

Connecticut Chapter Newsletter



media communications association international

“Professional development for television, corporate, advertising and industrial communication professionals in Connecticut”

**January 6, 2006,
Volume 2, Issue 5**

NEXT MEETING:

January 10, 2005

@ 6:30

Quinnipiac University,
Ed McMahon Studio

TOPIC:

Best Practices

*How to Improve Your Work &
The Way You Work*

From Providence and east, via I-95: Take I-95 to New Haven. Then take I-91 north to Exit 10 (Route 40). Follow Route 40 approximately 3 miles to its end (at Whitney Avenue). Turn right onto Whitney Avenue (Route 10) and proceed north for 1.4 miles. Turn right onto Mount Carmel Avenue and go 0.3 miles to campus.

From New York City and west, via I-95: Take I-95 to New Haven. Then take I-91 north to Exit 10 (Route 40). Follow Route 40 approximately 3 miles to its end (at Whitney Avenue). Turn right onto Whitney Avenue (Route 10) and proceed north for 1.4 miles. Turn right onto Mount Carmel Avenue and go 0.3 miles to campus.

Non-members are always welcome at our meetings!

There is a \$10 charge at the door for non-members

Membership Initiative

Help us increase membership! Refer a new member and receive a \$10 Gift Certificate.

Legal Beagle – Copyrighting Your Demo Reel Audio or Video

A common misconception of copyright law is that a work does not become copyright protected until it is filed with the US Copyright Office. In fact, copyright protection begins **immediately** when the work is created in a fixed form. Some people understand this fact and try to protect their work with a “poor man’s copyright” where they mail their material to themselves and keep the envelope sealed so that the postmark can act as a “registration.”

So why spend \$30 to register the work with the US Copyright Office? The “poor man’s copyright” may be cheap, but it does nothing to protect you or your work. For a mere \$30, your work will be registered publicly for all to see and, more importantly, you cannot file a lawsuit with any court if someone infringes your work unless and until you have filed for registration.

Finally, another important benefit of the Copyright Act is that you do not have to prove actual damages in order to recover. If you prove an unlawful infringement, or commercial use, of your work under the Act, you can be awarded statutory damages by a Judge in an amount ranging from \$750 to \$30,000.00. And, if the Court finds the infringement to be willful, the Court may increase the award up to \$150,000.00! Not a bad return on your \$30 “investment.”

Continued on page 2



Member Profile: Joan Franzino

Joan Franzino Member-at-Large,

Membership

Voice-over Talent

Joan Franzino is a busy girl. At 4am every morning she’s a newscaster and sidekick on radio station WFAS-FM in Westchester, NY...and when she leaves that job at 8:45am...she heads straight for someone’s studio to start another full day of voice-overs. Sleep? That’s for people who don’t work! Where have you heard Joan’s v-o work? Her first real voice-over was for **Consumer Reports Magazine** in 1995. Since then, her credits include **Hasbro, Anthem Blue Cross/Blue Shield, Dove Soap,**

Tobasco, Diet Pepsi, Hooters (don’t laugh), **Sara Lee, Reese’s, Hellmann’s, Nyquil, Progresso, Motorola, Enterprise Rent-a-car, Princeton Ski Shops, Rockaway Bedding**...and more. Check out more of her voices on www.JoanFranzino.com.



Special Thanks for your contributions to the Newsletter:

Joan Franzino
www.JoanFranzino.com

Robert J. Sciglimpaglia,
Jr., Esq.
robscig@usa.net

Memorable Quote:

"All I know is what the words know, and dead things, and that makes a handsome little sum, with a beginning and a middle and an end, as in the well-built phrase and the long sonata of the dead."

Samuel Beckett



I love Tech-Tips!

TECH TERM TRIVIA

Zero Cut - A method of negative cutting specifically for blow up, where every shot is given Frame Handles so that the registration pin of the printer is never engaging with a splice, which can cause the image to wobble at the cut. It is most commonly used when you are blowing up from 16mm to 35mm. Zero cut should be done only if really necessary, because the lab can only print the film as an optical, which is far more expensive than a contact print. Zero cutting is a little more complicated than standard A&B rolls, so the negative cutter also charges more for it.

