

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.

October 2006

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## Feature: Screenrights declares record collections

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### Growth in collections

"Our total collections for the 2005/06 financial year were the highest in the company's history," Lake said. "We collected \$22.75 million, compared to \$21.42 million in the previous financial year."

This income comes from three sources: the Australian Educational Service (AES), the New Zealand Educational Service (NES) and the International Collections Service (ICS). Lake said that it was particularly pleasing to note that each of the services showed a growth in income.

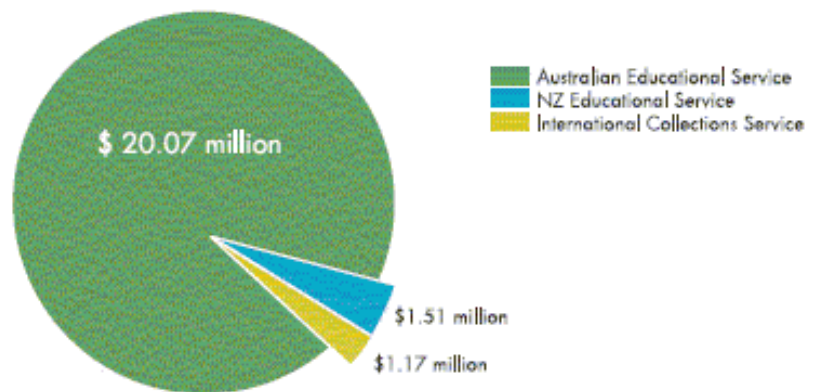


Figure 1: Shows the breakdown of total licensing revenue (including interest) from each of the three income generating licences.

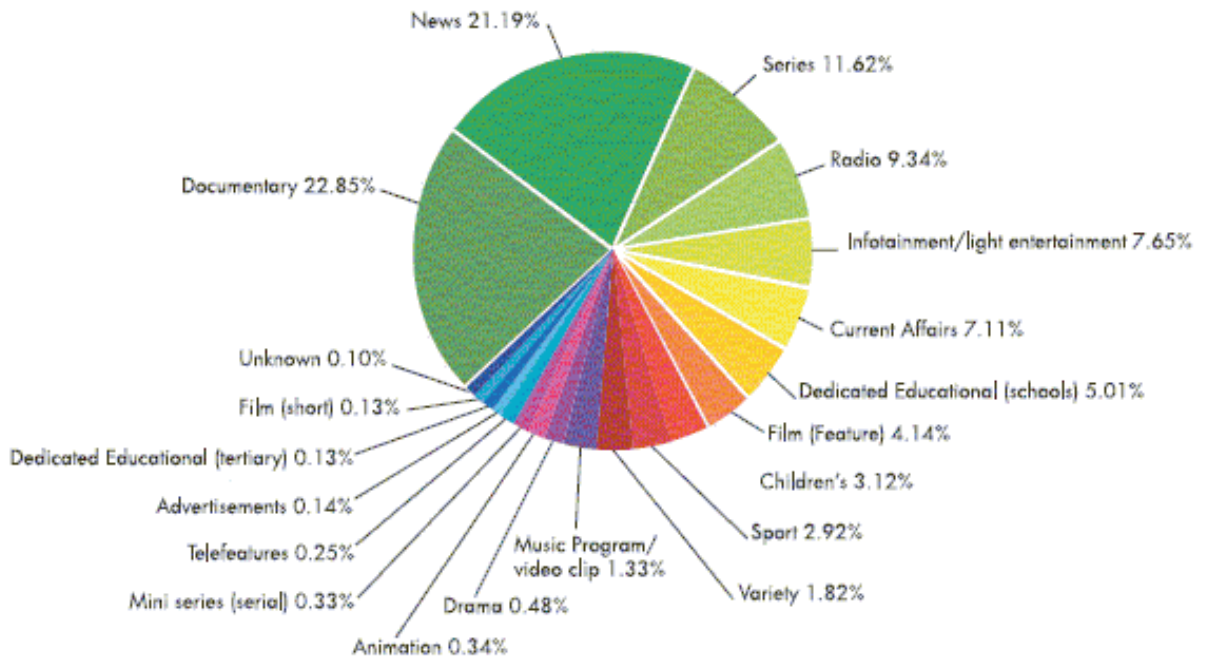
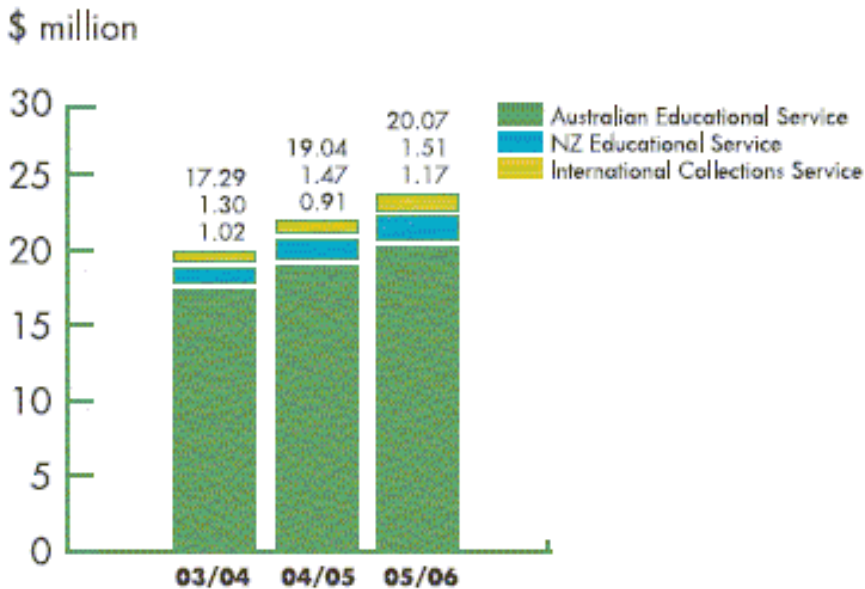


