



# Annual Review 2019/2020

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**BECS**

PROTECTING AUDIO-VISUAL PERFORMERS' RIGHTS



Dear Members,

Another year has passed and soon it will be time for the 2020 BECS AGM; but how different from last year when over a hundred of you met round the corner from the BECS' offices in Hatton Place, as this year, because of the pandemic, it will take place on-line.

At that meeting in December, Lord Michael Cashman, a member like you, stressed the importance of having our own UK-based Collecting Society, and how true his words have proven to be. Now more than ever collecting and distributing monies legally due to you is essential, not only to us as individual audiovisual performers, but to the survival of the Arts which will wither if creatives can no longer afford to work in the sector.

In the Spring, BECS Directors asked staff to distribute payments as speedily as possible, and all credit to them when, by late June, £6.1million was in members' pockets. On your behalf, I would like to thank them for their hard work and adaptability during the months since Covid-19 struck. Working from home they have also continued to work seamlessly and have also managed the successful language courses online.

In May Tayyiba Nasser became our CEO, enthusiastically and efficiently taking over the reins from Andy Prodger. I attended the EUROFIA CMOs' Annual meeting in Hamburg last June and witnessed her assured, informed interaction with our European partners, and the Board and I have every confidence in her ability to cope with the challenge, not only of her new role but played against the backdrop of these universally uncertain times.

At the 2019 AGM Andy Prodger sadly announced, because of health problems, that he would be stepping down from his long association with BECS, at the end of April. The Board would like to express their appreciation for his loyal commitment to BECS and its members over many years. His knowledge of the recorded media and its collective agreements in film, TV and radio, of intellectual property rights, statutory rights, exclusive rights, media platforms, foreign collecting societies, etc. etc., has been invaluable. He has worked closely with BECS since 1999, becoming a Director in 2004. He was appointed BECS' CEO from 2007, initially as a secondment from Equity and then as a BECS employee from 2011.

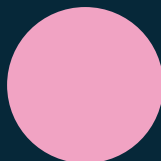
Andy's final input was persuading Caroline Lucas MP to table an Early Day Motion on the Beijing Audiovisual Treaty calling on Government to enable an early ratification of the Beijing Treaty in line with the Treaty's clearly stated aims for upholding performers' rights. I was honoured to represent you along with Equity and FIA in China on 24th June 2012 when the Treaty was finally adopted. We shall continue to press for formal Government consent.

On behalf of the Board I look forward to seeing you at the online AGM. Please remember to send in any questions you may have by the 30th November. BECS will continue to do all it can to support your best interests. Keep motivated and strong.

All good wishes,

*Jean Rogers*

BECS Chair



Dear Members,

In the year to April 2020, BECS turned 21 – a significant milestone. Over the years, BECS has successfully dealt with many challenges and has now matured into a well-respected Collective Management Organisation (CMO). We have established ourselves as one of the largest collecting societies in Europe representing audio-visual artists and repertoire. At the time of writing, we have over 32,000 members, including performer heirs, and over 75,000 audio-visual works in our database that we manage and collect remuneration for from around the world. Over the past 3 years, BECS has collected over £18m for our members.

This is also a year of significant change. As announced at last year's AGM, I officially took over as CEO on 1st May 2020. This was amidst the global pandemic which has had a disastrous impact on our members' livelihoods. Our financial and operating model hampered our ability to help our members as much as we would have liked; we do not collect nationally, nor have a charitable fund in the same way that some of our sister organisations do, and our deductions from overseas collections are just sufficient to cover our running costs. However, we were able to bring forward our annual summer distribution to May and June this year, providing some welcome relief for our members.

My team worked tirelessly throughout the lockdown period, with no-one being furloughed. We delivered a seamless service whilst working remotely. We even set up our very popular language courses to be conducted online through the lockdown period and beyond. Once we are back to "normal" operations, we intend to continue to offer the option to attend the language courses online so that those not able to attend the courses in our London offices can continue to benefit.

I thank you, our members, for your continued support to BECS. We have called upon you to make your views and voices heard to support our lobbying efforts. Indeed, this came through loud and clear in our efforts to get support for the Early Day Motion tabled in Parliament asking for the ratification of the Beijing Treaty on Audio-visual Performances. We also got a fantastic response from the survey launched by the #PayPerformers campaign.

