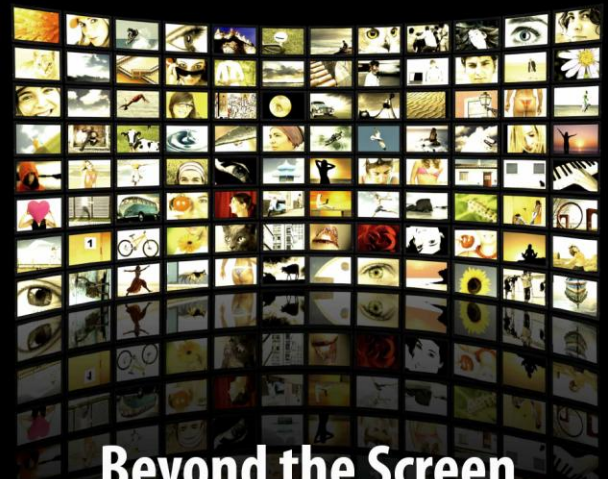


Co-presented by



Supported by



# Beyond the Screen

Australian Screen Production Education and  
Research Association Conference  
July 8-10th, 2009  
Adelaide, South Australia

Co-presented by Flinders University  
and University of South Australia

## Index

• Welcome	p.2
• Sponsors	p.3
• Map 1 – UniSA City West	p. 4
• Map 2 – Flinders University	p. 5
• Pre-conference events	p. 6
• Daily program:	
- Wednesday	p. 8
- Thursday	p. 11
- Friday	p. 13
• Presenter Biographies	p. 17
• ASPERA AGM 2008 minutes	p. 24
• Peer-review publication information	p. 32

# Welcome

Since it began in 2004, the ASPERA Conference has had a major impact on the profile of screen production education in Australia. Its steady development since has brought into sharp focus the scale and significance of a discipline within the Australian higher education system that had previously been receiving far too little attention. While reflecting a very diverse range of educational cultures, teaching practices and approaches to research, the association's members have been united by a common desire to achieve greater recognition for screen production as an area of study. ASPERA Conferences have always been characterised by a willingness amongst delegates to share ideas and experiences in a generous and mutually supportive way. There are plenty of differences expressed and no shortage of lively debates. However, whether the topic is raising the profile of screen production in research or developing a better dialogue with industry, these differences have not affected the collegiality and common sense of purpose amongst participants.

I am looking forward to the 2009 Conference in Adelaide continuing this tradition and would like to welcome you to what promises to be a particularly informative and enjoyable event.

*Leo*

**Leo Berkeley**

President

Australian Screen Production Research and Education Association

We are very pleased to welcome you to Adelaide and to the 2009 Australian Screen Production Education and Research Association conference, co-presented by Flinders University and the University of South Australia. We are excited about the packed program and the way it reflects the balance ASPERA strikes between industry, research, teaching and learning and collegial activities. Now in its fifth year, the ASPERA conference presents a valued opportunity to discuss with peers the specific pedagogical challenges teaching and research in this area present. This year's conference will give us the opportunity to look *Beyond the Screen* at the way in which screen and media courses are multiplying and converging in many universities, the challenges that we are facing as creative practice researchers and the impact of the economic downturn on often fragile budgets and the ongoing struggle to maintain standard and keep up with technological change with often aging fleets of gear.

We hope that you find this conference to be as collaborative, creative and interesting as we have found putting it together to be!

*Alison and Jenny*

**Alison Wotherspoon & Jennifer Stokes**

Co-convenors

# ASPERA

## Co-presented by



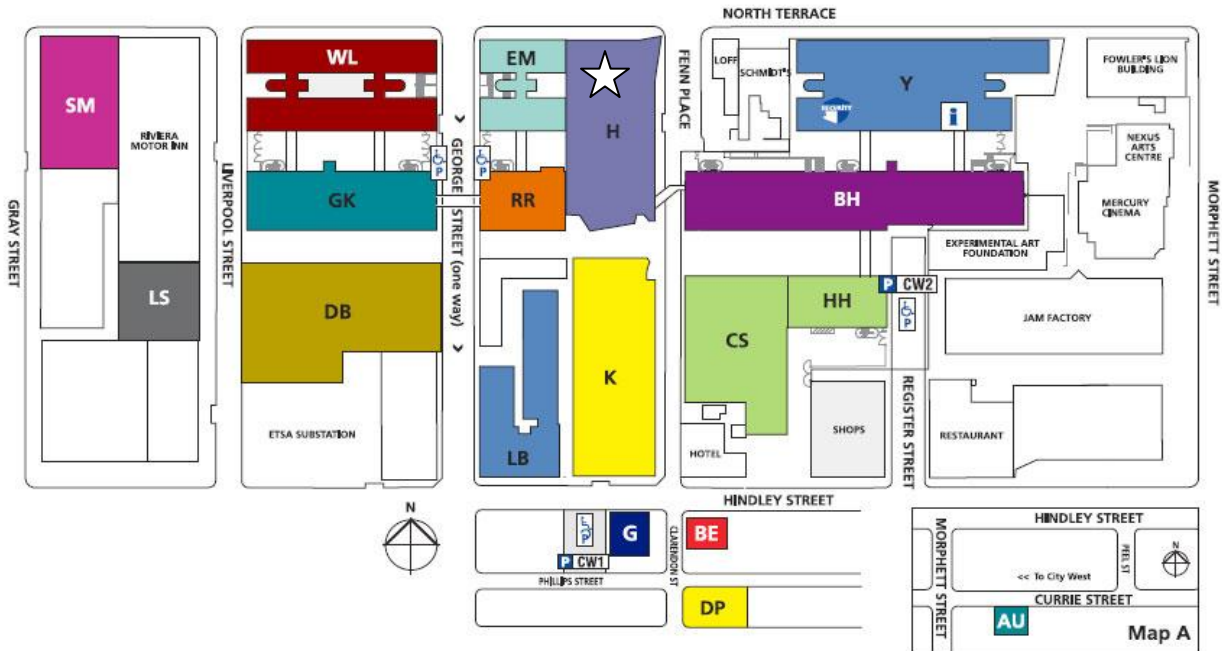
Department of Screen Studies, Flinders University  
& School of Communication, International Studies and Languages,  
University of South Australia

## Supported by



# Map 1 – UniSA City West

ASPERA sessions will be held in the Bradley Forum, Level 6, Hawke Centre



## Building legend

- |   |  |
|---|--|
| <b>BH</b> Barbara Hanrahan Building       | <b>LS</b> Liverpool Street Studios     |
| <b>CS</b> Catherine Helen Spence Building | <b>RR</b> Rowland Rees Building        |
| <b>G</b> Child Care Centre                | <b>GK</b> Sir George Kingston Building |
| <b>DP</b> David Pank Building             | <b>HH</b> Sir Hans Heysen Building     |
| <b>DB</b> Dorrit Black Building           | <b>WL</b> Way Lee Building             |
| <b>EM</b> Elton Mayo Building             | <b>Y</b> Yungondi Building             |
| <b>H</b> Hawke Building                   | <b>SM</b> 27-29 North Terrace          |
| <b>K</b> Kaurna Building                  | <b>AU</b> 101 Currie Street            |
| <b>LB</b> Law Building                    | <b>BE</b> 189 Hindley Street           |



# Map 2 – Flinders University

ASPERA sessions will be held in the Sturt Theatre building 2 on the map near carpark 14.



# Pre-conference Events: 7<sup>th</sup> July 2009

## Music in Films:

**Everything you wanted to know about music copyright in film but were afraid to ask**

4pm - 5:30pm, Mercury Cinema, 13 Morphett St, Adelaide

Sponsored by AMPAL (The Australasian Music Publishers Association), ASPERA ( the Australian Screen Production Education Research Association), Flinders University, the MRC and the SAFC. Filmmakers are invited to a free industry panel that focuses on the use of Music in Film, looking at issues such as copyright, other rights, terms and territories, commissioning, licensing and the use of production music. The panel will be chaired by **Greg Marsh** SAFC, and will include SA Music Publisher **Daniel Randell**, **Keith Welsh**, current Chair of AMPAL, and **Eloise Nolan**, AMPAL board member and music commissioning publisher.

