYEE BENEFITS		
Salary (including annual leave taken)	207,819	200,826
Annual leave accrued	6,370	13,430
Performance bonus	-	-
Total short-term employee benefits	214,189	214,256
POST-EMPLOYMENT BENEFITS		
Superannuation	25,977	24,099
Total post-employment benefits	25,977	24,099
OTHER LONG-TERM BENEFITS		
Long service leave	33,940	27,920
Total other long-term benefits	33,940	27,920
TERMINATION BENEFITS		
	-	-
Total key management personnel compensation	274,106	266,275

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

	2025 \$	2024 \$
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 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 (to 5 March 2025)	Federal President (Media)
Michael Slezak (from 19 March 2025)	Federal President (Media)
Fiona Donovan	Federal President (ECS)
Kimberley Wheeler	Federal President (Musicians)
Jason Klarwein	Federal President (Equity)
Erin Delahunty (to 5 March 2025)	Federal Vice-President (Media)
Bianca Hall (from 19 March 2025)	Federal Vice-President (Media)
Kate Ferguson (to 14 March 2025)	Federal Vice-President (Media)
Kasun Ubayasiri (from 21 March 2025)	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 (to 10th January 2025)	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 2024/2025 financial year. Total honoraria for the MEAA Board in the year to 30 June 2025 was \$Nil (2024: \$Nil). Total honoraria for SOMA Executive was \$16,740 (2024: \$18,450).

Board fees

Fees paid to MEAA employees for sitting on boards or committees are remitted to MEAA. The MEAA Chief Executive serves on the Creative Communities Council and 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

	2025 \$	2024 \$
Cash on hand	777	400
Cash at bank	3,317,298	5,042,571
Term deposits (Money held in trust note 20)	13,000,000	3,300,000
Term deposits (MEAA)	6,367,253	3,390,467
Cash held in trust (note 20)	9,739,678	23,460,419
Cash per Cash Flow Statement	32,425,006	35,193,857
Other term deposits	2,941,848	2,851,387
Total cash and cash equivalents	35,366,854	38,045,244

NOTE 6: TRADE AND OTHER RECEIVABLES

	2025 \$	2024 \$
CURRENT		
Membership debtors	118,141	37,130
Less allowance for expected credit losses	-	-
Interest receivable	216,123	91,524
Other receivables	488,274	360,046
Total current trade and other receivables	822,538	488,700
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 2025 (2024: \$Nil)

NOTE 7: OTHER CURRENT ASSETS

	2025 \$	2024 \$
CURRENT		
Prepayments	357,908	361,837
Deposits refundable	1,350	1,350
Total other assets	359,258	363,187

NOTE 8: FINANCIAL ASSETS

	2025 \$	2024 \$
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

	2025 \$	2024 \$
LAND AND BUILDINGS		
Sydney		
At cost	5,190,744	5,267,631
Less accumulated depreciation	(3,188,462)	(3,165,287)
	2,002,282	2,102,344
Brisbane		
At cost	48,427	48,427
Less accumulated depreciation	(48,427)	(48,427)
	-	-
Adelaide		
At cost	204,628	204,628
Less accumulated depreciation	(158,758)	(153,646)
	45,870	50,982
Melbourne		
At cost	2,010,980	1,954,080
Less accumulated depreciation	(814,858)	(756,269)
	1,196,122	1,197,811
EQUIPMENT AND VEHICLES		
At cost	892,498	827,482
Less accumulated depreciation	(638,374)	(651,673)
	254,124	175,809
RIGHT-OF-USE ASSETS		
At cost	87,528	87,528
Less accumulated depreciation	(64,187)	(29,176)
	23,341	58,352
Total property, plant and equipment	3,521,739	3,585,298

(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:

	Sydney \$	Brisbane \$	Adelaide \$	Melbourne \$	Equipment and Motor Vehicle \$	Right-of-Use Assets \$	Total \$
Carrying amount at the beginning of year	2,102,344	-	50,982	1,197,811	175,809	58,352	3,585,298
Additions	189,449	-	-	56,900	146,159	-	392,508
Disposals	(155,161)	-	-	-	-	-	(155,161)
Depreciation expense	(134,350)	-	(5,112)	(58,589)	(67,844)	(35,011)	(300,906)
Carrying amount at the end of year	2,002,282	-	45,870	1,196,122	254,124	23,341	3,521,739

(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 2025, 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.

