

# Cultural film heritage and independent film production in Australia

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This article addresses issues of recordkeeping for cultural heritage in the Australian Film Production Industry. The idea of film as a medium for stories, as well as a story itself, introduces the potential friction that exists between commercial assets as also being cultural assets. The film industry in Australia is primarily supported by Government funding, for which competition is fierce. The Australian film industry's heavy reliance and competition for Government funding has nurtured a particular culture. The nature of this is explored against the recent developments in digital technologies, giving filmmakers access to new tools and cheaper materials which potentially sidestep the funding cycle. Issues concerning what these film assets are and who is responsible for preserving them, is discussed in relation to the expansion of the use of digital technologies. The idea of digital technologies as challenging the way that memory and storytelling is seen as an attribute, a process, and as a part of time, reveals an imperative for a new way of seeing, capturing, describing and exhibiting cultural information.

## Introduction

A few years back, the original two-inch master video tapes of a pair of Fred Astaire TV specials, from 1959 and 1960, were discovered festering in a musty vault. 'These were the first nationally broadcast shows shot on color videotape', Robert Rosen says, 'so they were of major technological as well as aesthetic interest'. Trouble was, the tapes could not be viewed, because not one specimen of the requisite playback equipment had survived into the 1990s. Luckily, a set of blueprints for the lost hardware was eventually located, in the garage of a retired engineer in New Jersey, and from these the long lost tape deck was reconstructed.<sup>1</sup>

This excerpt reveals some of the issues facing audiovisual archives and information professionals across the world today. Issues of obsolescence of technology, poor cataloguing or recordkeeping practices, appraisal of contextual information and intrinsic value (including determination of cultural value across space and time) are all part of the small story above.

The rise of digital technologies is rapidly changing the way that people perceive, interact with and produce information. Businesses now rely on the exchange of digital information, such as email, as part of everyday business functions. The Internet contains billions of pages and is growing and changing every day. New tools such as blogs and wikis raise issues regarding ownership and authorship of content and publishing. Projects such as 'Google Books' are providing access to information previously constrained by physical location.

Digital technologies have exploded the traditional concept of recorded information. Documents can now contain a wealth of information including data, images, texts and sound, and can be continuously edited and editable. As a result, new ways of classifying information have been created.<sup>2</sup> Furthermore, the technology used to produce this new information is constantly evolving and by this process, the nature of digital information is unstable. Websites such as 'YouTube' (a multimedia infotainment publisher) are exhibiting material that anyone can produce or create.<sup>3</sup>

The current life cycle approach of collecting archives, such as the National Film and Sound Archive in Australia, limits the role museums and archives play in preserving our cultural stories. This article asks

whether or not the role of industry bodies, such as the Screen Producers Association of Australia (SPAA) and the National Film and Sound Archive (NFSA) should extend to cultural preservation, recordkeeping education and acknowledgement of recordkeeping obligation from the beginnings of the record, the small stories of creation, and trace.

Does the idea that digital technologies challenge the way memory and storytelling are seen as attributes, process, and as part of time, reveal an imperative for a new way of seeing, capturing, describing and exhibiting cultural information? Does the cultural archive have a role in the active digital culture? Digital media formats commonly being used to produce and exhibit outside the mainstream, and the blurring of traditional contexts of film, are explored within this article's framework.

### **Film as history and performance**

Audiovisual media is generally understood to refer to non-print materials, such as films, filmstrips, slides, video recordings, audio discs and tapes, and other forms of machine readable information that rely on special equipment for their exhibition or use.<sup>4</sup> The interdependent relationship between film and the technologies that are used to create and exhibit them is peculiar to the nature of audiovisual documents.<sup>5</sup> Audiovisual media relies on interaction and contextual experience of the exhibition. Looking at a roll of film or a videotape is not the greater experience: being in the cinema or at an outdoors venue, for example, contributes to the context.

Film in particular, provides layers of user experience within its presentation. Sitting in a theatre with surround sound is different from watching the same film on a television. Experiencing audiovisual media is also subjective. The audience is effected by the process of listening or watching as individuals and the experience they take away with them is part of the performance of the film. Film is a manipulated work, where the audience allows suspension of belief and great leaps of time often occur in one sitting. 'Persistence of vision', the phenomenon cited in film literature, refers to the process of the brain being able to comprehend the rapid succession of still images in creating a moving image.<sup>6</sup>

Film provides a format to document social events and contexts, just as literature or government records provide information about how the world was defined. The story contained in films and their production provides

cultural value through their exhibition and content, as well as the format in which it was constructed. A film is positioned within time and space, representing the cumulative aspects of its own process. Some of the most important aspects of this process include: commercial product, intellectual property, technology, reflection of culture, national heritage and archival record. Investment in these areas creates a product that is valued within culture and used as representation of a form and narrative. Meaning is prescribed through the process of holding onto information and this is important to the development of concepts and awareness of an industry.

