

Assessing graduate screen production outputs in nineteen Australian film schools

Final Report

2011



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In association with the Australian Screen Production, Education
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Diegetic Life Form and Diegetic Logic: Assessing Image-based Scholarship Conference

Professor Ian Lang, The University of Melbourne, for being a gracious host of the Conference

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Presenters

Professor Ian Lang, Associate Professor Su Baker, Associate Professor Greg Battye, Dr Josko Petkovic, Leo Berkeley, Associate Professor Hart Cohen, Dr Tony Downmunt, Associate Professor Gillian Leahy, Dr George Karpathakis, Nicholas Oughton, Geoff Portmann, Helen Yeates and Charles Strachan. Associate Professor Michael Sergi and Alison Wotherspoon, Nicolette Freeman, Terrence Maybury, Mick Broderick.

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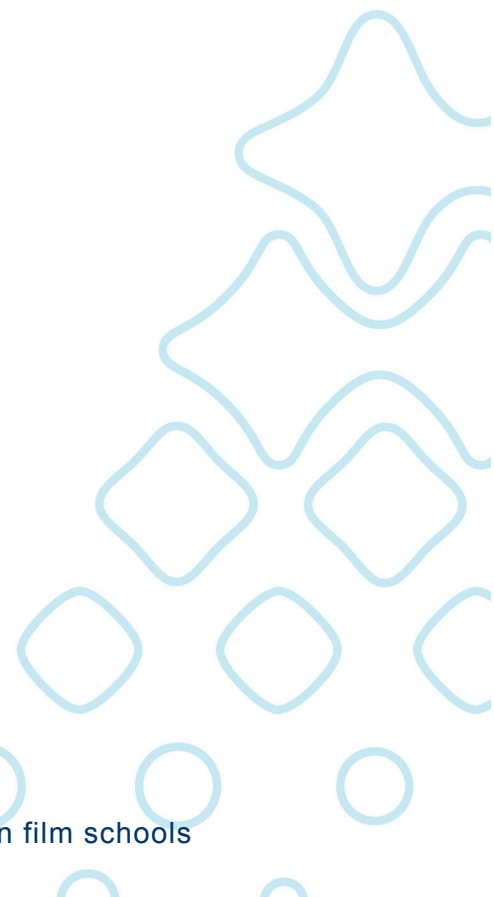




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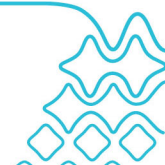
List of Acronyms

ACT	Australian Capital Territory
AFTRS	Australian Film, Television and Radio School (previously Australian Film and Television School)
ACUADS	Australian Council of University Art and Design Schools
AGM	Annual General Meeting
ALTC	Australian Learning and Teaching Council Ltd
ANOVA	Analysis of Variance
ARC	Australian Research Council
ASPERA	Australian Screen Production Educational Research Association
ATN	Australian Technological Network
CAE	Colleges of Advanced Education
Carrick	Carrick Institute for Learning and Teaching in Higher Education Ltd (renamed ALTC in May 2008)
CCC	Category Characteristic Curves
CCTV	Closed circuit television
COFA	College of Fine Arts
DEET	Department of Employment, Education and Training
DEEWR	Department of Education, Employment and Workplace Relations
DEST	Department of Education, Science and Training
DIISR	Department of Innovation, Industry, Science and Research
ERA	Excellence of Research for Australia
ICC	Item Characteristic Curves
MCC	Media Communication and Culture
NASS	National Academy of Screen and Sound (Research Centre)
NOMAD	National Organization of Media Arts Database
NSW	New South Wales
OADF	The Oxford Academy of Documentary Film
OzCo	Australian Council for the Arts
QLD	Queensland
RMIT	Royal Melbourne Institute of Technology
RQF	Research Quality Framework
SA	South Australia
SCA	Sydney College of the Arts, The University of Sydney
SPAS	Screen Productions Assessment Scale
TC	Threshold Curve
TDCA	Tertiary Dance Council of Australia
UTS	University of Technology Sydney
VCA	Victorian College of the Arts
VCAM	Victorian College of the Arts and Music, The University of Melbourne
VIC	Victoria
WA	Western Australia



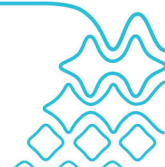
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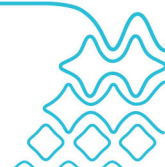


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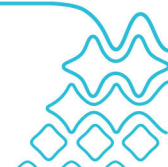
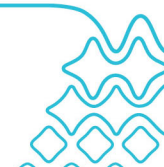


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Executive Summary

The *Assessing of Screen Production Outputs in Nineteen Australian Film Schools* was an Australian Learning and Teaching Council (ALTC) funded initiative conducted in partnership between the National Academy of Screen and Sound (NASS) Research Centre, Murdoch University, Victoria College of the Arts (VCA), The University of Melbourne, RMIT University, Griffith University, Flinders University and in association with the Australian Screen Production Education and Research Association (ASPERA).

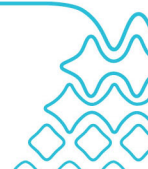
The project was established to examine the quality of graduate assessment procedures and reporting standards in 19 Australian film schools which at that time only had a qualitative form of assessment. By all accounts, this assessment process worked well and student works were accepted as publications by national and international festivals. There was, however, no published research to indicate that these evaluations were consistent. In addition, the methodology of the screen producers was, in general, neither well understood by academia nor recognised by national regulatory bodies.

To deal with this problem, in 2005, members of ASPERA devised a system of assessing screen productions using an integrated network of state and national peer review committees. This project was set up to statistically test the operation of ASPERA's peer review assessment system using screen production works completed by students attending 19 Australian film schools. The aim was to accumulate a body of evidence that would demonstrate in both quantitative and qualitative terms that evaluation of screen production works is as consistent as evaluation conducted in traditional discipline areas. Thirty (30) screen production academics from 22 institutions, 25 from Australia and five from the UK, were tested using the same sample of 45 short honours productions and a carefully selected set of 34 criteria. Creative works alone were assessed without any written components or exegeses. Rasch psychometric modeling was then used to test the internal consistency of the assessment data. The results confirmed the hypothesis that screen production assessors are consistent and methodical with very little overall difference between 25 Australian assessors and five UK assessors. There was also little difference in the assessments of "objective" and "subjective" criteria. This finding invites all kind of questions regarding the status of subjective and objective verification procedures within creative arts.

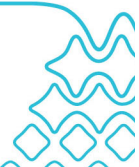
Two conferences were hosted in association with this project and in association with a range of collaborators from the creative arts sector. The first conference, entitled *Diegetic Life Form: Assessing Image-based Scholarship*, was held on 6 July 2009 as the final component of the Media Arts Congress at VCA, Melbourne. The second conference, entitled *Diegetic Life Forms II: Creative Art and New Media Scholarship Conference*, was a three-day event held together with Graduating with Honours Festival at Murdoch University on 2-4 September 2010. Both conferences were attended by representatives of our international collaborators from the UK who contributed. Proceedings from the first conference were published in the online refereed e-journal *IM: Interactive Media*. The proceedings from the second conference will be published in the 2011 issue of the *IM: Interactive Media* e-journal.

Along with the project results, the two conferences, and publications associated with the project, the other key outcomes were:

- Collaboration amongst Australian film schools to generate shared information on standards, assessment and reporting as well as collaboration with our international partners in UK.



- Enhanced understanding of standards, assessment and reporting practices for the Screen Production sector as a whole.
- Enhanced understanding of standards, assessment and reporting practices for the Creative Arts sector as a whole.



PART 1

1. ASSESSING GRADUATE SCREEN PRODUCTION OUTPUTS IN NINETEEN AUSTRALIAN FILM SCHOOLS

1.1 Introduction

1.1.1 Assessment in Australian Film Schools

Screen production programs are commonplace in many Australian universities. At the inception of this project, in 2008, Australia Screen Production Education and Research Association (ASPERA), the peak discipline body of Australian film schools, had a membership of 19 recognizable film schools. The activities in these schools generally involved students in the production of creative works. These productions were and continue to be assessed in a qualitative fashion according to some general set of criteria that everyone seems to know but which are usually described only in broad terms. By all accounts, this assessment process works well and students' creative works continue to be accepted as publications by national and international festivals. There was, however, no published research to indicate that these evaluations were consistent or scholarly and the federal academic regulators did not collect creative works as publication data. To deal with this problem, in 2005, members of ASPERA devised a system of assessing screen productions using an integrated network of state and national peer review committees. This assessment network had never been tested to determine if it gave consistent and reliable assessments. We should note in passing that for some academics the very notion of assessing creative works represents a contradiction of terms.

This project was established to examine the quality of assessment procedures in the ASPERA sector and to test the consistency of the ASPERA's Peer Assessment Committees. If consistency of these committees could be confirmed it would also signify that the activity of screen production was based on some predictable and potentially scholarly procedure and not on some kind of unsubstantiated judgment that is in the eye of the beholder.

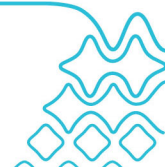
The *Assessing of Screen Production Outputs in Nineteen Australian Film Schools* was an Australian Learning and Teaching Council (ALTC) funded initiative conducted as a partnership between the National Academy of Screen and Sound (NASS) Research Centre, Murdoch University, and Flinders University, Griffith University, Royal Melbourne Institute of Technology (RMIT) University, Sydney University of Technology (UTS), Victorian College of the Arts, The University of Melbourne, and in association with ASPERA.

1.1.2 Priority Project Grant Scheme

This study was funded in 2008 under the Australian Learning and Teaching Council Priority Projects Program, and the priority area of academic standards, assessment practices and reporting.

1.1.3 Project Team

The project team covered the five Australian states with each collaborator playing an active role in implementing the test and final assessments in their state. Team members collaborated over the two conferences and other dissemination activities.



The team built upon networks established through ASPERA and consisted of the project leader Dr Josko Petkovic and five other collaborators:

Professor Ian Lang, The University of Melbourne

Mr Leo Berkley, RMIT University

Associate Professor Gillian Leahey, University of Technology, Sydney

Mr Nicholas Oughton, Griffith University

Ms Alison Wotherspoon, Flinders University.

Project Manager:

Ms Linda Butcher, Educational Development Unit, Murdoch University.

External Assessor:

Professor Su Baker, Director of the VCA, The University of Melbourne.

Statistical Analysis team:

Professor David Andrich, Director Pearson Psychometrics Laboratory, The University of Western Australia

Dr Irene Styles, Principal Research Fellow for Pearson Psychometrics Laboratory, The University of Western Australia.

1.1.4 Reference Group

ASPERA, as the peak discipline body of Australian film schools, provided the reference group for this study. ASPERA was established in 2004 as an association of heads of screen production departments, schools and research centres. This project arose from ASPERA's activities in the first instance. At the inception of this project the proper recognition of screen production scholarship was still very much on ASPERA's agenda. The project team itself consisted of former and current member of the ASPERA Executive Committee. The 25 Australian assessors that participated in the project were all members of ASPERA. The wider ASPERA membership were kept abreast of the progress of this study and were consulted as appropriate.

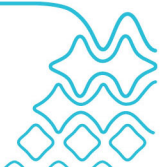
1.2 Aims and Objectives

The project had three interconnected principle aims, namely:

- to elucidate the proposition that screen productions, which many considered to be art-based practice, can be evaluated consistently as a scholarly practice - as consistently as evaluation conducted in traditional discipline areas
- to discover an analytical method that can test this hypothesis
- to demonstrate for the very first time, in quantitative terms, that the evaluation of screen productions is as consistent as evaluation conducted in traditional scholarly disciplines.

In addition to the above aims the study had a number of supplementary aims, namely:

- to enhance collaboration amongst Australian film schools to generate shared information on standards, assessment and reporting
- to statistically test the operation of ASPERA's Peer Assessment system using screen production works completed by students attending 19 Australian film schools



- to host a conference that will enhance the understanding of the screen production scholarship and assessment
- to establish collaborative links with international partners and share information on assessment standards and reporting
- to provide statistical information that will enhanced understanding of assessment standards, and reporting practices for the screen production sector as a whole
- to provide recommendations that will enhanced understanding of assessment standards, and reporting practices for the screen production sector as a whole
- to provide statistical information that will enhanced understanding of assessment standards, and reporting practices for creative arts sector as a whole,
- to disseminate the project findings through the project web site, conferences, publications, and by liaising with peak bodies, key stakeholders and international collaborators.

1.3 Scope

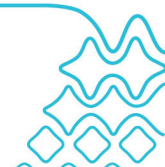
1.3.1 Scope: Two-fold Framework

The project was designed to span two methodological frameworks: the first framework had a broad discursive and somewhat philosophical focus and the other framework had a narrow statistical and precise focus; the former defined the qualitative and discursive aspect of this study, the later the quantitative. These however were two sides of the same coin as described below.

1.3.2 Conceptual and Discursive Project Framework

A project which attempts to show that assessment of creative works is consistent, represents a radical departure from the commonly held view that assessment of creative works is subjective, speculative and in the “eye of the beholder”. If assessment of creative works could be shown to be consistent it could potentially support a major shift in the way we approach scholarship and knowledge. Specifically it would add support to the proposition that subjective attributes of scholarship – of the kind that we normally associate with creative arts - are as reliable as objective attributes of scholarship. This indeed was the broader horizon for this project and one that was proclaimed as the Creative Arts Manifesto in the second conference hosted by this project. The Call for Papers for this *Diegetic Life Forms and Diegetic Logic Conference* included the Manifesto in question which called for a broader conception of scholarship:

For us there is no such thing as a pure “facts” or pure scholarship, or even axiomatic science – except in Plato’s Dreaming. Facts are always social, situated and contextual. In this perspective every element of knowledge has a social existence and should be treated as an abstract form of life. Abstract life forms have an ontology that is comparable to that of organic life forms; they are made up of bits and pieces of discourse, machinery, relations, networks, words, images and sounds; they invoke perception, synaesthesia, phenomenology, affect and emotions as well as libidinal dynamics. When such created life forms communicate and narrate – they become diegetic life forms.¹



This polemical statement indicates the vector of our aspiration for this project. It was understood that this position could not be asserted philosophically with any finality but required an ongoing dialogue with those that held to a narrow conception of scholarship. Two conferences and a range of other project activities were organised with this Manifesto in mind.²

1.3.3 Statistical Project Framework

Proposing that screen productions can be evaluated consistently is difficult enough. Discovering a quantitative method that can test and demonstrate this hypothesis has never been attempted before. To find and test such a statistical method was the principal focus of this project. To show in numerical terms that evaluation of creative works is as consistent as evaluation conducted in traditional discipline areas was the ultimate goal of the project. Within this narrow framework, a numerical measure of consistency was sought for a select group of screen production assessors, using a particular assessment sample and specific statistical method.

1.4 Limits

1.4.1 Statistical Limits

Because the project was based on a quantitative analysis a whole range of limits were required for this task. In a summary form these limits can be described as follows:

Thirty (30) screen production academics from 22 institutions were tested using the same sample of 45 short honours productions and a carefully selected set of 34 criteria. Creative works alone were assessed without credits of institutional identification and without any written components or exegeses.

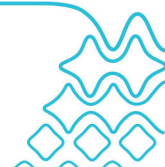
The reasons for these limits are described below.

1.4.2 No Contextual Writing

Images are often used in academia to complement scholarly treatises, thesis, dissertations, installations and websites. The combination of images and a written component gives rise to a narrative that is usually much more powerful than the narrative based on either images or writing alone. The combination of images and writing is readily accepted by the conventional academia and by the existing academic regulations and for this reason were not the focus of this project. Rather, the focus of the project was on the image-texts that are themselves the primary vehicle of a message or a thesis without any writing. With self-contained visual texts the message and its context are explicit in the text itself – the creative work speaks for itself.³ In the ideal case such an image-text does not need any additional writing to complement its message. Most festival screenings tend to be of this type.

1.4.3 Honours Productions Only

The statistical nature of the project required a range of limits and including the type of productions to be assessed. The available choices for the assessment sample were to use either: undergraduate, honours, master or PhD creative works. The use of undergraduate works was discounted as these generally tended to foreground technical proficiencies which would have narrowed the focus of the project too much. Similarly, master and PhD works were discounted as these tended to be quite



bulky, unwieldy and untenable for the purposes of statistical analysis. Also, master and PhD works generally came with a substantial written component and it would have been difficult to separate the written component from the production component. More importantly, the inclusion of the written component in the assessment would have compromised the primary aim of the project, which was to show that assessment of image-based text alone is consistent and reliable.

Fortunately for this project, honours students in screen production programs generally produce thoughtful short productions that are self-contained and are sent to festivals with minimal writing. These short productions are generally also submitted as the main component of honours dissertation. One Australian institution does not require a written component with the honours dissertation. Others require only 6,000-8,000 words. Because these creative works are mostly self-contained, the small written components that come with them generally do not change their reception in any significant way.

The other advantage of having honours production in the assessment sample is that honours programs are to some extent research-based as well as being an undergraduate degree. To have an assessment sample that contains an element of research was considered to be potentially useful in a project which aimed to confirm the scholarship status of creative works.

1.4.4 Limits on the Context - Blind Assessment

To minimise the number of statistical variables in the analysis it was decided that the works to be assessed should not contain any credits or institutional logos. Thus the identity and the reputation of the crew and the institutions to which they belonged were excluded from the assessment process. Only the title, duration and the year of the production were shown to the assessors.

1.4.5 No Website, Installations, Games or Part-productions

To minimise the number of statistical variables in the analysis it was decided that only productions with linear time-based narratives should be used in the assessment sample. For this reasons honours productions based on web-design, installations and games were excluded from the assessment sample.

1.4.6 Limit on Duration – 20 minutes

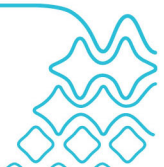
Screen productions come in many formats, duration and genre. It was decided that “short productions” was the appropriate genre for this project. These are generally defined as being 20 minutes or less and this was the time limit set for the productions used in the final assessment sample.⁴

1.4.7 Limit on the Number of Productions – 45

Honours productions on average tend to be around 10-15 minutes in duration. Two days of assessment were planned for this project and assessing 40-45 productions was considered to be the outside limit of what could be managed during this time.

1.4.8 Limit on the Number of Participating Institutions

In the initial design, 15 institutions were expected to contribute productions to the



assessment process which meant that each participating institutions would be represented by about three productions. This was statistically just enough to give some comparative indication of standards across the participating institutions while testing the consistency of the assessors at the same time.

1.4.9 Limit on the Number of Assessment Criteria

The assessment of honours productions is generally based on a single assessment measure namely the overall total percentage grade. There are however many imbedded criteria on which this final measure is based. Generally, it is not prudent to give a very large number of criteria to assessors in a statistical project. These needed to be kept to the necessary minimum. In the initial formulation it was considered prudent to restrict the number of assessment questions to 20-25. These contained 34 criteria in total.

1.4.10 Limit on the Number of Assessors

One aim of the project was to test the operation of ASPERA's Peer Assessment network. In the original project formulation five national and one international assessment groups were going to participate in the assessment process. Each Panel consisted of five assessors. This in itself presented a limit of 25 assessors from Australia and five from an international partner – 30 in total.

1.4.11 Institutional Representation

Having 25 Australian assessors participate in this project was enough to have representatives of all ASPERA member institutions which at the inception of the project numbered 19 film schools as designated in the project title.

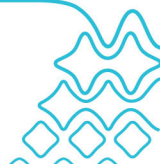
1.5 Key Terms and Definitions

Screen production: This term is defined as a continuous and linear collection of images and sounds organised according to some narrative or intention, in any genre (fiction/ non-fiction, drama, documentary) and on either film or digital media format. Quite often this term is used synonymously with the term “creative work” and with the term “image-based text”.

Screen producer/filmmaker/image-maker: These terms are used in this study to describe the principle members of the screen production crew.

Film Schools: This term is defined by the ASPERA membership requirements, namely a university-based academic unit, department, school or a research centre which has at least one third of its programs dedicated to practical image-making. University-based films schools are also expected to have the normal range of undergraduate, graduate and postgraduate programs that include both teaching and research programs. The term does not include Australian Film, Television and Radio School (AFTRS) which is not a university although AFTRS has been a special member of ASPERA since its inception in 2004.

Conventional scholarship: This term is used in this study primarily as being the same as the axiomatic paradigm of scholarship we normally associated with pure sciences.



Art scholarship: This term is used in this study as a valid form of practice-based scholarship and as a contrast to the conventional paradigm of scholarship.

National Peer Review Committee: The original National Peer Review Committee established by 2005 ASPERA AGM Conference. This term is often interchanged in this study with the terms: National Peer Assessment network, National Assessment Panel, National Assessment Committee.

State Peer Review Committee: The original State Peer Assessment Committees were established in 2005 ASPERA AGM Conference. This term is often used in this study as: Peer Assessment Committee, Peer Assessment Group, Peer Assessment Panel.

Honours Program (in Screen Production): This term complies with the standard honours program regulations as applicable to each university. It is used in this study as honours program with a screen production component.

Consistent: This term is the focus of this study and is used as a statistical descriptor that can be specified in precise numerical terms. It should be noted that the term “consistent” does not mean “the same”. Different assessors can be consistent when assessing without giving the same assessment marks.

Assessors: Assessors in this study were senior screen production academics from the ASPERA sector who were selected to be tested for consistency of assessment.

Notes and References

1. Diegetic Life Forms II Conference and Festival can be found at the following web address: <http://www.mcc.murdoch.edu.au/nass/altc/projectone/news.html> (accessed November 2010).
2. This Manifesto was informed by works of Michel Foucault. For Foucault facts are fragments of discourse that arise from and are supported by institutional and non-institutional discourse formations. He argues this position for social science in *The Order of Things*, London, Tavistock, 1970. Paul Feyerabend argues for a similar position albeit from a different perspective. See Feyerabend, P. K., *Against Method: Outline of an Anarchistic Theory of Knowledge*, Humanities Press, London, UK, 1975. Reprinted, Verso, London, UK, 1978.
3. The relationship between words and images is germane to this project as is the relationship between creative works and the writing that comes with them. These relationships have been the focus of intense discussion across a range of creative arts. Some of these discussion are found in: Perry, Gailine, 'Writing in the Dark: Exorcising the exegesis', *TEXT* Vol. 2(2), 1998. Available from: <http://www.griffith.edu.au/school/art/text/oct00/perry.htm>; Brady, Tess, 'A Question of Genre: de-mystifying the exegesis', *TEXT* Vol. 4(1), April 2004. Available from: <http://www.griffith.edu.au/school/art/text/april00/brady.htm>; Krauth, Neigel (2002) 'Exegesis as Preface', *TEXT* Vol. 6(1). Available from: <http://www.textjournal.com.au/april02/krauth.htm>; Fletcher, Julia & Mann, Allan (eds) 'Illuminating the Exegesis' in *TEXT* Special 2004 Issue No 3. Available at: <http://www.griffith.edu.au/school/art/text/speciss/issue3/fletchermann.htm>

The decision to use only screen productions in this assessment project without any writing was informed by similar reflections. These considerations are mostly beyond the scope of this project.

4. The final assessment sample inadvertently included one production of 23 minutes. Subsequent analysis on the relationship between duration and grades showed no significant effect (see Table 8.5).



2. THE STUDY RATIONAL AND CONTEXT

2.1 Historical Context

2.1.1 The Medium of Film

The medium of film is a comparatively recent invention that is generally considered to have come into existence on 28 December 1895 with the screening of the first Lumiere documentary footage. For the purpose of this study the medium of film can best be defined as a time-based medium made up of images and sounds. The film's time-based characteristic is something it shares with theatre, dance and music. In this respect film is different from painting, photography, installations, web design and games which do not dependent on time in quite the same way. In the early days of its discovery film was consider to be a duplicating medium something akin to the closed circuit television (CCTV) recording today. For this reason it was also considered to be most suitable for use as a scientific medium and most useful for recording time-based events and experiments. However, it was not long before it was discovered that the film's time-based nature gave it a great narrative capacity that could convey powerful emotions. Within twenty years of the film's inception the first features were being produced and this narrative form has dominated the medium ever since.¹ Over time the feature film has changed and developed but for all these improvements the essentially narrative form has not changed greatly.

2.1.2 Television

In Australia, a major change took place in September 1956 with the launch of a television broadcast station in Sydney. Film and television have co-existed ever since, at times competing with one another, at times complementing one another, but always informing one another. For the purpose of this project filmmakers and TV producers will be considered as being interchangeable within the term "screen producers".

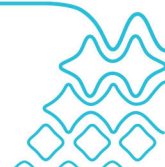
2.1.3 The First Training Institutions in Australia

Until the launch of television in 1956, filmmakers in Australia were created on the job by the industry itself. There were no screen production programs in the university sector although films were discussed in academia within humanities, literature and philosophy programs but usually in relationship to their literary inspirations. However within the first ten years of the introduction of television in Australia, the industry grew to number 73 television stations, supported by over 200 recognised advertising agencies and some 60 film producing agencies. The need of the industry gave rise to 1966 Weeden Report which investigated the possibility of introducing film and television training in the educational institutions.²

The first film and television training program in Australia was established in 1966 as a Diploma of Art (film and television) within the Department of Graphic Design in the Swinburne Arts School, Swinburne Technical College, Melbourne.

2.1.4 Emergence of Screen Production as Art

Swinburne Film and Television School went on to be one of the most influential screen production institutions in Australia. Given its influence it is worth noting that the origin of the School in the School of Art was not accidental. Barbara Paterson in her book *Renegades: Australia's First Film School from Swinburne to VCA*



describes the reasons for the art-based foundations of the School as prescribed by its founder Brian Robinson:

The film and television course was established in the Art School because of the generally accepted principle that film and television were fundamentally visual arts. The idea was to train artists in the mechanics of film and television. Not only was the course physically located in the art building, but the underlying philosophy and assumptions were to remain those of the Art School for many years. Robinson wrote that in addition to bringing visual order to his compositions:

The film and television artist must make sensitive use of speech, natural sound, music and actors. He has to set his action and costume, his players, in an appropriate historical style; to use lighting and make-up to a degree dramatically apt. From these ingredients he has to produce an entertainment, be it educational, poetic, comical or dramatic, that in total has style, form and psychological insight. Contemporary film and television afford the artist a flexible new vehicle for expression ...In which all the arts, it would seem, seek to speak with one voice. It is the dominant voice of the twentieth century.³

Swinburne's example was followed in other states - mostly in the art-based technical institutions and colleges of advanced education (CAE). The high point of this development was in 1972 with the establishment of the first national film school in Sydney. Given decades of pent up creative energy prior to its establishment it was not surprising that the Australian Film and Television School (AFTS) quickly blossomed.⁴ The teaching in schools extended to Masters level as was the case with most other film schools in the world.

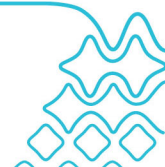
The principle "film is art" was still in place in 1992 when the Swinburne Film and Television School became incorporated into Victorian College of the Arts, The University of Melbourne. The same art-based "accepted principle" was also inscribed in the range of arts funding bodies such as the Australian Council for the Arts which would not fund anything that had to do with education or research scholarship.

The inverse form of this art-based "accepted principle" was also inscribed in the funding guidelines of principle research funding institutions, namely the Australian Research Council (ARC). In symmetry to the Australian Council for the Arts (OzCo) which would not fund anything "educational", the Australian Research Council regulations stipulated that they do not fund anything artistic:

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.⁵

At the time when the Australian Film and Television School was established creative arts were not recognised as an ARC research category and screen production undergraduates did not go on to do honours or PhD programs. Master of Arts was considered to be the appropriate terminal program for the practicing artists. We can thus observe in passing that in Australia in the late 1970s screen education seemed neatly divided into two streams: The best image-based practitioners went to arts training programs, did Master of Arts and then sought funding from the Australian Council for the Arts. Screen scholars in contrast completed PhD programs, most probably in Humanities, and then sought funding from the Australian Research Council.



2.1.5 From Art to Scholarship

A major cultural shift in this art-scholarship divide began to take place during 1970s as the result of the growing influence of television. Visual culture was no longer something that was carried out in rarefied atmosphere of high art. Visual signs were everywhere, as ubiquitous as television itself. This cultural shift was accompanied by the growth of screen and tele-visual programs in tertiary institutions. These were based on the simple proposition that communication took place across many codes and visual codes were arguably becoming just as important as the code of language.⁶ The new perspective, in turn, gave support for the proposition that screen production can be a scholarly activity as well as art practice. To a large extent the question if film was either art or scholarship was no longer considered as a relevant questions – at least within this emerging sector of the academia.

2.1.6 Theory/ Practice

The transformations and conversion of image-making from art to scholarship initially took place within departments of humanities and literature where the issues related to the nexus of theory and practice were also being championed. The growing popularity of these programs created a momentum of its own and it was inevitable that this intellectual development would express itself through practical programs. This trend accelerated during the period of the so called Dawkins Revolution (1987-1992) when many Australian technical institutions that once were traditional training grounds for filmmakers, namely institutes of technologies and colleges of advanced education, were transformed into universities by the intervention of the federal government.⁷

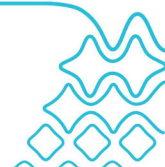
2.1.7 Assessing Screen Production: Art or Scholarship

Screen production programs are now commonplace in Australian tertiary institutions. They are a major component of what is broadly known as the creative arts sector within Australian Universities. As indicated earlier, this sector has grown rapidly in the last 30 years and yet this rapid growth has not been accompanied by an adjustment of academic regulations, which for the most part continue to be based on the established paradigms of scholarship and on empirical, scientific and written conventions.

Screen Production still remains a problematic activity within academia. Indeed, the tradition of film as art did not go away just because semiotic signs became popular in some sections of academia. Artistic activity is still considered by many academics as being essentially sensual, subjective and not all that scholarly.

The assessment status of an image-based text is further complicated by the group nature of screen production. A functioning crew may consist of many “authors” working together at a different level of performance (e.g. undergraduate, postgraduate, professionals, performers) and often under the supervision and overriding guidance of an academic staff member. How can these different contributions be defined, measured, evaluated, moderated and reported?

While there is considerable flexibility in assessing specific mechanical, process-based and technical skills, the problem of assessment becomes more complicated when assessing the value of the creative work as a whole. At this level, all the processes that give rise to the image-based text come under scrutiny. Further, the differences between the visual mode of “writing” with all its drama, emotions, subjectivity and sensuality and conventional academic writing become unavoidable



and problematic. Problems of assessing at this level bring into question existing academic regulations, notions of authorship, validation procedures, concepts of originality, and even the very notion of academic practice.

2.1.8 The Mixed Crew Problem

It should be noted that the problem of assessment was relevant to the creative works produced by the academic staff as well. In part this is because the medium itself tends not to discriminate greatly between staff and students. Many project crews consist of both staff and students and good original works are often produced by young undergraduate filmmakers. Some of the staff related problems will be addressed below because they illuminate the kind of issues that need to be negotiated by both staff and students.

2.1.9 Publication Data

In Australia each year the federal government collects research publication data from tertiary institutions. The institutions are then rewarded with funds according to their publication output. For a long time this was not done for creative works as these were considered to be works of art and not outcomes of scholarship. As a result, the creative arts sector did not earn any publication funds for their institutions which contributed to their marginal scholarship status within academia. It was not until the early 2000s that the issue of image-based research output was beginning to be addressed by the principle academic regulators.

2.1.10 Recognition of Practice-based Research

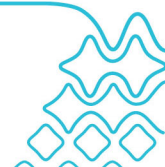
In 2001 Creative Arts were accepted as a legitimate research category by the Australian Research Council. The usefulness of this move was short lived as the following chronology indicates:

- 2001 Creative Arts accepted as an Australian Research Council (ARC) research category.⁸
- 2001 Department of Education Science and Training (DEST) begins collecting creative arts research publication outputs used to calculate the federal block grant funding allocation to Australian universities.⁹
- 2001 DEST gives up collecting creative arts publication data because everyone found the evaluation and the classification of creative works too difficult to handle.

Thus at the end of 2001 the screen producers in Australia found themselves at an impasse: their works were finally recognised as scholarly but not recognised as publications because they were too difficult to evaluate and classify. In reality, the ARC was simply recognizing the evident importance of visual communication without fully understanding how this new paradigm of scholarship fitted in the existing research guidelines.

2.1.11 Festival Exhibitions

The inability of DEST to evaluate creative works in 2001 was difficult to understand given that exhibition of creative works is generally *raison d'être* for making of the work in the first instance. There are numerous festival selection committees that



readily do this kind of evaluation. The inability of DEST to evaluate creative works is also difficult to understand given that screen production academics do not have difficulties assessing works of their students or their colleagues according to the same implicit exhibition criteria that are built into the process of production.

2.1.12 Exhibitions as Implicit Assessment Criteria

Most screen schools do not set assessment exercises for their graduate students. Most encourage students to produce works that can be exhibited at screen festivals. The high point of every screen production student is the end of the year festival when their films are screened to the public for the very first time. The exhibition and publication potential of a production is the implicit criteria of assessment used by most screen production institutions when assessing creative work. For most students, the festival selection is considered as a penultimate form of assessment. The implicit publication criteria is evident in the assessment guidelines that are usually given to students. Here is one example:

Productions will be assessed according to the following criteria:

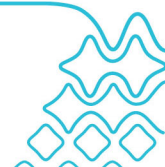
(i). Overall quality of production [i.e. social impact/force, drama, emotions, entertainment, humour; freshness of style and approach - creativity of the narrative(s), originality of "voice", implicit or explicit reflexivity; quality of pre-production research - validity of the argument presented (if applicable); quality of images (cinematography, lighting, colour, composition, set-design); dynamic characteristics of images presented (i.e. movement of performers, dynamic play of light and colour, dynamic cinematography); quality of direction, editing, performances; quality of the sound track, music track, special sound effects].

(ii). Your individual contribution to the production: Individual mark will be derived from the group mark according to the merits of the individual contribution and participation in the total production process. Please note that the group mark provides the baseline for the individual mark and that it is very difficult to get a good individual mark from an inadequate group production. It is everyone's responsibility to ensure that the production is of the highest standard possible. Hence you are urged to choose your scripts and crew carefully, as these choices may well have a bearing on your final mark.¹⁰

The emphasis on the publication status is particularly evident in part (ii) of this assessment guideline which rewards the overall quality of the production above all other considerations. The effort that goes into the production is of no consequence if the production as a whole does not work. Guidelines of this kind are to be found in most Australian film schools in one form or another. They apply equally to all screen producers, to staff and students, to undergraduates and postgraduates. The existence of such "exhibition" prescriptions, however, does not mean that the process of production is not important and is not assessed.

2.1.13 Enlightened Assessment Process

Preparing for the festival selection comes with a series of production deadlines and is bound up with a complex feedback loop between producers and all those that participate in the production process. This gives rise to a most enlightened assessment process. The feedback that producers receive may come from potential audiences, actors, crew, staff, other students, technical staff, other teachers, professionals, documentary subjects, funding agencies and clients. This feedback takes place at every stage of the process and is intricately bound up with the learning process. To a naive observer this arrangement may not seem connected to



assessment. Rather, the feedback process may appear as sharing of knowledge amongst all those that participate in the process. This sharing may involve negotiating craft related information, promises made to friends and participants, credits, clearances, contracts and obligations negotiated according to ethical principles, as happens in life itself. As productions often take place outside the narrow confines of the academic institutions, one could, in a manner of speaking, say that screen production students get assessed not only by their academic supervisors but also by participants in the wider world around them.¹¹

2.1.14 Moderation

The overall assessment process is highly sensitive and highly attuned to the exhibition potential of the work. The exhibiting of the work, in turn, provides an external moderation for the assessment process and is a form of verification. Most festivals select from an international pool of works, which gives further rigor to this external moderation process. They generally work on two types of “assessments”:

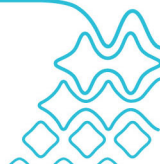
- i. Overall evaluation of the creative work contextualised by its genre (drama, documentary, comedy, animation,) and assigning of relevant award-rankings (e.g. Best Film, Best Drama, Best Animation).
- ii. Evaluation of a specific crew function (i.e. camera, editing) and assigning of relevant award-rankings (i.e. Best Direction, Best Editing).

The festival selection is also an indication of originality and quality of the work as festivals generally seek productions that are fresh and different from others in either form or content. Receiving an award is yet another external indication of standard and thus moderation. Additional moderation of quality comes from broadcast stations which screen the most audience-friendly productions. Yet another external indication of standard and moderation comes from pre-sale and commissioned works as these works usually have a most robust selection procedure.

2.1.15 Exhibitions as Publications

With all this national and international moderation, screen production academics could boast that conventional academia has much to learn from their enlightened approach to knowledge, scholarship, assessment and learning. The evidence for the success of these assessment methods is available for all to see. The works of the best students go out to national and international forums – even when produced at the undergraduate level. These works have an immediacy, relevance and high impact. As a consequence screen production students seem to relate to their productions with an intensity that is quite different from that of students who produce essays in conventional undergraduate courses, which generally remain mostly unseen and unread.

With the public screenings of their works filmmakers become public intellectuals and the selection and the exhibition of their productions render these works as publications in every sense of this word. This applies equally to staff and students to mixed crews of professionals and scholars. In these circumstances most image-makers see no valid reasons for the statistical exclusion of their work by the current department responsible for the research data collection (DIISR) nor do they see valid reasons for distinguishing between conventional texts and image-based texts. Accordingly, it could thus be said that from its inception an important aim of this project was to help academic regulators, such as the ARC and DIISR evaluate the worth of screen productions produced in tertiary institutions.



Over the years many screen production academics had attempted to illuminate the rigor of the production process and practice –based scholarship to their colleagues. As a result, many of us had developed a strategy of dealing with this problem. My own solution, at that time, consisted of a number of interconnected strategies as depicted below to:

- i. establish a national network of peers to assess creative works produced by screen producers
- ii. establish a comparative measure for creative works in terms of conventional publications values
- iii. confirm that the assessment process is valid
- iv. liaise with ARC and DIISR regarding the validity of this peer assessment.

My involvement with ASPERA gave me an opportunity to put elements of the above strategy into practice. At the 2005 ASPERA AGM Conference at UTS, I presented a paper that addressed the first two items of the above strategy which was adopted by ASPERA with only one minor variation.¹² This paper entitled *Australian Screen Production Research Index (ASPRI)* outlined (i) the formation of the national network of Peer Assessment Committees and (ii) the establishment of a comparative index scheme by which screen production output could be compared with conventional publishing output, entitled the Australian Screen Production Research Index (ASPRI).

2.1.16 ASPERA Peer Assessment Network

The Peer Review Committee schemes from my conference presentation is reproduced below by the ASPERA's Secretary Dr Leon Marvell:¹³

- [1] The Australian Screen Production Research and Education Association (ASPERA) will appoint a National Peer Review Committee to oversee the evaluation of screen-based creative/professional works.
- [2] The National Peer Review Committee will be made up of representatives from each state.
- [3] Each state representative will be responsible for convening a properly accredited state branch of the ASPERA Peer Review Committee to evaluate creative works submitted to it.
- [4] The National Peer Review Committee will moderate the work of state branches to ensure that evaluation is uniform throughout Australia.
- [5] ASPERA will advise DEST and other relevant authorities on the publication value of screen-based works submitted to it.
- [6] An image-based production will be considered to be refereed if it is endorsed as a refereed publication by a properly established ASPERA Peer Review Committee made up of at least three peers of Lecturer B level (or above).
- [7] In assessing the publication value of creative works submitted to it, ASPERA Peer Review Committee may consider a range of evidence, including:

- [i] Written reviews and submissions by academic peers.

Exhibiting at conferences and festivals provides another source of peer assessment. The production value is generally proportional to the importance of the conference and festival in question, namely if it is local, regional, national or international.

- [ii] A screen-based production will also be considered to be refereed:
 - If it is shown at national or international conferences.



- If it is shown at a properly accredited national or international festival.
- If it receives theatrical distribution.
- If it is shown on national free-to-air or cable television in Australia or overseas.
- If it has been produced or financed by the Australian Film Commission (AFC), Film Finance Corporation (FFC), state film funding bodies or equivalent institutions.

[iii] A script or a documentary treatment will be considered refereed if it has been through an appropriate peer assessment procedure which could be the ASPERA Peer Review Committee or an industry body such as the AFC, ABC, SBS, ScreenWest etc.

2.1.17 Australian Screen Production Research Index - ASPRI

This abovementioned conference paper also describes an index of equivalence between screen production works and convention publications. The index was entitled Australian Screen Production Research Index (ASPRI) and was defined as follows:

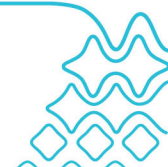
The ASPERA Peer Review Committee will use the following Australian Screen Production Research Index (ASPRI) to evaluate the academic research value of screen-based works:

- [1] The Australian Screen Production Research Index (ASPRI) will be based on the present (text-based) index of a fully authored book being equal to 5 points.
- [2] The baseline for ASPRI evaluation will be a one-hour documentary production (having a duration of 52-60 minutes).
- [3] A one-hour documentary will have the following “authors” and ASPRI points:

Creative Producer	2 points
Researcher	2 points
Writer	2 points
Director	2 points
Cinematographer	2 points
Editor	2 points
Special Effects	(up to) 2 points
- [4] Productions that are longer in duration will have the same index as a one-hour documentary.
- [5] The index for shorter productions will be proportional to their duration (and based on the one-hour documentary points).
- [6] An exhibition of a student’s significant work will be considered a legitimate publication. Generally speaking, supervisors will be considered as creative producers or executive producers and will correspondingly attract publication value. For example:

National Festival	0.5 ASPRI points for each 10 min. short film
Local Festival	0.25 ASPRI points for each 10 min. short film
- [7] Award Nominations by the Australian Film Institute provides an appropriate high-end benchmark for production quality in Australia.
- [8] Major competitive national and international festivals also provide an appropriate high-end benchmark for production quality.
- [9] For a production to be considered as that of a single author (sole authorship) the author must be the primary project researcher, writer and director of the screen-work.
- [10] Sole authorship, or multiple production roles, can only attain a maximum of 5 credit points.

The Peer Review Committee submission was considered again at the 2006



ASPERA AGM Conference in Perth when after much discussion the submission process was further refined by stipulating that each submission be accompanied with a contextual statement:

Submissions for referring will include a research statement of up to 1000 words, contextualizing the works as original and scholarly contribution to knowledge. The referring panels will include reputable and experienced national or international academics with relevant expertise in the field.¹⁴

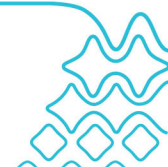
2.1.18 Project Inception

The establishment of the national network of Peer Review Committees made sense only if the regulatory bodies such as ARC and DIISR would accept the validity of its deliberations. How could they do this when there was no published research to indicate that this evaluation was consistent or reliable? What was needed was a body of evidence that could demonstrate, in both quantitative and qualitative terms, that assessment of screen production by screen production academics and by Peer Review Committees was valid, reliable and consistent. Furthermore it was also necessary to convince our academic regulators and institutional colleagues that image-based texts are legitimate scholarly texts with legitimate scholarly methodologies.

It was inevitable that this Art v Scholarship issue had to be addressed in this project and with it many other questions: What does it mean to write with images? How reflective and scholarly can this process be when it is locked in to the relentless unfolding of a film or television program? What kind of scholarship does this process entail when it cannot make use of footnotes, bibliographies and references? Do image-based texts perform the same task as word-based texts but only do it differently? Do they perform the scholarly task better or worse? What are the advantages and disadvantages of producing image-based texts over written texts? What can we say about this paradigm of scholarship in general and how different is this from conventional scholarship? The questions just go on and on. What kind of logic is at play when images are not subject to truth and falsity as are sentences and arguments? A single image may well contain thousands of “words”, but how do we know which of these “words” will be read? How do we evaluate this process and arrange regulations to moderate this evaluation process? How do we do this when often the primary aim of the work is not a single critical reader but a large audience? As troublesome as these questions may seem at the outset of any evaluation process, what cannot be doubted is that image-based communication works well and that image-based texts can communicate in a most powerful way. But what are we to do with those art-related, subjective, sensual, dramatic and emotional qualities that come with creative works and with screen production in particular.

Chapter 3 of this report addresses this problem. In it I recap what is likely to be an ongoing dialogue between those who consider that scholarly communication takes place across a range of semiotic signs and those that insist that research methods are imbedded in abstractions, syllogism and in the end in the methodology of the hard sciences.

With the adoption of Peer Review Committees and ASPRI, dealing with this art/science divide was the obvious next task that had to be undertaken before the work of ASPERA Peer Review Committees could commence. It was in these circumstances that the aims and the architecture of this project were conceived. To confirm the principle hypothesis - that screen productions assessors are methodical and consistent - the assessment abilities of 30 screen production academics were to be tested: 25 academics from Australia (WA, VIC, NSW+ACT, QLD, SA) and five



from the UK as depicted in Figure 2.1 below.

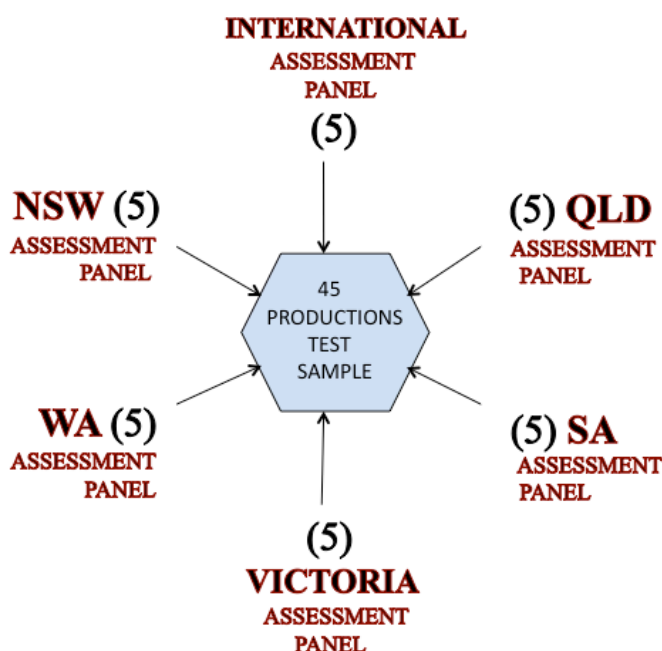
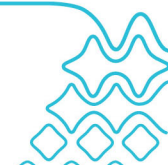


Figure 2.1 Project Assessment Scheme

The question that is implicit in this enterprise is as follows: **What is it about our discipline that makes it difficult for conventional academia to accept our peer assessment as straightforward?** We could extend this question in a whole series of questions and strategies.

1. Can we describe image-based scholarship in a way that is consistent with the methodology of conventional axiomatic and objective scholarship? Generally, some elements of image production are very conventional - researching the project-topic for example (with its central research question, hypothesis, clear premises, reasoned argument based on evidence). Can this conventional scholarship framework be extended to the image-based scholarship as a whole including assessment?
2. Is there something "aesthetic" and subjective about image-based scholarship that cannot be specified by conventional means (such as pre-linguistic and musical unconscious, instinctive phenomenological poetics, schizological, genealogical elements and more)? Do we need another type of scholarship to deal with this subjective element of the image production and assessment?
3. Can we theorise image-based scholarship as the third way of scholarship that is neither conventional (objective) nor aesthetic (subjective) but a constructivist combination of both elements which is seemingly complex but self evident to peers?
4. Whatever answers we have for the above three questions, is it possible to establish appropriate assessment standards and procedures along the lines of existing ASPERA guidelines?
5. Can all these guidelines be elegantly framed within a simple assessment sheet?



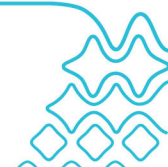
6. Can we do all this without undercutting the essential creativity of the screen production programs?