Daniel Randall has worked in the music industry for 10 years in various roles from management to booking. For the last 5 years Daniel has been the General Manager of Ausmusic SA/Music SA. Daniel's company, JL Music Publishing (established in 2008), is South Australia's leading independent music publisher representing 13 songwriters from 9 SA acts as well as a film composer and production music specialist. The main focus of the company is South Australian and NT artists for whom they provide publishing, licensing and consulting services. The company represents a boutique catalogue of approx 300 songs, and offer a wide range of services from fast and responsive music licensing for any project, music supervision, clearance and music commissioning with a diverse repertoire of genre's and styles represented.

Keith Welsh is the current Chair of AMPAL (Australasian Music Publishers Association Limited) and a member of the Board of Directors of AMCOS (Australasian Music Copyright Owners Society). Keith's experience in running entertainment businesses including Roughcut Music Publishing and managing artists careers has led him to work extensively in the US, Canadian and UK markets. As well as his involvement in AMCOS and AMPAL, he provides consultancy services to entertainment enterprises wishing to gain income via their artists, products or services in the Australian market or those looking to export from Australia to the world.

Eloise Nolan is a member of the Board of Directors of AMPAL and has headed the ABC's music publishing department for the past 13 years, specialising in music copyright and the particular requirements of screen production including music commissioning and management as well as the representation of screen music writers, songwriters and artists. Eloise advises songwriters, independent labels and screen production companies, producers and screen music writers particularly on the music commissioning process, licensing of music and copyright use requirements.

Please RSVP to [reception@safilm.com.au](mailto:reception@safilm.com.au) or 8348 9300.

## **Beyond Production: Getting Your Film to Market**

6.00pm, Mercury Cinema, 13 Morphett St, Adelaide

**FilmLab** is also pleased to present a discussion panel featuring:

**Nick Batzias** – Madman

**Rachel Okine** – Hopscotch

**Michael Favelle** – Odin's Eye Entertainment

**Antonia Barnard** – Producer, *Last Ride*

**Katrina Sedgwick** – Adelaide Film Festival Director

The panel will be chaired by SAFC CEO Richard Harris.

This session brings together a high powered industry panel to provide SA filmmakers with an insight into how to get their films financed and ultimately to an audience. The panel includes a number of key distributors, an Australian sales agent, an experienced producer and a festival director, all of whom bring a different perspective to these issues.

What sort of films are they looking for? How do they like filmmakers to approach them? How much money do they have and at what stage? What lessons are there to be learnt? These and other questions will be discussed in this session.

If you would like to attend the discussion panel please RSVP to [reception@safilm.com.au](mailto:reception@safilm.com.au) or 8348 9300.

## **Phantasia**

Samstag Museum, Bestec Gallery 2 & Gallery 3, 15 May – 24 July 2009

Free admission. Opening hours during exhibitions: Tuesday to Friday from 11am – 5pm

While at the Hawke Centre, you may enjoy a visit to the Phantasia exhibition at the Samstag Gallery.

*Phantasia* is an odyssey of the fabulous. Vivid, complex and magical, the works in *Phantasia* abandon the traditional realm of the photographic (the real world) to conjure images of the fantastical.

These enchanted scenes are either created as theatrical settings that are then photographed, or assembled from myriad photographic fragments.

*Phantasia* includes: Magdalena Bors' fairytale scene; Mark Kimber's landscapes of the imagination; Alexia Sinclair's regal women of history; and Simon Strong's dreamscapes; while Andrew Mamo's work is simply a phantasmagoria.



Image: Alexia Sinclair, *Marie Antoinette* 2005, digital type C print.

Image © the artist

# Daily Program: Day One 8<sup>th</sup> July 2009

## Industry focus – Hawke Centre, UniSA

800 -855 Registration

900 -910 **Greeting to Karna Country**

910 – 915 Opening and Welcome from Flinders University VC Professor Michael Barber and University of South Australia EAS Dean: Research and Research Education Associate Professor Dr Margaret Peters

915 – 930 **Keynote –Dr Ruth Harley, Screen Australia**

930 **Mind the Gap**

Chair: Alison Wotherspoon, Flinders University

Speakers: Dr Ruth Harley, CEO, Screen Australia  
Michael Ward, Head of Operations Planning, Australian Broadcasting Corporation  
Richard Harris, CEO, South Australian Film Corporation  
Geoff Brown, Executive Director,  
Screen Producers Association of Australia

How does the screen industry & ASPERA interconnect?

What does the industry perceive this relationship to be and what are their expectations and experiences of our graduates?

1045 *Morning Tea*

1100 **Two Way Street: possible future links between industry & ASPERA**

Chair: Leo Berkeley, RMIT

Speakers: Geoff Brown SPAA  
Richard Harris SAFC  
Michael Ward ABC

Focus on future possible linkages between ASPERA and Industry and an opportunity to identify research possibilities.

What would be useful for industry to know?

Is industry aware of the expertise and resources ASPERA can offer?

What could we do together in the future?

Discussion between speakers and ASPERA delegates.

1200 **Powering Ideas**

An Innovation Agenda for the 21st Century

Speaker: Professor Ian Lang, VCA

ASPERA presentation (innovation in research), VCA

# Daily Program: Day One 8<sup>th</sup> July 2009 continued...

## Industry focus – Hawke Centre, UniSA

1230

### **Funding Futures**

From Public to Private: Teaching Film and Television at Bond University.

Speaker: Michael Sergi, Bond University

Bond University is the only private university in Australia to offer a degree in film and television. Being a private university Bond does not receive any government funding for student places. Consequently, Bond is a full-fee paying university, and almost 90% of all its funding comes from student fees. This structure means the way Bond teaches and resources film and television is unique amongst Australian university based film schools. This presentation will open the door on the Bond way of teaching film and television.

1300

*Lunch – Hawke Centre*

1400

### **Music Copyright and Papers – Hawke Centre**

#### **Can of Worms:**

Chair: Rachel Wilson, RMIT

Speakers: Keith Welsh, AMPAL Chairman,  
Eloise Nolan/ABC Music Services & Publishing Publisher  
Greg Marsh, SAFC lawyer, formerly EMI Music (TBC)

What is currently happening in the world of Music copyright in this new digital cross platform world?

1445

#### **ASPERA and Music Industry Panel:**

Chair: Rachel Wilson, RMIT

Speakers: Keith Welsh, AMPAL Chairman,  
Eloise Nolan/ABC Music Services & Publishing Publisher  
Greg Marsh, SAFC lawyer, formerly EMI Music (TBC)

Educators wanting to tackle the issue of educating their students re music copyright and use of music in Film. What do film students need to know? What is the best way to deliver it? Discussion about music copyright and commissioning, licensing, the use of music supervisors and other issues.

1515

#### **National Standards for music use by students**

A discussion about ways in which music copyright could be delivered in a standard national way and national student rates.

1545

*Afternoon Tea*

# Daily Program: Day One 8<sup>th</sup> July 2009 continued...

## Industry focus – Hawke Centre, UniSA

- 1600      **New ways to work the system**  
Chair:          Jennifer Stokes, UNISA  
Making Features at Bond,  
Speaker:      Michael Sergi, Bond University

Producing a full-length feature film is part of the course for the Masters of Creative Arts program at Bond University. This brief presentation will outline how, through the bringing together of key industry professionals, Bond staff, Masters and Undergraduate students, the Centre for Film, Television and Screen-based Media will undertake a professional production of a commercially orientated feature film. This proper professional production offers students the opportunity to work as interns in appropriate crew roles alongside experienced industry professionals.

