

**MINUTES FOR THE SECOND NATIONAL CONFERENCE OF
THE AUSTRALIAN SCREEN PRODUCTION
EDUCATION AND RESEARCH ASSOCIATION**

HELD 27th and 28th June 2005 at the University of Technology, Sydney.

List of Delegates

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DAY ONE.

INTRODUCTION

Dean of the Humanities Faculty at UTS, Theo Van Leeuwen, welcomed delegates to UTS and spoke about the need for creative work to be recognized in a similar way to more traditional research.

Jenny Sabine, President of ASPERA welcomed delegates to our second conference.

SESSION 1: CREATIVE RESEARCH – METHODS OF FUNDING

Chair: Mick Broderick.

Speakers were Ross Gibson and Annmarie Chandler from UTS. Broadly speaking Ross talked about ways to propose creative research to the ARC and similar bodies in a way where the applicant could write about their proposed research in very similar ways to the way in which traditional research is proposed. Annmarie gave an account of the set-up and workings of the Digital Design Research Group at UTS. This is an umbrella group for a number of creative media projects being proposed or currently funded.

SESSION 2: CREATIVE RESEARCH – ACADEMIC RECOGNITION AND PEER REVIEW

Chair and Key Speaker: Josko Petkovic

This session was used to discuss and amend Josko's previously circulated submission to DEST, which aims to have creative works attract a higher quantum than they currently do. Josko's paper was amended in the big group and then left for an ASPERA working party to refine during the conference. This then came back to the conference in a later session. This was refined a little further by email. The agreed final version being submitted is now printed below.

ASPRI - AUSTRALIAN SCREEN PRODUCTION RESEARCH INDEX
(Amended version adopted at the ASPERA Conference 27/28 June 2005 UTS Sydney)

- Australian Screen Production Research and Education Association (ASPERA) will appoint a National Peer Review Committee to oversee the evaluation of screen-based creative/professional works.
- ASPERA's National Peer Review Committee will be made up of representatives from each state.
- Each state representative will be responsible for convening a properly accredited state branch of ASPERA Peer Review Committee to evaluate creative works submitted to it.
- The national Peer Review Committee will moderate the work of state branches to ensure that evaluation is uniform throughout Australia.
- ASPERA will advise DEST and other relevant authorities on the publication value of screen-based works submitted to it.
- An image-based production will be considered to be refereed if it is endorsed as a refereed publication by a properly established ASPERA Peer Review Committee made up of at least three peers of Lecturer B level (or above).
- In assessing the publication value of creative works submitted to it, ASPERA Peer Review Committee may consider a range of evidence, including:
 - Written reviews and submission by academic peers.
 - Exhibiting at conferences and festivals provides another source of peer assessment. The production value is generally proportional to the importance of the conference and festival in question, namely if it is local, regional, national or international.
- An image-based production will also be considered to be refereed:
 - If it is shown at a national or international conferences.
 - it is shown at a properly accredited national or international festival.
 - If it receives theatrical distribution
 - If it is shown on national free to air or cable television in Australia or overseas
 - If it has been produced or financed by Australian Film Commission (AFC), Film Finance Corporation (FFC), state film funding bodies or equivalent institutions.
- A script or a documentary treatment will be considered refereed if it has been through an appropriate peer assessment procedure which could be the ASPERA Peer Review Committee or an industry body such as AFC, ABC, SBS, ScreenWest etc..

ASPERA Peer Review Committee will use the following Australian Screen Production Research Index (ASPRI) to evaluate screen based works:

- AUSTRALIAN SCREEN PRODUCTION RESEARCH INDEX (ASPRI) will be based on a fully authored book being equal to an index of 5 points.

- The baseline for ASPRI evaluation will be 1-hour documentary production (52-60 minutes).
- 1 hour documentary will have the following “authors” & ASPRI points:

Creative Producer	2 points
Researcher	2 points
Writer	2 points
Director	2 points
Cinematographer	2 points
Editor	2 points
Special Effects	up to 2 points

- Productions that are longer in duration will have the same index as 1-hour documentary.
- Index for shorter productions will be proportional to their duration (and based on the 1-hour documentary points).
- Exhibition of significant student’s work will be considered as a legitimate publication. Generally, supervisors will be considered as creative producers or executive producers and will attract corresponding publication value. For example:

National Festival	-	0.5 ASPRI points for each 10 min. short film
Local Festival	-	0.25 ASPRI points For each 10 min. short film

- Award Nominations by the Australian Film Instituted provides an appropriate high-end bench mark for production quality in Australia.
- Major competitive national and international festivals also provide an appropriate high-end bench marks for production quality.
- For a production to be considered as fully-authored (sole authorship) the author must be the primary project researcher, writer and director of the text.
- Sole authorship, or multiple production roles, can only attain a maximum of 5 credit points

SESSION 3: RESEARCH COLLABORATIONS

Chair: Jenny Sabine

Jenny Sabine and Gillian Leahy suggested some research projects ASPERA could consider doing collaboratively including:-

- 1) An infrastructure research project together.
- 2) Non linear editing sharing
- 3) Online training packages
- 4) High definition Video.
- 5) Destination survey for screen production graduates, tracking students transition to industry. Ways to measure it, longitudinal.

