
Intangible Heritage or Corporate Memory: from Conversions to Conservation

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Abstract

Unlike cinema, whose history is often told as a story of famous studios, directors, stars, and films, the story of film schools can be perhaps more productively traced through the stories of founders, change makers, graduates, technological innovations and in particular the institutions' archival practices.

In this paper, we will be concerned with the history of the Australian Film, Television and Radio School (AFTRS) as the preeminent screen and broadcast sector school in Australia. More importantly, we will examine the relationship between the school's history, its relationship with the National Archives of Australia and its desire to record significant markers, graduates' achievements, and academic endeavours in the story of film. No doubt, the preservation of students' works and their subsequent films, together with film critique writings through the school's academic journal *Lumina*, stand as affirmation of the school's role as incubator of talent and passion. As such, these archives chronicle the smaller ground-up histories of individuals as some have evolved from talented students to world renowned filmmakers. Furthermore, we will focus on AFTRS' promotion of its archive and this history as a reflection of its own entity and influence on Australian society, as a marker of our time, and indeed of its place in the screen and broadcast sector in the world.

Nonetheless, we also believe that diverse and obsolete formats, a range of course levels and content, as well as organisational and legal processes cannot be assimilated into one grand historically significant archive. Indeed, these are dispersed within AFTRS through corporate memory, cataloguing systems, information technology systems, and archival rooms. With the maturity of the digital era, analogue conversions and conservation seem to be directly linked to the idea of open access as the school navigates the evolving landscape of copyright, intellectual property and censorship. We will therefore examine non-linear and evolving systematic archival practices of old and new material as they continue to pose challenges at AFTRS.

Similarly, we will investigate the acclimatisation of the "original" versus "copy" dichotomy in the digital and online sphere but from a conservation perspective, and how the notion of posterity and the multitude has in effect blurred the notion of the historical document.

Introduction

The Australian Film, Television and Radio School (AFTRS) is the preeminent screen and broadcast sector school in Australia. Indeed, the School's inception following a Ministerial announcement in April 1972 marked the beginning of an era that recognised the importance of catapulting Australian creativity and in particular filmmakers worldwide.¹ The Film and Television School act of parliament that ensued was passed by the Australian Parliament in late 1973, with Radio being incorporated later, in 1986. Since then, AFTRS has been governed by a Council responsible to the Federal Parliament through the Minister for the Arts, and its role as incubator of talent has been underpinning its pedagogical remit. Sandra Levy, CEO of AFTRS, puts it this way: "All teaching of creativity should be about encouraging and enabling students to think originally and to think flexibly and to be able to be responsible for their own creative journeys²." Importantly, AFTRS recognises the students' contribution to the cultural landscape and acknowledges their journey of filmmaking far beyond their student years, by preserving their work and by continuing to promote and distribute their films. In this paper, we will examine the School's archival practices and the principles that underpin these practices. We will look at the impact that evolving technologies have had on the School's efforts to record significant markers, graduates' achievements, and academic endeavours in the story of film. We will investigate the acclimatisation of the "original" versus "copy" dichotomy in the online sphere from a conservation perspective. We will also pose the question of how does the film viewing experience blur the notion of the historical document.

Background

In a survey of AFTRS alumni conducted in 2011, it was found that 74% of those surveyed were working in the screen and broadcast industries, with many entrepreneurs having begun their journey at AFTRS³. Over the years a number have returned to shape learning outcomes, educate and of course inspire future generations of students. Indeed, the screen and broadcast industry's involvement with AFTRS reflects the continued relevance and high regard that AFTRS engenders in its alumni as well as in the industry at large.

AFTRS' contribution to culture and heritage in Australia is acknowledged through its continued funding by the Australian Government. This role is reflected throughout the School's operations and it is also evident in its Records Management Policy: "The AFTRS archive is important as it reflects the history of the school as a significant cultural organisation with heritage value⁴." Heritage then emerges as the *raison d'être* of AFTRS' archive. Here 'archive' can be understood as the beginning of an ongoing story, of a lived history, and of an evolving organism that reinvents itself at every turn. Any archive is more than the possession and storage of documents, objects, or audio-visual material in environmentally-controlled vaults. It is a process whereby objects exist as historical artefacts nascent with the potential to delineate moments in time as cultural markers. Where traditional text-based archival documents (such as papers or books), tend to be self-contained requiring less tools to access their content, this is not the case with the film archive. In the latter, one needs to consider the films' wide-ranging materiality such as formats as well as their encounters with light, audiences and machines – machines that continually obsolesce leaving in their wake reminders for conversions and the anticipation of future audiences. Film preservation therefore engages us in a cultural and historical narrative that has at its source the film's potentiality for screening.

