

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 2,500 members from 52 countries.

September 2006

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This is an online newsletter. You can subscribe by emailing ota@screenrights.org

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Feature: How is your film being used in class?

Film and television have become an integral part of today's school curriculum and with Screenrights now collecting more than \$20 million a year from educational copying, the medium is clearly popular with staff and students. But just how are today's teachers using film in teaching? **Off the air** spoke to **Eva Gold**, Executive Officer of **The English Teachers' Association of NSW** to find out more.

According to Eva, the terms 'reading' and 'writing' have become increasingly diffuse and complex over the last ten years, with technological changes opening up new means of communicating.

"For students to become effective communicators, English syllabuses need to recognise that much of that communication won't be written in the traditional way," she said. "For this reason, syllabuses now use the word 'text' to denote written, spoken and visual communication in any medium."

This has resulted in the moving image not only having a greater presence in the classroom, it has also been integrated into the syllabus.

"A film is not necessarily treated in a discrete section of the course that simply looks at those features that are in common with a novel such as plot, character and theme," Eva said.

"Film study may be integrated with other modes, say in a study of narrative or dramatic tension. Certainly film genres are recognised as worthy of study and teachers could well be developing whole units on say, film noir or the teen flick. They might even do an *auteur* study."

Teachers also are now far more comfortable using film in the classroom than they were a decade ago.

"They are much more experienced in understanding the techniques of the medium," Eva said. "They are more comfortable with the forms, features and structures of filmic material than they were in the past."

The ways in which teachers use film differs from class to class and from teacher to teacher.

"They could be teaching film to highlight the differences between the ways a novel, a play or an essay make meaning, as distinct from the manner in which a feature film or a documentary might communicate," Eva said. "I would also say that there are very few schools now that do not show a film of a novel or play that is being studied and compare the ways the different media affect what the text communicates to different audiences."

Filmmakers who are keen to try and get their content in front of a class are certainly working to make sure resources are available for teachers, particularly in the form of study guides. Guides on EnhanceTV remain one of the most popular downloads.

Megan McMurchy, who produced **Fine Line**, a documentary series about the ethics of journalism, recently learnt just how important effective resources can be in ensuring that a program is used in education.



Fine Line study guide

September 2006

The royalties earned by the program from taping in schools, TAFEs and universities was one of the highest amounts ever collected for an Australian documentary – and Megan believes the program's study guide was an important factor in this. The guide was written by **Ellen Fanning** (who wrote and directed **Fine Line**).

"A good study guide is vital," Megan said, "Even the most educationally adaptable documentaries should have a well designed guide. It gives teachers an incentive to tape the program and pointers on how to use it in the classroom."

In addition to the high copying royalties, the program's educational value also has seen it put on the VCE English curriculum.

Eva said the process for whether a film is selected by the Board of Studies for the HSC prescriptions list is a complex one.

"Films are chosen on the basis of their appeal to students, their cultural significance and the teaching and learning opportunities that they present," she said.

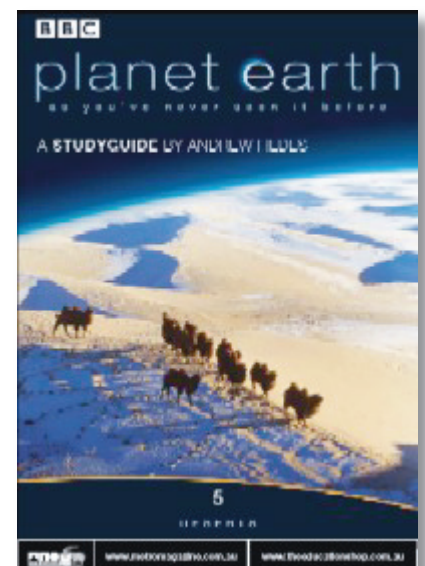
The increased use of film and television in the classroom has also lead to a greater interest in having filmmakers talk to staff and children.

"Occasionally filmmakers do visit schools and this is a real treat for both teachers and students," Eva said. "The difficulties teachers have regarding film is not so much teaching the analysis and appreciation of films but in assisting students in making their own films. The practical aspects of this can create some challenges and I'm sure teachers would value some mentoring or assistance in making some of these projects work."

The Speakers' Bureau, an initiative of the Australian Teachers of Media (ATOM), administered by Metro magazine, offers schools, universities, community organisations and commercial enterprises the opportunity to enjoy the talents of many of Australia's leading screen practitioners and technicians. The site has a list of directors, producers, scriptwriters, cinematographers, editors, composers, continuity people, tutors, actors, production designers, costume designers, animators, and other people who work in the industry. These screen professionals can visit schools to talk to students, run workshops, and many other activities.