Figure 2: Shows the breakdown in the types of audio-visual material copied by Australian and New Zealand educational institutions.

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"The AES accounted for the bulk of the amount with collections of \$20.07 million," Lake said. "It is our oldest service and it continues to meet two very important needs: ensuring that educators across the country can use television and radio in teaching, and providing payment to the copyright owners in the works they use."

Each year, Screenrights does a breakdown of copied programs by genre, with documentaries once again proving to be most popular in educational institutions.

Figure 3: Compares the total licensing revenue (including interest) from each of Screenrights' income generating licences over the last three years.

## Growth in services

"Along with our increase in collections, Screenrights has continued to expand the services it offers to members who create audiovisual content, and to the people who use their work," Lake said.

During the 12 month period from 1 July 2005 to 30 June 2006, EnhanceTV (the online resource hub for teachers) grew in terms of the content it offers. The site now has more than 450 study guides and educators can access information about upcoming programs relevant to them by a variety of means, including email updates, RSS feeds or a weekly podcast.

"With over 6,000 subscribers the site's popularity has also continued to grow," Lake said. "And its not just educators who benefit from the site. As it becomes a vital resource for teachers, it helps our filmmaker members improve their reach into this market."

Screenrights also introduced a new service for members, launching ISAN Australasia with the Australasian Performing Right Association (APRA). The International Standard Audiovisual Number (ISAN) is a unique identifier for audiovisual content that will improve efficiencies in managing rights, exchanging data and combating piracy, providing an important new tool for the industry's continued growth.

"I'm also pleased to report that the Copyright Tribunal's determination of a rate for retransmission means that members will have a new source of revenue in the 2006/07 financial year," Lake said. "In the last 12 months we have been advising filmmakers of the need to register titles with us so that payment can be made. Members can also use their retransmission registration to collect royalties from all services, making Screenrights a one stop shop for collective rights management."

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## Growth in distributions to members

The total amount actually distributed to members during 2005/06 was \$19.78 million, another record for the company. The previous highest amount was \$16.20 million in 2004/05.

"I am particularly pleased with this result," Lake said. "One of Screenrights' main priorities is to ensure that the money it collects is paid to members quickly and efficiently and our distribution team continues to exceed all its targets."

## Growth in members

The previous financial year was also a period of growth in Screenrights' membership.

