

Scoping the Australian Research Council's FoR 1902 Category – Film, Television and Digital Media

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Screen production education and scholarship involves a constellation of collaborative practices. The outcome of this scholarship is often considered to be subjective, logically diffused, sensual and “artistic” by conventional academia and dismissed for the same reasons. It is questionable if the university research managers understand what this scholarly practice is or if it represents a valid type of research. This lack of understanding is best evidenced by the ARC's belated recognition of the discipline in 2001 under the Field of Research code of 4103 Cinema, Electronic Arts and Multimedia (and subsequently under FoR code 1902 Film, Television and Digital Media). In the same year the national Higher Education Research Data Collection (HERDC) attempted to measure the output of the discipline only to give it up as being too difficult – further indicating a certain lack of clarity about the screen production discipline and its research output.

The best way to demonstrate this lack of discipline clarity is to ask the following question:

How many screen production works have been made with ARC-funded grants since the recognition of the creative arts as an autonomous research category in 2001?

A more dramatic version of the same question is:

How many fictional screen production works have been made with ARC-funded grants since the recognition of the creative arts as an autonomous research category in 2001?

Yet another version of the same question is:

How many fictional scripts have had been completed with ARC-funded grants since the recognition of the creative arts as an autonomous research category in 2001?

Each one of these questions invites us to address what is, broadly speaking, the dominant output of the existing screen production research programs for both postgraduates and research staff. These questions also invoke the dominant form of the film industry output, which is mostly fiction-based. Given the cultural and the economic importance of this industry, and given that it also reflects the research activities of postgraduates and research staff, one would expect that fictional research projects would be supported by ARC-funded grants.

A list of ARC Discovery grants given out to the FoR 1902 category, Film, Television and Digital Media (aka 4103 Cinema, Electronic Arts and Multimedia), since the recognition of the creative arts research category in 2001, is documented in Appendix 1. With only a few notable exceptions, there are no self-evident screen production works, fictional or otherwise and there are no script-projects among these grants.

The absence of these common screen production outputs from the list of ARC-funded projects is rather odd. It suggests that ARC does not recognize the dominant form of screen production practice as having any connection with research.¹ Whatever the explanation, this absence of ARC grants should be interrogated formally if the screen production sector is to be established on firm scholarly

foundations.

The Emergence Of Creative Arts As A Research Category

When the Australian Research Council recognized creative arts as an autonomous research category in 2001 it is likely they did so with much goodwill towards the emerging discipline, but with limited foresight. For example, one of the ARC funding guidelines included the following qualification:

ARC *Discovery Projects* does **NOT** support the following work:

6.5.1b. activities leading solely to the creation or performance of a work of art, including visual art, musical compositions, drama, dance, designs and literary works, for which Commonwealth Government support is provided through the Australia Council for the Arts.²

Implicit in this guideline was the proposition that art-practice was not scholarly research but something else. Although something called creative arts research did exist, this research was quite different from the art practice funded by the Australian Council for the Arts. Sentiments of this kind were quite common within academia at that time: art practice was considered to be something subjective and sensual and quite different from the detached and objective scholarly research.

As a result of these sentiments the “artists” recruited by academia to service the growing screen production programs, were considered to be appendages to the real academia and to the real researchers. This sub-class designation of creative arts gave rise to a situation in which even acclaimed filmmakers, with international awards, were employed at the lowest level of appointment – mostly as tutors and lecturers in media, culture, communication and creative arts programs. Low-level appointments are not all that unusual for emerging disciplines. However, screen production research was not a new or emerging discipline. The only emerging aspect of screen production was its belated recognition by the ARC – whatever that meant.

During those early days of the discipline’s “emergence”, it was self-evident that careers of screen production “artists” would not improve unless they completed a 100,000 word PhD thesis – as expected of all reputable academics. Getting visual artists to stop their art and become writers was never likely. Consequently screen production academics became captives of the established academia that knew a lot about “research” and what to do with their research-challenged artistic colleagues, but little about creative practice.

Curiously this perverse situation had a symmetrical counter-position. Many creative artists held equally partisan, albeit inverse, view of academia. From their perspective, the professorial commentators on screen production were “armchair” filmmakers who should be kept away from all creative practice. This was often expressed with the slogan that “academia is antithetical to art”. Another passionate rejection of conventional scholarship could be found in the proclamation that the MA degree is the appropriate terminal degree for creative artist. The proponents of this position could readily point to the Australian Film Television and Radio School, the premier national school, for support. The highest degree offered by AFTRS was and still is MA by coursework. One could go further afield to CILECT – the international association of film schools – and find a very similar position. Most institutions in this association endorse the MA as the appropriate end degree for filmmakers.

The differences between professorial commentators and disgruntled filmmakers within academia could not be sustained for long once the two began to work together. Nor could these be sustained in the world in which images were becoming

ever more important. Research related to images was a natural site where the rapprochement between the two groups began to take place. Established professors found it convenient to recruit creative arts colleagues to their research projects. The inclusion of creative partners as Early Career Researchers (ECR) bolstered the chance of getting grants in the yet uncharted territory of creative arts practice, which was becoming a fashionable scholarly undertaking. Seemingly overnight, the “craft” ignored for over a century found champions to speak on its behalf under the labels of creative practice, creative industries, practice-based research and similar such brands.

In practical terms this type of collaborative arrangement was presented to creative arts academics along the following lines:

- To become a (real) researcher you have to play the game according to the ARC research rules that are now in place.
- First you need to get some “runs on board” by joining ARC projects as an ECR.
- For this to happen, appropriate national priorities that are fashionable and have currency need to be selected as areas of research.
- You can then also publish (with us) – creatively – by filming what ARC researchers do and say about “your” type of research.