From the floor ideas –

Mick Broderick

*The Carrick institute for teaching collaborations.

*Accessing money to seed funding ideas, ASPERA having a pot of money?

*Archiving & digital content storage.

*Interactivity

*Josko Petkovic suggests jumping on government plan for upgrading film schools to HD.

*Make Aspera function as a group for research grant collaborations.

*Rachel Wilson suggests its research projects.

*Chris Caines suggests institutions doing wireless research collaborate or at least get to know one another.

Breakout groups were formed–

Collaborative Research Infrastructure:

Leo Berkeley (Leader)

Josko Petkovic

Leon Marvell

Alison Wotherspoon

Adrian Guthrie

Mick Broderick

Bruce Molloy

Brian Regan

HD/16:9 & Digital

Paul Ritchard (Leader)

Janis Lesinskis

Susan Kerrigan

Michael Sergi

Research Working Party:

Josko Petkovic (Leader)

John Cumming

Chris Caines

Digital Content:

Mick Broderick (leader)

Rachel Wilson

Tim Thomas

Ingo Petzke

Leon Marvell

David Price

Exit Destination survey:

Simon Wilmot (leader)

Gillian Leahy

Maree Delofski

Alison Wotherspoon

Nick Oughton

Geoff Portmann

Hugh Burton.

Report – backs from leaders of breakout groups formed above were delivered :

Digital Content & Archives –

Confusion about standards, idea to save everything to Dspace non proprietary format, idea to get major infrastructure for telecine chain for digitising 16mm together for archive.

Infrastructure –

Collect info, what each school needs. Lobby to get better support, collaborate, don't get competitive with each other. Set up a CRC, constitute ourselves as a research body to which we all belong.

HD & 16:9 –

Implications for the entire chain of production, wise to move to 16:9 now and go to HD later. What are the appropriate min tech specs to teach image creation properly, mini dv didn't get there. Buying bulk amongst the ASPERA cohort.

Exit surveys –

Design survey for ASPERA institutions, 1yr, 3yr, 5yr, 10yr outcomes + multiplier effect. Centre for Higher Ed, Melb Uni has developed tool for exit surveys. Jenny S.

It is intended that these working groups will continue to correspond with each other and try and further collaborative research plans for these topics.

SESSION 4:

OWNERSHIPS OF STUDENT PRODUCED INTELLECTUAL PROPERTY

Chair: Geoff Portmann

Geoff gave a brief paper on copyright and issues that had come up in relations to QUT claim of copyright over student work. Others shared information about the practises at their institution.

In the absence of any other agreement, the Copyright Act (1968) says the copyright owners are the Producer, the Director & Screenwriter. The school may have an agreement with students where students are asked (demanded) to assign their rights to the institution.

Jenny Sabine: Originally Swinburne had a share of the copyright with the student, now the VCA asks students to assign their rights to the VCA. Students continue to hold underlining (script) copyright. Students get any awards payment. Distribution income goes into a fund to reimburse successful festival entrants. Reasons for keeping copyright –

1. Students get some protection (eg from legal action)
2. Media Entertainment Arts Alliance agreement that actors must be paid at the point of commercialisation.
3. Intellectual Property lawyer at the University of Melbourne suggested it was better for the students.

Geoff Portmann: QUT lost a case when they tried to assert copyright over a students rights. Acceptance to the course can be conditional upon such an agreement, but such conditions cannot be imposed after enrolment. The Act allows for agreement to be made but it must be voluntary.

Geoff Portmann: The Act allows a fair amount of latitude. This should allow for archiving and 'educational use' but beyond this is questionable.

Differing views on the issue were aired.

SESSION 5: ASSESSING STUDENTS' CREATIVE PRODUCTION WORK/POSTGRADUATE RESEARCH MODELS

Chair: Alison Wotherspoon

Alison presented a selection of papers submitted –

Janis Lesinskas presented his paper on "Methods of assessing students' creative production work and postgraduate research work in creative production."

Delegates shared different models for research degrees involving creative work at their institutions.