This investment includes audiovisual archive bodies, who play a vital part in retention and definition of culture and heritage in moving pictures. The role audiovisual archives play in identifying and defining cultural heritage varies across cultures, countries and institutions.<sup>7</sup> The need to contextualise holdings of recordings, programmes and films, by collecting or nurturing a range of associated items, information, and skills, forms the greater part of this role of cultural identification and definition.<sup>8</sup>

The establishment of real partnership within one country is essential to the preservation of national digital heritage: creators of digital documents and the professionals working in communication and information technologies must be associated with the preservation process because their cooperation could eliminate part of the burden which weighs on heritage institutions. Indeed, the requirements of preservation systems for digital heritage lead creators to become aware early of the fact that the choices they make at the time of creating a document determines the possibilities of subsequently archiving it, and can contribute to their future maintenance: the use of open standards and formats, suitable descriptions and documentation, and the use of permanent names for online resources to facilitate long-term preservation and contribute to reducing their cost.<sup>9</sup>

### **The Australian Screen Industry**

The Australian Screen Industry is often referred to as a 'cottage industry'<sup>10</sup> in that it is heavily financed and controlled by Federal and State Funding bodies. Australian content in local cinemas has fallen to under 20 films per annum or 8% of films screened, with Australian productions' share of Box Office takings running at 2.8% in 2005.<sup>11</sup> Networking problems

between production companies and distribution networks means that some Australian films do not even get a public screening. Government funding to the industry has decreased and commercial production costs have increased. There has been political wrangling over copyright, tax incentives and what constitutes an Australian production, at the same time as increases in foreign productions.<sup>12</sup>

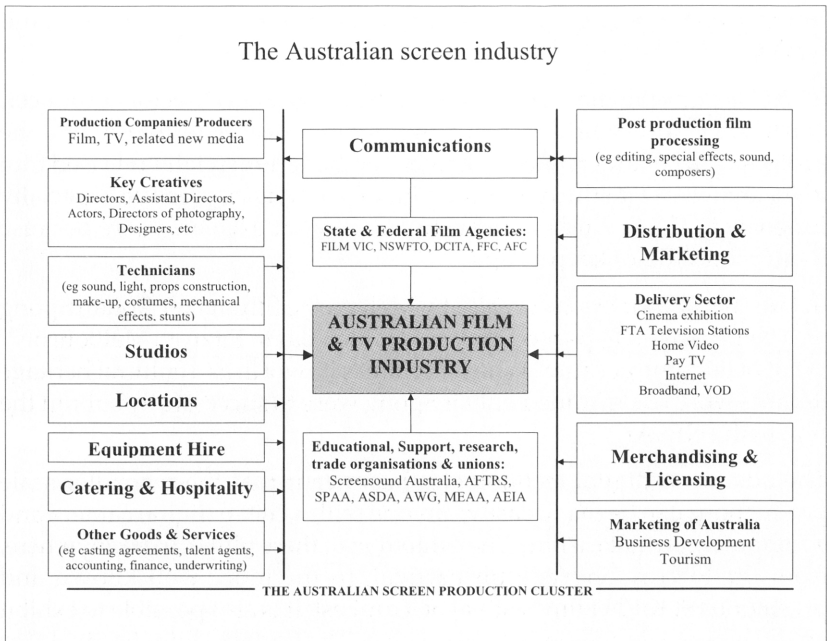
Regulation of the industry is tough and financial stability can never be guaranteed. One of the most highly regarded feature films shown in Australia in 2005 was the (almost) no-budget character-driven film, *The Magician*, shot in digital format, by a film student Ryan Scott and his classmates.

The Australian Film Commission (AFC) in the 2006 submission to the Department of Communications, Information Technology and the Arts, (DCITA) Film Review raised the following key issues:

- Volumes of feature film, television drama and documentary production are at levels too low to sustain an industry to deliver on cultural objectives into the future.
- Marketplace dynamics are rapidly evolving with project financing increasingly difficult.
- Expanding platforms for content are continually impacting and changing existing business models.
- Foreign production is increasingly relied upon to underpin industry infrastructure.
- Australia is falling behind the rest of the world in the creation of digital content and applications, and is subsequently becoming less internationally competitive.<sup>13</sup>

Access to digital technology in exhibition and distribution has the potential to expand Australian production, but as yet, infrastructure is slow in supporting end-to-end digital cinema because of its expense, amongst other reasons.<sup>14</sup>

Figure 1 below describes the complex structure of inputs involved in film and television production in Australia.