Needless to say the professorial commentators knew how to write in a scholarly fashion and how to apply for grants. They were also good at identifying prescribed national priorities that suited their scholarship, even if such scholarship was generally at odds with the aims of creative arts academics. The professors, through their seniority, were also well placed on the ARC College of Experts and could thus facilitate the project that best suited their specific and limited appreciation of creative arts practice.

With hindsight it is doubtful that this relationship was ever very productive for creative arts academics. The most amicable arrangement for such an odd and uneven research collaboration was one in which the two partners had little in common, namely scholarly professors who did not know much about creative arts practice and creative practitioners who had little time for scholarship. This was not a relationship of experienced mentors grooming the emerging scholars. Rather it was a marriage of convenience that generally never went beyond this convenience. Professors remained professorial and practitioners remained ignorantly useful. In the end, this situation only perpetuated the division between the two strands of academia without helping either.

What this relationship did do was to define the research output produced by ARC-funded grant projects in the last 12 years for the Film, Television and Digital Media FoR 1902 category (and the earlier 4103). Although grant projects in this category had some of the most creative academics in Australia participating in them, it is still questionable whether or not these projects gave rise to creative works or something else that had little to do with creative works.

ARC Discovery Grants

A close scrutiny of the ARC Discovery Grants for the last 12 years suggests that with only a few notable exceptions, screen producers did not receive any grants for recognizable creative works in the 1902 category (see Appendix 1). None of these ARC grant outcomes were acclaimed as creative works. Rather, the grants were given to projects with national priorities determined by creative arts commentators, technologists, statisticians and software programmers. These outcomes may be considered as appropriate national priorities by some researchers. However, from

the point of view of creative “artists” the so-called recognition of the creative arts research category was and still is an empty slogan.

With hindsight one could also conclude that the relationship between the two strands of academia never matured into a real partnership or a true collaboration. No awards, or clamour of acclaim followed. When considered from this perspective it is possible to argue that the ARC grants allocated to the FoR 1902 category for the last 12 years have created a desert for screen production scholarship. It can also be argued the absence of support for creative works has extinguished a generation of creative arts scholars.

Scholarly Collaborators and Research Grants

Who were screen production collaborators in the past years? The SPARC Survey indicates that these were mostly from Media, Communication and Culture. This is also supported by the data from the new Emerging Discipline: Multi-Disciplinary Research defined in the ERA2012 as follows:

Multi-disciplinary research relates to, or involves, two or more academic disciplines that are usually considered distinct. Knowledge flows between disciplines have attracted interest because advances in science often involve collaboration across discipline boundaries.³

Table 1 shows the multi-disciplinary flow between two-digit FoR 19 Studies in Creative Arts and Writing research category (which contains 1902 Film, Television and Digital Media) and a range of other two-digit Fields of Research (FoR) codes.⁴

Fields of Research		19 Studies in Creative Arts and Writing and Multi-disciplinary Research percentage of apportioned output
20	Language, Communication and Culture	47.0
13	Education	17.6
12	Built Environment and Design	8.3
16	Studies in Human Society	6.1
21	History and Archaeology	5.9
08	Information and Computing Sciences	5.6
22	Philosophy and Religious Studies	3.2
17	Psychology and Cognitive Sciences	2.7
15	Commerce, Management, Tourism Services	1.5
11	Medical and Health Sciences	1.0
18	Law and Legal Studies	0.3
05	Environmental Sciences	0.2
02	Physical Sciences	0.1
06	Biological Sciences	0.1
10	Technology	0.1
01	Mathematical Sciences	0.0
03	Chemical Sciences	0.0
04	Earth Sciences	0.0
07	Agricultural and Veterinary Sciences	0.0
09	Engineering	0.1
14	Economics	0.0
	TOTAL	100.0

Table 1 The multi-disciplinary links between two-digit FoR 19 Studies in Creative Arts and Writing code and other FoR codes

The percentages in the FoR 19 column indicate the extent of collaboration with other two-digit FoR codes. For example, the primary collaborators of FoR 19 Studies in Creative Arts and Writing are Language, Communication and Culture (47%), along with Education (17%). This type of collaboration is seemingly most natural. Screen producers do indeed work on productions that have mostly culture and education in their content. The problem arises only when the funding allocated to the multi-disciplinary collaborators flows mostly to one discipline at the expense of the other.

The funding data, in Table 2, suggests that this may be happening.⁵ In comparative terms the FoR 19 category (Studies in Creative Arts and Writing) managed to attract only a modest amount of funding for its research activities compared to its adjacent FoR 20 (Language, Communication and Culture) category. Specifically, the two-digit FoR 20 discipline Language, Communication and Culture, which had championed the dual discourse of academia plus creative arts practice for some years, had performed comparatively well, getting more than three times the amount of funds allocated to FoR19 (\$102,880,603/ \$32,424,756).

FoR Code	FoR Name	Research Income (\$)
19	Studies in Creative Arts and Writing	\$ 32,424,756
20	Language, Communication and Culture	\$102,880,603

Table 2 The research Income for ERA 2012 two-digit FoR 19 and FoR 20

The same picture emerges when the four digit FoR codes are examined from the same source. For example, in Table 3 the funding allocated to 1902 Film, Television and Digital Media research (\$7,675,520) seems comparatively small for the research category that is normally associated with expensive infrastructure and equipment.

