



For the promotion and protection  
of copyright and creativity



© Momentum Pictures 'Dorian Gray'



Making of the 'You Make the Movies' cinema trailers

# Screen Champions CineClub Leaders' Inset (London)

## March 2011

## Welcome to Screen Champions!

Welcome to *Screen Champions 2011* and thank you for taking part. This document will equip you with facts, figures and key issues surrounding copyright and creativity – everything we hope you will need to inspire your filmmakers.

## What is Screen Champions?

*Screen Champions* is a creative competition in partnership with The Industry Trust, an organisation which helps to spread the word about the positive role copyright plays in the creation of film, TV and video.

Copyright is essentially the right to prevent other people from copying, adapting, distributing (or doing any other unauthorised acts) to a copyrighted work without permission. Copyright is what's known as an "intellectual property" (IP) right. Copyright is automatically generated when a person or company creates a work that is capable of being protected by copyright - anything 'original' you create is automatically your copyright.

Copyright protects material such as books, art, films and music. It enables the creator or subsequent copyright owner to control distribution. Other people are not allowed to reproduce copyrighted work without permission. If copies of a product, such as a DVD, are made without the rights owner's permission, the people who put the hard work into making the product receive no payment or reward from their creative work.

This has a serious impact on the film, TV and video industries in the UK. Illegal copying of films and TV programmes affects legitimate sales, which poses a threat to the livelihoods of the 150,000 people who work in TV and film.

Copyright also enables money to be raised for future film-making and protects the 150,000 talented people that work in the industry here in the UK.

The competition will encourage your students to think about the blood, sweat and tears that go into making the films and TV shows they love. It will invite them to consider how illegal downloading damages one of the UK's best-loved industries and could ultimately mean that fewer films and TV shows are made.

Garnering respect for creativity is the best tool we have in combating copyright infringement and encouraging support for Britain's industry. Every time someone chooses to buy a cinema ticket, DVD, Blu-ray disc or download their money goes back into the industry and means more of our favourite films and TV shows can be made.

In fact, when you watch your favourite shows on TV (or via authorised catch-up services, like BBC iPlayer, ITV Player, 4OD, Demand5 or Seesaw.com) you're also supporting the industry by contributing to the audience viewing figures. The higher the viewing figures, the more likely that a new series will be re-commissioned. This means that just by watching TV legally, you're supporting the industry to make more programmes, so we can all continue to enjoy the shows we love.

## The competition

*Screen Champions* offers the chance to win a coveted Cineclub Silver Star Award, as well as a brand new camera kit (or equivalent prize) for your school. The participating schools from across London and Bradford will receive a filmmaking workshop from a Cineclub expert. During the workshop, each school will film an advert based on the theme of respect for creativity and intellectual property awareness. Schools can choose to have a pre-production, production, or post-production workshop to help them complete their entry. The completed films will then be submitted for judging by the *Screen Champions* judging panel who will select a winning entry.

The winner will be announced in July at the Cineclub Awards. Participating schools will then be invited to attend a separate event in central London the week after, where they can share their work and views with other schools involved. Afterwards, everyone will be invited to walk down the red carpet to take their exclusive seats at the preview of a new film.

Your role will be to guide the filmmakers in your group as they explore issues around intellectual property, unauthorised downloading and the impacts of infringing copyright. To help you in this task you will have the chance to work with one of Cineclub's professional filmmakers. This is an opportunity to encourage students to think about careers within the industry and get some practical advice from an industry insider.

## Competition brief

We challenge your students to come up with an advert that will convince others to choose to watch official content. The advert must be between 30 seconds and one minute in length, based on one of the following themes...

- What would the world be like without the British film industry?
- How would you feel if someone copied your work without asking?
- How can people access film, TV and video from official and trusted sources?

The aim is to get young people creating their own adverts – through this process they will be able to appreciate the time, energy and skills needed to make a film.

The adverts will be used to promote pro-copyright messaging, and by entering, you consent to the advert being used by Industry Trust to spread the word, online and offline. We will provide consent forms for you to return with the adverts for entry into Screen Champions.

Email [katy.carter@industrytrust.co.uk](mailto:katy.carter@industrytrust.co.uk) for more details.