These questions subsequently became the centrepiece of the Call for Papers for the first conference associated with this project entitled *Diegetic Life Form: Assessing Image-based Scholarship*, VCA, Melbourne 4-6 July 2009. A selection of these (conventional or non-conventional) conference papers were published in 2010 NASS issue of IM: Interactive Media refereed e-journal.¹⁵

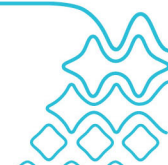
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3. CONCEPTUAL FRAMEWORK

3.1 Contested Paradigms of Scholarship

3.1.1 Disjuncture or Continuum

Academia today consist of two strands of scholarship: the established strand of conventional scholarship and the emerging strand of creative arts scholarship. On the conventional scholarship side there is an increasing acceptance that practice-based creative arts scholarship is a valid way of approaching certain research questions. Similarly, the creative arts sector has gone some way towards accommodating conventional scholarship methodologies.

The coexistence of these two strands of scholarship within academia still leaves some unresolved questions. For example, conventional scholarship has reasonably articulate, predictable, objective and verifiable methodologies. Can we say something similar for the methodologies of the creative arts sector? Can these methodologies be described, measured, prescribed? How can such work be evaluated? What are the observables, the evidence and verification process of creative methods? What is the role of subjectivity, emotion, sensuality, audience and impact in this verification process? The methodology used in this project and especially the assessment criteria that will be developed for the assessment of screen production works rely on us addressing these questions.

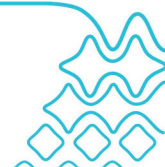
What is certain about all these questions is that they have been asked before. Aristotle's *Nichomachean Ethics* provides a good starting point.¹

3.1.2 Ethical and Practical Knowledge

For Aristotle, art and scholarship were considered as different forms of the same intellectual activity. In *Nichomachean Ethics*, he divides knowledge into two types: the first type is the pure theoretical type of knowledge of the kind we encounter in the hard sciences; the second type of knowledge is the practical and ethical knowledge of the kind one encounters in politics, life sciences and creative arts. For Aristotle ethical knowledge is the higher order of knowledge since it is self evident that politics (and political knowledge) always decides what sciences (and theoretical knowledge) are embraced by the society. Aristotle makes another important distinction between the two types of knowledge: theoretical knowledge tends to be precise in the way that science and mathematics are precise; in contrast ethical knowledge is not precise in the same way that democracy is not precise. It could be said that we still follow an Aristotelian hierarchy of knowledge since we generally endorse democratic values above all others. I would also want to argue that the screen production paradigm of scholarship has much in common with the Aristotelian ethical and practical scholarship.

3.1.3 Positivism

The continuum between theoretical and ethical scholarship was never a given and the split between the two became very noticeable about 400 years ago in the post-Newtonian period when analytical procedures came to dominate the discourse of knowledge.² Scholarship, from this time onwards, became defined as objective, empirical, subject to measurement and verification, additive, progressive and above all grounded in axiomatic, syllogistic and positivist reason. It was the power of scientific explanation and the technological changes it brought to the world that gave force to this art-scholarship distinction. Life science, in turn, attempted to imitate the rigor of the hard sciences. This left the creative arts even more isolated from the



accepted notions of scholarship.

3.1.4 *Principia Mathematica*

It could be said that the high point of this division between art and scholarship took place with the publication of *Principia Mathematica* by Russell and Whitehead in 1910.³ *Principia Mathematica* is the most elegant expression of the positivist ideology in which everything to do with reason and language could be reduced to the purity of mathematics and logic. Until quite recently tertiary institutions were the bastions of this positivist dream. Creative arts did not seem to fit readily into this picture and were moved out of universities by both curriculum and academic regulations as indicated earlier. To a large extent this art versus scholarship distinction still holds sway today even if the force of this division has weakened somewhat.

3.1.5 Uncertainty Principle

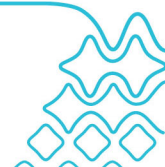
In 1931 Gödel brought to an end the positivist claims to theoretical certainty with the publication of his *On Formally Undecidable Propositions of Principia Mathematica and Related Systems*.⁴ In essence Gödel showed that positivist theoretical certainty was akin to pulling oneself up by one's bootlaces. In the same year Heisenberg said something similar with his Uncertainty Principle for experiments in physics.⁵ While Gödel's theorem of *Formally Undecidable Propositions* and Heisenberg's Uncertainty Principle were widely accepted, the positivist methodology and the art versus scholarship divide continued as if nothing much happened. Funding institutions that arose from this art–scholarship divide likewise enshrined this divide in their operations.

3.1.6 The Emergence of Practical Knowledge

This project is based on the proposition that division between art and scholarship is, broadly, based on error and that the most interesting, innovative and creative developments in the world today are now taking place on the continuum of this art versus scholarship distinction.⁶ In this context the aim of our project is to dissolve the divide that presently exists between conventional academia and creative arts by simply demonstrating that assessment of the so called art-based practices – such as screen production – is essentially the same as assessment of conventional scholarship only somewhat more complex. In short, to demonstrate that the art–scholarship divide is artificial and that in academic and assessment terms it largely represents a non-problem.

3.1.7 Art as Multi-dimensional Logic

In the remaining part of this chapter I wish to return to the Aristotelian notion of ethical and practical knowledge invoked at the outset of this writing. I wish to do away with the seductive connotation of “art” that haunts image-based scholarship and replace it with the Aristotelian notion of ethical and practical knowledge, even if this knowledge is difficult to describe precisely. Specifically I wish to argue that what often gets categorised as art in an image-based text is in fact a most powerful multidimensional system of communication which if harnessed properly is able to communicate parallel and simultaneous messages in a way that words can only imitate.



Like the complexity of the Aristotle's ethical knowledge, communicating with a multidimensional logical system intrinsically requires a more complex intellectual undertaking than that based on a simple syllogism. While image-makers understand this complexity well, most conventional academics raised on the scientific research method are yet to appreciate the full potential of the practice-based scholarship. A major aim of this project was to contribute to this type of understanding by a number of conferences and lobbying interventions.

3.2 The Nature of Image-based Scholarship

One expects that, in time, image-based scholarship will have its own well-defined operational prescriptions, regulations and methodologies, as is the case with its written counterpart. But these are not in place as yet. During the transition period, it is likely that the validity of the emerging image-based research will continue to be judged by a comparison with the conventional paradigm of scholarship. This is in essence what the next section of this chapter does. It re-works elements of the paper used in a number of ASPERA lobbying submissions that in time lead to the establishment of this project.⁷ In that sense the writing below forms the foundation for the project described in this report.

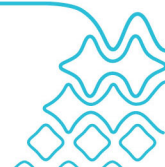
3.2.1 Comparing Images With Words

How does a major conventional text compare with a major screen production text, such as an hour long documentary? At first glance a documentary format may seem intellectually constrained when compared to a conventional publication format. For example, a documentary does not contain notes, references or bibliography and its central message is often delivered with a voiceover narration five to ten pages long. Furthermore, images which accompany such a limited voiceover are often dismissed as being something akin to an unintentional CCTV footage or a sporting broadcast.

However, we also know that some documentaries can communicate the most complex messages and not primarily through words. And they often do so with enough intentional force to convince us that an image is indeed worth ten thousand words. What kind of communication system is this, how does it work and how different is it from the conventional word based syllogism? More importantly what is so different about these articulate non-voiceover documentaries compared with the ones that deliver their message with a voiceover narrative? Is this non-verbal visual language what we normally considered to be the “art” of the documentary and is this “art” that gives image-making such a tenuous foothold on academia based on conventional research.

3.2.2 The Logic Of Multiplicity: The Substance Is The Message

If we are looking for fundamental differences between the visual and written presentations, a useful starting point may be to examine the very substance of the two texts.⁸ From this starting point, the difference between the visual and the written text, can be specified in the following simple propositions: Writing is characteristically linear. With most Indo-European languages the unfolding of written words starts at the top left hand side of a page and works its way across and down. The linearity of this unfolding holds together all other constituents of writing: phonology, morphology and grammar. We, in turn, associate the linearity of this unfolding with the existence of a reasonably stable set of phonetic, morphological and grammatical rules.⁹



In contrast to the linear unfolding of the written text, the signifying substance of a visual text, such as a photograph, presents itself to the viewer, in the first instance, as a two dimensional diagram. The essential characteristic of a diagram is that any and each of its elements can connect and relate to every other element. In a painting, for example, the viewer may explore various spatial connections in an act of visual "reading". This is an open-ended process even if the artist anticipates and plans for a particular interpretation. It is this multiplicity of interconnections which characterises the unfolding of an image-based text. And it is this unruly multiplicity of meaning that contributes most to the "art" connotation of the image.

Another contributor to the "art" connotation of the image is its unspecified quality. Images cannot be true or false like propositions or specific like numbers or algebraic symbols. Images are also characterised by an inability to keep their "contradictory" elements apart. Villains and heroes, life and death, for example, can magically coexist within a single visual space. It may be interesting to note that Freud projects a similar type of magical logic for the logic of our dreams and describes this logic in terms of diagrammatic concepts, such as "pictographic script", "picture-puzzle", "rebus" and "mystical writing pad".¹⁰

The multiplicity intrinsic to the topology of an image gives it, in principle, a slippery semiotics that can be confusing and problematic. Often the first task of an image maker is to do something about these multiple and potentially contradictory messages that come with the image. There are two ways by which this can be done (i) by suppressing the signifying multiplicity of the image with a voiceover, for example, and (ii) by use of the signifying multiplicity of the image to create a more powerful message.

3.2.3 Internal Referencing

The multiplicity of meaning intrinsic to each image gives it great potential for internal referencing. Various elements of each filmic scene - such as sound, image, foreground, mid-ground, background, colour, movement, voiceover, music - are able to reference one another, and usually do so in good films. Such internal referencing invariably increases the signifying content of the image in a way that may not be obvious to an untrained eye. The relationship between sound and image is a particularly clear example of this. Both sound and image can be considered as an autonomous referential system which can support or contrast one another. What kind of engagement is possible becomes clear if we ask a few simple questions:

- Does the text signify predominantly through the image?
- Does the text signify predominantly through the sound?
- Is the sound message essentially different from the image message?
- Does the text signify predominantly through the combination of image and sound, and mostly through the combination of image and sound?

The greater the difference and interplay between the three elements of the text (sound, image, sound+image) the richer is the referential system. The interplay between sound, image and sound+image in which each has a different message, has by far the most signifying potential.

A similar referential system can be described for the three primary image planes: foreground, mid-ground and background (or, in still simpler terms, figure and field), as well as for other formal elements of the medium in which various codes used are cross-referenced (codes such as colour, line, volume, genre, lighting, camera angles etc.). To these formal elements we can add the non-formal elements such as



performances of actors. The interconnections that are possible with all these elements multiply the meaning of the image. It would generally be very difficult to quantify the full extent of all the multi-dimensional referential systems at work in an image-based text because it is essentially open ended. It certainly would not be like counting the number of footnotes. Such an estimate can best be done subjectively by a competent person.¹¹ One would want to argue that this internal and indirect system of referencing is the crucial and defining element of the image-based text.

3.2.4 Multidimensional Image Gestalt

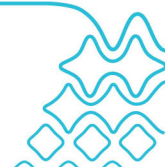
What is evident about this internal kind of referential system is that it cannot be simply added to the text like a footnote in a piece of writing. Rather, it must be constructed from the very body of the text. Constructing such an internal referencing system is thus inseparable from constructing the text as such. It involves the very materiality of the text with all its formal characteristics.

Furthermore, one must ensure that the reference at any one particular place is consistent with all other textual elements, all other connotations and in the end with the text as a whole. Such referential work consists of getting various multi-dimensional elements of the text to work together as a constructed totality, almost as if the construction of the text entailed an engineering task. This is a multi-dimensional problem in which the signifying of the "total" connections is always greater than the sum of the parts.

3.2.5 The Invisible Analysis

Getting meanings to coexist in this fashion and constructing this gestalt coexistence from the body of the image text is the real work of image-makers. But it is exactly this work of putting things together which is invisible and which is not understood by many conventional academics. They can only see the "art" of the finished product. For producers of image-based texts, the concepts of "art" may not come into consideration at all, except to describe the multidimensional type of intellectual work which involves a very large referential gestalt and which needs to be organised in a consistent manner. For example, the producer of an image-based text needs to arrange various referential elements of the image text (such as lighting, camera angles, composition, movement, colour, choreography, set-design, special effects, performance, etc.) into an articulated relationship with one another from what is a very large and to a large extent an open-ended field of possibilities. The multi-dimensional nature of this task escapes easy conventional judgment. The field of fuzzy logic and probability judgments is more likely to provide the producer with a way of describing the manner in which he or she constructs a particular mise-en-scene rather than the disjunctive logic of the Either-Or type.¹²

A similar gestalt problem is to be found in the functioning of the production crew. Each production consists of semi-autonomous crew members working on various signifying elements of a production according to what is at times a minimal script-score. The contribution of each crew member invokes its own referential system and its own connotations which, while consistent with the script line, may not be consistent with the referential dimension of other set elements. Often, a small slippage in cross-referencing between the various elements of the production set (in performance for example) can have a disastrous or a hilarious effect. It is the overriding responsibility of the director to orchestrate these various sub-systems into a coherent whole. The gestalt nature of film construction is often invoked during the production process but described in different terms. For example, one may say that the plot is "character driven" or that the film is a good example of "noir" aesthetics. In such a description, both "character" and "noir aesthetics" is a way of controlling the overall image gestalt and constraining it to an intended meaning.



Film editors understand the multidimensional logic by which images are constructed and can describe such gestalt judgment through various "montage" rules. So do film directors and cinematographers who compose and record performances in the first instance. So do all other members of the production crew in their own specific way. The viewer who reads the text, on the other hand, does not have to know any of these rules. For the viewer it is the "experience" of this evolving rhizome of meaning which provides the basis on which the text is validated. But this lack of awareness of the rules of construction does not mean that most stringent rules are not at play. We can glean how stringent and rigorous these gestalt judgments are by observing film editors at work. A rough cut of a filmed sequence can be, and often is, completed overnight so that the film's director and performers can monitor the success of their previous day's filming and correct any omissions in subsequent shoots. While the rough edit can be done overnight, the fine cut edit, in contrast, may be months in the making and may take even longer to complete. And yet for all the multiple ambiguities which go into judging the value of the "cutting" during the fine-cut edit stage, this process is as fine as the word suggests - often involving cutting a frame or two (1/25 second) from each particular shot or a sequence.

3.2.6 Multiple Logical Judgment: Gestalt Construction

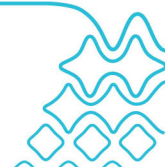
Specifying and predicting how the multiple narratives that coexists within an image interact with one another, in the end, cannot be done syllogistically, but requires a multiple judgment based, above all, on the relationship between parts of the text to the whole and which simultaneously works on the meaning and substance of the text as such. Judging a mixture of elements in such a multidimensional manner, subject to such ambiguous multidimensional part-whole relationships, is the defining characteristic of image-based logic. The apprehension of such image-based texts, in the final analysis, is never accidental, in spite of all the multiple readings which are possible. In such texts, various readings evolve from one image to another, from one multi-referential context to another, from one metaphor to another, from one shot to another, in the kind of metamorphosis one associates with a life-form, albeit an abstract one. And as with most life forms, we judge their appropriateness "organically" by judging how parts of the life form in question relate to the gestalt whole.¹³

One could rightly say that getting such a referential system to fit together, requires an act of GESTALT-CONSTRUCTION which includes the body of the text itself, and in which the multiple referential possibilities invoked are ordered in such a way as to create a maximum amount of narrative meaning with a minimum amount of narrative "noise".¹⁴ Almost by definition, more work goes into constructing this cross referential multidimensional gestalt than into the construction of the main plot line, since the main plot line itself is a subset of the total referential system.

3.2.7 Perceptual Anchorage: Thinking With The Body

There is yet another powerful system of signification at work within the image that words find difficult to match because this system of signification arises directly from the visual perception itself.

From a very early stage of our development and before we enter into language we are able to establish a perceptual relationship with our surrounding as do most living things. And like most living things, we instinctively seem to observe coherent gestalt wholes (such as shapes, volumes, bodies, lines, figures) against some contextual field without thinking and before we know what the world is all about. Because these perceptual relationships are fixed before we enter into language they remain largely outside of it even though they may well have a major impact on how we apprehend



the world.¹⁵ As a consequence, we experience the image first and foremost as a perceptual reality before it speaks to us as signs and words with meaning in language: to see is to believe.

It is also worth noting that for many intellectual traditions, the experience of vision is often linked with another perceptual experience namely that of touch. Within the psychoanalytic tradition, for example, "seeing" is often presented as touching by other means.¹⁶ To see is almost as good as to touch. A connection between vision and touch may help explain why there is such a strong diegetic component to visual perception - visual perception is in some essential way "real" and tactile in nature. The same explanation can be offered for the sense of exteriority which we associate with an image. Although we apprehend and read images as signs, we also experience the diegesis of an image by "touching" it with our eyes in exteriority in the same way as we touch objects in exteriority.¹⁷

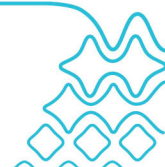
A connection between vision and touch may also help explain why we respond to the diegesis of an image with a degree of spontaneity - almost as if our thinking had nothing to do with it. This is because thinking, to a large extent, need not come into it, unless by thinking we mean "touching with our eyes". Extending this proposition a little further, it could be said that we apprehend images not only through the usual semiotic categories, but with our bodies and with desire of our bodies as well.

The logical extension of this argument is that the multiplicity of vision may well be related to the multiplicity of touch that our body is capable of experiencing.¹⁸ How we "experience" an image when we watch a film is often more important than is the meaning we attach to the image as such. For example, my fetishistic attachment to the face of an actor or an actress may well have little to do with the part that he or she play in the film I am watching. It is more likely that my fetishism can be explained by my experience of the image and the pleasure that I derive from this ocular experience, rather than from any narrative meaning. We cannot disregard this type of image power simply because we cannot attach a specific meaning to it. If the multiplicity of an image corresponds in some way to the tactility of the body, it may well be a source of "logical" strength rather than of weakness.¹⁹ This is the power of the image: a momentary glance at a visual scene can inspire a book of words. A glance can connect us with the "body language" of another as well as with our own "emotive intelligence" which are both intricately linked with the perception of vision.

3.2.8 Practice-Based Scholarship Using Images

Image based scholarship combines the two powerful signifying systems described above, namely that based on multiplicity of internal referencing and that associated with the very perception of the image. Constructing a rhizome of internal connections within an image and cross referencing these connections with the diegetic qualities of the image content constitutes a kind of visual thinking, diagrammatic thinking, artistic thinking, constructivist thinking, or thinking with the body.

We could now ask: How useful is this type of visual thinking from a research perspective. Clearly some scholarship is very much image-related and can only be carried out by an image-based methodology. When assessing the academic status of an image-based text it may be necessary to decide if its visual form enhances its presentation and validity. But in broad terms we should be optimistic. So much of what we do in the world today is mediated with and through images hence research based on images is likely to be in high demand. At the same time we should also ask is: Is there any research at all that is not enhanced by image based methodology?



3.2.9 Thinking Visually

When it comes to science scholarship, it is the formal and analytic judgments which are generally considered to be the crucial elements of its methodology while “artistic” judgments such as that based on images are generally considered to be fanciful.²⁰ There is a growing opinion that this simple distinction is not valid and there is a growing body of academics who consider that there is a deeper relationship between image, form, art and analysis. The development of a comparatively new field of mathematics called “combinatorics”, provides a good case in point. The most interesting aspect of combinatorics is that it introduces the image into the very notion of formal proof - and formal proof is the cornerstone of the most conventional of research methodologies.

3.2.10 Combinatorics

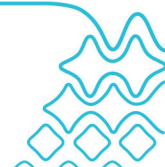
The proponents of the combinatorial branch of mathematics characteristically use pictorial rather than algebraic reasoning in proofs. Consequently, until a few decades ago combinatorics and combinatorialists had the same marginal status in institutional mathematics as do image-based texts and image-makers in academia still today. Nowadays, the status of combinatorics is changing as quickly because (i) the new style mathematics (such as combinatorics) works better in practice than the old style symbolic mathematics (ii) the philosophical foundations of old style mathematics are in question - ever since Godel, conventional mathematics has been running into all kinds of theoretical difficulties, regarding truth, proof and validating procedures in general.²¹

In an article titled “Picture Puzzling: Mathematicians are rediscovering the power of Pictorial Reasoning”, Ivan Rival describes vividly some aspects of the change that is taking place.²² He begins his article by considering the formal theories which deal with the mathematical problem of tessellation, or tiling of a plane. The problem consists of fitting together multiple and multi-shaped tiles without any gaps or overlaps. It seems that the formal theory of tessellation worked itself into a kind of theoretical dead end with the work of Karl Reinhardt in 1918. This limit was revisited again in 1975 by Martin Gardiner who wrote two columns on tiling the plane in *Scientific American*, prompting many readers to try their hand at tessellation. This resulted in an explosion of interest in tessellation which subsequently led to many spin-offs in computing and related fields, and which in time became, in Rival's words, a “minor mathematical industry”.

The most outstanding of these tessellation attempts was by one Marjorie Rice, a housewife who went on to do in her spare time what many formal theorists could not. Whatever explanation exists for her remarkable output it certainly had little to do with her conditions of work, as Rival tells us below. “What did Marjorie Rice have that scores of past mathematicians did not have?” Rival asks rhetorically and answers:

“In a word, pictures. During most of this century, mathematicians have frowned upon the use of diagrams in expositions and arguments. As long as this deductivist orthodoxy held sway, there was little room in mathematical discourse for diagrams or for arguments that appealed to common sense or intuition.”

Combinatorialists in contrast rely heavily on diagrams as was the case with Marjorie Rice. The Rasch psychometric analysis, used in this project, likewise relies heavily on models and diagrams as will become evident in subsequent chapters.



3.2.11 Diagrammatic Thinking

In a world that is ever more reliant on images, Rival's somewhat dated article has much relevance. Whenever one encounters arguments which draw an in-principle distinction between scientific analysis and an image-based text, the case of Marjorie Rice should provide an appropriate counter-argument that comes from the most formal of the formal discourses.

One could go one step further and suggest that as the importance of image communication develops further, "diagrammatic" and "artistic" thinking will be judged ahead of "analytical" thinking in tertiary institutions for no other reason than because it works better. This is another way of saying that in a world which is ever more reliant on images and image-based communication, academics who do not have such skills may well be considered to be intellectually handicapped compared to those that are able to communicate with images. One would like to suggest that the flourishing media and new media programs are already an evidence of this trend. In this context it may be worthwhile to reflect on a significant historical figure from the last century who found formal mathematics difficult but was very good at drawing images of difficult problems. It is said that he was fond of films and always wanted to direct slapstick film comedies. His name was Albert Einstein.

3.3 Psychometrics

We can end this chapter with the following observation. For over four hundred years creative arts had been relegated to the margins of scholarship mostly because art-based methodologies tended to be complex, spontaneous (practice-based), subjective, sensual, unpredictable, difficult to describe and difficult to measure. So often the most interesting, the most sophisticated and the most nuanced creative works were dismissed as too vague and too personal because they did not have the simplicity of the scientific explanations. So often the most important outcomes of creative arts were relegated to magical formulas and divine religiosity rather than to the highest attribute of human endeavour.

We are fortunate to be living at the time when complex phenomena are not set-aside in such a dismissive manner but are increasingly becoming accessible to measurement. Creative artists should welcome this type of development as it will again confirm the high status of creativity. This project makes use of one such psychometric procedure to shed light on the nature of creative arts. This procedure is described in the next chapter which details with the analytical project design.

Notes and References

1. Ross, David, *Aristotle The Nicomachean Ethics: Translated with an Introduction*. Oxford, Oxford University Press, 1925.
2. Isaac Newton's *Philosophiæ Naturalis Principia Mathematica* exemplified the analytical method that would dominate science following its publication in 1687.
3. Russell, B. & Whitehead, Alfred North, *Principia Mathematica*, UK, Cambridge University Press, 1910/1913.
4. Kurt Godel's 1931 paper *On Formally Undecidable Propositions of Principia Mathematica and Related Systems*, trans. B. Meltzer, New York: Basic Books, 1962.
5. Heisenberg, W. *Physikalische Prinzipien der Quantentheorie*, Leipzig, 1930, Hirzel English translation *The Physical Principles of Quantum Theory*, Chicago, University of Chicago Press, 1930.



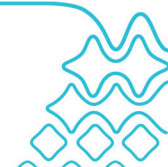
6. The existence of this art-theory division only tells us half the story. Rivers of ink have been spent trying to elaborate on this relationship over centuries. While many empirical philosophers confirm and endorse the simple separation between the two activities, many others have sought to dissolve the simplicity of this dichotomy. Nietzsche's *Birth of the Tragedy* is one of the most influential examples of this type of mediation. See Nietzsche, F., *The Birth of Tragedy: Out of the Spirit of Music*, trans. Douglas Smith, Oxford University Press, 2000. Many post-modern works embrace the entanglement of art and scholarship of this kind. For a good description of the recent relationship between the written and image-based epistemology see Jay M., *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*, Centennial Book, 1993. The tension between the two is reworked in a somewhat positive fashion by Brigitte Peucker, *Incorporating Images: Film and the Rival Arts*, Princeton University Press, 1995.
7. The paper on which this section is based was initially published in the first issue of the IM e-journal Peters, J. J., (aka J. Petkovic) "Image Thesis: Art or Multi-dimensional Logic" *IM e-journal*, Issue 1, May 2005, http://www.mcc.murdoch.edu.au/nass/docs/S_Image_thesis.pdf
8. These reflections on the substance of the medium are inspired by the work of Harold Innes and Marshall McLuhan. Both writers direct us to the importance of signifying substance in the construction of the message. Different media operate with different signifying substances and this difference is not inconsequential to the message that the medium delivers. Rather, this difference is the major part of the "message". Hence McLuhan's proclamation: "the medium is the message". That is to say, it is the material characteristics of the signifying substance (which constitute the medium, in the first instance), which play a major part in the "message" that the medium delivers. See an interesting collection of articles on Innes and McLuhan in Ian Angus and Brian Shoosmith, *Continuum: A Dialogue with Harold A Innis*, Vol. 7, No. 1, 1993.
9. This is another way of describing Saussure's second most important linguistic principle after that of Principle I, the arbitrary nature of the sign. He expounds on it in *Course in General Linguistics* (p.70) as follows:

Principle II: The Linear Nature of the Signifier
 The signifier, being auditory, is unfolded solely in time from which it gets the following characteristics: (a) it represents a span, and (b) the span is measurable in a single dimension; it is a line. While Principle II is obvious, apparently linguists have always neglected to state it, doubtless because they found it too simple; nevertheless, it is fundamental, and its consequences are incalculable. Its importance equals that of Principle I; the whole language depends upon it. (See p. 122f.). In contrast to visual signifiers (nautical signals, etc.), which can offer simultaneous groupings in several dimensions, auditory signifiers have at their command only the dimension of time. Their elements are presented in successions; they form a chain. This feature becomes readily apparent when they are represented in writing and the spatial line of graphic marks is substituted for succession in time.
10. For references to "pictographic script", "picture-puzzle" and "rebus" see Sigmund Freud, "The Dream-Work" in *The Interpretation of Dreams*, *The Pelican Freud Library* Vol.4, Harmondsworth, Penguin Books, 1913/1976, pp.381-382.

There are two theoretical conditions on which Freud's diagrammatic dream notions are based:

- (i) Dreams are ultimately an expression of an uncensored ego - everything is possible in a dream. All connections are possible.
- (ii) The ego has a diagrammatic/topological form. In "The Ego and the Id" Freud tells us that:

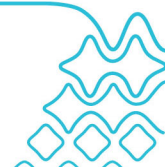
The ego is ultimately derived from bodily sensations, chiefly from those springing from the surface of the body. It may thus be regarded as a mental



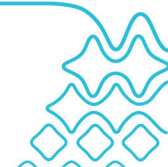
projection of the surface of the body, ...(...). (p.26)

For more details see Sigmund Freud, "The Ego and the Id" in *Standard Edition*, 1923, Volume 19, pp.3-59.

11. Michael O'Toole, in his *The Language of Displayed Art*, gives an interesting prescription of how a multidimensional referential system, such as that in an image-based text, can be approached in a systematic way. His analysis makes use of a 4x3 matrix of semiotic functions which includes representational, presentational and gestalt codes. His work on visual semiotics is in turn based on the systemic-functional theory of language developed by M.A.K. Halliday in *Explorations in the Functions of Language*. The outstanding usefulness of this type of discourse analysis in the present context is that it is able to show quickly how intricate a judgement is required to construct and deconstruct a work of art. See O'Toole, Michael, *The Language of Displayed Art*, London, Leicester University Press, 1994; and M.A.K. Halliday, *Explorations in the Functions of Language*, London, Edward Arnold, 1973. Also see Gunther Kress and Theo van Leeuwen, *Reading Images*, London, Routledge, 1996.
12. A good introduction to the notion of fuzzy logic can be found in *Fuzzy Thinking: the new science of fuzzy logic* by Bart Kosko, New York, Hyperion, 1993.
13. The notion of the screen persona and screen character provides one such gestalt life form by which we judge the content of films. It is also this abstract type of life form which supports the existence of film stars and the star-system in general. Such an abstract life form can be projected across time and across performances. When we go to see a Clint Eastwood film there are already many films and many abstract lives on which our experience of such a film is based. Thus, by choosing a particular star to act in a film, the film's producer precipitates numerous multidimensional decisions which relate to many other stories and events which the star brings to the film.
14. Image-makers often create connections that are not apprehended by the viewer in the act of "reading" but may be discovered later when the whole text is in place.
15. Lacan's "mirror stage" of development is one attempt to explain how our visual experience is structured during the pre-linguistic stage of development. According to Lacan, the image which the child sees during the "mirror stage" of development (and before the child enters into language) provides the child with a sense of existential coherence in exteriority – in a way that is similar to the identification we have with our own image in the mirror. See Jacques Lacan, "The mirror-stage as formative of the function of the I as revealed in psychoanalytic experience", in *Ecrits*, translated by Alan Sheridan, U.K., Tavistock Publication, 1977/1937, pp.1-7.
16. For Freud, seeing is "an activity that ultimately is derived from touching". See Sigmund Freud, "Three Essays on the Theory of Sexuality", *Standard Edition*, Vol.7, p.156.
17. The work of Maurice Merleau-Ponty is interesting in this regard. See his *The Phenomenology of Perception*, trans. Colin Smith, London, Routledge and Kegan Paul, 1962; *The Primacy of Perception*, Evanston, Northwestern University Press, 1963; *The Visible and the Invisible*, trans. Alphonso Lingis, Evanston, Northwestern University Press, 1963. Elizabeth Grosz makes considerable use of Merleau Ponty's work in her *Volatile Bodies*. In the context of the present discussion the piece 'Eye and Mind', translated by Carleton Dallery, in *The Primacy of Perception*, pp.159-192 is of particular value.
18. For an interesting description of the relationship between the body and discourse in general, see Elizabeth Grosz, *Volatile Bodies*, US, Indiana University Press, 1994, especially pp. 3-186. The sensuous (surface of the) body is the founding stone of Aristotelian cosmology, especially the sense of touch/taste. The Aristotelian body, in turn, becomes the springboard for the historical materialism of Marx and Engels as well as for the psychoanalytical writings of Sigmund Freud and Wilhelm Reich. The Aristotelian body is imbedded as the cornerstone of biological sciences exemplified by works on "homunculus" such as Karl Pribram's *Language of the Brain*, New



- Jersey, Prentice Hall, 1971 and in mathematical biology of the kind that can be found in Rene Thom's writing on "catastrophe theory". For some of the above references see: Aristotle, *De Anima*, trans. by K. Foster and S. Humphries, London, Routledge, 1959; Frank Sulloway, Freud, *Biologist of the Mind: Beyond the Psychoanalytic Legend*, UK: Fontana, 1979; Karl Pribram & Merton Gill, *Freud's 'Project' Re-Assessed* London: Hutchinson, 1976; Wilhelm Reich, *The Function of the Orgasm*, trans. by Theodore P. Wolfe, London, Panther Books, 1968/1942; Rene Thom, *Structural Stability and Morphogenesis*, Reading, W.A. Benjamin, 1975.
19. The notion of the body remains important to contemporary writers such as Deleuze and Guattari, even though their use of the body departs from the functional body we have come to expect from Aristotle. In the two volumes of *Capitalism and Schizophrenia* biological functions of the body are no longer foregrounded in the Aristotelian sense. Instead, both the subject and the object find themselves on a new type of abstract body which Deleuze and Guattari label "body without organs". On this abstract body, optical space disappears (as does projective space) and is replaced by a version of tactile space, which Deleuze and Guattari label "haptic" space. "Haptic" is a better word than "tactile" since it does not establish an opposition between two sense organs but rather invites the assumption that the eye itself may fulfill this nonoptical function. (Deleuze and Guattari, *A Thousand Plateaus*, p. 492.) See *Anti-Oedipus: Capitalism and Schizophrenia* (Vol.1), trans. Robert Hurley, Mark Seem and Helen R. Lane, London, Althone Press, 1984 and *Thousand Plateau: Capitalism an Schizophrenia* (Vol. 2), trans. Massumi, University of Minneapolis Press, 1987.
 20. This was not always so. Geometric diagrams are a case in point. The exclusion of images and diagrams from analysis has a historical dimension. It is, for example, possible to locate a point in history when geometric diagrams had an acceptable academic status before they were replaced by algebraic symbols. The intuitive "proofs" which geometric diagrams offer fell into disrepute following the invention of calculus by Isaac Newton, even though Newton himself did not prove the fundamental theorems of calculus according to the stringent standards of formal proof expected today.
 21. Kurt Godel's 1931 paper *On Formally Undecidable Propositions of Principia Mathematica and Related Systems*, trans. B. Meltzer, (New York: Basic Books, 1962), brought into question the entire axiological/deductive system exemplified by Bertrand Russell and Alfred North Whitehead's *Principia Mathematica*. While the theory underpinning the axiological/deductive/ logico-positivist system came into question, its practice went on unabated and its underlying principles, more or less, still define the conventional research paradigm. Axiomatic reasoning is often depicted metaphorically as a pyramid in which the base is made up of axioms and postulates and which supports all other theoretical pronouncements. With writers such as Michel Foucault, the axiomatic pyramid is inverted. The base of the pyramid consists of multiple and intersecting discourses which may, under certain conditions, give rise to formalization of the kind one encounters in axiomatic logic. Foucault's style of "reasoning" is much more prevalent among Humanities researchers, but the status of its logic is always provisional, always unstable and in question.
 22. Ivan Rival, "Picture Puzzling: Mathematicians Are Rediscovering the Power of Pictorial Reasoning", in *The Sciences*, The New York Academy of Sciences January/February 1987, pp.41-46.



4. ANALYTICAL FRAMEWORK

4.1 Assessing Image-based Texts

This section of the report describes the analytical framework developed for this project. It begins by describing the problems associated with assessment based on a simple overall percentage marks. This problem is resolved by breaking up the assessment task into a multiple criteria-based assessments. The chapter describes how the assessment criteria were selected as well as the reasons for their selection. It does this by invoking the understanding of image-based scholarship developed in the conceptual framework section of the report (Ch3). Accordingly, the assessment criteria described below mediate image art with image scholarship; the selected criteria are both subjective and objective, both logical and phenomenological, both linear and multi-dimensional. But the groundbreaking element of this project is the way that these criteria-based assessments are analysed internally using Rasch psychometric modelling.

4.1.1 The Assessment Problem

Assessing screen productions is a complex task with multiple dimensions of judgment. This is because the screen production process itself consists of a complex circle of interdependent codes and relationships as depicted schematically in Figure 4.1 below:

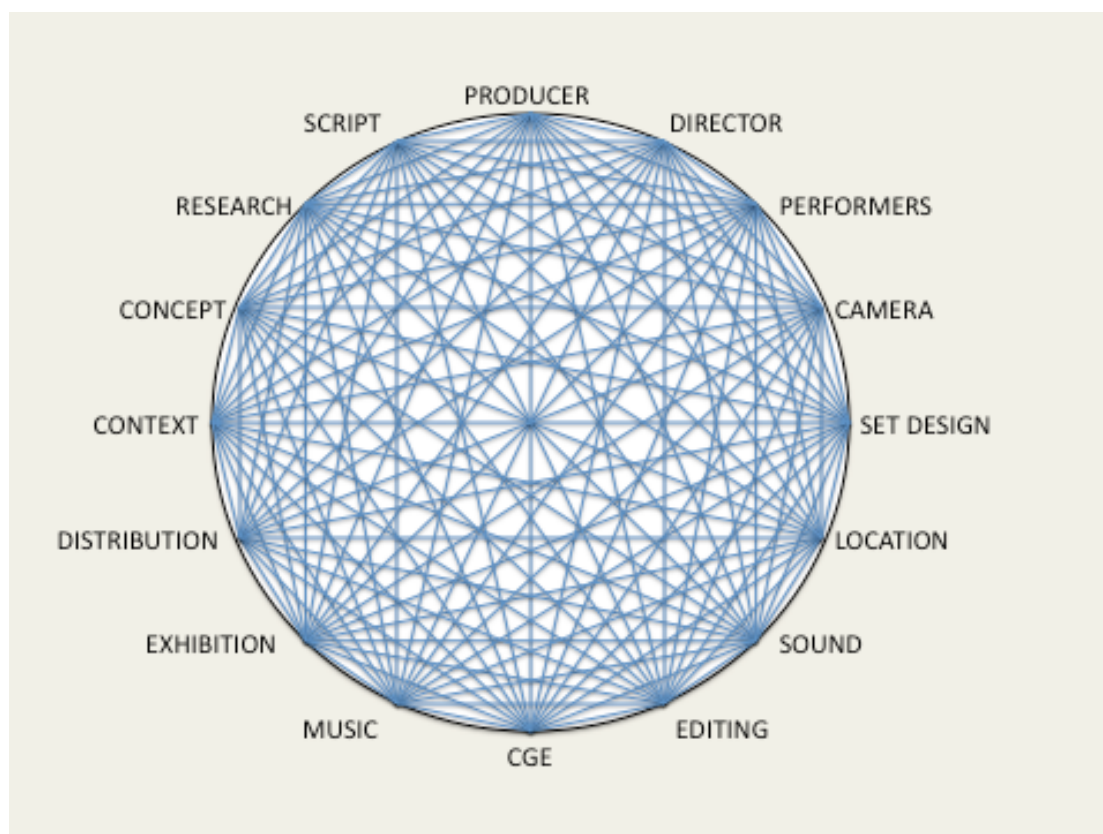
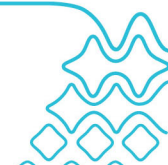


Figure 4.1 Schematic representation of the screen production process as a complex circle of interdependent relationships and codes



How do different academics assess such a complex quality consisting of self-evident components (such as script, direction, camera, etc.) as well as gestalt qualities that arise from the sum of the constituent parts? This question had to be addressed before any analysis could take place.

4.1.2 Overall % Mark

The assessment process within academia has many forms but in the end it is the overall percentage grade that matters the most. Accordingly, this was the very first assessment criteria question (Q1) given to the 30 assessors as indicated by the colored box below:

Q1 OVERALL MARK (%)

4.1.3 The Consistency Problem with the Total % Mark Assessment

While the overall percentage grade is important in any assessment process it also brings in a range of problems. The best way of demonstrating these problems is to use the data that was subsequently derived on this project.

The diagram below shows the average percentage grades for all 45 productions as assessed by the 30 assessors. As evident from Figure 4.2 the bulk of these marks were in the 60 to 80 per cent range.

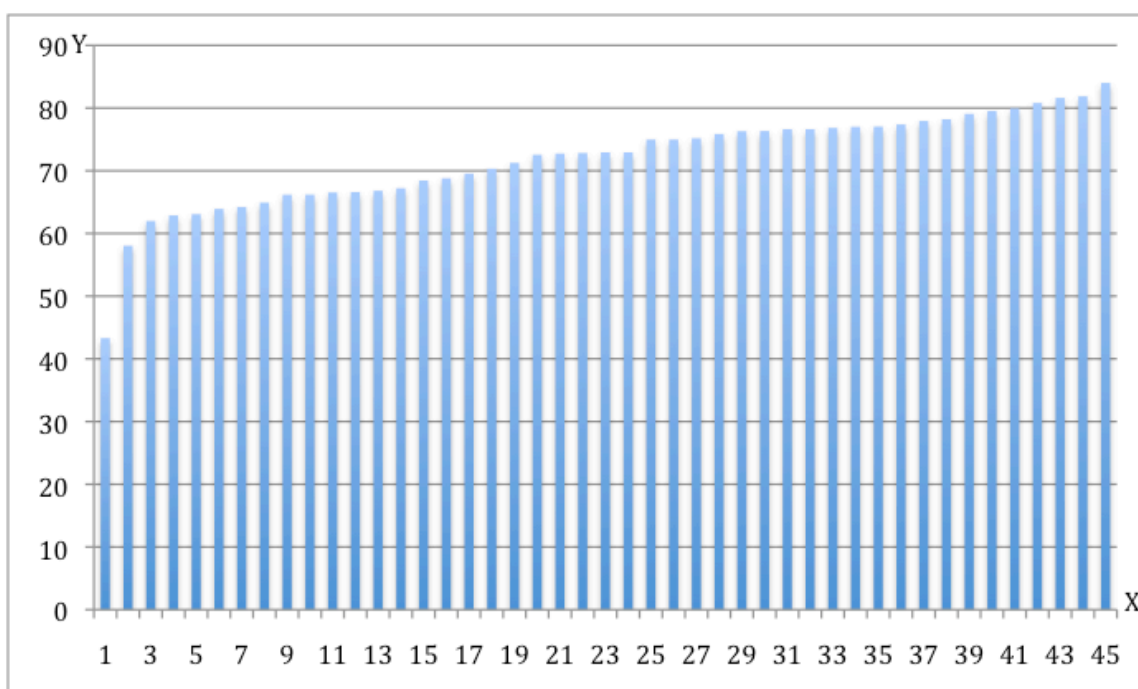
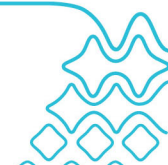


Figure 4.2 Average scores for 45 assessed productions arranged in ascending order of value



The standard deviation in each of these marks is given in red in Figure 4.3 below:

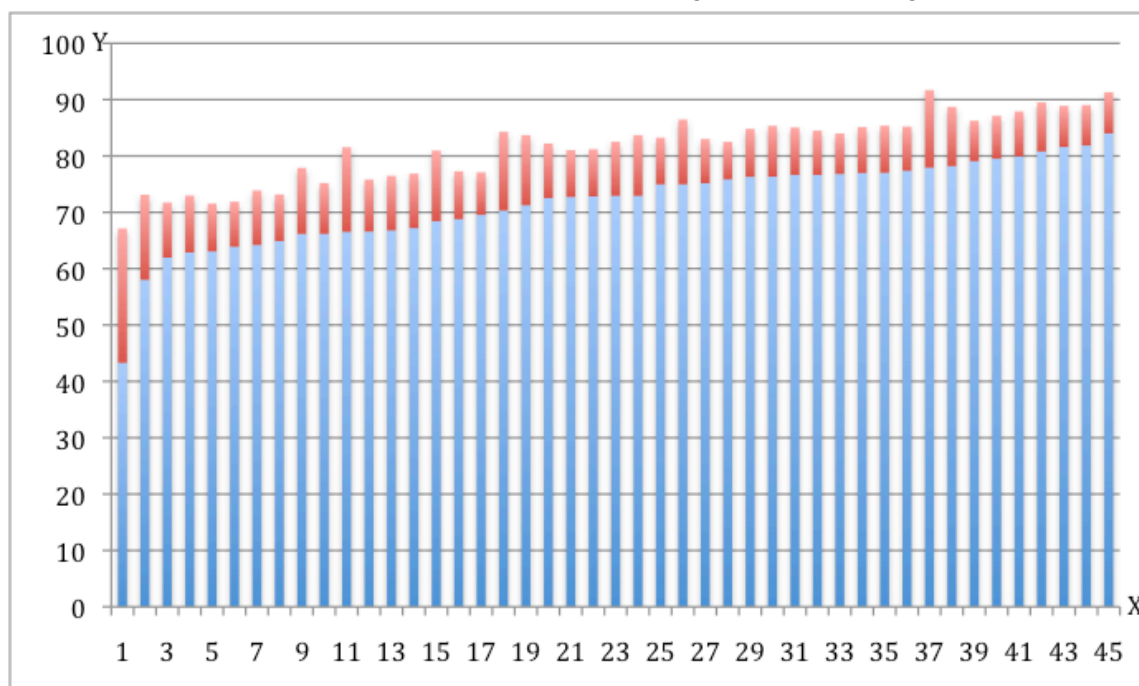


Figure 4.3 Comparison of average scores for 45 assessed productions arranged in ascending order of value (in blue) with standard deviation (in red)

If we plot the standard deviation alone we get Figure 4.4 that looks as follows:

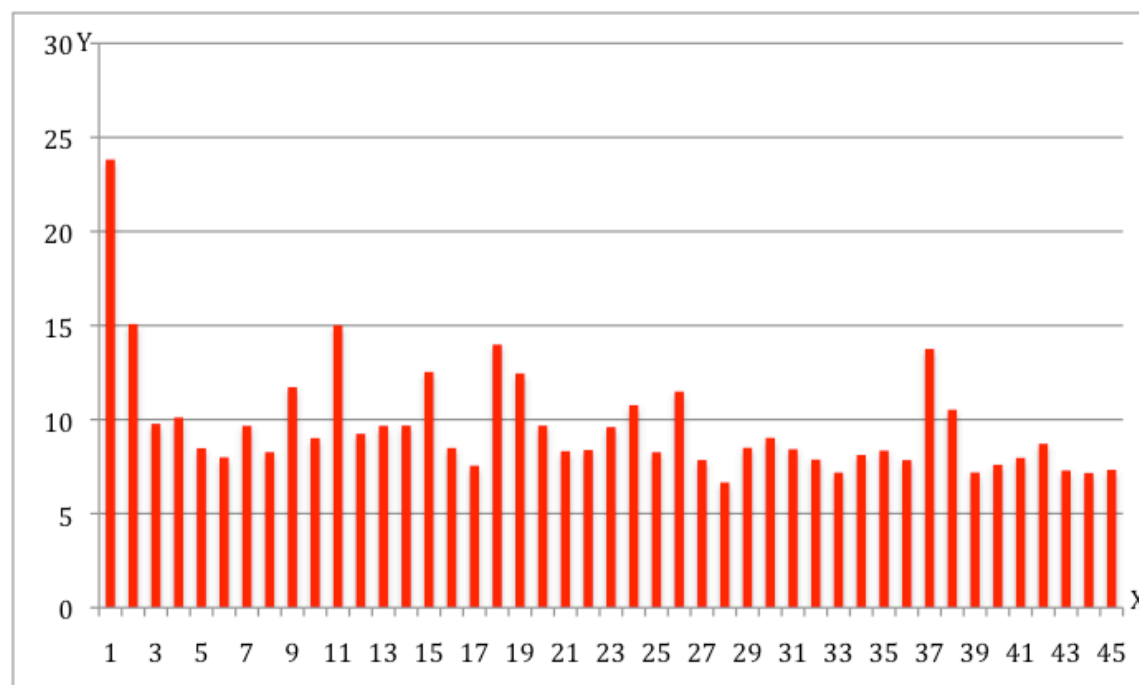
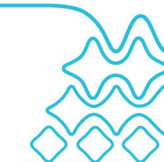


Figure 4.4 Standard deviation for 45 production averages arranged in ascending order of value (see Figure 4.2 and 4.3 above)



The above standard deviation scores suggest that there is some kind of consistency at work in the overall percentage scores with smaller deviations for the high-end productions (RHS) and larger deviations for the low-end productions (LHS). If we were to average the above deviations we would get a line passing around seven to eight per cent for most production. We can thus conclude that, as a generality, the 30 assessors used in this study were quite consistent and on average assessors differ by about seven to eight percentage points on either side of the average mark. Numerically this is not such a bad result although it does not illuminate what it is that is being assessed.

