

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 2,800 members from 54 countries.

March 2009

Feature: Meet Gabriel Colomb, this year's Trop Jr winner

There's a running joke in 14-year-old Gabriel Colomb's winning entry for this year's Trop Jr competition, and it concerns the pronunciation of one of the most famous names in cinema – who also happens to be one of Colomb's favourite directors. **02**

More than \$440,000 in artistic works royalties

Rightsholders in artistic works have benefitted from \$443,731.85 in royalties paid out during 2008. **04**

Screen Australia returns Screenrights royalties to producers

Screen Australia's recently released Terms of Trade provide that for all production investment approved after 1 January 2009, Screenrights' royalties will no longer form part of "Gross Receipts". **04**

New-look EnhanceTV

EnhanceTV, the online resource centre for teachers developed by Screenrights, has undergone a change, making it even more user friendly for educators. **05**

Copyright training program

Do you need to brush up on your copyright skills? Perhaps you want to find out how to manage copyright in your organisation, or it may be time for some practical tips in how to go about clearing rights? **05**

Member Services restructure

Screenrights' Member Services Team is restructuring to most effectively meet the demands of a substantial increase in records, rights, services, registrations and multiple claims. **06**

Off the air survey

Screenrights wants to make sure that its newsletter meets your needs. We would be grateful if you could take a few moments to complete our survey. **07**

You can subscribe to **Off the air** by emailing ota@screenrights.org

The content of 'Off the air' is accurate at the time of publication. Screenrights makes no representation or warranties as to the satisfactory quality, or fitness for any particular purpose of the material contained in the newsletter.

Screenrights

Level 3, 156 Military Road
Neutral Bay NSW Australia
Post Office Box 1248
Neutral Bay NSW 2089
Australia

Australia
Ph: +61 2 9904 0133
Fax: + 61 2 9904 0498

New Zealand
Freephone: 0800 44 2348
Freefax: 0800 44 7006

info@screenrights.org
www.screenrights.org

OTA0209

March 2009

Feature: Meet Gabriel Colomb, this year's Trop Jr winner

There's a running joke in 14-year-old Gabriel Colomb's winning entry for this year's Trop Jr competition, and it concerns the pronunciation of one of the most famous names in cinema – who also happens to be one of Colomb's favourite directors.

Colomb's film, **Dry Water: The Making Of** scooped a swag of fabulous prizes from a field of 12 finalists, all under the age of 15. Watched by a crowd of families and film fans, the dozen short films in the running featured everything from documentary, to horror, comedy and claymation.

Describing his winning film as a "mockumentary", Colomb says **Dry Water: The Making Of** is about a famous Hollywood film director, Winston Kubrike, who waxes lyrical about his new masterpiece, which is, in reality, destined to be one of the worst movies ever made. The running gag concerns Martin Scorsese: Kubrike calls Scorsese both an inspiration and a friend – although his pronunciation of the famous director's name is an unusual distortion, a version that he insists is the correct one.



Gabriel Colomb with his mother

Colomb says that **Raging Bull** is one of his favourite films – "because of the tension between the characters and the amazing cinematography."

"I also like **Reservoir Dogs**. The fact that a director can capture so much emotion between characters, and such a storyline, while staying in almost one room alone for a whole movie, is simply amazing."

Unlike many of Scorsese's works, Colomb's winning entry was relatively quick to make.

"The film took three days," he said. "The first day was writing it with the assembled people who were interested in making a film. The second was shooting, and the third was editing the film."

Scorsese would be envious.

This year's Trop Jr was only the second in the competition's history, with more than double the number of entries received in the first year. The finalists hailed from four states and ranged in age from 10 to 15 years.

The prizes in this year's competition were also impressive, including:

March 2009

- Return flights, accommodation and a visit to the Cartoon Network Studios in Burbank to experience the making of a Cartoon Network show.
- \$3000 in cash from sponsors, EnhanceTV.
- An Australian film industry tour comprising a visit to post production facilities Atlab, the Lab, and the set of a major feature in production.

For Colomb, who ultimately wants to find work in the industry as a director, being announced as the winner was also a prize in itself.

"It gave me the best feeling of my life," he said. "It was just unbelievable."

He plans to use the prize money to make another film, and invite everyone who was involved with **Dry Water** onto this new shoot.

Founder and Creative Director of Tropfest and Trop Jr John Polsen said: "The incredible range of creativity shown by our young entrants bodes well for the future of Australia's film industry."

Colomb's film, as well as the works of the other finalists from both this year and last year, can be viewed by visiting EnhanceTV's website – <http://www.enhancetv.com.au>. You can also find out more about Trop Jr at www.tropjr.com



Trop Jr crowd

March 2009

More than \$440,000 in artistic works royalties

Rightsholders in artistic works have benefitted from \$443,731.85 in royalties paid out during 2008.

The royalties are for artistic works used in programs copied from television by Australian and New Zealand educational institutions.

Screenrights Member Services Executive Emma Rogers described this figure as "very pleasing."

"It recognises the importance of artistic works in film and television," she said, "and benefits the creators of these works."

