

New Screens, New Producers, New Learning



**Australian Screen Production Education and
Research Association Conference**

July 7-9th, 2010
Sydney, Australia

Presented by University of Technology, Sydney

Welcome from the President

Welcome to the 7th ASPERA Conference at UTS, Sydney. ASPERA 2010 Conference kicks off with a pre-conference industry panel session, *Forecasting Media Futures*, where six of Australia's most interesting media experts will discuss what, where and how we will be consuming media in the future. The following three days allow ASPERA delegates to explore the diversity of research interests, pedagogical challenges and opportunities that we are presently facing. Panels and presentations will range from the current issues facing the media arts sector, ERA, teaching and industry, creative practice research, 3D animation and aesthetics, ethics and documentary, internationalising Australian Media Production Curricula and the digital archiving of students' films.

The ASPERA Conference in my experience is always a wonderful opportunity to meet and catch up with old friends and potential new ones. It is a time to meet with generous and interesting colleagues with whom we can share our research, experiences and concerns. I hope you find this year's conference as stimulating, interesting, enlightening and as enjoyable as I know I will.

Alison Wotherspoon

Welcome from the ASPERA 2010 Conference Convener

Welcome to the 7th annual ASPERA Conference, the second time it has been held at UTS. We have come a long way as an organisation and have begun to have the impact we had planned at our inception. My heartfelt thanks as convener of this conference go to: Conference Coordinator, Tanny Por, without whom nothing would have happened; the speakers and chair for the Forecasting Media Futures event and especially Andy Lloyd-Jones who was my advisor on every step of the way; the ASPERA Executive who provided a regular touchstone and support; and student volunteers Lowri Best and Leah Thompson for their time and enthusiasm. Finally I want to thank those who agreed to give papers and those who took on chairing sessions for their time and effort. Thanks also to the editors of TEXT journal for providing a good publication site for the conference papers. Have a fun and illuminating time. Also, please don't hesitate to ask me, the student volunteers, or any of the UTS staff for any assistance you may need.

Gill Leahy

ASPERA

Presented by:



Supporters:

UTS:ARTS & SOCIAL SCIENCES



Table of Contents

Pre- Conference Event: <i>Forecasting Media Futures</i> industry panel session	4
<i>Daily Program:</i>	
Day One: Wednesday	6
Day Two: Thursday	8
Day Three: Friday	10
Presenter biographies	12
Minutes of ASPERA AGM 2009	17
Peer-review publication information	23
APPENDICES	
President's Report 2008 - 2009	24
Financial Report 2008 - 2009	27
President's Report 2009 - 2010	29
Map 1: UTS	32
Map 2: AFTRS	33
Map 3: Café Morso	34
Map 4: Emperor's Garden	35

ASPERA 2010 CONFERENCE:

NEW SCREENS, NEW PRODUCERS, NEW LEARNING

PROGRAM

Industry Panel Session: *Forecasting Media Futures*



**What will Australian media work be like in the age of the iPad,
Interactive TV and social networking?**

6th July, 5.30pm for 6pm- 8pm

Location: UTS, University Hall, Harris Street Ultimo (opposite the ABC)
Cost: Waged \$10, Unwaged or UTS student and alumni \$5
Drinks and light refreshments provided

Six of Australia's most interesting media experts will discuss the new Australian climate for making, distributing and watching screen media. What will we be watching, where, on what devices? What will television and feature film exhibitions be like in the future? Will linear storytelling become a lost art? The panellists will discuss how these changes will affect quality programming, public broadcasting, emerging jobs for this industry and future practices and policies.

Forecasting Media Futures Panellists

Dr Philip Bell – Chair, Adjunct Professor, University of Technology Sydney has written about Australian media for more than three decades, including books on putative ‘Americanisation’ of local culture, the media interview, and televised politics.

Dr Deb Verhoeven – Associate Professor, RMIT School of Media & Communication is a writer, broadcaster, film critic, commentator and lecturer. She has published extensively on the Australian film industry including *Sheep and the Australian Cinema* (MUP, 2006) and Australasian director Jane Campion (Routledge, 2009).

Andy Lloyd-James – Researcher, Outside the Box, TV Futures Research Project has influenced the Australian media landscape as head of Television at SBS and ABC. He now consults and is an Adjunct Professor at the University of Technology, Sydney.

Jennifer Wilson – Director, The Project Factory is fascinated by the intersection of creative concepts, their technical implementation and the commercial reality that underpins this in the digital space. She is interested in engagement on the third and fourth screens (computer and mobile) through social, play, story, sharing and interactivity.

Tania Chambers – Chief Executive, Screen NSW has extensive experience within the Australian film and television industry in many leadership roles. Previously she was Chief Executive of ScreenWest in Western Australia. Tania Chambers has a double degree in Law and Arts (First Class Honours) in German and French literature and language from Monash University.

Gabrielle Shaw – New Services, ABC Innovation works with the Strategic Development group of the Innovation Division of the Australian Broadcasting Corporation and is engaged in a number of new platform projects.

Marcus Gillezeau – Multiplatform Producer/Director, Firelight Productions is a filmmaker and the principal partner in Firelight Productions who specialise in all-media drama and documentary production. Most recently he won the International Digital Emmy® Award for the all-media drama 'Scorched'.

Daily Program: Day One 7th July 2010

Aerial Function Centre UTS – Level 7, Building 10, Jones Street, Ultimo (just off Broadway)

- 0800 *Registration*
- 0900 **Welcome to Country**
0910 Opening and Welcome from University of Technology, Sydney, Associate Dean (Research) Professor Lesley Farrell and Dean of the Faculty of Arts and Social Sciences, Theo Van Leeuwen
- 0930 **Keynote Panel – Big Issues Facing the Media Arts Sector**
Chair: Gillian Leahy, UTS
New Learning in the Age of the iPad
Speaker: Dr Deborah Verhoeven – RMIT
The Australian Learning and Teaching Council’s Learning and Teaching Academic Standards (LTAS) Project: Its Implications for the Creative and Performing Arts
Speaker: Professor Jonathan Holmes – University of Tasmania
How is the Screen Production Faring in ERA
Speaker: Andrew Calder, President, Research Performance Analysis – Australian Research Council
- 1100 *Morning Tea*
- 1115 **ERA and Big Issues Follow Up**
Chair: Nicholas Oughton
Ranking Outlets for Screen Production Research
Speakers: Mick Broderick – Murdoch University; Gillian Leahy – UTS
An ASPERA Round Up – What Happened with our ERA Submissions this Year
Speakers: All
- 1215 **Teaching and Industry Panel**
Chair: Susan Kerrigan
Professor as (Executive) Producer
Speaker: Craig Caldwell – University of Utah
Film as an Art Form: Television as the Ignorant Cousin
Speaker: Jeanette Bellany – NZ Broadcasting School
Approaching Cinematic Composition as Multi-Register Perspective Formation
Speaker: Ian Dinning – University of South Australia
- 1315 *Lunch*
1345 *Optional tour of UTS teaching facilities*

Daily Program: Day One 7th July 2010 continued ...

