

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.

August 2007

Feature: Bringing our AV heritage to the classroom

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This is an online newsletter. You can subscribe by emailing ota@screenrights.org

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Feature: Bringing our AV heritage to the classroom

Meg Mappin has seen more Australian films than most of us – in fact, as Project Manager for The Le@rning Federation with a brief to develop educational pages for [australianscreen](http://australianscreen.com.au) online, she's viewed more than 1500 clips in the last two years.

The site – www.australianscreen.com.au – which was launched in July, was developed by the Australian Film Commission (AFC) in partnership with the Curriculum Corporation, through the Le@rning Federation (TLF). It provides free access to a vast range of Australian screen material, sourced from the National Film and Sound Archive, the National Archives of Australia, the ABC, SBS and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

For educators, the exciting news is that there is a huge collection of clips identified by TLF as being of educational use across curriculum areas. These are accompanied by Teachers' Notes, identifying the potential educational value to be drawn from each clip.

"Students have come a long way from reading texts and looking at blackboards," Mappin said. "They're very familiar with a range of content – what we were trying to do was to ensure that the content we selected was not only of educational value but was also engaging."

Mappin and other members of TLF's team worked closely with [australianscreen](http://australianscreen.com.au) curators over the project's two-year development phase, giving input and advice as to what teachers are looking for.

"We weren't just looking for clips that are useful for film and media teachers," Mappin said. "We wanted content that would be useful for other teachers across a range of curriculum areas. For example, there is a clip from a documentary called **An Evergreen Island**. The film is about the blockade in Bougainville during the struggle for independence, but the actual clip is about how the Islanders, desperate for diesel, changed coconut oil into a biofuel during this time. The science advisor on the reference group thought it was just great for science teachers."

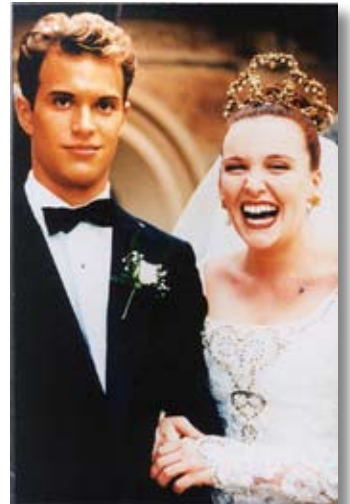
It was also important to ensure that the clips are available in a way that meets the technological capacities of most schools, and to organise them in a manner that works for teachers.

"We have 11 broad browse categories that are set up as themes, rather than putting them into different subject areas," Mappin said. "This is because we wanted to ensure that the classification worked on a national level, rather than drilling down into the different State and Territory curricula."

Before the site went live a lot of trials were done with teacher focus groups to make sure that the site was navigable, and also to look at how educators actually use the clips.

"There's a whole range of ways this material is used," Mappin said. "Clips can be viewed on the website which allows a class to work on laptops or in a computer lab, but teachers also want clips to be downloadable into power point presentations and onto electronic whiteboards. "

Future plans for the site include building its interactive capacity so that teachers can tag clips they like using in class, and also post information about what they have found useful in lessons, and how they have used the material to teach.



*Muriel's Wedding
Copyright House & Moorhouse
Films Pty Ltd,
Photographer: Robert McFarlane.*

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This is a press image for the new australianscreen website. Image taken from the film Clubland.

And after viewing so many clips herself, Mappin has some idea about the kind of work that appeals to the education sector.

"It's work that's creative, that investigates and explores," she said. "The ones that try to be educative aren't usually as successful."

Mappin also thinks it's important for filmmakers to keep cross platform ideas open as they make films.

"Students today are so engaged with the moving image, and they are always interested in doing rather than just watching – whether this be through a website, text or a film. And teachers think laterally, always building out from a single work into a range of enquiry."

For more information about the site, visit www.australianscreen.com.au

Other sites that specifically link educators with audiovisual material include Film Australia's Digital Learning site - <http://www.filmaust.com.au/learning/> - and EnhanceTV, provided by Screenrights, - <http://www.enhancetv.com.au>

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Nominations for Board of Directors

Screenrights is calling for nominations to fill four vacancies on its Board of Directors, with nominations to be in writing and returned to Screenrights by 5pm, 6 September 2007.

The Board consists of twelve directors who are voted in for a three-year term. This means four directors retire each year, with these four eligible to stand for re-election.