**Figure 1.** From the Report into *Analysis of Skills and Training Issues Affecting the Digital Content Industry*<sup>15</sup>

Recordkeeping implications are based around relationships in Figure 1. Funding bodies are in control of what is being made in terms of film archives' content and context. In terms of acquisition of cultural materials for the National Film and Sound Archive, influences from their governance structure in the Australian Film Commission, a major funding body, contribute to what is being defined and funded as Australian culture.<sup>16</sup>

Independent films sometimes exist outside this funding structure. Independent films lack distribution investment and are often not exhibited or are of a medium that allows only a small exhibition format, such as short film screenings.<sup>17</sup> These 'shorts' often fall outside the collecting arm of the NFSA, despite any prestigious screenings either in Australia or overseas. A possible reason for this is that productions that fall outside

funding bodies jurisdictions are simply not under obligation to submit works.

If *The Magician* had not been picked up by Australian Director/Producer, Nash Edgerton would it be in the NFSA now? The NFSA has the professional cut and related ephemera of the commercially released film in its archives. The thirty minute film of *The Magician*, made especially for entry in the St Kilda Film Festival, does not exist anymore because Ryan Scott did not keep a copy.

In late 2006, *When Darkness Falls*, by Melbourne filmmaker Rohan Spong was being played to packed houses at Glitch Bar in Fitzroy, Melbourne.<sup>18</sup> What of its cultural value? Who determines its worth as a cultural heritage item? Is worth determined only if Spong were to successfully submit the film to the NFSA?

The advent of digital technologies has meant that these smaller scale productions can be made easily; anyone with a cheap digital camera and a computer can make a film. The exhibition of these films can be anywhere, from the Fitzroy Shorts Film Festival, to the more well known and prestigious St Kilda Film Festival or TropFest. It is also possible to exhibit on the Internet, in online festivals such as The Portable Film Festival,<sup>19</sup> as well as in a bar, such as Glitch Bar and Cinema.<sup>20</sup>

The implications of this are far ranging. What cultural heritage obligations do production companies have to Australian moving pictures? What role does an audiovisual archive have in this new world of independent film? How is this achieved within existing frameworks and what information is required in order to be able to capture the context and the 'persistence of vision' that construes the viewing of a film? For production companies, what makes a film a business asset? How are recordkeeping practices important in utilising that asset, both for commercial use, and for contribution to cultural heritage?

Production companies, whether they rely on government funding or not, are business entities - and laws such as Corporations Law, OH&S and Taxation Law effect their recordkeeping requirements for day-to-day business activities. Project work, such as exists in the production of a film or business asset, potentially involves complex management of information for use within business functions, as well as in exhibition and archiving of a project.

Information on what records need to be kept, and in what form, is not available to independent film producers. Getting a film exhibited is often the producer's major goal. Independent filmmakers are often not in a position to consider cultural heritage and the integrity or value of their records over time. Appraisal of records can end up being a personal and a financial decision, made through trial and error. Who are or where are the support structures for cultural appraisal of the commercial record?

Appraisal of records for funded films is already prescribed. Funding bodies such as the AFC, Film Australia, the Film Finance Corporation (FFC), and relative State funding bodies such as FilmVic in Victoria, require accountable information from start to finish for the production in which they have a vested interest. The AFC demands scripts and film versions in particular formats to be submitted to its archival arm at the NFSA. These obligations increase the contribution a production company must make to managing its information. Appraisal implications highlight the perceived level of importance to particular records and prescribe judgements on what value they have for business and cultural purposes.

Advisory bodies addressing records management and appraisal are few and far between in the Australian film industry. Production associations, such as the Screen Producers Association of Australia do not make public any information they may or may not have in regards to controlling and managing business assets.<sup>21</sup> Resources come in the form of books, such as *Film Business: A Handbook for Producers* a comprehensive overview of how to be an Australian Producer.<sup>22</sup> The 2002 offering by the AFC, *The Production, Budgeting and Film Management Satchel* is quickly becoming out of date as digital technologies evolve.<sup>23</sup>

Information is being lost. Use of digital technologies within production and the unreliability of formats and capture systems, as well as the concept of 'digital equals disposable' contributes to this loss. Lack of cataloguing for retrieval is also a contributing factor.

Ultimately this means that Australian cultural information is being lost. Not all films are being added to the national film archives.<sup>24</sup> It also means that mostly government funded productions are being added. Control and appraisal of cultural materials and what is deemed 'evidence' of culture is being set at the very beginning of the funding process with the suitability of the script. It is these records that are being contributed to the vaults of Australia's cultural memory.