Aerial Function Centre UTS – Level 7, Building 10, Jones Street, Ultimo (just off Broadway)

1430 **Screen Research – Writing and Directing**
Chair: Andrew Taylor
Between Chaos and Control: Improvisation in the Screen Production Process
Speaker: Leo Berkeley – RMIT
Unknown Spaces and Uncertainty in Film Development
Speaker: Margot Nash – UTS
Motel: A Couple, a Bed, a Table, a Chair and the Unseating of the Auteur
Speaker: David Carlin – RMIT

1600 *Afternoon Tea*

1615 **Safety and OHS**
Chair: Alison Wotherspoon
Managing Occupational Risk in the Creative Industries: A New Perspective
Speakers: Nicholas Oughton – Griffith University; Susan Kerrigan – Newcastle University; Jill Holt – Swinburne

1700 *Close of papers for the day*

Delegates share taxis from UTS to AFTRS but later make own way back to residence/hotel. Meeting place is Jones Street

1800 **Opening night drinks and tour of AFTRS**
Location: 130 Bent Street, Moore Park NSW 2012
Tel: (02) 9805 6611
Map at page 33

Tour hosted by Graham Thorburn, Director of Screen Content Division
Address by Professor (Dr) Katherine Blashki, Director of Research and Education

2000 **Casual optional dinner Entertainment Quarter – Fox Studios area**

Daily Program: Day Two 8th July 2010

Aerial Function Centre UTS – Level 7 Building 10 – Jones Street, Ultimo (just off Broadway)

- 0900 ***Aesthetics and 3D space***
Chair: Chris Bowman
New Music Video: 'The Ascetic Aesthetic'
Speaker: Alex Munt – Macquarie University
The Predatory Vision of the Close to Hand: 3D Imaging and the Transformation of the Perceptuality of Screen-Spaces
Speaker: Rose Woodcock – Deakin University
- 1000 ***Convergence and New Technology in Teaching and Research***
Chair: Maree Delofski
New World Order? Challenges for Screen Production in Convergence Culture
Speakers: Alison Wotherspoon – Flinders University; Jennifer Stokes – University of South Australia
Developing Clapperboard: an Online Tool for Teaching Screen Media
Speaker: Jill Holt – Swinburne Film and Television School
- 1100 *Morning Tea*
- 1115 **Assessing Graduate Output in 19 Australian Film Schools: The Results of the 2008-2010 ALTC Funded Priority Research Project**
Chair: Gillian Leahy
Speaker: Josko Petkovic – NASS, Murdoch University
- 1215 ***Ethics clearances and creative work***
Chair: Nicholas Oughton
Speakers: Geoff Portman – QUT and contributions from the floor
- 1300 *Lunch*
- 1400 ***Creative Research – Documentary***
Chair: Sarah Gibson
Running around with Cameras and Blurring the Boundaries: Notes on the Audiovisual Academy, the Quest for Structure and the Need for Conceptual Competence
Speaker: Pat Laughren – Griffith University
Beyond the Frame: What Can We Learn From Documentary Participants?
Speaker: Katherine Nash – University of Tasmania
- 1500 *Afternoon Tea*

Daily Program: Day Two 8th July 2010 continued ...

Aerial Function Centre UTS – Level 7 Building 10 – Jones Street, Ultimo (just off Broadway)

- 1515 ***Creative Research – Documentary Continued***
Chair: Susan Kerrigan
Dead but Still/Moving: *Siberia* and a Space Between Cinema and Photography
Speaker: Andrew Taylor – UTS
Re-enchantment: Reflections on the Development of a Multiplatform Creative Research Practice
Speaker: Sarah Gibson – UTS
- 1615 ***ASPERA Issues Arising to Date***
- 1700 *End of Papers for Day 2*
- Delegates share taxis to Café Morso for Conference Dinner. Or you can walk - all the way down Harris Street to almost the water and then veer right to Jones Bay Wharf (30 mins)
- 1900 **Conference Dinner at Café Morso**
Location: Café Morso Lower Deck (West Side) Jones Bay Wharf, Pirrama Road, Pyrmont
Tel: (02) 9692 0111
Map at page 34

Daily Program: Day Three 9th July 2010

Aerial Function Centre UTS – Level 7, Building 10 – Jones St, Ultimo, (just off Broadway)

- 0930 ***Placements and Attachments***
Chair: Rachel Wilson
Community Engagement and Professional Placement: The Film and Video Student on Demand and at Large
Speaker: George Karpathkis – Edith Cowan University
WIL.....What is it? Any Good? – A view from the other side.
Speaker: Trish FitzSimons – Griffith University
- 1030 **Internationalising Australian Media Production Curricula: A Cross Cultural Study**
Chair: Jennifer Stokes
Speakers: Pieter Aquilia, Ling Chua, Susan Kerrigan – University of Newcastle
- 1100 *Morning Tea*
- 1130 **Digital Archive of student films – a report**
Speaker: Rachel Wilson – RMIT
- 1200 **ASPERA Business**
Possible topics include:-
HERDC policy and data collection
ARC counting of creative work
ERA Issues
LTAS Project and our sector
ASPERA Peer Reviewing system
TEXT Issue
Next Conference
Proposal to run a bigger wider media education issues conference?
ERA Workshops
Proxies for ERA quality measures
Issues arising from the conference and other ASPERA Matters TBA
Motions that arise from the Conference
- 1300 *Lunch*
- 1400 **AGM**
See minutes and agenda further on in the Program
- 1530 *Afternoon tea*
- 1545 **AGM Continued**
- 1700 *Conference closes*
- 1710 **Closing night drinks at The Loft Bar, UTS**

Daily Program: Day Three 8th July 2010 continued ...

Aerial Function Centre UTS – Level 7 Building 10 – Jones Street, Ultimo (just off Broadway)

1900 **Casual optional dinner at Chinatown Emperor's Garden BBQ & Noodle**
Location: 213-215 Thomas St, Haymarket 2000 NSW
Tel: (02) 9281 9899
Map at page 35

Presenter Biographies

Pieter Aquilia

Associate Professor, Peter Aquilia is affiliated with the School of Design, Communication and IT at the University of Newcastle, Australia. Pieter is a writer, director and an academic who has taught media production for Australian, American and Asian universities.

Jeanette Bellany

Jeanette has been a film and television professional and educator for 35 years. Her area of specialisation is live multi-camera television. Her training commenced in 1974 at the Australian Broadcasting Commission, where she was one of the first two female technical operators in Australia. She has worked as a professional in all areas of television and outside broadcast production. Since then she has worked in Hong Kong, Dubai, England, Australia and New Zealand, teaching and freelancing in roles including multi-camera and location directing, camera, producing, and script and copy writing. Jeanette has developed Film and Television Courses with Queensland University of Technology and North Melbourne Institute of TAFE. She is now in Christchurch as a First Year Course Leader for the BCc Digital Film & Television Degree at the New Zealand Broadcasting School.

Leo Berkeley

Leo Berkeley is the Discipline Head (Journalism and 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 Festival in New York. In 2008 he made a micro budget feature called *How to Change the World*.

Michael Broderick

Mick Broderick is Associate Professor and Research Coordinator at the School of Media Communication & Culture, Murdoch University and the Deputy Director of the National Academy of Screen & Sound (NASS). His major publications include editions of the reference work *Nuclear Movies* (1988, 1991) and, as editor, *Hibakusha Cinema* (1996, 1999). Recent co-edited collections with Antonio Traverso include *Interrogating Trauma* (Routledge, 2010) and *Trauma, Media, Art: New Perspectives* (Cambridge Scholars Press, 2010). As writer, co-editor and co-producer, his short documentary *Messages of Hope* recently screened before 20,000 genocide survivors at the Rwanda National Stadium during the 16th anniversary commemorations in April.

Andrew Calder

Andrew is currently Director in Research Performance and Analysis at the Australian Research Council. Andrew's background is in 'whole of system' monitoring and evaluation, spanning environmental, social, and science and technology issues. Andrew has developed and implemented a number of environmental monitoring strategies for local authorities, including the development of KPI reporting systems for government. Andrew now heads up the ARC's Research Performance and Analysis team, which supports the development of quantitative indicators for ERA. This includes the development of citation analyses, ranked journals and various benchmarking methodologies.

Craig Caldwell

Craig Caldwell was Head of the Griffith Film School, Griffith University, Brisbane until 2009 when he took a new position as USTAR Senior Research Professor at the University of Utah. He has worked in the Disney Feature Animation Division in Burbank, California and Electronic Arts Games in Orlando,

Florida. He is currently working with both the Department of Film and Media Arts (closely associated with the Sundance Film Festival). He is also developing a Masters Studio for the Interactive/Games Industry in the Entertainment Arts and Engineering at the University of Utah.