FoR Code	For Name	Research Income (\$)
19	Studies in Creative Arts and Writing	\$ 32,424,756
1901	Art Theory and Criticism	\$ 4,081,710
1902	Film, Television and Digital Media	\$ 7,675,520
1903	Journalism and Professional Writing	\$ 1,955,116
1904	Performing Arts and Creative Writing	\$ 11,855,468
1905	Visual Arts and Crafts	\$ 6,499,306
1999	Other Studies in Creative Arts and Writing	\$ 357,635
20	Language, Communication and Culture	\$102,880,603
2001	Communication and Media Studies	\$ 21,022,362
2002	Cultural Studies	\$ 34,095,750
2003	Language Studies	\$ 4,851,092
2004	Linguistics	\$ 22,108,453
2005	Literary Studies	\$ 15,654,550
2099	Other Language, Communication and Culture	\$ 5,159,396
21	History and Archeology	\$105,713,930
2101	Archeology	\$ 34,461,832
2102	Curatorial and Related Studies	\$ 3,537,077
2103	Historical Studies	\$ 67,485,105
2199	Other History and Archeology	\$ 229,916
22	Philosophy and Religious Studies	\$ 39,236,088
2201	Applied Ethics	\$ 5,443,177
2202	History and Philosophy of Specific Fields	\$ 6,123,751
2203	Philosophy	\$ 15,811,457
2204	Religion and Religious Studies	\$ 11,857,703
2299	Other Philosophy and religious Studies	\$ 0

Table 3 The research income for ERA 2012 four-digit FoR codes

It is evident from the above table that the four digit FoR code 2002 Cultural Studies – another champion of screen production – performed particularly well by attracting nearly 5 times the amount of funding given out to FoR 1902 Film, Television and Digital Media (\$34,461,832 vs. \$7,675,520)

The funding successes of FoR 20 Language, Communication and Culture are admirable. However, it is questionable if the discourse of creative arts practice championed by these groups has helped the Australian film industry, which is, at the date of writing, practically non-existent.

It is recommended here that the principle underpinning the multi-disciplinary research be examined: the assumption that in multi-disciplinary research projects knowledge flows both ways across disciplinary boundaries is only an assumption and an assumption that should be tested. The amount of funds that flow to the discipline is a good test of this assumption. If the flow of funds to comparable multi-disciplinary collaborators is unequal it may be that the emerging multi-disciplinary research is a simple arrangement for diverting funds from one discipline to another with little regard to the flow of knowledge.

Crucial Test for the Screen Production Sector

With hindsight it is possible to suggest some general conclusions about creative arts research, namely: excellent research in creative arts will not arise from senior professors who are not creative arts practitioners, and nor will it arise from anti-intellectual practitioners who pride themselves upon their anti-intellectualism.

The solution has always been simple: excellent research in creative arts will arise from vibrant scholars who are excellent practitioners.

To test this proposition it is necessary to ask some crucial-test questions: Does this combination of scholarship and art exist? Is it possible to give an example that demonstrates the existence of such a scholarly combination? If a satisfactory example cannot be found, then the proposition that art and academia are very different, and not compatible, may well still be valid.

One recent example will suffice to dispel any such doubts. It is the film *The Act of Killing*. The details of this film are available on the University of Westminster website at:

www.westminster.ac.uk/news-and-events/news/media/2012/the-act-of-killing-a-new-research-funded-film-premiered-to-acclaim-at-torontos-film-festival

“The Act of Killing focuses on the impunity and prestige enjoyed by perpetrators of the 1965–1966 genocide in Indonesia (historians estimate between 500,000 to 2.5 million victims).”

“The film is the result of five years of collaborative work from:

Josh Oppenheimer, a senior research fellow in MAD, Prof. Joram ten Brink, the director of DocWest Research Centre in CREAM /School of Media Arts and Design and the Principal investigator of the AHRC research project, Final Cut for Reel production company in Denmark and a large number of broadcasters and foundations across Europe and the USA.”

The most important detail to note from the website is that the initial support for this film came in the form of a substantial grant from the British Research Council.⁶

At the time of writing *The Act of Killing* has attracted many international awards and festival exhibitions. The added irony of *The Act of Killing* for Australian screen producers is that the film was set in Indonesia – Australia’s immediate and most important neighbour.

What can also be said with some certainty is that this kind of project is not likely to arise in Australia unless the present regime of the ARC funding for creative arts projects is changed. The ARC needs to find a mechanism of supporting practice-based scholars and not commentators on practice-based research.

Above all the ARC should fund creative arts practice, commensurate with the sector’s cultural and commercial importance. The funds given to Creative Arts, in HERDC Category 1—Australian Competitive Grants Research Income, are at the moment, are depressingly minimal as indicated by the data published by 2012/ ARC-ERA Report (p 29-32):

< www.arc.gov.au/pdf/era12/report_2012/ARC_ERA12_Section1_page25to36.pdf >

If this regime of funding is maintained it will do a great disservice to Australian culture and the Australian economy.

Joint Research Engagement (JRE)

One should not be entirely pessimistic. There may be changes afoot, as indicated by recent government initiatives such as Joint Research Engagement—*Research Skills for an Innovative Future: A research Workforce Strategy to cover the decade to 2020 and beyond*:

“The Joint Research Engagement (JRE) scheme gives emphasis to end-user research by encouraging and supporting collaborative research activities between universities, industry and end-users, beyond those specifically supported by competitive grants.”⁷

The screen production sector should explore this research engagement option.

Recommendations on the ARC Research Categories

Service industries and cultural industries are a major component of the global economy. If Australia is to share the opportunities arising from these sectors of the global economy it will need to invest in the innovations that underpin these industries. It seems quite fashionable at the moment for many non-practice-based disciplines to speak on behalf of practice-based creative arts disciplines with questionable benefit to the practice-based researchers. To create a healthy research culture that will underpin new innovations in the screen production sector, the sector needs to ensure that research funds are not diverted away from it to other disciplines that speak on its behalf. Accordingly the following action is recommended:

- It is recommended here that the principle underpinning the ARC multi-disciplinary research category be examined to ensure that funding is distributed proportionally to all collaborative disciplines. The assumption that knowledge flows both ways across disciplinary boundaries in multi-disciplinary research projects is only an assumption and an assumption that should be tested. The amount of funds that flow to each of the disciplines is a good test of this assumption. If the flow of funds to comparable multi-disciplinary collaborators is unequal it may suggest that the inter-disciplinary research is a simple arrangement for diverting funds from one discipline to another with little

regard to the flow of knowledge.

