

Off the air

Screenrights' Newsletter

screenrights

Screenrights is a non-profit company, which administers copyright licences in Australia and New Zealand and collects similar royalties from Europe and North America for its 3,000 members from 56 countries.

July 2011

Feature: Bridging The Great Divide: Television Anywhere, Anytime

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July 2011

Feature: Bridging the Great Divide: Television Anywhere, Anytime

With leading filmmakers, education consultants and academics coming together to discuss the future of TV in the classroom, the Screenrights sponsored session at Screen Futures was a lively discussion about how content providers and teachers are communicating with each other.

The panel: Bridging the Great Divide: Television Anywhere, Anytime was moderated by Professor Jock Given (author of **Turning off the Television: Broadcasting's Uncertain Future** and Associate Editor of the **International Journal of Digital Television**), with panellists including: Ian Collie (producer of **Making of Modern Australia**, a cross-platform documentary series); Meg Mappin (Senior Project Manager at Education Services Australia); Judy O'Connell (lecturer in the Faculty of Education, School of Information Studies, for Charles Sturt University); and Emma Rogers (Member Services Executive, Screenrights).

Opening up the dialogue, Meg Mappin talked about the ways in which teachers find resources to use in teaching – and named Google and YouTube as the first port of call. She also mentioned various closed state education portals, frequented by educators, some of which provide links to outside AV material.

In her role as Senior Project Manager with Education Services Australia, Meg worked closely with Ian Collie in helping to reach the education market with **Making of Modern Australia (MOMA)**. She is able to give producers curriculum advice about which parts of a project are relevant to the curriculum and to act as a 'broker' with the education sector.

Ian showed excerpts from **MOMA**, a multiplatform production, intended to work as a national family scrapbook. He said it wasn't until they were about one third of the way through the production that they realised the educational relevance of the content and the potential opportunities for students to be involved by, for example, recording interviews with older family members about Australia's past. He felt the opportunity to work with the education sector was realised too late in the production process. In contrast, he mentioned some of Essential Media's more recent productions, saying that the websites were planned and built before the programs were broadcast, and conversations were underway with educators earlier than they had been for **MOMA**.

Judy O'Connell talked about the ways in which students use media, referring to students' use of social media technology as the 'unofficial curriculum'. She suggested opening up the dialogue between producers and educators at the brainstorming stage. She felt there was still too much emphasis on traditional teaching techniques – that is showing students a video or clip, followed by a series of questions. This doesn't enable a student's capacity to make, create and share. Students want to repurpose audiovisual material, and teachers often aren't aware of the copyright implications of this. As she said, we are still in transition – using media in the old style, rather in the new participatory framework. She also felt producers were not leveraging enough from social media, especially the viral potential.

Meg Mappin agreed there was an increasing Twitter dialogue between educators as well. She also said students saw the ability to connect and share as one of the most important changes in education. Both she and Ian discussed the importance of the budget issue in this whole dialogue. Ian said producers had to think about educational relevance and supporting resources such as websites at the very initial stages of a project. It tends to be an afterthought, but it's also a question of budget.

Meg agreed, saying that a large portion of the production budget can be to secure rights. For example, if a production includes clips from other sources there can be rights management issues in allowing them to be used for educational repurposing, and this can make producers nervous.

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Emma Rogers from Screenrights talked about the importance of educational royalties, with producers showing far more interest in this market now that the income went to them rather than to Screen Australia as the funding agency. In the 2009/10 financial year, total income from the Australian Educational Service reached \$25.03 million.

Screenrights online resource centre EnhanceTV provides a link between film producers and educators with resources such as study guides available for download and the ability for teachers to order copies of programs as DVDs or downloads.

ATOM Launches Interactive Film Study Guide Apps For iPad

In a world first, Australian Teachers of Media (ATOM) have launched the first interactive film study guide apps. Modelled on ATOM's respected text-based study guides, the interactive guides incorporate clips, animation and web functions.

The guides were developed as the result of a partnership with media practitioner NMG.

ATOM's Peter Tapp said: "The idea was to take advantage of iPad technology to allow teachers and students to engage with this exciting new development and also to help market Australian productions globally in an innovative way.

Study guide apps have been developed for **Oranges and Sunshine** and **Kapyong** and versions of both guides are available for free from the App Store.

"This project is the first step in a new vision for screen education – one that is likely to lead to substantially increased returns for the Australian film industry and, we hope, to Australia becoming a world leader in the delivery of interactive educational content," said Tapp.

Distribution Of 2005 Royalties Exceeds Targets

With the deadline for distributing 2005 educational royalties expiring at the end of June, Member Services has exceeded company targets of paying out 97% of all money collected.

Under its Articles of Association, Screenrights has six years in which to distribute educational royalties. When this period expires, any undistributed funds are rolled over into the next distribution period. The company's target is to ensure that no more than 3% of funds from New Zealand and Australian educational institutions are left undistributed.

At 31 June 2011, less than 2% of Australian royalties were not paid out, and less than 3% of New Zealand royalties.

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Code Of Conduct

The report of the Triennial Review of the copyright collecting societies voluntary Code of Conduct has been released.

The review of the Code is separate to the annual review of collecting societies' compliance, which is currently underway with submissions due by the end of July. The triennial review of the Code itself resulted in some amendments, with the revised Code now available on our website: www.screenrights.org

Information about how to make a submission to the annual review is also available on our website.

Jeff Gomez Transmedia Masterclass

Starlight Runner Entertainment CEO Jeff Gomez is presenting one-day transmedia masterclasses in Melbourne, Sydney and Perth.

Transmedia narrative is the technique of conveying messages, concepts and themes to a mass audience through systemic and concerted use of multiple media platforms. Gomez has worked on blockbuster universes such as Disney's **Pirates of the Caribbean** as well as James Cameron's **Avatar**, Hasbro's **Transformers** and Mattel's **Hot Wheels**.

The masterclasses are presented by XMediaLab in association with ScreenAustralia, ScreenWest, Film Victoria and Screen NSW from 27 July to 2 August. For dates in your city and booking information visit www.xmedialab.com

Up In The Clouds

In the last three months, Google, Amazon and Apple have unveiled 'cloud' music services, giving music lovers new ways of accessing and storing their music collections.

The Australian Copyright Council has recently published an informative article, explaining how these services work and the potential copyright implications.

To read visit <http://www.copyright.org.au/news-and-policy/details/id/1973/>