

October 2004

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As an ex-teacher, Bob Lewis knows about using audio-visual material in the classroom.

"I was a teacher for 17 years," he said, "working mostly in the humanities. After that I was involved with the History Teachers' Association of Victoria in developing curriculum."

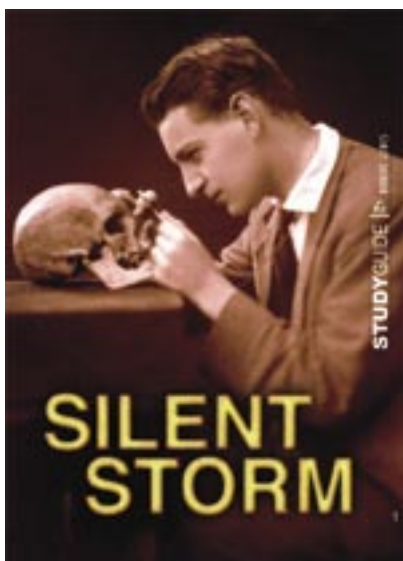
"Film is a fantastic medium for engaging and stimulating kids. It can convey ideas and complexities in a way that kids understand. They are very adept at analysing images. It can also be a very good way of giving kids basic information. You're all coming from the same starting point – much more so than if you're trying to convey that information through reading, where there may be quite different levels of comprehension."

When Lewis sits down to write a guide, he always starts with a basic premise – "You're in the classroom teaching – what can you do to make this work?"

"Every teacher loves a successful class," he said, "and I'm trying to give them what they need."

"Then I sit down and try and think it through, listing themes and ideas," Lewis said. "I don't want to do just a list of comprehension questions. I want the kids to tap into the basic concepts the film deals with, in a way that starts with their level of knowledge and understanding."

Lewis feels that the key to this often lies in a successful introductory activity, one that gets the class to truly engage with the issues the film is addressing.



A guide that he wrote for the documentary *Silent Storm* is a good example of this.

"The film was about the testing of atomic bombs in Australia in the 1950s. You need to get the kids back to the state of mind at that time so that they can understand what happened. Then they can start applying their own ideas."

To help teachers in achieving this, the introductory activity in the guide involved getting the class to imagine that they were living some time in the future in a world similar to the world during the Cold War, with students taking on different roles, that of leader, or scientist for example.

Before he actually writes the guide, Lewis will usually view the film at least three times. He will also undertake extra research.

The process is made a lot easier when he is supplied with accompanying material, such as interviews with the filmmakers and the script.

"What I really like is material where the filmmakers talk about their process," Lewis said.

He recently wrote a guide for the documentary, *The Corporation*. "In the interview with the filmmakers, they talked about a technique they used. The interviewees in the film looked down the barrel of the camera so that they appeared to be talking directly to the audience. But because the filmmakers used a mirror at 45 degrees to the lens, the interviewee could still see the full face of the interviewer (who was actually on the side), while, to the viewer, it appeared as though the interviewee was talking directly to them. It was simple and ingenious."

Lewis used information about this technique and how it contributed to what the film was saying in his guide.

One of the most challenging aspects of writing the guide is taking care not to impose his own ideas on the kids.

"I always try to be fairly critical of the film in an analytical sense," he said. "But you need to be balanced and fair so that other people can make their own decisions. I'm helping kids to see the film's strengths and weaknesses without imposing my own ideas or criticisms on them. It's tricky. You need to throw the responsibility back on the kids to come up with their own opinions, but obviously you're also setting this up for them."

Lewis writes guides through the Australian Teachers' of Media (ATOM). More than 300 ATOM study guides are now available for free on www.enhancetv.com.au - Screenrights' online resource hub for teachers. The site has over 4,000 visits from educators every week.

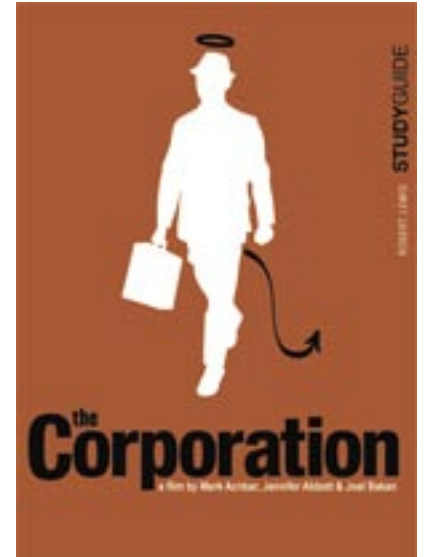
ATOM is a non-profit association of primary, secondary and tertiary teachers and film and TV industry professionals.