Hence, there are two key dimensions that need to be examined regarding film as artefact and its contribution to heritage. On the one hand, we have the materiality of the film such as the reels and the

projectors – or in the digital era, the tapes or hard drives and the machines that read them – objects typically preserved by the archivist. On the other, we have the conceptual framework that determines the film's potentiality for screenings and exhibition. The *conceptual* film artefact refers to its existence as an historical and aesthetic object. There exists however a tension between preservation and exhibition of film. Giovanna Fossati explains it this way:

The dichotomy between material and conceptual artifacts plays an important role within the archive and manifests itself in the tension between the preservation and the exhibition practices. Such tension has always been present in film archives' tradition... If compared to art restoration and to the academic reflections around it, film restoration and media studies have never been closely related⁵.

This tension has been played out over time at AFTRS through evolving permutations of archival practices and aesthetic discourses. Whilst *Lumina* the School's journal has been contributing to the latter⁶, archival practices have been guided primarily by government archiving policies. Fossati rightly points out that practices of archiving film are rarely the subject of theoretical reflection. She says: "there is very little theoretical work in the field of film and media studies with explicit reference to archives and archival practice⁷." Despite this, policies such as the school's Records Management Policy have emerged as one of the sites where AFTRS reflects on its contribution to cultural heritage, and indeed on its place in the screen and broadcast sector. It does so through detailed outlines of how to preserve student films, the latent imprints of passion, optimism, tenacity and the collaborative spirit that fuel creativity at AFTRS⁸. Many past students' films have been recognised as outstanding (numerous industry awards)⁹. Recognition of the richness of these films is also reflected in their inclusion among the School's many learning resources.

As Commonwealth statutory authorities with governmental obligations, AFTRS and the National Archives of Australia (NAA) have responsibilities for ensuring that records and information are properly managed and preserved¹⁰. Here, records comprise traditional paper-based documents such as official documents, as well as scripts, radio and audio-visual material created by AFTRS students. Hence, not only are all students' works preserved but so are all their raw components¹¹. For although the manufacture and production of radio and television programs as well as films have evolved over time, there remain two distinct phases: the first phase being the accumulation of raw audio-visual footage, and the second phase comprising the production and final editing of the film or program ready for screening or broadcasting. This type of collecting ensures that a work can be remade from all its preserved components in the event the final version is damaged. This process of conserving components applies only to digital filmmaking where raw digital files are stored on tape and kept at a secure electronic archiving facility.

In the case of radio archiving however, AFTRS has been faced with several challenges. This is primarily due to the sheer volume of broadcast hours that students are expected to complete and the storage thereof. In the analogue era, radio student assessments have been archived on cassettes and CD's that are now housed at the NAA. However, since the transition to digital radio, visual material for webcast and streaming platforms have been introduced, adding a layer of complexity to radio archiving practices. In addition, radio student works and achievements have not been used as teaching material in later years as the need for immediacy and currency of information have been deemed more essential than past achievements. Nevertheless, some captured broadcasts have been used as examples of student developments.

According to the NAA, preserving means safe handling, transporting, displaying and storing all records in a controlled storage environment. Digital and audio-visual records are more complex; the NAA advises that these records must be migrated to new platforms and formats when necessary. The rationale that migration helps avoid obsolescence and ensures that the information contained within records continues

to be accessible and understood as long as is required, ensures that durability as well as accessibility are fundamental to the process of record keeping and preserving. Motion picture films are at risk of three types of deterioration: chemical decomposition; mechanical damage; and biological degradation as even the plastics used to make motion picture film are at risk from different types of chemical deterioration. Digitally produced films on the other hand can suffer damage from heat or dampness, as well as platform obsolescence (where hardware and/or operating systems on which digital film files reside become unsupported and in need of upgrading). Awareness of these risks has led AFTRS to “ensure that records are properly created, managed, maintained and destroyed in the interests of corporate accountability, transparency, orderly administration and cultural history¹².”