David Carlin

David Carlin is a writer, director and Senior Lecturer in Media at RMIT University. David's research articles have been published recently in *Continuum*, *Overland*, *Text* and *Senses of Cinema*. His first book of creative non-fiction, *Our Father Who Wasn't There*, was published by Scribe in 2010. He has written and directed short films, documentaries, plays and *Circus Oz*, and his work has been screened/performed in Australia and internationally. His PhD, from the University of Melbourne, investigated questions of memory and narrative.

Ling Chua

Dr Ling Chua works with the School of Design, Communication and IT at the University of Newcastle. She is a former television producer who has designed and taught university courses in media production since 2002.

Ian Dinning

Ian Dinning is a Lecturer in film and television at the University of South Australia. He has worked in community media and corporate education production, has conducted developmental work involving the dissemination of scientific research to industry, has taught cinematic media production in visual arts, media arts, communication and education programs and has provided customised education to international visitors from several countries. Current activities include participation in a cross - cultural mediation and leadership development project based at Elcho Island, Northern Territory. These activities have been undertaken with an approach that reflects cultural action and critical pedagogy concerns associated with Paulo Freire.

Trish FitzSimons

Trish FitzSimons is a documentary filmmaker with research interests in documentary theory, history and policy. Together with Dugald Williamson and Pat Laughren she is currently completing a book entitled *Australian Documentary: History, Practice, Genres*. She teaches at the Griffith Film School, Queensland College of Art, where she convenes the Bachelor of Film and Screen Media Production, manages the third year work placement, and teaches Screen Producing and Screen Distribution.

Sarah Gibson

Sarah Gibson has been writing, producing and directing documentaries for over 30 years. Her internationally recognised documentaries include *Size 10* (1978), *Behind Closed Doors* (1980), *Age Before Beauty* (1980) *Landslides* (1986) (with Susan Lambert) and *Born To Shop* (1991). Her critically acclaimed three part documentary series *Myths of Childhood*, written and directed as part of the Film Australia National Interest Program was screened on ABCTV in August 1998 and repeated in 1999, 2002 and again in 2006. Her personal essay documentary *The Hundredth Room* (2004) continued her innovative documentary practice. Sarah is a Senior Lecturer in Creative Practices in FASS at UTS where she lectures in documentary in the undergraduate and graduate programs in Media Arts and supervises postgraduate students.

Jonathan Holmes

Professor Jonathan Holmes was Associate Dean, Teaching and Learning, in the Faculty of Arts at the University of Tasmania since 2004. From 1995-2004 he was coordinator of Postgraduate Studies at the University's School of Art and has played a significant role in the development of the School's highly regarded research higher degree program since the mid-1990s. From 1980 he held a number of teaching and learning appointments in creative and performing arts at the University of Tasmania

before taking on a broader role in the Faculty of Arts, first as Associate Dean, Research and, subsequently, as Associate Dean, Teaching and Learning. He was a member of the Visual Arts Board of the Australia Council from 1978-1981 and as a result of that appointment he joined the research team headed by Professor Geoff Parr that undertook the first nation-wide survey of tertiary art education which led to the publication titled *Tertiary Visual Arts Education in Australia*. He commenced his appointment as Discipline Scholar in Creative and Performing Arts with the Australian Learning and Teaching Council in early February 2010.

Jill Holt

Jill is Program Coordinator and Lecturer in postproduction at the Swinburne School of Film and Television in Melbourne. Jill started her career as a freelance editor, and has worked extensively in all areas of the film industry including feature films and short films, documentary, television life-style and commercials. Given the opportunity, Jill continues her practice as a film editor, last year working on an award winning international feature film *Like a Dream*, and is also an active committee member on various industry & educational organizations including Chair of the Victorian Committee of the Australian Screen Editors (ASE) and ASPERA.

George Karpathakis

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*. George is currently working on his Miners and Dealers Project.

Susan Kerrigan

Susan Kerrigan works with the School of Design, Communication and IT at the University of Newcastle. She has worked as a Producer/Director with the Australian Broadcasting Corporation (1987-2003), across a variety of film, video, multi-camera studio and multiple camera field productions. Susan has been lecturing in Screen Media since 2003 with the University of Newcastle.

Patrick Laughren

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.

Gillian Leahy

Gillian Leahy is Associate Professor and Major Coordinator, Media Arts and Production at the University of Technology, Sydney, where she teaches in the undergraduate and graduate programs and supervises research students. She has directed over 16 films, the best known being the essay film, *My Life Without Steve*, which won Awards for Best Experimental Film (AFI) and Best Film at the Melbourne International Film Festival and *Our Park*, a documentary made for SBS TV. She has worked in the camera department as cinematographer, operator and clapper loader on various films including 4 features. She is a former president of ASPERA and this year's ASPERA Conference Convener. She has an honours degree in Anthropology from Sydney University, a Diploma in Film and TV from AFTRS and a Master of Fine Arts from the University of New South Wales.

Alex Munt

Alex Munt is a Lecturer in the *Department of Media, Music & Cultural Studies* at Macquarie University in Sydney where he teaches screenwriting, screen and digital media production. Alex conducts practice-led screen, screen media research and has credits in short film, feature film, music video and film titles design. In 2009 he completed a PhD on the *Micro-Budget Digital Feature* and has published on digital cinema, screenwriting, music video and design media. His paper at the ASPERA Conference forms part of a funded research project entitled: '*New Directions in Australian Music Video*' currently being undertaken at Macquarie University.

Kate Nash

Kate is Lecturer in Journalism, Media and Communications at the University of Tasmania. Prior to joining UTAS, Kate worked as a producer at the ABC where she produced material for ABC TV, Triple J and Radio National. Kate's research centres on documentary in its many guises, including online documentary, documentary theory and the politics and ethics of documentary. Her PhD thesis, *Beyond the Frame*, looks at the participant's experience of documentary participation. Alongside her research Kate continues to engage in documentary production. She is currently working on a documentary about Hobart's 'complaints choir'.

Margot Nash

Margot Nash is a Senior Lecturer in Creative Practices at The University of Technology Sydney where she coordinates the Postgraduate Writing program. She has written and directed a number of award-winning short films and documentaries and in 1994 was nominated for Best Directing and Best Original Screenplay in the AFI awards for her feature *Vacant Possession*. In 2005 she directed her second feature, *Call Me Mum*, for SBS. Margot has worked for SBS, CAAMA, METRO, UNESCO and AusAID as a consultant and a mentor for Indigenous Australian and Pacific Island filmmakers. She is currently developing feature projects and a television series.

Nicholas Oughton

Nicholas Oughton has been involved with risk management and occupational health for over 18 years and is a Fellow of the Safety Institute of Australia. His particular focus has been on the arts, and the film and television industries. He has developed an on-line health and safety course for visual artists, written a popular and informative book for visual and performing artists called '*A Hard Hat to Follow*' and acted as a consultant on a range of national OHS projects. Nicholas's research encompasses many aspects of Risk Management and OHS relating to the arts, creative practice, and the film and television industries. Nicholas has had many years experience in film and television production having worked as a director, producer and production manager on a wide range of productions. He has been involved in education since 1980 holding leadership positions such as Associate Director, TAFE and Head, Griffith Film School. He is currently the Convener of Film and Television Production at Griffith University and is an executive member of ASPERA.

Josko Petkovic

Dr Josko Petkovic is Director of the National Academy of Screen and Sound (NASS) Research Centre at Murdoch University. He is also the Project Leader of the Australian Learning and Teaching Council (ALTC) funded Priority research project *Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools*. He is the former President of ASPERA and is a permanent member of the ASPERA Advisory Council. Dr Petkovic has national and international credits in scriptwriting, directing, producing, editing and cinematography. He is the convener and co-editor of the screen production-based refereed e-journal IM:Interactive Media.

Jennifer Stokes

Jennifer Stokes is ASPERA Secretary and a Lecturer at the University of South Australia. Jennifer was the co-recipient of a 2008 Australian Learning and Teaching Council citation in recognition of her commitment to Media Arts teaching and student engagement. Jennifer (with Alison Wotherspoon) co-convened the 2009 ASPERA Conference: *Beyond the Screen*.