For these overtures to the ARC to be successful, the sector needs to be clear about what it stands for and argue its case.

Notes and references

1. Another explanation is that screen producers are not applying. This may be so for a range of reasons such as a lack of PhD qualification, a lack of seniority.
2. ARC, 2008 Funding rules, 6.5.1b, <www.arc.gov.au/pdf/DP09_FundingRules.pdf>, (accessed September 2013).
3. Source SECTION 1: ERA NATIONAL OVERVIEW (2012) Page 41-42, <www.arc.gov.au/era/era_2012/outcomes_2012.htm>, accessed Sept. 2013.
4. Source SECTION 1: ERA NATIONAL OVERVIEW (2012) Page 41-42, <www.arc.gov.au/era/era_2012/outcomes_2012.htm>, accessed Sept. 2013.
5. Source National ERA Volume at a Glance (Extract), SECTION 1: ERA National Overview (2012) p.24, <www.arc.gov.au/pdf/era12/report_2012/ARC_ERA12_Section1_page10to24.pdf>, accessed Sept. 2013.
6. Additional details on the film can be found on *The Act of Killing* website: <theactofkilling.com/>, accessed Sept. 2013.
This website also has a Trailer:
<www.youtube.com/watch?v=1kssnOoJ93I&feature=youtu.be>, accessed Sept. 2013.
7. Source: DIISR, 2011, *Research Skills for an Innovative Future: A research Workforce Strategy to cover the decade to 2020 and beyond* <www.innovation.gov.au/RESEARCH/RESEARCHBLOCKGRANTS/Pages/JointResearchEngagement.aspx>, accessed Sept. 2013.

APPENDIX 1

2001 – 2012 Discovery Grants FOR FoR 1902 Film, Television and Digital Media and 4103 Cinema, Electronic Arts and Multimedia

Source ARC website: <www.arc.gov.au/ncgp/dp/dp_outcomes.htm>

2012 (1 grant)

1902 FILM, TELEVISION AND DIGITAL MEDIA

Macquarie University

DP130101108 Millard, Prof Kathryn H; Reicher, Prof Stephen D

Approved

Project Title Reinterpreting Milgram's obedience studies via documentary film

2013 \$85,000.00

2014 \$70,000.00

Total \$155,000.00

Primary FoR 1902 FILM, TELEVISION AND DIGITAL MEDIA

Administering Organisation Macquarie University

Project Summary

One of the hardest dilemmas we can face is responding to directions which go against our conscience. Stanley Milgram's 'obedience to authority' paradigm appears to show that most of us will comply. Fifty years after his landmark film 'Obedience', this multidisciplinary project will re-examine his hugely influential but often misunderstood work.

2011 (2 grants)

Deakin University

DP120101940 Verhoeven, Prof Deb; Maltby, Prof Richard; Arrowsmith, A/Prof Colin

A; Bowles, Dr Kate;

Coate, Dr Bronwyn S

Approved

Project Title Only at the movies: mapping the contemporary Australian cinema market

2012 \$83,000.00

2013 \$123,000.00

2014 \$83,000.00

Total \$289,000.00

Primary FoR 1902 FILM, TELEVISION AND DIGITAL MEDIA

Administering Organisation Deakin University

Project Summary

Only at the movies? is a three-year project that asks: What is the enduring appeal of cinemagoing and how is it changing? It will provide detailed analyses of formal film exhibition and distribution in Australia by combining economic, cultural and geospatial research with industry expertise.

The University of New South Wales
DP120102243 Del Favero, Prof Dennis G; Bennett, Prof Jill; Brown, Em/Prof Neil C;
Shaw, Prof Jeffrey;
Weibel, Prof Peter; Frohne, Prof Ursula A; Chan, Prof Johnny C
Approved

Project Title

Atmoscape: the aesthetic reformulation of the atmosphere using intelligent imaging systems

2012 \$125,000.00

2013 \$125,000.00

2014 \$118,000.00

Total \$368,000.00

Primary FoR 1902 FILM, TELEVISION AND DIGITAL MEDIA

Administering Organisation The University of New South Wales

Project Summary

The proposed research provides Australia with an opportunity to advance its understanding of atmosphere and climate by building the world's first remote sensing visualisation system networked across three continents.

2010 (1 grant)

1902 FILM, TELEVISION AND DIGITAL MEDIA

The University of New South Wales

DP110101146 A/Prof Dennis G Del Favero, Prof Jeffrey Shaw, Prof Johnny C Chan,
Prof Terence E Smith

Approved

Project Title The reformulation of landscape as a user-generated interactive aesthetic

2011 \$115,000.00

2012 \$112,000.00

2013 \$107,000.00

2014 \$70,748.00

2015 \$70,748.00

APF A/Prof Dennis G Del Favero

Administering Organisation The University of New South Wales

Project Summary

This project seeks to provide Australia with an opportunity to advance its understanding of landscape and climate change by building the world's first networked landscape visualisation system.

2009 (5 grants)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Monash University

DP1093920 Dr A Martin; Prof ME Morris; Miss NS Benez

Approved

Project Title Between Film and Art: An International Study of Intermedial Cinema

2010 : \$ 77,000

2011 : \$ 75,000
2012 : \$ 88,000

Administering Organisation Monash University

Project Summary

This study of new forms of digital, intermedial art will lead to a greater understanding of the position of film in the 21st Century. It will make a major contribution to the history of aesthetics and our understanding of the role of art in contemporary societies. It will raise the international profile of Australia's contribution to theory, criticism and creative practice in the fields of cinema and art, with its investigative team bringing inputs from Australia, Hong Kong and France. Within Australia, it will nurture an interdisciplinary, collaborative approach to understanding, making and exhibiting the newest audiovisual art forms.