If you would like a study guide produced for your film, DVD/video, CD-ROM or organization please contact Peter Tapp:

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October 2004

Screenrights annual collections reach \$19.6 million

Screenrights annual royalty collections have reached their highest level yet, with \$19.6 million (including interest) collected from 1 July 2003 to 30 June 2004.

This figure, which was announced at Screenrights AGM held in Sydney on October 28, was an increase of 4.5% from \$18.8 million in 2002/03.

The Australian Educational Service accounted for the bulk of this revenue, with total collections (including interest) for educational copying and communication increasing by 7% to reach \$17.29 million.

Screenrights Chief Executive Simon Lake said these results demonstrated Screenrights' commitment to maximising revenue for copyright owners in film, television and radio.

Screenrights has declared \$16.2 million for distribution to members from the total collections pool. This is an increase of 5% on the amount declared for distribution to members in the 2002/03 financial year.

Screenrights' expenses to collections ratio for 2003/04 was also announced at the AGM.

Expenses increased to \$3.88 million or 19.7% of annual collections, compared to \$3.41 million or 17.4% of total collections for the previous financial year.

This increase is primarily due to the costs of running an application in the Copyright Tribunal for the determination of a royalty rate to be paid by pay television operators for the retransmission of free to air broadcasts. Without these expenses, Screenrights' expenses to collections ratio for the 2003/04 financial year was only 15.8% of total collections. The expenses to collection ratio for Part VA is 16.0%.

"Ultimately, the expenses we have incurred in establishing a retransmission rate should result in improved collections for our members once Screenrights is able to collect and distribute retransmission royalties," Lake said.

Further information can be obtained by downloading Screenrights' Annual Report at www.screen.org

October 2004

Election of Screenrights Directors

David Baldock, Bridget Godwin, Nick Hampton and Alison Weston have all been re-elected to the Screenrights Board.

Their election was announced at Screenrights AGM held in Sydney on 28 October.

The Board is comprised of 12 elected directors, with each director's position up for re-election every three years. This creates four vacancies on the Board each year.

The full Board now comprises:

Martin Armiger

Composer and writer, Head of Screen Composition AFTRS

David Baldock

General Manager, Ninox Television

Jill Bryant

Marketing Director, Asia-Pacific, BBC Worldwide Ltd

Tania Chambers

Chief Executive, ScreenWest Inc.

Nicholas Collis-George

State Manager, Institute of Architects

Will Davies

Executive Producer, Look Film Productions

John Ford

Managing Director, Sony Pictures Television Pty Ltd

Bridget Godwin

Manager, Regulatory and Business Affairs, Seven Network

Nicholas Hampton

Consultant, Australasian Performing Right Association Ltd

Philip Nelson

Managing Director, L.I.C. Australia

Allison Rowe

Copyright Consultant

Alison Weston

Manager, Education Programming, Education Television, Australian Broadcasting Corporation

October 2004

Retransmission hearings commence

The first week of hearings into Screenrights' application to determine a retransmission royalty rate commenced in the Copyright Tribunal on October 18.

The Federal Government has declared Screenrights to be the copyright collecting society to administer provisions in the Australian Copyright Act requiring pay television operators to pay rightsholders for the retransmission of programs broadcast on free to air television.

Screenrights made an application to the Copyright Tribunal to determine the royalty rate to be paid by pay television operators.

During the first week the Tribunal heard evidence into the legislative background to the retransmission provisions and the operation of similar retransmission royalty collection services overseas.

Hearings are scheduled to resume in April 2005.

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AWGIES

Screenrights was delighted to sponsor the 2004 AWGIES held in Melbourne on Friday 22 October, and would like to congratulate all the winners. The awards are for excellence in writing for film, television, stage and radio.

Cate Shortland won the major award for her feature script, Somersault. Somersault was also awarded best feature film script.

A full list of winners can be found at the Australian Writers Guild website: www.awg.com.au

October 2004

Screenrights' 2004 Annual Report Amendments

Prior to the 2004 Annual General Meeting's consideration of the Financial Statements, it is necessary to bring to members' attention changes to the published Expenses to Collections Ratios in the Annual Report. Whilst these performance measures do not form part of the audited accounts, they have been referenced in both the Chairman's and Chief Executive's Reports.

The Attorney General has been notified of the corrected figures. In addition, correspondence has been prepared detailing the required changes to the Report for its tabling before parliament.

Description	Figure Published in Annual Report	Corrected Figure
Part VA Expenses to Collections Ratio	16.4%	16.0%
Overall Expenses to Collections Ratio (without Retransmission Case Expns)	16.4%	15.8%
Overall Expenses to Collections Ratio	21.2%	19.7%

More information can be viewed here: <http://www.screen.org/offtheair/OTA2004/OTA1004/errata.htm>