

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.

February 2008

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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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February 2008

## Feature: Educational copying royalties helping production of new docos

With Screenrights paying out over \$6 million in educational copying royalties over November and December 2007, a number of Australian filmmakers received a very welcome end of year cheque in the mail.

Screenrights Member Services Executive Emma Rogers said payments were made to a diverse range of programs, including documentaries and drama series.

Ray Quint from Flying Cabbage Productions, who received royalties for the drama **Bastard Boys**, said the income was "incredibly important".

"It enables us to return funds to our investors such as the ABC, the FFC, Fim Vic and the NSWFTO and that always makes them happy. Also, the percentage split with the FFC gives us income to assist with the development of our new projects and to grow our business."

The mini-series, which was about Australia's 1998 waterfront dispute, clearly appealed to the educational market.

"It was always going to be controversial," Quint said. "Dealing as it did with politics, trade unionism, globalisation, economic reform and so on. And all these topics were packaged in an entertaining and riveting drama presented in a very accessible way. So, it was very attractive to the educational market. We didn't pitch it precisely to this market but we always knew that it would have strong appeal with this sector. The ABC was also confident it would work, but the returns have been exceptional."

Quint also felt the series appealed to schools, universities and TAFEs because "drama dealing with contemporary Australian politics is very, very rare on the small screen in this country".

"You have to go back to **The Dismissal** to find any dramatic exploration of our political life. So, a drama that tackled politics and trade unionism and brought to life one of our most important industrial disputes was bound to appeal to educators. The show is really useful for media and film and television courses as well because it opens up discussion on film and history. And it's put together in a very well crafted and entertaining package. And, because it is also available in a four by one hour version it works in the educational environment. We're thrilled with how well **Bastard Boys** has done."

Other recipients of a royalty cheque, included the Aboriginal community involved in Rolf de Heer's **Ten Canoes**, who received payment for the copying of **Balanda and the Bark Canoes**, a documentary about the making of the feature.

**Ten Canoes** director Rolf de Heer said the idea for the documentary came about as he was planning the shoot for **Ten Canoes**. "I was realising what a crazy notion this was, to shoot a film in these conditions entirely in Aboriginal language and I thought we had to capture this somehow because it was bound to be interesting and dramatic."

"For me, the unexpected success of the documentary has been most enjoyable. The Screenrights money tips the film into the black, and its great to be able to keep faith with the mob and send them cheques for their half of the profit."



*Bastard Boys*



*Bastard Boys*

February 2008

Screenrights now collects over \$20 million a year from educational copying in TAFEs, universities and schools across Australia. Documentaries and educational programs are the most copied genre – together totalling almost 50% of the copied titles.

Denise Haslem from Denise Haslem productions also received a cheque for her program **Vote Yes for Aborigines**.

She said the program was not specifically targeted at educational institutions – “our aim was to tell a compelling history from an Indigenous point of view which would be appreciated by a broad audience” – but the program slotted into a number of curriculum areas.

“I had no idea the documentary would return that amount,” she said. “Even after repayments to the principal investor, my company now has funds to invest in the development of a new project.”

It’s a sentiment echoed by Rebecca Barry from Red Ithaka, which also received royalties in the latest round of payments.

“The royalties for **Footy Chicks** were extremely important, as they enabled us to recoup a substantial amount of money for our investor. We can also use our percentage to fund the research and development of new documentary programs.”



*Footy Chicks*

February 2008

## Australian retransmission payments made to filmmakers

The first round of payments for retransmission in Australia are currently being made by Screenrights, with the royalties to be an ongoing source of revenue for filmmakers.

This money, which to date totals more than \$1.3 million, is being paid to producers, broadcasters and other rights owners in programs broadcast on free to air television and then retransmitted by pay television operators.

The Seven Network was one of the first rightsholders to receive payment from retransmission collections.

Janeen Faithful, who is Head of Network Production said: "Seven is a major producer of Australian programming, and now that the scheme is up and running, these retransmission royalties will provide an additional ongoing source of funding for us to produce more Australian programs."

Screenrights Member Services Executive Emma Rogers said that the best way to ensure efficient payment of retransmission royalties was for rightsholders to register program details with Screenrights as soon as production is completed.

Registration forms can be found on Screenrights' website: [www.screenrights.org](http://www.screenrights.org)

## AIDC session on front-end/back-end royalties

Screenrights member Megan McMurchie will be one of the panellists on an AIDC session dealing with maximising front end and back end royalties.

The panel, From Front-end to Back-end is on Thursday February 21 and will also include representatives from the FFC, Essential Viewing and Screenrights' Member Services team.

Megan will present a case study from one of her documentaries looking at how she worked to generate educational copying revenue for the program.

The AIDC is sponsored by Screenrights. To find out more visit [www.aidc.com.au](http://www.aidc.com.au)

## Want to find out more about copyright?

Want to brush up on copyright basics, or are you looking for more detailed information about how the law applies to you? The Australian Copyright Council is hitting the road with its 2008 seminar program.