Got a Tech-Tip you would like to share? E-

Elections for Next Years Board members are Coming Up
If you are interested in being on the Board Email me - okorn@mcaict.com

Using the National Archives

The National Archives Research Administration (NARA.gov) is a Government Trust in the form of libraries that hold video footage, documents, photographs and other records of government interest. In the Archives you can find information on almost anything American from footage of WWII in Color to audio recordings of the first Jazz concert. To get a hold of these records is a process. Don't expect next day service, as with any Government Office it takes time to process all requests. Expect at least 2-4 weeks for the full order to process and get your materials delivered.

Research Tips:

There are several ways to conduct research at the National Archives. First you can hire a researcher to actually go to the archives. You will be paying them by the hour. The other option is to do the research yourself using the Archival Research

Catalog (ARC) or NARA's Archival Information Locator (NAIL).

<http://www.archives.gov/research/arc/>

Here you can do either Basic or Advanced research of national records, photos, audio recordings, and video. Some materials are actually digitized and available for immediate download. Other records must be ordered and duplicated.

And the best part ... National Archives Material is Royalty FREE FREE FREE well almost! There are duplication fees that can easily stack up to a tidy sum.

Tip: One flaw in NARA is that its hard to tell what you will get before you get it. Beware what you promise clients.



Legal Beagle – Copyrighting Your Demo Reel ... Continued

Continued from page 1 ... That being said, one must use **extreme caution** in creating demo reels so as not to use copyrighted works, such as background music, without the permission of the author because distributing such demo reels with the intent of getting work would constitute an actionable infringement under the Act. Assuming your demo reel is an original creation, then how do you copyright it? If the demo reel is in audio form, then you simply submit Form SR, available at www.copyright.gov, along with the \$30 fee and a non-returnable copy of your work on a tape or compact disc. If the demo reel is in video form, then you submit Form PA and a copy on video tape or DVD.

You mail the material to the Library of Congress, Copyright Office, 101 N.E., Washington, DC.

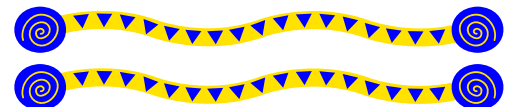
Independence Ave, S.E., Washington, DC 20559-6000. The Copyright is effective on receipt of all required materials by the Copyright office, and you will receive your registration certificate in 4 to 5 months. Therefore, it is advisable to either send the

material by certified mail, return receipt requested, or by courier such as Fedex or UPS.

Overnight courier material should be delivered to Congressional Courier Acceptance Site (CCAS), 2nd and D Streets, It should be noted that new security measures were implemented for Copyright submissions where all mail is screened off-site which adds 3 to 5 days to the delivery time to the Copyright Office.

As such, some tips that should be heeded to minimize any delay are to mail your package in boxes rather than envelopes, and use standard full sized jewel boxes rather than slim line cases as they are more likely to survive the mail radiation process.

Continued on page 3 ...



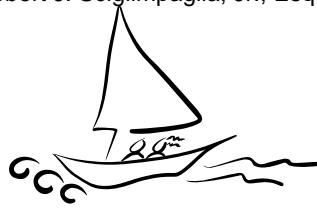
Legal Beagle – Copyrighting Your Demo Reel ...cont.

Continued from page 2 ... Once your material is received by the US Copyright office, then you should place a copyright notice on your work so those you submit to know it is protected. Although such a notice is not required, it is a good idea because failure to do this may present an “innocent infringement” defense to someone who infringes your work. An “innocent infringement” defense is where the infringer can claim they did not realize the work was protected, which can act to mitigate the statutory damage award under the Act.

The form of a copyright notice should be: © 2006 John Doe. The year indicates the date of creation or publication, not the date the copyright was registered, and the name is the name of the registered author.

For further information on copyrights, please visit www.copyright.gov.

By: Robert J. Sciglimpaglia, Jr., Esq.



Opinion Letter: New Year's Decisions by anonymous

During the life cycle of every producer, the dilemma will present itself: how far do you go for ratings? The nation witnessed this dilemma in all its drama and resultant fall out on New Year's Eve.

A beloved TV icon made the very personal yet very public decision to appear on national television despite the obvious affects of a stroke. What was his motivation? Perhaps he was achieving a goal he set for himself during his rehabilitation to return to his former professional life style; or perhaps he was making a very strong statement for his fellow stroke victims showing that this health event does not mean the end of life as they knew it; or perhaps being a producer himself, he was going for ratings.