Only Screenrights members are entitled to nominate a candidate. The candidate does not need to be a Screenrights member although he or she does need to be a resident of Australia or New Zealand.

Download a [nomination form](#) here. A full list of the current Board of Directors can be found on our website: www.screenrights.org

Screenrights International lowers administration fee

Screenrights International has become even more competitive, with a reduction in its administration fee to 11%, making it one of the most cost effective ways to collect royalties from around the world.

The new administration fee, which has been set until 30 June 2009, enables rightsholders to collect retransmission and copying royalties from Europe, the United States and Canada for a low fee, no matter how small or large their catalogue may be.

"Rightsholders who are currently ensuring that all their programs are registered with us for Australian retransmission royalties can make us work for them on a global level," International Relations Manager Maha Ismail said. "It's simple. When they receive their registration report from us, they just need to indicate that they would also like us to collect for them in overseas territories. It means they don't need to register data with another organisation, and they can be assured that the cost for this service is one of the most competitive in international collections."

If you would like to find out more, email maha@screenrights.org

Maha will also be attending MIPCOM at Cannes in October, and will be available to meet with rightsholders in film and television from Monday 8 to Friday 12 October 2007.

To make an appointment, email maha@screenrights.org with your preferred meeting date and time.

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New payment rules for resource centre copying

Screenrights Board has altered its distribution rules to provide individual payments to filmmakers each time a resource centre supplies a copy of a program to an educational institution.

All resource centres provide records to Screenrights of the copies of programs that they supply to educational institutions, and Screenrights pays a royalty for each of these copies. The amount of the payment for each copy will depend on:

- the duration of the copy,
- the type of program (programs that are more likely to be kept as an ongoing resource - such as a documentary - will receive a greater payment than more ephemeral programs, such as news),
- the format of the copy (digital or analogue), and
- the type of institution to which it is supplied (for example, school or university).

To find out more about resource centres and payment for resource centre copying, see our [info sheet](#).

DOCNZ Summit Update

A host of international documentary commissioners and buyers are descending upon New Zealand for the three-day DOCNZ Summit in Auckland at the end of September.

The Summit, which is sponsored by Screenrights, will include Masterclasses, Seminars and a Pitching Forum. Screenrights will be presenting the Best Educational Documentary Award.

As well as major New Zealand broadcasters (including TVNZ, TV3, MTS) and key New Zealand distributors, organisers are also expecting the following organisations to attend:

- YLE (Finland)
- ABC (Australia)
- Al Jazeera International
- EBS (Korea)
- NHK (Japan)
- SBS (Australia)
- National Geographic Channel
- Participant Films (USA)
- The Sundance Institute (USA)
- Madman International Pty. Ltd
- Media Development Authority (Singapore)
- A delegation of broadcasters from China
- Discovery Channel Asia
- Film Finance Corporation (Australia)

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

Further information about the Summit can be found at www.docnz.org.nz

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New CEO and new awards for Australian Directors

The Australian Directors Guild (ADG) has announced the appointment of Drew Macrae as its new Executive Director. Drew has worked for the Australian Film Commission Policy Branch for the past eight years and has also worked as a journalist.

Drew takes over from Richard Harris, who has become CEO of the South Australian Film Corporation. Richard's advocacy work ensured the Guild became a powerful lobbying force in the Australian film industry. Screenrights would like to wish him all the best in his new role.

New awards

For the first time, the Guild will have peer judged Directors Awards.

The Awards have been established to celebrate the outstanding achievements and contributions in film and television by Australian Directors. While there are a number of different film awards in Australia, this will be the first time where directors are to be judged solely by their directing peers.

Screenrights is delighted to be a sponsor of the Awards. For more information: www.asdafilm.org.au

Finalists for EnhanceTV ATOM Awards

Over 120 finalists have been selected to be in the running for this year's prestigious EnhanceTV ATOM Awards.

The Awards, which recognise excellence in more than 30 categories of film, television and multimedia, will be presented at a ceremony in Melbourne in October.

This is the 25th year for the Awards, and for the first time EnhanceTV has come on as a partner.

Entries are open to students, production companies, independent filmmakers, educational bodies and educational producers, and celebrate the very best of Australian and New Zealand product.

To find out more or to book a ticket to the event, go to www.atomawards.org