Record keeping of the archival copies of AFTRS students’ films is maintained using the Library’s information management system. This involves creating records for each film with subject headings, production credits, length of film, format, synopsis, copyright or contract restrictions if any, awards if any, and a call number for locating each archival film on the Library shelf. Prior to 2011, non-digital audio-visual raw footage as well as masters of finalised films were packaged in acid-free containers and sent to the NAA where they may be recalled through an application process. Recalls from the NAA however may take up to one week. Since 2011, digital files have been sent to a government information protection and storage firm as per the NAA’s Digital Transition Policy.¹³

Preservation as a dynamic process is also how AFTRS chronicles the smaller, ground-up histories of individuals. This is evident through the fact that student films made by notable AFTRS alumni are still requested on the festival circuit and are highly sought after for distribution licences, particularly since some alumni have evolved from gifted students to world renowned filmmakers.

As an illustration of the significance of film component archiving, Jane Campion’s award winning *Peel* (winner Palme d’Or, 1986)¹⁴ originally made in 1982, was revisited in 2013 with a view to restoring it to optimum condition. This necessitated the recall of all its components from the NAA, with the raw footage submitted to a process called Ultrasonic Film Cleaning by the Film Preservation team at the National Film and Sound Archive¹⁵. Once “cleaned”, a new master was created and was overseen by Campion herself, thirty-one years later.

The Role of the Library

The *Jerzy Toeplitz* Library was named after the school’s 1973 Foundation Director. It has been supporting learning and teaching since the School’s inception and has been collecting, cataloguing and making available a range of genres and formats of films, together with film scripts, relevant books and journals. Historically, the Library has also been entrusted with archiving AFTRS student films as highlighted in the Library’s 1987-1990 Strategy: “Continue an archival role in relation to School Film and Video products, and deposit of material in the Australian Archives, as well as regular contacts with the National Film and Sound Archive, FIAF and other archives.” More importantly, the Library has been collecting and preserving AFTRS students’ archival tapes since 1973 as well as managing the continual conversions and updates of these films’ formats in order to facilitate their viewing in the Library. This has involved conversions from film to U-matic, then to VHS, then to DVD. Chris Noonan’s 1973 work *Bulls* and Jane Campion’s 1982 *Peel* are some of the highlights of the transfers over time (*Fig. 1*).

The screenshot shows the AFTRS Jerzy Toeplitz Library website. At the top, there is a navigation bar with 'Log In | My Account | My Lists' and 'Library Home | AFTRS Home | OLE | Contact Us'. Below this is a search bar with 'peel' entered and a 'Search' button. The main content area displays the record for the film 'Peel'. On the left is a thumbnail image of the film's title card. To the right, the record details are listed: Title: Peel; Format: [motion picture]; Author: Campion, Jane, 1954-; Publication Information: [Australia] : Australian Film and Television School, 1982; Physical Description: 1 film reel (9 min.) : 1:1.85, sd., col. ; 16 mm.; General Note: Level/year of course: 2nd/1982; Summary: A red-headed family's drive in the country begins an intrigue of awesome intelligence and obstinacy; Subject Terms: Short films (9-15 min.) -- Australia; Student films -- Australia; Added Author: Campion, Jane, 1954-; Rygho, Ulla; Kirkwood, Laurie; Added Corporate Author: Australian Film and Television School; Credits: Producer, Ulla Rygho; director, writer, production manager, Jane Campion; director of photography, Laurence Kirkwood; Performers: Tim Pye, Kase Pye, Ben Martin; Awards: Winner, Palme d'Or for best short film, Cannes International Film Festival, France, 1986. Diploma of Merit, Melbourne International Film Festival, Australia, 1982; Linking Tags: Archive quality videotape (Highband Umatic and Betacam SP) [Australia] : Australian Film and Television School, 1982. Peel; VHS video [Australia] : Australian Film and Television School, 1982. Peel; 35 mm film [Australia] : Australian Film and Television School, 1982. Peel.

Below the metadata is a table titled 'Available:' showing three copies:

Shelf Number	Collection	Copy	Status
FA.172/2 (R/P)	Film prints		In Library
FA.172/6 (R/P)	Film prints		In Library
FA.172 (A/P)	Film prints		In Library

Fig. 1
Sample of the Library record for *Peel* noting the different formats

The conceptual film artefact

Earlier we mentioned the conceptual film artefact, referring to it as an historical and aesthetic object that determines the film's potentiality for screenings and exhibition. At AFTRS, student films' potentiality for screening takes many forms:

Firstly, AFTRS plays a key role in promoting and distributing its student films particularly in the first two years after they are produced. This is done by entering them in film festivals and by seeking distribution licences and broadcasting opportunities on behalf of the graduating students. For some films, this may continue for several years.