Andrew Taylor

Andrew Taylor is a Senior Lecturer in Media Arts at the University of Technology, Sydney (UTS) and prior to this worked as an animation director, documentary filmmaker and cinematographer. Andrew has recently completed *Siberia*, a film based on photos he took in Russia in the early 1990s and is currently working on a DCA thesis and a series of film-photo-essays: *Love, Death & Photography*.

Deb Verhoeven

Dr Deb Verhoeven is a writer, broadcaster, film critic, commentator and lecturer. She is currently Associate Professor of Screen Studies at RMIT University and is Deputy Chair of the National Film and Sound Archive. She has published extensively on the Australian film industry including *Sheep and the Australian Cinema* (MUP, 2006), and the edited collection of essays, *Twin Peeks: Australian and New Zealand Cinema* (Damned, 1999). Her most recent book is on the Australasian director Jane Campion (Routledge, 2009).

Rose Woodcock

Rose Woodcock lectures in Animation & Digital Culture in the School of Communication and Creative Arts, Deakin University. Areas of focus include stopmotion animation, compositing, and motion capture. Rose's teaching emphasises experimentation through exploration of digital and analogue techniques. Of particular interest is the connection between observation and visual representation of form and motion. Rose is currently completing PhD research into experimental stereography, investigating the phenomenology of pictorial perception as an approach to understanding the possibilities of immersive VR. This research is the culmination of a long interest in the 'presence' of depicted objects in visual imagery, from high end VR to the humble landscape painting.

Alison Wotherspoon

Alison Wotherspoon is President of the ASPERA and a Senior Lecturer at Flinders University. Her research areas of interest include documentary and she has produced a number of educational resources on bullying interventions, young people with Aspergers and best practice in dementia care. She is currently in production on a series on cyberbullying.

Minutes of ASPERA AGM 2009

The Sixth National Conference of the Australian Screen Production Education and Research Association (ASPERA), hosted at Flinders University and University of South Australia.

Meeting: Annual General Meeting of the Sixth National Conference of the Australian Screen Production Education And Research Association (ASPERA)

Date: 10th July, 2009

Time: 4.00 – 5.05 pm

Location: Hawke building, University of South Australia

Attendees: UTS, RMIT, Flinders, GFS, University Canberra, Swinburne, University of Newcastle, Murdoch, Uni SA, Curtin, Edith C, Bond, VCA, Deakin (13)

Apologies: Not present - QUT, CSU, AFTRS, UWS, COFA (6)

Welcome and apologies

1.1 Welcome by ASPERA President Leo Berkeley - Apologies as above

Previous minutes

2.1 Confirmation of the minutes from the 2008 AGM

Minor amendments - Change the date to 2008 and to the 5th annual conference

Moved: Pat Laughren

Seconded: Ian Hutchison

Carried unanimously

Action: Amendments to be made and minutes to be made available on ASPERA website

Business arising

3.1 Report on feasibility of CILECT membership

3.2 Update on ERA business - please refer to the presidents report below

3.3 Update on ongoing collaboration of ASPERA with the other peak bodies representing the Creative Arts - please refer to the President's report below

3.4 The development of a set of rigorous proxies.

Reports

4.1 ***President's report*** – Leo Berkeley, 2008/2009 (see Appendix)

4.2 ***Secretary's report***

There is little to report beyond that that has already been mentioned in Leo's President's report.

- The executive continued to meet regularly and the minutes of the meetings are available for viewing on the ASPERA web site.
- I have continued to manage the various ASPERA email mailing lists and remind members that we welcome any new mailing list members at any time. I encourage people to forward the list information to other people in their departments.
- Leo and I have been co-ordinating the second iteration of the ASPERA Screenworks Peer Review and are very grateful for all those who have participated.
- ERA journal rankings. After the 2008 conference I sent through the Journal Ranking suggestions to all ASPERA members as co-ordinated via the AFI library. There was some deviation from our suggestions in the final rankings but no more than other disciplines from what I can work out.
- The issue of incorporation raised in my 2008 report has been resolved and we are still registered with the NSW Office of Fair Trading. My thanks to Nick Oughton for working with me on that issue.

Moved: Leon Marvel

Seconded: Michael Sergi

Carried unanimously

4.3 ***Treasurer's report*** (See Appendix A: ASPERA Income and Expenditure Summary 2008-2009)

Balance \$14,902.67

Will end up with 17 & 18 members for the 2009/2010 period.

Raising the fees - Write a letter about what ASPERA does and our successes to help those institutions who may have trouble arguing for an increase in fees annual per year and for this money to be set aside to specifically hire research or administration assistants to co-ordinate resources in the development of standardised tools for use by all ASPERA members.

Moved: Tim Thomas

Seconded: Susan Kerrigan

Carried unanimously

4.4 Vice-president's report

No report tabled

Putting on the conference in collaboration with Uni SA, biggest success getting Ruth Harley and ABC to attend, thereby extending industry links and awareness of ASPERA.

Carried unanimously

General Business

5.1 Review of the Constitution

Conference location

The executive has discussed the limitations for both individuals and the association of the role of vice president being tied to the conference location. As it currently stands the individual is required to commit at least two continuous years to the executive and subsequently may limit the willingness of people to commit hosting the conference. The ASPERA executive propose the following amendments to the constitution.

Motion 1: It is proposed that the role of the Vice President does not automatically require the hosting of the conference and that Section 14 (clause 1) be changed to read "Each year the Vice President succeeds the President".

Moved: Alison Wotherspoon

Seconded: Jenny Stokes

Carried unanimously

Motion 2: It is proposed to that 3 new clauses be inserted into the constitution ensuring that the location of the following year's conference is decided at the AGM plus that where possible the location continues to be rotated around the country and, that the host if not already an executive member be co-opted to the executive for the duration of that year. These clauses will be placed in section 14 (clauses 7 & 8 & 9)

"14.7 - Each year the AGM decide the venue and convener of the next Annual conference and where possible this location is to be rotated amongst participating institutions and amongst states and territories."

"14.8 - In the event that the conference convener is not already a member of the ASPERA executive they will be co-opted as an ordinary member for that year".

“14.9 - Where possible that the role of Vice President rotates throughout the states and territories”.

Moved: James Verdon

Seconded: Susan Kerrigan

Carried unanimously

Advisory Council

Motion 3: “That outgoing President Leo Berkeley is nominated to join the ASPERA Advisory Council thereby continue the existing precedent of past presidents moving onto the Advisory Council.”

Moved: Josko Petkovic

Seconded: Micheal Sergi

Carried unanimously

Motion 4: The constitution will be amended to include the following

“Changes to the constitution require one month notice in writing & sent to the membership and it must be voted upon by members at the AGM.”

Moved: Gillian Leahy

Seconded: Michael Sergi

Carried unanimously

Action: Clauses to be updated in constitution

5.2 Election of the executive for 2009-2010

The former Vice President Alison Wotherspoon became President. Elections were held for the positions of Vice President, Secretary, Treasurer, and two Other Members.

The new Executive elected on nomination as follows:

- President – Alison Wotherspoon FLINDERS UNIVERSITY
- Vice President – Rachel Wilson RMIT
- Secretary – Jenny Stokes UNIVERSITY of SOUTH AUSTRALIA
- Treasurer – Nick Oughton GRIFFITH FILM SCHOOL
- Two Other Members:
 - Mick Broderick MURDOCH UNIVERSITY
 - Susan Kerrigan – UNIVERSITY OF NEWCASTLE

5.3 ASPERA 2010 Conference

Motion 5: As a result of the 2010 ASPERA ALTC Project Assessing Graduate Output in Nineteen Australian Film Schools conference scheduled for Sydney it is proposed that the 2010 ASPERA Conference also be held in Sydney. UTS has volunteered to host the 2010 and it is proposed that the 2009/2010 executive work with Josko Petkovic on determining a mutually beneficial time for the each component.