Sculptor and former head of Sculpture at the ANU Michael Le Grand said: "The monies received from Screenrights came as a great surprise. Sculpture is often overlooked and quite often provides the media with an exciting and interesting backdrop for interviews etc. Rarely does the media acknowledge the work or the sculptor who made it.

"The efforts of Screenrights in providing me with adequate remuneration for the continued use of images of my sculpture acknowledges the value of my work as a practising artist and I am very pleased with this outcome."

Screen Australia returns Screenrights royalties to producers

Screen Australia's recently released Terms of Trade provide that for all production investment approved after 1 January 2009, Screenrights' royalties will no longer form part of "Gross Receipts". This means that the producer or relevant rightsholders will be entitled to retain all Screenrights royalties for their own allocation.

The State Government film funding bodies are looking at adopting similar policies of not including Screenrights royalties as "Gross Receipts" from which they can recoup their investments.

Additionally, Screen Australia has decided to revert its recoupment entitlement in favour of the producer seven years after delivery of the film for all production investments approved after 1 January 2009. Screen Australia will also continue the policy of the former AFC, which reverted recoupment to the producer seven years after delivery.

Producers will also be permitted to acquire Screen Australia's recoupment entitlement for all pre 1 January 2009 production investments seven years after delivery. This will also apply to the former FFC slate of productions. Producers will also be able to acquire Screen Australia's other rights, except for a 1% copyright interest, the right to be credited for its investment, and the right to require that the films continue to be publicly accessible.

However, this policy does not apply to Film Australia titles, as Film Australia was, in most cases, itself the producer of those titles.

The South Australian Film Corporation is also currently trialling the 'Producer Equity Scheme' which will transfer the SAFC's recoupment rights in the films in which it invests to the South Australian producers of those films. This will provide revenue from first dollar returns for South Australian producers. Under this scheme the SAFC will begin to recoup its investment once all investors have recouped their investments in the film and it is in a profit position.

March 2009

New-look EnhanceTV

EnhanceTV, the online resource centre for teachers developed by Screenrights, has undergone a change, making it even more user friendly for educators.

The site has a cleaner home page, with new navigation tools, ensuring that teachers can find the resources they need to use television in the classroom as efficiently as possible. There are also a number of new articles available, and a section called Teaching Topics with a host of ideas and resources for teaching across a wide range of themes.

In addition, there is a new search engine, enabling speedy access to the programs educators want.

EnhanceTV Project Manager Jamie LeHurray said this was just the first stage in new developments aimed at ensuring the site continues to be the first stop for educators wanting to get the most out of TV in the classroom.

"The site has proved to be of enormous benefit to both the educational sector and the film industry, as it is letting teachers know what's on TV and how to use it," he said. "I'd encourage all filmmakers wanting to appeal to the education market to have a look."

Visit www.enhancetv.com.au

Copyright training program

Do you need to brush up on your copyright skills? Perhaps you want to find out how to manage copyright in your organisation, or it may be time for some practical tips in how to go about clearing rights? If so, the Copyright Council has the seminar you need.

Each year, the Council conducts a training program around Australia, with a range of informative and practical sessions to meet the needs of people working with copyright.

This year's sessions include seminars on permissions and clearances, the copyright implications of web 2.0 user-generated content, using audiovisual material in educational institutions, and much more.

For a full list of seminars, dates, cities and venues, visit www.copyright.org.au/training/training-2009/training2009.htm

March 2009

Member services restructure

Screenrights' Member Services Team is restructuring to most effectively meet the demands of a substantial increase in records, rights, services, registrations and multiple claims.

Member Services Executive Emma Rogers said the aim was to create smaller teams to look after the specific and differing needs of members and to meet the change in the department's workload. Following is an outline of the new structure:

Independent Production & New Membership team

Guy Ellicott, Kate Enright, Annabel Holt

This team is responsible for independent rightsholders such as independent production companies, documentary filmmakers, writers and directors, as well as the key organisations they deal with, including the ABC, SBS, the funding bodies, collection societies, local agents for directors and writers, and local distributors.

Commercial Film & Television team

Marc Carter, Ben Gibb, Leigh Tran

This team is responsible for the larger rightsholders - principally broadcasters, commercial agents, studios and large production houses. One of the team's key aims is to establish yearly routines in order for registration to become part of each organisation's standard practices.

Support Services team

Matthew Bogunovich, Janet Keane, Clare Macken, Jeannie Sotheran

The Support Services team underpins the successful operation of the department through conflict resolution, registration coordination, research and administration. This team provides specialist support to International Services, Visual Arts Services, the Independent Production & New Membership team and the Commercial Film & Television team - all to maintain our high standards of responsive member management.

International Services

Maha Ismail

International Services provides efficient access to international royalty collection at a competitive cost.

Visual Arts Services

Janet Gillies

Visual Arts Services ensures artists are paid for the identified use of their artistic works in programs. The Visual Arts Coordinator works with Viscopy to identify, locate and pay artists.

Off the air

Screenrights' Newsletter

screenrights

March 2009

Off the air survey

Screenrights wants to make sure that its newsletter meets your needs. We would be grateful if you could take a few moments to complete the survey at the following link:

[Click here for Off the air survey](#)