There are sessions for educators and copyright owners, as well as more general sessions on copyright essentials and recent developments in the law.

The Council's program can be found at [www.copyright.org.au](http://www.copyright.org.au). The site also contains information sheets and other publications that can be downloaded or purchased online.

February 2008

## Format shifting review

Screenrights will be making a submission to the Federal Attorney General's department on the operation of two new copyright exceptions that permit format shifting.

These exceptions include section 110AA of the *Copyright Act 1968* which permits cinematograph films to be reproduced in a different format for private use, subject to certain conditions.

This section was introduced by the *Copyright Amendment Act 2006* and commenced on 11 December 2006. That Act also requires that a review of the operation of this provision be carried out by 31 March 2008.

Screenrights has always argued that any private copying exceptions should require payment to the rightsholders in the form of a levy on blank recording media.

A copy of the full submission will be made available on our website, [www.screenrights.org](http://www.screenrights.org), towards the end of February.

Further information about the review can be found on the Attorney-General's website: [www.ag.gov.au](http://www.ag.gov.au)

## Review of Code of Conduct

A review of the operation of the Code of Conduct for collecting societies is currently underway, with written submissions able to be made to the Code Reviewer, The Hon J C S Burchett, QC, until 29 February 2008.

A public meeting on the operation of the Code was held on 4 February with the opportunity for making oral submissions.

Written submissions on the operation of the Code and/or on any amendments that are necessary or desirable to improve the operation of the Code should be made to:

The Code Reviewer  
Suite 704  
4 Young Street  
NEUTRAL BAY NSW 2089.

February 2008

## Australia Day Honour for former Screenrights Board Member

Former Screenrights Director Nick Hampton received the Medal of the Order of Australia (OAM) for his service to the community through a range of charitable organisations supporting people with physical, intellectual and emotional disabilities, and to the music industry.

As a founding Director of Screenrights and one of three founding directors of Nordoff-Robbins Music Therapy Australia, Nick said, "It is obviously a great thrill to receive such an Award but I'm very conscious of the fact that I've been just one member of several teams."

"As a new Australian ... it has been an enormous privilege and a continuing pleasure to work with so many talented and dedicated people in the music industry. Being part of the team that has established Nordoff-Robbins in its own music therapy centre and seeing the benefits and joy that music can bring to people, and particularly children, with physical, intellectual and emotional disabilities has given me tremendous fulfilment. This award is a 'bonus' but very much appreciated."

Nick Hampton has worked in the music and entertainment industries for over 40 years. He was a Founding Director of Screenrights from 1990 until 2007.

Nick Hampton was Treasurer of the Sydney-based music industry fundraising organization, the Golden Stave Foundation from 1990 to 2006, a director of the Australian Music Centre, the Australian Children's Music Foundation and Support Act Limited over many years. He continues to be a Director of Nordoff-Robbins Music Therapy Australia Ltd., which he helped establish on the UWS campus in Penrith in 2001.

Screenrights Chairman Jill Bryant said: "Nick made a significant contribution to the development of Screenrights and the Board is delighted to see that his work within the industry has been acknowledged. It is very well deserved."

February 2008

## Trop jr announces finalists

Eight talented kids have been announced as finalists in the first ever Trop Jr competition: the world's largest short film festival for kids, by kids.

The festival, which is sponsored by Screenrights through EnhanceTV is open to kids aged 15 or under. The finalists are:

### **Poor Joshua Verde**

Director: Guy Verge Wallace  
State: NSW

### **Ode to Collector**

Director: Marisa Lai  
State: VIC

### **Remote**

Director: Nera Skirpic-Vuckovic  
State: QLD

### **The Life of Perfarto**

Directors: Students Years 5/6  
Main Arm Upper Public School  
State: NSW

### **Imaginature**

Directors: Chester Greaves, Callen Hardie and Matt Cochran  
State: VIC

### **The Ducks of General Green**

Director: Tim Brown  
State: TAS

### **Free Free at Last**

Director: Japonica Mauala  
State: NSW

### **Besties**

Director: Jasmin-Johanna Mobbs  
State: NSW

The winner of Trop Jr will receive a \$500 cash prize, a Sony Hybrid Handycam and a full-day industry tour offered by Kodak where they will have the unique opportunity to visit post-production facilities and the set of a major feature film in production. In addition, Song Zu will offer the lucky winner a week-long mentor scheme where they will learn about the art of sound design and music for filmmaking.

The runner up will receive a \$250 cash prize, a Cartoon Network Portable DVD player, a Boomerang picnic box and a place at Metro Screen's Young Filmmakers Holiday Workshop.

The 8 TROP JR Finalists will premiere their films to a live audience in Sydney's Domain, before Sony Tropfest 2008 on Sunday 17 February.