

<p>ASPERA EXEC Meeting Minutes</p> <p>Meeting: ASPERA Executive</p> <p>Date: Friday 23 February</p> <p>Time: 2 PM AEDT</p> <p>Location: Skype call</p>		
	Discusion	Attachment/ action
<p>1. Attendance and Apologies</p>	Bettina (Chair) ,Tim Craig, Rauri,Nicolette	
Apologies	Alison Simon JAmes	
<p>2. Previous Minutes</p>		
<p>2.1 Accept the minutes from previous meeting.</p>	Bettina requested some changes after which the minutes were accepted.	

3. Business Arising From Previous Meeting		
3.1 Updates to constitution and making the new version available to members	Tim reported that the constitution has been updated on the web site. Bettina reported she had added a news item to the web site pointing to the constitution. And that the Newsletter will contain a link to the website.	
3.2 Informal roles/responsibilities for ordinary and other Exec members	Rauri suggested and the committee agreed that responsibilities devolve to committee members on an ad hoc basis and as opportunity arose .	
3.3 Duration of Exec member terms	Bettina asked for this item to be discussed at a General Meeting during the conference	Niccolette to schedule a General Meeting at the conference
3.4 Co-opting additional people to the Exec	Bettina reported that she had sent a letter to Magarette thanking her for her contribution	
3.5 Associate and Student and individual membership-continuing a longer conversation	Held over to next meeting	Alison to develop document to canvas existing ASPERA community opinion
3.6 4.3 Meeting request	Tim	Done

3.7 5.1 WEB	<ul style="list-style-type: none"> • Bettina to review outstanding migration see item 5 <p>Simon to draft a budget for WEB and year See budget (attached)</p>	
3.8 Site updates	<p>Tim reported that the exec committee had been updated to reflect the new membership and that Bettina had updated the home page footer.</p>	<p>·Bettina to send tim Secretary@Aspera.org password</p>
3.9 5.3 Sightlines	<p>Craig distributed a Sightlines working paper. See Item 7</p>	
3.105.4 UTS	<p>Bettina reported that Jen Webb's Key note was available on the ASPERA Web site</p>	
3.116.2 Bank Account Access	<p>Bettina reported that she had submitted the bank account access form to Alison</p>	<p>Alison to report re Bank account access</p>
3.126.3 Finance Reporting	<p>TIM informed the committee that the reporting forms were in hand pending appointment of a Public officer and access to the aspera credit card</p>	<p>Appointment of public officer (Simon or Bettina) carried over to next meeting</p>
3.138.1 Teaching and Learning	<p>Tim distributed a report from the Tand L steering panel . There followed a general discussion on how to proceed. Bettina thanked Tim for report. Bettina drew the committee's attention to the untimely death of Adrien Miles and acknowledge his contribution and his significant insights to the Tand L Panel</p>	<p>Tim to draft an invitation to contribute ideas to an Education Page for the ASPERA web site.</p>
3.149.1 DDCA invitation	<p>Bettina reported that a submission had been sent responding to the DDCA invitation to the first 2018 edition of NiTRO with 'a disciplinary perspective of 2017 and 2018. A global round up of 2017 and</p>	

	fears/hopes/anticipations for 2018'	
New Business		
4. President Report	Bettina, standing in for James, reported that James expected to be back for next Exec Meeting and that in the meean time we were moving forward.	
4.1 opportunities to meet F2F Carried over	<p>The discussion of F2F meeting continued . The committee noted that</p> <ul style="list-style-type: none"> • There was money in the budget but that the money could be spent else where, • The constitution called for f 2f meeting but that Skype may have reduced the need • However f 2 f meeting did get a lot done Discussion carried forward. 	
5. Web site		
5.1	<p>1 Bettina reported</p> <ul style="list-style-type: none"> • that there were still some items waiting to be moved from the hacked site. • That the budget allowence did not seem to be enough to cover it <p>2 Craig noted that we should do what needs to be done whilst we have Jeff to do it.</p>	Bettina to add conference page to web site

