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# Working Bee White Board

AIMS	WHAT COULD WE DO	3-5 GOAL	SPECIFIC 12 MONTH PLANS
1 To produce a regular forum for exchange of ideas ....	Conference Website Signatures Journal guest editorial	Make conf highly visible Involve VET sector teachers mailing list/communication invite int. speakers	
2 To develop + foster research relevant to the sector	R.S.C. industry funded research project		
3 To promote quality professional education for creative artists + craftspeople in the screen industry	podcasts marketing creating links to industry Build HDRs	Use Aspera links relationships with Guilds	
4 To develop policy + advocate on behalf of screen production courses ...	DDCA workshop + S.M. differentiate from private providers		
5 To provide leadership to prof. ed. research + community service in screen production in Aust. universities ...	f-ed screen	participating in DDCA link to industry becoming more visible positioning S.P. as specialist at peak needs	Marketing Plan ?? → org visibility with members → conf. to wider community
6 To liaise with gov. industry, secondary + VET sectors ...	secondary	Conf. keeps notes + inclusion address sector industry imperatives identify key orgs/stakeholders	

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# ASPERA Exec Agenda plus 3-5 year ASPERA plan?

Bettina Frankham

Thu 14/09/2017 11:12 AM

To: Margaret McVeigh <m.mcveigh@griffith.edu.au>; Craig Batty <craig.batty@rmit.edu.au>;

Cc: Sarah Stollman <sestollman@gmail.com>; simon <simon.weaving@newcastle.edu.au>; Alison Wotherspoon <alison.wotherspoon@flinders.edu.au>;

□ 1 attachment

14\_15.09.2017\_ASPERA Executive Agenda.docx;

Hello all

I've attached a copy of the agenda for the meeting tomorrow. It's in the dropbox so you can either add any additional items to the document there or email them through me to be added in.

Also below are some thoughts on the association, its value, its role and the context in which it operates - partly a response to Margaret's and Craig's contributions so far, partly my own ruminations.

Catch some of you tomorrow. All the best

Betti 蝶蝶 Qna

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The association is a valuable resource to member delegates.

To me its present main function is that it provides a way to network with aligned academics to build collaborative teams, receive informal mentoring, share knowledge and provide support at a range of difference career stages from higher degree research students through to Associate Professors. That accessto a hive mind of allied academics is one of the great strengths of ASPERA.

Members are the institutions – they pay the fees.

Current approach services the academic representatives first which indirectly (?) benefits member institutions through their academic employees being able to establish networks, feel supported by peers who understand their context, access opportunities to present and develop their research to a supportive, specialised and knowledgeable group of peers as well as through sector wide research into the context and issues faced by screen production academics.

ASPERA is a relatively small organisation with 18 (?) members and between 50 – 120 academics who are connected to the association through activities such as the HDR and ECR research boot camp, the annual conference, bi-annual Sightlines conference, register of supervisors and examiners, Facebook group and newsletter mail out.

Our capacity to do more is limited by the 'voluntary' nature of participating in the management structure. In the context of increasing academic workloads, pressures to increase the quality and number of research outputs and the continuing rise in the scale of student cohorts it is not surprising perhaps that few are able or willing to contribute through formalised involvement in committees. In the context of these pressures it is also not surprising that ASPERA related tasks fall off the end of to do lists.

So that is the frame within which we need to consider the potential for the organisation for the next 5 years. We need to prioritise sustainability, value to participants and how to build on work that has already been done.

I think that having a theme for the annual conference is a good thing. It provides a good focus for presenters and gives the conference organisers an opportunity to shape the agenda and tone for the gathering and year

that follows. Perhaps there could be a little more discussion of the theme with the Executive Committee to align the theme with the current priorities of the association. However, in the context of limited time (and at times inclination) to contribute to these discussions, that may be a 'nice-to-have' component rather than something that is essential.

There is scope for the ASPERA conference and Sightlines to alternate. In my institutional context we can only apply for one lot of funding to attend a conference (no matter whether it is local or international) – this is perhaps an issue for others too. We now know that the timing of the AGM has to change. It would make sense to schedule the conference at a time that is appropriate for the AGM in order to ensure maximum participation by member delegates in the decision-making processes of the association.