4.1.4 Total Percentage Consistency – The Worse Case Scenario

The difficulty associated with the total percentage score can be made visible if we consider the worse case example, namely the grade for production number 1 in Figures 4.2-4.4 which has the greatest standard deviation. If we plot the marks given to this production by 30 assessors we get Figure 4.5 below.

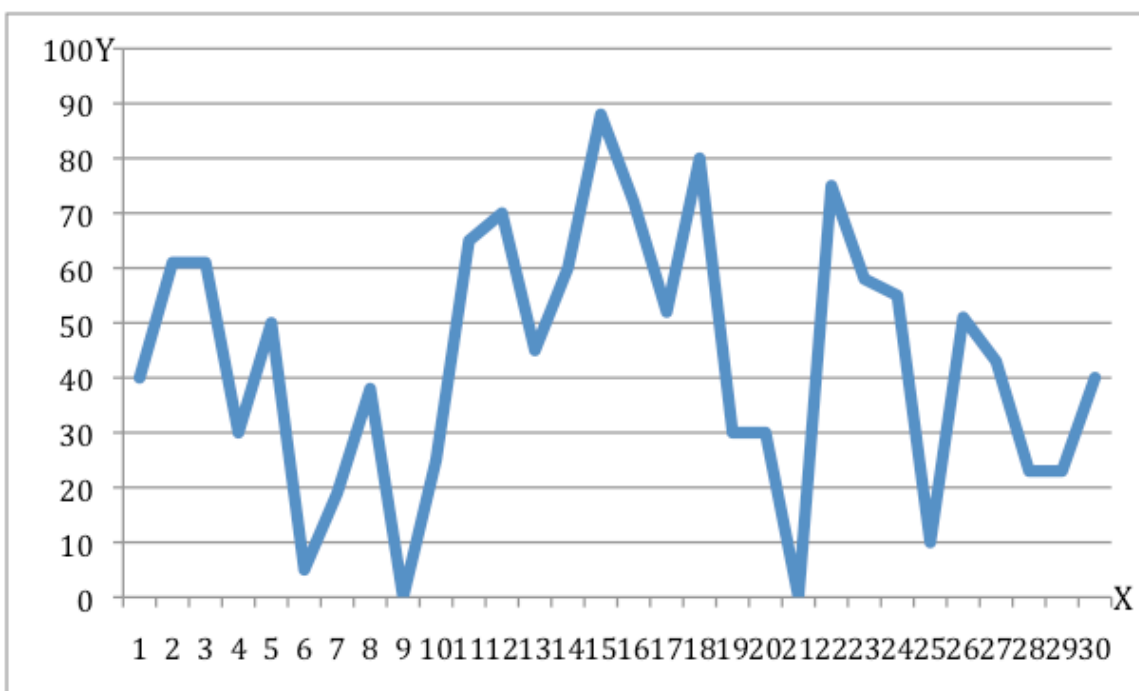


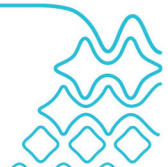
Figure 4.5 All 30 marks for the production with the lowest mark average

4.1.5 Possible Explanations for Fluctuation of Marks

We may well be startled by the fluctuation of marks in Figure 4.5 as these vary from zero to nearly 90 percents. It seems that different assessors see different values in this production and assess it differently. Why? How are we to explain this fluctuation of marks? We could describe this as a critical test of the overall percentage score consistency.

Looking at the marks in Figure 4.5 objectively we might come to the following tentative conclusions.

1. Assessment of creative works is in the eye of the beholder – and is not consistent?
2. Assessment of creative works may be influenced by non-academic factors



such as personal and institutional bias.

3. Because the variations are so large it may not be possible to consistently assess a screen production without a canonical written text to accompany it?
4. Screen productions are very complex and require assessors with different capacity to assess the production. Different assessors assess different elements of the production which explains the large variations in marks.
5. The assessed work may be innovative and is yet to create its audience.
6. To be consistent is not to be the same. Some assessors consistently gave 21 per cent fewer marks than others as depicted in Figure 4.6 below.

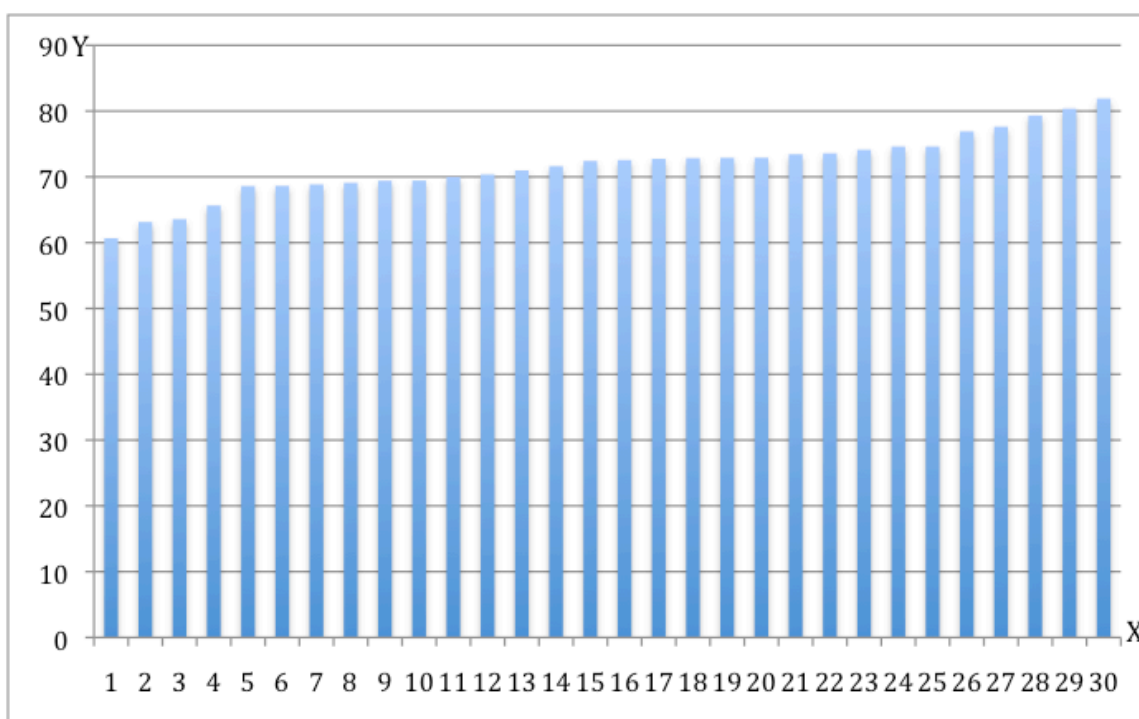
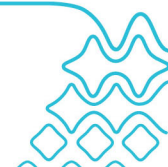


Figure 4.6 Mean production marks given out by 30 assessors for all (45) productions arranged in ascending order of value

7. One explanation for the large fluctuation of marks can be described as the result of the “butterfly effect” – a term derived from the popular rendition of the Chaos Theory. Small fluctuations – such as the flutter of butterfly wings – can give rise to monumental consequences. But we don’t need complex mathematics to understand what this means. We can readily understand that a small trip of a ballet dancer is not just a small error but may well ruin the entire performance.
8. The most straightforward observation we can make is that total percentage (%) measurement is a crude assessment instrument. It sums up many factors but one is never certain what is being judged and if it has anything to do with scholarship.

It is difficult to decide how many, if any, of these explanations are correct in the example presented. This ambiguity, in turn, only reconfirms the ambiguity that many commentators attribute to the scholarly value of image-based texts.



Is there something more insightful we can say about screen production assessment?

There is indeed something insightful we can say about screen production assessment. These insights are to be found in the internal consistency of the data itself as will be evident in the next section.

4.2 Internal Consistency: Rasch Analysis

The analysis in this project takes up Rasch psychometric modelling which tests the internal consistency of the assessment data.¹ Rasch analysis does this by breaking up the overall assessment task into many smaller assessment components and then comparing each component part with the overall assessment.

The details of this analysis will be described in Chapter 5. It is sufficient at the moment to note again that screen production text evidently presents a viewer with a conglomerate of assessable codes and components such as camera, sound, editing, script, performance, direction, set design and music, to note a few. Each one of these components contributes in some way to the final percentage mark which can be represented as follows:

Total % Mark = Assessment (Script + direction + camera + ...etc., + originality)

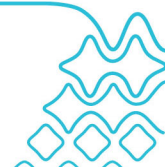
To carry out the Rasch analysis it is necessary to arrange an appropriate assessment scale for each assessment component. Ideally these smaller assessment components need to comply with a shared understanding of assessment criteria that are used when “writing” with images. The scale of assessing these components should also be consistent with the shared understanding. One such example of shared understanding makes up another criteria question (Q4) given to the 30 assessors as indicated by the coloured box below:

PUBLICATION	
Q4	THE PUBLICATION VALUE OF THIS PRODUCTION FOR ITS PROJECTED AUDIENCE IS:
Very low	0
Modest	1
Moderate	2
High	3
Very High	4

Thus for each assessor we are able to have a comparison between Total percentage mark allocated to each production and the component grade. If the Total % Mark is the represented by the y-axis and component grade is represented by the x-axis then this comparison is represented by the equation:

Total % Mark₁ = Assessment (Publication Value)

If we do the same kind of comparisons for all 45 productions we can plot how the Total (%) Mark correlates with the component mark. Ideally, both will behave in a similar fashion - increases in one should be reflected in the increase of the other. This positive correlation can be depicted graphically as shown in Figure 4.7 below.



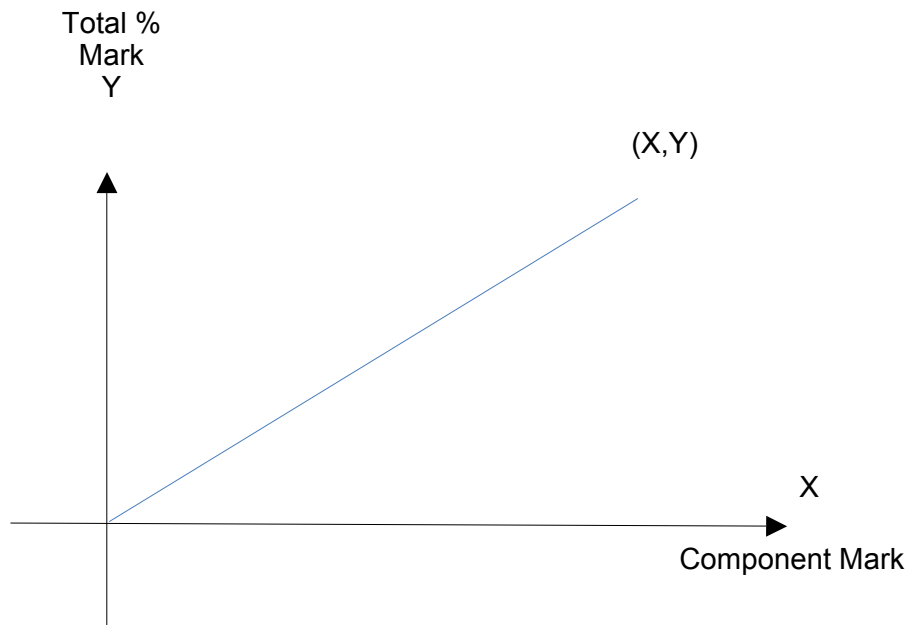


Figure 4.7 Positive correlation between Total (%) Mark (Y) and Component Mark (X)

This is the type of criteria that we are after in the final criteria assessment set.

It is possible that Total % Mark and the component mark may relate poorly. For example in Figure 4.8 below, positive changes in the assessment component (X) give only a “flat-line” response in Total % Mark (Y). For the purpose of this study criteria of this type should not be included in the criteria set.

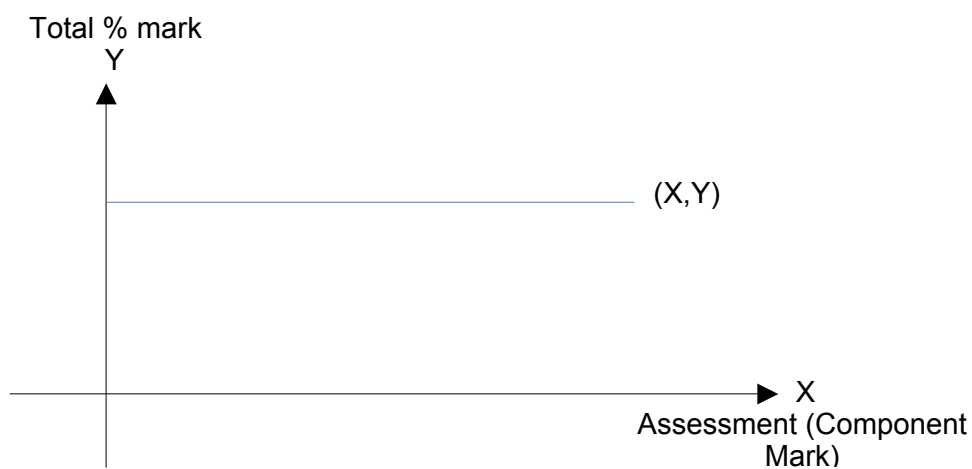
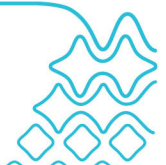


Figure 4.8 Zero correlation between Total (%) Mark (Y) and Component Mark (X)



Total (%) Mark and the component mark may have an inverse relationship. For example, in Figure 4.9 below positive changes in the component assessment (X) have an inverse (negative) response in Total % Mark (Y). For the purpose of this study criteria of this type should not be included in the criteria set

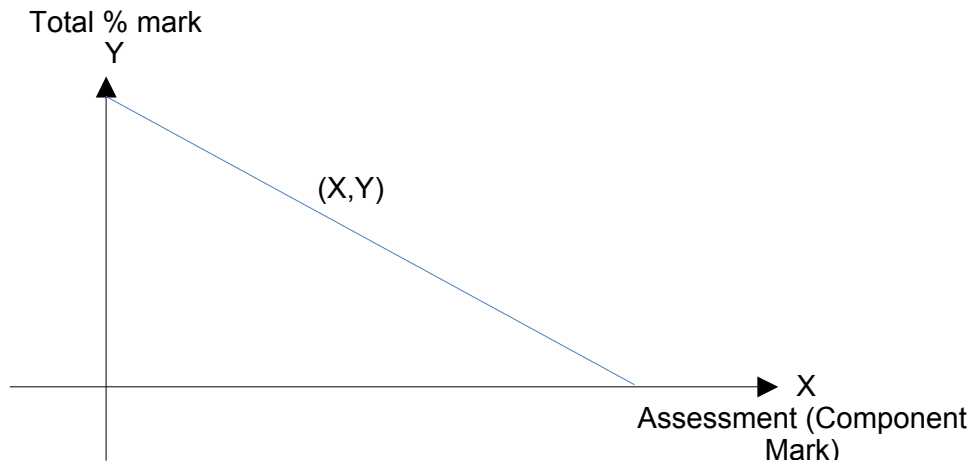


Figure 4.9 Inverse correlation between Total (%) Mark (Y) and Component Mark (X)

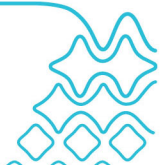
The same type of comparisons can be carried out for all productions, for all assessors and for all criteria. If we do this it is then possible to statistically analyse the consistency of the assessment results using Rasch psychometric modelling. There are many interesting aspects to the Rasch analysis that make it most suitable for the task in hand. These characteristics will be described in detail in the next chapter and in the analysis that follows.

However before we can undertake such an analysis we need to devise a suitable set of component criteria.

4.3 Identifying Component Criteria

4.3.1 Defining the Field of Study

What is a suitable set of scholarly criteria for assessing screen productions beyond the overall percentage score? A myriad of possibilities offer themselves for consideration along with the corresponding fields of study. Since we are dealing with production-based texts it is self evident that creative practice and screen production criteria are relevant and necessary. But this only begs the question: What scholarly fields of study do such production criteria represent. If we consider the final production as a communication between the originator of the production (sender) and the audience (receiver) many other fields of study are evidently relevant to the assessment criteria including Communication Studies (message), Media Studies (medium), Cultural Studies (cultural topic), Textual Studies (text), Discourse Analysis (discourse), Design Studies (set design), Media and Marketing Studies (exhibition and distribution) along with Gender Studies, Social Science, Anthropology, Ethnography, History, Environmental Studies, Biology, Zoology, Medicine, Legal Studies, Comparative Literature just to name a few that appear on our TV screens daily.



There is no limit to the number of criteria that can be included. However having too many criteria is counterproductive as we may find ourselves assessing forever. Ideally criteria should be necessary as well as complete. They should also be different and not repeat one another (non-redundant). The assessment scale should be comparable, even and linear. To summarise - the criteria set should be:

- i. necessary
- ii. complete
- iii. non-redundant
- iv. evenly graded (linear)

The best way of approaching this task is to keep creating new criteria for anything that has not been assessed by other criteria. This is indeed what was done for this project as will be described below.

4.3.2 The Construction of Assessment Criteria

Because screen production is such a hybrid medium, these component criteria descriptions must necessarily include both “subjective” and “objective” elements. Some of these elements will also need to be gestalt criteria that measure how different component of the production coalesce together. The following categories of criteria offer themselves for consideration:

- i. process-based production criteria (i.e. camera, direction, etc)
- ii. scholarship criteria (research, topic, media, art scholarship)
- iii. gestalt criteria (camera combines composition, light, colour etc)
- iv. ethics criteria (appropriate and inappropriate depiction)
- v. verification criteria (evidence that supports the screen diegesis)
- vi. quality criteria (originality & innovation)

4.4 Process-Based Production Criteria

4.4.1 Production Criteria

A guide for the process based production criteria is depicted in Figure 4.10. This figure schematically represents the production process if we follow the circle in a clockwise fashion from Concept. Each component on the circle is necessary for the process of production to be completed and must contribute, in some way, to the quality of the final production.



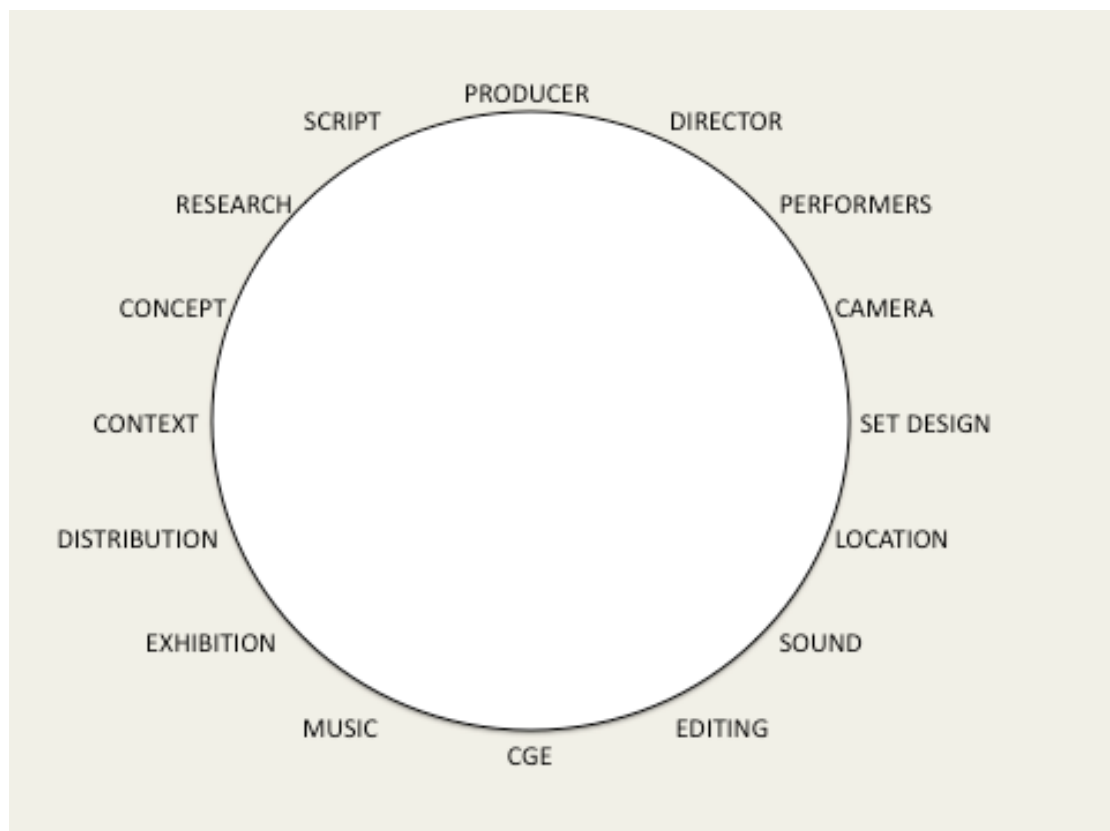


Figure 4.10 Schematic representation of the screen production process as a clockwise sequence of activities starting from “context”

Many elements noted in Figure 4.10 are invoked in the second question (Q2) of the final criteria set given to the 30 assessors as indicated by the coloured box below:

Q2 STRONG AND SUSTAINED CONTRIBUTION TO THE QUALITY:
(Tick as many as applicable). Ticks were subsequently converted to one (1) if they were ticked and zero (0) if they were not.

Q2	Concept	(0,1)
Q2	Script	(0,1)
Q2	Research	(0,1)
Q2	Direction	(0,1)
Q2	Locations	(0,1)
Q2	Art Design	(0,1)
Q2	Camera	(0,1)
Q2	Performance	(0,1)
Q2	Soundscape	(0,1)
Q2	Editing	(0,1)
Q2	Music	(0,1)
Q2	CG Effects	(0,1)
Q2	Animation	(0,1)

The fact that we notice some elements of a production is an index of quality. This conspicuousness is not evaluated as such in Q2 but merely noted as being either present or absent in the production. Many of these elements are evaluated elsewhere in a more refined way. Nevertheless, it is possible to see the response to this question as a mini-evaluation: excellent production are likely to have many of the 13 items ticked while bad production may have zero ticks.



4.4.2 Work Evident

Another marker of quality is the amount of work that goes into the production. Question 23 (Q23) in the final criteria set does this:

WORK EVIDENT	
Q23	THE AMOUNT OF WORK EVIDENT IN THIS PRODUCTION IS:
Low	0
Average	1
Moderate	2
High	3

This is baseline measure of quality that identifies quality by the amount of work that went into the production. For example, a “cast of thousands” is an indication of a large amount of work even if we don’t know anything else. This question is subtly different from Q18 which measures the overall production values and which is intended to be a measure the textual quality of the production rather than just the work that went into it.

4.4.3 Cultural Meta Communication

Although screen narratives are crafted by scriptwriters and directors, many writers hold that screen narratives like narratives in general arise from social concerns that exist at the time of the production. To that extent the production can be considered as society communicating with itself and, more specifically, as society communicating with its constituent member about some important social issue. One can represent this communication process with the familiar “sender-receiver” scheme:

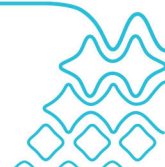


Social issues are certainly of importance to all scriptwriters. The producers also understand that the audience is the most important consideration in any narrative. We don’t even have to philosophise about this. The importance of the cultural meta-communication was confirmed through the following question given to the assessors:

Q19. THE FOCUS OF THIS PRODUCTION IS ON:

1. **MEDIA ITSELF** (screen, sound, film, music, TV, etc)
2. **ARTS**
3. **CULTURE** – CONTEMPORARY CULTURE
4. **OTHER** (incl. medicine, education, history, geography etc)

Since the assessors were assessing works of screen production students it is reasonable to assume that the response to Item 1 (MEDIA ITSELF) would have received the highest response. Figure 4.11 below indicates this was not so. Of the 1350 (45x30) possible responses the majority of 59 per cent considered CULTURE to be the primary focus of the 45 productions they saw.



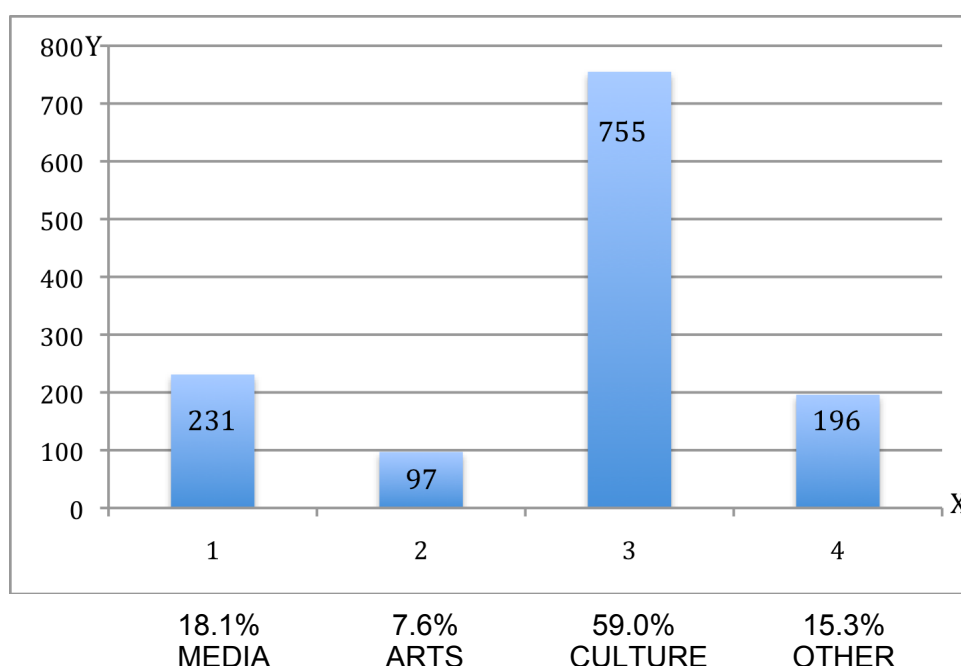


Figure 4.11 The focus of the 45 production was mostly on the “Culture” according to the response of the 30 assessors

It is clear from the above responses that some assessment criteria in the final assessment set given to 30 assessors, in this project, needed to account for this wider context of the narrative production.

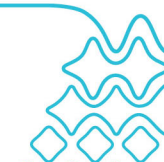
4.4.4 Social Relevance

Five questions in the final criteria set were arranged to evaluate the cultural meta-communication directly. The first of these questions (Q17) in the final criteria set was quite direct in its social context emphasis:

SOCIAL RELEVANCE	
Q17	SOCIAL RELEVANCE OF THIS PRODUCTION IS:
Low	0
Average	1
Moderate	2
High	3

4.4.5 Implied Context

Not all productions speak explicitly. They often do so by alluding to other narratives using connotation, symbolism and by silence itself. For some genres of screen production, such as Horror, absences of information are as important as the presence of information. Good productions weave many other narratives into the body of the text. Some only work on us subconsciously. Some may become apparent only days after the screening. With good production these additional narratives are not there to create confusion but enrich the explicit narrative with a multi-dimensional context. Often simple narratives weave drama of tectonic magnitude.



Such resonating inspiration is also a measure of quality and one criteria question (Q9) was introduced to measure this element of the text.

CONTEXTUAL LINKS

Q9 THIS PRODUCTION INSPIRES THOUGHTS OF OTHER NARRATIVES, OTHER REFERENCES AND OTHER CONTEXTS:

No	0
Yes, somewhat	1
Yes, moderately	2
Yes, greatly	3

4.4.6 Exhibition and Distribution

The reception of the production needs to be accounted for in any evaluation process. Question 3 (Q3) in the final criteria set does this directly.

AUDIENCE

Q3 THIS PRODUCTION WILL BE BEST APPRECIATED BY:

General audience	1
Specialist audience	1
Both	2
Neither	0

Limited audience – either general or specialist – is given a value of 1. Production that is appreciated by both is of a higher quality and is given the value of 2. Production with no audience appeal is given the obvious zero (0) value.

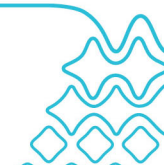
4.4.7 Exhibition Value as Publication

Having an audience is not in itself an indication of value that production has for the audience. Q4 gives this value with a substantial range of 0 to 4.

PUBLICATION

Q4 THE PUBLICATION VALUE OF THIS PRODUCTION FOR ITS PROJECTED AUDIENCE IS:

Very low	0
Modest	1
Moderate	2
High	3
Very High	4



4.4.8 Exhibition Site

The exhibition site is yet another value of production not included in previous criteria. Q24 gives this value with a substantial range of 0 to 6.

EXHIBITION	
Q24 YOUR RECOMMEND EXHIBITION SITE FOR THIS PRODUCTIONS IS:	
Specialist Conference	6
Theatrical Distribution	5
TV Broadcast	4
International Festivals	3
Local Festivals	2
Utube	1
Institutional Archives	0

The process of production only gives us the necessary component of the production. It does not readily give us the complex interaction that takes place within the process and designated schematically by the interconnected lines in Figure 4.12 below:

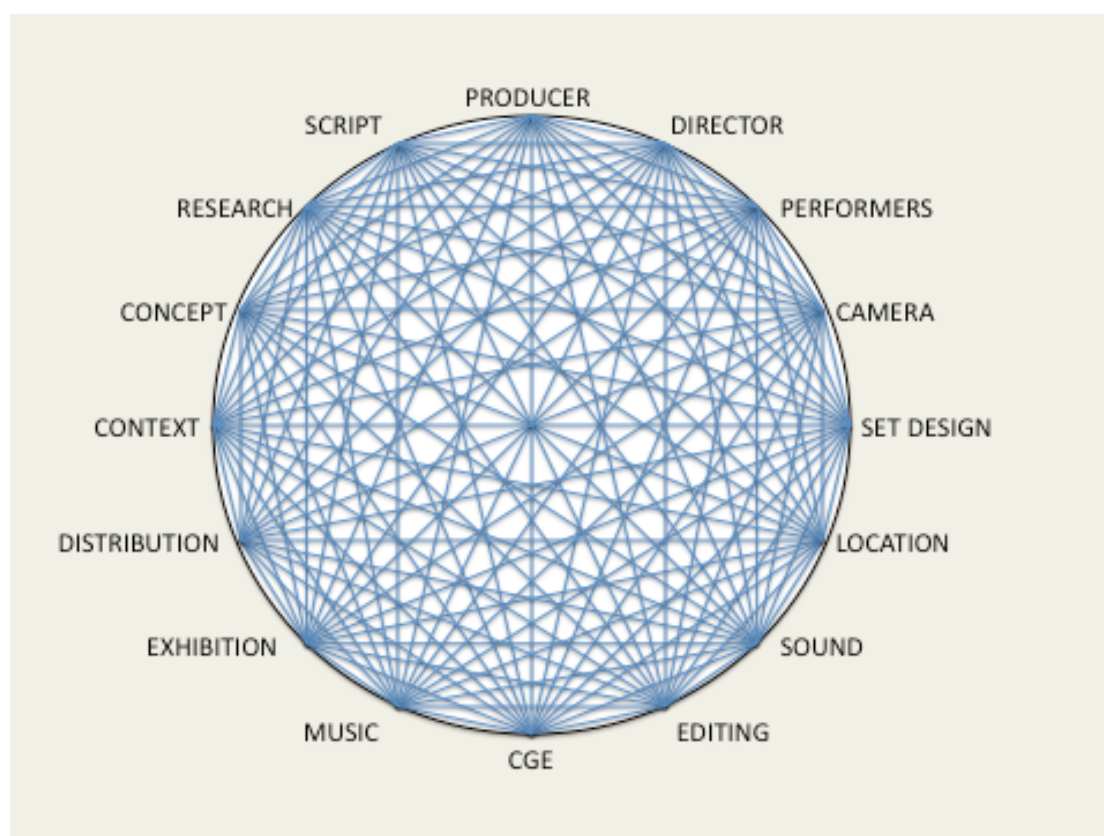


Figure 4.12 Some of the complex interconnection that arise in the production process are evident in this network diagram

To understand and assess this complexity we need a range of different strategies.



4.5 Scholarship Criteria

Screen production academics commonly invoke the following three criteria questions when they come to consider that scholarly worth of a given screen production.

- i. TOPIC: What is the production attempting to say?
- ii. MEDIA: How well does it say it?
- iii. ART: What broader (artistic) insights do we get from the production?

Since conventional scholarship is the benchmark for creating scholarly outcomes it is worthwhile to reflect how conventional scholarship relates to the production process in some detail. This, in turn, will help us set additional criteria to assess screen productions as an outcome of a scholarly activity.

4.5.1 Conventional Scholarship Framework

Conventional scholarship is a reasoned theoretical narrative.² That is to say it arises from and is contextualised by a body of theory. Before any theoretical explanation can be accepted as valid it has to be tested and verified experimentally. The experiment should be clear, factual, objective, evidence-based, repeatable and non-trivial in so far that the theory cannot be correct at all times and in all circumstances. A good theory must be falsifiable if it is to be a theory at all. A good experiment should account for a “crucial test” that can also prove the theory to be wrong. The experiment itself should give rise to observables that can be analysed using a verifiable regime of truth and falsity. The outcome of such an experiment – no matter if it affirms or negates the hypothesis – will add to our stock of knowledge. But first it needs to be published and accepted by a body of peers.³ The scheme for conventional scholarship could be depicted in a simplified triangle form linking 1-2-3-4 in the Figure 4.13 below.

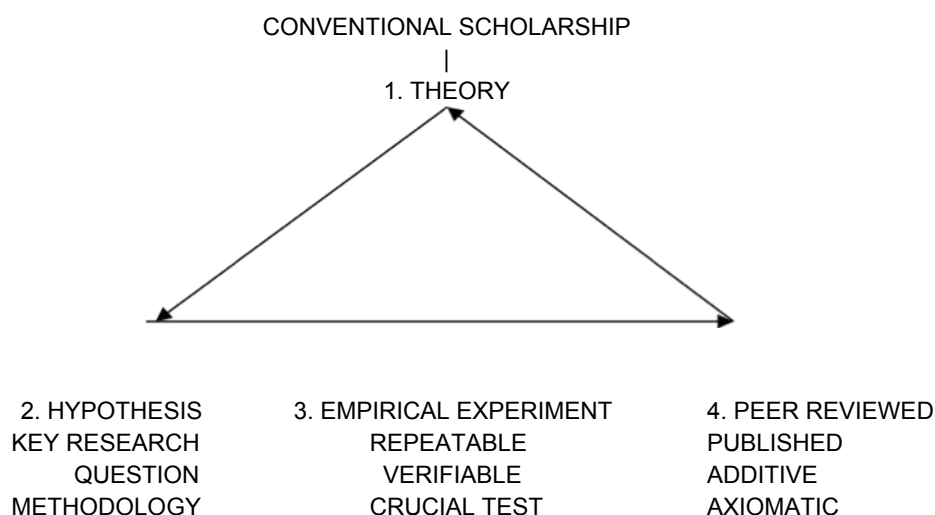
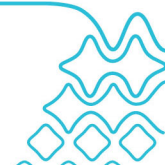


Figure 4.13 The schematic depiction of the conventional scholarship triangle



4.5.2 Role of Conventional Scholarship in Pre-Production

Conventional scholarship is very much in evidence during the pre-production stage of screen production development when much thinking, writing and research takes place. Much of this work involves conventional type of scholarship that identifies the key questions, methodology, forward projections and conceptual abstractions. For example, the scripting process must arrange all the textual information in a way that will be easily accessible to the audience. The narrative needs to be simple and clear as we cannot stop a production mid-stream and think about things in a way that we can do when we read a book; the relentless unfolding of the production is quite unforgiving to muddled logic. All of this needs to be abstracted and projected forward in time before the production starts.

4.5.3 Production as an Experiment

The production itself can be considered as an empirical experiment in which models of social situations (conceived during the pre-production process) are used to test something about ourselves and the culture we live in. In the production process these models are no longer abstract possibilities but involve real human beings interacting according to some prescribed intention. Multiple takes are recorded of each such experiment from which an appropriate selection is subsequently made during the post-production process.

4.5.4 Verification by Peers

The production does not exist until it is sighted and confirmed as being of worth by an audience. The number of viewers that choose to see the production is a measure of its impact and its validity.

This regime of scholarship for the production process is not all that different from the conventional scholarship scheme outlined in Figure 4.13. The equivalent production scholarship scheme is depicted in Figure 4.14 below:

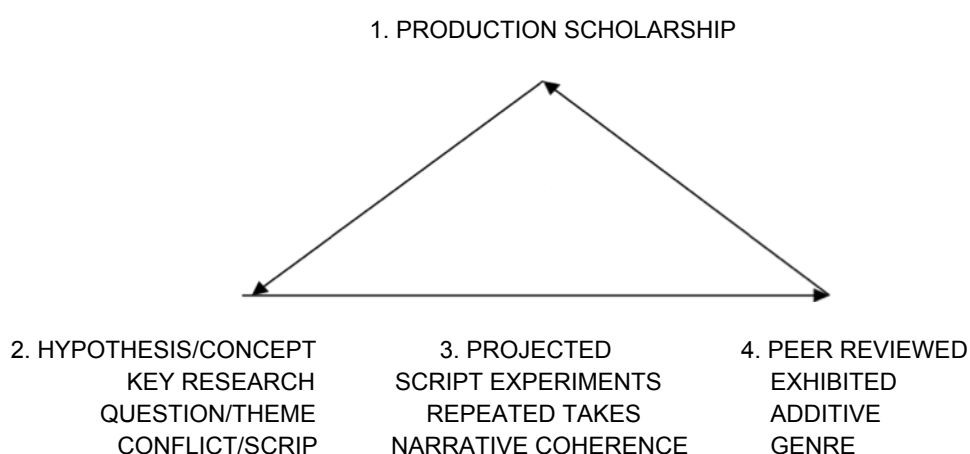
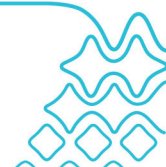


Figure 4.14 Schematic depiction of practice-based scholarship triangle



We can apply this kind of scholarship scheme to the three textual elements noted earlier:

- i. Topic – scholarship that relates to the specific topic
- ii. Media – scholarship based on screen studies and screen practice
- iii. Art – scholarship associated with complex practical knowledge

At the outset of the production these three fields of knowledge exist separately and each repeats the conventional (triangular) scholarship scheme outlined earlier. It is possible to argue that conventional scholarship in screen production has at least three interrelated disciplines schematically depicted in Figure 4.15 below:

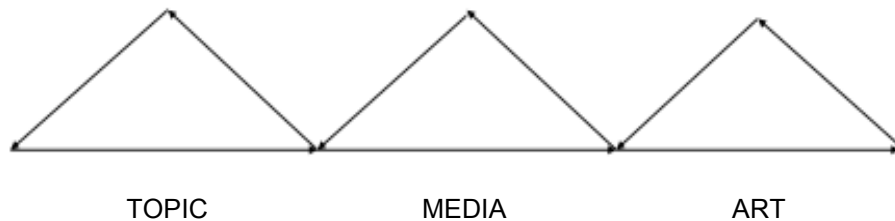


Figure 4.15 Schematic depiction of three types of screen production scholarships

4.5.5 Topic

Screen producers engage with a variety of topics. To be successful the treatment of these topics needs to be at the cutting edge of scholarship. The Topic-related scholarship is generally the pure type of research that we associated with conventional scholarship. Producers will spend an enormous amount of time and effort getting the world's best experts to contribute to their productions. In doing this there is always the risk that the topic in question becomes the centrepiece of the production, in which case it will no longer have the profile of screen production but of the discipline under consideration, such as history, medicine, education, etc.

4.5.6 Media

While there is much conventional research that takes place before the production begins, it is important to remember that films are never made in the pre-production but in the production and the post-production stages of the production process. Something altogether new happens once the production gets underway. This is because the productions are “written” primarily using images and not words. Images are not arbitrary bits of information but in some sense are constituent elements of our actuality.

4.5.7 Art

A good production message is rarely linear. A good theme works across contradictions and ambiguities that implicate every element of the production. In this context the colour red is not just another colour. It may well signify passion. Rhythm may not be something that is merely musical but may signify the dance of life and death. The complexity of these unspoken multi-dimension elements is the Art component of the production. It contains all the known and the unknown of the theme, all that is conscious and unconscious, spoken and unspoken, everything that can be said and everything that has no words to express itself.



4.5.8 Scholarship Standards

The three applications of scholarship – Topic, Media and Art – potentially provide us with criteria and standards for undergraduate, honours and postgraduate levels. Specifically the standard and the quality of scholarship should determine the academic level of the production as indicated below:

RESEARCH TYPE	CONVENTIONAL SCHOLARSHIP	MEDIA-BASED SCHOLARSHIP	ART-BASED SCHOLARSHIP
POSTGRADUATE Research level	HIGH	HIGH	HIGH
HONOURS Research level	MODERATE	MODERATE	MODERATE
UNDERGRADUATE Research level	LOW	LOW	LOW

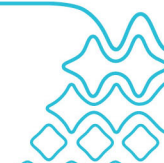
Academics are familiar with the standard that can be expected from students at undergraduate, honours and postgraduate levels as well as those that apply to the staff themselves.

Three criteria questions were selected in the final criteria set to deal with each of these three - topic/ media/ art - evaluations respectively:

INTELLECTUAL LEVEL		
Q12	THE INTELLECTUAL LEVEL OF THIS PRODUCTION IS:	
Low		0
Average		1
Moderate		2
High		3

PRODUCTION VALUE		
Q18	OVERALL PRODUCTION VALUES ARE:	
Low		0
Average		1
Moderate		2
High		3

ARTISTIC QUALITY		
Q7	THE ARTISTIC QUALITY OF THIS PRODUCTION IS:	
Low		0
Average		1
Moderate		2
High		3



4.6 Gestalt Criteria

4.6.1 The Primary Gestalt:

A production that has a recognizable topic, media and art component can be assessed by the way that these three component come together as the content and the form of the text, the “what” and the “how” of the text.

4.6.2 The Content (What)

The producer generally starts with the problem: How can I present my script ideas through images and sounds? The emphasis in this question is on the idea and the medium, i.e. the Topic and the Media component of the triangle scheme introduced earlier. One can express this combination of Topic and Media with yet a larger triangle scheme that links 1-2-3 in the schematic Figure 4.16 depicted below.

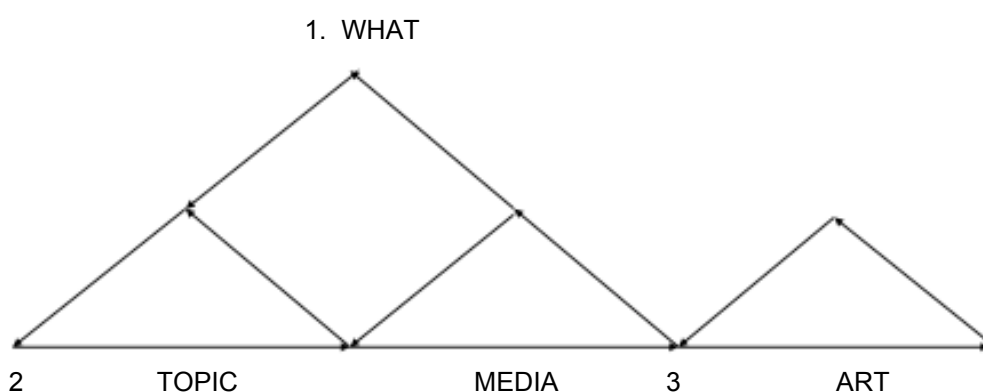


Figure 4.16 The “What” scholarship triangle scheme

4.6.3 The Form (How)

How well the medium is used in a production invites us to consider Media and Art combination of the production, as long as we understand that the Media and Art component of all productions are grounded in phenomenology, emotions and sensuality rather than logic in the first instance. Schematically one can express this with yet a larger triangle that combines Media and Art:

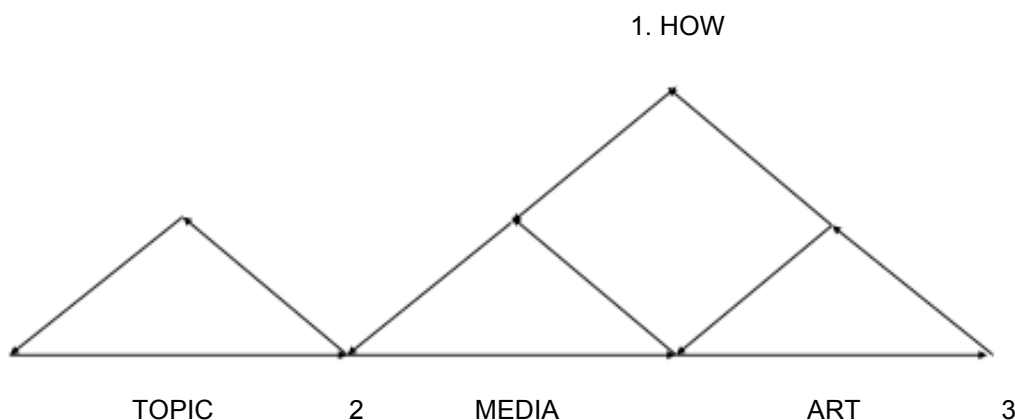
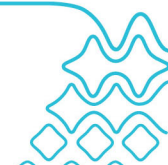


Figure 4.17 The “How” scholarship triangle scheme



The artistic “How” is often presented as subservient to the “What” of the filmic narrative if only because the “What” of the production comes first with the script. But this relationship is not so straightforward. The opposite may be the case as the vision of the production may well be in place before the “What” of the production. The complexity that we label Art may well be the primary force behind all the Topic related scholarship.

4.6.4 The Gestalt Synthesis of Form and Content

The initial and final “vision” represented by the production falls into place when all the production components are in place, namely: Topic, Media and Art. The triangle 1-2-3 in Figure 4.18 schematically represents the conceptual work that goes into deciding: “How to combine Topic, Media and Art together to represent the Topic through the medium of screen?”

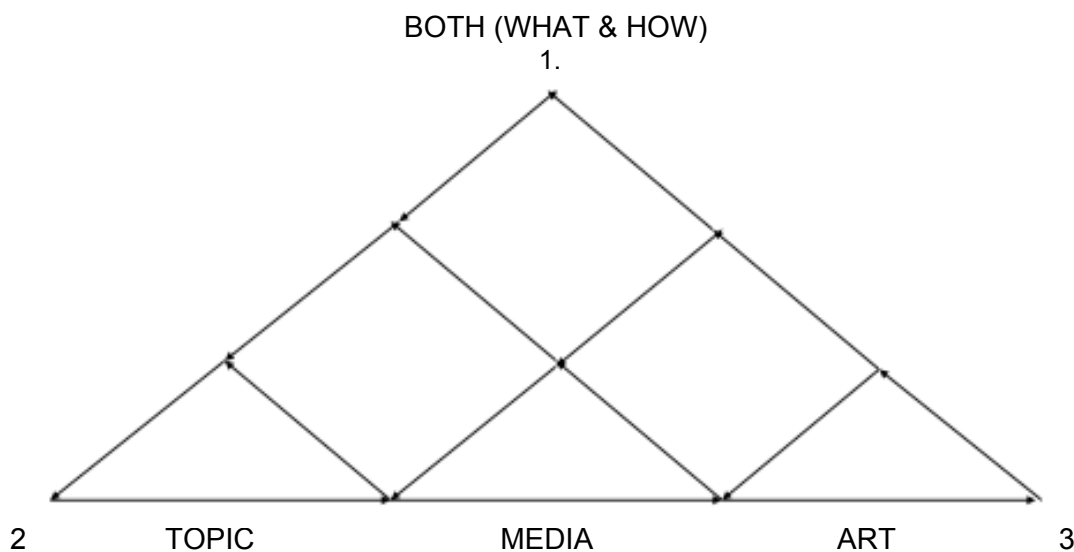
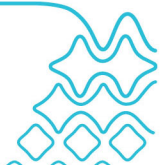


Figure 4.18 The “What + How” scholarship triangle scheme

The following criteria question deals with this primary gestalt characteristic of screen production.