Moved: Rachel Wilson

Seconded: Jill Holt

Carried unanimously

Motion 6: ASPERA membership authorise the executive to extend a letter of thanks and Tony Dowmunt to Dr Ruth Harley Chief Executive Officer of Screen Australia for attending and participating in the 2009 conference and to communicate willingness to participate in committees and working parties where relevant.

Moved: Rachel Wilson

Seconded: Leo Berkeley

Carried unanimously

Motion 7: The meeting would like to thank Flinders University and University of South Australia (and in particular Jenny and Alison) for hosting the 2009 conference.

Moved: Rachel Wilson

Seconded: Nick Oughton

Carried unanimously

Actions:

Gillian Leahy to liaise with Josko, then organise conference with support from the Executive.
Alison to draft and send the letter in her role as President

5.4 Working Parties

There was considerable discussion surrounding the re-establishment of a series of working parties. The aim is to ensure consistency and establish national standards in the key areas that affect us all. People were asked to indicate their interest in being involved. The areas discussed parties include:

- *Music Copyright and Rights Management* - Alison Wotherspoon (Flinders) & Rachel Wilson (RMIT)
- *Ethics* - Ron Elliot (Curtin) and George, Leo Berkeley (RMIT), Pat Laughren (Griffith)
- *OH&S* - Susan Kerrigan (Newcastle), Jill Holt (Swinburne), Gillian Leahy (UTS), Nick Oughton (Griffith)
- *Assessment* - Josko Petkovic (Murdoch), Gillian Leahy (UTS)

Motion 8: The ASPERA membership authorise the executive to co-ordinate the establishment of a series of committee's and/or working parties in the following areas; Music & Rights management issues; OH&S; Ethics Guidelines for Screen Production and Assessment Standards. These committees will begin work on developing a series of standardised tools and templates that will eventually be available for use by all ASPERA members.

Moved: Susan Kerrigan

Seconded: Leo Berkeley

Carried unanimously

Action: Parties to meet throughout the year to progress issues

Date, time & location of next meeting

Executive board will continue to meet throughout 2009/2010.

The next AGM will be at the 2010 conference at UTS.

Peer review publication information

This year's conference papers will be published in a Special Edition of the peer reviewed online journal TEXT. Go to <http://www.textjournal.com.au/> to get an idea of the TEXT standards and look at special editions to get an idea of what our edition may look like. TEXT journal has an ERA rank of A and a FoR code 1904. Its FoR name is Performing Arts and Creative Writing.

Mick Broderick and Gillian Leahy will co-edit the edition and find peer reviewers. We will send all paper presenters the style guide for TEXT in the next month. Papers ready to be sent out to peer review and following the style guide will be due via email to Gillian.Leahy@uts.edu.au by 10 September 2010. Our special edition will be published by April 2011 or possibly earlier.

Appendices

President's Report 2008 - 2009

Leo Berkeley

Since the 2008 Conference in Melbourne, ASPERA has been developing and consolidating several earlier initiatives and getting involved in a few new areas. In both the higher education sector and the screen production industry there are changing contexts that the association has been responding to. The main activities for ASPERA in the past year are outlined below.

- *Published conference papers*
Following the 2008 Conference, five papers that were delivered at the conference were submitted for peer review and subsequently published on the ASPERA website. This was the first time this formal publication process was undertaken by ASPERA, reflecting a greater academic focus at the conference. Published refereed conference papers currently receive funding from the government, which should contribute to the recognition of screen production research within the universities concerned.
- *Academy of the Creative Arts*
As ASPERA president, I was asked to join a steering committee for the establishment of an Academy of the Creative Arts. This process has been led by Su Baker from the University of Melbourne and has involved representatives from most of the other creative and performing arts disciplines. So far there have been three meetings of the steering committee. One involved two senior people from CHASS speaking with us. At another, John Byron, the executive director of the Academy of the Humanities, discussed strategies with the group. At this stage, setting up a Creative Arts section within the Academy of the Humanities looks to be a likely first step, with a separate Academy for our sector being the longer-term objective. An offshoot of this process has been the recognition that the creative and performing arts disciplines have many issues and concerns in common. There may be value in having a peak body for the sector that can advocate for our needs in a way that an Academy is not designed to do.
- *Peer Review of Screen Works*
The trial of ASPERA's peer review process for screen works was concluded in the second half of 2008. A second iteration of the process has commenced in 2009, with 10 works submitted. The process has been adjusted to better align with the ERA research evaluation initiative. In my view this is a valuable activity for the ASPERA community to undertake, both internally (in building a better shared understanding of screen production as research) and externally (in increasing the recognition of our screen production research with government and within the broader higher education sector).
- *ERA*
Journal Rankings
ASPERA made a detailed submission to the Journal Ranking consultation process in relation to the field of film, television and digital media (or what is known as FOR 2009 ASPERA President's Report Page 2 of 3 1902). This list was principally compiled by the AFI Research Collection at

RMIT but some adjustments were made to highlight the journals that published the work of screen production academics.

Creative Works

The way the creative arts is being treated within the ERA process seems positive for ASPERA, although it is still too early to say how this will work in practice or be reflected in research funding. However, the recognition of creative arts as a valid research area in higher education and the process of evaluation being peer review (rather than citation analysis) is a victory for the overall creative arts sector. Various members of the executive lobbied within their universities and with members of the indicators development group for the creative arts that developed the system being used.

- *Screen Australia*

Screen Australia commenced operations on July 1, 2008. ASPERA made a submission to the development of Screen Australia's Statement of Intent (SOI) in September 2008. This can be downloaded from the ASPERA website at <http://www.aspera.org.au/node/10>

- *CRC*

Mary O'Kane conducted a review of the Cooperative Research Centres (CRC) Program as part of a broader review of the national innovation system. I attended a speech she gave in Canberra to discuss the outcomes of her review in relation to the Humanities, Arts and Social Sciences. A significant aspect of this review is that it has recommended that a new criteria of 'public good' be applied to CRCs beyond their traditional focus on commercialising research, and that there should be a greater number of CRCs with a humanities focus. During this speech, she suggested a CRC in 'innovation in Australian film & television' would be one of several ideas that suited the new focus she was proposing for the CRC system. I also attended a briefing by the Department for Innovation, Industry, Science and Research on the launch of the CRC round in late 2008 immediately following the review. I believe this is a longer term opportunity for the screen production research sector that is worth developing further. For further information see: <http://minister.innovation.gov.au/Carr/Pages/REVIEWOFCOOPERATIVERESEARHCENTRESPROGRAM.aspx>

- *CHASS Strategic Planning*

I attended a two day event in Canberra, which was called by CHASS to conduct a strategic review of its performance. CHASS is the Council for the Humanities, Arts & Social Sciences and has been in existence since 2004, lobbying for greater recognition for the Humanities, Arts & Social Sciences (HASS) sector with government, industry and the higher education system. CHASS has 130 members, of which ASPERA is one. Given the four years since CHASS commenced and the change of government in late 2007, the event was designed as a strategic planning workshop, where the CHASS board could get feedback from members about the direction of the organisation. There was plenty of discussion about the fact that CHASS has such a wide range of members to represent that perhaps it can't reflect everyone's interests effectively. The counter argument, which I believe has some merit, is that there is value in size when it comes to lobbying the federal government. There was strong feedback that CHASS's main focus should remain advocacy but also discussion about its membership services, particularly for smaller members (such as ASPERA).