It is worth continuing to drive a quality research output from the conference. We may find that there is a better uptake for submissions if the output is a themed issue of a journal rather than conference proceedings. We may need to consider if we need additional options to accommodate HDR contributors. There is important capacity building, mentoring and networking that occurs as part of this process for authors but also for peer reviewers and the editorial team. However, there is value in building this in as part of the package of tasks that are bound up with conference hosting. I don't think that the editorial team for the research output necessarily need to be drawn from the hosting institution but there does need to be a close collaboration between the hosting and editorial teams for timely coordination of the steps involved. For example, details of journal/outlet for papers to be included with the CFP, the CFP should be distributed via multiple outlets (including the ASPERA mailing list) well in advance of the conference date (7 months?).

I am concerned that there may be a drop off in participation by some valuable member delegates once they reach a more senior level of their career. While this is understandable due to a concurrent increase in their workloads because of promotion, there may also be a level of burnout, disillusionment and perhaps shedding of responsibilities in which they no longer see value or return. This may be something that we need to consider in the longer term sustainability of the association – how we manage the amount of work that one person takes on and how we can continue to gather new people to be involved who might be interested in taking on small roles. This also raises questions for me around the wisdom of increasing executive terms to 2 years. I think it may act as a barrier to people agreeing to be involved. It may be better to permit re-election of committee members to the same roles in successive years so that it may serendipitously happen that office bearers have longer terms.

Sightlines does need to be an outward/international facing event as the reputation of the Sightlines journal in some ways depends on a broad pool from which content may be drawn and maintaining a high standard in the material that is accepted for publication/exhibition. Moving the conference in the direction of also being an outward/international facing event may also improve the credibility of associated research outputs and therefore the uptake of publishing opportunities. However, we still need to think about the sorts of smaller, local conversations that are also valued parts of being a part of the association and where they might reside if the character of the conference is changed.

Dr. Bettina Frankham

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UTS acknowledges the Gadigal People of the Eora Nation upon whose ancestral lands our campuses now stand. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of

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knowledge for these lands.

**From:** Margaret McVeigh <m.mcveigh@griffith.edu.au> **Sent:** Tuesday, 12 September 2017 9:36 AM

**To:** Craig Batty

**Cc:** Belina Frankham; Sarah Stollman; simon; Alison Wotherspoon **Subject:** Re: 3-5 year ASPERA plan?

Hi all

As you probably know I cannot make this Thursday's meeting as I am teaching at that time. However just some random thoughts to add to Craig's random thoughts. And as a newbie to ASPERA maybe this is a different perspective and for me the first thing was that I had found my tribe (bit like the SRN also for me so assume there are other craft based academic bodies like this?). So below is actually nothing new but I think it is important

- ASPERA is unique as an organisation as it is not only a professional association of likeminded practitioners but it is also an association that is working hard to establish the credibility of its members in the academy in terms of research and theory around that research and as such this is a really strong part of our brief which I think we do well (this is what happened in unis in the 70's with film)
- ASPERA is something that full time staff know about but sessional staff who form most of our teaching teams do not really know what it holds for them. Maybe this is fact that sessionals are transient and we are all voluntary and only so much we can do...
- being on the pubs committee this year I think that it would be good to develop stronger links from Kath's work with Journal of Australasian Cinema as a peer reviewed conference themed issue - but this would mean that a conference strand would have to be aligned with the journal's goals

No more thoughts to date - look forward to next Skype in Oct. Margaret

On Mon, Sep 11, 2017 at 5:31 PM, Craig Batty <[craig.batty@rmit.edu.au](mailto:craig.batty@rmit.edu.au)> wrote:

Hi all,

Prompted by Sarah's minutes yesterday, I thought I'd send along some thoughts on the future of ASPERA/the ASPERA conference as per our discussion the other week. They may be random, but sometimes within random is reason! So here we go ...!

- as the peak body, what is the role of ASPERA: to look after and develop its community/members, or to take particular lines and directions (e.g., research projects about things people want to pursue, or projects that help the community?).
- is ASPERA more of a club/union/body than an organisation that has particular agendas beyond developing and protecting its membership?
- does each year's conference need particular themes, or is it a chance for membership to report back on key ideas, issues, practices, projects, etc.? If the AGM becomes embroiled in the conference, does this change the nature of the conference?
- what's the relationship between the annual conference and others such as Sightlines? Is there or should there be overlap? Is the ASPERA conference about local issues and member stuff, and Sightlines more outward/international facing? Should they compete or take turns (bi-annually)?
- should the ASPERA conference be used to push out research outputs, or should it be used to develop the capacity of people to deliver and lead them more broadly? Is there a more strategic way of thinking about what comes out of the conference each year? Papers, or some kind of compendium, or an annual report with papers in that, or ... ?
- do we want key research, practice and teaching and learning leaders to channel things through ASPERA to give it prominence, or do we want them to be encouraged to do their work as part of their university briefs, and feed that back into ASPERA as learning/development/mentoring for others?
- do we want ASPERA to have an international reputation, or are we happy for it to operate locally - but for ASPERA members (via learning and development as offered by ASPERA) to have external, international reputations, representing the discipline as opposed to the peak body? Here we might think about the DDCA - they seem to operate for their dean/director members, but not really pump out their own stuff per se?