GESTALT	
Q11 THE BEST ELEMENT OF THIS PRODUCTION IS:	
What: its content	1
How the content is presented	1
Both: what it has to say and how it says it	2
Neither what it has to say nor how it says it	0

The component scale is mostly self evident. The “What” and “How” are each given the value of 1. The conceptual work required to create the unity of all three components (topic media and art) is proportionally larger than unifying just two. Accordingly this gestalt element is accorded the higher criteria value of two (2).



4.6.5 Multi-dimensional Gestalt

There is nothing linear about this type of communication, as many codes are simultaneously used to construct the message. A complex communication network of this kind operates as an orchestra of codes that simultaneously communicate with parallel scores and parallel logic. It also gives rise to seemingly life-like narratives and a most powerful signifying system. A glimpse of a face in a close-up may convey an enormous amount of information – enough to inspire a book of words. This is not to suggest that linear articulation is abandoned altogether in the construction of the text. On the contrary, most productions retain an elegant linearity in the storyline. The aims of the characters or the narration are generally crystal clear. But we are not only thinking logically when we watch a production. Rather we experience it with a life-like phenomenology which in many respects, is as efficient and multi-dimensional as life itself.⁴ These different codes must enhance one another if the production is to work.

CONTEXTUAL LINKS

Q8 DIFFERENT ELEMENTS IN THIS PRODUCTION (CAMERA, CASTING, EDITING, SOUND ETC) BROADLY ENHANCE ONE ANOTHER:

No	0
Yes, somewhat	1
Yes, moderately	2
Yes, greatly	3

4.6.6 Diegetic Life Forms

There is a moment in the production process when the orchestra of codes that makes up the production process is finally activated. Every editor is familiar with this moment as it is then that the magic of cinema comes into existence; suddenly everything seems to fall into place and the mimetic filmic diegesis comes alive. At that moment we no longer feel that we are watching a collection of fragmented performances or beholding a narrative. Instead a virtual world unfolds before us which seems in every sense life-like. In this virtual world the distinction of diegesis and perception may be altogether dissolved, sufficiently so for us to feel that we are beholding a diegetic form of life. At this point of time the editor is on the top of the schematic pyramid depicted in Figure 4.19 below.



DURATION

Q13 THE DURATION OF THIS PRODUCTION SEEMS:

Long	0
Short	0
Appropriate	1
Perfect	2

There is a whole series of questions that pertain to the Topic dimension of production and which can be asked at the different stages of production. Some have been mentioned already, two more are included below.

CLARITY

Q6 THE CLARITY OF THE THEME/ CENTRAL CONCEPT IS:

Low	0
Average	1
Moderate	2
High	3

AIMS

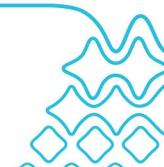
Q22 THIS PRODUCTION HAS ATTAINED ITS PROJECTED AIMS:

No	0
Yes, somewhat	1
Yes, moderately	2
Yes, greatly	3

4.7 Verification

4.7.1 Self-reflective Structures: Hero and Villain

A production can be considered as an empirical experiment. The verification process for such an experiment is not the same as one finds in social sciences but shares many of its features. Production itself may not be considered as falsifiable but it often works with falsifiable options. For example, a production will frequently commence with a most unlikeable character implicated in action that we may find detestable (say a “villain”), only to discover ourselves at the end of the screening sympathising with the person in question and understanding their action (as “heroic”). The understanding is based on the near categorical principle that if these facts were repeated time and time again we would still understand the logic behind the narrative outcome. The transformation of this character is often supported by another screen character who performs the inverse transformation from hero to villain. A scheme with such parallel and complementary narratives is given below. On the left we have the villain becoming the hero and on the right we have the hero becoming the villain. All other lines interrogate the relationship between the hero and the villain as the narrative unfolds over time.



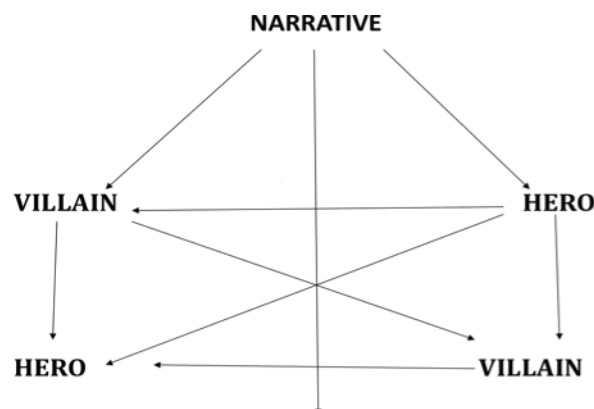


Figure 4.20 Logical oppositions and transformations (arrows) found in many classical film narratives

Screen productions generally have a whole range of symmetrical and complementary characters that interrogate one another and this interrogation, in turn, brings deeper rigour to the statements that are being made. Such an intertwined and self-reflexive diegesis may be made up of recursive logical sets and self-referencing parallel loops that resonate with one another and with other external texts.⁵

It may be possible to argue that diegetic life forms of this kind come to us with a very strong verification status often summarised with the well-worn adage: “Seeing is believing”.

4.7.2 Emotiveness

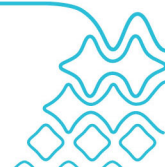
Most screen productions take the viewer on an “emotional journey”. The emotional quality of the production is frequently what we take away from the screening. Emotiveness of the production is not an “objective” quality but this does not mean that it is unimportant to the logic of the narrative. Cinematic emotion provides us with a signpost for future interrogation of the text. A sentimental response today may well be negated in future reflections.

Subjective qualities such as emotions are certainly important in the way we confirm validity on what we see. This is evident from the response given by the assessors in this study to the question (Q10) below.

Q10. THE MESSAGE IN THIS PRODUCTION IS VALIDATED BY:

1. **THE EVIDENCE PRESENTED** – POTENTIALLY VERIFIABLE
2. **SELF REFLECTIVITY** – INTERROGATES ITS OWN METHOD
3. **EMPATHY** – EXPERIENCE, FEELINGS AND EMOTIONS
4. **IMAGINATION** – SPECULATION, POLEMICAL DIEGESIS
5. **NONE OF THE ABOVE** – ASSERTIONS & PROCLAMATIONS

Of the 1350 (45x30) possible responses the results obtained were as follows:



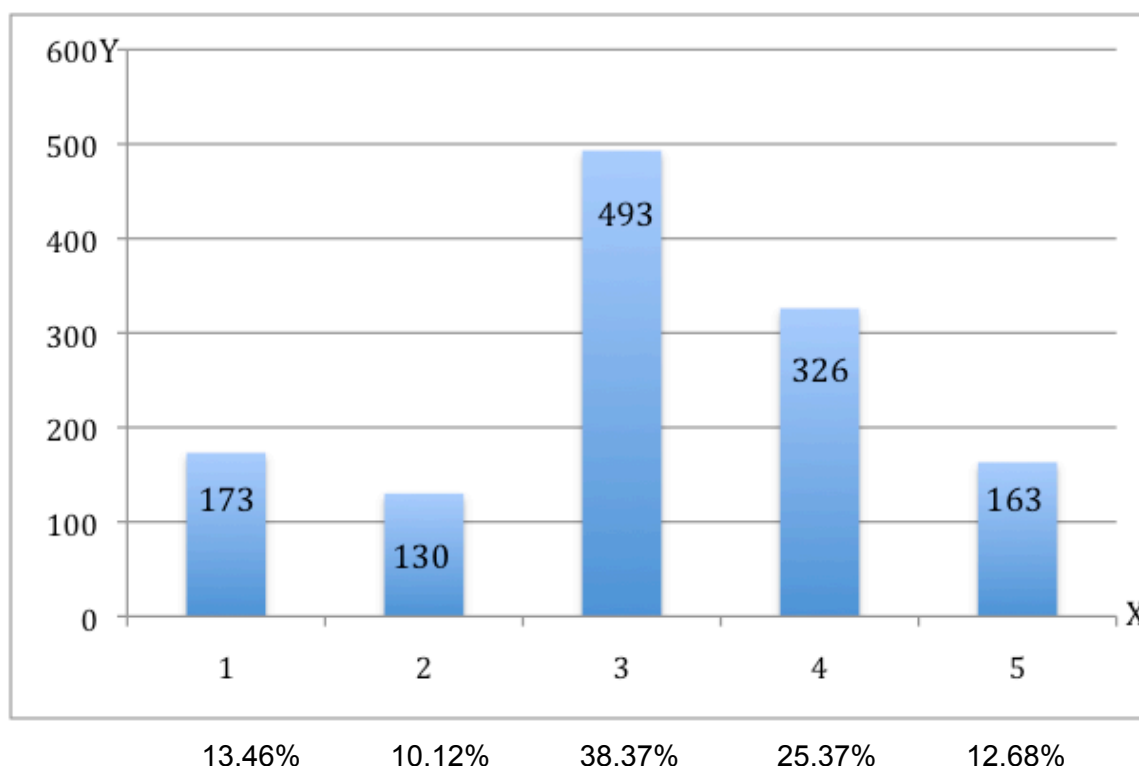


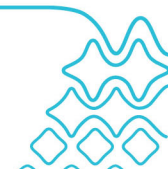
Figure 4.21 The messages in the 45 assessed productions were validated mostly by empathy according to the 30 assessors

It seems from Figure 4.21 that Empathy – Experience, Feelings and Emotions (38.37%) was by far the most important source of validation. Empathy and emotion are closely related as we could not undergo the emotional journey packed into the narrative unless we feel empathy for the characters in the production. The extent of this emotiveness was addressed by question 15 (Q15).

EMOTIVENESS	
Q15	EMOTIVE LEVEL OF THIS PRODUCTION IS:
Low	0
Average	1
Moderate	2
High	3

4.7.3 Ethics

There is an ethical dimension to drama and production. It is possible to make highly dramatic films that are ethically questionable – the so call “snuff moves” in which the audience sees an actual death are good case in point. How the assessors feel about this ethical dimension of the production will be reflected in question 20 (Q20) in the final criteria set:



ETHICS

Q20 THE USE OF EMOTIONS IN THIS PRODUCTION IS:

Inappropriate	0
Appropriate	1
Exhilarating	2
Cathartic	3
Not Applicable	0

4.7.4 Originality

Originality is an important element of most assessments. Question 5 (Q5) in the final criteria set invites the viewer to assess the level of originality of each production:

ORIGINALITY

Q5 THE LEVEL OF ORIGINALITY IN THIS PRODUCTION IS:

Low	0
Average	1
Moderate	2
High	3

4.7.5 Innovation

There is subtle difference between originality and innovation. Everything new is original almost by definition but it need not be innovation. Innovation is yet another grade above originality. Unlike originality innovation need not be recognised immediately by everyone. Often innovation is recognised in hindsight once the audience for it has grown somewhat. Van Gogh is a good example of this in the arena of painting.

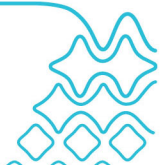
INNOVATION

Q21 THE LEVEL OF INNOVATION IN THIS PRODUCTION IS:

Low	0
Average	1
Moderate	2
High	3

4.7.6 Screen Production Assessment Scale (SPAS)

After much consideration a set of 34 criteria was selected and codified as 22 questions with the following assessment scales.



SCREEN PRODUCTION ASSESSMENT CRITERIA AND SCALE

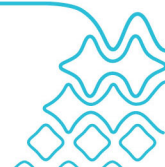
- Q1 OVERALL MARK (%)**
- Q2 STRONG AND SUSTAINED CONTRIBUTION TO THE QUALITY:**
- Q2 Concept (0, 1)
 - Q2 Script (0, 1)
 - Q2 Research (0, 1)
 - Q2 Direction (0, 1)
 - Q2 Camera (0, 1)
 - Q2 Editing (0, 1)
 - Q2 Soundscape (0, 1)
 - Q2 Music (0, 1)
 - Q2 CG Effects (0, 1)
 - Q2 Animation (0, 1)
 - Q2 Art Design (0, 1)
 - Q2 Performance (0, 1)
 - Q2 Locations (0, 1)
- Q3 AUDIENCE:** This Production will be best appreciated by:
General (1), Specialist (1), Both (2), Neither (0)
- Q4 PUBLICATION:** The publication value of this production for its projected audience is: 0, 1, 2, 3, 4
- Q5 ORIGINALITY:** The level of originality in this production is: 0, 1, 2, 3
- Q6 CLARITY:** The clarity of the theme/ central concept is: 0, 1, 2, 3
- Q7 ARTISTIC QUALITY:** The artistic quality of this production is: 0, 1, 2, 3
- Q8 ENHANCEMENT:** Different elements in this production (camera, casting, editing, sound etc) broadly enhance one another: 0, 1, 2, 3
- Q9 INSPIRATION:** This production inspires thoughts of other narratives, other references and other contexts: 0, 1, 2, 3
- Q11 GESTALT:** The best element of this production is: What: its content (1), How the content is presented (1) Both: what it has to say and how it says it (2) Neither what it has to say nor how it says it (0)
- Q12 INTELLECTUAL:** The intellectual level of this production is: 0, 1, 2, 3
- Q13 TIMING:** The duration of this production seems: Long (0), Short (0), Appropriate (1), Perfect (2)
- Q14 PRODUCTION:** Overall this production is:
Imitative (0), Superficial (1), Ordinary (2), Thoughtful (3), Insightful (4)
- Q15 EMOTIVENESS:** Emotive level of this production is: 0, 1, 2, 3
- Q16 BELIEVABILITY:** Believability of this production is: 0, 1, 2, 3
- Q17 SOCIAL RELEVANCE:** Social relevance of this production is: 0, 1, 2, 3
- Q18 PRODUCTION VALUE:** Overall production values are: 0, 1, 2, 3
- Q20 ETHICS:** The Use of emotions in this production is: Inappropriate (0), Appropriate (1), Exhilarating (2), Cathartic (3), Not Applicable (0)
- Q21 INNOVATION:** the level of innovation in this production is: 0, 1, 2, 3
- Q22 AIMS:** This production has attained its projected aims: 0, 1, 2, 3
- Q23 WORK EVIDENT:** The amount of work evident in this production is: 1, 2, 3
- Q24 EXHIBITION:** Your recommended exhibition site for this production is:
- Specialist Conference (6)
 - Theatrical Distribution (5)
 - TV Broadcast (4)
 - International Festivals (3)
 - Local Festivals (2)
 - Utube (1)
 - Institutional Archives (0)



The above criteria components constituted the Screen Production Assessment Scale and the major outcome of this project. If we add up all the component values the sum comes to 70. It is possible to use the SPA scale in the same way as we use total percentage scale, as long as we remember that the range of the SPA scale is 0 to 70 in contrast to assessment scale of 0 to 100 per cent.

Notes and References

1. Rasch, G. (1960/80). *Probabilistic models for some intelligence and attainment tests*, (Copenhagen, Danish Institute for Educational Research). Expanded edition (1980) with foreword and afterword by B.D. Wright, (1980). Chicago: The University of Chicago Press.
2. The good example of conventional scholarship can be found in Popper, K., *The Logic of Scientific Discovery*. (translation of Logik der Forschung). Hutchinson, London, 1959. Also, Popper, K., *Conjectures and Refutations: The Growth of Scientific Knowledge*. Routledge, London, 1963. The best example of diegetic cosmology can be found in Russell, B. & Whitehead, Alfred North, *Principia Mathematica*, UK, Cambridge University Press, 1910/13.
3. See Karl Popper's *The Logic of Scientific Discovery*, *ibid*.
4. It may well be that the power of the image reflects our perceptual apparatus and of the body in particular. Jeanette Winterson's *Written on the Body* offers a perspective on how this position can be developed further. It may also be useful to revisit the "non-arbitrary" semiotic system developed by C. S. Peirce which includes such visual items as "index" and "icon" and is often contrasted with the arbitrary system of signification developed by Ferdinand Saussure. For details see Peirce, C. S., *Peirce on Signs: Writings on Semiotic*, James Hoopes (ed.), University of North Carolina Press, Chapel Hill, NC, 1994.
5. This logical scheme bears some resemblance to the Aristotle's Square although one could argue that what is being presented is much more complicated and hypertext and writerly text are probably better terms. Useful references for additional reading on this include:
Ilana Snyder, I., *Hypertext*, Melbourne University Press, 1996.
Hansen, M., *Embodying Technesis: Technology beyond Writing*, Michigan, University of Michigan Press, 2000.



5. THE INVESTIGATIVE METHOD

The project was initially planned and organised as a sequence of interconnected activities culminating in the assessment of the 45 honours productions by 30 Australian and international assessors. The results of these assessments were to be transcribed and statistically analysed for consistency using Rasch psychometric analysis. There were altogether seven stages in this process:

- Stage 1 Conceptual and Practical Organization of the Project
- Stage 2 Trial-Run, Consultations and International Collaboration
- Stage 3 Selection of the Assessment Sample and Assessors
- Stage 4 National and International Assessment
- Stage 5 Transcription of Data and SPAS Coding
- Stage 6 Rasch Statistical Analysis and Interpretation of Results
- Stage 7 Conclusions, Recommendations and Dissemination

The first five stages of this process are described below. The remainder of the stages are described in Part 2-4 of this report.

5.1 Stage 1: Organisation of the Project

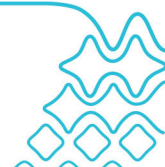
5.1.1 Pre-Project Period

The formal timeline for the commencement of the project was set as January 2009 in the initial ALTC application although the project contract was signed a little earlier on 1 August 2008. A number of pre-project activities took place during this interim period including:

- In July 2008 Associate Professor Jenny de Reuck, a Board member of the NASS Research Centre, attended the ASPERA AGM Conference at RMIT on behalf of the project leader to present a paper which described the project to the ASPERA delegates.
- In September 2008, the project leader was invited by Associate Professor Su Baker to attend the ATLC funded Creative Arts PhD Scoping Study Roundtable meeting at VCA Melbourne. This turned out to be a most useful meeting which established some early networking links for the project. Subsequently Associate Professor Baker was invited to be the project's external assessor which she accepted. She maintained her contacts with the project from that time onwards.
- The initial Poster for the project was completed in October.
- In November 2009 the project leader was invited to attend the first ALTC Assessment Forums in Adelaide to present the project poster and to meet other ALTC grant recipients with interest in assessment.

5.1.2 Project Narrative

At the commencement of the project in January 2009 all state coordinators of the project were reconfirmed and consulted again regarding the task expected of them. Three state coordinators (Berkeley, Wotherspoon, Oughton) were on the ASPERA Executive Committee at that time which made communication with ASPERA quite easy and direct. Much of the project work took place at the NASS Research Centre under the supervision of the project leader and with the support of the School of Media Communication and Culture. The project website was complete in February



2009 and can be found at the following web address:

<http://nass.murdoch.edu.au/altc/index.html>

5.1.3 Assessment Model

The assessment model and the criteria set continued to be explored throughout the first year of the project in consultation with the Rasch analysis consultant Professor David Andrich. The assessment model initially involved as many as 65 variables. The number was subsequently reduced to the 34 described in the previous chapter.

5.1.4 National Collaborations

The two overarching reasons for undertaking this project were (i) to investigate the consistency of assessment process (ii) to identify the complexities of the assessment process in screen production and convey the complexity of this process in quantitative terms to our institutional colleagues and to our academic regulators (such as ARC and DIISR). In the light of these reasons, developing a conceptual framework for the project and establishing collaborative links was just as important as developing the statistical model.

During this time the project leader established links with the Australian Council of University Art and Design Schools (ACUADS) and the National Organization of Media Arts Database (NOMAD) and with Associate Professor Su Baker and Dr Paul Thomas in particular. Both Associate Professor Su Baker and Dr Paul Thomas were project leaders of ALTC grants which had a focus on creative arts, namely:

Associate Professor Su Baker – Future-proofing the creative arts in higher education: scoping for quality in tertiary creative arts learning, teaching, and research training project Information:

<http://www.creativeartsphd.com/index.html>

Dr Paul Thomas – Scoping Study for a National New Media/ Electronic Arts Network: <http://mass.nomad.net.au/>

After some brainstorming we all decided to hold a combined Media Arts Congress (MAC) at VCA, Melbourne, 4-6 July 2009. The assessment conference component of the MAC was entitled: *Diegetic Life Form and Diegetic Logic: Assessing Image-based Scholarship* and was scheduled for Monday 6 July 2009. The invitation for the first project conference was posted on the website:

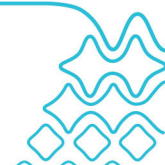
<http://nass.murdoch.edu.au/altc/projectone/news.html>

5.2 Stage 2: Trial-Run and Consultations

5.2.1 Assessment Trial-Run

By April 2009 much of the conceptual and analytical frameworks for the project were in place along with the 34 criteria set of assessment questions needed for the assessment. To this end a DVD with five short honours productions was prepared for a trial run without any institutional logos or credits. Assessment booklets for use by assessors were also prepared.

The trial run also provided an opportunity to familiarise the assessors and the state coordinators with the entire assessment procedure while identifying any problems that could arise. These research activities were approved by and conducted to the requirements of the Human Ethics Committee at Murdoch University and our partner



institutions. Test sessions were carried out with the assessment groups in Victoria, NSW, Queensland, ACT and South Australia under the supervision of the project leader. Each assessment session took about one and a half hours, followed by an informal discussion.

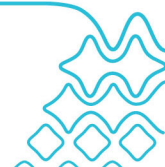
- MELBOURNE, April 2009, VCA: The consultation workshop and trial assessment involved Leo Berkley (RMIT), Professor Ian Lang (VCA), Nicolette Freeman (VCA), Jill Holt (Swinburne) and Christine Rodgers (RMIT). The Melbourne visit also provided an opportunity to further consult with our Victorian collaborators regarding the Media Arts Congress events at VCA, in July. The MAC consultations also involved Leo Berkley (President of ASPERA), Professor Ian Lang (Head of VCA), and Associate Professor Su Baker (President of ACUADS).
- SYDNEY April 2009, UTS: This consultation workshop and trial assessment involved Associate Professor Gillian Leahy who was the NSW Assessment Group coordinator.
- QUEENSLAND, May 2009, Griffith University: This consultation workshop and trial assessment included Nick Oughton (Queensland coordinator - Griffith), Associate Professor Michael Sergi (Bond), Helen Yates (QUT), and Geoff Portmann (QUT).
- CANBERRA, May, Canberra University: Associate Professor Greg Battye (Dean of Visual Arts, University of Canberra) was consulted regarding this project as he was a researcher on an earlier ALTC Creative arts projects similar to our own. Associate Professor Battye was also a speaker at the Media Arts Congress, at VCA, July 2009.
- ADELAIDE, June 2009, Flinders: This consultation workshop and trial assessment involved the South Australian assessment group which included Alison Wotherspoon (coordinator), Helen Carter, Cole Larsen, John Dinning and Ian Hutchinson.

These were useful encounters which also became a springboard for other meetings and consultations. These included:

- AUSTRALIAN RESEARCH COUNCIL, April 2009, Canberra: A presentation of our project was made by the project leader to Professor Andrew Wells, Director of ARC. Prof. Wells was also invited to the Media Arts Congress, VCA, July 2009 which he did attend.
- DIISR, June 2009, Canberra: A presentation of our project was made by the project leader to Mark Thomas, Director of Science and Research Policy, DIISR.
- ASPERA LINKS: Three state coordinators (Berkeley, Wotherspoon, Oughton) were also on the ASPERA Executive Committee. This made communication with ASPERA quite easy and direct.

5.2.2 International Collaborator

A number of international academics were considered as potential international collaborators. In the end we resolved to invite Dr Tony Dowmunt from Goldsmith University, London who was a well known advocate of image-based scholarship in UK. We did this in consultation with the ASPERA Executive Committee and subsequently Dr Dowmunt was invited to present papers at both Media Arts Congress and at ASPERA AGM Conference. He in turn established contact between us and Dr Zemirah Moffat, University of Kent, UK, who also collaborated



with us on this project. Subsequently the two of them became co-coordinators of our UK control group.

5.2.3 Media Arts Congress

This three-day event was organised by three project leaders of three ALTC grant projects: Associate Professor Su Baker, Dr Paul Thomas and Dr Josko Petkovic. The Media Arts Congress took place at VCA Melbourne, July 4-6 and included the following events:

4 July 2009	Media Art Scoping Study: <i>Vital Signs: Revisited</i>	(Paul Thomas)
5 July 2009	Combined Roundtable Forum: <i>Imaging Futures</i>	(Su Baker)
6 July 2009	Diegetic Life Form and Diegetic Logic: <i>Assessing Image-based Scholarship</i>	(Josko Petkovic)

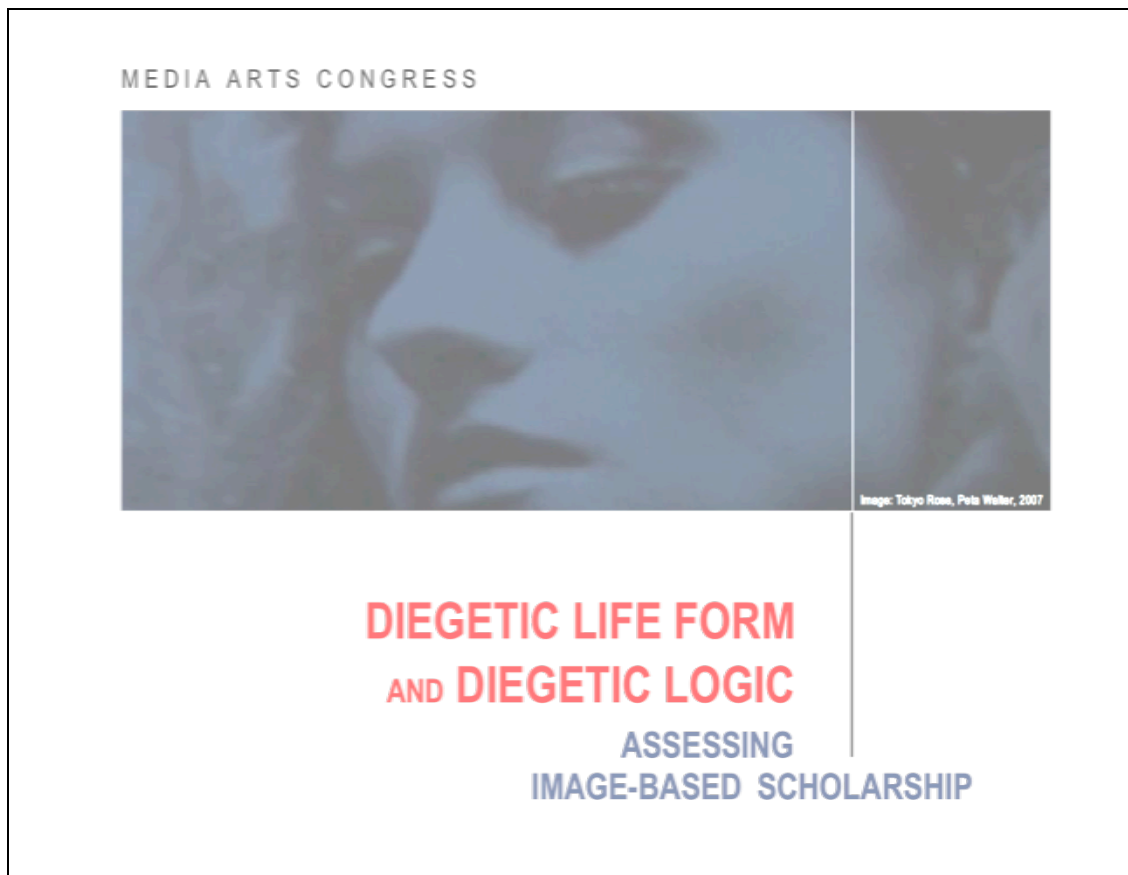


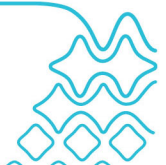
Illustration 5.1 Poster for the first conference hosted by this project

A selection of papers presented at this conference were subsequently published in *IM: Interactive Media* refereed e-journal, Special Issue no. 5 – 2010, Proceedings of the *Diegetic Life Form and Diegetic Logic: Assessing Image-based Scholarship* Conference, held at the Victorian College of the Arts, Melbourne, Australia, 6 July 2009. These can be found at the following web address: http://nass.murdoch.edu.au/nass_im_ejournal.htm (accessed November 2010)

These papers include:

FROM THE EDITOR

Petkovic, Josko, 'Diegetic Life Form and Diegetic Logic: Assessing Image-based Scholarship'



REFEREED ARTICLES

Petkovic, Josko, 'Assessing Image-Based Texts'

Cohen, Hart, 'Knowledge and A Scholarship of Creativity'

Dowmunt, Tony, 'An Invigorating Shake?'

Maybury, Terrence, 'The Uselessness of [Digital, Computer, Media, ____ etc.] Literacy'

Freeman, Nicolette, 'From Aristotle to Avant-garde'

CONFERENCE REPORTS

Battye, Greg, 'One Avenue for ASPERA Research: Tackling Assessment in Media Project Work'

Leahy, Gillian, 'Moving Towards Common Criteria: Assessing Creative Works in Universities'

5.2.4 Additional Consultations and Presentations

While the actual testing was being arranged additional consultations and presentation were undertake as follows:

ASPERA AGM CONFERENCE, Adelaide, July 2009: Further details on the progress of the project were given at the ASPERA AGM Conference in Adelaide in July where the project leader presented a paper entitled: *Assessing Graduate Outputs in Nineteen Australian Film Schools: Some Preliminary Observations*.

ALTC ASSESSMENT FORUM: In November the project leader attended the ALTC *Assessment Forum*, at RMIT Victoria where he presented the project Poster.

ASSESSMENT IN DIFFERENT DIMENSIONS CONFERENCE: Following the ALTC Assessment Forum the project leader participated on the ALTC panel chaired by Peter Hutchings at the *Assessment in Different Dimensions Conference* 19-20 November, 2009 during which I outlined the key features of this project.

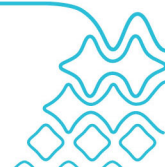
5.3 Stage 3: Assessment Sample and Assessors

5.3.1 Selection of the Assessment Sample and Assessors

Not long after the MAC/ DLF Conference in July 2009 a list of 151 honours productions was compiled from the lists sent to us by the participating institutions. When all this lists were returned, it was surprising to discover how uneven the honours completion numbers were. One third of the 151 productions came from one institution alone. Some institutions did not have honours programmes or were just starting one. Some productions were too long. Others were on a multiple platform or used an inappropriate format. As a consequence the number of institutions that contributed to the test sample was somewhat smaller than was initially anticipated. This in itself was not considered to be a problem as neither the participating institutions nor the productions themselves were being assessed. Rather, it was the consistency (or otherwise) of the assessors that was being assessed and for this test any self-contained production sample would have been suitable. Altogether 12 institutions contributed to the sample list. These included: Murdoch, CUT, ECU, Flinders, Deakin, Victorian College of Arts (Melbourne), Swinburne, UTS, UWS, Macquarie, Griffith, UC.

5.3.2 Assessment Sample

The final sample of 45 productions was selected by ensuring that all 12 participating institutions were broadly represented. The details of the selection process can be



discerned in Table 5.1 below. It shows the number used in the assessment sample (LHS/) from the number available (/RHS):

2001-2008 HONOURS PRODUCTIONS FROM 18 AUSTRALIAN UNIVERSITIES

WA	14/48	
Murdoch	7/28	
Curtin	4/14	
ECU	3/6	
UWA	0	(no programme as yet)
Notra Dame	0	(just starting honours program)
SA	5/58	
Flinders	5/57	(written dissertation not required by this programme)
UniSA	0/1	(just starting honours program)
VIC	9/14	
VCA	3/5	
Deakin	4/5	
RMIT	0	(just starting honours program)
Swinburne	2/4	
NSW+ACT	13/27	
UTS	3/15	
UWS	2/4	
Macquarie	4/4	
COFA	0	(just starting honours program)
Newcastle	0	
ACT	4/4	
UC	4/4	
QNSLND	4/4	
Griffith	4/4	
QUT	0	(just starting honours program)
Bond	0	(no honours)
TOTAL	45/151	PRODUCTIONS

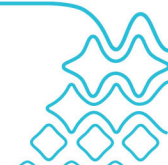
Table 5.1 The number of honours productions selected for the assessment sample from the total number available

5.3.3 Preparation of Assessment DVDs

Following the selection of 45 productions, all participating institutions were invited to send in the actual productions so that these could be prepared for blind assessment (without credits or institutional logos). Getting hold of the actual productions was quite a protracted exercise, especially after some of the productions sent to us turned out to be unsuitable for various reasons.

5.3.4 Preparation of Assessment Sample DVDs

The 45 productions were edited and prepared for blind assessment. In total 12.5 hours of screening time was edited on nine DVDs with five productions on each. The title of the production, the year of the production and the duration of the production were identified on the menu. No other information was included and all institutional logos and credits were removed.



The intention was to screen these 9 DVDs over three days:
 Four DVDs were assessed collectively on Day One in four sessions of five productions
 Four DVDs were assessed collectively on Day Two in four sessions of five productions
 Four DVD was assessed individually at home and mailed to the project leader.

5.3.5 Preparation of Assessment Booklets

Three assessment booklets were prepared for each day of assessment for each assessor:

- Book 1 - four sessions with codes for five productions (20 in total)
- Book 2 - four sessions with codes for five productions (20 in total)
- Book 3 - one session with codes for five productions (5 in total)

The first booklet included: Assessment Instruction, Information Sheet, Ethics Clearance and Assessment Forms. These are enclosed in Appendix 1.

The assessment booklets were designed for efficiency and simplicity of documentation. The assessment questions only had the qualitative value (i.e. Low, Average, High) and did not include numerical value (i.e. 0, 1, 2) which were entered later when the data was transcribed. Each assessment session consisted of five productions. Five productions were grouped together as shown in Table 5.2 below. All that assessors had to do was to tick the appropriate box in the relevant column after the screening of each production.

4. THE PUBLICATION VALUE OF THIS PRODUCTION FOR ITS PROJECTED AUDIENCE IS: (TICK ONE)

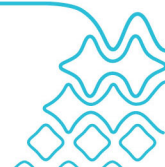
	PRODUCTIONS 1-5 COLUMNS				
	1	2	3	4	5
VERY LOW					
MODEST					
MODERATE					
HIGH					
VERY HIGH					

Table 5.2 Extract from the Assessment Booklet depicting Question 4 of the first assessment session consisting of five productions (1-5)

There were 24 such questions to answer for each production.

5.3.6 Selection of State Assessors

Twenty Five Australian Assessors were selected from various institutions on recommendations of each state coordinator and according to the assessment structure as set out below:



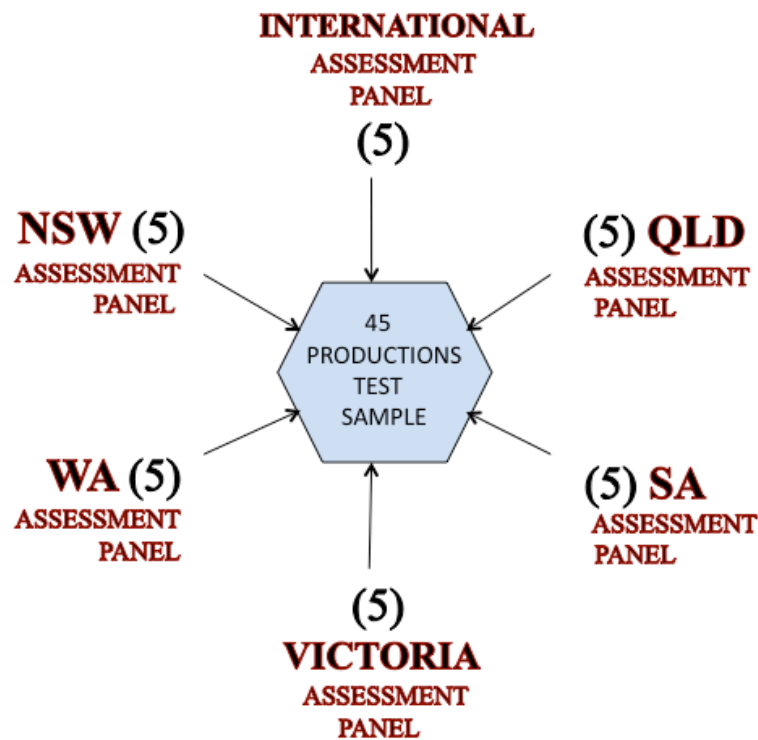


Figure 5.1 Project Assessment Scheme

The original project collaborators were invited to act as the coordinators of their State's Assessment Committee. In turn they were asked to select 5 assessors according to the following criteria.

- i. Assessors had to be screen-producers and academics.
- ii. Ideally all ASPERA state institutions should be represented on the Assessment Panel.
- iii. If choice was available preference should be given to producers with the highest academic qualification.
- iv. Gender balance had to be considered in the selection of the state assessors.
- v. Coordinators could also act as assessors.

Twenty five Australian assessors were selected on the recommendation of each state coordinator. The assessors' biographies were collected for reporting purposes. Eighteen Australian institutions were represented by 25 Australian assessors. These institutions include: Murdoch, CUT, ECU, UWA, Flinders, UniSA, VCA (Melbourne), Deakin, Swinburne, RMIT, COFA (UNSW), Macquarie, UTS, UC, UWS, Bond, Griffith and QUT. Four UK institutions were represented by 5 UK assessors. These were Kent, Westminster, Goldsmith and Oxford.

Altogether we had assessors from eighteen ASPERA institutions which for all practical purpose meant all ASPERA institutions. These assessors constituted close to the 20 per cent of all senior screen production staff in Australia film schools.

The final list of 25 assessors are given with the photographs below.



5.4 Stage 4: Assessment

5.4.1 National and International Assessment

Most ASPERA institutions are found in the five state capitals: Perth, Melbourne, Sydney, Brisbane and Adelaide. It was thus possible to complete all assessments in Australia by holding one assessment session in the five capital cities. The assessment was arranged sequentially so that the project leader could supervise each assessment session and to ensure that the assessment settings were similar for all assessment groups.



Illustration 5.2 Queensland Assessment Site - Griffith Film School

5.4.2 Assessment Schedule

Two days of group assessment were schedule for each locality with the following recommended daily assessment timetable:

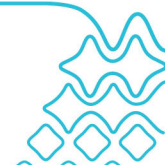
8:30	Coffee
9:00	Assessment Session 1
	Coffee – 15 minutes
	Assessment Session 2
12:30	Lunch – half hour
	Assessment Session 3
	Coffee – 15 minutes
	Assessment Session 4
4:30	End

The assessment setting was exam-like. At the start of each session the assessors were instructed how to attend to the task without influencing one another. Each production was then screened to all five assessors and then assessed without any discussion in the booklets provided. It generally took about four or five minutes to assess a short production using this criteria-based scale. The same conditions of the assessment were to be repeated in each state:

Western Australia

Murdoch

25-26 October 2009



Queensland	Griffith	5-6 November 2009
NSW+ACT	UTS	8-9 November 2009
SA	Flinders	30 November - 1 December 2009
Victoria	VCA	3-4 December 2009
UK Control group	Goldsmith	15-16 February 2010

Completed Assessment booklets for Day 1 and 2 of assessment were collected at the end of each assessment day. The take away booklet and take-away DVD were handed out with a pre-addressed envelope to enable the final assessment to be posted in 40 of 45 of these were returned to the project leader for analysis.

5.4.3 State Assessment Groups

WESTERN AUSTRALIA completed its assessment on Saturday and Sunday 25 and 26 October.



Illustration 5.3 Western Australian Assessment Group (L-R)

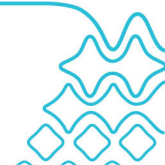
Dr Josko Petkovic	Murdoch
Dr George Karpathakis	ECU
Associate Professor Martin Mhando	Murdoch
Ken Miller	CUT
Dr Larissa Sexton Finck	UWA

QUEENSLAND ASSESSMENT GROUP completed its assessment on Saturday and Thursday and Friday 5 and 6 November.



Illustration 5.4 Queensland Assessment Group (L-R)

Nicholas Oughton	Griffith
Helen Yeates	QUT
Geoff Portmann	QUT
Charles Strachan	Griffith
Associate Professor Michael Sergi	Bond



NSW ASSESSMENT GROUP completed its assessment on Monday and Tuesday 9 and 10 November.



Illustration 5.5 New South Wales + ACT Assessment Group (L-R)

Professor Ross Harley
Associate Professor Hart Cohen
Associate Professor Gillian Leahy
Dr Maree Delofski
Tim Thomas

COFA
UWS
UTS
Macquarie
University of Canberra

SOUTH AUSTRALIA ASSESSMENT GROUP completed their assessment on 30 November and 1 December 2009.



Illustration 5.6 South Australian Assessment Group (L-R)

Shane McNeil
Cole Larsen
John McConchie
Ian Dinning
Alison Wotherspoon

Flinders
Flinders
Flinders
UniSA
Flinders



VICTORIAN ASSESSMENT GROUP completed its assessment on Monday and Tuesday 3rd and 4th December.



Illustration 5.7 Victorian Assessment Group (L-R)

Jill Holt	Swinburne
Associate Professor Leon Marvell	Deakin
Leo Berkeley	RMIT
Christine Rogers	RMIT
Nicolette Freeman	VCA

UK Assessment took place on 15th and 16th February 2010



Illustration 5.8 UK Assessment Group (L-R)

Professor Joram ten Brink	(Westminster)
Alison Kahn	(OADF)
Rachel Garfield	(Goldsmith)
Dr Zemirah Moffat	(Kent)
Dr Tony Dowmunt	(Goldsmith)



5.5 Stage 5: Coding and Transcription of Data

At the end of assessment sessions all quantitative information in the assessment booklets was re-coded and replaced with numerical value, re-checked and transcribed into Excel files. These were direct transcriptions from the assessment booklets. One exception was the overall % score which had to be moderated and normalised to account for the difference in the grading system between Australia and UK. In Australia first class honours is graded as 80 per cent and above whereas in UK first class honours starts at 70 per cent. Another departure from this in Australia was QUT where first class honours starts at 85 per cent. In the transcription process both the original and the moderated marks were transcribed and made available for the analysis. No consequences were expected from this process as the primary aim was to test for consistency and not the grade itself. Approximately 45,900 items of data arose from the assessment. There was almost no corrupted data.

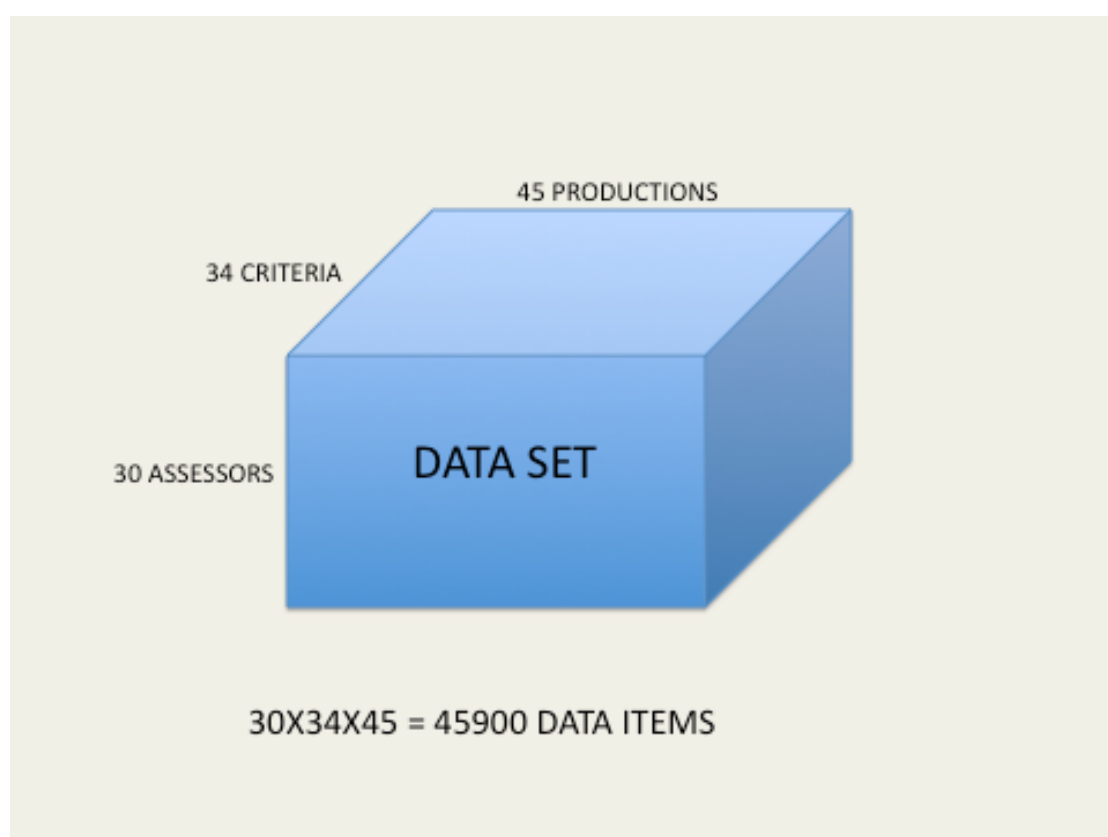
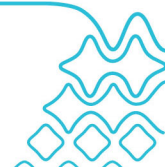


Figure 5.2 Details of the Project data set

The number of data items entered into Excel files was somewhat higher as a range of other variables were entered for the assessors (such as gender, qualification, institutions, place of assessment, state, country, teaching experience) and for the production itself (duration, year of production, institute of production, state, country, gender of director, and principle gender modality, i.e. gender of the principle character in the production).

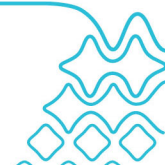
Once the qualitative assessment results (i.e. Low, Average, High) were replaced with the quantitative values (i.e. 0, 1, 2) the analysis could be undertaken on the Screen Production Assessment Scale (SPAS) made up of the 34 criteria values. It is possible to use the SPA scale in the same way as we use total percentage scale, as long as we remember that the range of the SPA scale is from 0 to 70 in contrast to



assessment scale of 0 to 100 per cent.

5.6 Stage 6: Rasch Analysis

The statistical analysis was carried out by researchers from the Pearson Psychometrics Laboratory (UWA): <http://www.education.uwa.edu.au/ppl> and specifically by Director of Pearson Psychometric Laboratory, Chapple Professor David Andrich and Associate Professor Irene Styles, Research fellow with the Pearson Laboratory. Professor Andrich was the primary source of statistical advice for this project. He is a member of Australian Academy of Sciences and internationally known in the field of statistical measurement and for Rasch psychometric modelling in particular.



PART 2

6. THE RASCH MODEL AND MEASUREMENT THEORY

The writing below was originally an appendix to the Pearson Psychometric Laboratory statistical report on the project data. It quoted from *Report on the Australian Early Development Inventory* by Andrich & Styles and was included with the initial statistical report to help explain the Rasch statistical modelling used to analyse the project data.¹ It is included here for the same reason and with permission of its authors. Only references to the particular scale and labelling have been altered.

6.1 Introduction

The construct of the SPAS is conceptualised as a quantitative variable in the sense that it reflects a property in terms of better or worse, more or less, and so on. The responses to the items are seen as indicators of the level of presence of the property, which is also referred to in the psychometric literature as a *latent* trait. It is latent only in the sense that it is observed by a variety of manifestations rather than directly.

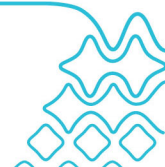
The purpose of a psychometric analysis is to establish if such a quantitative conceptualisation has been operationalised successfully. It is customary in instruments such as the SPAS to assign successive integers to the successive categories of the rating for each item, with the greater integer reflecting more of the trait, and to sum these scores across the items to give a single index on the trait. The psychometric analysis in this report essentially checks whether or not this summing is legitimate, using a range of evidence.