We are focusing our current efforts to get the copyright laws in the UK to cover advances in technology which has allowed users to view your work using several different platforms in addition to the traditional broadcasting on TV in cases where contractual payments cannot or do not make provision for the additional commercial value being realised. The global revenue of video-on-demand services in 2019 was over £40 billion, of which £1.5 billion was from the UK. With the increased take-up of these digital services during 2020, accelerated by Covid-19, it is only right that creatives share in the success – this is our continuing campaign both in the UK and as a participant of the AEPO Artis lobbying in the EU with our bilateral agreement partners.

I am proud to report our operating costs to collections for the year 2019/20 was 10% (compared to 13% and 14% in the previous years). Our "tight ship" has amazed our colleagues and been admired by many, especially as we deal with ever-increasing volumes of work. Our skilled and dedicated three-strong team has through the year tested new systems and implemented new procedures to ensure you, our members, efficiently and cost effectively receive your correct dues from our sister CMOs. I thank them on your behalf for their commitment and support.

Our operating model faces challenges as the UK comes to the end of the BREXIT transition period and our members' rights may be assessed differently with the UK's new status as a "third country" and no longer as EU citizens. We are of course working hard to maintain the goodwill we have sown over the years and to establish an equal and level playing field for you our members. It is extremely important over the coming 12 months that we increase our numbers, make our voices and concerns heard, and lobby to achieve reciprocity.

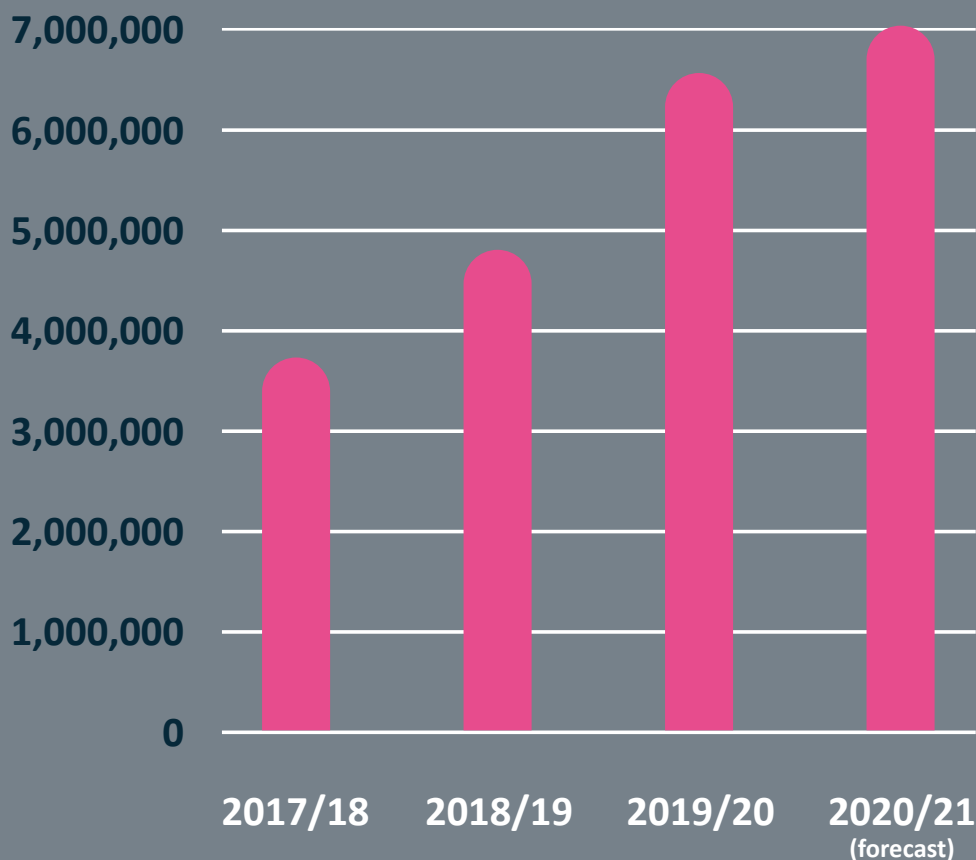


BECS has the capacity, the expertise and the goodwill to forge on and perhaps even get stronger with our members' continued support and the support of key entities. I look forward to working with our dedicated Board of Directors and with you all to deliver on the promise that BECS can continue to add value to our members.