- *ALTC Project*
Dr. Josko Petkovic, from Murdoch University, has led a team of six ASPERA member institutions in a successful application for funding from the Australian Learning and Teaching Council (formerly the Carrick Institute). The title of the research project is 'Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools'. This is a major project that will be undertaken over a period of two years and with funding in excess of \$200,000. The aim of the project is to statistically test the operation of ASPERA's peer review assessment system on creative works completed by students attending 19 ASPERA film schools. ASPERA members from Murdoch University, VCA, UTS, Griffith University, RMIT and Flinders University are coordinating the trial process with the ASPERA member institutions in each state while liaising with DEEWR and CILECT (the International Association of Film And Television Schools).
- *International Links*
The major development in this area is Tony Dowmunt being invited to attend the 2009 Conference, using funding from the ALTC project referred to above.
- *Executive meetings*
Four meetings of the ASPERA executive have been held in the past twelve months, all by phone conference. We have found this to be a productive and cost-effective way for the executive to regularly discuss ASPERA business and keep projects moving in between conferences. Minutes from the meetings are available at: <http://www.aspera.org.au/node/10>
- *Conclusion*
It is clear that ASPERA's existence is valuable for our discipline. As President over the past twelve months, it has been apparent to me that we get a seat at many tables because we are perceived as a genuinely representative peak body. Our small annual budget constrains us in a number of areas but I believe there is great benefit in us remaining as active and cohesive as possible. I would like to thank my colleagues on the executive in the past year for their willingness to contribute to both the discussions that were held and the work that needed to be done. I would also like to thank all the ASPERA members who contributed as reviewers to our two peer review processes.

*Prepared by Leo Berkeley
July 2009
Moved: Gillian Leahy
Seconded: Michael Sergi
Carried unanimously*

Financial Report 2008 – 2009

Nicholas Oughton

Date	Details	Income	Ref	Expense	Chq No	Balance
3/07/2008	Brought forward from previous year 2007-2008	0		0		9832.77
9/07/2008	Murdoch membership for 2008-09	500	11239	0		500
22/07/2008	Edith Cowan Uni membership for 2008-09	500	1130509	0		500
22/07/2008	UTS membership for 2008-09	500	5124318	0		500
12/08/2008	Swinburn membership for 2008-09	500		0		500
12/08/2008	Uni Canberra membership for 2008-09	500		0		500
15/08/2009	Postage	0		16.2	24	-16.2
22/09/2008	RMIT Conference 2008 costs accrued	0		4000	23	-4000
2/10/2008	Leo Berkeley. Expenses for HASS Conference	0		311	25	-311
29/01/2009	Griffith Uni Teleconference fees	0		139.53	26	-139.53
24/03/2009	RMIT, Teleconference fee 24/2/09	0	473214	238.37	27	-238.37
2/04/2009	Bond Uni membership for 2009-10	500	41481	0		500
16/04/2009	Uni Melbourne (VCA) membership for 2009-010	500	442960	0		500
23/04/2009	RMIT membership for 2009-10	500	147003	0		500
24/04/2009	Griffith Uni membership for 2009-10	500	778497	0		500
19/05/2009	Flinders Uni membership for 2009-10	500	1027335	0		500
20/05/2009	UTS membership for 2009-10	500	5154136	0		500
20/05/2009	Uni of Newcastle membership for 2009-10	500	ASPERA-00	0		500
20/05/2009	Curtin Uni membership for 2009-10	500	90740	0		500
28/05/2009	Macquarie Uni membership for 2009-10	500	98209	0		500
1/06/2009	Gillian Leahy conference Dinner	75		0		75
3/06/2009	Uni SA membership for 2009-10	500	244100	0		500
9/06/2009	UNSW (Cofa) membership for 2009-10	500	192196	0		500
19/06/2009	RMIT Conference dinner x 3	225		0		225

22/06/2009	Griffith Uni Conference dinner x 2	150	797743	0	150
23/06/2009	Sue Kerrigan (Newcastle) conference dinner x 1	75		0	75
26/06/2009	RMIT Conference delegates fees	250	153917	0	250
30/06/2009	Edith Cowan membership for 2009-10	500		0	500
30/06/2009	Swinburn membership for 2009-10	500		0	500
		0		0	0
Totals		9775		4705.1	0
Balance in					
Acc at					
30/6/09					\$14,902.67

Notes on the Accounts

- Note 1 Teleconference costs amounted to \$717.44 during 2008-09. (\$339.57 outstanding)
- Note 2 Budget estimate for conference 2009: \$6000
- Note 3 Total membership for 2008-09:15
- Note 4 Total members paid up at 30/6/09 for 2009-10: 13
- Note 5 Outstanding 2009-10 membership fees to be received (4): \$2000

President's Report 2009 - 2010

Alison Wotherspoon

Since the 2009 ASPERA Conference: Beyond the Screen held in Adelaide, the ASPERA executive and ASPERA members have had an interesting and, at times, challenging year. The ERA Humanities and Creative Arts Trial has been a focus for many responsible for preparing submissions during the evaluation period and the term "dashboard" has come into our collective research consciousness. The past year also saw the publication of the ERA 2010 ranked journal list which, for many screen researchers, included a number of journal ranking changes that were controversial, to say the least.

Beyond the Screen: 2009 ASPERA Conference, Adelaide

The Adelaide ASPERA Conference was a successful coming together of ASPERA and professionals from the screen and music industries. It focused on a number of key areas over three days. Day one examined the links, gaps and potential opportunities for ASPERA, our students and industry to develop relationships in training, employment and research. The keynote by Screen Australia CEO Dr Ruth Harley began the proceedings and was followed by a session with industry representatives, Michael Ward, Head of Operations Planning from the ABC, Richard Harris CEO of the SAFC, and Julie Marlow from SPAA.

A second area of focus on the first day was on music copyright and the possibility of developing a National Music standard for use of music in student films with AMPAL. Music industry representatives included Keith Welsh, AMPAL chairman, Eloise Nolan, ABC Music Services and Publishing, and Greg Marsh from the SAFC, who was formally with EMI Music in London. Day two focused on research. An international perspective on screen practice education was presented by Tony Dowmunt, from Goldsmiths, University of London, who represented AVPhD, a training organization for all those involved in audio-visual practice/research doctorates. A national perspective on creative research practice was given by Professor Jeri Kroll, Flinders University, who guided us through the minefield of terms and definitions used, often interchangeably, to describe the research many of us are involved with. Dr Karen Pearlman presented us with an overview of the changed curriculum and future direction of AFTRS, and papers given by ASPERA members about innovative research models gave us a great deal to discuss over dinner in the McLaren Vale.

The final day of papers concentrated on teaching and learning. Papers presented covered the many challenges we are grappling with: the changing environment of course and curriculum restructuring, increasing student numbers, the expectations that are associated with these increases, as well as the technological changes that are occurring and the ongoing struggle for our budgets to keep up with all of the above.

The conference was an excellent opportunity for ASPERA members to get together and discuss our professional concerns while bonding collegially over fine South Australian food and wine.

Published conference papers

After the 2008 conference ASPERA began a formal publication process for refereed conference papers to be published online on the ASPERA website. After the 2009 conference three papers were peer reviewed and published. They were: Leo Berkeley *The Anonymous Actor*, George Karpathakis, *Creative practice as a research tool: benefits and pitfalls*, and Susan Kerrigan, *Applying creativity theories to a documentary filmmaker's practice*.

Academy of the Creative Arts

ASPERA has continued to be involved in the steering committee for the establishment of an Academy of the Creative Arts. Leo Berkeley represented ASPERA at the meeting held in Melbourne in March 2010 and he reported back that it was a productive one with a further meeting to be held

in July. There was a general sense from the meeting that the Creative Arts Academy could be a significant organisation that would have considerable influence, and once it was established could join CHASS.

ERA

Despite ASPERA making a detailed submission to the Journal Ranking consultation process in relation to the field of film, television and digital media the list that ended up being delivered did not appear to reflect the opinions of many screen scholars and has caused some consternation throughout screen research circles.

The fact that creative arts as research, creative works and peer evaluation are now being recognised within the ERA process is a step forward from the past and may prove to be positive for ASPERA members' research output and funding possibilities in the future. However, the tension between what is still a metrics based system best suited to quantitative data collection and creative arts research will no doubt continue.