## National Heritage and the NFSA

In the upcoming autobiography written by Australian Film Director, Bruce Beresford, Bruce tells a story of trying to track down some publicity information about the 1980 film *Breaker Morant*, produced by the South Australian Film Corporation (SAFC).<sup>25</sup> This story occurred in 2004, with Beresford lamenting that the SAFC did not keep any records such as publicity material, posters or stills.<sup>26</sup> He goes on to say that all of his material from the film, of which he had a considerable amount, was all given to the NFSA, but they could not find it.<sup>27</sup>

This story reveals how decisions regarding appraisal involve risk. The SAFC, for whatever reason, did not keep material on *Breaker Morant*, and probably did not foresee, in 1980, that in 2004 a New York company would want original publicity material for a DVD. The inaccessibility of the records at the NFSA, if the story is true, shows that cataloguing, storage and handling are equally as important an issue for institutional archives as they are for production companies.

The implications for this story are threefold. If it is difficult to determine the future value of government funded productions, then what hope does independent production have? Secondly, digital records are considerably more temporary and volatile than hard copy, as well as more prolific. Do Australian cultural heritage institutions have the necessary skills and infrastructure to appraise, store and make digital records accessible? Finally, at what point of a production process should appraisal for cultural heritage purposes occur?

The following are excerpts from NFSA Policy:

2.1.2) The principal aims are to build a collection that is a:

- a) cultural resource and document
- b) historical resource and record
- c) record of Australian creative and technical achievement in the audiovisual context
- d) reflection of the role, nature and status of audiovisual media in society

3.1.3) The NFSA's holdings include audio recordings, film, television and digital-born moving images, home movies, photographs,

audiovisual equipment, books, scripts, papers, costumes, posters, memorabilia and other related documents which contribute to an understanding of the historical and cultural background of the production, release and promotion of audiovisual works.

2.4.1b) Primary collection priority and preservation will be given to the Australian national heritage and to the avoidance of unnecessary duplication. 'Australian national heritage' is defined here (in order of acquisition priority) as the complex of all audiovisual works a) produced by Australians, in Australia and abroad; b) created in Australia; c) experienced by Australians.

2.5.4.2) The NFSA will make every effort to include in the purchase, along with the work itself, key documentation concerning the item carrying the work. Such documentation may include, for example, exhibition history, loan history, digitisation and other forms of duplication, third party challenges to its provenance or to the intellectual property rights in the work, third party claims of lawful ownership of cultural property, condition reports, publicity regarding the work or the work's creator, and past appraisals of the items.

2.4.1c) The collection will primarily concentrate on works of significance to the nation. In this context, the term 'significance' implies the active contribution of a given audiovisual work to the context and growth of the nation's audiovisual heritage, irrespective of where, when or by whom the audiovisual work was created.<sup>28</sup>

The NFSA is governed by the AFC and as such does not have statutory ruling. In 2003 when this transformation occurred, uproar occurred within the film and television community.<sup>29</sup> Concerns over autonomy and concerns over its welfare within a ruling agency were addressed in a paper titled *Cinderella Betrayed* by the Archive Forum in 2004.<sup>30</sup> Stakeholders have launched again at the government with another submission in 2006 with the article *Independent Statutory Authority Status Authority Status for the National Film and Sound Archive*.<sup>31</sup>

Concerns over policy formation, ethics and philosophy, as well as accountability and control over collection and acquisition directly influences the ideals and concepts driving cultural heritage in Australia. Along with government funding delivery items, the control over cultural material within Australia is determined by government. Does this scenario represent a collection of 'works of significance to the nation'?<sup>32</sup>

Production companies, large or small are under no obligation to hold or deposit materials for the cultural heritage of Australia. Productions deposited into the NFSA are often guided by the (government funded) agency's submission requirements. What the NFSA can acquire from a production company is determined by what the company has decided to keep, as well as what they decide to give up.

Film and television production courses in Australia, such as at Australian Film, Television and Radio School (AFTRS) address the need for recordkeeping. However, producers think foremost about a commercial product, and the need to capture records for cultural heritage is not top priority. On the other hand, born digital, Internet exhibited films, whose makers often show disregard for copyright owners, do not have the same production values and recordkeeping imperatives.

The storage of records before they reach an archive plays the important role of how these records are able to be used and accessed. Information concerning rights and permissions need to be attached to a film in order for it to be utilised as part of a national heritage asset. This complex mixture of rights need to be identified and maintained over lengthy periods of time, firstly by the production company, then by the NFSA.

Comprehensive technologies available to capture and record all information that makes up a production are not available. Digital Asset Management systems are out of the financial reach for most, particularly those that are working solo with a camera.

The story behind independent film in Australia is not finding its way to the museums. In Frank Upward's *Cultural Heritage Continuum*, the first dimension trace is the small story and as the dimensions of meaning grow across space and time.<sup>33</sup> The small story has the potential to become metanarrative and is afforded legitimation within culture.<sup>34</sup> Along the continuum, this means that the legitimation of Australian metanarratives are birthed from a trace that is determined by an industry in which government funded content has a dominant hold. The legitimation of stories and narratives about film and filmmaking as part of a process of cultural heritage should not be government-centric. If they are, then that should form part of what the archive catalogues as contextual information.