"We now have 2,505 members from 52 countries," Lake said. "That's an 11% increase on the figure for the 2004/05 period."

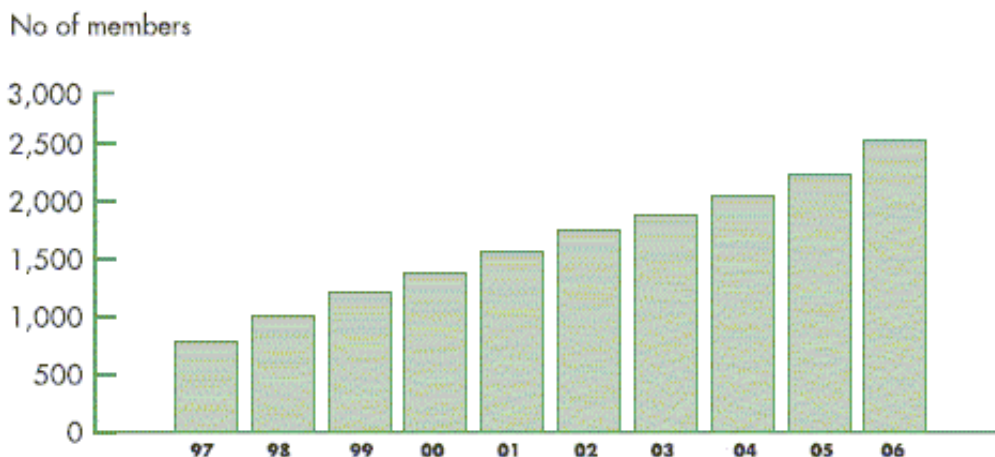


Figure 4: Shows the growth in our membership over the last 10 years.

## Lower expenses

Alongside its growth in income, services and membership, Screenrights has also reported a drop in expenses. Total expenses reached \$3.85 million, or 16.9% of total collections (compared to 21.9% the previous year). This reduction can largely be attributed to the fact that expenditure for the 2004/05 financial year included substantial costs associated with the application to the Copyright Tribunal to determine a retransmission royalty rate.

## The future

"Screenrights was established to provide an innovative solution to a copyright challenge," Lake said. "This was to ensure that educators could copy from television and that filmmakers would be paid for this use of their work. Since then we have remained committed to providing new answers to new challenges. Our excellent results in the last twelve months demonstrate this commitment and they also position us for a healthy future," he said, "one that will bring benefits to the creators of audiovisual content and the people who use their work."

To view the annual report visit [www.screenrights.org](http://www.screenrights.org)

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## Election of directors

Screenrights is delighted to welcome SBS Senior Lawyer Sally McCausland to its Board of Directors.

With more than ten years experience in arts and entertainment law, Sally works closely with SBS departments advising on copyright and other legal issues that affect the broadcaster.

Her election was announced at Screenrights AGM held in Sydney on October 26, along with the re-election of Jill Bryant, John Ford and Allison Rowe. The Board also said farewell to L.I.C. Managing Director Philip Nelson who has been a director since 1994.

Screenrights Chief Executive Simon Lake said that the Board was delighted to welcome Sally McCausland, who would bring considerable legal expertise to the table.

Farewelling Philip Nelson, Lake said he had made a long and valued contribution to Screenrights.

"Phillip's broad industry experience with funding bodies, broadcasters, distributors, coupled with his current work commissioning and distributing productions in China made him a wonderful resource," Lake said. "We are all very sorry to see him go and would like to wish him all the best for the future."

The full Board of Directors (in alphabetical order) now comprises:

- Martin Armiger (Composer and Writer)
- David Baldock (General Manager, Ninox Television)
- Jill Bryant (CEO and Co-Producer, Walking with Dinosaurs – The Live Experience)
- Nicholas Collis-George (Manager, Australian Institute of Architects)
- Will Davies (Executive Producer, Look Film Productions)
- John Ford (Managing Director, Sony Pictures Television)
- Bridget Godwin (Manager, Regulatory & Business Affairs, Seven Network)
- Nicholas Hampton (Consultant, Australasian Performing Right Association)
- Sally McCausland (Senior Lawyer, SBS)
- Allison Rowe (Copyright Consultant)
- Sue Taylor (Independent producer)
- Alison Weston (Manager, Education Programming, Education Television, ABC)

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## First 2006 payments

The first round of 2006 educational copying payments (the largest total collections in Screenrights history) will be distributed by early December.