## How to copyright your work

You don't have to apply for copyright. If you have an idea for a film or TV script, just get it down on paper. As soon as it's written down, your work is immediately copyrighted and people can only copy it with your permission.

If you want to be able to prove the idea was yours, it's best if you create a hard copy of it, sign it, date it and mark it with the copyright symbol ©. Then post it by recorded delivery back to yourself (you must not open it) and deposit it somewhere secure, such as with a relative, friend, bank or solicitor.

Copyright allows the creator to decide how their work is used – if you own the copyright to a story, lyric, or film, and want to make it freely available, that's your choice. For many people though, owning the copyright to a piece of work enables them to make a living from their work. For the rest of us, this means they continue producing work for us to enjoy.



## Real life examples

### How illegal downloading affects the Backstage Stars...

#### Paul King, Scriptwriter, *Bunny and the Bull*

has worked as a scriptwriter and director on some of the UK's top cult television programmes and independent films, including *The Mighty Boosh*, *Bunny and the Bull* with Noel Fielding and Richard Ayoade (*IT Crowd*).

Scriptwriters create the screenplays from which films and TV programmes are created. Scriptwriting is the creation of the entire narrative, often involving research. It has a huge influence over the creative direction and emotional impact of the screenplay.

Scriptwriting is emotionally and intellectually demanding, and requires an in-depth knowledge of visual storytelling, and the ways that audiences respond to watching stories on screen. Often, a scriptwriter will work freelance, and will have spent years on a script before it has the chance of being turned into a film or show.

Paul made his first low-budget British film with *Bunny and the Bull*, and like all films, its success depends on sales or rentals of DVDs, Blu-rays and downloads to pay the people who worked on the film.

Often, on smaller British productions, cast and crew's pay depends on the success of the film, which is drip fed through repeat fees, depending on how often the film is shown on TV or bought on DVD. These repeat fees are not bonuses but a part of their core income.

#### Paul says:

Many people on *Bunny and the Bull* work hundreds of hours for little or no money, and will only get paid if people actually pay to see the film when it's out. I'm tempted as anyone by the thought of getting something for nothing, but if people don't buy legitimate cinema tickets, DVDs, Blu-rays or pay to watch online, it has a serious effect on the wages and jobs of the thousands of people employed in front of and behind the camera.

## Dominik Scherrer is a composer for ITV's hit

**show Primeval.** His job is to create all of the music that features throughout the show, whether it's the opening credit music, or the composition that plays in the background during nail-biting dinosaur attacks.

The music in film and TV shows helps to bring the action to life, creating an atmosphere and setting the tone for the next scene. Composers work alongside the director, writing musical scores that guide the audience through the story, increasing the emotional impact. Often, they will be involved on a production from the very first meeting, through to the post production stages and the final sound mix.

### Dominik says:

When composing music to accompany films, we often spend days just watching the film, trying to write themes that complement the action. The music contributes towards the characters within the film.

If we were no longer being paid for our creative work, then we would have to simply stop doing it and take up another job. Copyright protection is not only important to me, but to the entire industry as it keeps productions like Primeval afloat. If everything was just available freely, then there would be no funds to make the next show basically.

## Getting started

### Why watch official content?

We can support the industry and the people who work hard making the films and shows we love watching by watching genuine films and TV programmes and avoiding unauthorised copies. If we don't, there may be fewer films and TV shows for us to enjoy in the future and fewer jobs for people interested in creative careers in film and TV.

To get the creative juices flowing with your group, here are a few reasons why we should all value creative work – can your students think of any more? This is a good way to get your groups thinking about the messages they want to communicate through their competition entry.

## Reasons to support legal film and TV content and the UK Film and TV industry

1. You keep Britain's film and TV industry unique and diverse.
2. You help support over 150,000 people working in British film and TV letting them make a living and improving your chances of a creative career.
3. You help to fund future films and TV programmes.
4. You help provide investment for new film and TV formats and services.

## The Key Questions...

Your groups will probably be thinking about why they should care about copyright and intellectual property. Here are some questions young people have asked in the past with some answers to guide you.

### Q: Don't film companies make enough money – why should we worry about their profits?

**A:** *Kickass's* Mark Millar and *Avatar's* James Cameron have each summed it up like this in the past: the film will cost millions to make and take months and months to complete, but you get to watch it at the cinema for about £7, or to rent or download it from around £3, which actually works out as pretty good value for money.