The range of evidence stems from a unified mathematical conceptualisation of the conditions of measurement that permit the summation of scores. The mathematical model used in this report is that proposed by the mathematician and statistician Georg Rasch in his studies of models for measurement (Rasch, 1960), to which there have been substantial elaborations over the last four decades or so (for example Andrich, 1978; 1985, 1988, 2010), including the development of sophisticated software for interactive analysis of the responses (Andrich, Sheridan, & Luo, 2010).²

Two fundamental properties that the Rasch model produces if data fit the model according to relevant criteria are, first, that the measurements of the persons may be considered to be on a linear scale, and, secondly, that these measurements are invariant across designated groups for which the fit has been confirmed.

6.2 Invariant Comparisons

Taking the second of the above features first, Rasch constructed the class of models that go under his name, by requiring that the comparison between any two persons from a given class of persons should be independent of which items in a given class of items are chosen for the comparison. Furthermore, the comparison of any two items from a given class of items should be independent of which persons in a given class of persons are chosen for making the comparison.³ Thus the model was constructed with a particular requirement in mind, and not because it characterised any particular set of data. The approach or paradigm in an analysis is that the data fit the Rasch model. These comparisons were to be quantitative, with each person and each item located on a linear continuum. How these requirements are operationalised is shown later in the report.



6.3 Linear Scale

It turns out that, in the Rasch model, the relevant statistic for any person is simply the total score across items where the scores are successive integers assigned to successive categories, which is the same as that used traditionally. Some items may be dichotomous, and some may have more than two ordered categories. However, these scores are not themselves linear and should not generally be treated as measurements. In particular, they are affected by floor and ceiling effects so that a difference of a raw score of 2, say, at one part of the continuum of the trait does not represent the same difference as a score of 2 on another part of the continuum. The transformation of the raw scores using the Rasch model produces linearised scores for each person (or, in this report, production) which can be treated as measurements and be used in standard statistical analyses. More formally, the Rasch model provides measurements that are compatible with fundamental or additive conjoint measurement studied in mathematical psychology.

6.4 The Guttman Structure

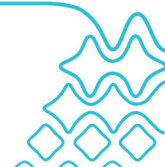
The Rasch model is a probabilistic model in that the score of a person on an item is considered to depend probabilistically on the location of the person and the location of the item. However, to appreciate certain features of the model, it is helpful to consider a deterministic framework. Independently of Rasch, Louis Guttman in the 1950s enunciated requirements of a deterministic framework that is compatible with the Rasch models and indeed, is a limiting case of the Rasch model.⁴

The simplest case to appreciate is that of dichotomous items, e.g. where Yes, shows the indicator (scored 1), and No, does not show the indicator (scored 0).

The criterion, articulated in the context of items of the SPAS, is that if production A is judged to have more of the property than production B, then production A should have a positive response to all items on which production B has a positive response, and, in addition, to at least the next most difficult item in the set of items. This clearly implies that items can be ordered in terms of difficulties on an implied continuum. In this report, we will use Person and Production interchangeably, bearing in mind that although assessors are assessing productions, these are the work of persons.

The above requirement produces the Guttman structure shown in the top part of Table 6.1 for a case of three dichotomous items where the items are ordered according to difficulty. In the case of the Guttman structure, the total score characterises the pattern of responses, and therefore production A, who has a greater total score than production B, must have had a Yes response on all items that A has, and, in addition, at least on another one that is more difficult.

If the responses do not conform to the Guttman structure, then the total score would not reproduce the pattern of responses and it could *not* be concluded that production A who has a greater total score than production B must have had a Yes response on all items that A has, and in addition another one that is more difficult. In this case, it would be difficult to justify taking the total score as an indicator of relative performance on the trait. Table 6.1 also shows the unacceptable responses relative to the Guttman structure.



Statements/Items	1	2	3	Total score
Acceptable response patterns	0 (No)	0 (No)	0 (No)	0
	1 (Yes)	0 (No)	0 (No)	1
	1 (Yes)	1 (Yes)	0 (No)	2
	1 (Yes)	1 (Yes)	1 (Yes)	3
Unacceptable response patterns	0 (No)	1 (Yes)	0 (No)	1
	0 (No)	0 (No)	1 (Yes)	1
	0 (No)	1 (Yes)	1 (Yes)	2
	1 (Yes)	0 (No)	1 (Yes)	2

Table 6.1 The Guttman Structure – items in difficulty order

A graphical representation of the responses to one item are shown in Figure 6.1. The item and persons/productions are located on the same horizontal axis, and the vertical axis represents the probability of a response. The Figure shows that if a person/production is located higher than (to the right of) an item, then the person/production will certainly (with a probability of 1) have a response of Yes; and if located to the left, then the probability of a Yes response is 0. Figure 6.2 shows the graphical representation for three items.

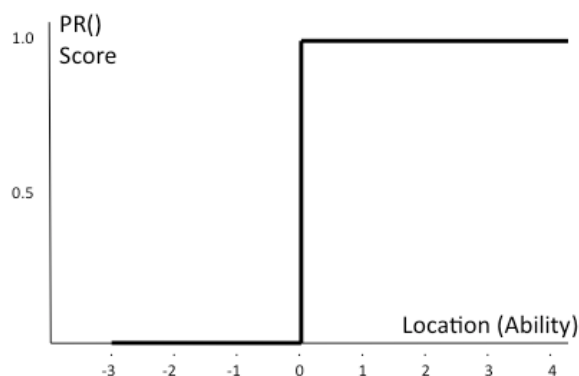


Figure 6.1 The Guttman response probability for a single item

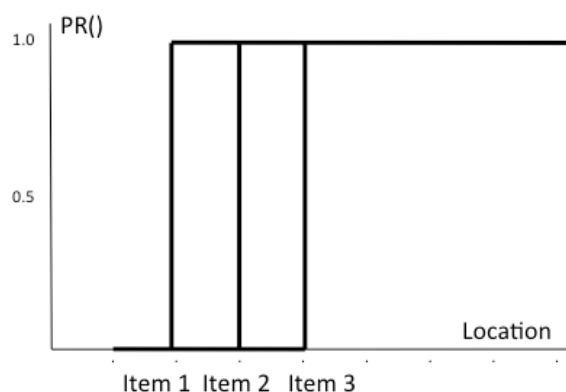
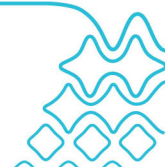


Figure 6.2 The Guttman response probability for three items



6.5 The Rasch Model Probability Curves for Dichotomous Responses

The Rasch model is a probabilistic counterpart of the Guttman structure. Accordingly, it provides a more realistic model for typical social science data. Figure 6.3 shows the probability of a Yes response to an item as a function of the location of a person/production on the continuum for an item. In contrast to the Guttman curve which is composed of only horizontal and vertical linear components, the Rasch model curve is non-linear and increases smoothly as the location of the person increases relative to the location of the item. Such a curve is called an item characteristic curve (ICC).

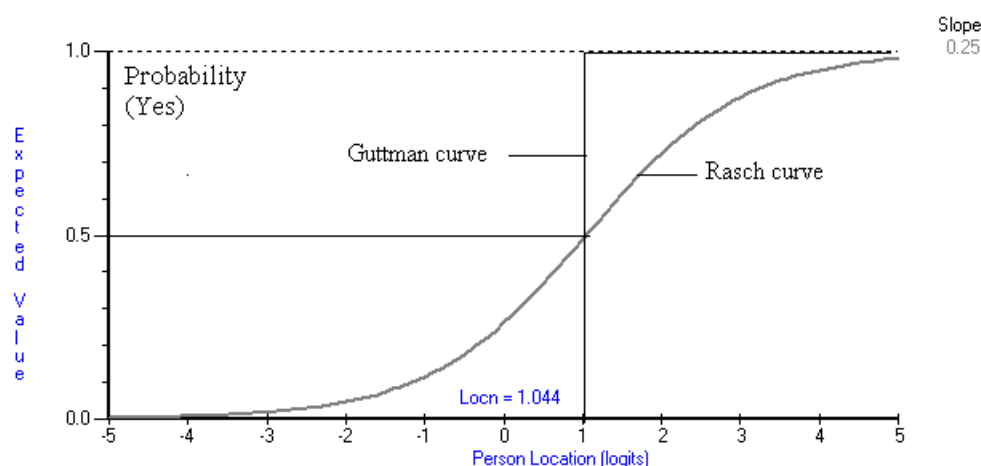


Figure 6.3 The ICC for an item for the Rasch model

For a series of items, if they fit the Rasch model, the slopes of the graphs will be parallel to one another but at different locations along the horizontal axis: this characteristic justifies the use of total scores as an index of a person's location.

The locations of the items themselves help define the scale and help define what it is to have more or less of the construct.

6.6 The Rasch Model for Dichotomous Responses

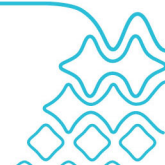
The Rasch model for dichotomous responses takes the simple form

$$\Pr\{X_{ni} = x\} = \frac{1}{\gamma_{ni}} \exp(\beta_n - \delta_i) \quad (1)$$

where $X_{ni} = x$ takes values of 0 and 1; β_n, δ_i are respectively the locations of the person and the item on the continuum, and γ_{ni} is simply the sum of the two numerators that ensures that the probability of the two responses sum to 1. The scale is expressed in logits, and in any estimation, the item locations have a mean of 0.0 as an arbitrary origin. The Person distribution can have any mean in relation to this origin for the items.

6.7 The Rasch Model Probability Curves for more than Two Ordered Category Responses

The Rasch model shown above is for dichotomous responses. These dichotomous responses are nevertheless ordered with the Yes (1) category implying a higher level on the trait than the No (0) response. In many situations, the items have more



than two categories. The intention of having more than two categories is to generate greater precision.

Figure 6.4 shows the response probabilities for an item with three categories. The response categories are Never or not true (0), Sometimes or somewhat true (1) and Always or always true (2). It is evident that if a person is low on the scale, the person is most likely to be given a score of 0, if a person is high on the scale, the person is most likely to be given a score of 2, and if in the middle of the scale, to be given a score of 1. The point of intersection between two of these curves is the threshold where the response in a pair of adjacent categories is equal.

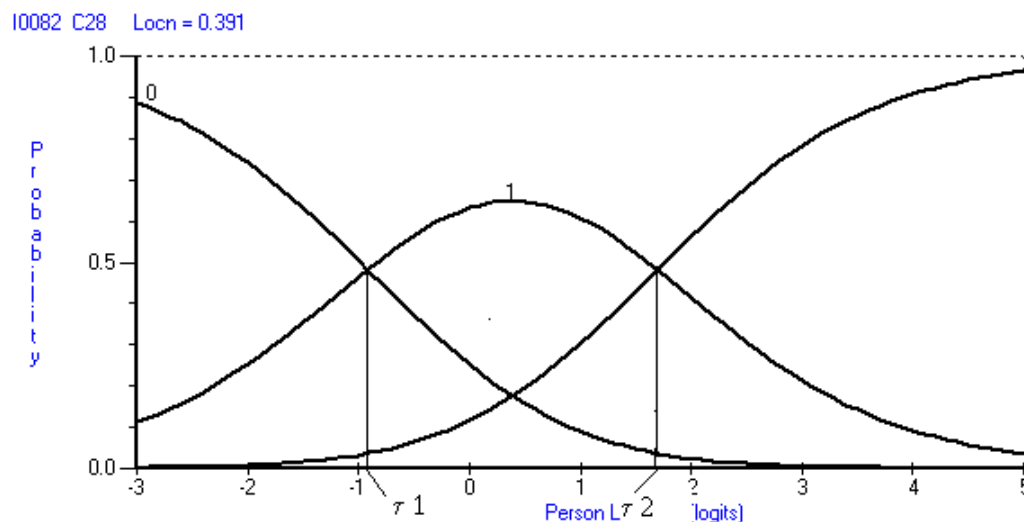


Figure 6.4 Category characteristic curves for an item with 3 ordered categories

One of the distinctive features of the model is that it can reveal if the ordering of the categories is not working as intended. In the example in Figure 6.4, the threshold estimates obtained from analysing the data shows that the thresholds are properly ordered. In the example in Figure 6.5, which has five ordered categories, the categories are not working as intended – the threshold estimates do not appear in their natural order. The categories are Always (0), Usually (1), Sometimes (2), Rarely (3) and Never (4). From the curves in Figure 6.5, it appears that the middle categories are not functioning, that this item is one in which the data should be in just three or just four categories.

Ideally, the threshold estimates are properly ordered. If they are not ordered, it is possible to combine categories post hoc and investigate the kinds of categorisation that might work. However, once this is carried out, it is necessary to construct new categories and collect data with the new categories.

Having the proper thresholds between categories is important for a number of reasons. First, if the thresholds are not properly ordered, it means that the assessors cannot use the categories consistently and they become frustrated and create even more noise in the data than would otherwise be there. This bears on the reliability of the item. Second, it raises the question of whether the categories characterise the intended meaning of what it takes to reflect more of the property within an item. This bears on the validity of the item and is one of the criteria considered in modifying the items.



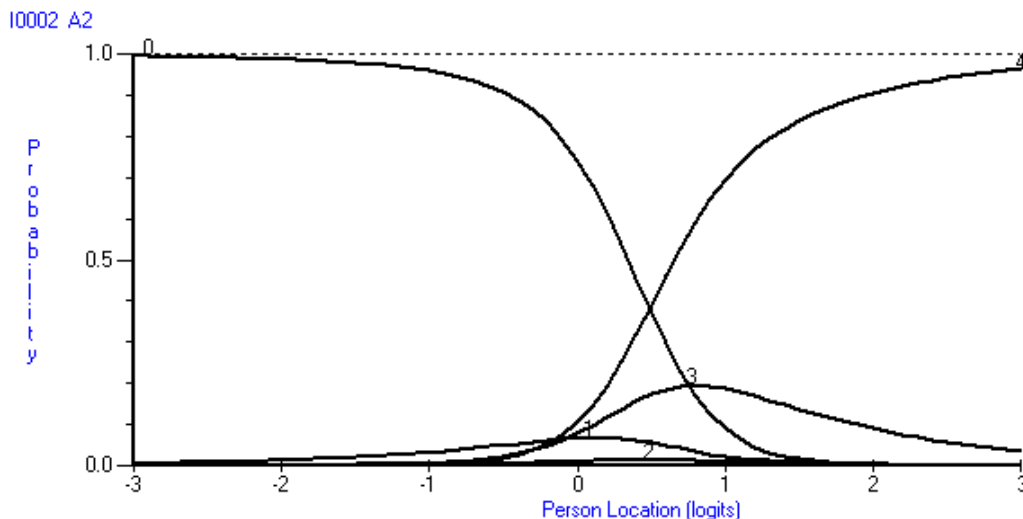


Figure 6.5 Category characteristic curves for an item with 5 ordered categories which are not working as intended

6.8 The Scale Characteristic Curve of the Rasch Model

As indicated above, the statistic relevant for locating a person is the total score on the items, as would be calculated traditionally. However, it was also indicated that these total scores are transformed into person locations non-linearly. Figure 6.6 shows this transformation graphically for a whole set of items. It is evident that the transformation from raw scores (vertical axis) to location scores on the continuum (horizontal axis) is not linear over the whole range, with substantial stretching at extremes. This can be of particular importance in the case where assessments are used to select productions for, say, awards or prizes.

Persons with extreme scores (maximum and minimum scores) are assigned extrapolated estimates of their locations on the continuum. This is necessary because the maximum and minimum scores do not have finite values in the formal estimation process.

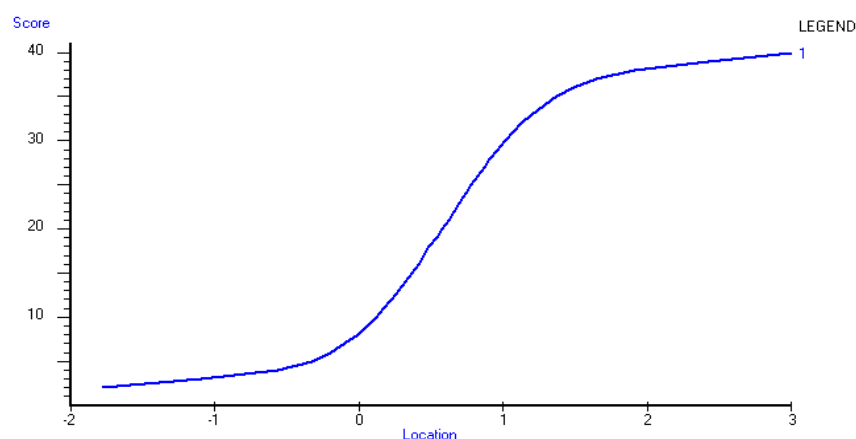
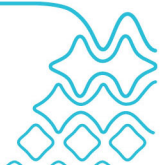


Figure 6.6 Scale Characteristic curve showing raw scores and linearised scores.



6.9 Comparisons with Traditional Test Theory

The Rasch model may be regarded as a refinement or an advance on traditional test theory. In both, the total score is the relevant statistic to characterise the person (and the item) and in both a statistic that indicates the relative separation of the persons as a reliability index can be calculated. In traditional test theory this is known as Cronbach's alpha and in the Rasch model is known as the Person Separation Index. In the case of complete data the values of these two indices are very close to each other. However, the latter can also be calculated when not all persons have a response to all items. Other refinements include the linearisation of the raw scores, the test of invariance of relative locations of items, and the location of items on the continuum which helps understanding of the operationalisation of the continuum.

Notes and References

1. Andrich, D. & Styles, I. (2004). *Report on the Australian Early Development Inventory*. Perth, Western Australia: Institute for Research in Child Health.
2. Rasch, G. (1960/80). *Probabilistic models for some intelligence and attainment tests*. (Copenhagen, Danish Institute for Educational Research). Expanded edition (1980) with foreword and afterword by B.D. Wright, (1980). Chicago: The University of Chicago Press.

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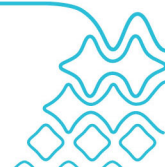
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3. Rasch, G. (1961). On general laws and the meaning of measurement in psychology. In J. Neyman (Ed.). *Proceedings of the Fourth Berkeley Symposium on Mathematical Statistics and Probability*. IV (pp. 321-334). Berkeley CA: University of California Press.
4. Ibid. Andrich, D. (1985).



7. RASCH ANALYSIS 1

7.1 Rasch Analysis of Screen Productions Assessment Scale (SPAS)

7.1.1 Preamble

The report below was commissioned for this project from Dr Irene Styles, Research Fellow with Pearson Psychometric Laboratories at UWA with minor editing by the project leader. It presents the Rasch psychometric analysis undertaken by the Pearson Laboratory on the project data. The section of the report included below is largely in its original form with only minor editorial changes mostly to do with the numbering of diagrams and labelling of headings. It should also be noted that the term “items” in this report is the same as “criteria” in the earlier writing. Similarly the term “person” is the same as “screen production” in the earlier writing.

7.1.2 Background to the Scale

The Screen Productions Assessment Scale (SPAS) is intended to measure the quality of screen productions completed by tertiary students in Australia. The measures may be used for a variety of purposes including assigning course marks or grades, or for assigning prizes and awards. The items which comprise the Screen Production Assessment scale represent qualitative attributes of screen productions to which integers have been assigned according to increasing levels of quality: items are intended to evaluate the scholarly, the artistic and the media aspects of screen productions. The set of items was envisaged to be used by one or more assessors. Accordingly the scale also aimed to test the consistency of a group of assessors.

This report addresses the question of whether the items of the SPAS scale provide valid and reliable measures of the quality of screen productions, that is, whether the items are internally consistent with one another and whether the items can discriminate amongst different levels of achievement in producing screen productions at tertiary institutions. In addition the report also addresses the question as to whether the items of the scale are consistent across a group of assessors.

The items in the scale consist of:

(a) Yes or No responses by assessors as to whether a production has particular characteristics. For example whether the production showed *strong and sustained contribution by camera, direction, soundscape or script*; and

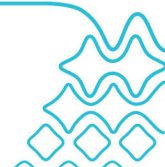
(b) assessors’ choices from an ordered set of possible responses in typical Likert format which are scored 0,1,2,3 etc. For example *This production inspires thoughts of other narratives, other references and other contexts*:

No	=	0
Yes, somewhat	=	1
Yes, moderately	=	2
Yes, greatly	=	3

In accordance with current practice based on research studies in assessment, there were no options for categories such as “Don’t know” or “Unsure”.

There were also two contextual and informative questions (Q10 and Q19) which will be addressed separately from this report.

The assessment scale was developed and used to assess 45 productions produced by honours students from 12 Australian film schools. Thirty assessors (25 from



Australia and five located in the United Kingdom) from 22 tertiary institutions were asked to respond to each production they viewed using the SPAS. Assessors were asked to respond to each of the items for each production viewed. Thus the total data available for analysis in this report were the assessments of 30 assessors to each of 45 productions over the years 2001 to 2008 (1 289 cases altogether). In addition to responses to the scale, assessors' demographic data such as Gender, Qualification, State, Country and which Institution they represented were collected. Demographic information in regard to the productions themselves were also noted, such the Institution and State where they were produced, their Duration, the Year they were produced, and the Gender of the main character who featured in the production (Gender Modality).

The present analysis aimed to assess the psychometric properties of the instrument in an Australian sample with a view to extending its use nationally to other institutions, as well as, perhaps, internationally. The Rasch model for measurement was used to establish these properties: this is a modern latent trait logarithmic model developed by the Danish mathematician Georg Rasch and subsequently elaborated by a number of researchers including Professor David Andrich whose elaborations were used for the analyses reported here.

7.1.3 The Software Used in the Analysis

The RUMM 2030 software (Andrich, Sheridan & Luo, 2010) was used to analyse the data. It provides an extensive range of information for assessing the quality of items in a scale. This information includes several different statistical and graphical tests of fit between the data and the model. This information in combination can be used to establish an overall conclusion about the quality of a scale, and suggest possible modifications.

7.1.4 Organization of Findings

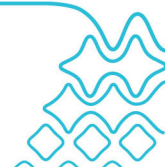
Categories are always scored with 0 representing the lowest level or least amount of the variable. Different items may have different numbers of categories, but the model and the program are able to account for these differences.

Because the χ^2 statistical indices of fit are affected by the sample size, a uniform sample size of 800 was used for calculating these statistics. All data are used, but the statistic is adjusted as if it came from a sample of 800.

The analyses pertinent to each scale are presented in the following order, together with the interpretations that can be made from these results:

- Location of the threshold estimates for items with more than two categories
- Fit of items to the model
- Item/person distribution
- Order and locations of items

In addition, the analyses of Gender (for both the assessor and the main character in the productions), State (for assessors and productions), Institution (again, for both assessors and productions) and Assessor differences are presented.



7.1.5 Location of the Threshold Estimates for Items with more than Two Categories

Two questions showed reversed thresholds, that is, the categories were not ordered as required. Each of these questions, Q20 and Q24 are considered in turn.

The Category Characteristic Curves (CCCs) for Q20 are presented in Figure 7.1 and the thresholds curves (TCs) for the same item in Figure 7.2.

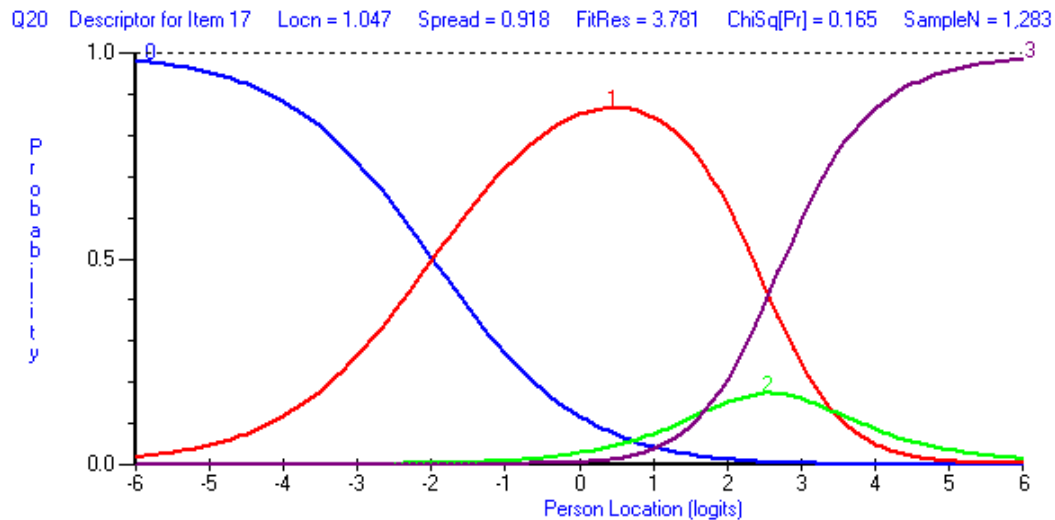


Figure 7.1 CCCs for Item Q20 (*the use of emotions in this production is: 0=inappropriate/1=Appropriate/2=Exhilarating/3=Cathartic*).

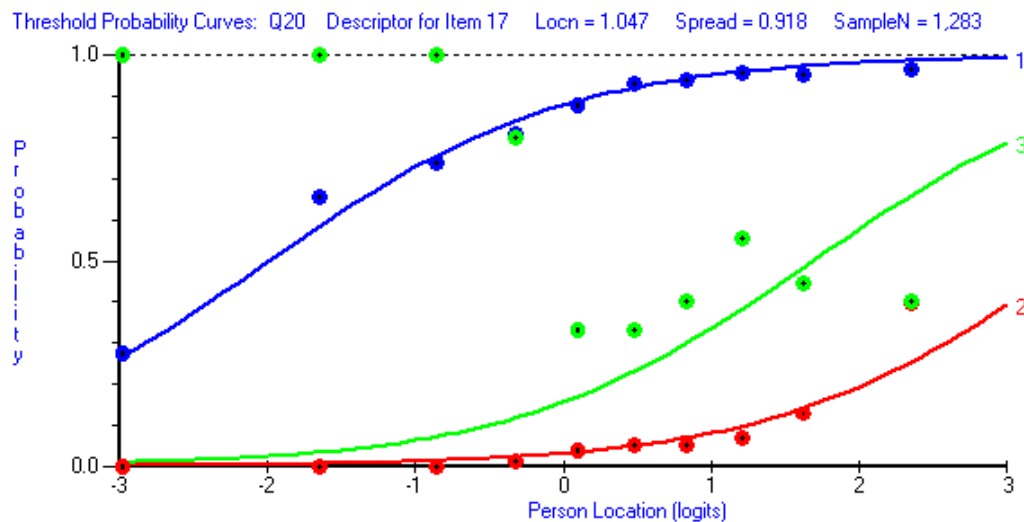


Figure 7.2 TC for Item Q20 (*the use of emotions in this production is: 0=inappropriate/1=Appropriate/2=Exhilarating/3=Cathartic*).

The curves indicate that the problem lies in the last threshold (between categories 2 and 3), which actually shows a negative slope. This indicates that the last category is not part of the same continuum as the other categories. To correct for this, the original data file was altered so that all responses of 3 were suppressed, that is, treated as missing data. The CCC for this item (Figure 7.3) is shown once the data were adjusted. It may be seen that the thresholds are now ordered well and thus are performing as required.



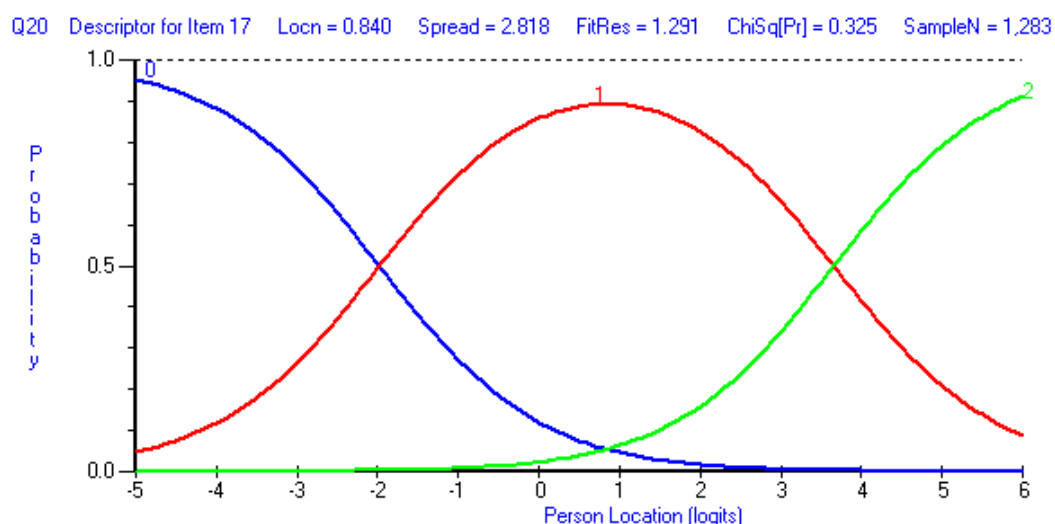


Figure 7.3 CCC for Item Q20 once responses were adjusted

Looking at item Q24 in the same way, Figure 7.4 shows the CCCs and Figure 7.5 the threshold curves (TC) for this item.

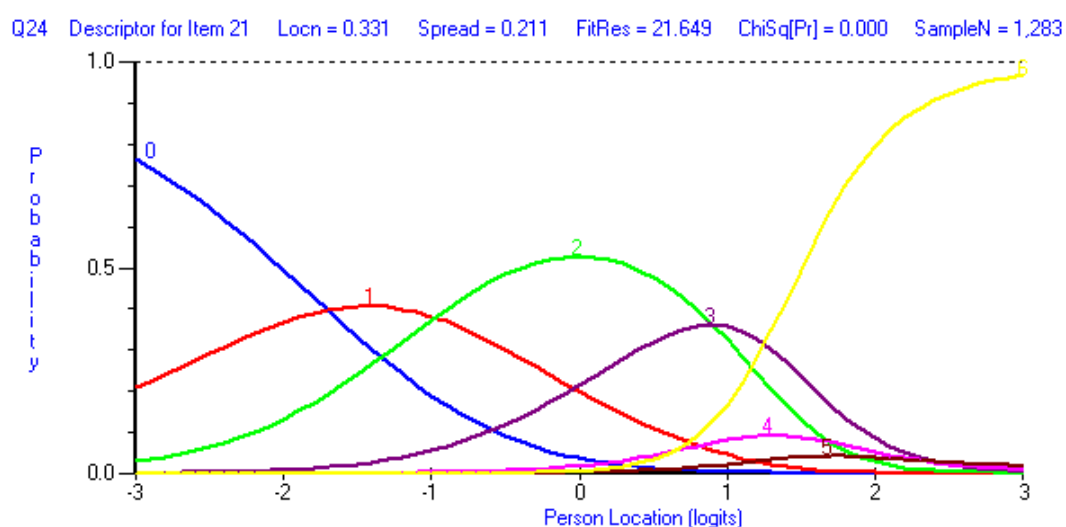
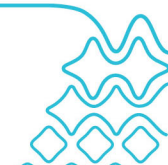


Figure 7.4 CCC for Q24 (*Exhibition site: 0=Archive/1=Utube/2=Local Festivals/3=International Festivals/4=TV/5=Theatrical Distribution/6=Specialist Conference*)



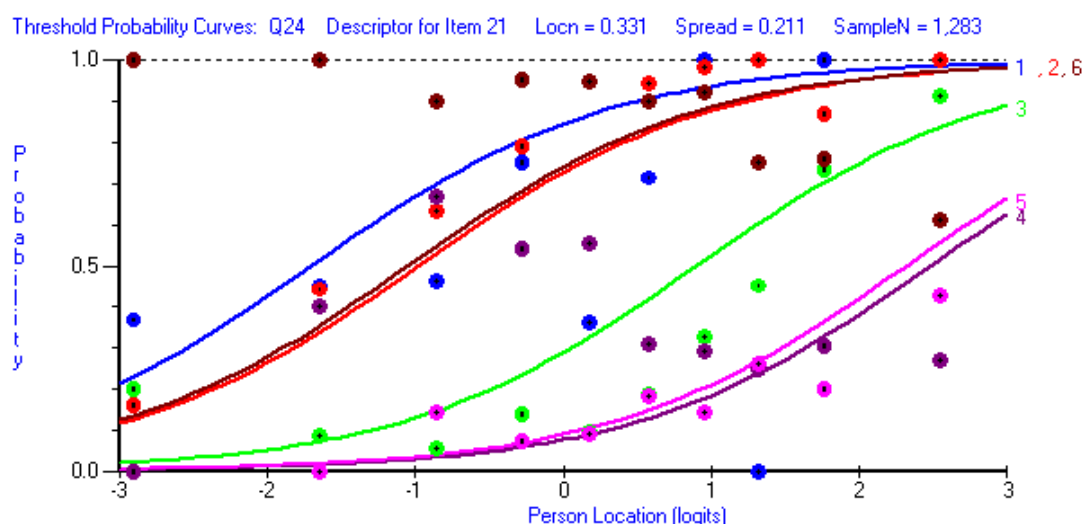


Figure 7.5 TC for Q24 (*Exhibition site: 0=Archive/1=Utube/2=Local Festivals/3=International Festivals/4=TV/5=Theatrical Distribution/6=Specialist Conference*)

The latter figure indicates that the first threshold is not operating well, thresholds 2, 3 and 4 and 5 are reversed, and threshold 6 has a negative slope. On the basis of this evidence, categories 0 and 1 were coded as one category (0), Categories 2 and 6 recoded as 1, and categories 3, 4 and 5 recoded as 3. Figure 7.6 then shows the TC and Figure 7.7 the CCCs for Q24 after this recoding. This result is noteworthy because it indicates that assessors regard Institutional Archives and U-tube as having the same status; Specialist conferences as being of the same status as Local Festivals; and International Festivals, TV broadcasts and Theatrical Distribution as being of equivalent status. In other words, they were not distinguishing between the sites within each of these groupings.

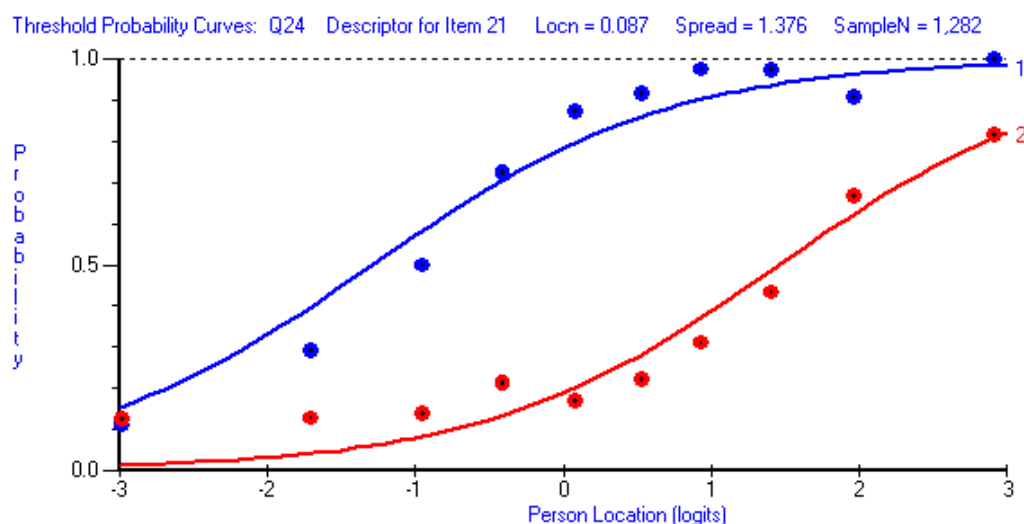
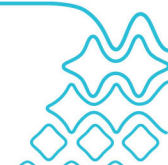


Figure 7.6 TC for Q24 after recoding



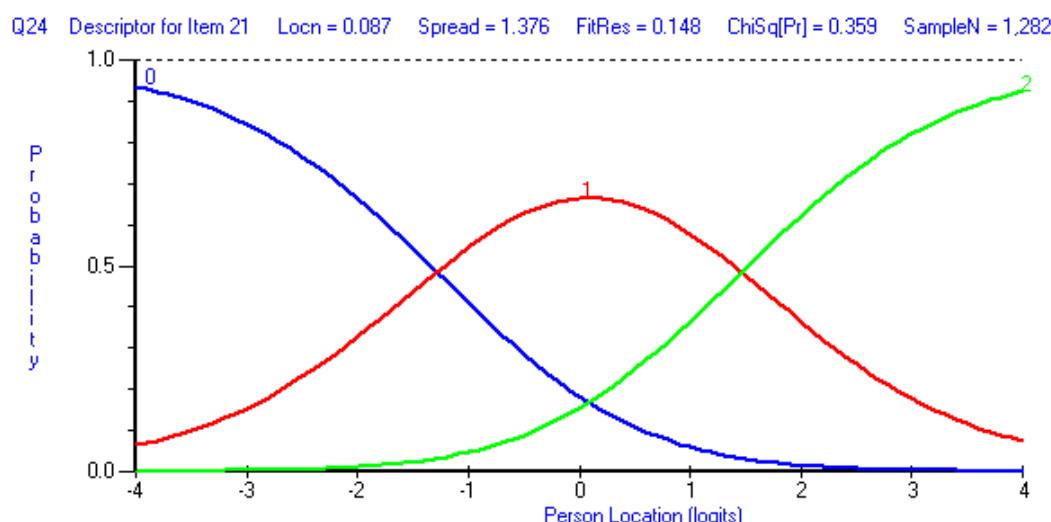


Figure 7.7 CCCs for Q24 after recoding¹

Figure 7.8 shows a map of the thresholds for all the items. It may be seen that categories operate slightly differently for different items, thus in example items Q2 and Q11 with the same number of categories, the two categories of 1 have a different meaning, that is, a 1 on item Q2 does not necessarily represent the amount of the property that a 1 on Q11 does. The assessors have used the response categories to embody or represent slightly different amounts of the property which the scale as a whole measures, that is the quality of the productions.

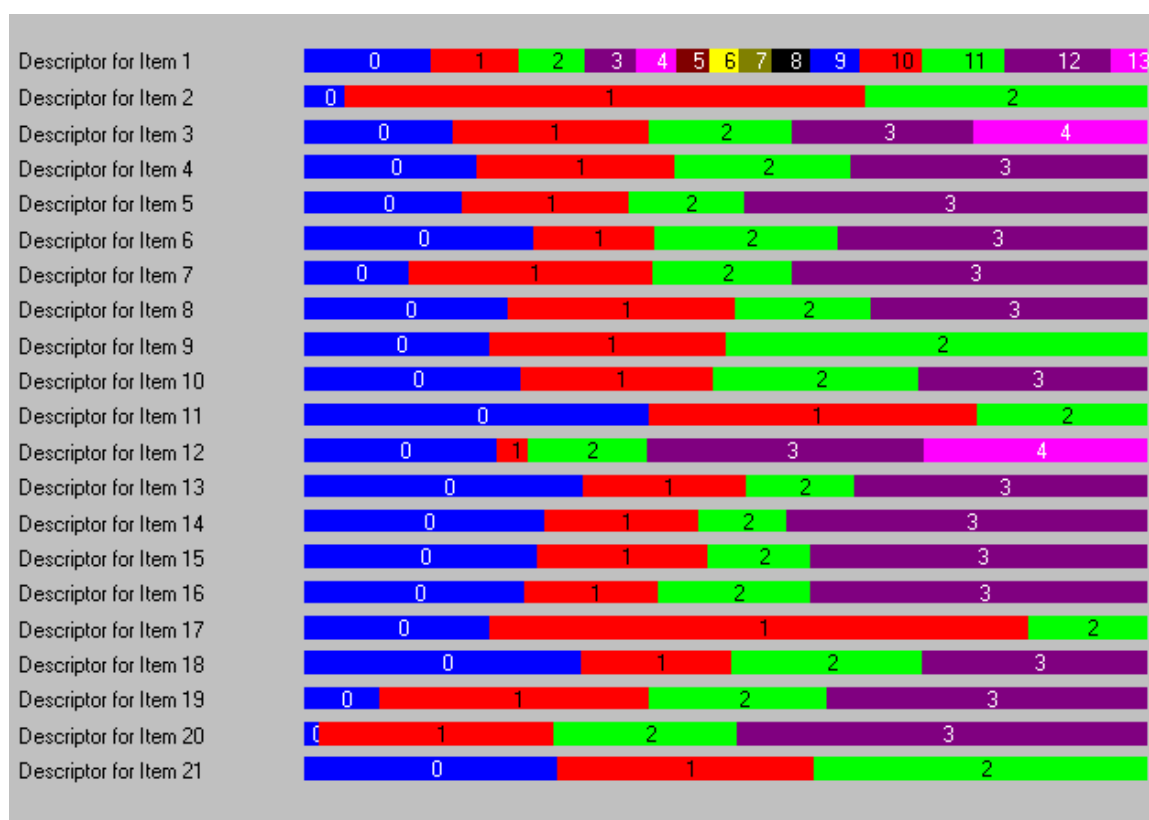
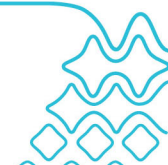


Figure 7.8 Threshold map for all items. (Note that the numbering in the table refers to order of item and not the number each item has in the scale itself)



7.1.6 Fit of Items to the Model

Considering the item fit, it is apparent that the set of items represent a complex construct, but the items can, nevertheless, be accepted as measuring a similar underlying latent trait. The evidence for this is that even the items that fit the model least well have expected values that increase monotonically across the range of person/production locations on the continuum.

In Figure 7.9, the Item Characteristic Curve (ICC) for the least well-fitting item Q2 is shown. It is slightly under-discriminating, but the fit is still satisfactory. Figures 7.10 and 7.11 show the ICCs for the next two least-well-fitting items: Q9 and Q22. Q9's discrimination is also a little low, but nevertheless acceptable. Q22, on the other hand, is tending to over-discriminate so that productions with the lower ranges of total scores have even lower locations than expected and those in the higher ranges have locations which are even higher than expected according to the model. This patterning suggests there is an extraneous factor involved in making a decision in regard to this item which is different from the properties the scale seeks to measure. However, the differences between the observed and the expected values are not so great as to exclude the item from the scale. Overall, all items are accepted as representing the same construct or property, that is the set of items are internally consistent.

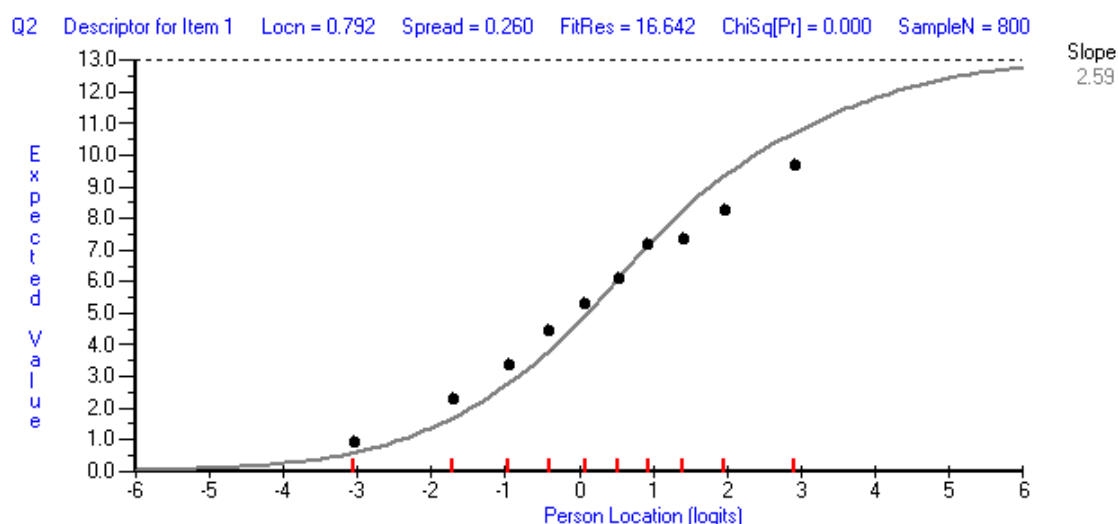
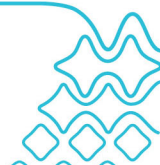


Figure 7.9 ICC for item Q2 (*Strong and sustained contribution to multiple qualities*) which fits the Rasch model least well



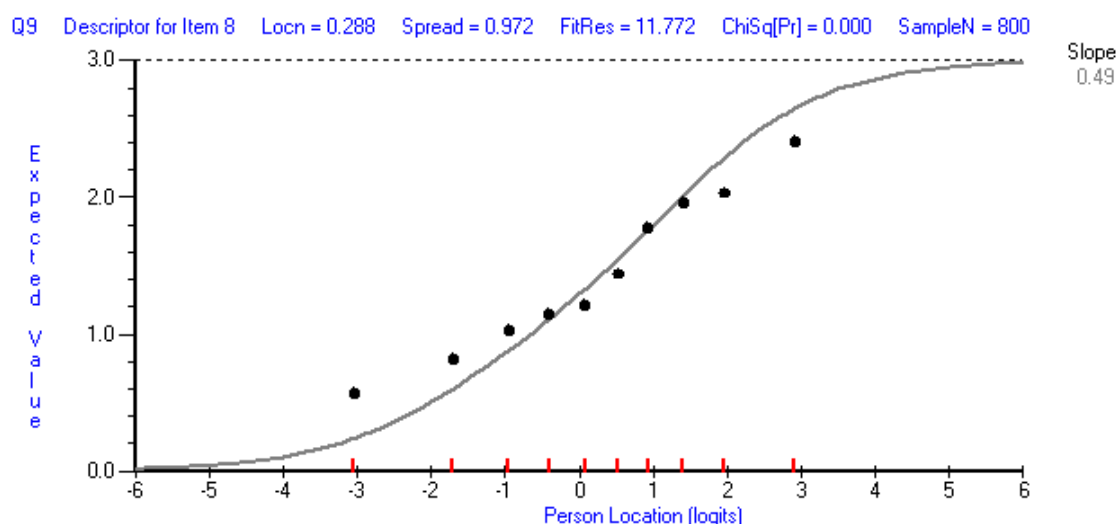


Figure 7.10 ICC for Q9 (*This production inspires thoughts of other narratives...*)

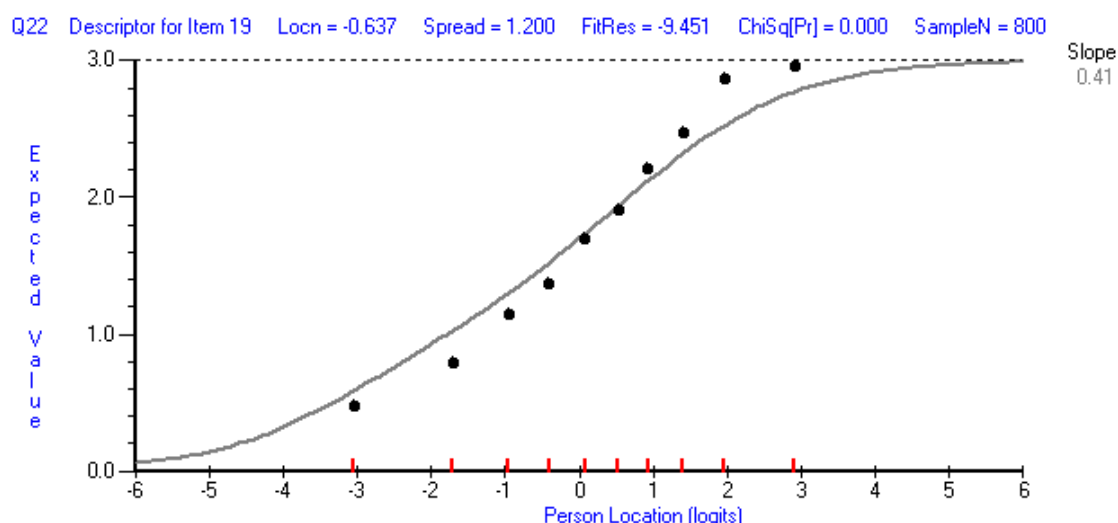


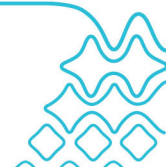
Figure 7.11 ICC for Q22 (*This production has attained its projected aims*)

The conclusion to be drawn from examination of the fit of items is that the items form a cohesive set assessing a common variable, that is, they are internally consistent.