## Small stories in film

The value of visual imagery is moving beyond the television, cinema and past big productions to individuals and small collaborative teams. Digital technologies allow re-presentation and re-contextualisation of images and sound. How these voices express themselves are context specific, dynamic and available to everyone with a network connection. The Internet provides a platform for many small stories that show originality and diversity, as well as a community with a voice. Below are some examples and places where these new stories are being told.

Nokia has been supporting the Nokia Short Film Festival as part of the Raindance independent film event since 1994.<sup>35</sup> Last year both the Adelaide Film Festival and the St Kilda Film Festival had mobile phone film competitions as part of the program. In 2006 *SMS Sugarman*, by South African film director Aryan Kaganof, was created as the first ever full length feature film shot entirely on a mobile phone.<sup>36</sup>

Beat Brogle, a Swiss artist, created an online movie project which organises the flood of images using the 'Google Image Search' on the Internet into a flickering film based on a word provided by the user. His *One Word Movie*<sup>37</sup> is the product of a specially programmed search engine, built on top of the popular image search, where one word can be typed in, for example 'toe', and then a 'toe movie' will be created. It is then possible to change the frame speed, colour balance and so forth and the film is constantly updated for as long as users continue to input the word 'toe'.<sup>38</sup>

There are online companies that accept submissions for Internet exhibition of short films. Atom Entertainment find, take and even fund short films, animations and games on the Web and re-package them into an entertainment platform.<sup>39</sup> Other formats of film include webcam films made specifically for the Internet. One such film, called the *Asian Backstreet Boys*, shows two boys lip syncing to a Backstreet Boys' song and it gained mass popularity around the world.<sup>40</sup> In 2006, singer Ben Folds launched his album to fans in Second Life (an online virtual world) and the recorded moving image of the (avatar-based) launch resides online, as an archive of the event.<sup>41</sup>

'YouTube' is an online broadcaster which 'allows people to easily upload and share video clips ... and across the Internet through websites, mobile

devices, blogs, and email'.<sup>42</sup> On YouTube a user can video blog as well as reply to other people's videos. There are thousands of clips of television shows and music videos, most of which are copyright protected and illegally recorded and uploaded. However, YouTube's creativity and genius comes from the re-contextualising and re-presenting of the music, sound and moving image which creates a new platform and style of visual entertainment. YouTube was bought in October 2006 by Google for \$US1.65 billion.<sup>43</sup> Meshing of old into new is big business.

On YouTube there is a copy of an Australian Labor Party Political Broadcast from 1972.<sup>44</sup> It has been posted to YouTube by James Alexander, City of York Council Candidate as part of his YouTube postings and presumably his political campaign. It can be found by doing a search using the words 'Australia' and 'Politics'. Another post that comes up using this search is a video called, *The Flipside*, contributed by a user calling themselves, 'The Ministry of Truth'.<sup>45</sup> This video is short (53 seconds) and contains edited sound bites from Australian political personalities as they have appeared on television. *The Flipside* is now a satirical video. This concept is not new, but the format and exhibition is unparalleled. The Ministry of Truth call themselves, 'a libertine media collective broadcasting from the Australian underground'.<sup>46</sup> They have recently received funding from the AFC to develop their website.

The future of audiovisual production harbours new and unforeseen digital technologies that challenge the way that memory or storytelling is seen as an attribute, a process and as part of time. What are the wider concepts of what this technology means to the act and process of preserving memory?<sup>47</sup> Digital technologies create unprecedented access, manipulation and contribution, often on a global scale. How can cultural identity be determined or asserted within this framework? How can cooperation amongst archivists and content makers be nurtured in order to capture an Australian story and its trace?

## Conclusion

Digital technologies allow the transfer, circulation and accessibility of information across the world. Already, as part of the process of researching for this report, my laptop has become a repository of digital information about audiovisual archiving. I am plugged in and linked up to the network. Commercial interest and diversity of visual information

means that traditional ways of appraising and collecting material for archives is simply not viable.

How will these new ways of seeing film content effect the way that stories and memories are captured for cultural heritage? The existing concept of archival responsibility as the final resting place in the life cycle approach does not work for these new mediums. Where the audiovisual archive sits within the cycle of a cultural heritage continuum approach needs to be addressed within frameworks and philosophies.

The way information is being used and seen is changing forever. The audience demands what they want to see, how they want to see it and when. This is completely changing the context of how audiovisual technologies are being experienced in the world. In the new era of where everyone has editing tools and can demand content, a collecting archive, in the job of collecting a cultural heritage as it is being written, is an outdated and obsolete model. The boundaries of experience and communication are being redefined and so should the ways appraisal determines capture, storage, access and transmission across time and space.