- 1615      Research of industrial practice of long form film production at University:  
Speakers:      Cole Larsen,  
                         Tom Young and  
                         Matt Hawkins, Flinders University

Affordable digital technology, industry acceptance and support at the box office has made low budget feature filmmaking a mainstream practice. Emerging filmmakers see low budget production as a stepping stone to larger budget films and as a career path. Universities have the opportunity to play a significant role in educating these filmmakers. Developing and testing a model of low budget feature film production for the university environment is the first step towards implementing a new teaching methodology.

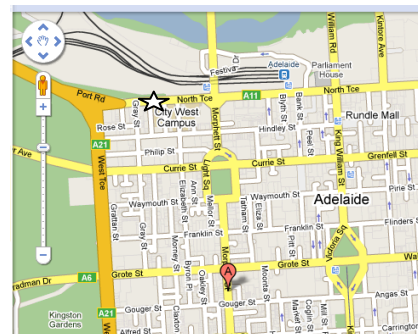
- 1630      Discussion of possible feature models within ASPERA schools.

- 1715      Close

Delegates walk from the Hawke Centre (☆) to the Lotus Lounge (A).

- 1800      **Opening night cocktail party**  
**Lotus Lounge, 268 Morphett St, Adelaide**

- 2000      Casual optional dinner Chinatown



# Daily Program: Day Two 9<sup>th</sup> July 2009

## Research focus morning – Hawke Centre, UniSA

- 915            **International and National perspective**  
Chair:            Gillian Leahy, UTS  
Speakers:        Tony Dowmunt, Goldsmiths, University of London
- Tony Dowmunt is a founder member of the steering group of AVPhD, a training organisation for all those involved in audio-visual practice/research doctorates. His presentation will consider the way in which the screen practice education scene is organised in the United Kingdom and how this affects research, and the parallels and differences in the Australian screen research context.
- 945            **New degrees, changed curriculum, and future direction**  
AFTRS in the 21<sup>st</sup> century  
Speaker:        Dr Karen Pearlman, AFTRS  
With the move to the new building adjacent to Fox Studios in 2008, all aspects of the AFTRS curriculum and philosophies behind it went through an intensive workshopping and updating process with students, staff and industry. Dr Karen Pearlman, Head of Screen Studies, will present a look at some of the key aspects of the new school and discuss their design in response to current industry issues, ideas, technologies and educational needs.
- 1000           **Ethics in screen production research**  
Paper: The Anonymous Actor - Ethics and Screen Production Research  
Speaker:        Leo Berkeley, RMIT  
Making a film as an academic research project is a relatively recent phenomenon and there are apparent contradictions between the requirements for ethics approval and the accepted practice of screen production. Is it viable to make a fiction film as research if the actors are defined as research participants and their data is their performance? Should actors and crew on a film be considered research participants? Is making a distinction between publishing the creative work and publishing the research is a viable way forward?
- Panel discussion  
Panelists:        George Karpathakis, Edith Cowan University  
Denise Wood, UniSA
- 1100           *Morning Tea*
- 1115           **Bus pick up at Hotel/City West Travel to Flinders**
- 1145           Tour of Flinders University Screen Production facilities

# Daily Program: Day Two 9<sup>th</sup> July 2009 continued...

## Research focus afternoon – Flinders University

- 1215      **Creative Practice and/as/is/or Research: An Overview**  
Speaker:      Jeri Kroll, Flinders University  
Creative Practice Research is in some ways as problematic as a genetically engineered animal. Everyone exclaims in wonder at the birth and celebrates the advance, but then finds it hard to categorise, control and nurture. Questions about how we know and how we communicate what we know are central to debates about understanding documentation in the creative arts. Terms such as creative practice research, practice-led research, practice-based research and practice research are often used interchangeably. Terms and definitions alter depending on the academic, cultural and institutional context. This presentation discusses the terms currently exploited and posits a form of practice-led research focused on three goals that relate to conventional formulations of research without misrepresenting how writers perform and leaves time for questions.
- 1245      *Lunch at Flinders*
- 1345      **Beyond Journals - Innovative research models and ASPERA research issues.**  
Chair: Nicholas Oughton, Griffith University  
  
Creative practice as a research tool: benefits and pitfalls  
Speaker:      George Karpathakis, Edith Cowan University  
An examination of how creative practice as a film-maker prepares you for academia and that the rigors of film-making are transferable to other disciplines.
- 1400      Applying creativity theories to a documentary filmmaker's practice.  
Speaker:      Susan Kerrigan, University of Newcastle  
One of the aims of my Creative Practice PhD was to apply theories about creativity to documentary film-making practice. Using a practice-led research methodology, Practitioner Based Enquiry (PBE) (Murray & Lawrence, 2000), it has been possible to expose a documentary practitioner's creative process through the production of two screen based documentary works.
- 1415      Reconsidering Grierson: the public service documentary as a viable research model for screen practitioners in universities  
Speaker:      Alison Wotherspoon, Flinders University  
Traditionally filmmakers learnt their craft making educational and training documentaries. In a world of online education the market for educational and training films would appear to be increasing rather than diminishing. By combining Work Integrated Learning, cross faculty research opportunities and government funding there is a viable model for screen practitioners in universities to make films that are research.
- 1430      *Break*

# Daily Program: Day Two 9<sup>th</sup> July 2009 continued...

## Networking focus and dinner – McLaren Vale

1445	Travel to McLaren Vale
1545	Scenic Drive - Maslins Beach, Pt Willunga, Willunga, McLaren Vale
1600	Wirra Wirra
1700	Leconfield
1800	<b>Tasting and Conference Dinner</b> Salopian Inn McLaren Vale
2200	Bus back to city

# Daily Program: Day Three 10<sup>th</sup> July 2009

Teaching and Learning focus morning – Hawke Centre, UniSA

- 915      **ALTC ASPERA 2009-2010 Project: Assessing Graduate Output in Nineteen Australian Film Schools:**  
Some Preliminary Observations Research project report  
Speaker:      Josko Petkovic, Murdoch University  
"Assessing Graduate Outputs in Nineteen Australian Film Schools" is an ALTC Priority Project undertaken by a team of researchers from five ASPERA institutions and in association with ASPERA. In August and September 2009 a sample of 45 short productions will be tested by 30 assessors in Australian and overseas. Earlier this year an assessment test-run was carried out in five Australian cities using a sample of five short productions. This paper will outline some preliminary conclusions that arise from this assessment test-run and foreshadow some of our future activities – including details of the conference that will deliver the final results in 2010.
- 945      **Teaching and Learning Papers/Discussion**  
Teaching 500 First Year Students Everyday Media All At Once  
Speaker:      Gillian Leahy, UTS  
The BA Communication at the University of Technology, Sydney has just undergone a huge overhaul. We are midway through the first year of the new 'streamlined' degree. What has been most radical about the revamp has been the attempt to teach what we are calling 'everyday media' skills in the 500 strong Core. This paper will outline the pedagogy informing the new degree and describe both the Media Arts Production Major and the Core, describe the learning methods and teaching techniques. Examples of resources and the student work will be shown.
- 1015      The computer science students made desire lines to our topics that we paved by making new degrees:  
Speaker: Katie Cavanagh, Flinders University  
Increasingly, we are teaching groups of students with a vast range of technical skills in the classroom while trying to negotiate the tricky combination of theory and practice.
- 1030      **Discussion: streamlining degrees, multiplying degrees, convergence of digital media and the pedagogical implications for film, television and media departments.**
- 1100      *Morning Tea*
- 1130      **Teaching and Learning Papers**  
The creative treatment of actuality - teaching documentary production.  
Speaker:      Pat Laughren, Griffith University  
This paper surveys issues surrounding the resources available to support the teaching of documentary production in tertiary courses, from the perspective of a 'participant observer' currently engaged in teaching and producing documentary projects as well as the collaborative development of a critical history of Australian documentary production. Issues will include the relation of documentary theory and practice in the production classroom, film history in the screen production curriculum, and the restlessness of digital natives in the presence of Gutenberg.