AIDC

I attended the AIDC in Adelaide in February. The conference has become very much market and industry focused. The academics that did attend were there as practitioners and academic papers have become a thing of the past. At the end of AIDC I proposed developing a large research project to investigate and collect data about training pathways, outcomes and the future needs of the Australia screen industries. Many in the industry continue to state that we are not meeting their training needs but there is no actual data to support or refute these claims. The potential for an interdisciplinary research project with industry partners from the state screen agencies, guilds and broadcasters is considerable and was enthusiastically supported by Steve Warne from Film Victoria. Anecdotally we know our graduates are being employed through out the screen industries, but there is a need to quantify this and also identify where gaps training may currently be or will be in the future.

Screen Australia

In February I also attended the Screen Australia Roadshow in Adelaide, hosted by CEO Ruth Harley. This was a forum to discuss the issues and challenges facing the industry, a discussion about co-productions as part of Screen Australia's review of the Official Co-production Program and was part of the lead up to the announcement of the 2010 Review of the Australian Screen Production Sector. The forum seemed to be very much about discussing changes rather than announcing them and at the time a new policy officer had only just been appointed to SA. Notably before the forum there had been no new policies posted on the Screen Australia website and those that were there were from the AFC era.

CHASS

ASPERA was unable to send a representative to attend HASS on the Hill last November but I was invited by Helen O'Neil to attend a meeting of CHASS and DASH representatives in Adelaide in March. The meeting was organized by Professor Faith Trent, from Flinders University who is now on the board of CHASS. The meeting discussed the ERA submission process, a presentation on the possibility of expanding HASS on the Hill in the future in a similar way in which it is done in Canada and the issues relevant to the representatives there from DASH and CHASS.

ALTC

Many ASPERA members in the second half of 2009 were actively involved in Dr. Josko Petkovic's (Murdoch University), Australian Learning and Teaching Council research project 'Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools'. The project aimed to statistically test the operation of ASPERA's peer review assessment system on creative works completed by students attending 19 ASPERA film schools. State based groups of ASPERA members

met over a number of days to take part in the assessment process.

A more recent ALTC project to devise and implement academic standards for university degrees is also currently underway. The standards project, is a major development for academic disciplines, Australian students and educators. The ALTC has been allocated \$2.5 million for the first round of standards development with an aim to have standards that can be transparent and accessible by educators, professional bodies and the industry. They will also allow for international comparison and links. By developing the threshold learning outcomes the aim is to allow universities to retain their autonomy and still be able to develop courses and research outcomes that reflect the needs of their communities.

Professor Jonathon Holmes is the ALTC Discipline Scholar for the creative arts. I was invited, as President of ASPERA to become part of the Creative Arts reference group, which has been focusing on defining threshold learning outcomes for the creative and performing arts at the bachelor degree level. The work of this project will be able to inform the new Australian authority, which will have oversight of tertiary education, the Tertiary Education Quality and Standards Authority (TEQSA). Professor Holmes will be attending this years ASPERA Conference to share with us his work so far.

Meeting with John Byron, Science and Research Adviser, Office of Senator the Hon. Kim Carr, Minister for Innovation, Industry, Science and Research

John Byron was invited to the 2010 ASPERA Conference but was unable to attend due to Ministerial commitments. He instead agreed to meet Dr Mick Broderick and I on 29th June to discuss the policy around HERDC, ERA recognition of creative arts publication and HERDC. I look forward to reporting back to you about this meeting at the conference.

Executive meetings

The ASPERA executive has continued to meet regularly over the last 12 months via phone conferences. This has continued to be a productive and cost effective way for the executive to meet and work together. The ASPERA Executive minutes can be viewed at:
<http://www.aspera.org.au/node/10>.

Conclusion

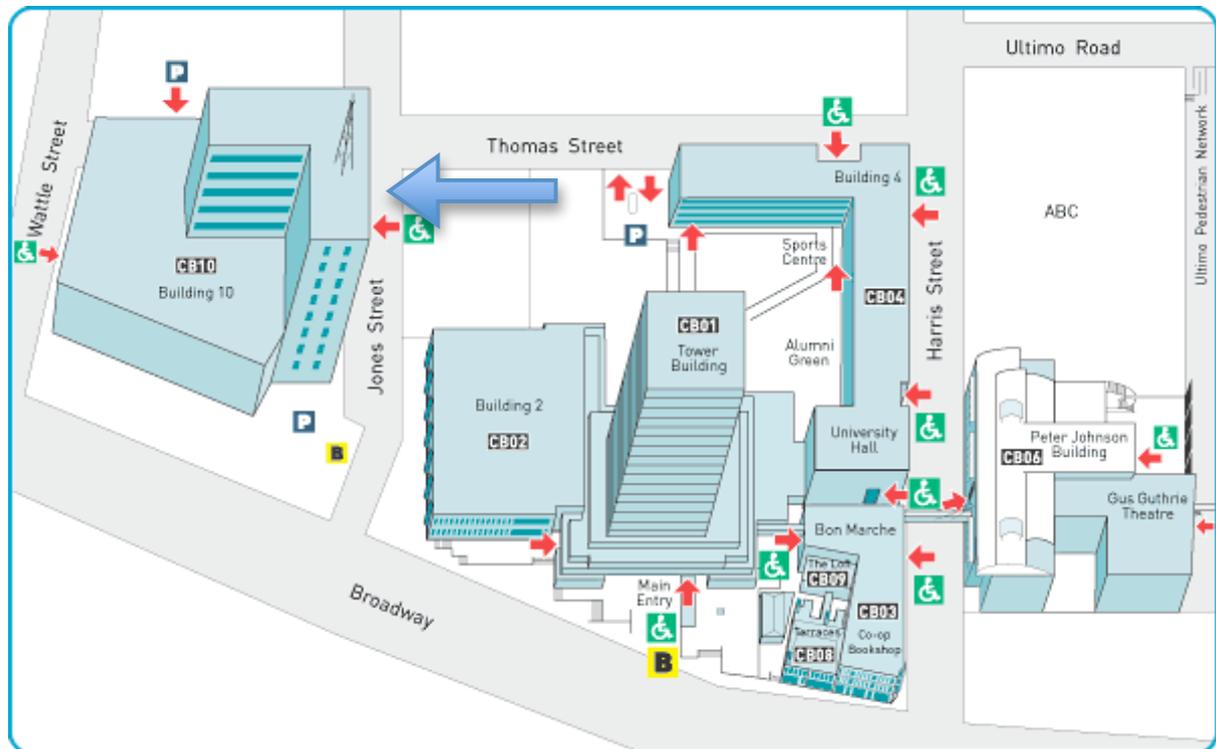
I have greatly appreciated the opportunity to be President of ASPERA for the past year. ASPERA as an organization is continuing to mature and grow and our significance as a representative peak body within the creative arts and humanities academic community is recognized by our peers. I would like to thank the executive and members for their work and ongoing support of ASPERA and look forward to meeting up in Sydney to discuss all the future opportunities and challenges we are facing.