## Endnotes

<sup>1</sup> David Chute, *Film Preservation at the (Digital) Crossroads*, Author's version, 2000, Retrieved 9th June, 2006 from <<http://www.geocities.com/Tokyo/Island/3102/f-prez.htm?200614>>.

<sup>2</sup> Yola de Lusenet, 'Preservation of digital heritage'. Draft discussion paper prepared for *UNESCO European Commission on Preservation and Access* March 2002. Retrieved 9th June, 2006, from <<http://www.knaw.nl/ecpa/PUBL/unesco.html>>.

<sup>3</sup> YouTube, started in 2005, provides space for uploading and viewing of videos on the Internet. More than seventy million videos are viewed on the site everyday. Website address: <<http://www.youtube.com>>.

<sup>4</sup> Penn State University, Glossary of Terms and Acronyms. *University Libraries Cataloging and Metadata Services CCL Manual*, 2006 Retrieved 15th June, 2006, from <<http://www.libraries.psu.edu/tas/cataloging/ccl/glossary.htm>>.

<sup>5</sup> See: Ray Edmondson, 'Audiovisual Archiving: Philosophy and Principles', 2nd Edition, UNESCO, 2004 paragraph 3.3.2.4 for a definition of audiovisual documents. Retrieved 15th June, 2006, <<http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>>.

<sup>6</sup> Ray Edmondson, 'SEAPAVAA Manual for AV Archives. An outline prepared for UNESCO by Ray Edmondson', March 2002 p. 5. Retrieved 9th June, 2006, from <<http://www.seapavaa.org/homesite/publication.html>>.

<sup>7</sup> See: Ray Edmondson, 'Audiovisual Archiving: Philosophy and Principles', 2nd Edition, UNESCO, 2004 paragraph 3.3.1.1. for a definition of audiovisual heritage.

<sup>8</sup> *ibid.*

<sup>9</sup> Rodes, Piejut and Plas, 'Memory of the information society', *UNESCO Publications for the World Summit on the Information Society*, 2003, p. 92. Retrieved February 27, 2007, from <[http://portal.unesco.org/ci/en/files/12531/11163396367memory\\_ru.pdf/memory\\_ru.pdf](http://portal.unesco.org/ci/en/files/12531/11163396367memory_ru.pdf/memory_ru.pdf)>.

<sup>10</sup> Some of the most contemporary references demonstrating the concept of an Australian cottage industry are found in recent submissions to the DCITA regarding the current review being undertaken of Australian Government Film Funding Support. See also:

An article in *IF magazine* about the review: Tim Irons, 'Australia mulls 40% tax rebate for producers' *IF Magazine*, (website), September 20, 2006. Retrieved 15th June, 2006, from <<http://www.if.com.au/news/2006/09/20.html>>.

DCITA 'Review of Australian Government Film Funding Support', Issues Paper, July 2006. p. 9. Retrieved August 18, 2006, from <[http://www.dcita.gov.au/\\_data/assets/pdf\\_file/40781/Australian\\_Film\\_Review.pdf#search=%22australian%20screen%20industry%20%22cottage%20industry%22%22](http://www.dcita.gov.au/_data/assets/pdf_file/40781/Australian_Film_Review.pdf#search=%22australian%20screen%20industry%20%22cottage%20industry%22%22)>.

Australian Screen Council, 'Submission by Australian Screen Council to Department of Communication, Information Technology and the Arts regarding Review of Australian Government Film Funding Support', August 2006, p. 4. Retrieved October 12, 2006 from <[http://www.asdafilm.org.au/documents/ASC\\_Submission.pdf#search=%22australian%20screen%20industry%20%22cottage%20industry%22%22](http://www.asdafilm.org.au/documents/ASC_Submission.pdf#search=%22australian%20screen%20industry%20%22cottage%20industry%22%22)>.

AFC, 'Submission to the Department of Communications, Information Technology and the Arts', August 2006. p. 29. Retrieved October 12, 2006, from <[http://www.afc.gov.au/downloads/policies/0608\\_revsub\\_finfin.pdf](http://www.afc.gov.au/downloads/policies/0608_revsub_finfin.pdf)>.

<sup>11</sup> AFC, *Fast Facts about the Cinema Industry*, Australian Film Commission (website), 2006. Retrieved 8th June, 2006, from <<http://www.afc.gov.au/gtp/wcfast.html>>.

<sup>12</sup> DCITA, 'Review of Australian Government Film Funding Support: Issues Paper', DCITA July 2006 Retrieved 28th August, 2006, from <[http://www.dcita.gov.au/data/assets/pdf\\_file/40781/Australian\\_Film\\_Review.pdf](http://www.dcita.gov.au/data/assets/pdf_file/40781/Australian_Film_Review.pdf)>. And:

DCITA, *Film Industry Reviews*, Department of Communications, Technology and the Arts (website), 2006 <[http://www.dcita.gov.au/arts\\_culture/consultation\\_and\\_submissions/film\\_industry\\_reviews](http://www.dcita.gov.au/arts_culture/consultation_and_submissions/film_industry_reviews)>.