DP1094064 A/Prof JP McCormack; Dr A Dorin; Dr M Whitelaw; Prof W Latham
Approved

Project Title A Process-Based Approach to Generative Form Synthesis

2010 : \$ 90,000
2011 : \$ 80,000
2012 : \$ 80,000
2013 : \$ 60,000
2014 : \$ 51,000

ARF A/Prof JP McCormack

Administering Organisation Monash University

Project Summary

This project addresses open problems in digital media art, introducing innovative methods for professional practitioners. Through close collaboration with a highly successful UK pioneer and his team, this research nurtures Australian expertise and scholarship. Creative industries are making an increasingly important global economic contribution. Related projects overseas demonstrate the potential for tangible commercial benefits as a direct result of research investment in this domain. The practical outcomes of this research find application in architecture, computer games, digital animation and new media art. This inter-disciplinary project enhances collaborative links between the research communities of Computer Science and Media Arts.

The University of New South Wales

DP1094613 A/Prof PH Dawson; A/Prof M Takatsuka; Dr H Yoshikawa; Prof RL Gregory
Approved

Project Title Holoshop: The design, implementation and evaluation of rapid 3D drawing technology for content creation in holograms and other three-dimensional displays

2010 : \$ 73,000
2011 : \$ 86,000
2012 : \$ 79,000
2013 : \$ 118,000
2014 : \$ 47,000

Administering Organisation The University of New South Wales

Project Summary

This project, in developing tools and technologies to enable rapid, free-hand, three-dimensional electronic drawing will give a particular visual impetus to the development of display systems technology. It further strengthens Australia's

already strong record of applying aesthetic criteria to technological questions and contributing to the international development of virtual media. The resulting intellectual exchanges will raise consciousness of the crucial nature of representation in spatial imaging display. Collaborating with the world class Media Lab (Massachusetts Institute of Technology) as they invent holographic television for the consumer market will give Australia a key role in the experimental design of 3D content creation.

DP1095077 A/Prof G Kouvaros
Approved

Project Title Robert Frank: Experimentation Across Film and Photography in Post-War America

2010 : \$ 72,000

2011 : \$ 64,000

2012 : \$ 28,000

Administering Organisation The University of New South Wales

Project Summary

A study of Frank's career will establish critical models that can be applied to the work of Australian artists and filmmakers – especially those whose personal histories are linked to the waves of immigration that occurred during the '50s and '60s. The publication of a monograph, journal articles, interviews, a DVD and the staging of a retrospective will increase public awareness not only of Frank's work but also the work of those he has influenced. By including an overseas classroom element, this project also provides the opportunity to showcase the quality of Australian film research to high-calibre US students. This is vital to maintaining Australia's international reputation as a provider of film and media research.

University of Technology, Sydney
DP1092956 Dr T Forrest
Approved

Project Title Alternative Public Spheres: Alexander Kluge's Film and Television Experiments

2010 : \$ 49,036

2011 : \$ 61,880

2012 : \$ 34,972

Administering Organisation University of Technology, Sydney

Project Summary

This project will make a significant contribution to the emphasis on 'Promoting an Innovation Culture and Economy' outlined in Research Priority 3 through its analysis of the important role film and television producers can play in the establishment of alternative public spheres. Taking Alexander Kluge's groundbreaking work as a case study, it will highlight the integral relationship between an active public sphere and the sustenance of an innovative and democratic culture in which the capacity to think 'outside the square' is fostered, supported, and appreciated. In doing so, it will internationalise Australia's knowledge base in the field, and place Australia at the forefront of international debates in Screen Studies.

2008 (3 grants)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
The University of Melbourne
DP0987349 Dr Al Yue; Dr OS Khoo; Dr BM Smaill
Approved

Project Title The History of Asian Australian Cinema: Diaspora, Policy and Ethics
2009 : \$ 95,000
2010 : \$ 50,000
2011 : \$ 33,000

Administering Organisation The University of Melbourne

Project Summary

This interdisciplinary project will develop a history of the representation of Asians in Australian cinema. Understanding this history promotes an engaged citizenry, facilitates intercultural communication and strengthens Australia's social fabric. It will enhance Australia's capacity to engage in the Asian region. Examining the creative film developments of Asian Australian filmmakers will promote an innovative cultural economy. The study on how film agencies and archives have managed Asian Australian cinema is a resource for policy and filmmakers in the industry. The new diasporic cinema studies framework developed will consolidate Australia's established reputation in cinema studies and advance international film scholarship.

The University of Sydney
DP0988336 Dr M Velonaki
Approved

Project Title Physicality, tactility, intimacy: interaction between humans and robots
2009 : \$ 203,679
2010 : \$ 198,619
2011 : \$ 154,319
2012 : \$ 98,570
2013 : \$ 98,570
ARF Dr M Velonaki

Administering Organisation The University of Sydney

Project Summary

Until recently robotics has been regarded as a strictly technological discipline. This research brings a fresh perspective to interactive robotics by investigating new ways that humans and robots can interact physically in socially empowered environments. The knowledge created in the project will advance both interactive media arts and robotics science. The theoretical outcomes of this research will open up an entirely new cross-disciplinary approach to engagement between humans and machines, promoting Australia's growing reputation for innovation and creativity. The practical demonstration of this approach will lead to a new level of advanced robotics capability in applications such as health- and aged-care.

University of Technology, Sydney
DP0988939 Prof TJ Van Leeuwen; Dr EN Djonov; A/Prof KL O'Halloran
Approved

Project Title Towards a social theory of semiotic technology: Exploring PowerPoint's design and its use in higher education and corporate settings
2009 : \$ 120,000
2010 : \$ 110,000
2011 : \$ 110,000
APD Dr EN Djonov

Administering Organisation University of Technology, Sydney

Project Summary

PowerPoint has become the dominant technology for designing and delivering

presentations in many important settings and skills in the use of PowerPoint have become essential for professional and academic success. This study will investigate the use of PowerPoint in higher education and corporate settings in order to discover what these skills are and how the design of PowerPoint supports or hinders the achievement of a range of communicative purposes. The study will provide guidelines for evaluating and improving the design and use of PowerPoint and other, similar presentation software.

