PPR: Promoting and Programming in Academic Libraries

"Jenny Holzer For the City". Licensed under CC BY-SA 3.0 via Wikimedia Commons - https://commons.wikimedia.org/wiki/File:Jenny_Holzer_For_the_City.jpg#/media/File:Jenny_Holzer_For_the_City.jpg
PPR: Promoting and Programming in Academic Libraries

THE PANEL

Jane V. Charles, MA, MLIS, Faculty Librarian, Professor of U.S. History, Florida SouthWestern State College, Rush Library, Fort Myers, FL

Danny Costa, Licensing Editor, SAGE Publications Inc.

Stephanie Mathson, MLIS, MA, Instruction/Reference Librarian & Associate Professor, Central Michigan University, Mt. Pleasant, MI

Meredith Miller, Director of Educational and Non-Theatrical Sales, Tugg, San Francisco, CA

Junior Tidal, Assistant Professor, Web Services and Multimedia Librarian, New York City College of Technology, CUNY, Brooklyn, NY (member, VRT)

lorraine wochna, Liaison to Division of Dance, Film and Theater, Alden Library, Ohio University, Athens, OH (member, VRT)
Our definition of PPR: Public Performance Rights (for the operation of this panel discussion)

When we talk about public performance rights, all that we’re really talking about is:

- To show or perform a movie
- Outside of a normal circle of family or acquaintances aka the public.

Since many academic libraries acquire media to support the curriculum, and face-to-face teaching is exempt from purchasing PPR, many academic libraries do not typically secure PPR with video purchases. See 17 U.S. Code Section 110 of Copyright Law (1)

However, many distributors of our educational videos include PPR in the purchase price.

What this means for faculty, students or student groups is that films with PPR may be screened in or out of the classroom, as long as the screening occurs within a campus venue and no admission is charged. (2)

**NOTE:** All PPR licenses are not created equal. Talk to your media librarian, acquisitions librarian, a VRT member or the distributor to establish the criteria for screening a film with PPR.

*Feature films are NOT legal to show out of the classroom. If you are interested in screening a feature film for an event, contact one of the major companies responsible for permissions.* (see References)
6 perspectives on engaging with PPR

Partner with interested faculty, their research area and local arthouse (Lorraine)

Focus on surrounding community needs (Junior)

Pick a film that addresses a controversial issue; collaborate with faculty & filmmakers (Jane)

Reach out to student organizations and provide basic knowledge of PPR. (Stephanie)

Support filmmakers making good films – but not screened in the usual venues; how vendors can help (Meredith)

Steps for vendors to help librarians promote PPR (Danny)
...all because of the environment, making a faculty connection & connecting with arthouse cinema

Athens OH --- earthy crunchy sustainability hippie anti-fracking community

Dean for Undergraduate College tweaks Common Reading Experience into:

Common Experience Project on Sustainability 2012-2016 (CEPS)

Faculty lead, Loraine McCosker (Environmental Studies) and I meet to start discussing what films we have in library that have PPR. We have been working together to curate and promote a great series each year.

The series will consist of fall and spring film series with panelists for each film and at least 6 films per semester

Screenings at Athena Cinema (local arthouse) as part of Athena Education Series
As part of Film Series the Athena Cinema includes promotional materials!
Commuter Campus: Partnering with other Departments, focus on community

Everything changed with the screening of 2008’s *in complete world*, a documentary focusing on Brooklyn voters during the 2008 presidential election.

We had partnered with the Grants Office, who not only had a much larger reach to other departments than the library, but also acquired the PPR.

They also invited the director to answer Q&A. This had an amazing turnout, where we had to move the screening from a classroom to an auditorium.

Discoverability of items in library catalog by adding Public Performance Rights to record.
"The Created Equal grant, which included videos with PPR, was a success when partnering with the African-American Studies Department. Instructors held discussions with their classes during screenings."
Controversial Issues & Collaboration

Collaborate across campus: FSW Diversity Alliance, Student Life, The Humanities & Fine Arts Department

Guest speakers have included ACT Intake Specialists (Half the Sky: Turning Oppression into Opportunity for Women Worldwide) and Nadine Smith, Executive Director of Equality Florida (For the Bible Tells Me So)

Guest filmmakers have included Steve Chase (Small Talk and When You Feel Love) Geroge Koszulinski (Immokalee U.S.A.); Mike Ramsdell (When Elephants Fight and The Anatomy of Hate; and Paul Saltzman (Prom Night in Mississippi)
SMALL TALK
a film by STEVE CHASE
music by CHRIS LUDVIGSEN
distribution - CONELLA PRODUCTIONS
©2014 MINDSEYE FILMS
FRIDAY, MARCH 18, 7:00 PM
RUSH LIBRARY AUDITORIUM - LEE CAMPUS

RESTREPO
ONE PLATOON, ONE VALLEY, ONE YEAR

"WAR AS YOU'VE NEVER SEEN IT BEFORE"
DAVE EDWARDS, THE WASHINGTON POST

PLAY IN THE GRAY
Friday, October 21, 7pm
Rush Library Auditorium, J-103
accidental media librarian!