Total collections for 2005/06 were \$22.75 million, with Australian and New Zealand educational royalties accounting for \$21.58 million of this amount.

Research into the rights owners of copied titles has already commenced, and Member Services officers will begin contacting the first potential claimants by the end of November.

Payments from Screenrights International are distributed as the money is paid by overseas societies to Screenrights. Total collections for 2005/06 were also a record, with the service bringing in \$1.17 million.

To make sure you get paid quickly, please register any new titles using our forms at [www.screenrights.org](http://www.screenrights.org)

## Screenrights International: Updating your registration details

Want to maximise your returns? Screenrights International is currently contacting all of its members with their registration details to ensure we have the most up to date title information.

Registration reports are being sent to members who have signed up to the Screenrights International service with details of titles as supplied to us. Reports can be amended and updated so that you can ensure we have the most recent information about your titles and the rights you control, helping you to maximise your royalties.

If you have questions about the changes you would like to make, we are happy to help. Just email International Relations Coordinator Maha Ismail: [maha@screenrights.org](mailto:maha@screenrights.org)

## ISAN update

The New South Wales Film and Television Office (FTO) has joined the FFC in requiring all new projects to obtain an International Standard Audiovisual Number (ISAN).

ISAN is a unique, internationally recognised and permanent reference number that enables the work to be identified quickly and easily, regardless of the formats in which it is distributed (eg. DVD, video recording) or its uses (film, television, mobile phones, internet etc). It will improve efficiencies in future collection of rights royalties, digital distribution systems (eg 3G and the internet) and Digital Rights Management operability.

Developed by ISO (the International Organisation for Standards), ISAN launched its Australasian registration agency in June this year, operated by Screenrights and APRA. To find out more visit <http://www.australasia-isan.org>

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Since selling Broadcast.com to Yahoo! for a phenomenal US\$5.7 billion in 1999, Todd Wagner has become a major player in Hollywood. His keynote address at the upcoming SPAA conference has been sponsored by Screenrights.

Through his company 2929 Entertainment, Wagner has been involved in a number of significant feature films over the last few years, most notably last year's **Good Night, and Good Luck**. The picture, which was directed by and co-starring George Clooney, was nominated for six Academy Awards including Best Picture.

Wagner also co-owns a group of vertically-integrated entertainment companies that include HDNet Films (which produced **Enron: The Smartest Guys in the Room**); distributor Magnolia Pictures (which released **Enron** and **The Worlds Fastest Indian** starring Anthony Hopkins); the Landmark Theatres art-house chain; and high-definition cable channels HDNet and HDNet Movies.

He has forged an innovative film distribution strategy that is making an impact on Hollywood. In a deal with director Steven Soderbergh, six movies for HDNet Films are being released day-and-date across theatrical, television and home video platforms, allowing audiences to choose how, when and where they wish to see a film.

To find out more about the SPAA conference, held from Nov 14-17, visit: [www.spaa.org.au/conference\\_2006/index.cfm](http://www.spaa.org.au/conference_2006/index.cfm)

Screenrights is also sponsoring the Screen Producers and Directors Association (SPADA) conference in Auckland in November. To find out more visit [www.spada.co.nz](http://www.spada.co.nz)

## Amendments to Copyright Tribunal jurisdiction

An exposure draft of legislation to amend the jurisdiction of the Copyright Tribunal is available for viewing at [www.ag.gov.au](http://www.ag.gov.au)

The Copyright Amendment Bill 2006 expands the range of questions and issues that can be referred to the Tribunal regarding the operation of the broadcast and print educational copying licences. The Bill also gives the Tribunal broad-ranging jurisdiction over voluntary licences offered by collecting societies.

After its introduction into Parliament, the Bill will be referred to the Senate Standing Committee on Legal and Constitutional Affairs for consideration and report.