2007 (3 grants)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
Monash University
DP0877320 Dr JP McCormack
Approved

Project Title Computational Creativity: an evolutionary ecosystem approach

2008 : \$ 70,000

2009 : \$ 60,000

2010 : \$ 65,000

Administering Organisation Monash University

Project Summary

The creative industries are at the forefront of a 21st century economy. For Australia to play a leading role, artists and designers require innovative software systems that support original creative practice. Creativity is a highly sought-after yet little understood phenomena. This research will advance our understanding of creativity, developing imaginative new ways of working with technology: enabling creative outcomes that are difficult or impossible to achieve with existing software tools. In a global and rapidly changing industry, this project will give Australian creative practitioners and software developers a competitive edge, enhancing our international reputation as a leader in this area.

The Flinders University of South Australia
DP0879695 Prof R Maltby; Dr M Walsh; Dr K Bowles; A/Prof D Verhoeven; Prof JJ Matthews; A/Prof CA Arrowsmith
Audiences 1956-1984
Approved

Project Title Mapping the movies: the changing nature of Australia's cinema circuits and their audiences 1956-1984

2008 : \$ 157,944

2009 : \$ 101,486

2010 : \$ 76,486

2011 : \$ 52,972

Administering Organisation The Flinders University of South Australia

Project Summary

Support for film production is a high profile component in Australian cultural policy, but the cultural and commercial opportunity represented by cinema exhibition and attendance is less well understood. Focusing on the three decades after the introduction of television in 1956, this project is the first of its kind to use geospatial visualisation to map the social and economic circuits of cinema-going, and to identify the variables that explain cinema diversification, survival or closure. It will contribute to policy analysis in terms of local media access modelling, and will consolidate this team's international reputation for innovative Australian research in the representation of historical data.

University of Tasmania
DP0880589 Mr GP Chapman
Approved

Project Title The Researching Editing and Publication of Historical Records of Australia

2008 : \$ 80,580
2009 : \$ 70,580
2010 : \$ 70,580

Administering Organisation University of Tasmania

Project Summary

These will be two fold: first in continuing and completing the original Historical Records of Australia Series originally supported and promoted by the Commonwealth Parliamentary Library, shortly after Federation, thus using a Federation Fellowship to complete a great original Federation project; second by providing in edited research form as described above, the vital historical documentation of historical processes continuing in this country , especially in relation to the indigenous peoples of Australia, the governance of the states, and matters of crime, punishment and emigration which were at the heart of the political debates and developing policies of the era and which are matters of significance in present Australia.

2006 (3 grants)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
Griffith University
DP0773059 Prof MA Farquhar
Approved

Project Title The global impact of Chinese martial arts films and their potential to use Australian technology

2007 : \$ 44,782
2008 : \$ 41,150
2009 : \$ 40,957

Administering Organisation Griffith University

Project Summary

A study of martial arts film is of national benefit in several ways. First, it makes a scholarly contribution to film studies in our Asia Pacific region. Second, it enhances our understanding of issues arising from Chinese popular culture, such as soft power, cultural nationalism, regional rivalries, combat, and justice. Finally, Australian companies have been involved in the high-technology end of landmark Chinese martial arts films, which provides Australians with opportunities for developing business relationships, producing new creative content, and expanding innovative technologies with an important market in the global environment.

Monash University
DP0772667 Dr JP McCormack; Dr A Dorin; Mr TC Innocent

Project Title Approved Design after Nature: Generative Models for Digital Media

2007 : \$ 93,000
2008 : \$ 72,000
2009 : \$ 84,000

Administering Organisation Monash University

Project Summary

The outcomes of this project address current problems in digital media design. This research will nurture emerging Australian expertise and scholarship in computational creativity. Creative industries are making an increasingly important contribution to the global economy. Related projects overseas demonstrate the potential for tangible commercial benefits as a direct result of research investment in this field. The practical outcomes of this research find application in fields such as computer games, digital animation effects and new media arts. This inter-disciplinary project will enhance collaborative links between the research communities of Computer Science, Art and Design.

The University of Melbourne
DP0773501 A/Prof BA Creed; A/Prof JJ Hoorn
Approved

Project Title Cinema and Civilisation: Science, Progress and Empire in Early Film

2007 : \$ 129,000

2008 : \$ 86,000

2009 : \$ 83,000

Administering Organisation The University of Melbourne

Project Summary

This study will explore the role of early film in disseminating the Western ideals of progress, science and technology in the colonial nations of Australia's region. Early films made about Indonesia, Indochina, Australia, Papua New Guinea, Malaysia and Singapore as well as India and North Africa will be studied. The study will reveal Australia's dual roles as a recipient of the civilising mission and later as a propagator of this knowledge in its own sphere of influence. Such an understanding will lead to a fuller comprehension of the relative meaning of terms such as 'progress', 'science' and 'civilisation' in Australia and its region.

2005 (1 grant)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
The University of New South Wales
DP0667261 Dr EA Scheer
Approved

Project Title Nineteenth Century Precursors Of New Media Art. On Time and Performance in Early Experiments in Art and Science.

2006 : \$35,000

2007 : \$20,000

2008 : \$20,000

Administering Institution The University of New South Wales

Project Summary

The research outcomes will enhance the profile of new media arts and performance studies in Australia by providing a model for other research in emergent and cross-disciplinary artforms. This project addresses the relative absence of scholarship on the meaning and significance of time and performance in the history of media art. It will attempt to clarify and provide a model of analysis for debates surrounding the nature of time based art. It will provide a basis for understanding both the temporal and performative nature of new media art and the place of media in live performance.