# Daily Program: Day Three 10<sup>th</sup> July 2009 continued...

Teaching and Learning focus morning – Hawke Centre, UniSA

- 1145 Now that I have your attention...  
Speakers: Sophie Relf and Jennifer Stokes, UniSA  
Media education insights for teaching transitioning undergraduate students. This paper is based on a reflexive study of eight years of teaching screen production and screen studies at the University of South Australia. This teaching methodology was documented and refined in preparation for an ALTC citation specifically awarded *for inspiring student engagement and motivation through student focused, innovative course content and teaching excellence in media arts* (2008).
- 1200 Blending old and new technologies:  
Speaker: Susan Thwaites, University of Canberra  
As the hype of 'new' media has died down, what is left is a demand for quality story telling productions. The skills of storyboarding, scriptwriting, knowledge of cinematography, framing and mise en scene have never been more in demand. There is a growing request from other disciplines to teach their students the 'basics of media'. Can we assume that a generation of digital natives will see the links between the still image, the digital image, and the moving image? The question may very well be how can the training of film, video and television production NOT be relevant in a convergent Digital World?
- 1215 A case study of online real-time three-dimensional interactivity focused interaction design teaching method : Comparative research of Australian and Japanese Interaction Design Education  
Speakers: Stephen Jia Wang and Tamada Toshiro,  
Swinburne University of Technology  
With ever increasing pressure on technological and social transitions to teach competence in tertiary media education, new teaching methods and curriculums need to be explored. This paper focuses on an interaction design pedagogical development within an international collaborative education project as a case-study to demonstrate an approach to an online real-time three-dimensional (3D) interactivity focused teaching method. It presents a stage in progress within a long-term research process; where an initial trial was implemented, exploring a new course delivery method, and taking into account interaction design characteristics and various student propensities.
- 1230 The Missing Index  
Speaker: Leon Marvell, Deakin University  
There appears we have no word to describe what *film does* and what we do when we watch a film, there is therefore a need to find the term that describes film without having to resort to the old semiotic notion that film is "like language".
- 1245 *Lunch*

# Daily Program: Day Three 10<sup>th</sup> July 2009 continued...

ASPERA focus afternoon – Hawke Centre, UniSA

- 1345        **ASPERA Business**  
ERA,  
CRC Issues,  
Peer Review Process,  
Changes to the constitution,  
Register of supervisors,  
Music copyright,  
The Archive Project,  
Motions that arise from the Conference
- 1545        *Afternoon Tea*
- 1600        **AGM**
- 1730        *Conference closes*
- 1800        **Closing night Drinks at the Hawke Centre**
- 1900        *Casual optional dinner*

# Presenter Biographies

## **Leo Berkeley** <[leo.berkeley@rmit.edu.au](mailto:leo.berkeley@rmit.edu.au)>

Leo Berkeley is the Disciplines Head (Journalism & Media) within the School of Applied Communication at RMIT University in Melbourne, Australia. He also has considerable experience as an independent filmmaker, having written and directed the feature film, *Holidays on the River Yarra*, which was an official selection for the Cannes Film Festival in 1991. More recently he has developed an interest in a new media form called "machinima". A machinima work he produced, *Ending With Andre*, screened at the 2005 Machinima Film Festival in New York. In 2008 he also made a micro-budget feature film called *How To Change The World*.

## **Geoff Brown** – *Executive Director, SPAA*

Geoff Brown has been in the business of broadcasting and film and television production for 16 years and in key operational, project management and senior management roles. For the period 1995 and 2000 he was SPAA's Commercial Affairs Manager where he oversaw the conduct of all commercial and industrial matters affecting the independent film and television production sector. Between 2000 and 2002 he led his own film and TV consultancy company working on major briefs for state government and on offshore productions for Australian production services companies. Geoff returned to SPAA in early 2002 and was appointed Executive Director in April 2002.

## **Tony Downunt** <[t.downunt@gold.ac.uk](mailto:t.downunt@gold.ac.uk)>

Tony Downunt is the Course Convenor for MA Screen Documentary, and recently completed a Fellowship in the Creative and Performing Arts, funded by the AHRC. His Fellowship was a project investigating autobiographical documentary and the video diary form, in both theory and practice.

Previously, as well as teaching, he worked as a television Producer/Director for twenty five years, and as a community media activist. His most recent work involved innovative arts documentaries. His other research interests include 'alternative media' and the growing field of practice research in the moving image. He is a founder member of the steering group of AVPhD

## **Josko Petkovic:** <[j.petkovic@murdoch.edu.au](mailto:j.petkovic@murdoch.edu.au)> ,

Director, NASS Research Centre, Co-editor *IM: Interactive Media* refereed e-journal, and Team Leader 2009-2010 ALTC Grant Project : "Assessing Graduate Outputs in Nineteen Australian Film Schools".

Dr Josko Petkovic is Director of the National Academy of Screen and Sound. He has been an active filmmaker for over twenty five years. During this time he has written, directed and produced a series of innovative films including *Subjective/ Objective*, *A Look at Trails*, *Journey of Anticipation*, *Frame on Dreaming*, *Animal Locomotion: Muybridge*, *Letter to Eros*, *The Resurrection of the Barque Stefano*. These films have been exhibited at numerous national and international festivals and conferences. *Letter to Eros* was a finalist for the 1995 Grand Prize at the prestigious Yamagata International Documentary Festival. In 1995 *Letter to Eros* was also nominated for an AFI Award and an ATOM Award. In addition to his personal academic work, Dr Petkovic takes an active role in teaching and curriculum initiatives and supervises many of the Academy's postgraduate and Honours students.

**Katie Cavanagh** <[Katie.Cavanagh@flinders.edu.au](mailto:Katie.Cavanagh@flinders.edu.au)>,

Katie Cavanagh is currently working at Flinders University in South Australia.

She wears four hats:

Hat 1: The Slough - PHD candidate. She believes we are in the midst of a shift of the same magnitude as that facilitated by the Gutenberg. Blogs form the 'born digital' examples of the nuances of the shift.

Hat 2: The Tekkie - Planning and implementation of a large-scale digital archiving system. Also planning and production of Websites and ejournals.

Hat 3: The Associate Lecturer - Lecturer in Writing and Designing for the Web (English) and Introduction to Multimedia Design (Screen Studies).

Hat 4: Human Being - Mother of 2, proud owner of cat, Io.

**Ruth Harley** Dr Ruth Harley was appointed Chief Executive Officer of the newly established Screen Australia in November 2008. For the ten years prior to this, Ruth was CEO of the New Zealand Film Commission where she oversaw the transformation of the organisation and assisted it in attracting strong political support. During Ruth's tenure the international profile of New Zealand filmmaking grew significantly and there was resurgence in domestic audiences.

Ruth has more than 20 years experience in the cultural and media sectors. Her previous roles include Commissioning Editor of TVNZ, inaugural CEO of television funding agency New Zealand On Air and National Media Director of Saatchi and Saatchi. She also held a senior management role at the Queen Elizabeth II Arts Council.

Ruth holds a PhD from the University of Auckland. She is a former Fulbright Scholar and former Chair of Fulbright NZ. Ruth's commitment to broadcasting and the arts was recognised in 1996 with an OBE and in 2006 when she received a Companion of the New Zealand Order of Merit for her services to film.