Secondly, films are made available as educational resources for viewing by AFTRS staff and students regardless of the status of their screening potentiality at festivals in Australia or worldwide. This is facilitated through the production of DVDs burnt from the master files or, in the case of analogue film, converted to digital files (more on this later). They can be searched by author or title or subject matter or call number in the Library system and are shelved in a dedicated space in the Library.

Streaming the historical artefact as screening potentiality

Thirdly, recognising the screening potentiality of each student film as an historical artefact and aspiring to record its significant markers in the story of film, AFTRS embarked on the digitisation of all archived student films produced from 1973 onwards. David Francis remarked in 2002: “If film archives begin to transfer their vast holdings into the digital environment immediately, they will be able to provide online access to film heritage for anyone, anywhere¹⁶.” And so, in 2005 the AFTRS Library initiated the digitisation project *Visionbytes*, comprising not only the cataloguing and displaying of student films in the Library but also the online streaming of those films.

The school allocated specific funds for the project, and the conversion from analogue to digital format expanded worldwide access to the most important part of the Library’s collection. However, before the conversion of films could take place, it was necessary to move library records from a card cataloguing system to an online library management system. This online cataloguing conversion had to take place ahead of film digitisation so that the digitised films could be indexed and found through a keyword search. For example, the author field needed to include the director, the scriptwriter, the cinematographer, the editor, and others so that all students collaborating in the production of a film are acknowledged for their individual contribution.

The construction of the project was managed by an external company which was appointed after a tender process. The project manager worked closely with the Library team as well as the IT team at AFTRS to ensure consistency and, more importantly, an Internet design interface that met not only the aspirations of AFTRS but also its network capability. The films were digitised as 18 Mb/s MPEG2 “digital masters” and stored on 6 TB of secure storage. From these masters, lower resolution copies compatible with the bandwidth speed were uploaded and linked to the cataloguing records.

At the completion of the *Visionbytes* project, student films from 1973 to 2005 were made available for streaming from links in the Library catalogue. This process of digitising films continued until 2009, by which time the majority of student projects were being produced in digital format and therefore no longer required conversion from analogue. Streaming films since 2009 entails simply producing a web-friendly version of a film and uploading it with a link from the Library catalogue entry. It is worth noting here that the streaming of student films has an embargo period of approximately two years. This allows for films to be screened at film festivals before being streamed publicly. Even so, some successful films require a supplementary embargo period in order not to impede cinema releases and licence distributions.

In keeping with the School’s continued commitment to cultural heritage and as a way to highlight to prospective students what can be achieved at AFTRS, most student films are now hosted as a showcase on the school’s homepage¹⁷, notwithstanding the fact that not all can be viewed by the general public due to restrictions such as copyright and classification schemes.

The copyright issue

Critical issues for the *Visionbytes* project were the additional funding required and AFTRS’ ownership of the copyright of most student films. The latter had an impact on facilitating the project, as the administrative cost of seeking copyright clearance would have made the implementation of the project costly and lengthy. Nevertheless, some films had some audio-visual footage that may have had restrictions placed upon them. For example, whilst most students included original music compositions in their films

on the basis of a perpetual license, some chose to buy music rights for published works. Sometimes, these rights were limited, for example to three years from the date the rights were bought. In some instances, actors' rights also limited the streaming licence.

The school's history is a history marked by its founders, its graduates as well as by its change makers. Consistent with its standing as a dynamic and innovative institution, in 2009 Levy led AFTRS in a direction that aimed at opening up greater opportunities for students. The concept that students should be empowered further was the driving force behind these changes. For example, the capping of student numbers per year was removed, allowing more enrolments based on merit rather than on defined film production quota¹⁸. Similarly, copyright of all student films was no longer held solely by AFTRS. In consequence, the number of student productions almost quadrupled, with distribution licences and copyright negotiated according to a range of criteria¹⁹. These changes ushered in a new era for students, one that allowed them to experiment and to have greater control over their own individual productions. It also meant that some student films needed distribution licence permissions, but with many proud to continue their association with AFTRS, this has not proven to be an onerous task.