Making films is a high risk, high cost business. Only around one in 30 films covers its costs at the box office, so the industry needs the profits from successful ones to help to pay for the debts created by the majority. It's quite unusual for a British film to recover all of its production costs at the cinema.

Every time the public chooses to watch authorised film and TV, they put money back into the pot available for funding future films. After everybody has been paid – from those working hard to market and distribute a film, to those on set producing fantastic music and make-up – money can be ploughed back into making the next film, or TV series.

Noel Clarke's *Adulthood* is a great example of this continued investment. *Adulthood* would not have been given the go ahead if his earlier film *Kidulthood* had not been a success. If everyone chose to buy knock off DVDs and downloads, eventually British film production would dry up, it can't happen without the public's support.

What's more, the industry generates money for the UK. Your students might not realise it when they watch a film at the cinema or rent a DVD or Blu-ray disc, but it does benefit the whole country by making money available for the things we all rely on without thinking about it, like roads and hospitals. The creative industries are actually the fourth highest contributor to the money made here on our shores.

### Q: Actors and directors make a fortune. Why should I choose an official copy?

**A:** Doesn't everyone deserve to be paid for their work? Plus, you are not just supporting the actors and directors; remember it takes hundreds of people to make a film and only a small minority are paid high salaries. The rest are talented, passionate people who spend hours labouring away to achieve the perfect sound quality, lighting or music, or looking after security on set, or, feeding the crew. For instance, did you know nearly every film has its dialogue and sound effects painstakingly re-recorded in a studio after filming to make sure the sound quality is up to scratch?



## Their industry, their future...

Having heard from two industry insiders, why not get your groups thinking about the variety of people involved in making films? Below are some jobs that could be of interest to your students in the future, so when your Cineclub filmmaker comes in to run your workshop, why not ask them to talk about their experience and how they got into the industry?

You could play the credits of a British film and then see how many your groups can remember – here are some of the key ones to look out for...

### Film Job Profiles

Accounts	Lighting
Art Department	Locations
Camera	Music
Casting	Performing
Catering	Post Production Sound
Cleaning companies	Production Sound
Construction	Production Office
Costume	Production Runner
Direction	Props
Distribution	Publicity / Stills
Editing & Post Production	Script
Exhibition	Security
Hair and Make-Up	Stunt performer
Health and Safety	Transport

If people don't watch official copies, the wages of these workers are reduced, the opportunities to work decline and they may be forced to go elsewhere for work, meaning the industry stands to lose the talent that makes the films and TV shows we love to watch. What it means for us, is there'll be less money to make films and TV shows in the future, and we'll all lose out.

Film and TV work is often freelance which means it's not a permanent job with a regular wage packet unlike nine to five work in an office. Work is never guaranteed and you may not work all year round – some go for months without work.

Also, for the distributors and high street retailers who sell or rent DVDs, counterfeiting has a significant impact on revenue and the number of jobs they can offer.

### Q: Why could copyright infringement result in fewer films being made in the future?

**A:** Making films is a high risk, high cost business. For every successful blockbuster that attracts a large audience, there are many more which lose money, for example, films with more niche appeal.

British films are bursting with wit, energy and diversity. They also portray life as it is here in the UK, keeping a record for future generations and providing an alternative to films set in the US. Even so, they still rely on the film-loving British public for survival. If people continue to download and stream illegally, there is a real threat to the industry.

## Q. Is it an offence to download unauthorised material?

**A:** Yes. Downloading unauthorised material, i.e. film or TV content without authority, is a breach of copyright. This means that anyone who downloads from unauthorised sites are at risk of civil proceedings being taken out against them by the rights holder, even if they are not making a profit from illegal material.

Digital film services are growing all the time, including VOD (video on-demand) and TV on-demand services like BBC iPlayer, ITV Player, 4OD, Demand Five and Seesaw.com, so choosing to watch official content has never been easier. There is also a website called Find Any Film ([www.findanyfilm.com](http://www.findanyfilm.com)) that is run by the UK Film Council, which allows people to find the films that they want to watch, however they are available legitimately from trusted sources.