NOTE 10: INTANGIBLES

	2025 \$	2024 \$
SOFTWARE		
At cost	364,498	219,986
Less accumulated amortisation	(161,429)	(141,080)
	203,069	78,906
WEBSITE		
At cost	289,596	289,596
Less accumulated amortisation	(289,596)	(289,596)
	-	-
Total Intangibles	203,069	78,906

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

2025	Software \$	Website \$	Total \$
Balance at the beginning of year	78,906	-	78,906
Additions	144,512	-	144,512
Disposals	-	-	-
Amortisation expense	(20,349)	-	(20,349)
Carrying amount at the end of year	203,069	-	203,069

NOTE 11: TRADE AND OTHER PAYABLES

	2025 \$	2024 \$
CURRENT		
<i>Unsecured liabilities</i>		
Trade payables	23,059,292	27,138,647
Goods and services tax payable	296,639	186,290
Creditors and accruals	165,836	369,800
Lease liabilities	17,165	15,850
Total current unsecured other liabilities	23,538,932	27,710,587
NON-CURRENT		
<i>Unsecured liabilities</i>		
Lease liabilities	42,237	59,402
Total non-current unsecured other liabilities	42,237	59,402
(a) Included in creditors and accruals are the following:		
Litigation	-	-
Other legal matters	-	46,548
Consideration to employers for payroll deductions	-	-
Employee benefits to staff	1,731	297
Total	1,731	46,845
(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:		
Within one year	21,156	21,156
After one year but not more than two years	21,156	21,156
After two years but not more than three years	21,156	21,156
After three years but not more than four years	3,526	21,156
After four years but not more than five years	-	3,526
After five years	-	-
Total	66,994	88,150

No payables with another reporting unit were present as at 30 June 2025 (2024: \$Nil)

NOTE 12: PROVISIONS

	2025 \$	2024 \$
Employee provisions are split between office holders and other employees as follows:		
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.

	2025 \$	2024 \$
EMPLOYEE PROVISIONS – STAFF		
Annual leave	918,143	801,106
Long service leave	879,594	824,594
Separation and redundancies	-	-
Other provisions	-	-
Subtotal employee provisions – staff	1,797,737	1,625,700
Total employee provisions	1,797,737	1,625,700
Current	1,723,177	1,540,506
Non-current	74,560	85,194
Total employee provisions	1,797,737	1,625,700

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:

	2025 \$	2024 \$
Employee benefits obligation expected to be settled after 12 months	74,560	85,194
	2025 \$	2024 \$
Total employee provisions	1,797,737	1,625,700
Other provisions	-	-
Total provisions	1,797,737	1,625,700

NOTE 13: OTHER LIABILITIES

	2025 \$	2024 \$
CURRENT		
Contract liabilities - deferred membership income	146,010	112,077
Contract liabilities - deferred other income	440,003	668,586
Contract liabilities - Media Safety & Solidarity Fund	94,770	87,011
Total other liabilities	680,783	867,674

During the year, MEAA provided a loan of \$2,000 to the Queensland Journalists Benevolent Fund, repayable by 31 December 2025, to assist with funeral expenses for Wayne Coolwell.

(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:

	2025 \$	2024 \$
Balance as at 1 July	87,011	110,035
Funds raised during the year	34,659	18,714
Payments made during the year	(26,900)	(41,738)
Balance as at 30 June	94,770	87,011

These funds are invested in a separate bank account.

NOTE 14: CASH FLOW INFORMATION

	2025 \$	2024 \$
Reconciliation of cash flow from operations with surplus after income tax expense		
Net surplus for the year after income tax expense	1,915,797	1,060,367
ADJUSTMENTS FOR		
Depreciation and amortisation	321,255	296,222
Net losses from disposal of assets	155,161	-
Recognition of right-of-use assets	-	(86,372)
Decrease in fair value of financial assets	-	-
CHANGES IN ASSETS AND LIABILITIES		
(Increase)/decrease in trade and other receivables and other assets	(329,909)	(123,882)
(Decrease)/Increase in trade and other payables and other liabilities	(4,375,711)	7,576,606
(Decrease)/increase in provisions	172,037	84,290
Net cash (used in)/provided by operating activities	(2,141,370)	8,807,231

There were no cash flows to or from other reporting units and/or controlled entities during the year to 30 June 2025 (2024: \$Nil).

NOTE 15: 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.
- (g) **Strategic Plan Reserve**
The Strategic Plan Reserve was set up to support projects and initiatives aligned to MEAA’s FY2024 to FY2028 strategic plan.