2004 (5 grants)

4103 : CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
Murdoch University
DP0559206 Dr Y Chu

Project Title: The Democratisation of Documentary Cinema in China

2005 : \$40,044

2006 : \$35,044

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: Murdoch University

Project Summary:

The Democratisation of Documentary Cinema in China has cultural, political, economic, and research benefits for Australia. Culturally, the Project provides an analysis of the ways China views itself and the world. Politically, the Project enriches Australia's understanding of how media control in China has been transformed from 1949 to the age of globalisation. Economically, the Project enhances Australia's chances of finding a niche in the world's largest documentary film market. As a contribution to research, the Project will produce the first in-depth study of Chinese documentary film, its industry and politics and so offers Australia a new perspective on how political change is reflected in one of China's leading media productions.

The Flinders University of South Australia

DP0560144 Prof R Maltby; Dr M Walsh; Dr K Bowles; Ms DK Verhoeven

Project Title Regional Markets and Local Audiences: Case Studies in Australian Cinema Consumption, 1928-1980

2005 : \$189,271

2006 : \$128,427

2007 : \$115,839

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The Flinders University of South Australia

Project Summary:

The argument that Australian cinema maintains Australian identity is mirrored by the perception that imported cinema threatens national cultural integrity. We examine the historical basis for this discourse in order to propose alternative conceptual frameworks which view cultural exchange in less alarmist terms. In analysing the role of cinema in the creation of community identity, our research positions the social experience of Australian cinema-going as central to emerging international research, and provides a basis from which policy researchers can sustain a more complex account of national cultural maintenance, given the demographic circumstances which unavoidably position Australia as a net importer of cinema product.

The University of New South Wales

DP0556659 Dr D Del Favero; Prof J Shaw; Prof S Benford; Prof J Goebel

Project Title Co-evolutionary narrative as machine autonomy in the relationship between artificial agents and human participants in interactive cinema

2005 : \$167,874

2006 : \$152,874

2007 : \$162,874

2008 : \$135,874

2009 : \$100,126

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

QEII Dr D Del Favero

Administering Institution: The University of New South Wales

Project Summary:

The research has pioneering cultural and economic benefits for Australia and is focused on integrating machine and human intelligence within interactive cinema with potential application across a range of new media art forms, location based entertainment, home theatre and on-line education. This study anticipates autonomous machine agent and human convergences, where there is high demand for narrative enrichment as a way of satisfying a voracious demand for content and experiential permutations. The capacity for investing autonomous machine agent and human interactions with aesthetic potential represents a significant cultural aggregation for an expanded cinema, entertainment and educational industry.

DP0558729 Dr G Kouvaros

Project Title: The Misfits and the iconography of post-war American acting

2005 : \$30,000

2006 : \$58,000

2007 : \$30,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of New South Wales

Project Summary:

The project will address a shortage of scholarly writing on transformations in the iconography of post-war American acting. It will develop a model of analysis in which the study of social and institutional forces surrounding the development of performance styles works in tandem with a reading of iconic images. The project outcomes will enhance the profile of Australian film studies by providing a model for other research concerned with the complex relation between national culture and styles of performance.

The University of Sydney
DP0557953 Dr Jayamanne

Project Title: Cinema and the Senses: Temporality of the films of Stanley Kubrick, Terrence Malick and Kumar

2005 : \$30,000

2006 : \$41,000

2007 : \$32,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of Sydney

Project Summary:

The resulting monograph, articles and seminars will provide new methodologies for Australian cinema studies which has tended to depend on Euro-American models. The project offers three distinct ways of thinking about an ecology of the human senses in and through cinema. The ideas on cine-synaesthesia would link up with current research on this topic in other disciplines such as neurophysiology, painting and music. The interdisciplinarity of the project offers, to the public sphere of Australian cinema, cross-cultural and cross-media perspectives on film aesthetics.

2003 (6 grants)

4103 : CINEMA, ELECTRONIC ARTS AND
The Australian National University
DP0451157 Prof K Louie

Project Title: Globalising Masculine Ideals: Chinese Men in Australia since 1980
2004 : \$31,815
2005 : \$31,746
2006 : \$29,666
Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The Australian National University

Project Summary:

This project explores how masculinity is constructed in present-day Australia amongst the Chinese diaspora and how these constructions have been and are being transformed. It follows from my recent research on the wen-wu (cultural attainment ;martial valour) dyad as a Chinese masculinity ideal. My hypothesis in this project is that the traditional stereotypes continue their influence among the Chinese diaspora, but with salient modifications. The traditional primacy of wen is being contested when wen-wu is transplanted onto the Australian context. The findings, to be published as a book and articles, will shed new light on the evolving Chinese masculine identity.

The University of Melbourne
DP0451331 A/Prof B Creed Dr J Hoorn

Project Title: The Darwinian Screen: Race in Pacific and Australian Film 1900-1970
2004 : \$66,700
2005 : \$72,400
2006 : \$59,332
Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of Melbourne

Project Summary:

This project examines the influence of Darwinism in filmic narratives which deal with race that are set in Australia and the Pacific from 1900-1970. Science Fiction, Travel, South Seas Island Romance, Colonial Adventure and Jungle films made in Australia, New Zealand, America, the UK and France will be considered in order to determine the design and construction of race. The search for primitive man, the construction of 'types', the creation of utopian spaces for white subjects, the representation of evolution and devolution, the making of the Pacific as site for scientific endeavour and the production of narratives of survival are among the areas to be considered.

The University of New South Wales
DP0450596 A/Prof JT Davis Dr L Trahair

Project Title: The Staging and Framing of Comic Performance in the Nineteenth and Early Twentieth Centuries
2004 : \$20,000
2005 : \$40,000
2006 : \$20,000
Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of New South Wales

Project Summary:

The aim of this project is to investigate the aesthetics of comic performance through an examination of low comic performance in nineteenth century American and English popular theatre and in the slapstick films of the early twentieth century. Uniquely combining the complementary specialisms in theatre and film this study will pioneer a highly original approach to achieve new ways of considering theatrical and cinematic comedy both historically and theoretically.