Reach Out to Campus Departments and Create a LibGuide

Solicit film requests from all academic departments

Registered Student Organizations (RSOs) have faculty advisors (who know I buy films for the Libraries)

When possible, I will order a documentary with PPR for a special screening at an RSO’s request.

Resident Advisors (RAs) & Resident Hall Directors (RHDs) typically want to screen feature films, so I direct them to Swank and Criterion Pictures USA (LibGuide)

Central Michigan International Film Festival sponsorship
Finding Videos: Public Performance Rights

This guide provides an overview of how to find films (VHS, DVD, and Streaming) in the Libraries' collections, as well as links to a number of free streaming video sites. URL:
http://libguides.cmich.edu/videos

Chat

What are Public Performance Rights?

From Title 17 of the United States Code on Copyrights, Section 101, to perform or display a work "publicly" means:

- to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered;

- to transmit or otherwise communicate a performance or display of the work to a place specified by clause (1) or to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times.

Why is it important to secure Public Performance Rights (PPR)? Showing media, whether borrowed from the library or rented/purchased, to groups outside of the classroom may be illegal, and may place the University at risk legally.

In short, to screen a film outside of your home or outside of a face-to-face class (for which the film is listed on the syllabus and used
The Good, The Bad & The Future

Many successful films in the educational market would never have a chance in the home video or consumer VOD market.

The majority of these films were sold for between $300 - $400 each with PPR, had a strong pedagogical tie-in, and were chosen because of their relevance to current topics and trends. Very strong in the higher ed markets - but too academic or esoteric for consumer market or wide theatrical release. The educational license with PPR was the only opportunity to release these films in the U.S.

Vendor can work with libraries, community organizations to help make events happen
No Ordinary Hero: The SuperDeafy Movie
Promoted by Gallaudet University

Thursday, September 18 7:00PM - 8:48PM
at Eisad Auditorium - Gallaudet University
800 Florida Avenue NE, Washington, DC, 20002 (map)
$0.00 General

You should have been there, this event was probably awesome.

Going 604 Happened

Box Office Closed

The Event Program

7:00-7:10 pm: Introduction

Movie presentation of No Ordinary Hero: The SuperDeafy Movie
When a deaf actor who plays a superhero on television looks beyond his cape to influence a deaf boy to redefine what "being normal" means, he also finds inspiration to transform himself.

Read more

8:40-8:00 pm: Closing Remarks
Closing Remarks by John Mauceri, Ethan Sinnott (Program Director, Gallaudet University Theatre and Dance), and Dr. Genie Gertz, College of Arts and Sciences
Promoting PPR – 4 key elements to getting eyeballs on the screen from the top down.

Audience Engagement
Filmmaker/Distributor Engagement
Audience building
Metadata, information capture
GRACE CATHEDRAL LABYRINTH.

flickr photo by SF Brit http://flickr.com/photos/cnbattson/3172607013 shared under a Creative Commons (BY-ND) license
References & Resources

References

1. Laura Jenemann, presentation on Public Performance Rights, ALA 2014

There have been many useful libguides created by Film, Media and Video librarians, including ALA fact sheet.

Stephanie Mathson, Central Michigan University, http://libguides.cmich.edu/videos
ALA, Video and Copyright Fact Sheet, http://www.ala.org/tools/libfactsheets/alalibraryfactsheet07

Securing Public Performance Rights for Feature Films:

Swank Digital Campus: http://www.swank.com/
Criterion Pictures, USA: http://www.criterionpicusa.com/
Kino Lorber: http://www.kinolorber.com/
Thank you!

Jane V. Charles, jcharles@fsw.edu
Danny Costa, danny.costa@sagepub.com
Stephanie Mathson, maths1sm@cmich.edu
Meredith Miller, meredithm@tugginc.com
Junior Tidal, JTidal@CityTech.Cuny.Edu
lorraine wochna, wochna@ohio.edu