Alison Wotherspoon

July 2010

Map 1: UTS Aerial Function Centre

Building 10, Level 7, Jones Street, Ultimo

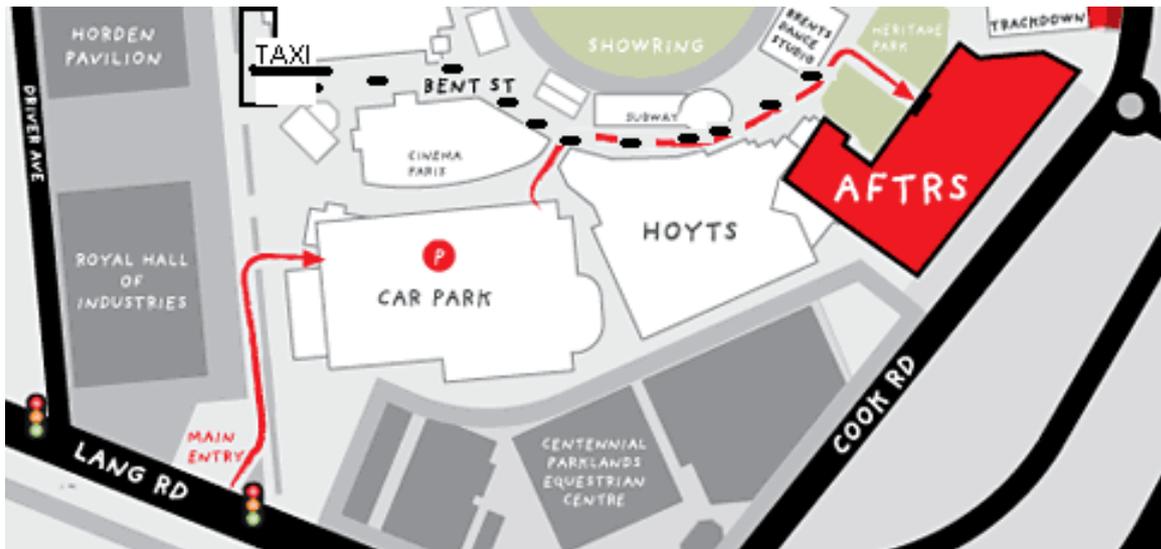


Map 2: AFTRS

130 Bent Street, Moore Park NSW 2012

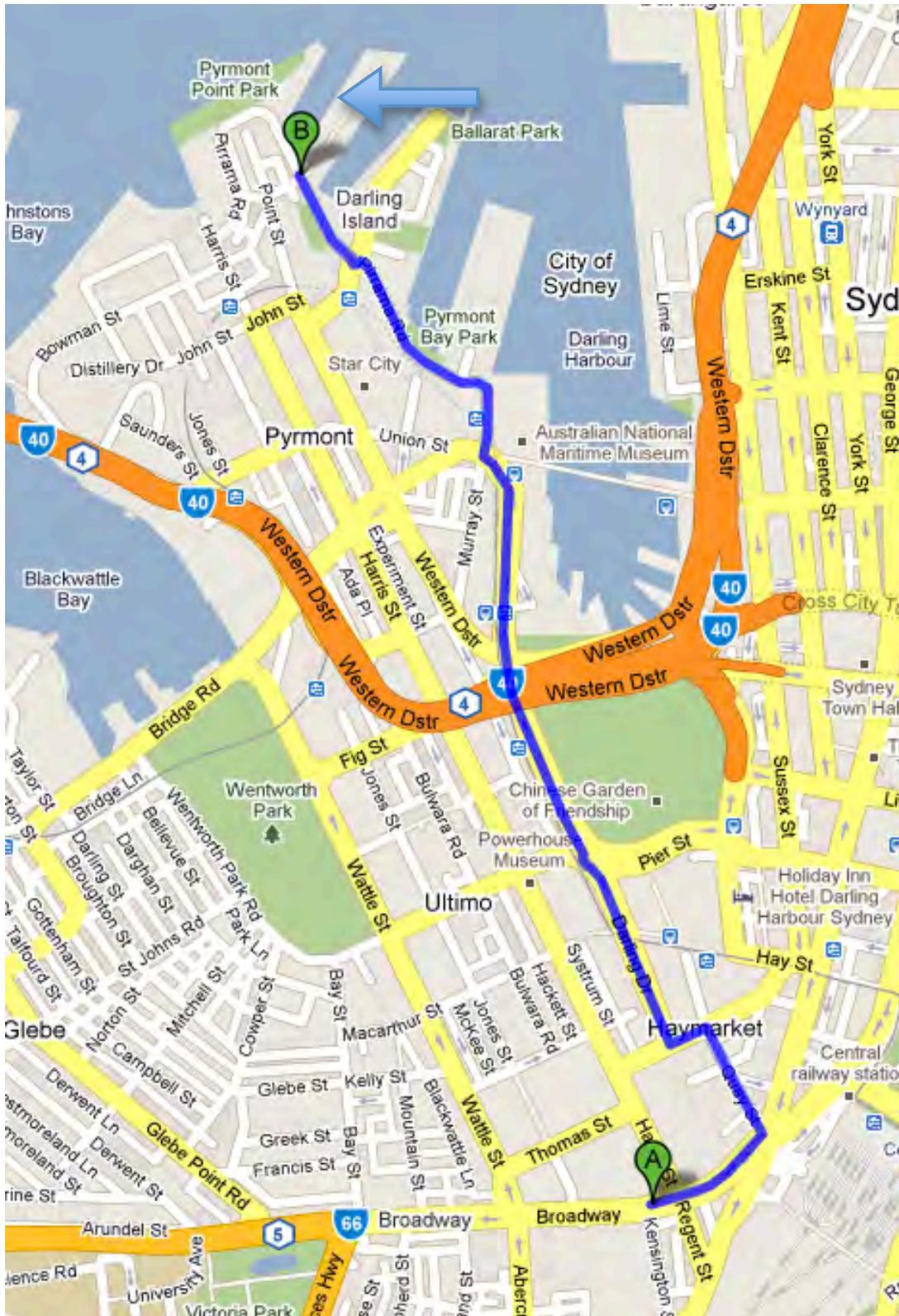
The taxi rank is located near to where TAXI is marked on the map.

Please follow along Bent St to the AFTRS location.



Map 3: Café Morso

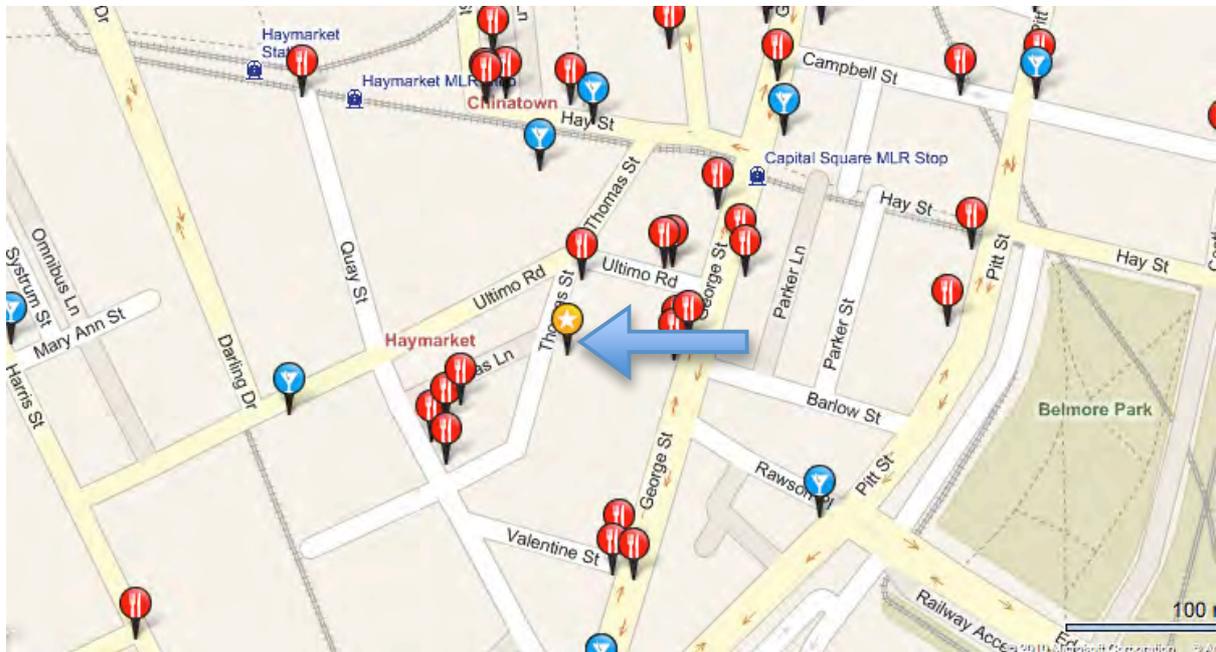
Lower Deck (West Side) Jones Bay Wharf, Pirrama Road, Pyrmont



Map 4: Chinatown Emperor's Garden BBQ & Noodle

213-215 Thomas St, Haymarket 2000 NSW

Note: This one is in Thomas Street. There is another one with the same name in Hay Street.





Presented by



UTS:ARTS & SOCIAL SCIENCES

Supported by