Filmmakers who are interested in registering, and schools that would like to organise a visit, can go to The Speakers' Bureau at <http://www.metromagazine.com.au/metro/frm.htm?highlight=5>

To find out more about the English Teachers' Association of NSW, and their Screenspeak Media Study Days, run in conjunction with ATOM and the Powerhouse Museum, go to www.englishteacher.com.au



Planet Earth Deserts study guide

September 2006

FFC adopts ISAN for back stock and new programs

The Australian Film Finance Corporation (FFC) has acquired their first International Standard Audiovisual Numbers (ISAN) for 640 programs, covering ten years of back stock.

The FFC has also committed to a further 30 ISANs for allocation to projects currently in development, with further ISANs to be purchased on a needs basis.

This commitment represents a significant step forward for the Australian film industry as they adopt best practice through ISAN, the universal number that can identify audiovisual works across national boundaries and language barriers.

New projects can incorporate an ISAN as a data element in systems that identify, manage and process information about audiovisual works. This includes scripts, contracts, film rushes, editing and versioning of work, production documentation, and marketing materials and packaging. An ISAN is a consistent identifier, whereas working titles change. ISANs also save confusion and possible errors for works in co-production. As the new projects progress, the FFC will provide full descriptive data for the ISAN database when this information becomes available.

ISAN Australasia was founded by Screenrights and APRA/AMCOS. It is part of a worldwide network of ISAN Registration Agencies involved in issuing this unique identifying number to works created by the film and TV, music, games, advertising and software industries.

For more information about ISAN, go to www.australasia-isan.org or contact info@australasia-isan.org

Proposed changes to copyright law

The Government has released the Copyright Amendment Bill 2006: Exceptions and other Digital Agenda review measures. It sets out in legislative form a number of reforms to our current copyright laws.

Included in the proposed changes are two new types of private use free exceptions, including an exception that allows for recording broadcasts for replaying at a more convenient time, and for reproducing in a different format for private use.

The Bill also contains new free exceptions to allow certain uses of copyright material for educational instruction. The impact of these provisions on the current educational copying and communication licence are of potential concern to Screenrights' members.

We will be making a submission to Government on the proposed changes. If you would like to view the exposure drafts, they are available at: <http://www.ag.gov.au>

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Voting for Screenrights Board

All Screenrights members will soon receive information and voting forms for directors to fill the four vacancies on the Screenrights Board.

Every three years, four of the 12-member Board must retire, creating four vacancies. Retiring directors can choose to stand for re-election.

All nominated candidates supply Screenrights with a biographical statement, which is sent to members.

Voting closes on 19 October, and the results of the election will be announced at the Screenrights' Annual General Meeting to be held in Sydney on October 26.

The Black Road takes out NZ award

Congratulations to William Nessen, whose film **The Black Road** won the Screenrights sponsored award for best Documentary Made for Television at the International Documentary Film Festival held in New Zealand in September.

The Award was presented by Screenrights Board Director David Baldock – with the award itself featuring a shot from the winning program printed onto canvas.

The DOCNZ programme also includes screenings and a pitching forum.

More information about the event can be found at www.docnzfestival.com

Screenrights sponsorship guidelines can be downloaded from our website at www.screenrights.org

Online auction sellers settle civil movie piracy claims

The Australian Federation Against Copyright Theft (AFACT) has settled a number of claims with online auction sellers illegally offering pirated DVDs of movies and TV programs.

The settlements have been part of AFACT's specifically targeted program against the impact of Internet auction piracy on the movie industry and individual copyright holders. In all cases brought by AFACT the pirate auction sellers have paid settlements totalling thousands of dollars and agreed to cease selling pirated movies online. They have also provided AFACT with all infringing DVDs.

According to AFACT, an independent report shows that movie piracy cost the film industry in Australia more than \$200 million in potential revenue in 2005. Internet piracy accounted for the largest proportion of revenue lost, an estimated \$92 million, followed by counterfeit copies, which cost the industry \$82 million.

September 2006

International update

Screenrights International will soon be distributing its first round of AGICOA royalties from Poland.

These royalties are for retransmission during 2004.

International Relations Coordinator Maha Ismail is currently meeting with members to discuss any queries they have concerning royalty collections from Europe, the United States and Canada. If you would like to arrange a meeting, please email maha@screenrights.org

Last Train To Freo

Congratulations to Screenrights Board member Sue Taylor whose recently released film **Last Train to Freo** was voted best Australian film by audiences at the recent Melbourne International Film Festival.

The film, which was produced by Sue and directed by Jeremy Sims, came in 7th overall, and was the only Australian feature in the audience voted top ten.

It is currently screening in Australia and New Zealand through Dendy Films.