<sup>13</sup> AFC, 2006, *op cit.* pp. 3-4.

<sup>14</sup> Working with digital formats has increased exponentially over the last ten years, however it is still often necessary to convert digital formats to film in order to distribute and exhibit the material. In Australia, although there are studios and production facilities that work with digital technologies, mostly in editing and post-production, there are only a few cinemas containing digital projection units, the first being ACMI in Melbourne. Commercial cinema exhibitors do have one and sometimes two screens within a multiplex or Megaplex that is digital, but this serves to shrink the number of screens and cause competition for the available digital projectors. Expense and maintenance is a critical issue.

For further information about this topic read AFC conversation with a filmmaker about low budget film and exhibition. Available here: <[http://www.afc.gov.au/newsandevents/afcnews/converse/khoado/newspage\\_150.aspx](http://www.afc.gov.au/newsandevents/afcnews/converse/khoado/newspage_150.aspx)>.

For further information about world digital distribution and exhibition issues, please refer to this article:

Scott Maquire, 'Slow Train Coming? The Transition to Digital Distribution and Exhibition in Cinema', *Media International Australia incorporating Culture and Policy*, February 2004, vol. 110. Retrieved February 25, 2007, from <<http://www.ingentaconnect.com/content/griff/mia/2004/00002004/00000110/art00012?>> (restricted material).

For further information regarding issues for Australian content makers concerning digital distribution, please refer to the essay by Richard Harris, Executive Director of the Australian Screen Directors Association. *Film in the Age of Digital Distribution*, Currency House Inc., Platform Papers, 12 April 2007.

<sup>15</sup> Buchanan Consulting, 'Analysis of Skills and Training Issues Affecting the Digital Content Industry Report for the Department of Communications, Information Technology and the Arts', Australian Government, June 2005, p. 13. <[http://www.cultureandrecreation.gov.au/actionagenda/Skills\\_and\\_Training\\_Issues\\_Affecting\\_the\\_Digital\\_Content\\_Industry.pdf](http://www.cultureandrecreation.gov.au/actionagenda/Skills_and_Training_Issues_Affecting_the_Digital_Content_Industry.pdf)>.

<sup>16</sup> The issues concerning the merger between AFC and the NFSA are described well in the ASA/AHA/Archive Forum/Friends NFSA statement on statutory authority status for the NFSA. Archive Forum (AF), Australian Historical Association (AHA), Australian Society of Archivists (ASA), Friends of the National Film and Sound Archive (FNFSAs), 'Independent Statutory Authority Status for the National Film and Sound Archive: A joint public statement',



5 July 2006. Retrieved July 15, 2006, from <<http://archivists.org.au/pubs/positionpapers//Stat%20authority%20paper%20as%20released%20050706.pdf>>.

<sup>17</sup> Small exhibition format refers to low end digital projections, such as at the Fitzroy Shorts Film Festival or those exhibited at Glitch Bar which are shown on a smaller projection screen, with smaller audiences. High end exhibition refers to a traditional cinema screen size in a commercial or equivalent cinema. For a description of the difference in these formats, see the McQuire article quoted in note 14.

<sup>18</sup> Rohan Spong, *Dark Dames* (weblog) <<http://www.darkdames.net>>.

<sup>19</sup> Portable Film Festival (website) <<http://www.portablefilmfestival.com>>.

<sup>20</sup> Glitch Bar + Cinema (website) <[www.glitch.com.au](http://www.glitch.com.au)>.

<sup>21</sup> In a phone conversation on Thursday 28th August 2006, with Policy Manager Bethwyn Serow at SPAA, it was said that SPAA acknowledge that there is a role for recordkeeping and archiving in active culture, but professes that in light of the nature of the industry and the fact that the entire funding structure is under review, means that archival and recordkeeping education is not a priority.

<sup>22</sup> Tom Jeffrey, (ed) *Film Business: A Handbook for Producers*, 3rd Ed., Allen & Unwin, NSW, 2006.

<sup>23</sup> AFC, *Filming in Australia*, Australian Film Commission (website), 2006, found at: <[http://www.afc.gov.au/profile/pubs/film\\_au.aspx](http://www.afc.gov.au/profile/pubs/film_au.aspx)>.

<sup>24</sup> This does not mean that all films MUST be put in the NFSA. Selection policy, appraisal and process is crucial.

<sup>25</sup> Bruce Beresford, *Josh Harnett definitely wants to do this ... & other lies from a life in the screen trade*. Excerpts from Uncorrected Proof of Yet to be Published. Harper Collins, 2007, p. 3.