ASPERA decided to :-

1. Compile a List of examiners for creative work to be listed on the ASPERA website
2. To perhaps use the ASPERA network to distribute models of different ways Creative and Professional Production Research Degrees are structured
3. References to exemplars of Production & Production/exegesis work could be listed or distributed

DAY 2

SESSION 6: OCCUPATIONAL HEALTH AND SAFETY

Chair: Nicholas Oughton

Nick gave a paper “Killing them Slowly but not Softly in the Film and Television Industry” on research he had done. It detailed a worrying level of non compliance with industry safety guidelines. It notes that about 50 per cent of industry workers are part-time or on short term contracts and that the small size of many businesses means that “many lack the economics of scale that would allow them to engage persons with OHS expertise. His study revealed “that about 56 per cent of respondents had ‘no’ or ‘very little’ knowledge of Regulations and Standards, while only 21 per cent regularly inspected their workplace for hazards.”

Nick’s paper suggests (in summary) four solutions.

1. The industry needs a comprehensive OHS risk –management code of practice.
2. Cultural and attitudinal change encouraged through a holistic approach
3. Industry, unions and educational institutions should investigate best ways to deliver OHS training to industry workers. There is an onus on educational institutions to lead the way here.
4. The development of strategies to address the OHS needs of casual and temporary workers.

Delegates shared paperwork about the various ways OHS issues are addressed with students in their courses.

SESSION 7: FURTHER ACTIVITIES FOR ASPERA

Chair: Bruce Molloy

This session followed up on a number of ideas raised in previous sessions.

- Setting up our web-site
- Our Lobbying Role
- Staff and Student Exchanges
- ASPERA relations with Industry
- ASPERA as a body that could fund and initiate research and research relations with ScreenSound, the AFC, FFC etc
- Setting up and ASPERA list of higher degree examiners
- Distributing models for creative work theses or setting up database for same
- Ways we could help the industry currently
- Some topics for the next annual conference were suggested; students transition to industry, promoting student film in Australia, how predominant film schools should be addressing or incorporating new media
- Agreed that when ASPERA delegates attend other conferences that it would be appropriate for ASPERA members to have a meeting.

SESSION 8: ORGANISATIONAL MATTERS AND ANNUAL GENERAL MEETING OF ASPERA

Chair: Gillian Leahy

Motion: After we elect the executive the secretary move quickly to formally constitute us an association. The secretary does research on similar bodies and then proposes rules of association in consultation with the rest of the executive and move forthwith to legally register ASPERA.

Moved: Gillian Leahy.

Seconded: Mick Broderick

Motion carried

Discussion about institution fees and conference fees. Mick read the clause from last year's meetings, and chair moved to reaffirm this. The essence was that "the executive would determine how the fees would be spent".

It was suggested that if you are the delegate from your institution than you can come to the AGM meeting (which is part of the annual conference) for free but you don't need to come to the conference for which there will probably be a fee.

Chair raised the issues that in order to join ASPERA that institutions qualify if one third of their subjects are production based. It was decide that it is a good practice to continue finding new members via recommendation of existing members.

Issue of conference papers: not having a peer reviewed conference presentation. Mick suggested that a virtual peer review process could be adopted to allow academics to be funded through their institutions. It was generally agreed that this virtual posting of papers for peer review would be suitable

It was generally agreed that if two schools from the same Uni were to pay for two memberships then they get two votes (one vote per membership fee).

Motion: The last sentence on page 2 of the membership section of the constitution so that it now reads:-"Each institution or academic unit nominates it representative for ASPERA."

Moved: Gillian Leahy

Seconded: Josko Petkovic

Passed unanimously

The previous executive resigned. Gillian Leahy automatically moves from the position of Vice-President to President as per the constitution.

Chair opened the floor for nominations for Executive positions.

Formal secret ballot voting with one vote per institution or academic unit was held. The new executive is as follows.

President: Gillian Leahy (University of Technology, Sydney)

Vice-President : Josko Petkovic (Murdoch)

Secretary: Leon Marvell (Edith Cowan University)

Treasurer: Nicholas Oughton (Griffith University)

One Other Member : Alison Wotherspoon (Flinders University)

As Vice President Josko, asked us to consider a meeting every 18 months. Should we change from a winter meeting time to a summer meeting time. General preference for a winter meeting.

Gillian commented how nice it was to get people to freely stand for office.
Alison thanked Gillian for a good conference.

Motion: An annual membership fee will be paid by each member academic unit. Any registration fee for an annual conference will be contingent upon available ASPERA funds.

Moved: John Cumming

Seconded: Simon Wilmot

Motion Carried

Other Business

Josko, *IM – Interactive Media* is being set up as a referred Journal. The first issue will be available in mid July. The possibility is to have referred works that can be streamed on the web. Editorial board will consist of ASPERA members, and will be a site dedicated to screen production.

Discussion of next conference topics:

Future Screen Productions, Future screens takes into account interactive screens, large screens,

The Meeting and the Conference closed at 4pm.