6. Finances		
6.1 Treasurer's update	Simon	Draft Budget
6.2 Budget	Bettina noted that the Budget was good and sustainable , thanked Simon and further noted the possibility of moving some items the around	See Draft Budget
6.3 updates incl hosting agreement and CFP	<p>Re hosting agreement the discussion covered</p> <ul style="list-style-type: none"> • The suggestion that rather than have a defind fixed aggreement form we should make a case by case agreement . • The possiblity of a sliding scale of ASPERA contribution • The difficulty of a sliding scale • That a fixed ageement would soon be out of date and might not be appropriate across both metro and regional venures • The over arching purpose of a hosting agreement. <p>MOTION: That, before accepting a conference convenor and venue for the ASPERA Annual Conference, the conference agreement document, as drafted by Simon, be used as a set of guidelines to firmly establish and limit ASPERA's obligation re financial and other support for the annual ASPERA conference. Proposed Craig. Seconded Bettina. Motion PASSED</p> <p>MOTION: That we accept that ASPERA will contribute \$3,000 to the VCA 2018 conference . Proposed Craig. Seconded Tim. Motion PASSED</p>	<p>Conference Hosting Agreement Nicollete to invoice ASPERA \$3000 for contribution to 2018 Conference at VCA.</p>

7. Research		
7.1 Report	<p>Craig drew the committees attention to the document Sightlines: Filmmaking in the Academy Plans for 2018 and beyond ...</p> <p><i>Plans for 2018 and beyond ...</i></p> <p>The committee discussed Sightlines including</p> <ul style="list-style-type: none"> • Sightlines relationship to ASPERA • Sightlines websight and the sightlines presence on the ASPERA website • The need for Sightlines to have an ongoing bussiness plan • The desire for Sighlines to be integrated as part of ASPERA. <p>MOTION: That ASPERA supports continued Sightlines development with a view to establishing Sightlines as an international forum and organ of ASPERA. . Proposed Craig. Seconded Tim. Motion PASSED</p>	<p>See Sightlines: Filmmaking in the Academy Plans for 2018 and beyond ...</p> <p>Craig to make a bussiness case outlining plans and costs</p>
7.2 2018 ASPERA conference @ VCA	Discussion re research Boot camp	Nicolette to Book Boot Camp room RSC to organise Boot Camp registration
	Niccolette raised concerns re links to the conference Registration page	Bettina to follow up “out of Office” email Niccolette to establish booking procedure.

	<p>Nicolette reported that She was considering Katrina Sedgewick from ACME and Tony Ayres (Matchbox) as Key note speakers. Nicolette sought clarity re.</p> <ul style="list-style-type: none"> • Programing for Key notes • Timing of the Conference Dinner: <ul style="list-style-type: none"> ○ Day 2 • Session Recording <ul style="list-style-type: none"> ○ Not required • Venue sizes and limitations • A hard copy program <ul style="list-style-type: none"> ○ Yes please 	<p>Nicollete to invite Key Note speakers</p>
8. Teaching		
<p>8.1 Teaching and Learning 'subcommittee'- where to next following 2017 conference</p>	<p>Discussed under Matters Arising 3.13</p>	<p>Report: ASPERA Teaching and Learning plenary round table discussion ASPERA Conference...</p>
9. Other Business		
<p>9.1 DDCA invitation to contribute to the first 2018 edition of NiTRO with 'a disciplinary perspective of 2017 and 2018. A</p>	<p>Discussed under Matters Arising 3.14</p>	

global round up of 2017 and fears/hopes/anticipations for 2018'		
9.2 ASPERA newsletters-rotating members proposal	Covered at the last meeting .included in this agenda as an error	
9.3 Leo's retirement	Covered at the last meeting . included in this agenda as an error.	
10. Next Meeting:	Friday 23 March 13:00hrs Sydney time.	

ASPERA

Australian Screen Production Education and Research Association

Conference Hosting Agreement

This agreement is between the Australian Screen Production Education and Research Association (ASPERA) and the Victorian College of the Arts (HOST) and outlines the terms of conditions relating to the hosting of the 2018 ASPERA Conference at the VCA's School of Film and Television from 27-29 June 2018.