The ICCs for all items are provided in the writing below.

7.1.7 Person/item Distribution

Figure 7.12 presents the person/production and item thresholds distribution on their common continuum. The graph shows that on the whole the items are well targeted to the sample of productions in this analysis. There is a small group of productions which may need less “difficult” or “intense” items to measure them more adequately, but it may be that simply knowing these productions are below a certain location is sufficient for purposes of assessment. If the scale were to be used for other purposes, say, to evaluate professional productions, then it may require some more



intense or difficult items to extend the high end of the scale or, if considered for use with, say, schoolchildren's productions, then more items would probably be required at the low end of the scale. But for the purpose it was used here, the scale performs well.

The reliability of the scale was very good, with the Person Separation Index (PSI) of 0.958. This is the equivalent of Cronbach's alpha statistic which is used to judge reliability in traditional test theory. There were some instances of item dependencies (Q7(*artistic quality*) with Q8(*elements enhance each other*); Q7(*artistic quality*) with Q18(*overall production values*); Q5(*originality*) with Q21(*innovation*); Q18(*overall production values*) with Q23(*amount of work evident*); and Q16(*believability*) with Q17(*social relevance*), indicating one or other of these pairs of items may be redundant, however, the recommendation is to retain all items at this stage. These dependencies will have had the effect of artificially raising the PSI a little, but their effect is not likely to have been marked.

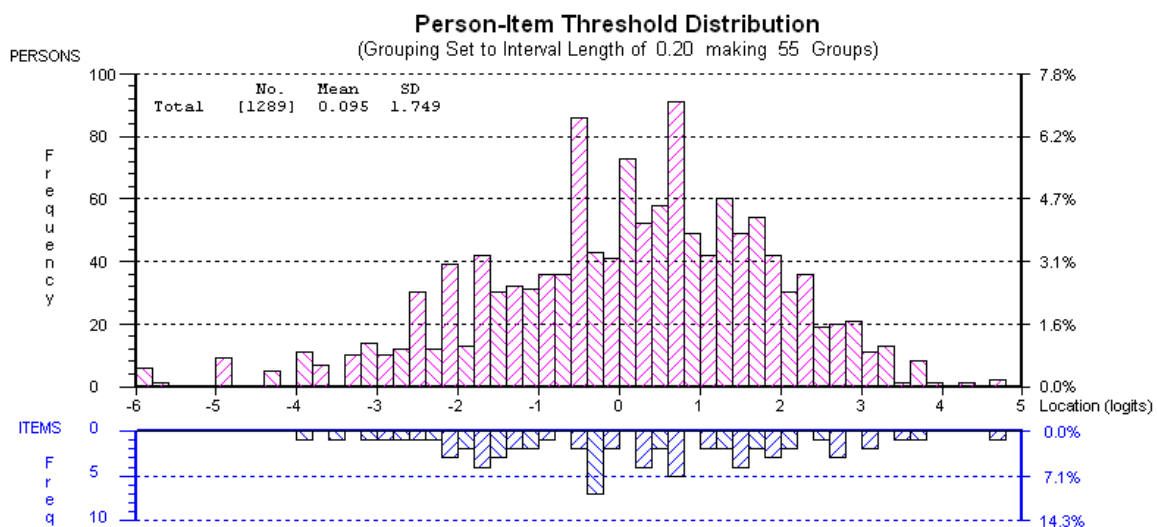


Figure 7.12 Distribution of persons/productions and item threshold locations

Figure 7.13 shows the equating graph for locations (in logit units) against raw total scores for the scale. It may be seen that a location of 2.00 logits corresponds to a raw score on the SPAS of about 55. A location of -1.00 logits corresponds to a raw score of about 22. Thus the mean location (0.095) for all the locations in Figure 7.12 corresponds to a raw score of about 35.



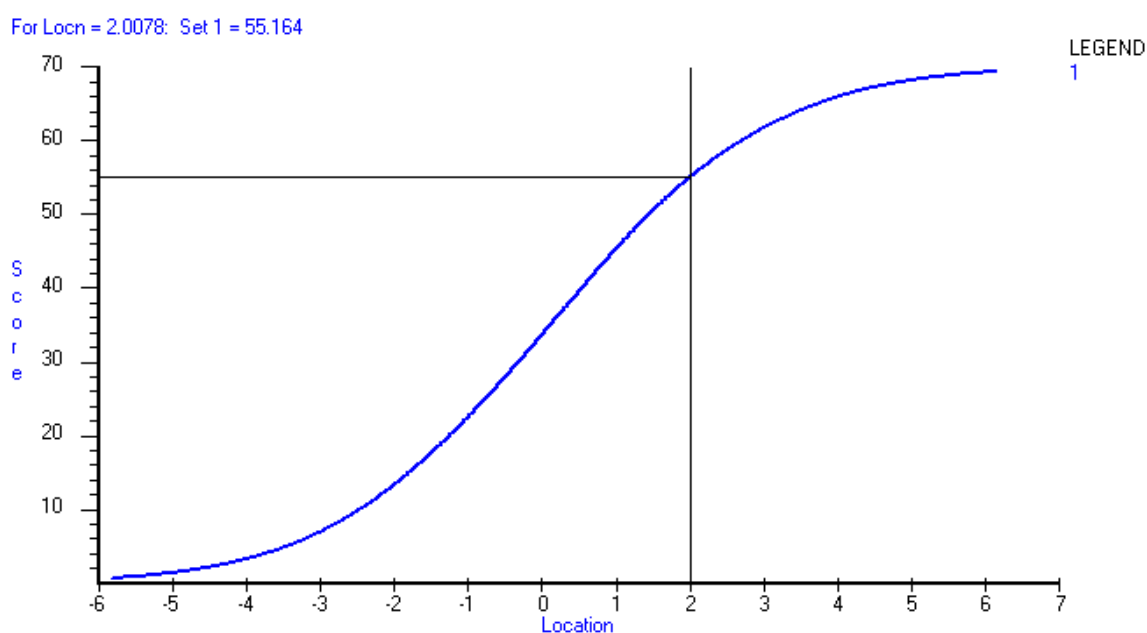


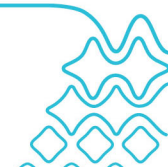
Figure 7.13 Equating graph for raw total scores and transformed scores in logits on the SPAS

7.1.8 Order and Locations of Items

Finally in this section of the report on establishing the psychometric properties of the scale, that is, establishing whether it may be accepted as providing valid and reliable measures of screen productions at tertiary institutions in Australia, we consider the locations of items in order of “difficulty” or “intensity”. These locations appear in Table 7.1.

Item	Location (logits)	Std Error	Content of item
Q23	-1.510	0.048	<i>Amount of work evident</i>
Q3	-0.778	0.067	<i>Best appreciated by...</i>
Q11	-0.751	0.054	<i>The best element is...</i>
Q6	-0.705	0.043	<i>Clarity</i>
Q8	-0.643	0.044	<i>Enhancement</i>
Q22	-0.637	0.046	<i>This project attained its aims</i>
Q14	-0.309	0.040	<i>Imitative/superficial/ordinary/thoughtful/insightful</i>
Q18	-0.143	0.042	<i>Production values</i>
Q5	-0.114	0.044	<i>Originality</i>
Q7	-0.027	0.042	<i>Artistic quality</i>
Q16	-0.020	0.040	<i>Believability</i>
Q17	0.075	0.041	<i>Social relevance</i>
Q24	0.087	0.053	<i>Exhibition site</i>
Q9	0.288	0.043	<i>Inspiration</i>
Q4	0.415	0.040	<i>Publication value</i>
Q12	0.420	0.044	<i>Intellectual level</i>
Q15	0.532	0.041	<i>Emotive level</i>
Q21	0.716	0.043	<i>Innovation</i>
Q2	0.792	0.021	<i>Strong, sustained contribution</i>
Q20	0.868	0.072	<i>Use of emotions</i>
Q13	1.444	0.057	<i>Duration</i>

Table 7.1 Locations of Items in the SPA scale in order of increasing intensity



As may be seen, item Q23 (*amount of work evident*) is the “easiest” for the assessors to attribute by quite a long way (the mean for this item is located -0.7 logits below the next easiest item. The next two items are *what audience would best appreciate this production* and the *best element in this production is...* At the other end of the scale, the item which was the hardest for assessors to agree with for any production was *duration*. Put another way, only for the best productions overall were assessors able to agree that *duration* was perfectly timed. Again, this item is about 0.60 logits more difficult/intense than the next most difficult/intense item which is *use of emotions*. Thus, assessors could agree that many or even most productions had the qualities listed at the lower end of the continuum, but only for the best productions were they likely to agree the productions had the qualities represented by the items at the high end of the scale.

7.1.9 Graphs (Item Characteristic Curves) of all items

The comments on each graph are not serious drawbacks – they are inserted to help understand the graphs and are not significant enough to undermine the consistency of the items overall in measuring the quality of productions. In other words, the responses to the items are accepted as fitting the Rasch model well, thus indicating internal consistency amongst the set of items which comprise the SPA scale.

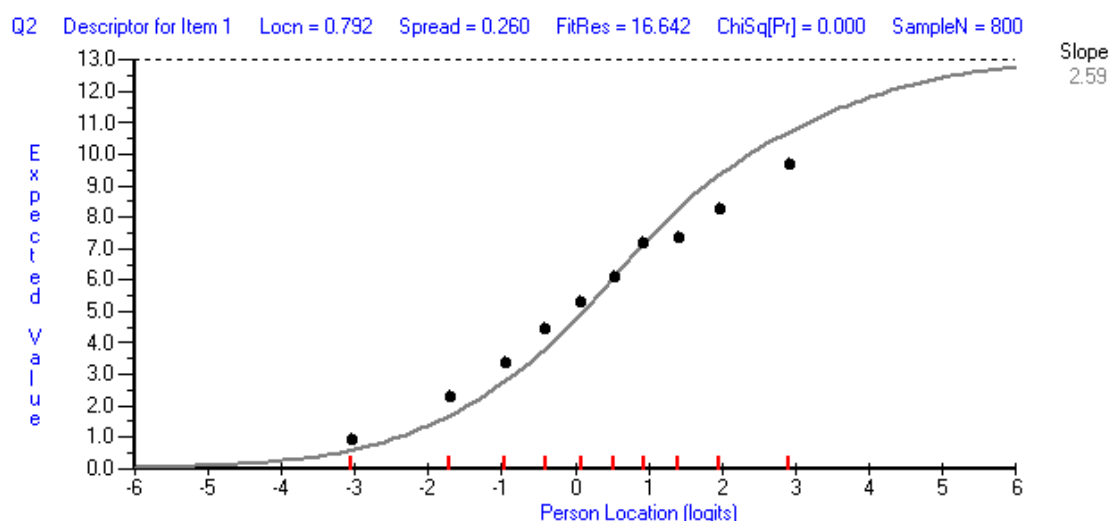
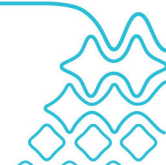


Figure 7.14 ICC of Q2 (*All: Strong and sustained contribution to...*)

This item tends to under-discriminate a little (the obtained curve is a little flatter than the expected curve).

Note: Q2 above is a compound term made up with 13 criteria. To get a better idea of the fit of each component criteria Q2 components are presented individually below.



Q2 CONCEPT

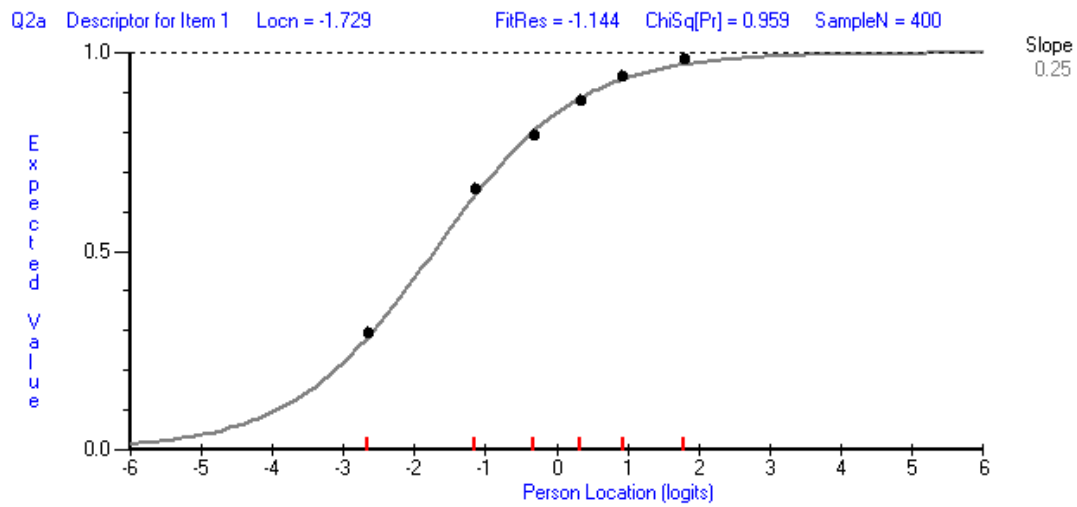


Figure 7.15 ICC of Q2 (*Concept: Strong and sustained contribution to...*)

Excellent fit for Q2 Concept.

Q2 RESEARCH

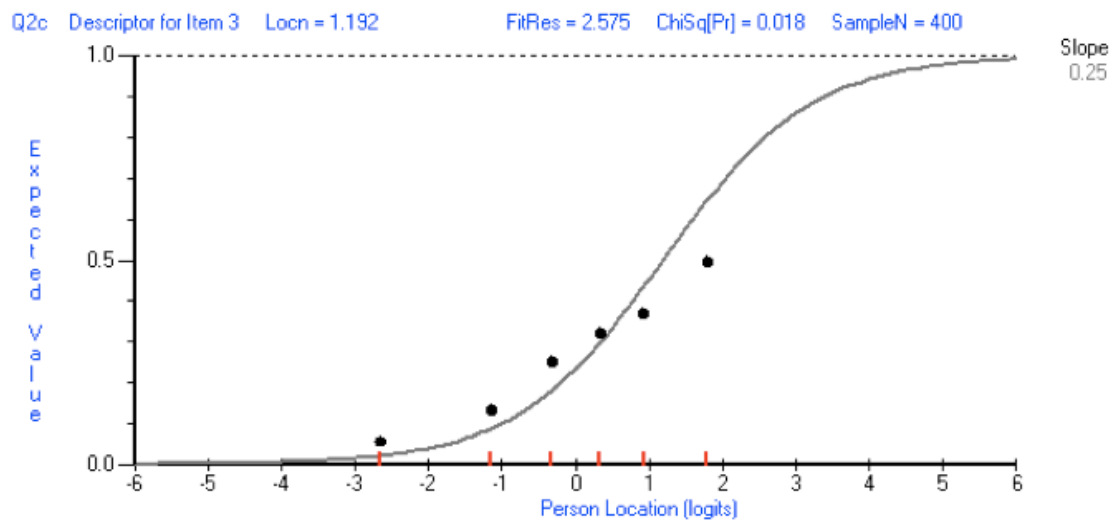
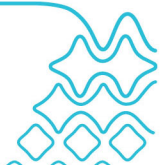


Figure 7.16 ICC of Q2 (*Research: Strong and sustained contribution to...*)

This item tends to under-discriminate a little (the obtained curve is a little flatter than the expected curve).



Q2 SCRIPT

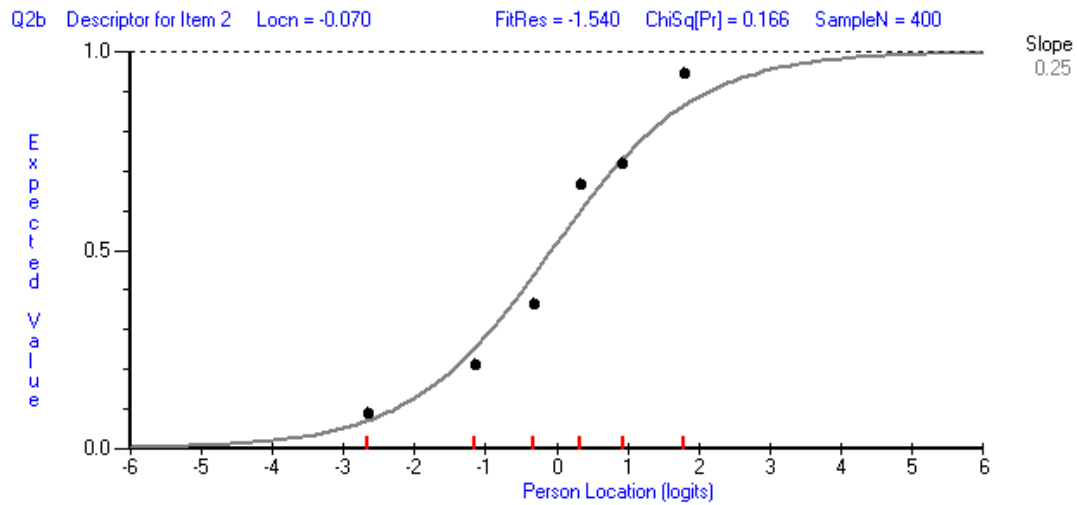


Figure 7.17 ICC of Q2 (*Script: Strong and sustained contribution to...*)

Good fit with some over-discrimination of the script contribution to the quality of the production.

Q2 DIRECTION

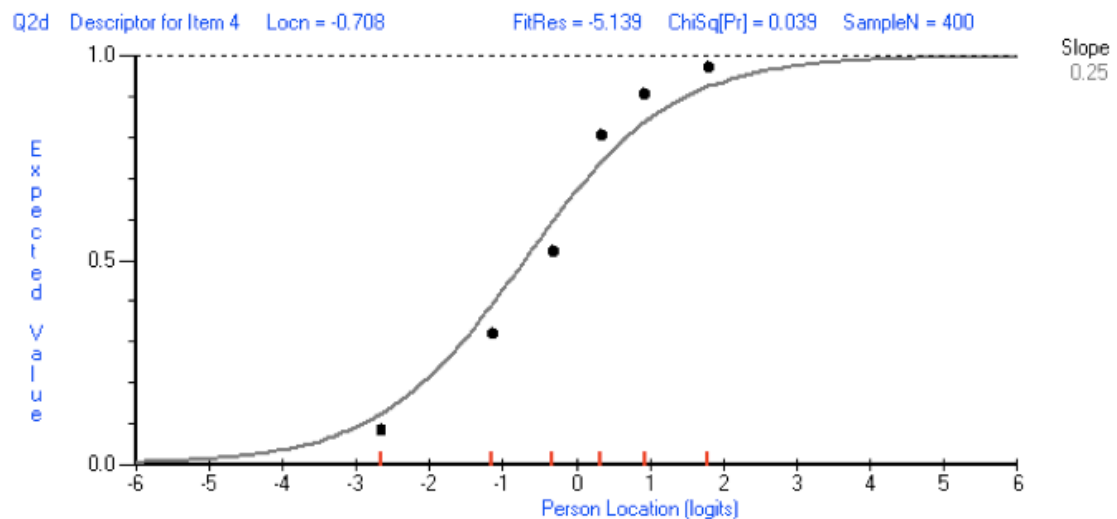


Figure 7.18 ICC of Q2 (*Direction: Strong and sustained contribution to...*)

Good fit with some over-discrimination of the contribution of Q2 Direction to the quality of the production.



Q2 CAMERA

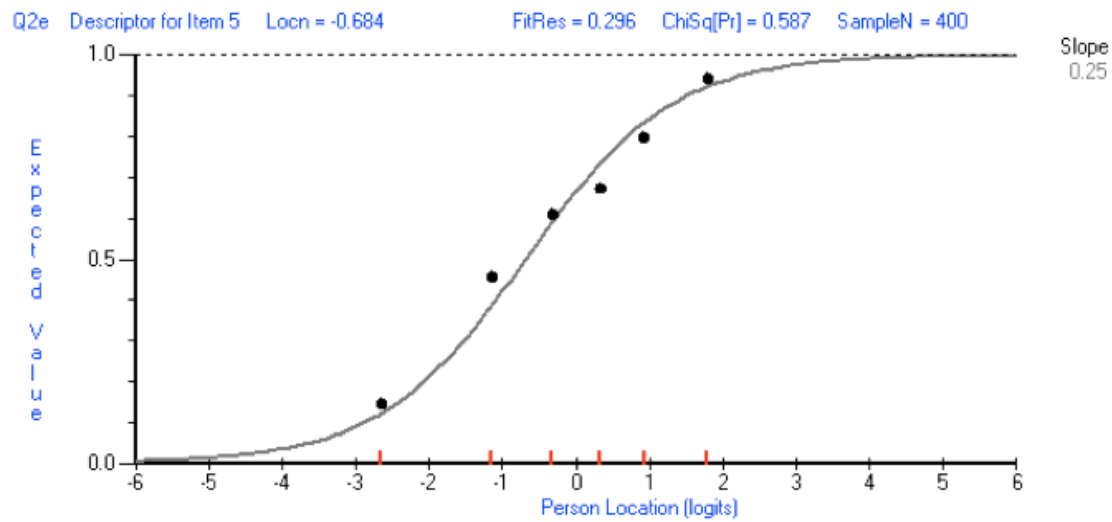


Figure 7.19 ICC of Q2 (*Camera: Strong and sustained contribution to...*)

A good fit of the contribution of camera to the quality of the production.

Q2 EDITING

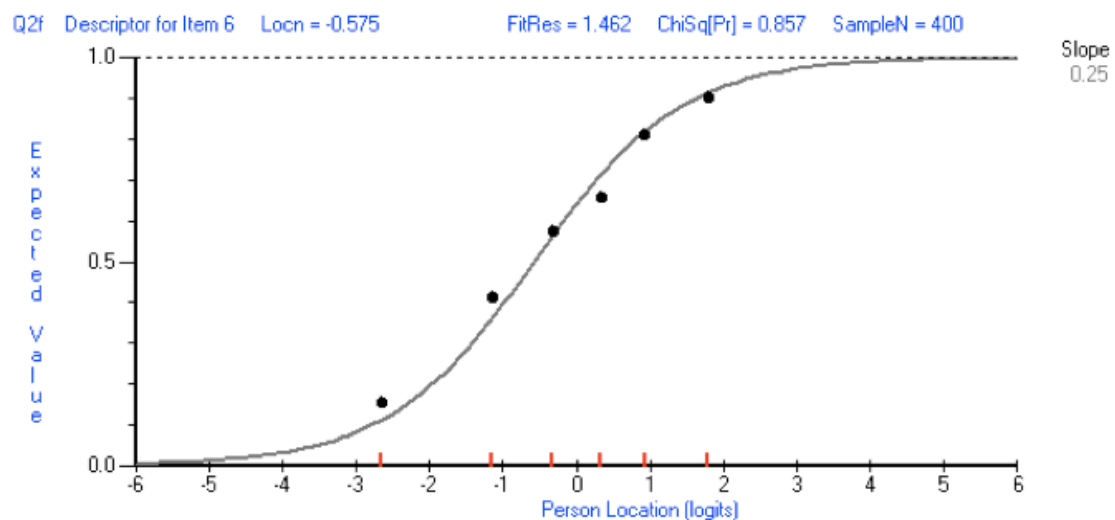
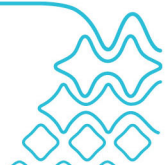


Figure 7.20 ICC of Q2 (*Editing: Strong and sustained contribution to...*)

A good fit of the contribution of editing to the quality of the production.



Q2 SOUNDSCAPE

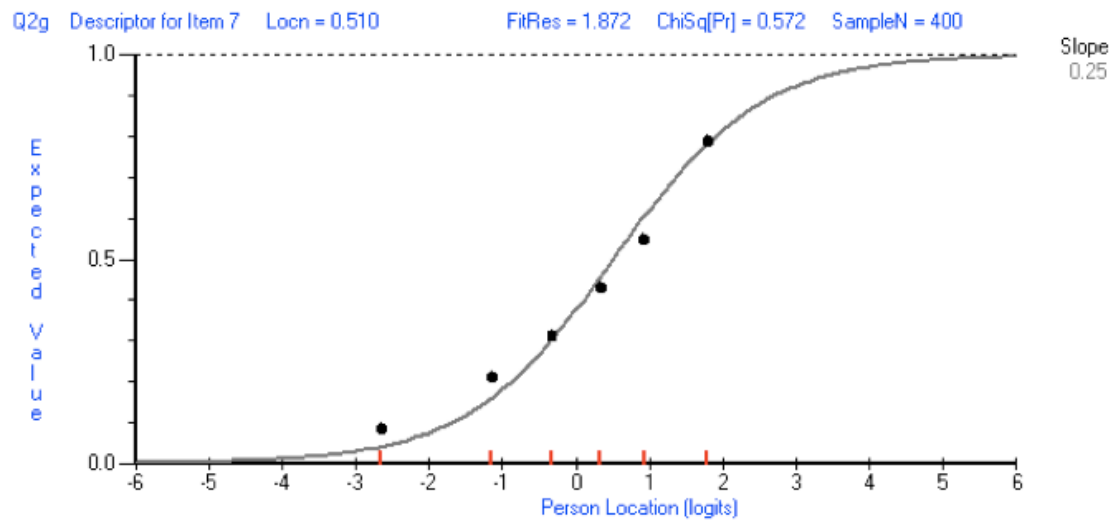


Figure 7.21 ICC of Q2 (*Soundscape: Strong and sustained contribution to...*)

A good fit for the contribution of the soundscape to the quality of the production.

Q2 MUSIC

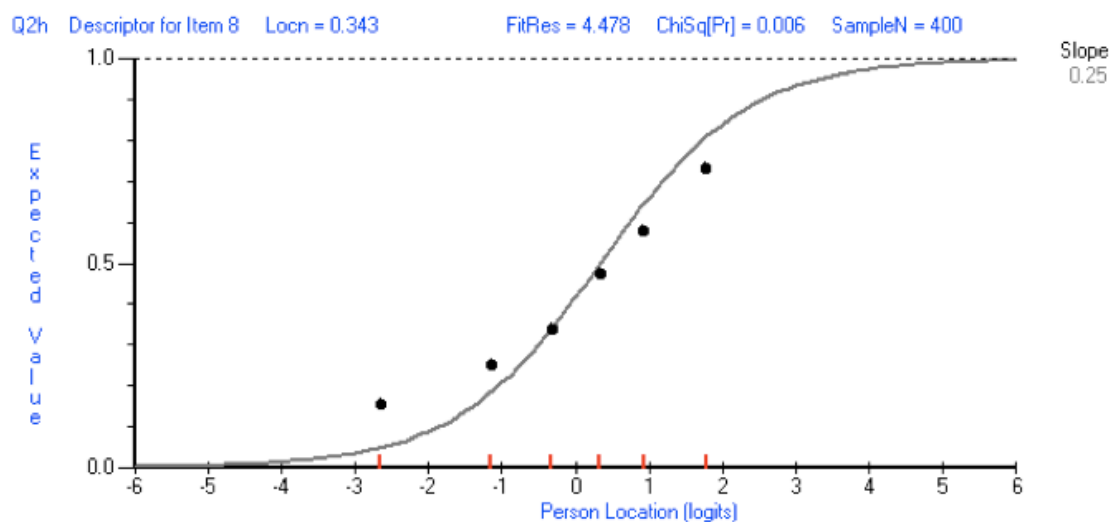
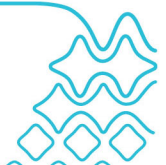


Figure 7.22 ICC of Q2 (*Music: Strong and sustained contribution to...*)

This item tends to under-discriminate a little (the obtained curve is a little flatter than the expected curve).



Q2 CG EFFECTS

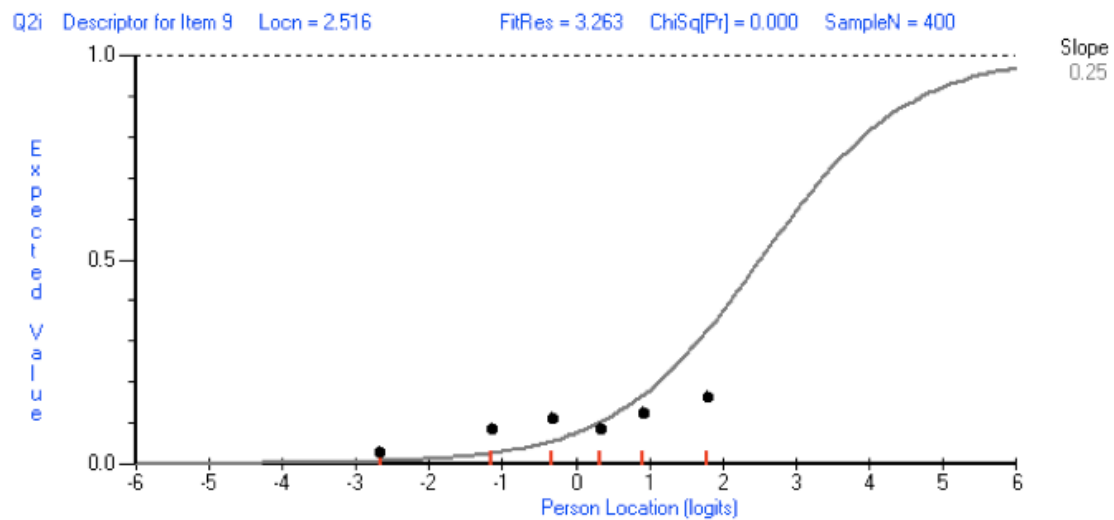


Figure 7.23 ICC of Q2 (*CG Effects: Strong and sustained contribution to...*)

There was only one production of 45 that was CGE-based which explains why this is not such a good fit.

Q2 ANIMATION

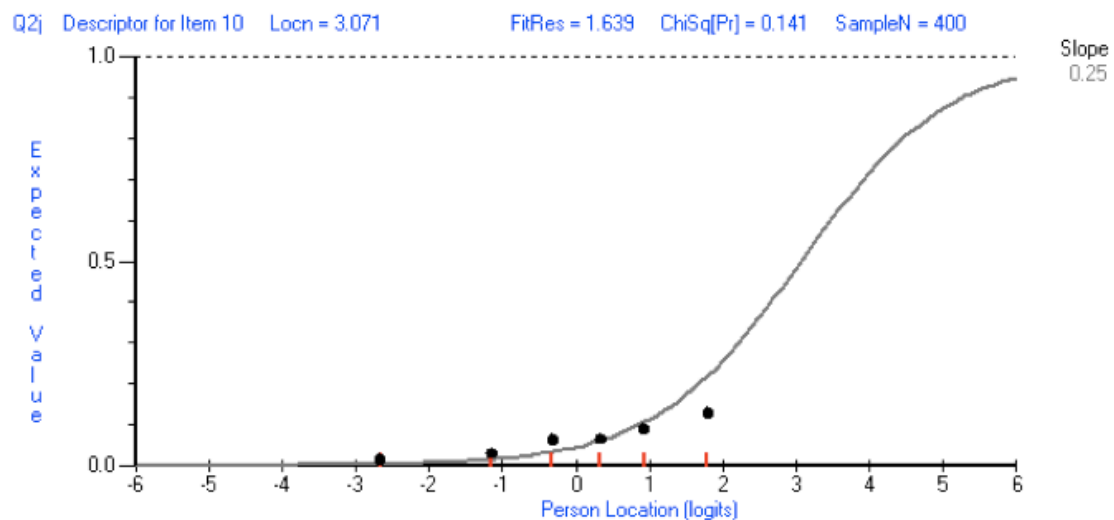
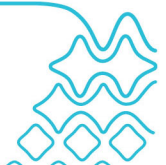


Figure 7.24 ICC of Q2 (*Animation: Strong and sustained contribution to...*)

There were only two productions of 45 that was animation-based which explains why this is not such a good fit.



Q2 ART DESIGN

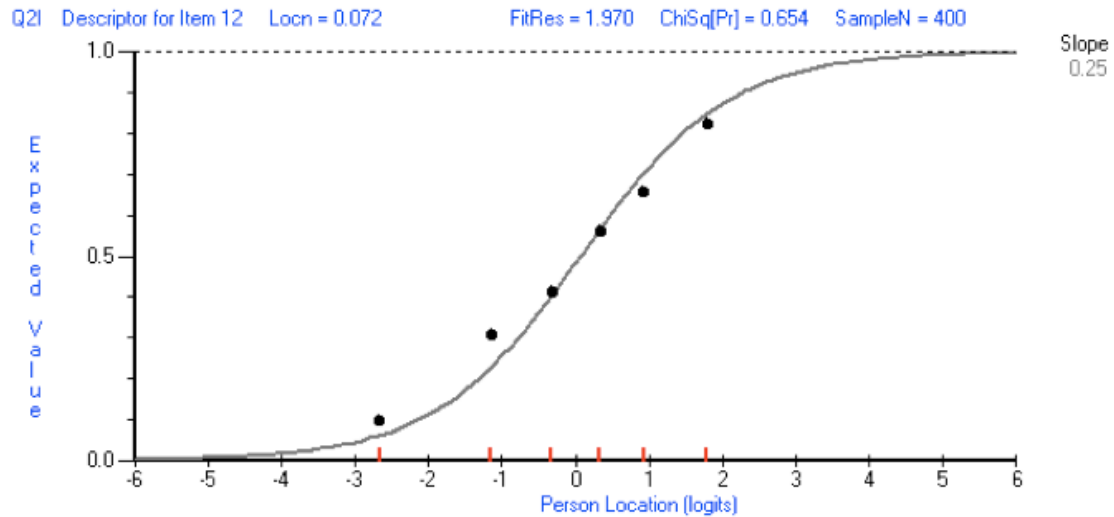


Figure 7.25 ICC of Q2 (*Art Design: Strong and sustained contribution to...*)

Mostly a good fit. Slight under-discrimination.

Q2 PERFORMANCE

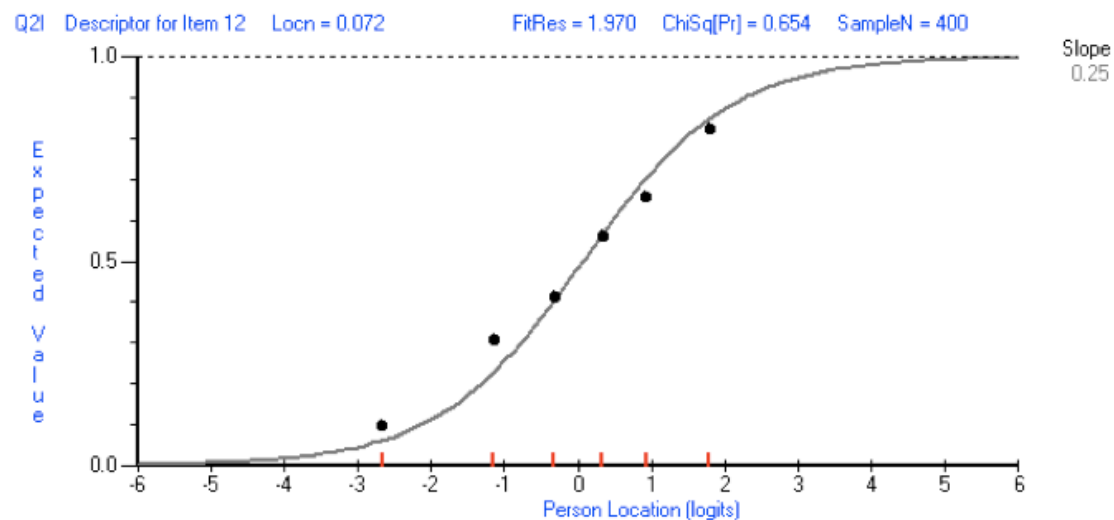
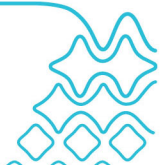


Figure 7.26 ICC of Q2 (*Performance: Strong and sustained contribution to...*)

Mostly a good fit. Slight under-discrimination.



Q2 LOCATIONS

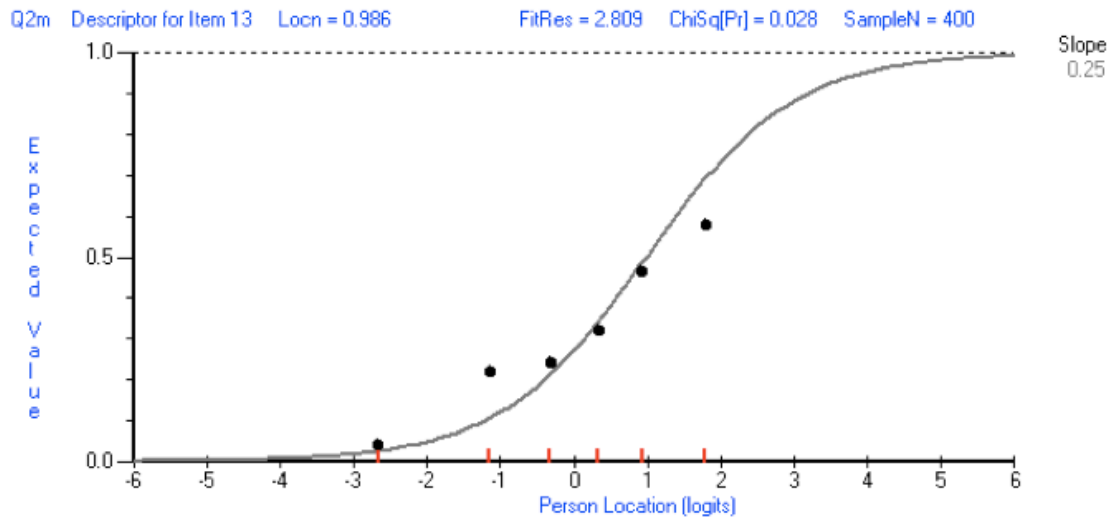


Figure 7.27 ICC of Q2 (*Locations: Strong and sustained contribution to...*)

This item tends to under-discriminate a little (the obtained curve is a little flatter than the expected curve).

Q3 AUDIENCE

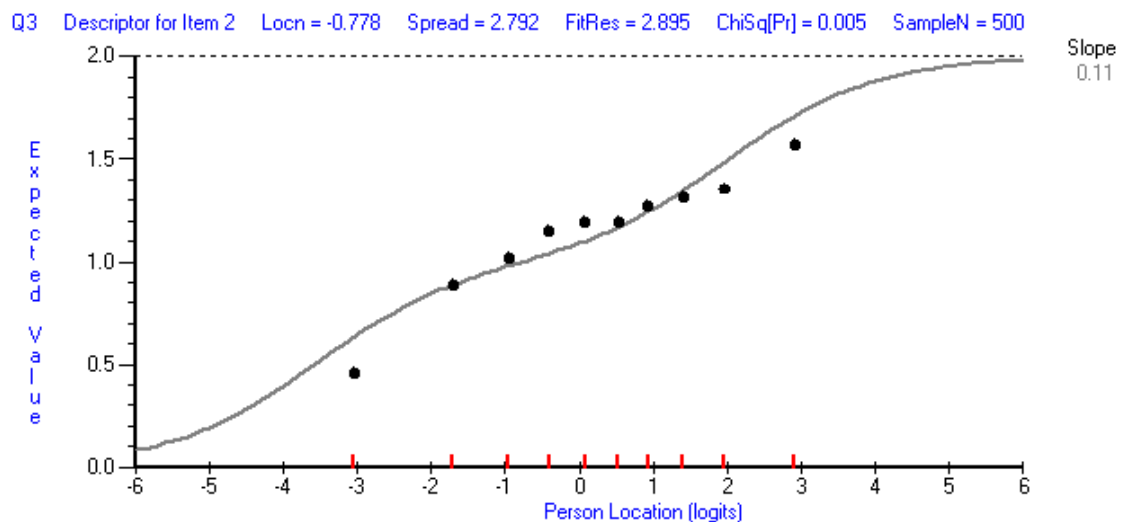
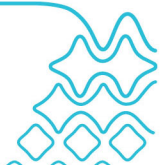


Figure 7.28 ICC of Q3 (*Audience: This production will be best appreciated...*)

This item tends to under-discriminate a little from the middle to the upper total score groups and tends to over-discriminate between the lowest and middle total score groups.



This means that highest score groups are tending to score less than expected relative to middle groups who are scoring a little higher than expected. And the lowest total score groups are scoring a little lower than expected relative to the middle groups who are scoring a little higher than expected from the model. The “wobbly” look of the expected curve is due to the location of the category thresholds which tend to be unequal in their relative placements.

Q4 PUBLICATION VALUE

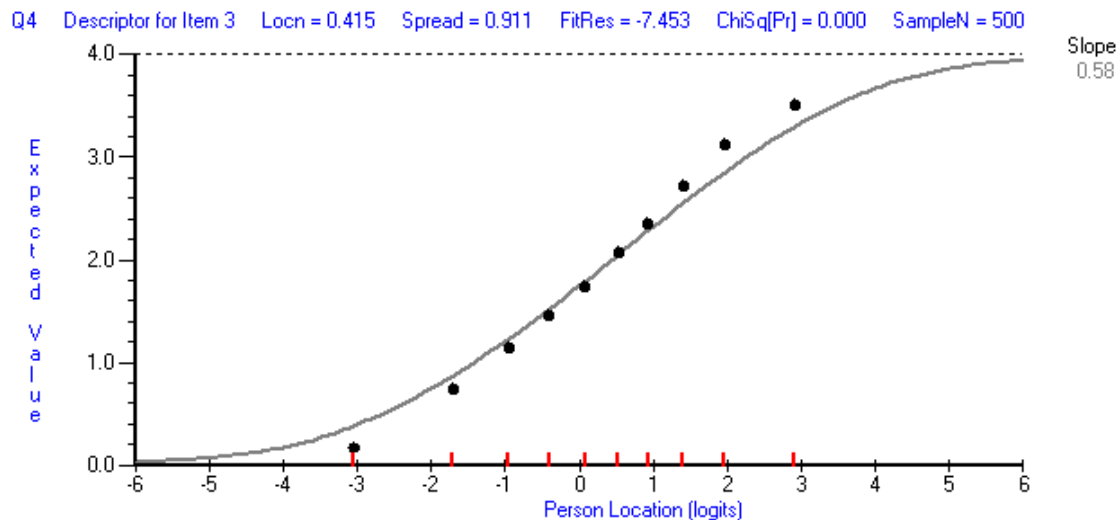


Figure 7.29 ICC of Q4 (*The publication value of this production for its projected audience...*)

This item is tending to over-discriminate a little (lower total score groups tending to score less than expected and higher total groups tending to score a little higher than expected).

Q5 ORIGINALITY

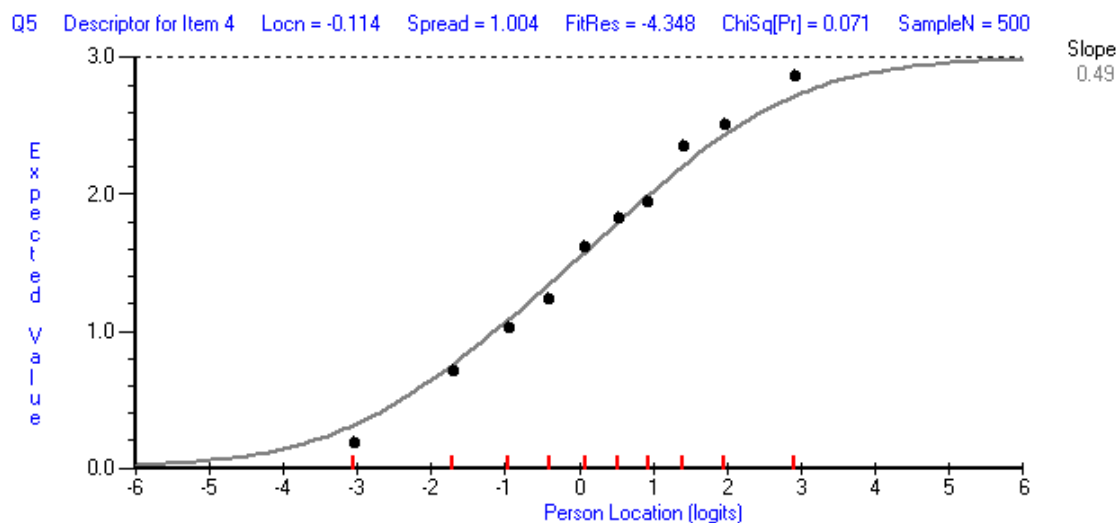


Figure 7.30 ICC of Q5 (*originality of this production is...*)

This item also tends to over-discriminate a little across total score groups.



Q6 CLARITY

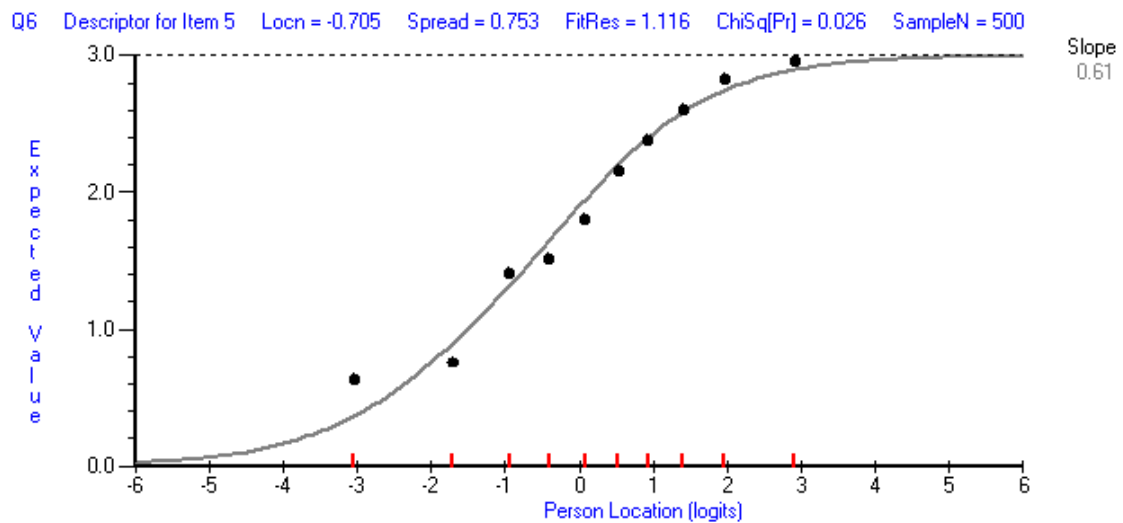


Figure 7.31 ICC of Q6 (*The clarity of the theme...*)

Some under-discrimination across the lowest total score groups.