### **Richard Harris**

Richard Harris was appointed Chief Executive Officer of the South Australian Film Corporation in July 2007. At the time of his appointment Richard was named by film industry magazine, *Variety*, as one of twenty film executives to watch. Since his appointment, Richard has been instrumental in developing and implementing a number of new innovative industry initiatives including: the SAFC being the first Australian state screen agency to cash-flow the producer offset, the groundbreaking Producer Equity, Introduction on the Rights Reversion policy, a \$4.2 million low budget filmmaking initiative called FilmLab. Prior to his current role, Richard was the Executive Director of the Australian Directors Guild for nine years where he fulfilled numerous industry roles including acting as the Project Manager for the Australian Screen Council, the Convenor of Australia's Coalition for Cultural Diversity, and where he ran the International Affiliation of English-Speaking Directors Guilds for its first two years of operation. Previously Richard has worked as the Policy Manager at the Screen Producers Association of Australia (SPAA) as well as in various research and publishing capacities at the Australian Film Television and Radio School. Richard taught Media Policy at University of Sydney, is the author of the recently published book "Film in the Age of Digital Distribution", and in 2007 convened the AFTRS Digital Distribution Seminar series held around the country. More recently Richard chaired the forum "The Challenge of Distribution" at the 2009 BigPond Adelaide Film Festival.

**Matt Hawkins** <[mattphawkins@gmail.com](mailto:mattphawkins@gmail.com)>

Matt Hawkins has been writing for film, stage and television for the past ten years. After graduating from the Australian Film Television and Radio school with an MA in Scriptwriting in 2002 his short film *The Shot* won the first Shorts Film Festival in 2003 and he was also nominated for an AFI for the screenplay. Since then the short films he has written have appeared in over 12 international film festivals including Palm Springs and Valladolid. Matt has also written 24 episodes of top rating Ghanaian soap *Different Shades of Blue*. His first full time academic position was head of screen writing at the National Film and Television Institute in Accra. He is now a part time lecturer working on his creative PhD in Scriptwriting at Flinders University.

**George Karpathakis** <[g.karpathakis@ecu.edu.au](mailto:g.karpathakis@ecu.edu.au)> ,

George Karpathakis, a graduate of WAIT (today Curtin University) and AFTRS, worked in the film and television industry for over twenty years before becoming a lecturer in the area at Edith Cowan University. He produced, directed and edited a twelve part art education series *Landscape and you* (1996) broadcast on the ABC and SBS. He has recently completed his PhD thesis titled *Rock stories: the discourse of rocks and rock-collecting*.

**Susan Kerrigan** <[Susan.Kerrigan@newcastle.edu.au](mailto:Susan.Kerrigan@newcastle.edu.au)> ,

Susan Kerrigan is an academic and a practitioner based researcher in film and video production with the University of Newcastle, NSW, Australia. Susan has been employed at the University of Newcastle as an academic, since 2003, and is also in the final phase of her PhD in Communication and Media Arts. The PhD comprised of two documentary creative works about the Fort Scratchley site, one is a 50 minute video/DVD the other is an online data base ([www.fortscratchley.org](http://www.fortscratchley.org)). Susan's professional television experience was with the Australian Broadcasting Corporation (1987-2003) where she worked across a variety of film, video, multicamera studio and multiple camera field productions.

**Jeri Kroll** <[Jeri.Kroll@flinders.edu.au](mailto:Jeri.Kroll@flinders.edu.au)>

Professor Jeri Kroll is Program Coordinator of Creative Writing at Flinders University. Past President of the Australian Association of Writing Programs, she is on the Editorial Boards of *New Writing* (UK) and *TEXT*. She has published over twenty books for adults and young people, including poetry, picture books (two CBC Notable Awards) and novels. Her most recent creative works are *Mickey's Little Book of Letters* (novel) and *The Mother Workshops*, adapted for ABC Radio's *PoeticA*. *Creative Writing Studies: Practice, Research and Pedagogy*, co-edited with Graeme Harper, is her recent critical book. She will take up a Varuna Writer's Retreat Fellowship in 2009.

**Pat Laughren** <[p.laughren@griffith.edu.au](mailto:p.laughren@griffith.edu.au)> ,

Pat Laughren is a film-maker with a particular interest in early cinema and the history of Australian documentary production. Pat's broadcast credits include *Red Ted and the Great Depression*, *The Legend of Fred Paterson* and *The Fair Go : Winning the 1967 Referendum*. He has also produced the video compilations *Queensland's First Films 1895-1910* and *Queensland's Silent Newsreel Years: 1910-1930* in conjunction with ScreenSound Australia, Australia's national film and sound archive

**Ian William Lang** <[iwlang@unimelb.edu.au](mailto:iwlang@unimelb.edu.au)>,

Professor Ian Lang is a television documentary producer and graduate of Swinburne film school in 1980. He has received many international awards for films including, *Fahimeh's Story* (2004), *Millennium Shift* (SBS, 1997), *Grandfathers and Revolutions* (SBS, 1999), and *The Art of Place* (SBS, 1996). Ian was previously founding Head of the Griffith Film School at Griffith University in Queensland. He has also served as Postgraduate Convenor at Swinburne University of Technology, and Senior Lecturer at the Hong Kong Academy for Performing Arts. He completed a PhD by Publications with Griffith in 2003, and is committed to the development of a vibrant independent filmmaking industry in Australia.

**Cole Larsen** <[cole.larsen@flinders.edu.au](mailto:cole.larsen@flinders.edu.au)>,

Cole Larsen has worked as a research and photo-journalist, director in children's television, corporate, community and medical documentary, and has run an advertising agency production company credited by the ABCs *Gruen Transfer* as making Australia's most hated TVC. From 2006-08 he was Head of Screen Production and Natural History Film Making at Flinders University, and currently lectures in Screen Production, is completing a PhD in directing low budget feature film making and is finishing his short film *The Peeling*.

**Gillian Leahy** <[Gillian.Leahy@uts.edu.au](mailto:Gillian.Leahy@uts.edu.au)>

Associate Professor Gillian Leahy is Undergraduate Coordinator of Media Arts and Production at the University of Technology, Sydney (UTS), and a former president of ASPERA. She has taught Media Production at UTS for over twenty years. She has worked in the camera department on features and has directed 16 films. She is best known for her essay film, *MY LIFE WITHOUT STEVE*, which won Awards for Best Experimental Film (AFI) and Best Film at the Melbourne International Film Festival. She produced and directed *OUR PARK*, for SBS TV, which formed the creative work for her Master of Fine Arts.

**Leon Marvell** <[leon.marvell@deakin.edu.au](mailto:leon.marvell@deakin.edu.au)>

Dr. Leon Marvell is Associate Professor of Film & Video in the School of Communication and Creative Arts at Deakin University. Previously he has been associated with Edith Cowan University in Perth, Charles Darwin University in Darwin and the University of Western Sydney. He has also been Associate Professor of Art History at the Eastern Mediterranean University in Cyprus and taught film & television studies at the Shanghai Foreign Languages Institute (*Shanghai Waiguoyu Xueyuan*). His latest book is *Transfigured Light: Philosophy, Science and the Hermetic Imaginary* (Academica Press).

**Eloise Nolan**

Eloise Nolan is a member of the Board of Directors of AMPAL and has headed the ABC's music publishing department for the past 13 years, specialising in music copyright and the particular requirements of screen production including music commissioning and management as well as the representation of screen music writers, songwriters and artists. Eloise advises songwriters, independent labels and screen production companies, producers and screen music writers particularly on the music commissioning process, licensing of music and copyright use requirements.

**Karen Pearlman** <[karen.pearlman@aftrs.edu.au](mailto:karen.pearlman@aftrs.edu.au)>,

Dr Karen Pearlman holds an MA in Editing from AFTRS, and MA in Media Arts and Production from UTS, a BFA in Dance from NYU Tisch School of the Arts, and a Doctorate of Creative Arts from UTS. Her doctoral thesis, *Cutting Rhythms, Shaping the Film Edit* was published by Focal Press this year, and her ongoing practical and theoretical research manifests in films, virtual worlds, media hybrids, conference papers, and articles for the new AFTRS Journal of Screen Arts and Business, Lumina.