General

ASPERA has agreed that the Host will operate ASPERA's annual conference at VCA's School of Film and Television from 27-29 June 2018. The annual conference is an event where delegates of ASPERA's member organisations and other interested academics, practitioners, students and guests present research papers, hold discussions, screen work and conduct networking activities.

Typically the conference attracts 50-80 attendees over three days and comprises one strand of activities, including sessions for presenting papers, keynote and guest speakers, morning and afternoon tea breaks, lunch and a conference dinner.

Two delegates from each of ASPERA's member organisations are provided free entry to the conference, with all other attendees paying a fee to be agreed between ASPERA and the Host

Timing

Key dates for the conference are:

Finalisation of the program by ASPERA and Host -

Online Registration Opens –

Conference starts – 9am Wed June 27, 2018

Conference finishes – 6pm Fri June 29, 2018

Conference Hosting report due – Fri Jul 27, 2018

Key responsibilities

The Host will:

Develop a conference program

Secure guest speakers

- Promote the program at their institution and through their networks
- Manage all registrations
- Recommend accommodation partners/locations
- Collect all registration fees
- Provide name tags for all delegates
- Secure relevant rooms, locations, venues and AV equipment for the conference
- Secure all necessary catering for morning and afternoon teas, lunch and the conference dinner
- Manage the day to day operations
- Report on the conference proceedings and outcomes

ASPERA will;

- Manage the conference Call for Papers
- Provide the Host with a list of presenters
- Provide the Host with a list of approved ASPERA delegates (who attend free)
- Promote the conference nationally and internationally through member organisations and the ASPERA network
- Provide the Host with relevant branding guidelines
- Provide the Host with a fixed Hosting fee

ASPERA and the Host will jointly:

- Agree the final conference program
- Agree conference pricing
- Agree any conference sponsorship and promotion arrangements

Financial Arrangement

ASPERA will provide the Host with \$3000 cash for hosting the Conference
The host is entitled to all registration fees collected from attendees.
The host is liable for all the costs of hosting and operating the conference, including but not limited to catering, guest speakers, room and equipment hire, security, registration management

Pricing

ASPERA and the Host will agree on pricing for the following categories:

3 day pass	Full rate	Concession
2 day pass	Full rate	Concession

1 day pass	Full rate	Concession
Dinner only	Full rate	

Hosting Report

The Host will provide ASPERA with a summary report of the conference within 30 days that outlines:

1. General overview of the conference
2. Attendance results
3. Financial results
4. Feedback and recommendations for future conferences

Simon's email of 6.02.2018

Hi all – just following up from last meeting. A couple of things from me:

1. A draft budget for year ending 30 June 2018 (attached) – to be discussed at the next Committee Meeting. We should also think about the 2018/19 budget (as it is a little late doing budgeting for the year ended June when it's already Feb!)
2. What financial support can we provide to the conference host (linked to budget).
3. As you can see from the budget, we can only really afford \$4000 to support the conference. Unless we increase our own fees dramatically, we can't do too much about this. The issue is that we promise our members 2 free places at the conference. With 18 member organisations, and conference fees of say \$300, that's \$10,800 of freebies (conference income) that the host doesn't get. The low risk approach is to just give the host the \$4000 and let them take the risks and potential upside on the conference. After all, they control all the costs and with a fixed sum from us, can manage the whole thing to that budget. Assuming the host gets the rooms/facilities at no cost, they are really only paying for catering & extras.
4. Other options (perhaps for next year?) are:
 1. to split the conference fee into 2 components – a "membership" component of say \$120 (that we cover for 2 delegates from each membership organisation) and a "participation" component (covering food etc etc) that the participant has to pay – or get their institution to pay.

2. We agree an algorithm (sliding scale) arrangement between ASPERA and the host so that – if numbers are low (worst case would be that the only attendees are freebie delegates), we share the downside; but if numbers are high, we share the benefits.
- 5.