DP0452144 Ms PH Dawson

Project Title: Luminous presence: Using early mosaics and gilded aureoles to augment the interface between holographic images and the beholder

2004 : \$37,000

2005 : \$52,000

2006 : \$47,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of New South Wales

Project Summary:

This project seeks to develop a new style of representation for holographic subjects through the modulation effects of "scintillating" backgrounds. As the purpose of holographic displays moves away from the replication of extant objects towards the artistic generation of synthetic/creative content, holographic images call increasingly upon conventions of pictorial style as well as the tacit perceptions of beholders for their successful interpretation. In this study the reflected light of traditional mosaics is used to modulate projected light articulating the holographic subject. The augmented image activates cues such as occlusion and retinal disparity employed by beholders in the perception of holograms.

The University of Queensland

DP0452396 Dr MR Pierson

Project Title: Experimental Cinemas and their Publics

2004 : \$28,800

2005 : \$20,000

2006 : \$32,800

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of Queensland

Project Summary:

The aim of this project is to undertake a major study of the cultural organisations and institutions that have shaped different types of cinematic experiment and their publics in Australia, Britain, and the United States since the mid-1940s. This study's assertion that all experiment in the cinema has been undertaken in an environment of culturally and institutionally controlled risk, has been designed both to contribute to an important revision of the way experimental cinema is thought about and taught, and to engage film and new media producers themselves in critical discussion about the roles of institutions in experimental media cultures.

The University of Sydney

DP0452307 Ms JH Starrs

Project Title: Investigation into digital games and Australian female digital game culture.

2004 : \$28,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of Sydney

Project Summary:

The project investigates new paradigms for digital games specifically oriented to young female users, aged from 16 to 25 years. This study explores female digital game culture, particularly in Australia, to create solutions that support gender equity, and will involve research into innovative design of multi-user online games. It

aims to produce, test and refine online prototypes involving different gameplay scenarios, as well as produce theoretical reports to be published in journals, mailing lists and conference proceedings.

2002 (4 grants)

4103 : CINEMA, ELECTRONIC ARTS AND MULTIMEDIA
DP0346691 Prof MC Burry Prof L Padgham

Project Title: Sharing Complex Systems information by challenging the orthodoxies of linear presentation.

2003 : \$53,000

2004 : \$63,000

2005 : \$48,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: RMIT University

Project Summary:

Information Technology has contributed more to working with complex systems than to communicating them. Presentation software styled on the power of the point hardly addresses the restrictions of traditional media: sequential visual information display with little possibility for the cross-reference needed to communicate a complex situation. This research will test the effectiveness of our multidimensional presentation software prototype in a range of complex system situations in order to improve the opportunities for interactive spatial media in today's work and learning environments.

DP0345547 Dr D Del Favero A/Prof NC Brown Prof J Shaw Prof P Weibel

Project Title: Interactive Narrative as a Form of Recombinatory Search in the Cinematic Transcription of Televisual Information

2003 : \$97,542

2004 : \$119,412

2005 : \$25,000

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of New South Wales

Project Summary:

This study investigates the role of interactive narrative in the cinematic reconstruction of televisual information. Through the design of software enabling the recombinatory search of televisual data within virtual environments, it tests the conduct of narrative transcription as a model for interactive cinematic production. The value of the study is set against the fact that while narrative is central to conventional cinema emphasis upon simulation has caused the narrative potential of digital media to be overlooked. Advancing the world's first cinematic concept of transcriptive narrative it seeks evidence of the multi-temporal agency of interactivity as expanded within revisionist cinematic theory.

DP0345600 Dr A Munster

Project Title: The body-computer interface in new media art from 1984 to the present

2003 : \$37,193

2004 : \$29,000

2005 : \$20,144

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of New South Wales

Project Summary:

Our understanding of computers is restricted by dominant cognitive models of the interface. This study produces an aesthetic framework for analysing new media art as a genre and traces its development through changes in the interface from the restricted keyboard/screen assemblage through multiple sensory interfaces to the emerging trend of producing the interface as dynamic relation between biology and code. It examines the development of interfaces between the body and computers in new media art work, establishing that new media artists, from 1984 onwards, have focussed upon the sensate body as site for interfacing with, and interpenetrating, virtual media.

DP0346291 Dr GM Schiemer

Project Title: Pocket Gamelan: Tuning Musical Applications for Wireless Internet

2003 : \$42,823

2004 : \$32,923

2005 : \$27,663

Category: 4103 - CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

Administering Institution: The University of Sydney

Project Summary:

This project proposes a new mobile electronic instrument prototype suitable for live performance of music. Recent developments in tuning theory will play an important role in the development of the prototype allowing it become a new live electronic performance medium for music. The prototype will be tested using tuning principles that have evolved in music over many centuries on every continent.

2001 (1 grant)

4103 CINEMA, ELECTRONIC ARTS AND MULTIMEDIA

DP0209550

Dr Dennis Del Favero

Prof I Howard

Adj/Prof R Gibson

Prof J Shaw

Project Title: The reformulation of narrative within digital cinema as the integration of three models of interactivity.

2002: \$90,000

2003: \$140,000

2004: \$80,000

Administering Institution: The University of New South Wales

APD - Dr D Del Favero

Panel: DP-HCA Humanities and Creative Arts

Project Summary:

The rise of digital media has led to a decline in the use of traditional single-layered narrative and the corresponding loss of a major instrument of cinematic representation. This study investigates the reformulation of narrative within digital cinema through the integration of three models of interactivity so as to produce a new emergent digital narrative form. The study tests the proposition predicted in revisionist cinematic theory that narrative, when generated as a complex of digitally interactive forms, provides the opportunity to recapture the representational significance of narrative within digital cinema, through its enactment within a multi-

layered, emergent virtual space.