*Tayyiba Nasser*  
Chief Executive Officer

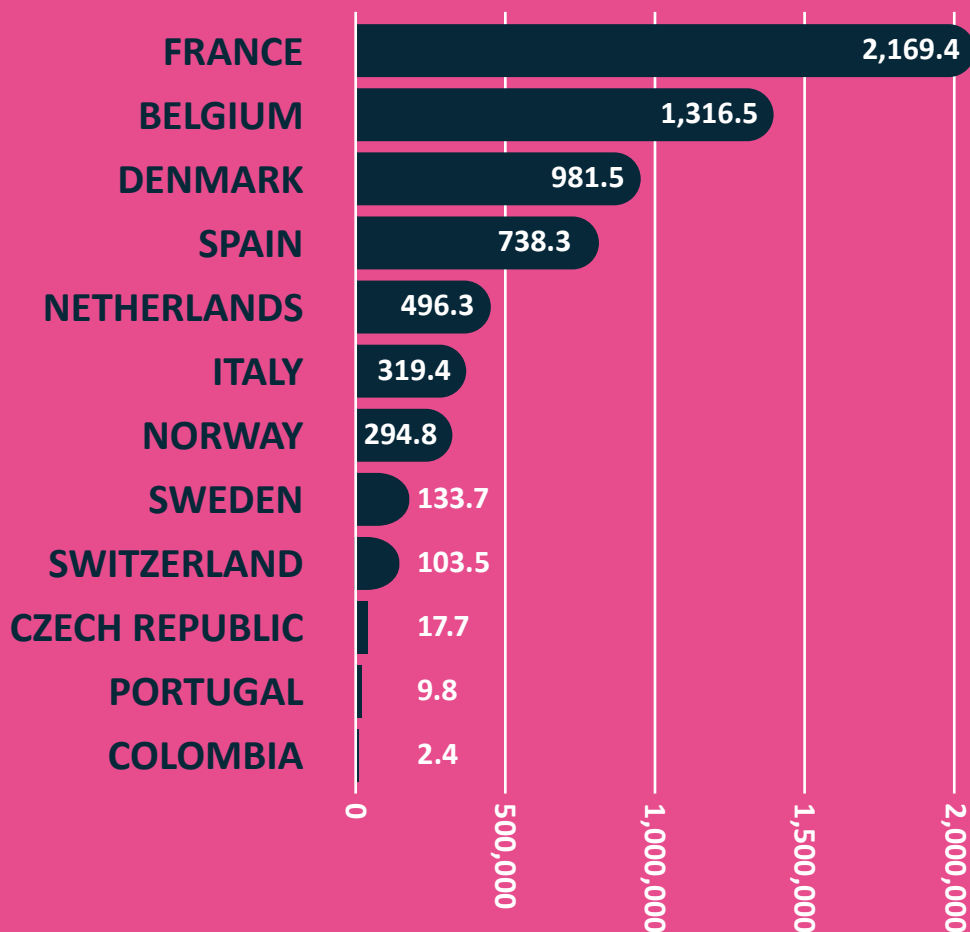
# INTERNATIONAL COLLECTIONS FOR DISTRIBUTION

Since 2017/18, BECS has collected over **£15** million with an additional **£7m** that was distributable in May and June 2020



# INTERNATIONAL COLLECTIONS 2019/2020 (£'000S)

Total collections **£6.6m** (up 36%)



# DELIVERING FOR MEMBERS



They deliver highly interactive skills based training workshops that focus on kickstarting and supporting individual awareness and ownership of wellbeing and mental health



Through our collaboration with Fundación AISGE we offered members of AISGE the chance to train with actor and director Dugald Bruce-Lockhart. They worked on scenes and monologues from several English plays, including Shakespeare



The Voiceover Workshop aimed to help our members understand their voice quality and gave them techniques to help create their own voice reels



## LANGUAGE COURSES



We had twelve members participate in our Beginners Italian course



Four different levels of French classes took place during 2019 & early 2020 with over 40 attendees



Six Spanish courses ranging from Beginner to Intermediate also ran during this time with over 60 participants

Seven people took part in our first ever Mandarin course

## FEBRUARY 2020

Actors Pro Expo was set up by actors for actors to help and encourage them in all areas of their life as a professional

The expo helps performers develop and sustain their career and to create new opportunities for themselves. Performers can meet other performers and organisations in the industry to help further their careers.

It was a great opportunity for BECS to increase visibility among performers who otherwise may not have heard of us



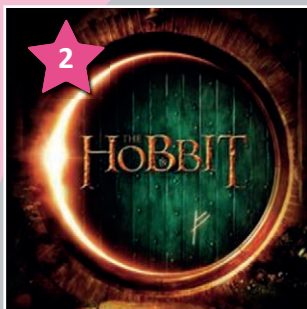


# TOP 9 TV SERIES BECS COLLECTED FOR



BECS collected money from overseas and these are the top 9 television programmes that generated the most payments

# TOP 9 FILMS BECS COLLECTED FOR



These are the top 9 films that generated the most payments