NOTE 16: CAPITAL AND LEASING COMMITMENTS

	2025 \$	2024 \$
(a) Operating lease commitments — as lessee		
The entity had no material unrecognised contractual commitments as at 30 June 2025 (2024: 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 financial year, the entity has a property rental lease in Sydney and Melbourne. Both rental leases are on a fixed term, with provisions for annual increases of up to 3% and 0% respectively. The future minimum rentals receivable under non-cancellable operating leases as at 30 June 2025 are as follows:		
RECEIVABLE — MINIMUM LEASE PAYMENTS		
Within one year	138,078	168,575
After one year but not more than two years	16,120	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	154,198	258,515
(c) Capital expenditure commitments		
There are no material unrecognised contractual capital expenditure commitments as at 30 June 2025 (2024: \$Nil).		

NOTE 17: FINANCIAL RISK MANAGEMENT

	Note	2025 \$	2024 \$
FINANCIAL ASSETS			
Cash and cash equivalents:			
Cash at bank and on hand	5	3,318,075	5,042,971
Cash held in trust	5	9,739,678	23,460,419
Term deposits (MEAA)	5	6,367,253	3,390,467
Term deposits (Equity Trust)	5	13,000,000	3,300,000
Term deposit (Walkley Foundation)	5	2,941,848	2,851,387
Financial assets at amortised cost:			
Trade and other receivables	6	922,948	589,110
Financial assets at fair value through profit or loss:			
Financial assets - listed shares	8	1,037	1,037
Total financial assets		36,290,839	38,635,391
Financial liabilities at amortised cost:			
Trade and other payables	11	23,059,292	27,138,647
Lease liabilities	11	59,402	75,252
Total financial liabilities		23,118,694	27,213,899

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.

MEAA does not have any derivative financial instruments at 30 June 2025.

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 2025 totals \$1,037 (2024: \$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 2025 totals \$922,948 (2024: \$589,110), refer to note 6. The value of cash and cash equivalents at 30 June 2025 totals \$35,366,854 (2024: \$38,045,244), 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 2025 totals \$32,878 (2024: \$32,701). 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.

	Note	2025 \$	2024 \$
Change in surplus:			
Strengthening/weakening in Australia Dollar by 5%		1,566	1,557
Change in equity:			
Strengthening/weakening in Australia Dollar by 5%		1,566	1,557

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 2025 totals \$35,366,854 (2024: \$38,045,244), of which \$22,309,101 is held in term deposits (2024: \$9,541,854).

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.

	Note	2025 \$	2024 \$
Change in surplus:			
Strengthening/weakening in interest rate by 5%		52,426	17,867
Change in equity:			
Strengthening/weakening in interest rate by 5%		52,426	1,557

v. Liquidity risk

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

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

Remaining contractual maturities
As at 30 June 2025, MEAA's only long-term financial asset is a \$100,410 loan receivable (2024: \$100,410); while it has no long-term financial liability (2024: \$Nil). All other remaining contractual maturities for its financial instrument assets and liabilities are classified as one year or less.

NOTE 18: 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.

Consolidated - 2025	Level 1 \$	Level 2 \$	Level 3 \$	Total
ASSETS				
Ordinary shares	1,037			1,037
Total assets	1,037			1,037
Consolidated - 2024	Level 1 \$	Level 2 \$	Level 3 \$	Total
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 19: 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 20: MONIES HELD IN TRUST

At year end, MEAA was holding in Equity Trust an amount of \$22,739,678 (2024: \$26,760,419). This amount and the corresponding liability are reflected in the Statement of Financial Position of MEAA. The monies received on behalf of the performers are held in trust prior to the quarterly distribution.

Residuals

The Equity Trust is responsible for distributing residual fees (residuals), which are fees paid by distributors to the performers concerned. They are sometimes referred to as “royalties”, “repeats” or “second usage fees”. These fees are negotiated by MEAA and paid to qualifying performers who work on film or TV productions, after the initial use or exploitation of these productions.