My preference is that – as we are a small organisation – we should just agree a fixed fee (of about the \$4000) and make it really clear what the deal means for them. Most hosts will only have to cover the catering costs for the daytime sessions (we all pay separately for the dinner). So the \$4000 seems reasonable to me. I'm happy to let them take any upside if registrations go really well.

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Draft Budget

DRAFT

	BUDGET year ending 30 June 2018 \$	ACTUAL 2017 \$	ACTUAL 2016 \$	Comments on the budget
Revenue				
Members fees	11700	10,200	9,000	18 members @ \$650
Interest received other corporations	0	174	146	There is no longer a deposit account
Total revenue	11,700	10,374	9,146	
Expenses				
Bank fees	60	0	3	monthly fees on trading account
Interest paid other corporations	0	0	1	
Internet & web expenses	750	284	5	Allow for some professional assistance in order to ensure stable web presence
Domain name	165	0	0	
ISP fees	192	192	0	
Postage	50	0	54	
Seed funding project	0	0	2,750	not enough funds this year Similar to last 2 years - this is a valuable chance to do long term planning
Executive "Working Bee"	2500	2,238	2,483	
Annual conference contribution	4000	3,596	5,608	To support conference host (as per agreement)
AGM/symposium expenses	1500	0	0	actual for 2017/18
Memberships	500	500	1,265	DDCA membership of Council of Deans of Creative Arts
Research sub-committee costs	1000	1,848	3,702	?? Discussion with CB to determine needs this year
Total expenses	10,717	8,658	15,871	
Surplus/(deficit) for the year	983	1,716	-6,725	This gives us a small contingency (surplus)

Report: ASPERA Teaching and Learning plenary round table discussion ASPERA Conference 2017.

Report Prepared by Tim Thomas August 2017

Background

In Late 2016 early 2017 the ASPERA Executive Committee distributed a call for expressions of interest in a Teaching and Learning Sub- Committee. Adrian Miles (RMIT), Kath Dooley (Curtain) Sue Cake (QUT) and Tim Thomas (UC) responded.

Following discussion amongst the ASPERA Executive the four responders were asked to organise a discussion panel to take place at the annual ASPERA conference in June at Bond University, with the intention of engaging the ASPERA community in the questions around the need for, and aims of a Teaching and Learning Sub- Committee.

In preparation for that discussion Adrian ,Kath, Sue ,and Tim commenced an email discussion to establish a foundational understanding of such a sub- committee, and identified themselves up as a Teaching and Learning Steering Group.

Pre - plenary round table discussion questions

The steering group identified it own interests and areas of concern.

- Teaching differs from research in that research is collaborative where as the ASPERA intuitional members compete for students. There for the purpose of a Teaching and Learning Committee should be to increase the pool of high quality students wanting a screen production education. To do that we have to consider more than the needs of a the screen production industry.
- What is the purpose of screen production education? And how do Universities contribute?
 - Are universities training students for an industry?
 - Are universities making graduates

The Steering Group noted that a Teaching and Learning Sub- Committee could :

- Support screen education focused research
- Support teaching with new technologies eg 360 video andVR
- Provide a forum for discussion of online screen production courses
- Support a day dedicated to teaching and learning at the annual ASPERA Conference

- Promote Film Production Education as an academic discipline with benefits beyond its industrial application , and act as advocate for the pedagogic benefits of creative, project based learning

Points from the Conference

There were a number of presentations in the conference that had a direct relationship to the question of a Teaching and Learning Sub Committee.

- Natalie Krikowa asked, Do Higher Ed programs equip grads with the required knowledge? Is this a known quantity? Eg web series training.(Natalie Krikowa, *Queer Storytelling on YouTube: The Millennial Calling Card.*)
- Joshua McNamara's experience with a EU project in Africa suggests that filmmakers need to know themselves. Should we be teaching towards that goal? (Joshua McNamara, *Scripting the Social Reality of Terrorism: Doing an Ethnography of Scriptwriting Practice in Urban Kenya.*)
- Sue Cake supported this by identifying subconscious influences. Sue talked about a critical reflection on premise. (Susan Cake, *Identifying Subconscious Influences in Narrative Comedy Screenwriting.*)
- Marco Ianniello showed us how he repositions the educator as a creative collaborator. (Marco Ianniello, *Practice-led Pedagogy: production-house techniques in creative film education Outcomes.*)

The Discussion

To start the discussion the Steering Group offered a provocation,

“Are we training students for an industry or are we making graduates?”