**Nicholas Oughton** <n.oughton@griffith.edu.au>,

Nicholas Oughton has extensive experience in cinematography, having worked on a wide range of television commercials and documentaries. He has produced and directed several prize-winning educational films and videos, and worked as a production manager on international prize-winning theatrical films, such as *Stations*. Nicholas has been involved in film and television education since 1978, developing numerous undergraduate and post-graduate degree programs. He has been a member of several industry bodies, including the Film and Television Sector Training Standing Committee, Arts Training Queensland, and has been the President of the ASPERA. Nicholas also has extensive experience in risk management and occupational health in the visual and performing arts and Film and Television industries. He is a leading researcher in these fields and has been widely published.

**Sophie Relf and Jennifer Stokes** <Srmedia@unisa.edu.au>

<Jennifer.Stokes@unisa.edu.au>

Sophie Relf is Transition Coordinator for the Division of Education, Arts and Social Sciences and Jennifer Stokes is a Course Coordinator in the School of Communication, International Studies and Languages at the University of South Australia. They have taught extensively in screen production and screen studies together at UniSA since 2002. In 2008, Sophie and Jennifer were recipients of an ALTC Citation 'for inspiring student engagement and motivation through student focused, innovative course content and teaching excellence in media arts'. Jennifer is also a member of the ASPERA Executive Board.

**Michael Sergi:** <msergi@bond.edu.au>,

Associate Professor Michael Sergi was appointed Director of Film and Television at Bond University in December 2008. He is a Directing Graduate from the Australian Film Television and Radio School, and was co-founder and Artistic Director of the Canberra International Film Festival for 13 years. Michael has worked as a freelance director in Australia and New Zealand for over 21 years. He directed over 120 hours of television drama on such shows as *Home & Away*, *Neighbours*, *Shortland Street*, *Pacific Drive* and *Breakers*, and was the ACT Representative of the Australian Directors Guild for many years.

**Susan Thwaites** <susan.thwaites@canberra.edu.au>,

Susan has worked in the film and television industry as a cinematographer for over 15 years. She has a BA Communications majoring in Film Production and Screen Studies from UTS, a BA Film & T.V. majoring in Cinematography from AFTRS, and a Research Masters in Writing from UTS. Susan has won industry awards and nominations (AFI and ASC) for her cinematography and for the past 7 years has been tutoring for the Media Arts and Production Faculty of the University of Canberra where she is now currently employed full time convening Drama Production, as well as teaching Introduction to Media Production.

**Stephen Wang** <SWang@groupwise.swin.edu.au>,

Dr Stephen J. Wang is a senior lecturer of Multimedia Design. He has a major background as an industrial designer focused on interactive controlling systems and informational product development. He has also worked in advertising, graphics, multimedia, architectural design and gaming industries in Japan, China and Australia. He achieved his Bachelor Degree of 'Industrial Design' from the Faculty of Art & Design, Tsinghua University (China) in 1998. His 1st Masters Degree has been achieved from Tama Art University (Japan), focused on 'Information Design'; the 2nd Masters has been achieved from RMIT (Australia), focused on 'Simulation Technology'. He is interested in human- architectural (spatial) environment interaction research direction. He utilized the combination and unique structure of his knowledge, implemented his research as his doctoral study at Tokyo Geidai (Japan) and received his PhD degree in 2005.

**Michael Ward**

Michael Ward has recently been appointed to be Head of Operations Planning for the ABC. He joined the ABC in August 1999 and worked for much of that time as Head of Policy for ABC Television. He has worked in screen industry and cultural policy and strategy for many years including in senior positions with the Federal Government's former film agencies, the Australian Film Finance Corporation and the Australian Film Commission. He has also participated in a number of screen agency reviews, and worked with the South African government to establish the national screen development and production support agency. Before moving to Sydney he was head of the screen development organisation, the Film and Television Institute in Western Australia. He is a graduate in Communication Studies from Murdoch University, Western Australia and also studied media and film at Griffith University in Queensland.

**Rachel Wilson** <[rachel.wilson@rmit.edu.au](mailto:rachel.wilson@rmit.edu.au)>

Rachel Wilson is a lecturer in media production and applied research in the Bachelor Communication at RMIT. Rachel is currently undertaking a practice based PhD to establish an online digital archive for the staff and student members of ASPERA. Rachel has a broad range of screen production experience and sits on the selection panel for short documentaries for the Melbourne International Film Festival and is the current ASPERA Secretary.

**Denise Wood** <[Denise.Wood@unisa.edu.au](mailto:Denise.Wood@unisa.edu.au)> ,

Denise is Program Director and Senior Lecturer of the Bachelor of Media Arts program at the University of South Australia, Chair of the School of Communication, International Studies and Languages Teaching and Learning Committee, a member of the Division of Education, Arts and Social Sciences Teaching and Learning Committee as well as Co-Chair of the Division's Equity Committee. She has extensive experience in the multimedia industry as both a producer and educator. Denise has undertaken several research projects addressing the impact of technology in education and has published the findings from this research in various peer reviewed journal papers and book chapters. Universal design is a focus of much of Denise's research and she has a particular interest in accessibility solutions for emerging Web 2.0 and 3D virtual world environments. She is a principal investigator in two nationally funded research projects and a co-researcher in several other research projects relating to the use of technology and 3D virtual worlds for online learning and teaching. Significant awards include: South Australian Information Technology Achiever of the Year (innovative solutions for people with disabilities) presented by the Premier of South Australia, Comtech'94 and an SA Great Award for services to a special field (disability) presented by the Governor of South Australia, Proclamation Day 1994.

**Alison Wotherspoon** [alison.wotherspoon@flinders.edu.au](mailto:alison.wotherspoon@flinders.edu.au),

After graduating from UNSW in 1982, Alison worked for the BBC, Film Australia, the ABC, and SBS. She is a Producing graduate of the Australian Television and Radio School and moved to Adelaide in 1997 to teach Screen Production at Flinders University. Alison is currently Senior Lecturer and Screen Production Coordinator in the Department of Screen and Media. In 2007 she was the recipient of a C.A.S.S fellowship to study women in film and television in Beijing under the guidance of Professor Bu Wei and in 2008 taught at Butler University in Indianapolis and gave a public lecture *Contemporary Australian Cinema or beyond the cringe* as part of the Howard Schrott Media Arts Lecture Series. Alison is Vice President of ASPERA (Australian Screen Production Education and Research Association, Secretary of CAPA (CILECT Asia Pacific Association) and a corresponding member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision). She specialises in producing and directing educational resources on bullying, has just completed an 8 part series on dementia *Come into my World* for the Australian Government and is in the final stages of a creative practice based PhD.

**Tom Young** [<youn0192@flinders.edu.au>](mailto:youn0192@flinders.edu.au)

Tom Young is an emerging producer with project experience in short drama, documentary and television commercial production. In 2006 he completed honours in Screen Production at Flinders University, where his graduating short drama *Avalon*, won best film. In 2007 he graduated with a Masters of Creative Arts and was awarded a PhD scholarship based on his outstanding achievement. He is currently completing a PhD as a producer, developing a low budget feature film production model.



**MINUTES of the AGM**  
**OF THE FOURTH NATIONAL CONFERENCE OF THE AUSTRALIAN SCREEN**  
**PRODUCTION EDUCATION AND RESEARCH ASSOCIATION (ASPERA) RMIT**  
**University 16<sup>th</sup> July 2007**

Meeting began at 14.30 **Chair:** Mr Nick Oughton (ASPERA President and GFS)

**Present:** Representatives from; Newcastle University (left at 15.30), University of Canberra, Swinburne University, Edith Cowan University, QUT, Deakin University, VCA, Flinders University, Curtin University, UTS, AFTRS (left at 15.45), University of South Australia, RMIT University.