Since no one knows for sure exactly how devastating his initial symptoms were, Mr. Clark may have believed, by comparison, his December 31st physical appearance was just fine. Unfortunately, the viewing public's comparison was to the Dick Clark most of us have known since our childhood.

Therein lies the dilemma. Do you as the producer of this New Year's Eve tradition take the empathetic approach and gently suggest that a public appearance would run the significant chance of having a negative rather than positive affect on the viewing public and their opinion of him, knowing you are sacrificing a ratings bonanza?

The fall out from his appearance has been dramatic and widespread. It has been the topic of discussion in all media and the debate shows no sign of ending soon. The negative arguments are very strong. The shock and sadness felt by so many upon

seeing the "eternal teenager" in this physical state was devastating on a human compassion level. Additionally, a time for celebration and happiness was seriously impacted with little chance for recovery before the evening ended. So as a producer, ask yourself this, do you believe it was worth it? Do the ratings count that much? Would everyone have been better served if Mr. Clark chose another venue where the viewing public could have "chosen" to watch?

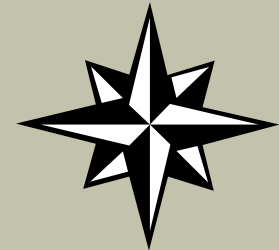
No one would deny this man of so much talent who has given us years of entertainment his chance to share his progress and happiness in surviving a stroke. Had he chosen a medical production setting or a highly respected news station, even a high caliber talk show, all negative issues would have been avoided except one.....ratings. It is important that Mr. Clark be shown the respect and support he has so richly earned. However, this may be as difficult to achieve at this point as it was for the producers to make the decision to put Mr. Clark on the air in the first place. Do you remember the 1950, 1960, 1970, 1980, 1990 or 2000 version of Dick Clark? Does it matter? Unlike our indelible memories of JFK, Jr., Marilyn Monroe and Princess Di, most minds will forever register the Dick Clark of December 31, 2005. Was it worth the ratings?

Want to
Request a
Chapter
Meeting
Topic?

Let us know!
Send any
board member
an e-mail or

Raise Your
Voice!

Be heard!
Submit an
article for
the
Newsletter or
Website.
Have an
opinion?



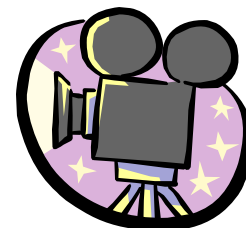
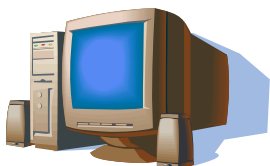
Got some
spare time?

The board has
many projects
it can't get
to. If you
have any
spare time at
all to
volunteer,
let us know

Your 2005-2006 Board Members!

| | | | |
|---|--------------------|--|--------------|
| President | Jamie Boss | Jamie@technicalconcepts-ct.com | 203-877-9096 |
| Vice President, Programming | John O'Neill | John@KinMedia.com | 860-659-5898 |
| Co-Chair of Programming | Cathie Reese | Cathie@geomatrixproductions.com | 203-389-0001 |
| Secretary | John Ferrante | jfjsr@juno.com | 203-268-5019 |
| Treasurer/ Webmaster Liaison | Gulnar Jeffereis | gulnar@gipro.net | 203-790-1044 |
| Communications/Newsletter | Osi Korn | okorn@mcaict.org | 917-273-7524 |
| Membership | Craig Mikhitarian | TheBros@aol.com | 203-431-9575 |
| Member-At-Large for Programming | Ryan Broadbin | ryanbroadbin@snet.net | 203-260-3152 |
| Member-At-Large for Membership | Joan Franzino | JoanFranzino@aol.com | 203-434-2575 |
| Member-At-Large for Communications | Steven Washer | swasher2@comcast.net | 860-688-5296 |
| Member-At-Large Freelancer Member Contact | Francie Anne Riley | farspeaks@hotmail.com | 914-649-0437 |

The next Board Meeting will be held on Wed. Jan. 25 at **7:00pm** at Technical Concepts in Milford. All members are welcome.



Member meetings are held on the **2nd Tuesday of each month** at various locations throughout CT. Go to our website for next meeting topics and location. Visit our Website: www.mcaict.org



MCA-I Connecticut Chapter
284 B Quarry Rd.
Milford, CT 06460