The provocation was supported by some questions and some observations.

“ Training Students for industry” demands

- What sort of industry?
- What jobs?
- How important are craft/tech skills ?
 - If they are important does Higher ed allow enough time to develop these craft skills?

The Film and television industry is characterised as a project economy in which employees move from project to project leveraging their social networks and communication skills to do so. Irit Alony *et al* identify soft communication skills as being a major factor in ongoing success

within the Australian Film industry¹. Whilst Candace Jones² describes the shift to project based employment in the US film and television industry and how workers within that industry are socialised into an industry culture which suggest the importance of a professional mindset. Shirley Dex *et al* take the British Television industry as an example when considering the effects of contractual uncertainty and the strategies that workers develop to accommodate that uncertainty. These strategies include diversifying income sources, which suggest that breadth within an undergraduate program is important³.

We can define "Graduates" via our institution's notions of graduate attributes. In which case a graduates are :

- Good collaborators ,
- Good communicators
- Analytical thinkers
- Problem solvers
- Technically literate
- Ethical
- And they live in the world.

Considering the nature of the the screen production industry the graduate attributes appear to be as, or possibly more, important than craft skills.

The Provocation started a wide ranging discussion with some ideas explored in depth and some ideas given emphasis through repetition.

The discussion included

- The idea that Screen production is well placed to deliver graduate capability training (soft skills e.g. teamwork, organisational skills,)
- That there needs to be a discussion around the purpose of screen production education, is it training for industry and /or are we producing graduates?
- Screen production as a platform for delivering key graduate attributes.
- Should tertiary concentrate on craft skills , does industry expect craft skill in graduates?

¹ Alony, Irit, Greg Whymark, and Michael Jones. "Sharing tacit knowledge: a case study in the Australian film industry." *Informing Science Journal* 10 (2007): 41

² Jones, Candace. "Careers in project networks: The case of the film industry." Arthur, Michael Bernard, and Denise M. Rousseau, eds. *The boundaryless career: A new employment principle for a new organizational era*. Oxford University Press on Demand, 2001 pp58-75.

³ Dex, S., Willis, J., Paterson, R. and Sheppard, E., 2000. Freelance workers and contract uncertainty: the effects of contractual changes in the television industry. *Work, Employment and Society*, 14(2), pp.283-305.

- Should the transferable skills.
- does tertiary education produce a professional mindset , moving novices into professionals?
- IS there a tension between the student expectation for a specific employment outcome and the reality of employment conditions within the Screen Production Industry?

The Discussion finished with a show of hands to indicate support for the establishment of a ASPERA Teaching and Learning Sub-Committee. The indication was that the ASPERA community, as represented by those present at the 2017 Conference plenary session strongly supports the establishment of a ASPERA Teaching and Learning Sub-Committee.

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Sightlines: Filmmaking in the Academy

Plans for 2018 and beyond ...

As a brand, *Sightlines: Filmmaking in the Academy* is gaining international traction. Following two conferences/festivals (2014, 2016) and two issues of its journal (2015, 2017), it has become known as a place not only where new screen production research works can be disseminated, but also where debates about what constitutes screen production research can take place. The founder of *Sightlines*, Dr Leo Berkeley, has recently retired from RMIT. Not having Leo to further develop the conference/festival and the journal, A/Prof Craig Batty and Dr Bettina Frankham wish to propose a model to ensure a sustainable and exciting future for *Sightlines*, one that will also help to promote ASPERA as an international leader in the discipline.