**Agenda :**

**1. Welcome and apologies**

Welcome by ASPERA President Mr Nick Oughton

**Apologies:**

Mick Broderick (Murdoch), Josko Petkovic (Murdoch), Katherine Millard (Macquarie), John Hetherington (Griffith).

**2. Confirmation of the minutes from the 2007 AGM**

Moved: Gilian Leahy

Seconded: Stephen Huxley

MINUTES ACCEPTED

**3. Business arising from the previous minutes**

**CILECT** -Gillian Leahy asked whether the Executive had followed up on motions from the 2007 AGM.

Alison confirmed she had proposed that ASPERA join CILECT as a partner member. Partner members do not have full voting rights in elections but are invited to the annual world congress. Any issues requiring votes would be adequately dealt with via the full voting rights of the VCA, Griffith and Flinders who have full membership. It

was argued that it would serve us strategically as a national organization to have separate representation and allow for another Australian (other than those mentioned above) to attend the annual congress.

Alternatively Ian Lang suggested that when a vote is required that the ASPERA delegate becomes the 'country' vote.

**MOTION 1** -"We move that ASPERA join CILECT as a partner member *available to projects, organizations, initiatives, or other institutions which are collaborating with CILECT and which can benefit from a formal relationship with CILECT.*"

Moved – Gillian Leahy

Seconded – Alison Wotherspoon

Carried unanimously

**ACTION** -Ian Lang and Nick Oughton to follow up on the best membership options at the upcoming world congress in China November 2008 and report to the executive for confirmation.

#### **4. Presidents Address (Nicholas Oughton)**

See Appendix 2

#### **5. Secretary's report (Rachel Wilson)**

As pointed out by Nick Oughton in the President's report 2007/2008 has been a busy year for the ASPERA executive.

-We held three executive meetings throughout the 2007/2008 year. Two at RMIT and 1 as a conference call. The minutes of these meetings can be found on the ASPERA website.

-As secretary my 1<sup>st</sup> duty was to sort out our outstanding issues with the NSW Office of Fair Trading. ASPERA had not paid its fees nor submitted the required paperwork for the previous two years. I negotiated an extension, Nick and I paid the outstanding dues and late fines and submitted the up to date paper work.

-In working on this issue we discovered that to be *properly* registered under Associations Incorporation Regulations we must have at least one executive member from the host state (NSW) -as well as an up to date address in that state. I looked into other national representative bodies and because many of them have a physical office they are usually OK. It seems to me we need to consider becoming a company limited by guarantee through ASIC.

<http://www.asic.gov.au/asic/asic.nsf/byheadline/Registering+not-for-profit+or+charitable+organisations?openDocument#> . I am continuing to examine our options as this is not an ideal solution and would change the way we can

function.

- I have also spent a considerable amount of time making sure all our contact information and email list information is up to date. Again this was an area that had been neglected in the previous two years. I now have a comprehensive list of all ASPERA members and the school they represent, their postal addresses and a number of delegates/representatives for each institution. I continue to add people's names to the email list and encourage people to forward the list information to other people in their departments.
- I have been working with the other executive to keep up to date with developments with the ERA and Innovation policy and represented ASPERA at the Innovation Review road show in Melbourne in early March.

Moved: Gilian Leahy

Seconded: Graham Thorburn

## **6. Treasurer's report (Alison Wotherspoon)**

Alison thanked Nick Oughton for his ongoing support in the role and confirmed that most of the 2008 membership fees had been gathered. She asked that any outstanding invoices be seen to as soon as possible by the delegates.

The bank balance remains healthy and expenditure in the 2007/8 was primarily related to travel to executive meetings all of which coincided with other meetings and strategic planning. CHASS membership was also included.

See Appendix 1 for full details of income and expenditure.

Moved: Gillian Leahy

Seconded: Graham Thorburn

Carried unanimously

## **7. Vice President's report (Leo Berkeley)**

Leo reported that he had focused on three main tasks in the past 12 months:

1) Updating the ASPERA website to Drupal, an open source web 2.0 program. He had focused on ease of use and the ability to quickly add or delete material, and went for a simple design approach. There have been significant additions to the content on the website but Leo encouraged all members to consider positing their own content, which is possible (and easy) with Drupal.

2) Organising the peer review process for screen works, which involved 24 people reviewing the eight works submitted.

3) Organising the 2008 Conference

Moved: Gilian Leahy

Seconded: Graham Thorburn  
Carried unanimously

## **8. Review of Constitution:**

### *Advisory Council*

Nick Oughton suggested further clarification was required on the role of the ASPERA Advisory Council and proposed the following motion.

**Motion 2** – It is proposed that a new clause be put into the ASPERA constitution to more clearly recognise the role of the Advisory Council. This clause should be placed in Part 1, (1) in the rules after the *Executive Committee*.

*Advisory Council* -a sub-committee appointed by the Executive Committee and directed to carry out specific tasks on behalf of the Executive Committee. Members are appointed by the Executive Committee as referred to in rule 14 (5) of section 3.

Moved: Leo Berkeley  
Seconded: Alison Wotherspoon  
Carried unanimously

**Motion 3** -That outgoing President Nicholas Oughton is nominated to join the ASPERA Advisory Council, thereby continuing the tradition of past presidents moving onto the Council.

Moved: Rachel Wilson  
Seconded: Leo Berkeley  
Carried unanimously

### *Ordinary Member Representatives*

Rachel Wilson suggested that now that ASPERA is better established that is in the best interest of the organization to increase the number of executive members to include 'two ordinary' members. As the association activities increase this would allow for a broader distribution of workload and provide the training of future executive members.

**Motion 4** -It is proposed that section 14 (clause 1 b) should change to read:  
*(b) two ordinary member representatives*, allowing for broader work load distribution and for the training of future executive members.

Moved: Nicholas Oughton  
Seconded: Rachel Wilson  
Carried unanimously

## 9. Election of the Executive for 2008-2009

The former Vice President Leo Berkeley became President. Elections were held for the positions of Vice President, Secretary, Treasurer, and One Other Member

The new Executive elected on nomination as follows:

- . •President – Leo Berkeley RMIT UNIVERSITY VIC
- . •Vice President – Alison Wotherspoon FLINDERS UNIVERSITY SA
- . •Secretary – Rachel Wilson RMIT UNIVERSITY VIC
- . •Treasurer – Nick Oughton GRIFFITH UNIVERSITY QLD •Two Other Members

Gillian Leahy UTS NSW Jenny Stokes UNIVERSITY OF SOUTH AUSTRALIA SA

The 2008 conference will therefore be held in Adelaide, South Australia.

## 10. Any other business

Leo Berkeley thanked Nick Oughton as outgoing president.

*ERA*

**Motion 5** -ASPERA members can forward to their institutional research office the AFI Research Collection's list of ranked journal recommendations for the screen studies area.

Moved: Rachel Wilson

Seconded: Alison Wotherspoon

Motion carried unanimously

**Motion 6** -In ASPERA's submission to the ERA we advocate that there be a number of panels for cluster 2 (reflective of the diversity within the sector) and also express our willingness to work with the Indicator Development Group in developing an indicator set specific to screen production research.

Moved: Rachel Wilson

Seconded: Gillian Leahy

Motion carried unanimously

**Motion 7** -That ASPERA recommends that the presidents of the peak bodies representing the Creative Arts (ASPERA, ACUADS, CHASS etc) continue to consult in an attempt to harmonise responses regarding the ranking and nature of research outputs within the new ERA.

Moved: Stephen Goddard  
Seconded: Nick Oughton  
Motion carried unanimously

*Peer review*

**Motion 8** – ASPERA members authorise the executive to continue to develop the ASPERA peer review project and that the executive continue to investigate peer review publication opportunities.