Q7 ARTISTIC QUALITY

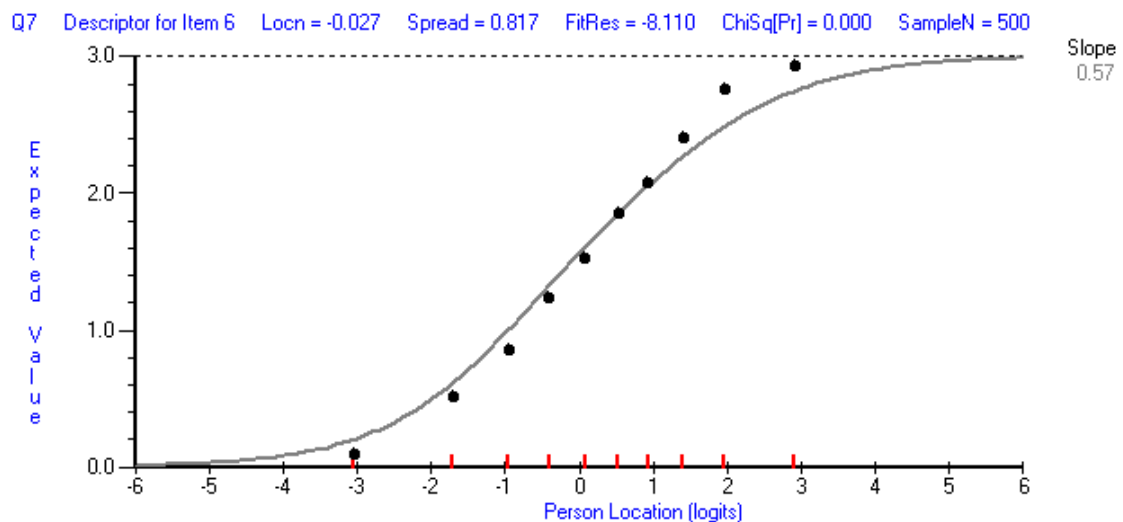


Figure 7.32 ICC of Q7 (*the artistic quality of this production is...*)

Tends to over-discriminate a very little across total score groups.



Q8 ENHANCEMENT

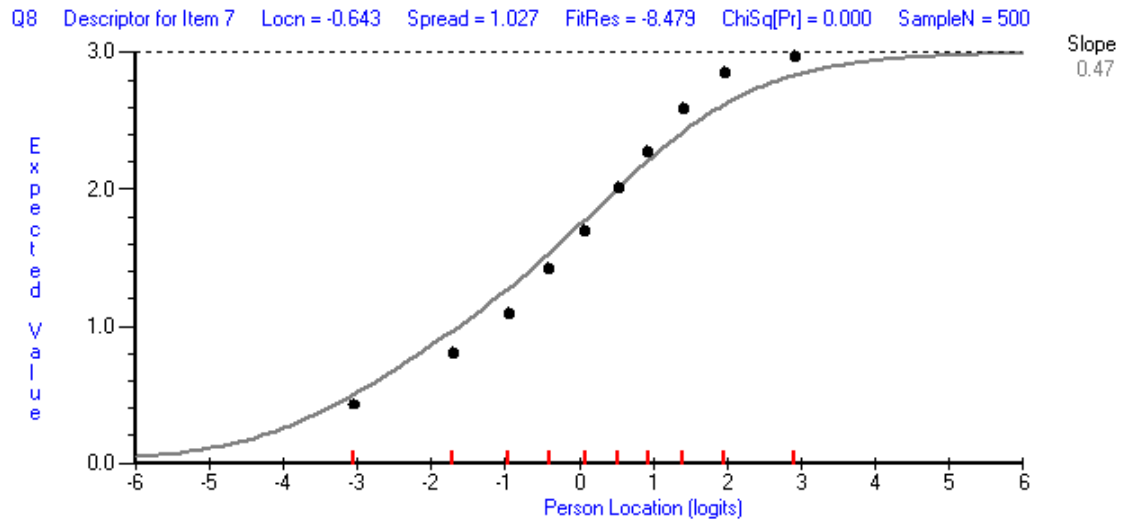


Figure 7.33 ICC of Q8 (*different elements enhance each other*)

Tends to over discriminate a little across total score groups.

Q9 CONTEXTUAL LINKS

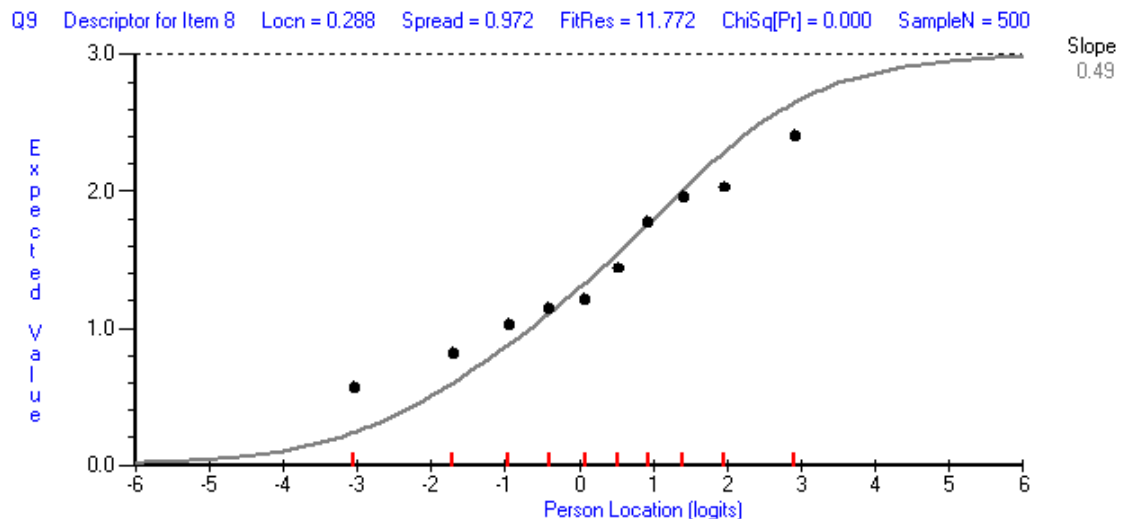
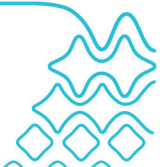


Figure 7.34 ICC of Q9 (*This production inspires thoughts of other narratives...*)

Tends to under-discriminate a little across total score groups.



Q11 GESTALT

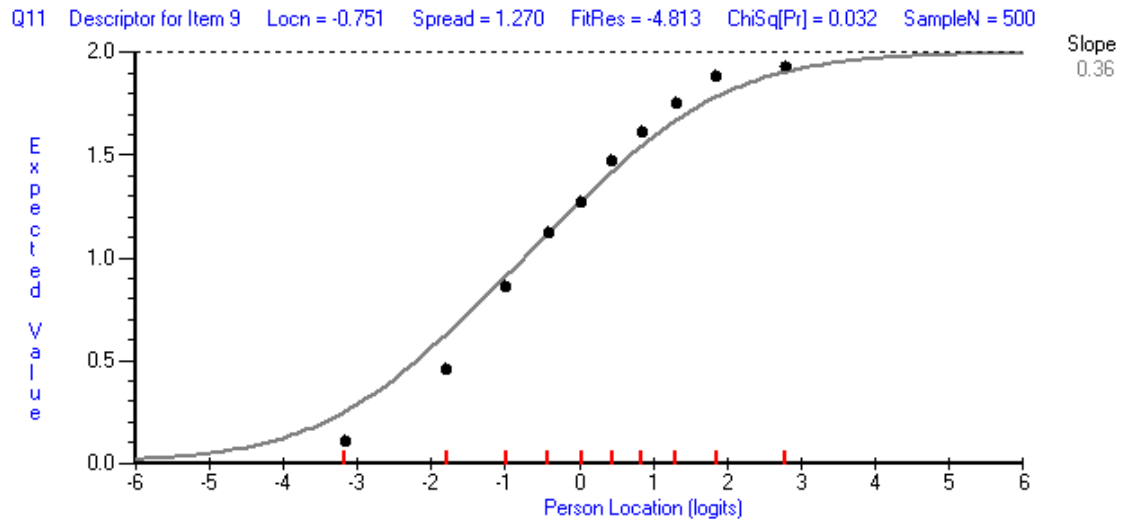


Figure 7.35 ICC of Q11 (*The best element of this production is...*)

Some over-discrimination across total score groups.

Q12 INTELLECTUAL LEVEL

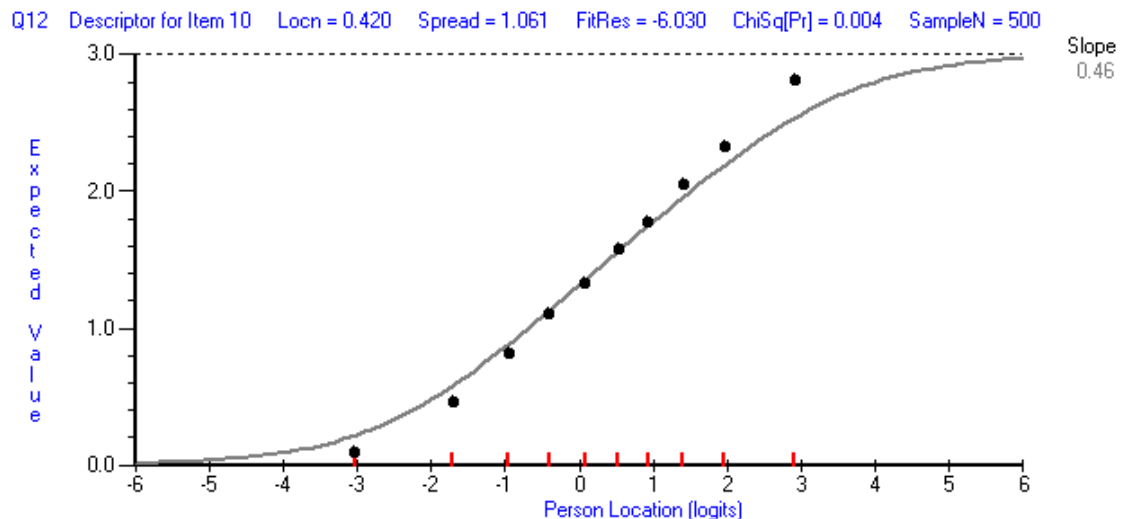
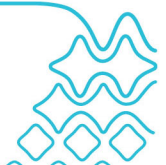


Figure 7.36 ICC of Q12 (*the intellectual level of this production is...*)

Some over-discrimination across total score groups.



Q13 DURATION

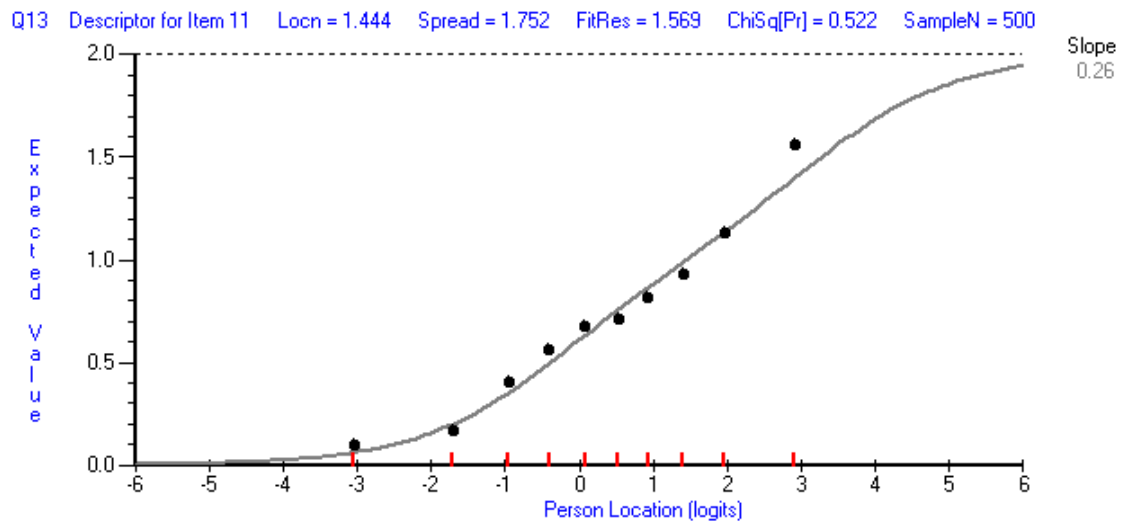


Figure 7.37 ICC of Q13 (*The duration of this production seems...*)

Very little over-discrimination just in the highest total score group (tends to score a little higher than expected).

Q14 PRODUCTION QUALITY

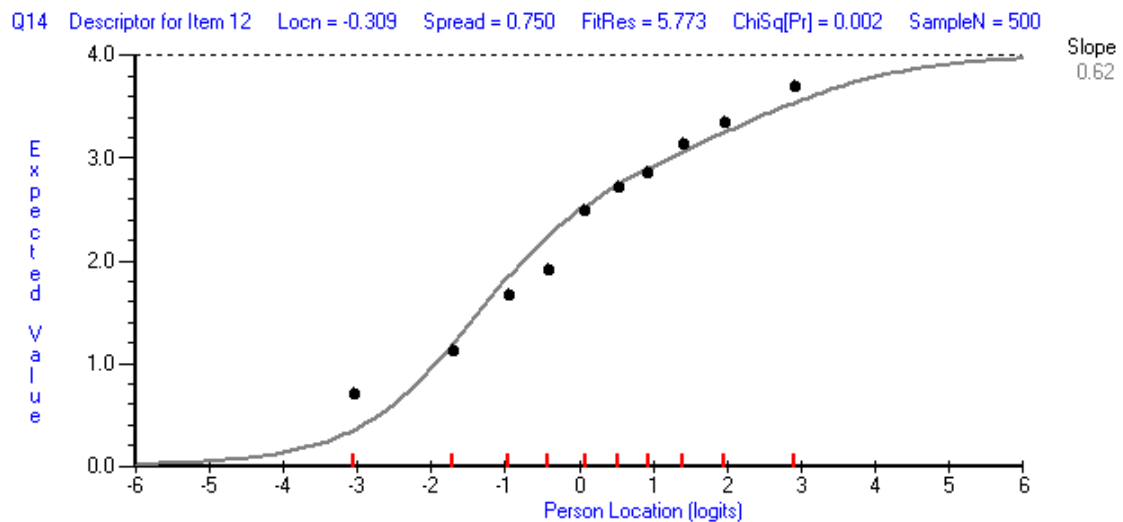


Figure 7.38 ICC of Q14 (*Overall this production is Imitative (0), Superficial (1), Ordinary (2), Thoughtful (3), Insightful (4)*)

A little under-discrimination across lower score groups and very little over-discrimination in highest score group.



Q15 EMOTIVENESS

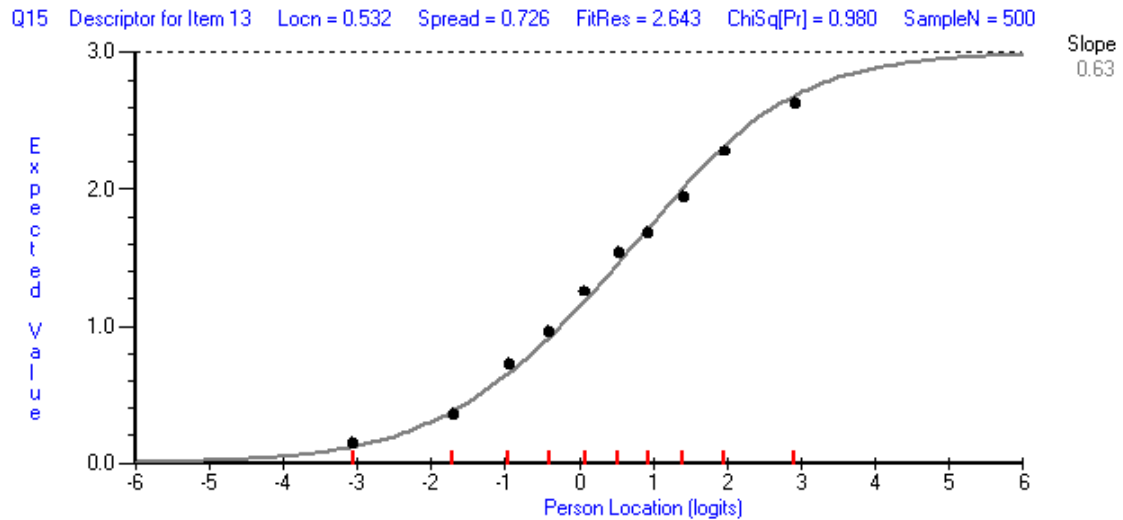


Figure 7.39 ICC of Q15 (*Emotive level of this production is...*)

Very nice – excellent fit.

Q16 BELIEVABILITY

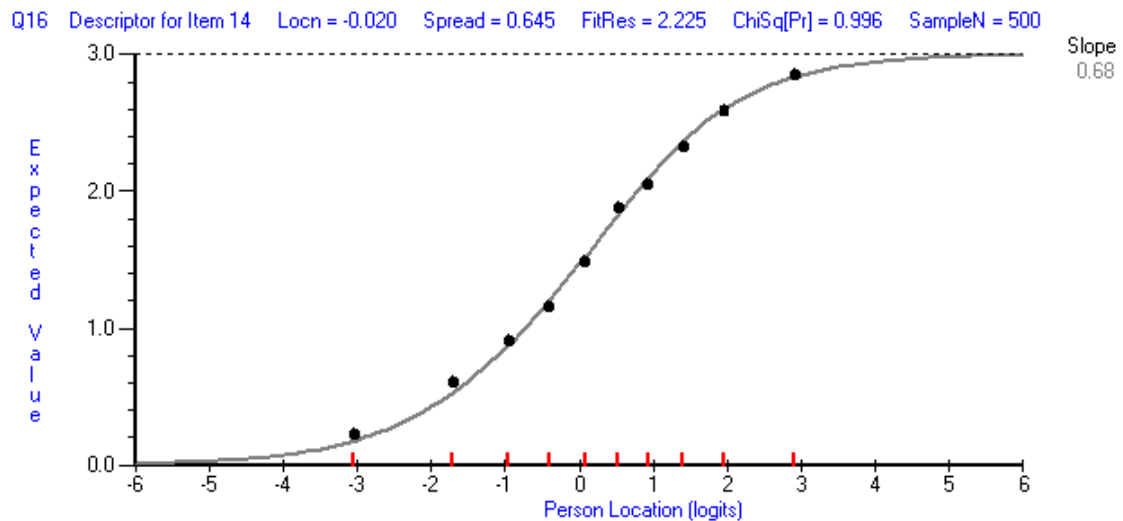


Figure 7.40 ICC of Q16 (*Believability of this production is...*)

Also very nice – excellent fit.



Q17 SOCIAL RELEVANCE

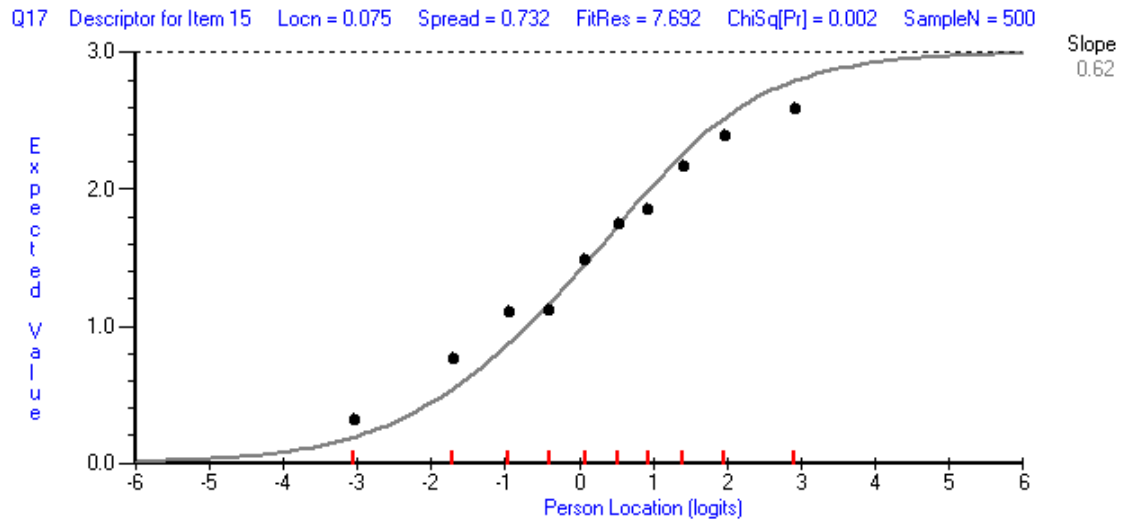


Figure 7.41 ICC of Q17 (*Social relevance of this production is...*)

Tendency to under-discriminate across total score groups.

Q18 PRODUCTION VALUE

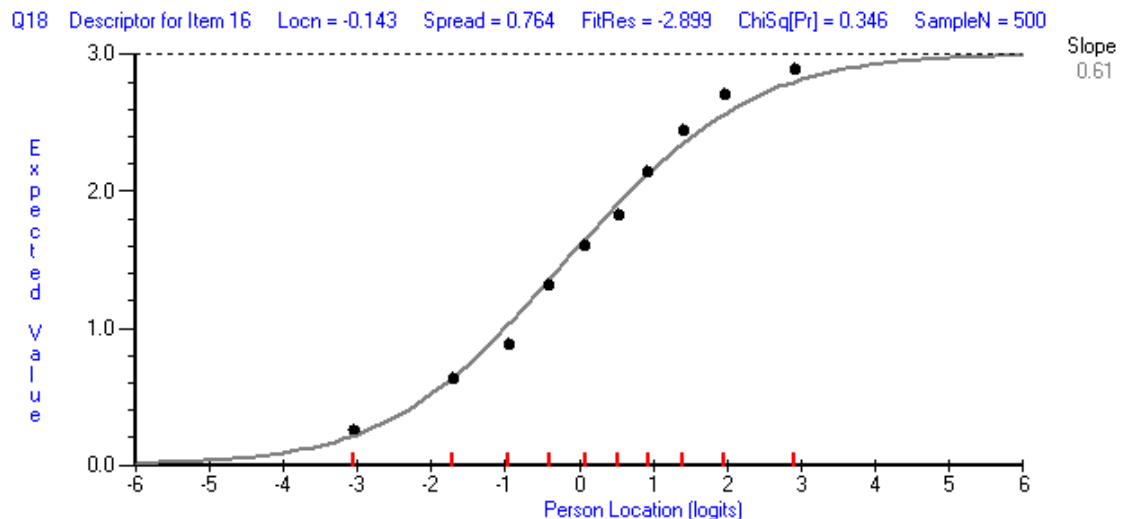
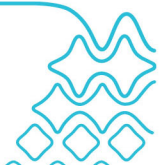


Figure 7.42 ICC of Q18 (*Overall production values are...*)

Very good fit – slight over-discrimination in highest scoring groups.



Q20 ETHICS

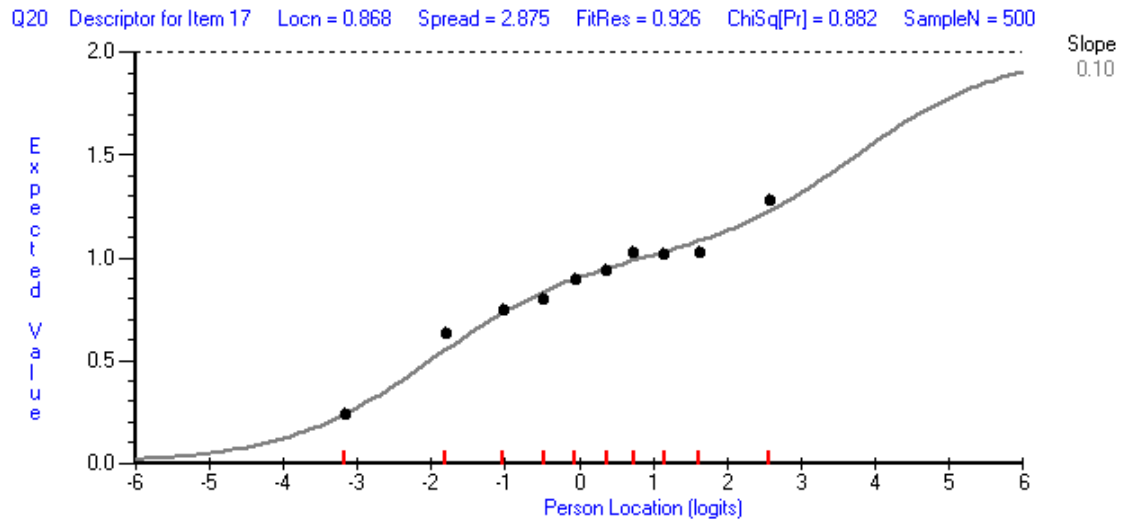


Figure 7.43 ICC of Q20 (*The use of emotions in this production is...*)

Wobbliness of expected curve is due to placement of thresholds locations (see Figure 7.2).

Q21 INNOVATION

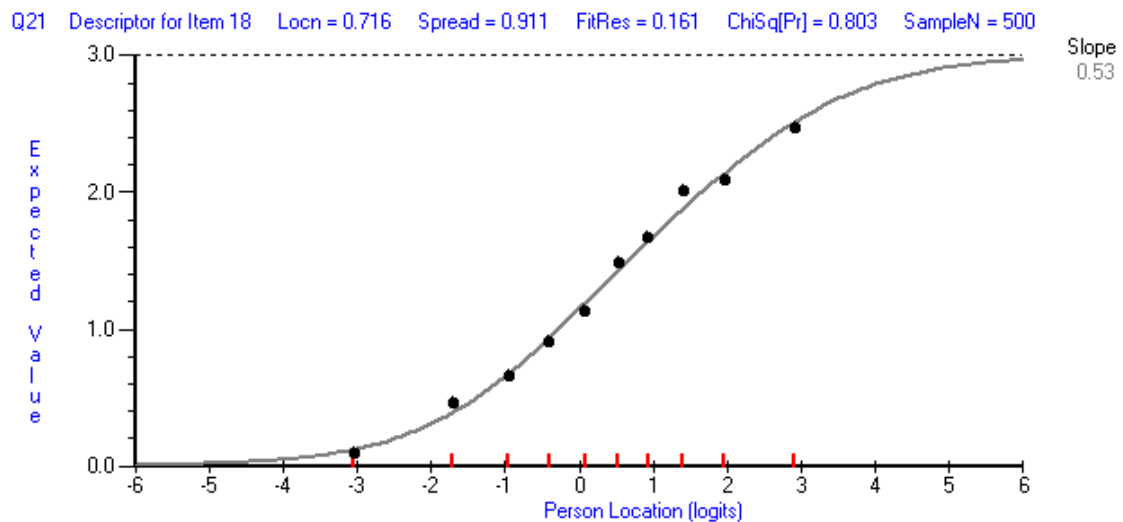
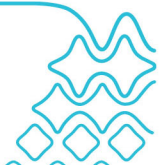


Figure 7.44 ICC of Q21 (*The level of innovation in this production is...*)

Very good fit.



Q22 AIMS

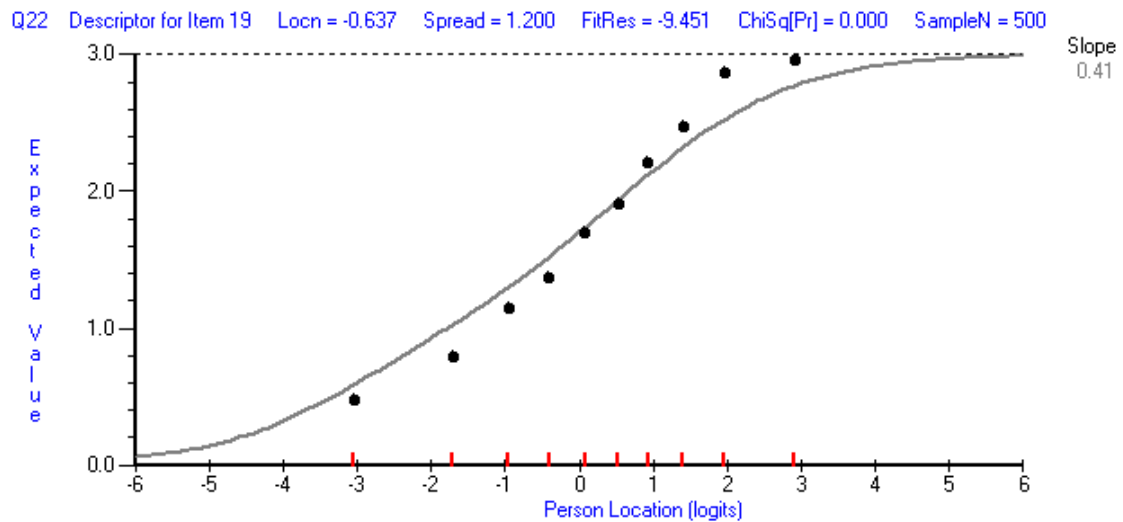


Figure 7.45 ICC of Q22 (*This production has attained its projected aims*)

Tending to over-discriminate across total score groups (lower total score groups tending to score less than expected and higher total score groups tending to score higher than expected).

Q23 WORK EVIDENT

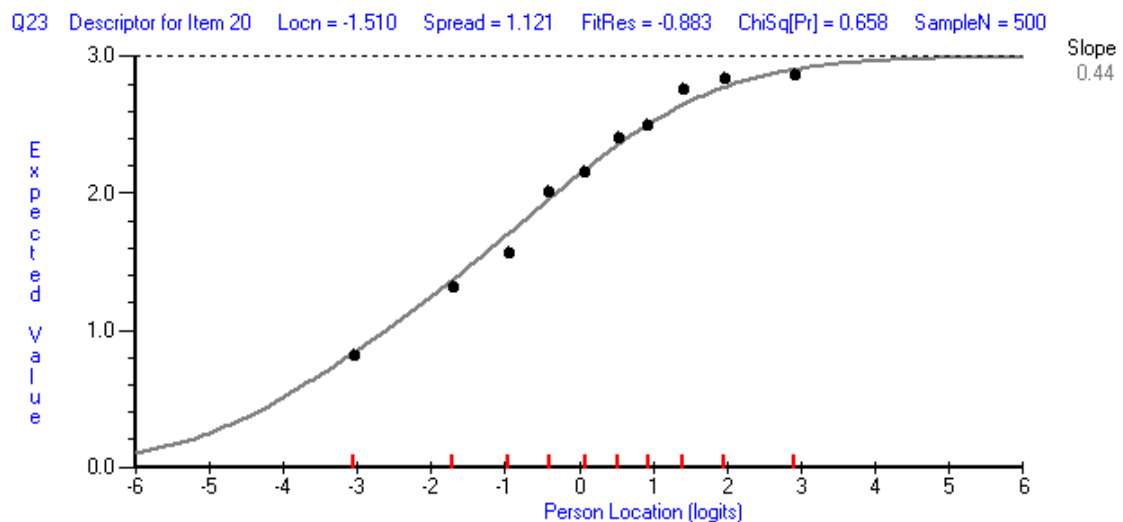


Figure 7.46 ICC of Q23 (*The amount of work evident in this production is...*)

Pretty good fit.



Q24 EXHIBITION

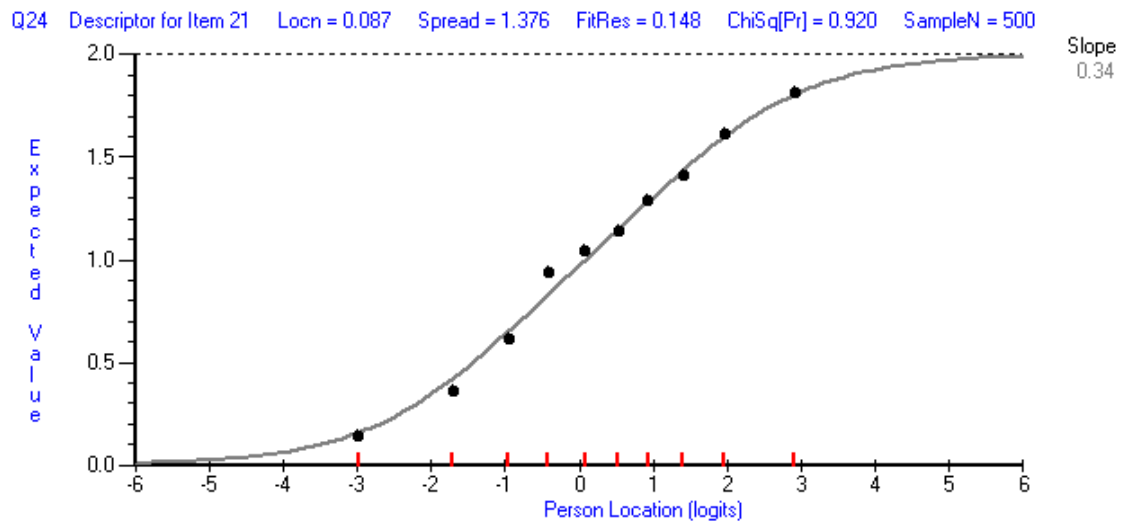
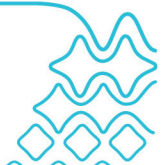


Figure 7.47 ICC of Q24 (*Your recommended exhibition site for this production is...*)

Also pretty good fit.

Notes and References

1. Should screen producers accept that having a screening at a conference is only equivalent to a local exhibition which is what assessors seem to be suggesting in their assessment? It may be politically useful to keep the academic conference as the high end exhibition site which is what was done with the final SPAS selection.



8. RASCH COMPARATIVE ANALYSIS 2

8.1 Comparisons of groups

This chapter continues with the statistical report commissioned by the project leader from the Pearson Psychometric Laboratory at UWA. It presents a range of assessment comparisons that pertain to productions, assessors, institution, states, countries and gender as these relate to the project data. The analyses and the statistical report were completed primarily by Dr Irene Styles in association with the project leader. The section of the report included here is close to its original form with only minor editorial changes mostly to do with the numbering of the diagrams and headings. Some changes were required by the condition of the project's ethics clearance. Accordingly the comparisons in this chapter do not name productions, institutions, states or assessors. These are instead designated by numbers with the following range:

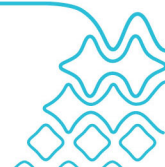
Productions	1-45
Assessors	1-22
Institutions	1-12
States	1-5

Parts of the statistical report below are qualitatively different from that of the previous chapter in so far as the database is somewhat limited. For example many institutions were represented by a single assessor. Accordingly the analysis in this chapter should be considered as an indication of additional work that could be undertaken.

8.1.1 Comparison of Assessors

Table 8.1 presents the results of the Analysis of Variances (ANOVAs) conducted to compare mean locations (in logits, the Rasch unit of measurement) on the SPAS across Assessors. The assessors are listed in order of decreasing relative harshness of their assessments. Thus, the harshest assessors appear at the beginning of the Table (on average they have allotted the lowest responses to the productions) and the least harsh at the higher end of the Table – these assessors have tended to be more lenient in their assessments, on average.

From Table 8.1, it may be seen that there was a statistically significant difference in mean locations allotted to the productions by the 30 assessors. It is noted that assessors varied in their relative harshness of assessment and also in the range or variability (as judged by the standard deviations) of their assessments over the 40 to 45 productions they each reviewed. We next consider what characteristics of the assessors may influence or impinge on their relative harshness in assessing. Assessor 28 was the harshest and Assessor 19 the most lenient. The marks of Assessor 22 had the largest standard deviation (of 2.503) and Assessor 30 the smallest (of 1.031) standard deviation.



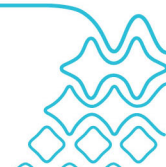
Characteristic	Number of assessor	Number of productions assessed	Mean production location (logits)	Std dev	F statistic	P value
Assessor	28	40	-1.127	1.890	4.443	<0.001*
	18	40	-0.947	1.710		
	13	45	-0.857	1.963		
	5	35	-0.471	1.775		
	2	44	-0.450	1.607		
	6	45	-0.435	1.345		
	22	40	-0.379	2.503		
	1	40	-0.193	2.161		
	27	45	-0.158	1.925		
	23	45	-0.111	1.502		
	15	45	-0.076	1.620		
	11	45	-0.002	1.591		
	17	45	0.055	2.230		
	8	40	0.061	1.151		
	9	40	0.181	1.561		
	10	45	0.194	1.454		
	24	45	0.217	1.671		
	14	45	0.241	1.393		
	21	45	0.246	1.200		
	25	45	0.308	1.737		
	7	45	0.328	1.845		
	20	45	0.382	1.605		
	16	45	0.536	2.232		
	26	40	0.617	1.119		
	12	45	0.631	1.952		
	3	35	0.643	1.460		
	30	40	0.674	1.031		
	4	45	0.703	1.433		
	29	45	0.707	1.195		
	19	39	1.347	1.319		

*Significant at less than $p=0.001$ level

Table 8.1 Mean Production locations on the SPAS given by 30 assessors in decreasing order of harshness, together with the F statistic and p value.

A similar table showing results for the means of overall percentages (rescaled/moderated) allotted by Assessors appears in Rescaled Analysis, Table 8.7.

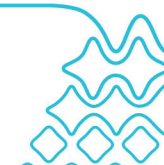
In order to examine whether the mean locations of the assessments varied according to contextual and personal factors related to the assessors, Table 8.2 shows the results of the ANOVAs for the following characteristics of the Assessors: Country, State, Institution (contextual factors), Qualification and Gender (personal factors).



Factor	Sub-group Number	N	Mean production location	Std Dev	F statistic	P value
Country	Australia	25	0.086	0.512	0.044	0.836
	United Kingdom	5	0.144	0.793		
State	1	5	0.275	0.832	0.439	0.884
	2	5	0.022	0.610		
	3	4	0.003	0.630		
	4	1	-0.076			
	5	5	0.080	0.249		
	6	5	0.066	0.295		
	7	3	-0.221	0.872		
	8	1	0.674			
	9	1	0.707			
Institution	1	1	-0.570		0.532	0.882
	2	4	0.248	0.959		
	3	1	0.241			
	4	2	0.225	0.591		
	5	1	0.308			
	6	1	0.703			
	7	1	-0.857			
	8	1	-0.258			
	9	1	-0.076			
	10	2	-0.127	0.435		
	11	1	0.631			
	12	1	0.246			
	13	2	0.230	0.548		
	14	1	-0.471			
	15	2	0.053	0.232		
	16	1	0.674			
	17	1	0.382			
	18	1	0.707			
	19	2	0.195	0.189		
	20	1	-1.123			
	21	1	-0.002			
	22	1	0.194			

Table 8.2 Mean Production locations on the SPAS, F statistics and p values for Country, State, and Institution of assessors

The results in Table 8.2 indicate that there were no significant differences in means between assessors from Australia and those from the United Kingdom, or amongst assessors from different States or Counties or Institutions. These results need to be interpreted with care because several sub-groups were represented by only a single assessor. Inspection of the mean locations, however, suggests State 7 assessors to be the harshest, followed by the State 4. The most lenient assessors came from the United Kingdom (8 and 9). Within Australia, the most lenient were those from State 1 and the harshest from State 4. Considering institutions, the assessor from Institution 20 was the harshest and the most lenient were based at Institution 18 and 6. However, as noted before, these differences are not statistically significant, thus indicating these factors are not important in determining the responses of different assessors.



Comparing the mean locations for the first 40 productions (Mean=0.068; sd=1.158) and the last five (mean=0.379; sd=0.661), there was no significant difference ($F=0.343$, $p<0.561$) though the last five tended to be allotted higher locations on average. The first 40 were more variable in their locations than the last five.

Results from an analysis of the mean overall percentage marks (rescaled/moderated) may be found in Rescaled Analysis, Table 8.8.

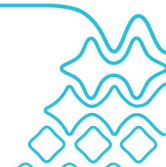
Factor	Sub-group	N	Mean production location	Std Dev	F statistic	P value
Gender	Male	19	-0.026	0.507	2.646	0.115
	Female	11	0.305	0.587		
Qualification	Unknown	1	0.061		0.778	0.627
	Yr12 High School	1	-0.111			
	BA	1	0.308			
	Teaching Cert/ Grad Cert	2	0.187	0.009		
	Grad Dip/ Postgrad	2	0.219	0.231		
	BA Hons	4	0.628	0.585		
	MA	7	-0.230	0.531		
	DCA	1	-0.002			
	PhD	11	0.082	0.636		

Table 8.3 Mean Production locations on the SPAS, F statistics and p values for Qualification and Gender of assessors

Considering personal factors of the assessors, the results in Table 8.3 indicate no significant mean difference based on Qualification. The Gender difference in mean locations is also not statistically significant though it is closer to significance, with $p<0.115$. On average, female assessors are tending to be less harsh than male assessors.

8.1.2 Comparisons of Mean Production Locations According to Group Factors

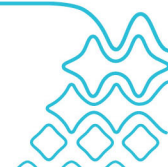
Table 8.4 provides the means for each Production across the 30 Assessors in increasing order of locations. As may be seen, Production 39 received the lowest overall score and Production 15, the highest.



Production Number	Mean location (logits)	Std deviation
39	-2.918	2.025
29	-2.132	1.844
14	-1.779	1.359
3	-1.738	1.503
4	-1.366	1.468
21	-1.282	1.669
17	-1.117	1.546
18	-1.023	1.389
7	-0.950	1.253
23	-0.857	1.151
37	-0.662	1.449
24	-0.565	1.220
16	-0.507	1.121
44	-0.478	1.141
28	-0.393	1.533
32	-0.384	1.368
11	-0.212	1.133
42	-0.188	1.603
36	0.076	1.407
9	0.082	1.220
19	0.139	1.625
38	0.242	1.386
6	0.295	1.213
34	0.305	1.453
35	0.311	1.124
33	0.671	1.616
25	0.683	1.260
31	0.700	1.237
2	0.746	1.213
41	0.756	0.896
10	0.782	1.236
45	0.879	1.245
43	0.927	1.267
12	0.947	1.465
13	0.958	1.157
26	0.963	1.818
40	0.977	1.194
27	1.051	1.343
5	1.257	1.341
8	1.300	1.153
20	1.380	1.142
30	1.523	1.076
22	1.546	1.458
1	1.669	1.051
15	2.002	1.395

Table 8.4 Means for 45 Productions on the SPAS across the 30 Assessors in order of increasing location

Table 8.9 in Rescaled Analysis shows the results of the mean percentages (rescaled/moderated) allotted to each Production by the 30 Assessors.

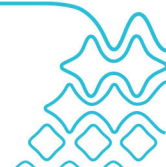


The next question addressed is whether mean production locations differed according to the State and Institution where the production was developed, the Year of the production, its Duration, and the Gender of the main protagonist in the production (Gender Modality). Table 8.5 displays the results for all these factors. Table 8.10 in Rescaled Analysis gives the results for a similar analysis for the mean overall percentage scores (rescaled/moderated).

Factor	Sub-group Number	N	Mean location (logits)	Std dev	F statistic	P value
State	1	5	-0.733	0.966	4.003	0.005
	2	14	0.265	1.078		
	3	9	-0.048	1.003		
	4	4	-1.311	0.798		
	5	9	0.684	0.780		
Institution	6	4	1.019	0.880	3.361	0.003
	1	3	-1.273	1.426		
	2	5	-0.733	0.966		
	3	4	-0.414	1.186		
	4	7	0.570	0.399		
	5	3	1.249	0.497		
	6	4	0.886	0.516		
	7	3	0.275	0.984		
	8	4	0.342	0.915		
	9	5	-0.980	0.999		
	10	3	1.256	0.910		
	11	2	0.201	0.960		
Year	12	2	0.520	0.619	0.806	0.588
	1	1	-1.023	-		
	2	2	0.895	0.102		
	3	1	-0.212	1.610		
	4	10	0.113	1.337		
	5	3	0.386	0.624		
	6	7	-0.570	1.289		
	7	9	-0.002	0.675		
Duration	8	5	0.347	1.030	0.340	0.886
	1	2	0.644	0.471		
	2	18	0.081	1.075		
	3	12	0.168	1.457		
	4	8	-0.035	1.071		
	5	2	0.945	0.025		
Gender Modality	6	3	0.030	0.645	0.852	0.361
	Male	21	-0.061	1.160		
	Female	24	0.246	1.070		

Table 8.5 Mean locations (logits) on the SPAS for Productions by State, Institution and Year in which produced and by Duration of Production and Gender Modality

Mean locations differed significantly according to State and Institution, but not by Year, Duration or Gender Modality. No 5 State and No 6 were scored highest and No 4 and No 1 the lowest. Amongst institutions, No 10 university and No 5 were rated the highest and No 1 and No 9 the lowest. Thus the State and Institution where a production is developed are important in the assessment of levels of quality of that production.



Mean differences amongst Years, Duration of production and Gender Modality of production were not statistically significant. Thus these are not important factors in determining the level at which a production is assessed. (However, note the interaction result noted below – Gender of Modality becomes important if Gender of Assessor is considered.)

8.1.3 Comparisons by Gender of Assessor and Gender Modality

Gender of Assessor	Gender Modality	N	Mean location (logits)	Standard deviation	F statistic	P value
Male	Male	383	0.050	1.733	5.164	0.023
	Female	421	0.173	1.571		
Female	Male	229	-0.244	1.932		
	Female	256	0.335	1.838		

Table 8.6 Comparisons of mean locations on SPA by Gender of Assessor and Gender Modality in Productions

There was a significant interaction effect between Gender of the Assessor and Gender Modality, at $p < 0.05$. Both Male and females assessors were harsher on productions in which Gender Modality was male, but the differences in mean locations for Male and Female Modalities were greater for Female Assessors than for male assessors. Figure 8.1 shows this result graphically. Put differently, both male and female assessors were harsher on productions with male Modalities, but the difference in female assessors' mean locations between the two Modalities was more marked.