<sup>26</sup> *ibid.*

<sup>27</sup> *ibid.*

<sup>28</sup> National Film and Sound Archive *Collections Policy*. Retrieved 6th June, 2006, from <<http://www.nfsa.afc.gov.au/pdf/collectionpolicy.pdf>>.

<sup>29</sup> Senator Kate Lundy, Media Release. *Senator Kate Lundy* (website) 18 December 2003. Retrieved 15th June, 2006, from <<http://www.katelundy.com.au/dec2003.htm#18December2003>>

<sup>30</sup> Archive Forum, *Cinderella Betrayed*, 2004, can be found here: <[www.afiresearch.rmit.edu.au/archiveforum](http://www.afiresearch.rmit.edu.au/archiveforum)>

<sup>31</sup> *ibid.*

<sup>32</sup> NFSA, 2005, *op.cit.*

<sup>33</sup> See for example, Frank Upward, 'Structuring the Records Continuum - Part One: Postcustodial principles and properties', *Archives and Manuscripts*, 24 (2) 1996.

<sup>34</sup> Frank Upward and Larry Stillman, 'Community Informatics and the Information processing continuum: The challenges of pluralising archival research and education are complex and potentially far reaching'. Peer-reviewed Conference Paper for the Conference Proceedings of *Constructing and Sharing Memory: Community informatics, Identity and Empowerment*, CIRN Prato, October 9-11, 2006. Draft paper, August 2006. Personal copy.

<sup>35</sup> Julianne Pierce, 'The Fourth Screen Off the Air', August 2005. Retrieved June 15, 2006 from <<http://www.screen.org/offtheair/OTA2005/OTA0805/feature.htm>>.

<sup>36</sup> An article about this movie from the South Africa times: <<http://www.southafricatimes.co.uk/index.php?option=content&task=view&id=358&Itemid=2>>.

A promotional clip of the movie can be found at YouTube: <<http://www.youtube.com/watch?v=M75b-0XTk1M>>.

<sup>37</sup> Beat Brogle's *One word movie* at <[www.onewordmovie.ch](http://www.onewordmovie.ch)>.

<sup>38</sup> UK Film, 'Digital Futures Seminar', 29 January 2004. Retrieved 27 February, 2007, from <<http://www.ukfilmcouncil.org.uk/get/?doc=13>>.

<sup>39</sup> Atom Films at <<http://www.atomfilms.com>>.

<sup>40</sup> *Asian Back Street Boys* at <<http://video.google.com/videoplay?docid=-5721216010568488162>>. This kind of video publication and the rise of YouTube has created a viral marketer's dream. Viral marketing is essentially 'marketing phenomenon that facilitates and encourages people to pass along a marketing message'. <[www.tobysimkin.com/reference/Ref\\_Net\\_Glossary\\_Terms.asp](http://www.tobysimkin.com/reference/Ref_Net_Glossary_Terms.asp)>

The interesting thing about viral marketing is that it exploits how we interact with each other. This in turn creates a marketing phenomenon as something to which we attribute memory. Think for example about the mobile phone footage posted to YouTube of the hanging of Saddam Hussein. This footage exists nowhere else except the mobile phone and the Internet and on any other computer in the world that downloaded it. Traces of its existence exist even within a computer that did not download it. I watched it online, and my computer has recorded that I have done this, and YouTube has probably recorded that I have done this.

An Australian company that advertises viral marketing services: <<http://www.4webmarketing.biz/viralmarketing/index.htm>>.

<sup>41</sup> The SMH blog article relating to this event: <<http://www.theage.com.au/news/games/second-life-party-animals/2006/10/20/1160851121653.html>> The Second Life website is here: <<http://secondlife.com/>>.

<sup>42</sup> On You Tube see: <<http://www.youtube.com/t/about>>.

<sup>43</sup> Reuters, AFP. 'Google gobbles up YouTube'. Retrieved 11 October, 2006 from <<http://www.theage.com.au/news/biztech/google-gobbles-up-youtube/2006/10/10/1160246096754.html>>.

<sup>44</sup> See: <<http://www.youtube.com/watch?v=ELBw1GsXg-A>>.

<sup>45</sup> *The Flipside* is available at: <<http://www.youtube.com/watch?v=1OXXft-qH8w>>. The Ministry of Truth's YouTube homepage is at: <<http://www.youtube.com/profile?user=ministryoftruthtv>> and their Internet homepage is at: <<http://www.ministryoftruth.tv/blog/>>.

<sup>46</sup> See: <[http://ministryoftruth.tv/blog/?page\\_id=2](http://ministryoftruth.tv/blog/?page_id=2)>.

<sup>47</sup> This is a very large question that begs further consideration. The implications of memory and technology in this context are of great interest to information professionals and could possibly become the subject of another article.