The classification issue

Another issue needing to be considered regarding the screening potentiality of the conceptual film artefact is that of classification. In Australia, online content is subject to similar classification categories as are applied to publications, films and computer games. The Classification Board sets these²⁰. Nevertheless, the regulatory scheme for the Internet is regulated by the Broadcast Services Act 1992²¹. It provides for a complaints system under which if any person finds streamed content offensive they are able to complain to the Australian Communication and Media Authority (ACMA)²² that the material in question falls within a prohibited category. ACMA also has the power to initiate its own investigation into suspect websites that contain streamed films²³.

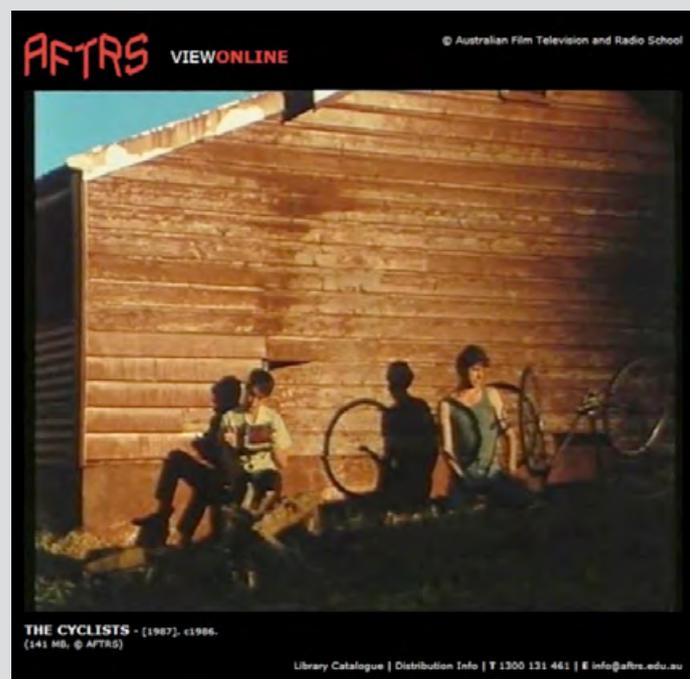


Fig. 2
Gentile, Victor. *The Cyclist* (1986)

In all these ways, consideration is given to the balance between contributing to cultural heritage, promoting students' works, facilitating content access Australia-wide, and meeting community standards on classification. Given that these variables are played out over time, it is indeed an area requiring constant attention. A film that may have been deemed benign by community standards in 1995, might become more restricted later, as community standards shift²⁴. For example, scenes displaying characters drinking alcohol while driving would require a different classification in 2014 than they did in 1980.

As mentioned earlier, AFTRS distributes student films to film festivals worldwide for competition and new licensing opportunities. Therefore the Distribution Officer's duties are not only the submission of films but also the in-depth knowledge of the content of each film. The accrual of the history and evolution of a film's reception is accompanied by the constant monitoring of guidelines that allow AFTRS to remain compliant. From awards to media attention, AFTRS maintains this publicly available historical narrative as part of its archival practices²⁵.

Copy versus Original

The 1973-2009 digitisation of AFTRS students' films celebrated their achievements and the historical narrative they comprise, whilst at the same time providing 24/7 access to the collection. This conversion was not unlike producing a "repetition" of the analogue original (film reels). In this case however, *copy* consisted of a digital version of the film (stored on computer drives) with the capacity of this copy determined by the amount of data captured from the original, the file sizes and memory storage. Nevertheless, a digital copy of an analogue film is most certainly visually recognisable as a *copy*.

In the case of born-digital films, the distinction between the original and the copy has disappeared. This loss of the distinction between the original and the copy has rendered the screening potentiality of the conceptual film artefact more complex, as technology marked the beginning of a certain representational schema that previously ended in the "repetition" or "copying" of the work. Whereas under previous representational schema, a copy is understood as a copy and not as an original, the digital context can be said to mark the collapse of the representational schema altogether. As Gordon Hull puts it:

A collapse marked here by the incremental decline in the degradation of copies reaching a point such that the difference between authorized copies and simulacra can no longer be detected. Such a moment indicates in turn that the *eidos/copy* rubric is itself no longer in play. In this precise sense, the collapse of the copy/simulacra distinction presents a crisis of governance, as no meaningful schema is able to regulate the commerce of images²⁶.