Best, Craig

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Associate Professor Craig Batty Director, Higher Degrees by Research School of Media and Communication

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25<sup>th</sup> October 2018

## Sightlines 2019 Proposal

Dates: Sunday 17<sup>th</sup> – Tuesday 19<sup>th</sup> November 2019 (TBC) (need to avoid AAWP clash)

AWPVenues: Capitol Theatre (TBC, pending opening) + Swanston Academic Building (Building 80), RMIT University, Melbourne

Program Coordinator: Patrick Kelly (RMIT)

Research Assistant: TBA

Organising Committee: Patrick Kelly, Marsha Berry, \_\_\_\_\_ (will recruit more RMIT folks)

Sunday 17<sup>th</sup> Nov: drinks, intro, Opening Night Screening (Capitol Theatre)

Monday 18<sup>th</sup> & Tuesday 26<sup>th</sup> Nov: Keynote speaker, screenings, panels/plenaries, presentations

Tuesday 19<sup>th</sup> Nov: closing night, presentation of proposed award for Filmmaking in the Academy (sponsored by ATOM or similar?)

### ***Peer Review***

Submitted works should be accompanied by a short research statement of around 250 words and will be peer-reviewed by a panel made up of screen production researchers (eg. former participants in Sightlines, ASPERA etc). Research statements may include the research question or a proposition, a description of the significance of the work and its contribution to knowledge in the screen production discipline area.

Presentations should include discussion about how the production of films occurred in the context of academic research.

After the conference, filmmakers will be invited to submit their films/papers/works to be included in a subsequent journal (eg. special issue of Screenworks, International Journal of Creative Media Research, or similar).

### ***Award: Filmmaking in the Academy***

The Screen & Sound Cultures research group at RMIT proposes that ASPERA lobby for a national award for Filmmaking in the Academy, based on the [BAFTSS Practice Research Award](#) (Screenworks). One potential partner for this award could be Australian Teachers of Media (ATOM). It was also suggested that such an award be named in Leo Berkeley's honour. Selection criteria could include (1) Growth/Contribution in the area of academic filmmaking, (2) social/cultural impact through filmmaking, (3) innovation & creativity.

**Info from 2016 edition:**

Sightlines is a two-day event that will focus on the developing field of filmmaking as a form of academic research.

Universities worldwide contain academics and students who engage in filmmaking practice. Part conference and part festival, Sightlines will include screenings of work within a wide range of styles and formats, as well as presentations and discussions on the diverse ways in which screen practice can be seen as contributing to knowledge.

Presented by the Screen & Sound Cultures research group at RMIT University, with the support of the Australian Screen Production Education & Research Association (ASPERA).

**Sightlines: topics**

The production of films in the context of academic research is growing in scale and significance. Documentaries, dramas, essay and experimental films are made by postgraduate research students and academic staff, to extend an individual creative practice, develop the field of screen production or explore the possibilities of audio-visual media as a method of research in many fields of knowledge. Sightlines is an event designed to both interrogate and celebrate filmmaking practice in the context of academic research and explore its significance, through screenings, panels, presentations, roundtable discussions and keynote addresses. It will seek to break down traditional boundaries between arts-based research and other forms of investigation, creating an arena for debate about the need for greater recognition of academic research that extends beyond written text.

Topics include:

- How is film and filmmaking in the academy evolving?
- What new forms of screen production are emerging and in what ways is creative practice research engaging with them?
- How can screen production be developed further as an academic research discipline?
- On what basis should the peer review of screen production research be conducted?
- How can creative practice research in screen production be funded or otherwise supported?
- How should the relationship between screen production in the academy and the broader screen production industries be understood and how can it be usefully developed?

## ASPERA Member Schools and contact people

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