Sightlines: conference/festival

It is proposed that this event continue bi-annually (where possible), predominantly to sustain visibility for *Sightlines* and promote participation in the journal (see below). The first two events were held at RMIT, and it is proposed that the next event be held at UTS in November 2019. Following this, the *Sightlines* conference/festival could be hosted by other universities (or organisations) in Australia; and/or, if the brand has continued to build, in association with international partners. Bournemouth University's *Media Education Summit* could be used as a model here. It started at Bournemouth (UK) and over time has been co-hosted by universities from several countries. The MES event also feeds directly into the journal, *Media Practice and Education* (formerly the *Journal of Media Practice*).

Moving forward, beginning in 2019, the conference/festival will be advertised clearly as a place to share work and ideas, with a view to submitting to the *Sightlines* journal (see below). In the past there has been a direct correlation between the event and the journal, with some confusion between where peer review takes place (i.e., is being accepted into the conference a form of peer review for the screen works?). It will need to be made very clear that the event is an event, and peer review for the journal happens after the event - should delegates wish to participate.

An important aspect of this proposition is that the conference/festival would help to generate income so that the journal can be sustained. While not a 'for profit' event as such, the intention would be to supplement the journal through unspent income. Note: the first *Sightlines* event in 2014 (which was not financially attached to ASPERA) generated a surplus of circa \$5000. Some of this money was used to pay Dr Smiljana Glisovic to assist with the first issue of the journal - which included setting up peer review guidelines and templates - and to conduct research about screen production in the academy. This led to a publication in *Studies in Australasian Cinema*. Some of the money was also paid to Nicholas Hansen, to record and edit 'vox pops' that were then added to the *Sightlines* / ASPERA website. It is anticipated that ASPERA will manage the financial accountability of this event. The editors of the event/journal will, however, manage the account (with support from the treasurer) and make all decisions about how the money is spent. The editors could seek financial hosting from their institutions if, for some reason, ASPERA did not want to take on this responsibility.

Anticipated costs for running the journal include:

- administrative support (beyond peer reviewing etc.)
- Vimeo hosting (approx. \$324 annually for a Pro account)
- copy editing
- website support
- if applicable, web hosting (i.e., if not part of the ASPERA website)

For the planned 2019 *Sightlines* event at UTS, a call will need to go out in the middle of 2018. The June ASPERA conference would be a good time to announce this, The intention is to attract a large international audience.

Sightlines: journal

Building on the success of the two issues of the journal to date, our intention is to make the *Sightlines* journal a leading 'publication' of screen works internationally. It will become a preferred choice for practitioner-academics who wish to create work for an academic audience (as opposed to purely for festival circulation or broadcast), and over time will become a rich repository of research-led screen works. It will gain an international reputation for quality and innovation, and will be recognised by research leaders as an outlet that fulfils all the criteria of research excellence. It will become a strong feature of university submissions to research audits such as ERA and the REF.

Several factors will influence this ambition, including:

- appointment of a strong and internationally-recognised editorial board
- clear and robust peer review requirements
- an attractive and easily-navigable website

Our plan is to call for screen works by the middle of 2018, to coincide with the call for the 2019 conference/festival, with a view to producing the next issue (number 3) by the middle of 2019 (before the event). As noted above, unlike previous issues of the journal, a general call for works will enable anyone to submit work for consideration. Initially, there will be one issue per year, but this will be reviewed in light of interest. Special/themed issues could be proposed as well, driving coherent content and a strong identity. The 2019 conference/festival would hopefully start a cycle of event presenters wanting to submit to the journal for peer review once they have a) completed their screen works (assuming it was work-in-progress at the event), b) implemented any critical feedback of value from the event, and c) written a research statement for the screen work.

Needs and tasks for 2018

An initial seeding amount of \$1000 would be required to put together the online infrastructure to support the journal. If supportive, can ASPERA seed fund *Sightlines* this year? Might \$1000 help us to get the website in order, and create templates for the event, peer reviewing, systems, etc.? This could potentially be spread over the 2018/19 and 2019/20 financial years.

Establish an editorial board (note: Dr Leo Berkeley should be listed as Founding Editor)

Include high profile academics with a focus on creative practice research from Australian and international tertiary institutions.

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