In other words in the digital era, now that it is possible for first generation images or sounds and their copies to be both formally and substantively equal, the commerce of these images and sounds turns its attention to regulating the conceptual film artefact. Here, the film's screening and exhibition potentiality become the focus, rather than who owns the materiality of the film (such as a digital file). While a low-resolution digital copy of an analogue AFTRS student film might have been considered a 'poor' copy of an original, born-digital films need not suffer a loss of viewing quality, particularly if the "apparatus" itself (such as a web page) provides a marked transformation in viewing experience relative to the intended theatre-based experience for example. Given the proliferation of apparatuses and contexts for viewing films in the twenty-first century, the new focus on the conceptual framework that determines the film's potentiality for screenings and exhibition has in effect shifted the debate on copyright in a new direction.

As early as the 1970's film theorist Jean-Louis Baudry introduced the notion of the film viewing "apparatus"

in his theory of the *dispositive*, offering a new way to look at film – as an historical artefact. Here, the film archive and the apparatus to view it become central to the discussion regarding digitisation and the original/copy dichotomy. Frank Kessler has since expanded on the *dispositive* theory. He puts it this way:

One can argue that in spite of a continuity in naming a given medium (cinema, television, telephone, etc.) its functions and its functioning can vary so much over time that it would be more accurate to describe the different *dispositifs* in which it takes shape, rather than to look for the ‘identity’ or ‘specificity’ of that medium²⁷.

In this way, the screen’s evolving identity — whether it’s cinematic, or home-based TV viewing, or indeed watching a YouTube video on an iPhone type of viewing — has more impact on our experience of a film than the latter’s status as *original or copy*. Here, the situation or context in which the film meets the viewer becomes the site where the debate about the copy dissolves and where the issue of copyright is contested. In other words, a silent film viewed on an iPod, or a 1978 AFTRS student film viewed on AFTRS website, are not strictly speaking aberrations of the original but rather one of the many possible *dispositifs* that can take place. And it is this complexity where different types of screens change with time that allows the film archive to continuously regenerate in the digital era.

Conclusion

AFTRS prides itself on the invaluable opportunities it provides to screen and broadcast sector students. Indeed, the achievements of its students are mirrors for the school’s journey. Nevertheless, it is the diligent and constant work of the custodians of the filmmakers’ formative years that has facilitated so many others to analyse their work and to create their own transformations.

As Levy puts it:

The opportunity to play and experiment and learn and take risks with a group of talented colleagues is rare in a creative career. To have time and opportunity in your life, a period and a place where you can dedicate yourself to conceptual and creative learning is a rare privilege. However, the School changes and over the next 40 years I hope the ability to give opportunity to students does not change²⁸.

And as the School changes, its archiving practices continually address the need to preserve the changing materiality of film, whilst at the same time recognising the evolving conceptual framework of their screening potentiality. Archiving now ensures not only the preservation of the School’s history but also the new ways of preserving and presenting this history. Digitising the AFTRS student collection in 2003 was recognition of the heritage value of the collection. More importantly, it created an accessible narrative for all those interested in the wonders of filmmaking. Beginning as a Library initiative, *Visionbytes* is the seed that has grown into AFTRS’ showcase. And as we move deeper in the twenty-first century, it will be the archive that continues to play witness to the many layers of originality and creativity that constitute the filmmaking process and the magic of cinema - be it in a theatre or on an iPad.

Biographies

Mireille Astore joining AFTRS in April 2013, she has an extensive background in Librarianship and research having worked in library and management roles at the Australia Council, Monash University, The University of Technology, Sydney, the University of Western Sydney, the Conservatorium of Music at the University of Sydney, and Macquarie University.

Ann Browne joined AFTRS in February 2009 as Director Corporate Services and Chief Financial Officer. Prior to this Ann was Director Corporate Services and Transition Manager at Screen Australia.

She has an extensive background in corporate administration and financial & change management from her senior management roles spanning some 25 years.

Ann's experience includes; Chief Operations Officer and Company Secretary for Film Australia and

Mireille's qualifications include a PhD (Arts), a Master of Visual Art (Research), a Master of Art Administration, a Graduate Diploma in Librarianship, and a Bachelor of Science (Hons).

She is an Endeavour Research Fellow and her films have been screened in over 20 countries.

Director Corporate Support and Company Secretary for the Benevolent Society NSW. Additionally she has held senior management roles in New Zealand government departments, including General Manager (Support Services) for NZ Children and Young Persons Services and Manager of Administrative Services for a national training centre.

