

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 2,600 members from 54 countries.

September 2007

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## **Best Educational Documentary**

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This is an online newsletter. You can subscribe by emailing [ota@screenrights.org](mailto:ota@screenrights.org)

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## Feature: Supervising those music dramas

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Gary Seeger, who works for Music Mill, believes that filmmakers have enough on their plate and need to remove the stress that can be associated with music.

"A good supervisor has a great knowledge of music, and they'll have a good rapport with all the label and licensing managers," he said. "This can only help to speed up the clearance of songs. And if there's one or two of those tricky obscure tracks that have no publishing ties locally, then a good supervisor should be able to track the song down from an unknown territory like a healthy wet-nosed bloodhound!"



Gary Seeger, Music Mill



Kim Green, Music Licensing

Kim Green from Music Licensing agrees. "We can also help develop realistic budgets for music and find alternative sources of music, as well as generally advise on what might be needed in licences, demystify the terms and take care of all the tiresome small print," she said.

For Norman Parkhill, who established his company, inSYNC, one of the other important roles of a supervisor is to work closely with the "project's creative core in establishing the overall musical tone within budget and timeline."

All agree that a supervisor should be brought in as early as possible.

"Without a music supervisor in place before editing commences, the most common mistake is letting an editor and director have free-range in their choice of temp music as they are cutting," Parkhill said. "Everyone falls in love

with the Beatles' songs that have been laid under opening and closing credits, yet no-one has any idea of the cost of keeping them there, let alone the difficulty and time involved in clearing them!"

Seeger also prefers to offer early services. "This way you feel more connected with the production team and can drift in and out of their schedule depending on when they require your services or more music ideas."

However, like most supervisors, Green has had to be involved in a few last minute scrambles to clear rights in music.

"The song had almost been overlooked – either because the producers thought it was an original composition or production music," she said. "You then scramble around to get it cleared affordably and in time. Filmmakers should know what rights you really need up front, and be aware early in the process of what the music is likely to cost."



Norman Parkhill,  
inSYNC

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It's also important to give yourself enough time to allow the clearance process to happen before deadlines. Or, as Seeger puts it, filmmakers need to avoid waiting "until the last hours of post to finally commit to the song that now needs a 24 hour turnaround clearance time which has a Mexican defunct label, 3 publishers and an Estate attached!"

Parkhill stressed the importance of a realistic budget. "Four to five per cent of the production budget is appropriate for Australian projects," he said. "Lose the attitude that you're doing the artist a favour by putting their music in your film – everyone else working on it is getting paid, so should the songwriter and the performer."

For more information about using music, visit [www.apra.com.au](http://www.apra.com.au). APRA represents copyright owners in music (composers and music publishers). They cannot directly license the use of music in film and television, however, they do provide a research service, helping producers identify rights owners in the music they wish to use.

If you are negotiating your own clearances in recorded music, it is important to remember that there is copyright in the sound recording, and there may also be rights in the performances, as well as in the music itself. The APRA website has some information on this, however you may also wish to look at the Australian Copyright Council website:

[www.copyright.org.au](http://www.copyright.org.au)

For more information about the services offered by the music supervisors interviewed, visit:

Music Mill: [www.musicmill.com.au](http://www.musicmill.com.au)

Music Licensing: [www.musiclicensing.com.au](http://www.musiclicensing.com.au)

inSYNC: [www.insyncmusic.com.au](http://www.insyncmusic.com.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 18 October, and the results of the election will be announced at the Screenrights' Annual General Meeting to be held in Sydney on October 25.

## Retransmission registrations

Screenrights members are working with the Member Services Team to make sure all their program registrations are completely up to date, ensuring that they don't miss out on potential retransmission royalties.

Retransmission royalties are generated when a free to air broadcast of a program is retransmitted by another service, such as a pay television operator.

Producer Veronica Fury from Fury Productions recently updated all her registration details, including registering her first documentary **Chimney Sweep**, which was first broadcast on the ABC in 2004 and is about to screen again.

"I nearly didn't submit Chimney Sweep to Screenrights when I registered recently as it had been broadcast so long ago and I didn't think it would ever air again," Veronica said. "I am glad now that I did as it will be retransmitted. Of course, all my up coming projects will be registered for Screenrights. But this one was a surprise retransmission. You never know!"

The first distribution of retransmission royalties for programs broadcast in Australia since March 2001 will commence in December.

"We want to ensure we have the most up to date information on titles already registered with us, so that we can pay out this money as efficiently as possible," Member Services Executive Emma Rogers said.

Screenrights has also put a new process in place to streamline the registration process for future FFC funded productions, with rightsholders receiving a registration pack once funding has been confirmed.

FFC Recoupment Analyst Bernadette Rheinberger said: "By working together, Screenrights and the FFC are making it as simple as possible for rightsholders to ensure that their programs are registered for Screenrights royalties."

To find out more about registering for retransmission visit [www.screenrights.org](http://www.screenrights.org)

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## Finalists for EnhanceTV ATOM Awards streamed on EnhanceTV

Screenrights online resource service for educators – [www.enhancetv.com.au](http://www.enhancetv.com.au) – is offering sneak previews of some of the finalists in this year's prestigious EnhanceTV ATOM Awards.

This is the first time EnhanceTV has streamed content, and it gives visitors to the site a taste of some of the best audiovisual material being made for educators.

Over 120 finalists have been selected to be in the running for this year's Awards, which recognise excellence in more than 30 categories of film, television and multimedia.

This is the 25th year for the Awards, and the first time EnhanceTV has come on as a partner. Winners will be announced at a ceremony in Melbourne in October. To find out more or to book a ticket to the event, go to [www.atomawards.org](http://www.atomawards.org)

## Best Educational Documentary

Congratulations to the five finalists in the Screenrights Best Educational Documentary Award, to be presented as part of DOCNZ.

The finalists are: **Nanking**, from The Netherlands; **Losers and Winners**, from Germany; **Scary**, also from Germany; **Terra Incognita**, from the United States; and **Please Vote For Me**, from South Africa.

The winner will be presented with the award on October 1.

The DOCNZ Summit is being held in New Zealand during the end of September to the beginning of October. The Summit includes Masterclasses, Seminars and a Pitching Forum.

Screenrights Member Services Officer Leigh Tran will be available to talk to rightsholders at the summit in Auckland. If you would like to make an appointment, email [leigh@screenrights.org](mailto:leigh@screenrights.org)

## International update

Rightsholders who have not yet registered for Screenrights International can take advantage of the new low 11% administration fee and sign up for this service when they update their registration details for Australian retransmission royalties.

Screenrights International collects retransmission and copying royalties from the United States, Europe and Canada. The 11% administration fee is one of the most competitive rates in international collections.

Rather than register with a third party for international royalties, rightsholders can simply indicate that they would like Screenrights to collect royalties in all territories when they register titles for Australian royalties.

To find out more, visit [www.screenrights.org](http://www.screenrights.org) or email [international@screenrights.org](mailto:international@screenrights.org)