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

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

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

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

Superannuation contributions

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

	2025 \$	No. of performers	2024 \$	No. of performers
Total owed to cast members at 1 July	26,758,178		19,524,134	
MONIES RECEIVED IN THE YEAR				
Residuals, claims and super received	28,295,448	7,126	25,917,522	6,896
MONIES PAID IN THE YEAR				
Residuals, claims and super paid to performers	(29,535,192)	4,584	(17,198,395)	3,884
PAYMENTS MADE ON BEHALF OF PERFORMERS TO MEAA				
Residual Fees deducted from residuals on behalf of members of which \$1,107,163 was paid including GST of \$100,651 to the MEAA as Member Income (2024: \$661,223 which includes GST of \$60,011)	(1,107,163)		(661,237)	
Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (current)	(218,663)		(187,727)	
Outstanding union subscriptions deducted from residuals on behalf of members and paid to MEAA as member income (non-current)	(820)		(472)	
Administration fees deducted from residuals on behalf of non-members of which \$1,572,043 including GST of \$142,913 was paid to the MEAA Equity Trust (2024: \$701,378 including GST of \$63,762)	(1,572,106)		(701,685)	
AMOUNTS PAID TO MEAA EQUITY TRUST				
Interest Members Equity — term deposit not paid	(194,293)		(15,754)	
Interest Members Equity June 2024 paid	15,754		17,291	
Portion of amounts not able to be distributed within six years transferred to MEAA Equity Foundation for the interests of performers (2024: prepaid balance: \$Nil)	-		64,500	
Total owed to cast members at 30 June	22,441,143		26,758,178	
<i>The total owed to cast members at 30 June includes distributable amounts that are over six years old</i>	<i>3,901,084</i>		<i>3,654,488</i>	
Interest received on recovered monies				
Interest received on Equity Trust bank accounts, of which \$484,912 (2024: \$261,652) was transferred to the MEAA Equity Trust	505,952		247,851	
Costs of administration (these have been accounted for in MEAA operations)				

NOTE 21: 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 Michael Slezak, Adele Ferguson, Victoria Laurie, Sally Neighbour, Bianca Hall and Kasun Ubayasiri.

Assets, liabilities and reserves of the Walkley Foundation are:

	2025 \$	2024 \$
CURRENT ASSETS		
Cash and cash equivalents	547,037	1,012,744
Trade and other receivables	48,675	206,531
Term deposits	2,941,848	2,851,387
Prepayments	63,014	101,443
Total current assets	3,600,574	4,172,105
NON-CURRENT ASSETS		
Property, plant and equipment	165,210	256,171
Total non-current assets	165,210	256,171
Total assets	3,765,784	4,428,276
CURRENT LIABILITIES		
Trade and other payables	228,328	377,925
Contract liabilities - deferred revenue	366,838	631,811
Provisions	88,047	51,996
Total current liabilities	683,213	1,061,732
NON-CURRENT LIABILITIES		
Trade and other payables	73,480	67,787
Provisions	-	28,934
Total non-current liabilities	73,480	96,721
Total liabilities	756,693	1,158,453
Net assets	3,009,091	3,269,823
EQUITY		
Retained surplus	3,009,091	3,269,823
Total equity	3,009,091	3,269,823

The result for the year to 30 June 2025 in respect of the Walkley Foundation was a deficit of \$260,732 (2024: \$98,573 deficit).

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.

	Position	Salary* \$	Superannuation* \$	Total \$
Total 2025	Company Secretary + CEO	248,594	29,236	277,830
Total 2024	Company Secretary + CEO	248,083	29,655	277,738

NOTE 22: EVENTS AFTER THE REPORTING DATE

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

The financial statements were authorised for issue on 10 November 2025 by the MEAA Board.

NOTE 23: RELATED PARTY TRANSACTIONS

In accordance with AASB 124 there are no other related party transactions as at 30 June 2025 (2024: \$Nil).

NOTE 24: CONTINGENT LIABILITIES AND CONTINGENT ASSETS

There are no contingent liabilities or contingent assets as at 30 June 2025 (2024: \$Nil).

NOTE 25: 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 26: BUSINESS COMBINATIONS

No assets or liabilities were acquired due to amalgamation or restructure during the year (2024: \$Nil) or as part of a business combination (2024: \$Nil).

NOTE 27: PAYMENTS TO FORMER RELATED PARTIES

MEAA did not make a payment to a former related party of MEAA during the year ended 30 June 2025 (2024: \$Nil).

NOTE 28: 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 2025 (2024: None).



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Media, Entertainment & Arts Alliance
Independent Audit Report to the Members of Media, Entertainment & Arts Alliance
For the Financial Year Ended 30 June 2025

Report on the Audit of the Financial Report

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 2025, 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 2025, 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 2025, 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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Media, Entertainment & Arts Alliance
Independent Audit Report to the Members of Media, Entertainment & Arts Alliance
For the Financial Year Ended 30 June 2025

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.

Media, Entertainment & Arts Alliance
Independent Audit Report to the Members of Media, Entertainment & Arts Alliance
For the Financial Year Ended 30 June 2025

- 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.

SDJA



Jonathan Rudman
Director
10 November 2025
Sydney, New South Wales



s.268 Fair Work (Registered Organisations) Act 2009

CERTIFICATE BY PRESCRIBED DESIGNATED OFFICER
Certificate for the period ended 30 June 2025

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 2025 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 11 November 2025; and
- that the full report was presented to a meeting of the MEAA Board on 17 November 2025 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 17 November 2025



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