Moved: Rachel Wilson  
Seconded: Nick Oughton  
Motion carried unanimously

**Motion 9** – The 2008 ASPERA conference has identified the need for the development of a rigorous set of proxy research indicators for the screen production discipline within the ERA framework and encourages the executive to continue to develop these, building on relevant work undertaken during 2007/8. Moved: Gillian Leahy Seconded: Michael Sergi Motion carried unanimously

*Outreach*

**Motion 10** – The meeting recommends that the ASPERA executive investigate international links with other screen production peak bodies.

Moved: Michael Sergi  
Seconded: Gillian Leahy  
Motion carried unanimously

**Motion 11** – The meeting would like to thank RMIT for hosting the 2008 conference. Moved: Jill Holt Seconded: Nick Oughton Motion carried unanimously

**Meeting ended** – 5.00pm

**APPENDIX I -ASPERA 2007-08 Income and Expenditure**  
**ASPERA Income and Expenditure Summary 2007-08**

<b>Date</b>	<b>Incom e</b>	<b>Details</b>	<b>Expenditure</b>	<b>Chq No</b>	<b>Details</b>	<b>Su nd</b>	<b>Balance</b>
		Brought forward from previous year		0		0	6537.24
2/7/07	0		72	12	Flowers for Conference Sec	0	-72
3/8/07	0		66	13	Drinks for pre- conference meet Che Laia'	0	-66
2/7/07	0		1223	10	Conference Dinner Membership fee,	0	-1223
10/9/07	0		220	0	CHASS M. Broderick, Air	0	-220
17/9/07	0		757.23	0	Fare for exec	0	-757.23
3/10/07	943.16	Credit from Griffith for Con Balance	0	0		0	943.16
23/10/07	0		250	16	N.Oughton Air fare for exec	0	-250
30/10/07	0		454	17	A. Wotherspoon Air fare for exec	0	-454
3/12/07	500	AFTRS Membership 2007-8	0	0		0	500
13/12/07	500	Deakin U Membership 2007-8	0	0		0	500
13/12/07	0		140	18	Office of Fare trading fee	0	-140
11/1/08	0		512.4	19	N.Oughton fares and Acoom Mel	0	-512.4
2/2/08	500	VCA Membership 2007-8	0	0		0	500
17/3/08	0		240	21	N.Oughton Air fare for CHASS	0	-240
18/3/08	500	VCA Membership 2008-9	0	7		0	500
9/4/08	0		63	8	Griffith U for 50% cost of Tele Con	0	-63
7/5/08	500	AFTRS Membership 2008-9	0	0		0	500
13/5/08	500	Flinders U Membership 2008-9	0	0		0	500
22/5/08	500	RMIT Membership 2008-9	0	0		0	500
19/5/08	0		150	20	Transcription of tapes 2007 Confr		-150
2/6/08	500	Griffith U Membership 2008-9	0			0	500
5/6/08	500	QUT Membership 2008- 9	0	0		0	500
5/6/08	500	Curtin U Membership 2008-9	0	0		0	500
11/6/	500	UNSA Membership 2008-9	0	0		0	500
7/7/08	500	Newcastle U Membership 2008-9	0	0		0	500
8/7/08	500	MacQuarie U Membership 2008-9	0	11		0	500
	0		0	9		0	0
<b>Total</b>	<b>7443. 16</b>		<b>4147.63</b>			<b>0</b>	<b>9832.77</b>

## **APPENDIX 2 – 2008 President’s Report (Nicholas Oughton)**

This has been an active year for ASPERA, mainly precipitated by a change in Government and a review of the role of research in Australia and its Universities. The RQF has become the ERA and it remains to be seen if there are any advantages in this transformation for our Association. One immediate disadvantage has been the exclusion of ‘Impact’ (included in RQF) from the new, ERA schedule of research indicators. ASPERA advocated strongly for the retention of impact in any new iteration, arguing that it succinctly defines a measurable outcome for screen production work -measurable in our terms and by our peers.

The ERA Consultation round provides a vehicle for ASPERA members to advocate our Association’s policy. Happily, our discipline, Film Television and Digital Media has been recognised in the ERA and is located in the Humanities and Creative Arts discipline cluster. This cluster will be reviewed through consultation with stakeholders from July to October 2008. It will provide an opportunity to recommend those indicators that have already been highlighted in the ASPIRI index. Usefully, exhibition and performance (e.g. cinema, festival, broadcast, web-based and other forms of dissemination) are recognised in the ERA Consultation Paper as valid indicators of success in ‘applied’ research. Some have argued, however, that ghettoising our production outputs in only the ‘applied’ domain will make us discountable, and the poor relation of those disciplines recognised as generators of ‘pure’ research.

It appears that ERA consultation is more likely to recognise inputs from Universities than discipline based associations and professional bodies such as ASPERA. Therefore, we should act decisively and vociferously to broadcast our policy and wishes within our home institutions. If we convince our research managers/leaders of our worth (which should be self-evident), we have a good chance of getting our message through to the ARC and ERA. Of course, ASPERA has an important role to play too by collectively developing a cohesive research policy for its members to advocate, as well as widely agitating for the adoption of our preferred research position.

In many respects, this journey has begun with excellent work contributed by Dr Jocko Petkovic with his successful application to the ALTC for 220,000 dollars, with which to conduct a three-year study of assessment and reporting regimes for post-graduate screen productions. This research project involves seven ASPERA film schools. In addition, Professor Ian Lang has provided an erudite and persuasive submission to the Innovation Review on behalf of ASPERA, while a number of members have made public comment on the Screen Australia Bill. ASPERA has also become associated with an ARC funded research project into the psychosocial hazards of arts industry practice and workplaces.

As many of us contribute to scholarly journals, the ranking of these journals is of great importance to us. We are able to submit recommendations regarding the provisional rankings provided by ARC until 14th August 2008. Institutions and scholarly societies (e.g. ASPERA) are invited to make suggestions for addition, deletion, promotion and relegation to the rankings.

Minister Kim Carr (Innovation, Industry, Science and Research) was invited to attend this year’s conference as keynote speaker and initially indicated that he would do so. Unfortunately, other matters interceded and we have missed an opportunity to press our case to him in person. He is now, however, very much aware of our existence.

Over the past year ASPERA members, particularly the hard working executive have participated in many events. These include: Innovation Review consultation sessions held in a number of states; the Arts and Innovation workshops provided by CHASS; HASS on the Hill; RQF Discipline Workshops; ERA briefings; meetings with government advisors to Minister Kim Carr and; meetings with ACUADS and many others groups. In addition the executive committee have conducted a number of face-to-face meetings as well as teleconferences.

I believe that this year, ASPERA has further established itself in the Australia landscape of recognised professional associations. The ASPERA name is on more lips and considered in more councils than ever before.

One of several ways forward is to promote the value of the ASPERA brand within our own institutions. Our most powerful allies may be our own Universities. Other allies are the professional organizations associated with our discipline cluster such as ACUADS and ASDA. A further way is to argue that ‘new knowledge’, linked to applied research outcomes provides a meaningful, robust and measurable strategy for assessing research performance, and that ASPERA are best placed to define the meanings, provide the robustness and establish the metrics for the screen production discipline.

We have advanced some way since our genesis in 2004, but must go further to establish ASPERA as one of the most recognised and respected professional associations in Australia.

I would like to thank those people, especially the members of the executive committee, Leo Berkeley, Rachel Wilson, Mick Broderick and Alison Wotherspoon, who have made a contribution to ASPERA’s distinctive progress throughout this past year.

**Nick Oughton Conference 2008**

## **Peer review publication information**

Refereed conference papers will be published on the ASPERA website. To allow time to incorporate conference discussion and feedback, the completed papers are due for submission by 5pm, Friday August 21<sup>st</sup>. They should be of 3000 words length and submitted to [Jennifer.stokes@unisa.edu.au](mailto:Jennifer.stokes@unisa.edu.au)