Ann has a Graduate Diploma in Business Studies and Company Directors Diploma and is a Fellow of both the Australian Institute of Company Directors, and the Corporation Directors Association of Australia.

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Notes

¹ Australia witnessed a burgeoning of government support for all creative endeavours and cultural signifiers in 1973 when the Australia Council for the Arts, the Australian Film Commission, the Australian Heritage Commission and of course the Film and Television School were established and funded. http://www.afph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/BN/0809/ArtsPolicy accessed 23 July 2014.
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² Sandra Levy, “The Re-Invention of AFTRS”, *Lumina*, n°10, 2012, p. 9.
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³ *Ibid.* p. 5.
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⁴ “AFTRS is committed to meeting its responsibilities under the *Archives Act* 1983, *Privacy Act* 1988 and *Freedom of Information Act* 1982 by implementing best practice in its records management practices and systems. All practices and procedures concerning records management within AFTRS are to be in accordance with the AFTRS Records Management Policy.” http://www.aftrs.edu.au/___data/assets/pdf_file/0016/26116/records-management-policy.pdf (accessed 21/7/2014).
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⁵ Giovanna Fossati, *From Grain To Pixel: The Archival Life Of Film In Transition*, Amsterdam, Amsterdam University Press, 2009, p. 105.
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⁶ “*Lumina* is dedicated to encouraging challenging discourse on the issues most significant to the screen arts and broadcast sector. Reflecting the breadth of contemporary thinking this journal – produced by AFTRS – is committed to publishing serious discussion of subjects, interviews, essays and reflections from leading thinkers and practitioners.” *Lumina*, n°10, 19 June 2012, back cover.
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⁷ *Ibid.* p. 104.
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⁸ Sandra Levy, “The Re-Invention of AFTRS”, *op. cit.*
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⁹ Australian Film, Television and Radio School website, “AFTRS Alumni Success” <http://www.aftrs.edu.au/showcase/latest-alumni-success> (accessed 27 September 2014).
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¹⁰ National Archives of Australia. “*Preserving Motion Picture Film*” <http://naa.gov.au/records-management/agency/preserve/physical-preservation/film.aspx> (accessed 23 July 2014).
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¹¹ ‘Film material for permanent retention. Original negative including A, B & C rolls; optical sound negative; final mix (magnetic); M & E (music and effects) tracks; DAT tapes; MO masters; duplicate negatives; interpositive/internegatives; final mix copy; three-stripe masters (music, dialogue, effects). 24-track master tapes have also been archived. Digital raw files as well as master copies of the final film are extracted from AFTRS’ EditShare drive, copied onto tapes then sent to a government information protection and storage firm for safe keeping.’ AFTRS Records Management and Archiving Manual (Draft 2014).
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¹² AFTRS Records Management Policy http://www.aftrs.edu.au/___data/assets/pdf_file/0016/26116/records-management-policy.pdf (accessed 23 July 2014). http://www.aftrs.edu.au/___data/assets/pdf_file/0016/26116/records-management-policy.pdf (accessed 23 July 2014).
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¹³ ‘In July 2011, the Australian Government released its Digital Transition Policy which requires all agencies to move to digital information and records management. The National Archives of Australia is leading implementation of the policy. ... The National Archives provides information and resources to help you make the digital transition and maintain efficient and effective digital information and records management into the future. We use Check-up Digital, our online questionnaire, to monitor progress and as the basis for an annual report to our Minister. All Commonwealth agencies are expected to submit their annual Check-up Digital results to the Archives at least until September 2016.’ Digital transition and digital continuity National Sound and Film Archive, <http://www.naa.gov.au/records-management/digital-transition-and-digital-continuity/index.aspx> (accessed 9 September 2014).
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¹⁴ Some of Jane Campion’s film direction include *An Angel at My Table* (1990) which won some seven prizes, including the Silver Lion at the Venice Film Festival in 1990 and *The Piano* (1993) which won the Palme D’Or at Cannes, http://www.imdb.com/name/nm0001005/bio?ref_=nm_ov_bio_sm (accessed 29 September 2014).
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¹⁵ National Sound and Film Archive. Preservation and Technical Services <http://www.nfsa.gov.au/preservation/services/> (accessed 26 August 2014).
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¹⁶ David Francis, "Challenges Of Film Archiving In The 21st Century", *Journal Of Film Preservation*, n° 65, 2002, p. 18-23.
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¹⁷ Australian Film, Television and Radio School website <http://www.aftrs.edu.au/> (accessed 10 September 2014).
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¹⁸ Film production quota took into account a number of factors such as limiting the number of students applying for specific roles such as cinematographers or editors or music composers etc.
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¹⁹ AFTRS owns copyright for: All work created by Master of Screen Arts or Graduate Diploma students except for scripts, scores and lyrics created by a student individually that are not for use in collaborative work such as the Graduate Diploma Workshops. If individual students create scripts, scores or lyrics for use in collaborative work, AFTRS owns the right to use those scripts, scores and lyrics for that (collaborative) purpose only.