## Q: Going to the cinema and buying DVDs is expensive. How can I still watch the films and TV shows I love without harming the industry?

**A:** Official VOD (video on-demand) and TV on-demand services are growing all the time, offering legal downloads at a fair price. It's not just through websites either – visit your local library to find out what they have on offer. There are also good value ex-rental DVDs and Blu-rays available and flexible deals which let you watch an unlimited number of films for a monthly fee. Don't forget it's free to watch films on TV so long as your parent or guardian has paid the licence fee – that's what makes television freely available for us all to watch.

## Did you know...?

- Research shows that film, video and TV is the industry that we as a nation are most proud of.
- Cinemas and TV broadcasters pay for a license to show a film or TV programme. This helps cover the production costs and ensures those that made it are paid.
- The average budget for a British film has dropped by 40%, falling from £5.6m in 2003 to £3.1m in 2009.
- 39,000 jobs in the creative industries were lost to copyright infringement in 2008 alone (That's more people than a capacity crowd at White Hart Lane).
- Profits from successful films cover the losses of many more unsuccessful films and are reinvested in making future films.
- If copyright infringement continues at its current level, fewer of the films and TV shows we love will be made.



## Cineclub's expert filmmakers' profiles...

### Nathan Theys



I got into film because when I was a kid I was always inventing stories and playing with the toys I had. When I realised I could make films I wanted to bring those stories alive. I now direct, write and occasionally produce films. I do a lot of music videos and write and direct my own short films. I believe that if we help protect copyright, we will help preserve people's jobs and also protect the essence of the film industry.

### Sam Harrie



I always loved reading, drama and art, and film captures all of these elements for me. I think I first found a love of film when I was very small and used to watch old black and white films with my Gran on wet Saturday afternoons. Film education was pretty scarce back then, so I went to art college and eventually moved from installation art and photography into using video cameras. I think the advent of digital video and cheap camcorders really was the key for me starting to make my own films.

Me and some mates went out with a tiny camcorder and a script and made our first film, after that there was no stopping me!

I am now a film director and I also write for the screen. I have worked my way up through the industry making short films and did eventually also go to the National Film and Television School. My short films have won awards and screened at festivals all over the world and now I am developing my first feature film projects.

I want to help protect copyright because it's vital to safeguard the work of film makers. Every time someone downloads or buys a film illegally it chips away at the structure and business of the British film industry. This leads to only one thing; that people in front of the camera and behind the scenes can't find work and so fewer British films will be made.

## Bevan Walsh



When I was growing up, we didn't have a video recorder so when all my friends were renting movies I had to go see them in the cinema or wait for them to be on TV. The cinema trips only happened on special occasions and it took a long time for TV to show anything so I wrote stories, plays for my neighbours and recreated scenes from films I had already seen with action figures on the living room floor.

I must have been about 12 when I realised that it was possible to actually make films as a job and since then I've never wanted to do anything else. I don't think I can do anything else. I watch at least one film a day and if I'm not watching them, I'm writing, reading or talking about them. Who doesn't want to get paid to do the thing they love?

I am a writer and a director. I've worked on a lot of other people's films in lots of different roles (runner, assistant director, extra, sound assistant, video assist operator and most recently filming behind the scenes material). Over the past ten years I've learnt a lot from watching other people at work. I've made two short films, my most recent has been in over 50 film festivals and won several awards. It got me an agent, lots of meetings, and now I'm on the road to making my first feature film.

I want to help protect copyright because the more copyright theft that goes on, the less money goes back into the film industry. If the industry is making less money then they're going to make fewer films, which will make it even harder for people like me to get to make movies. I also have no interest in watching badly copied films, with terrible sound and not good enough picture quality. I love the extras you get on a DVD and Blu-Ray; the making of and the audio commentaries are very helpful in making me a better film maker.

## What next?

Visit [www.industrytrust.co.uk](http://www.industrytrust.co.uk) and [www.facebook.com/screenthing](http://www.facebook.com/screenthing) to learn more. Here you will find further explanations about copyright infringement, what the law says, how and where to access film, TV and video from official sources and more backstage stars talking about their experiences and views on copyright infringement.



*Also, remember to book in one of Cineclub's professional filmmakers to visit your school to help you devise, shoot or edit your advert!*