AFTRS has the right to use other student work for AFTRS' educational, promotional and archival purposes and to meet AFTRS' responsibilities as a Commonwealth statutory authority. Each student agrees that AFTRS may arrange for other organisations to assist AFTRS to do these things, such as the National Film and Sound Archive of Australia.

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²⁰ Classification Board., <http://www.classification.gov.au/Pages/Home.aspx> (accessed 23 September 2014).
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²¹ Australia. Broadcast Services Act 1992 http://www.austlii.edu.au/au/legis/cth/consol_act/bsa1992214/ accessed 23 September 2014.
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²² Australian Communication and Media Authority (ACMA) <http://www.acma.gov.au/> (accessed 23 September 2014).
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²³ "Hosting service providers, live content service providers, links service providers or commercial service providers with an Australian connection must have

any online or mobile phone content service they are providing assessed by a trained content assessor if it is likely that the content would be rated MA15+. This is required under the Content Services Code, which was developed by the Internet Industry Association and which ACMA registered on 16 July 2008. It is the service or content provider who is responsible for compliance with the Content Services Code, not the artist creating the material." Arts Law Information Sheet. <http://www.artslaw.com.au/info-sheets/info-sheet/classification-and-censorship/#headingh36> (accessed 23 July 2014).
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²⁴ ACMA., *Digital Australians* <http://www.acma.gov.au/theACMA/digital-australians> (accessed 23 July 2014).
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²⁵ Sejong. Park 2004 film Birthday Boy has the following listing of awards in its record: "Nomination, Best Short Film, Animated, Academy Awards 2005. Best short animation, BAFTA Awards, 2005. Winner, Best Animated Short Film, Computer Animation Festival, SIGGRAPH, USA, 2004. Winner, Prix Jean-Luc Xiberras for Best First Film, International Short Film Competition, International Animated Film Festival, Annecy, France, 2004. Winner, Yoram Gross Award for Best Animation, Dendy Awards, Sydney Film Festival, Australia, 2004. Winner, Best Short Animation, AFI Awards, Australia, 2004. Winner, Best Australian Short Film, Film Critics Circle of Australia Awards, Australia, 2004. Winner, Best Short Film, Australian Effects & Animation Festival, Sydney, Australia, 2004. Winner, Best Australian Film, Melbourne International Animation Film Festival, Australia, 2005." [http://aftrs.ent.sirsidynix.net.au/client/default/search/detailnonmodal/ent:\\$002f\\$002fSD_ILS\\$002f32\\$002fSD_ILS:32453/ada?qu=birthday+boy&lm=AFTRS_STUD_PROJ](http://aftrs.ent.sirsidynix.net.au/client/default/search/detailnonmodal/ent:$002f$002fSD_ILS$002f32$002fSD_ILS:32453/ada?qu=birthday+boy&lm=AFTRS_STUD_PROJ) (accessed 15 August 2014).
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²⁶ Hull, G., "Digital Copyright and the Possibility of Pure Law". *Qui Parle*, Vol. 14, 2003. Available at SSRN: <http://ssrn.com/abstract=1019702> (accessed 25 July 2014).
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²⁷ Frank Kessler, "The Cinema of Attractions as Dispositif", *The Cinema of Attractions Reloaded*, (Ed.) Strauve, W., Amsterdam, Amsterdam University Press, 2006 p. 62, quoted in Giovanna Fossati, *From Grain To Pixel: The Archival Life Of Film In Transition*, Amsterdam, Amsterdam University Press, 2009, p. 127.
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²⁸ Sandra Levy, "The Re-Invention of AFTRS", *op. cit.* p. 14.
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