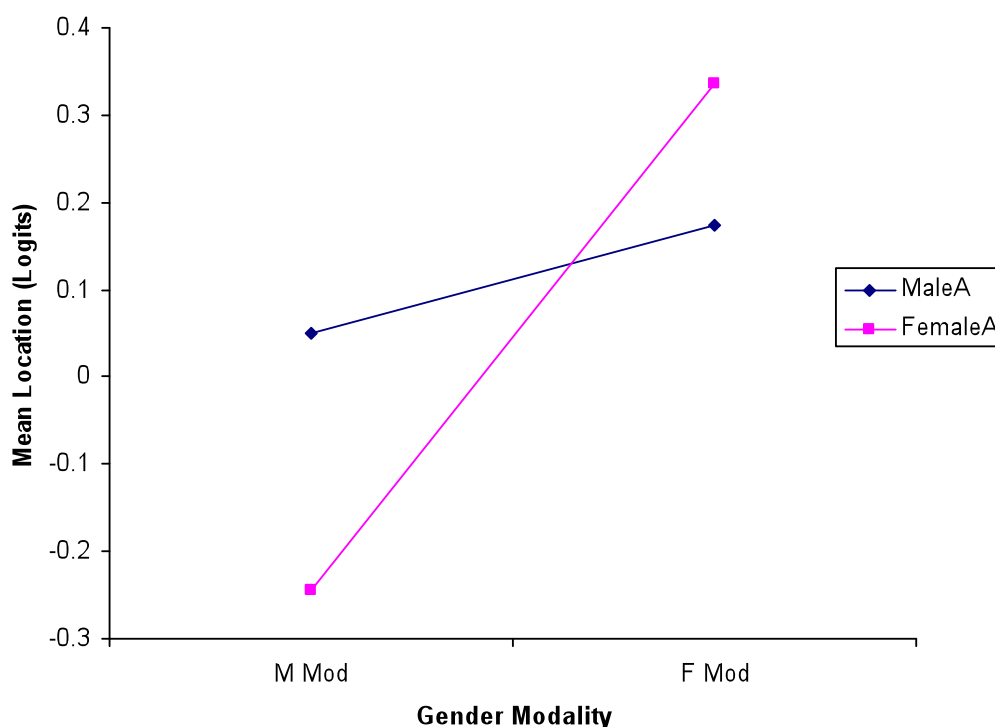
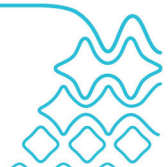


Figure 8.1 Graph of mean locations by Gender of Assessor and Gender Modality of Production



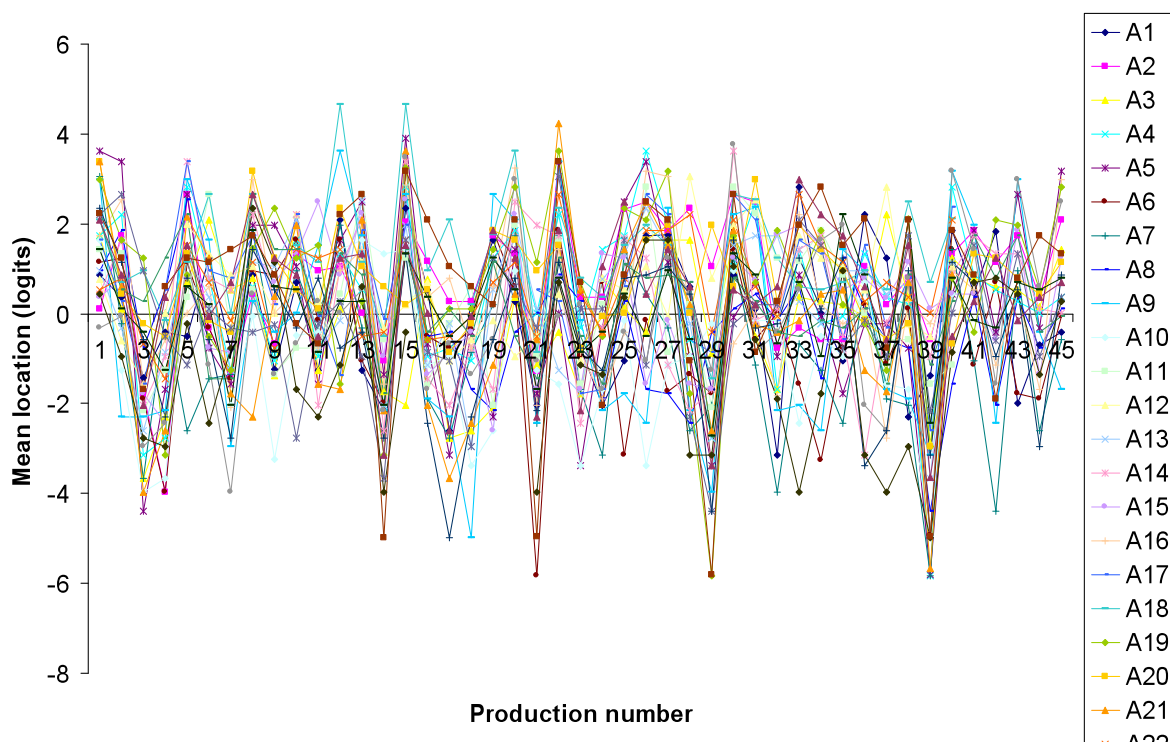
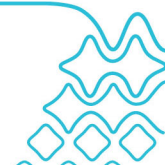


Figure 8.2 Graph of 30 assessors' mean locations (in logits) on the SPAS for each of 45 productions

As noted in the results in Table 8.4, the mean locations (scores) for each production obtained from the SPAS vary (that is the quality of the productions are deemed different from one another by the assessors) and the range of mean locations given to each production by each of the 30 assessors varies. In other words, some productions attract mean locations that are more similar to one another than the mean locations allotted to other productions. Put yet another way, assessors are more consistent in their judgments about the quality of some productions than they are for other productions. It is difficult to see these differences clearly in Rescaled Analysis Table 8.7, but Table 8.4 tells us that assessors, using the SPAS, were most consistent in their judgments of productions such as P30 and P1 and least consistent in their judgments of productions such as P39 and P29. Interestingly, these two latter productions were the lowest scoring.

There is a possibility that both high quality and very poor quality productions may attract a wider range of opinions than productions of middling quality. If this is the case, then the mean standard deviations for the highest quality productions should be similar to that for the lowest quality and the mean standard deviation for middling productions should be less than either of these. Using the results in Table 5 (scores on the SPAS), if we consider just the seven lowest scoring productions, the seven highest scoring, and the seven in the middle of the range, the mean standard deviations are 1.631, 1.039 and 1.377, respectively. This tells us that the 30 assessors have varied most in their scores for the lowest scoring productions, the middle ranking productions have the next largest variation and the variations for the highest ranking productions are the lowest. This means that the higher the quality of the productions, the more like each other are the judgments of assessors (using SPAS). Judgments vary the most for the lowest quality productions and the least for the highest quality productions. This patterning should be apparent from a negative correlation between the mean locations and the standard deviations in Table 8.4 (negative because the relationship is expected to be inverse with high standard deviations associated with low mean scores and low standard deviations associated with higher mean scores). The correlation coefficient between these is, in fact, -



0.488: it is negative, as expected. This confirms the above result that variability is lowest amongst assessors for the higher quality productions and variability increases for productions with increasingly low scores. This is a very neat finding, even if it does not support the theory that high and low quality productions are likely to lead to the most variability amongst assessors.

8.2 Correlation: Overall Marks and Mean SPA Locations

8.2.1 Correlations between SPA and Percentage Marks for Productions

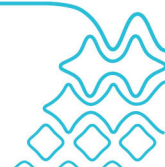
The correlation coefficients (Pearson's) between the 45 mean (across assessors) Productions locations derived from the SPA scale and the mean overall percentage marks (original) and the mean overall percentage marks (rescaled/moderated) awarded to each production by each of the 30 assessors, were 0.972 and 0.973, respectively, which are statistically significant ($p < 0.001$, two-tailed). Firstly, this means that the original and rescaled marks are virtually in the same order relative to one another. Secondly, this means that the SPA measure and the mark for the overall quality of the productions were highly correlated with each other – as one would expect if these two assessments aim to represent similar characteristics of the productions. Because the correlation is not perfect, each of the assessments is also, to some extent, providing some extra information not represented by the other. These two assessments provide mutual support for one another in assessing students' work.

8.2.2 Correlations Between SPA and Percentage Marks for Assessors

We now consider the correlations between the 30 mean SPA locations for each assessor (that is mean locations across all 45 productions) and the mean overall percentage marks (original and rescaled). The Pearson correlation coefficient between mean SPA locations and mean overall percentages (original) was 0.644 and that between mean SPA locations and mean overall percentages (rescaled/moderated) was 0.779. These indicate fairly substantial associations between SPA locations and overall percentages within assessors. Both are statistically significant at $p < 0.001$ (2-tailed). In other words, there was a fair degree of consistency across the assessors between their SPA responses and their assignment of overall percentages. If we consider the correlation between the SPA locations and percentage marks for every assessor on every production separately, that is, 1286 scores, then the correlation coefficients are more marked – 0.838 and 0.865 between the SPA and the percentage marks (original) and percentage marks (rescaled), respectively (again, statistically significant at $p < 0.001$). The smaller correlations when using mean scores is due to the fact that the means are a cruder measure of the assessors' responses than their individual responses to every production.

8.3 Conclusion

The SPA scale can be accepted as a valid and highly reliable measure of the quality of media productions at tertiary level. The items, though covering a range of aspects, are accepted as being internally consistent and well-targeted to this particular sample of productions. The scale can be used to study differences in SPAS locations according to a range of factors such as assessors' levels of harshness and demographic characteristics such as gender, qualifications and location. The present report also looked at differences based on the location and year in which the productions were developed and their gender modality.



8.4 Rescaled Analysis

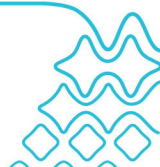
Percentage marks allotted for each production by each assessor were rescaled in order to take account of that fact that UK grade cut-off points differ from those awarded in Australia. In the UK, a Distinction level is 70 per cent or above and that is the highest grade that can be awarded. In Australia, Distinction grade is from 70 to 79 per cent and above that, the grade is High Distinction. The following tables show the analyses using the rescaled or moderated scores for the productions.

Characteristic	Number of assessor	Number of productions assessed	Mean percentage	Std dev	F statistic	P value
Assessor	18	39	60.67	15.29	9.262	<0.001*
	13	45	63.13	13.80		
	6	35	63.57	11.07		
	28	40	65.65	14.61		
	27	45	68.60	9.19		
	5	45	68.64	15.36		
	1	40	68.85	19.40		
	17	45	69.09	10.46		
	23	45	69.42	6.23		
	2	45	69.44	13.29		
	15	45	70.00	12.32		
	22	45	70.36	19.71		
	24	45	70.98	10.24		
	11	45	71.62	14.32		
	7	45	72.42	10.74		
	16	45	72.56	13.95		
	29	45	72.73	10.74		
	9	40	72.85	12.41		
	4	45	72.89	6.09		
	25	45	72.91	9.83		
	3	35	73.43	7.72		
	8	45	73.58	10.57		
	20	45	74.11	10.83		
	12	45	74.60	11.38		
	21	45	74.60	8.69		
	26	40	76.90	4.12		
	19	39	77.62	8.18		
	14	45	79.33	10.26		
	30	39	80.36	9.91		
	10	39	81.90	8.38		

Table 8.7 Mean percentages (rescaled/moderated) for 30 assessors across 45 productions in increasing order

As may be seen from Table 8.7, Assessors were significantly different from one another in terms of the mean percentage marks they allotted to the 45 productions. The harshest Assessor was 18 and the most lenient was 10. As with the SPAS, the correlation between mean percentages and their standard deviations in Table 8.7 is -0.488, indicating, again, that percentages from 30 assessors tend to be more varied for the lower scoring productions than they are for higher scoring productions.

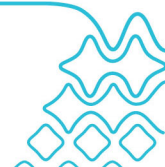
Factor	Sub-group	N	Mean	Std Dev	F	P
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			percentage		statistic	value
Country	Australia	25	71.543	4.709	0.295	0.592
	United Kingdom	5	72.849	5.973		
State	1	5	70.808	6.444	0.457	0.872
	2	5	70.651	2.316		
	3	4	72.172	6.811		
	4	1	70.00			
	5	5	71.653	2.085		
	6	5	72.864	6.494		
	7	3	70.383	5.833		
	8	1	80.359			
Institution	9	1	72.733		0.691	0.765
	1	1	69.444			
	2	4	69.982	7.129		
	3	1	79.333			
	4	2	71.140	3.238		
	5	1	72.911			
	6	1	72.889			
	7	1	63.133			
	8	1	70.356			
	9	1	70.000			
	10	2	68.211	6.561		
	11	1	74.000			
	12	1	74.600			
	13	2	72.750	5.869		
	14	1	68.644			
	15	2	70.200	1.099		
	16	1	80.359			
	17	1	74.111			
	18	1	72.733			
	19	2	73.000	0.817		
	20	1	65.650			
	21	1	71.622			
	22	1	81.897			
Gender	Male	19	70.694	4.552	2.649	0.115
	Female	11	73.603	5.002		
Qualification	Unknown	1	73.578		1.151	0.372
	Yr12 High School	1	69.422			
	BA	1	72.911			
	Teaching Cert/ Grad Cert	2	77.374	6.400		
	Grad Dip/ Postgrad	2	71.600	3.551		
	BA Hons	4	73.265	3.174		
	MA	7	67.710	5.305		
	DCA	1	71.622			
	PhD	11	72.754	4.706		

Table 8.8 Comparison of mean overall percentages (rescaled/moderated) according to Country, State/County, Gender, Institution and Qualification of assessors

As Table 8.8 shows, there were no significant mean differences according to

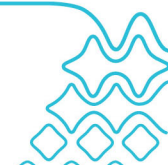


Country, State/County, Gender or Qualification of the assessors.

Production Number	Mean percentage	Std deviation
39	43.30	23.820
29	58.03	15.076
3	61.97	9.771
21	62.87	10.109
14	63.07	8.477
4	63.90	7.989
17	64.21	9.666
7	64.90	8.265
37	66.17	11.718
18	66.18	9.015
32	66.53	15.010
44	66.59	9.241
23	66.80	9.668
24	67.20	9.679
28	68.43	12.533
11	68.79	8.487
16	69.54	7.545
42	70.32	13.984
19	71.25	12.450
Total	71.76	12.593
35	72.53	9.677
36	72.73	8.317
9	72.82	8.376
34	72.93	9.595
38	72.93	10.767
6	74.97	8.261
33	74.97	11.488
25	75.17	7.844
41	75.86	6.657
2	76.30	8.498
40	76.33	9.026
31	76.63	8.422
5	76.63	7.872
45	76.82	7.182
43	77.00	8.118
12	77.03	8.347
10	77.38	7.840
26	77.93	13.754
27	78.20	10.522
8	79.07	7.186
13	79.52	7.595
20	79.93	7.963
22	80.80	8.711
30	81.60	7.290
1	81.87	7.162
15	84.00	7.324

Table 8.9 Mean percentages (rescaled/moderated) for each Production, in increasing order.

Production 39 scored received the lowest percentage and Production 15 the

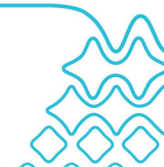


highest.

Factor	Sub-group	N	Mean location (logits)	Std dev	F statistic	P value
State	1	5	66.602	5.461	3.127	0.018
	2	14	72.440	9.059		
	3	9	71.047	5.956		
	4	4	63.133	3.683		
	5	9	75.758	5.066		
Institution	6	4	77.767	5.896	3.440	0.003
	1	3	60.423	14.839		
	2	5	66.602	5.461		
	3	4	69.087	6.796		
	4	7	73.118	2.476		
	5	3	79.476	2.646		
	6	4	76.767	3.228		
	7	3	73.221	5.590		
	8	4	72.763	5.514		
	9	5	65.013	5.277		
	10	3	79.511	5.822		
	11	2	71.705	7.232		
Year	12	2	76.169	4.735	0.937	0.492
	1	1	66.179	-		
	2	3	76.904	0.595		
	3	4	70.666	9.201		
	4	10	71.914	7.909		
	5	3	74.495	3.962		
	6	7	66.008	11.311		
	7	9	71.243	5.105		
Duration	8	5	73.577	5.858	0.278	0.922
	1	2	74.433	2.687		
	2	18	71.554	6.768		
	3	12	71.073	11.229		
	4	8	71.822	5.918		
	5	2	77.467	0.660		
Gender Modality	6	3	70.924	4.666	0.722	0.400
	Male	21	70.789	8.593		
	Female	24	72.727	6.696		

Table 8.10 Mean percentages (rescaled/moderated) for Productions by State, Institution and Year in which produced and by Duration of Production and Gender Modality

The results in Table 8.10 show that there were significant differences in the mean overall percentages (original) assigned to Productions according to State and Institution but not according to Year, Duration or Gender Modality. State 5 and State 6 received the highest percentages and the State 4 and State 1 the lowest. university 5 and University 10 received the highest marks and university 1 the lowest. These results are similar, though not always identical, to those for the SPA mean locations.



PART 3

9. FROM CONSISTENCY TO THE MODERATED GRADE

The primary focus of this study was on the consistency of the screen production assessments within academia. This chapter shifts this focus briefly from the consistency of the assessment to the actual mark awarded to each production. The chapter begins by considering the consequences on the assessment scores that arose from the initial conditions imposed on the assessment process in this study, namely (i) the exclusion of the written component from the assessment process (ii) the exclusion of crew identities by having blind assessment and (iii) the imposition of 20 minute limit on duration of the assessed productions. A number of additional factors related to the individual production scores are also considered below.

9.1 Accounting for the Initial Conditions of the Assessment

9.1.1 The Exclusion of the Written Component

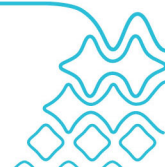
This project was based on the blind assessment of 45 short festival-type screen productions, using an assessment process that did not rely on the written component to any large extent. This approach was adopted for a strategic reason, namely to minimise the number of statistical variables. However, it was also recognised that not all productions are so self-contained. Many screen productions do need a written component in a form of a thesis, dissertation or an exegesis. For example some creative works are a product of a specific time, context and circumstances that need to be described for the work to be fully appreciated. With such productions some contextual writing may well be essential.

At the present moment most screen production honours programs require a written component of around 6,000 to 8,000 words. It is outside the scope of this study to examine the relationship of the creative component and the written component in any depth as the written components were excluded from the assessment process in this project. Nevertheless, the statistical analysis in Part 2 of this report can tell us something about the written component. Specifically the analysis is able to identify those criteria for which the written components may be required for the 45 productions assessed in this project.

9.1.2 Implicit Context

Each production has an implicit and explicit content. With exhibition-style productions much of the implicit content can be deduced from the production itself but not all of it may be readily accessible. When implicit content is not readily accessible the value of the text can be substantially enriched if it is accompanied by a written component that explains the implicit content. The question that is of interest at the moment is to find how much implicit content there was in the 45 productions used in this study and specifically if the assessors missed anything major because the written component was excluded from the assessment process. If it turns out that nothing was omitted by the exclusion of the written component it invites us to question if the written component is needed at all for these productions. Alternatively we may discover what the written component is required along with a prescription of what it should contain and why.

We can discern much of this information from the Rasch curves considered earlier. In the four Rasch diagrams reproduced below we note that the characteristic curves



(dots) are somewhat flat compared to the ideal curves (lines). This indicates that the assessment criteria in question are not fully transparent to the assessors and as a consequence they were slightly unresponsive to it in the assessment. In these circumstances some writing may be necessary in the honours dissertation to illuminate the worth of the production. The four criteria in question were: research, contextual links, social relevance and music.

9.1.3 Research not Fully Transparent in Assessment

The statistical analysis presented in Part 2 of this report shows that assessors in this project tended to slightly under-discriminate the research criteria across total score groups. This is evident by the angle that the dotted curve make to the line curve as indicated in Figure 9.1 below:

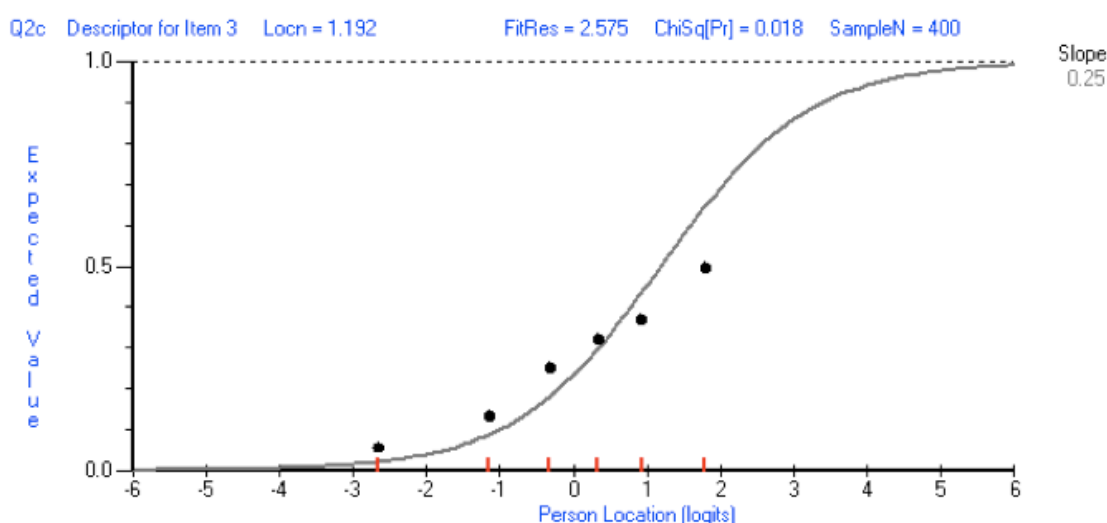
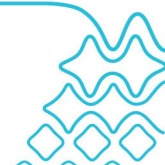


Figure 9.1 ICC of Q2 (*Research: Strong and sustained contribution...*)

The slight under-discrimination of the dotted curve is not all that surprising as most productions do not disclose the research that went into the production although this research could further illuminate the theme of the narrative. Accordingly, honours dissertation for these 45 productions should have a written component that describes in greater detail the research that went into the making of the production.

9.1.4 Contextual Links not Fully Transparent in Assessment

Another study finding was that assessors in this project tended to slightly under-discriminate the contextual links criteria across total score groups. This is evident by the angle of the dotted curve to the line curve as indicated in Figure 9.2 below:



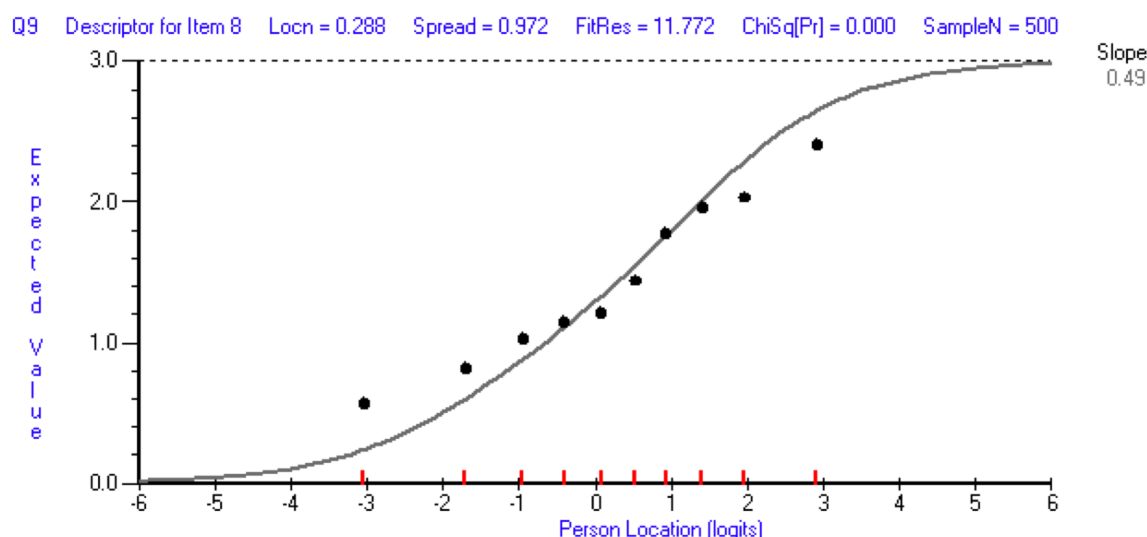


Figure 9.2 ICC of Q9 (*This production inspires thoughts of other narratives other references and other contexts ...*)

The slight under-discrimination evident in the dotted curve is not all that surprising as most productions do not disclose their contextual links as a priority. Creating such links is often done at a level of connotation and symbolism. Accordingly, honours dissertation for each of these 45 productions could be improved by having a written component that describes in greater detail these implicit contextual links in the production.

9.1.5 Social Relevance not Fully Transparent in Assessment

Assessors in this project tended to slightly under-discriminate the social relevance of the project across total score groups. This is evident by the angle of the dotted curve to the line curve as indicated in the figure below:

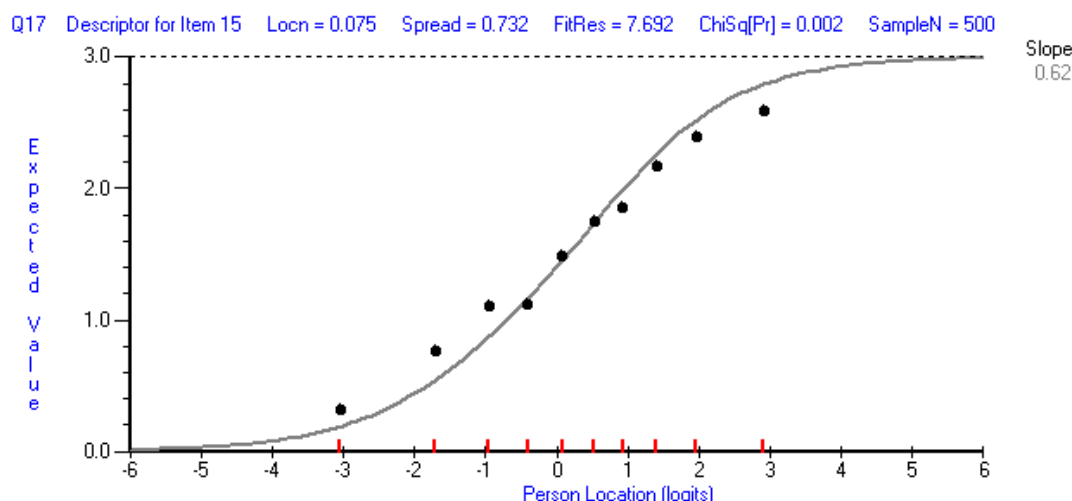


Figure 9.3 ICC of Q17 (Social relevance of this production is...)



The slight under-discrimination evident in the dotted curve is not all that surprising as most productions do not disclose the full social relevance of the production explicitly or as a priority. This is often done by connotation and symbolism. Some elements of the social relevance is subconscious, often left to the audience to discern if they wish to do so. Accordingly, honours dissertation for each of these 45 productions could be improved by having a written component that describes greater detail the social relevance of the production.

9.1.6 Music Scholarship not Transparent in Assessment

Assessors in this project tended to slightly under-discriminate the musical elements of the production across total score groups. This is evident by the angle of the dotted curve to the line curve as indicated in the Figure 9.4 below:

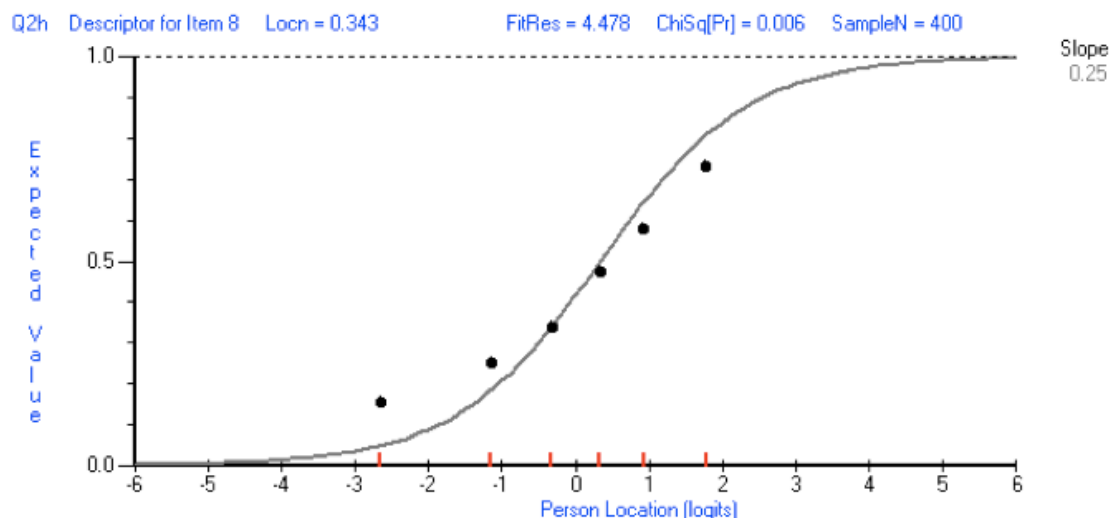


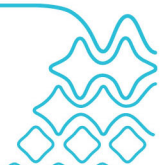
Figure 9.4 ICC of Q2 (*Music: Strong and sustained contribution to the quality of the production*)

The slight under-discrimination evident in the dotted curve is not all that surprising as the aim of most productions is not to foreground the music. Music is expected to complement the content of the production rather than compete with it. Accordingly, honours dissertation for each of these 45 productions could be improved by having a written component that describes the musical intention of the production in greater detail.

9.1.7 The Written Component

Most Australian institutions require a written component in the honours dissertation already. In the written component the candidate is able to describe the contribution that he or she had made to the production. This practice should be endorsed for all the reasons outlined above. In addition to this requirement this study indicated that the written component should address at least four additional items, namely:

- research and theoretical underpinnings of the production
- implied linkages and connections with other texts
- cultural context and relevance
- symbolic aspects of the production such as musical intentions.



9.2 Limitations of Blind Assessment

9.2.1 Practitioner-Based Scholarship

Combining conventional scholarship with creative practice is not without consequences. Unavoidably the text becomes associated with sensuality, sensibility and phenomenology of a particular individual. This is so much so that we can rightly consider the work to be imbued with the subjective “signature” of the creative practitioner rather than arising from some anonymous “objective” scholar. Accordingly we should consider the consequences of excluding these “subjective” elements of the text by insisting on the objective/ blind format of the assessment.

9.2.2 Objectivity + Subjectivity

Objective assessment is useful in academia and should form the basis of all assessments. In the end the published text must speak for itself. However objectivity is not the only element of screen production. Nor is it enshrined in the media arts and scholarship in a way it is in conventional scholarship.¹ The reverse is often the case. Many works of art have value because of the signifiers of artist’s subjectivity they bring to the viewer. We may associate a particular work with a particular individual at a particular time and with a particular context. The work may well be associated with elements of the artist’s auto-ethnography, and other emotive life-related circumstances. The subjective feelings and emotions that such works bring to us may well be the core of their meaning. For this reason the methodology of image-based scholarship is somewhat different from the methodology of conventional academia, which generally attempts to remove the observer from the observation.² If we do this with creative works we run a risk of removing something from the work that is important to it.

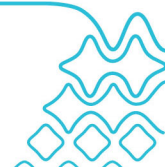
9.2.3 Accounting for the Body Of Work

The phenomenology of the artist is a common factor, not only to the work that is being assessed but to all previous works of the artist. The latest work of the artist may well relate causally to some subjective element in their previous work. A personal trauma that is reworked by the artist time and time again is a good case in point. In this context the work under consideration never exists in isolation but arises from a series of texts that arguably are all based on a single personal meta-text. Indeed, it is frequently said that filmmakers always work on a single piece of work no matter what film they are making. That is why commentators will often excavate the most minute details of the creators background as a way of explaining the meaning of the work.

9.2.4 The Genealogy of the Text

One way of remedying the problem of implicit or explicit subjectivity in the honours Dissertation is to explain the relevant factors in the written component. The written component should thus be prescribed to include the following two additional items:

- description of the relevant body of work that gave rise to the production
- auto-ethnographic details that are relevant to the reading of the text.



9.2.5 Local Assessors

The need to understand the subjective dimension of the filmmaking process creates another interesting ramification in the way we approach the assessment process. Ideally we should use local assessors who are familiar with the creator and his or her body of work. This is radical departure from the blind assessment convention which is how the conventional scholarship is often judged. In this perspective the objective evaluation of the work is a way of moderating the essential subjective core of the work. At the present moment honours dissertation are generally assessed by one internal and one external assessor. This practice should continue for all the reasons outlined above.

9.2.6 Local Competencies

The need to understand the local context for the production that is being assessed extends to the selection of assessors. The assessment is likely to be more appropriate if the assessors are familiar with the research field, social relevance and other contextual factors that have a bearing on the production being assessed. Institutions have a responsibility to choose honours examiners carefully so that these mirror the needs of the dissertation being assessed.

9.3 Duration

It is necessary to account for the duration of the project in any assessment process. The productions used in this study were all short productions of 20 minutes or less as stipulated in the initial project design. Most of these productions were fictional dramas and it is possible that a range of honours documentaries were excluded from the study because they tend to be longer in duration.

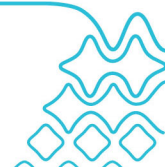
There was no significant correlation between the marks awarded to the productions in this study and their duration (see Table 8.5 in Ch 8). However, it is not possible to generalise this finding without undertaking a more unrestricted study of the relationship between duration and assessment. Duration of productions is likely to be different for different academic programs and different production genres. As a broad generality longer productions require greater effort.

9.4 Other Assessment Factors

There are many other issues and factors that pertain to the assessment of the overall honours dissertation and assessment of screen productions in general. Most of these factors are outside the scope of this study and often vary from institution to institution. A number of these factors relevant to this study are described below.

9.4.1 Individual Assessor's Baselines

There was a statistically significant difference in the marks allotted to the 40-45 productions by the 30 assessors. We can discern as much from Table 8.1 in the previous chapter. It was also noted that assessors varied in their relative harshness of assessment and also in the range or variability (as judged by the standard deviations) of their assessments. Figure 9.5 below show that the assessors start from a different baseline and that some assessors in this project gave, on average, around 20 per cent less marks for each production than the high marking assessors.



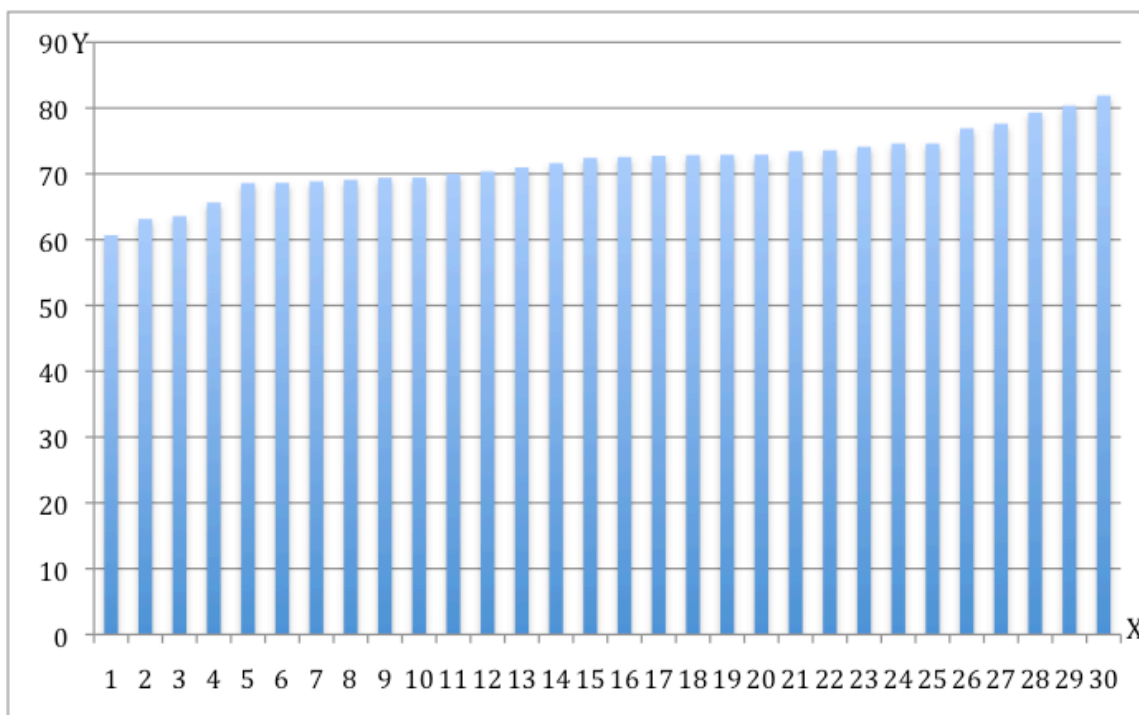
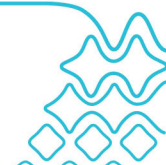


Figure 9.5 Mean production marks given out by 30 assessors arranged in ascending order of value (1 to 30)

One way of dealing with this problem is (i) to have an assessment “panel” rather than use only individual assessors (ii) for ASPERA to establish some kind of moderation system to deal with these individual variations in the assessment. Establishing a festival of screen productions, and collectively assessing these as was done in this study, is probably the most efficient way of establishing assessment norms and assessment baselines.

9.4.2 Gender Considerations

The gender of the assessors did not seem to be a significant factor in the assessment although female assessors tended to mark slightly higher than male assessors. This problem was amplified somewhat when considered together with the gender of the primary character in the production. It would seem that production with a female in the central roles received higher marks from both male and female assessors and this difference becomes greater for productions with male in the central role. In other words, both male and female assessors were harsher on productions with a male in the primary role, but female assessors particularly so as depicted in Figure 9.6 (8.1) below:



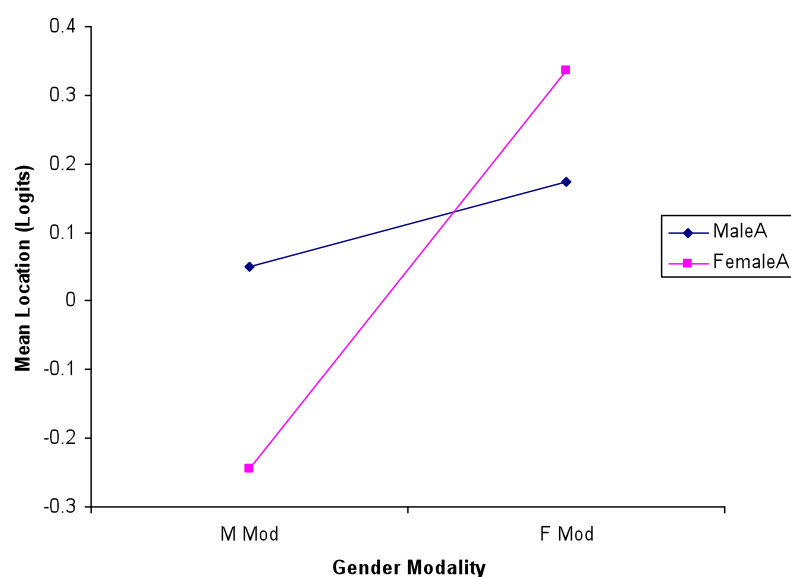


Figure 9.6 Graph of mean locations by Gender of Assessor and Gender Modality of Production

There is insufficient information at the moment to readily explain this effect. It may be the result of these particular assessors or of these particular productions. Also, the effect is not overly marked and the assessor sample of 30 is still quite small. Nevertheless, it is worth noting this anomaly in any further deliberation on the assessment and considering the option of undertaking a more substantial research project on it.

9.4.3 Institutional Baselines

While the assessment results were consistent the quality of productions varied from institution to institution as indicated in Figure 9.7 below.

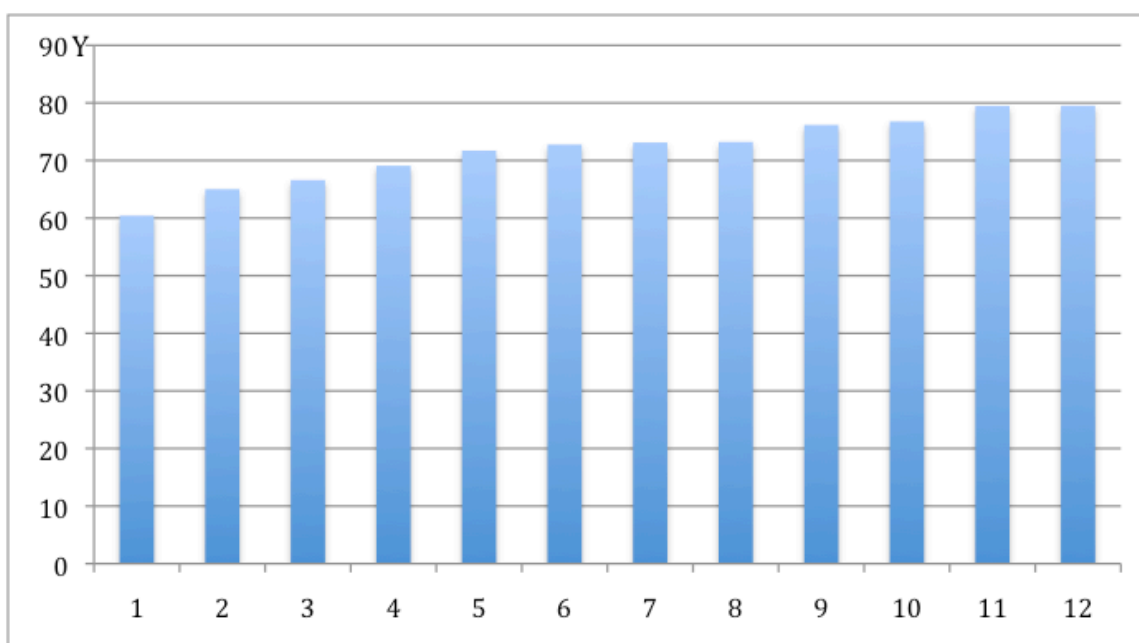
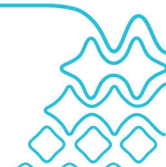


Figure 9.7 Average values of productions for 12 participating institutions arranged in ascending order of value (1 to 12)



It should be noted that the institutional distribution of the assessment sample was most uneven and it would be inappropriate to make too much of these institutional difference on the available evidence. The question that is central to this issue is to find out if the differences in the qualities of the productions are reflected in the marks allocated to the honours candidate. We can only speculate on this and it is something that requires a much more detailed analysis including the analysis of the written component.

One way of establishing institutional norms and assessment baselines is to collectively assess a festival of screen productions, as was done in this study. Having one internal and one external honours examiner goes some way towards addressing this problem as well.

9.4.4 State Assessment Baselines

There was some variation among the five states as indicated in Figure 9.8 below. In this particular histogram the results for the Australian Capital Territory (ACT) were kept separate from the NSW results although elsewhere ACT was considered as a constituent element of the NSW assessment group.

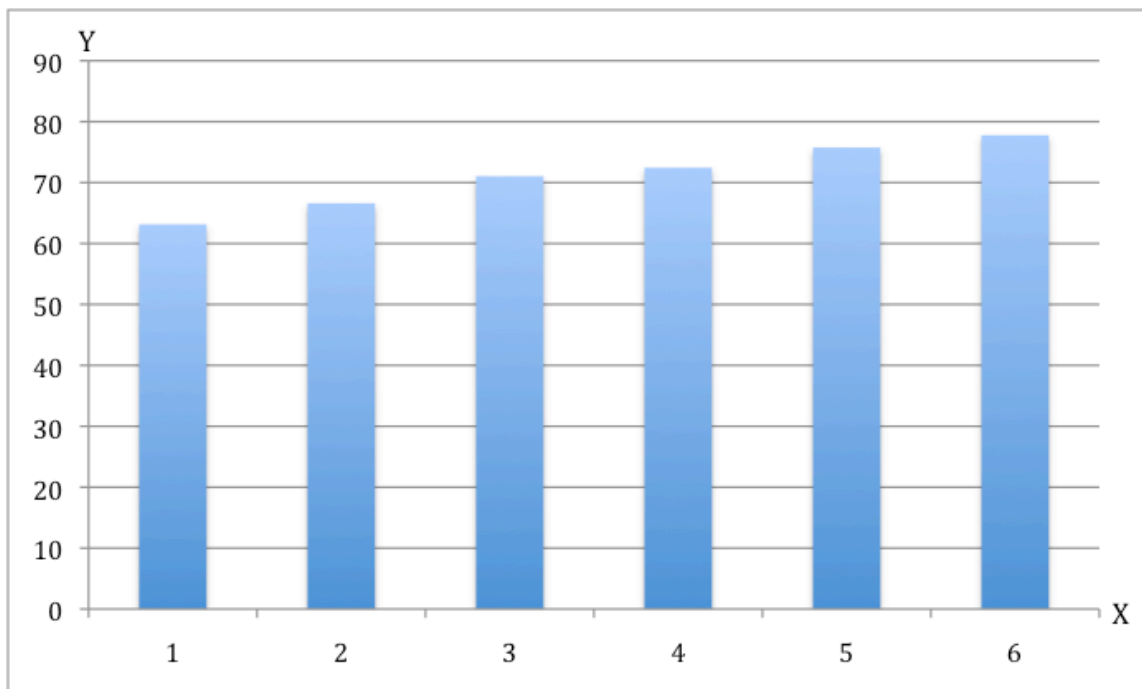
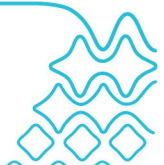


Figure 9.8 Mean values of productions from five states and ACT arranged in ascending order of value (1 to 6)

It should be noted again that state-by-state distribution of the assessment sample was deemed to be most uneven (see Table 5.1 Chapter 5). Accordingly it would be inappropriate to make too much of this difference of scores among states on the available evidence. Arguably some states attract better production students than others. The most pertinent question is whether the difference of the assessment is appropriately reflected in the marks allocated to the overall honours dissertation. This requires a separate study that is outside the scope of this project.



9.4.5 State Assessment Committee Moderation

The most efficient way of establishing state norms and assessment baselines is to collectively assess such screen productions, as was done in this study. It is recommended that each year ASPERA's State Assessment Committee ranks all honours productions submitted to it according to their SPAS score. The aim of this moderation should be to establish developmental, diagnostic and summative assessment and feedback to individual screen producers and their respective institutions.

9.4.6 Contextual Statement

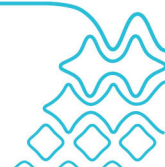
A contextual statement of up to 1000 words is already required for works submitted to ASPERA by academic staff. This practice should be extended to students and postgraduates that submit work to State Assessment Committee. Accordingly, it is recommended that each screen production submitted to the State Assessment Committee should be accompanied by a contextual statement up to 1000 words which addresses the implicit aspects of the production including:

- description of individual contribution to the work in question
- description of the relevant body of work that gave rise to the production
- auto-ethnographic details that are relevant to the reading of the text
- research and theoretical underpinnings of the production
- implied linkages and connections to other texts
- cultural context
- symbolic aspects of the production such as musical intentions
- details of the body of work that could enrich the reading of the production
- auto-ethnographic details that are relevant to the reading of the text.

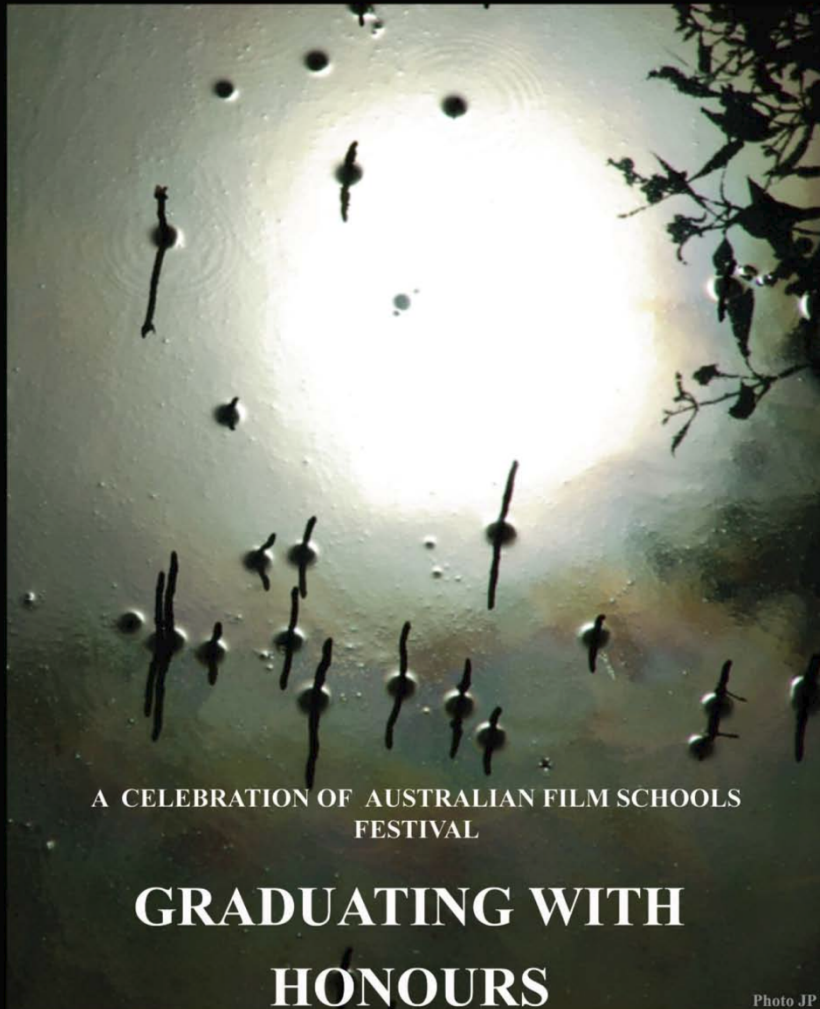
A selection of such productions can then be sent to ASPERA National Peer Assessment Committee for further moderation.

9.4.7 National Honours Festival

ASPERA already holds a festival in association with ASPERA's AGM Conference – mostly for academics in the ASPERA sector. Something similar can be established for honours and postgraduate productions. An honours-based festival will provide an opportunity for honours productions to be assessed collectively by all the available academics using SPAS criteria. Every type of moderation can be found in this arrangement. One such festival was arranged with the second conference associated with this project, namely Diegetic Life Forms II Conference and Festival.



NATIONAL ACADEMY OF SCREEN AND SOUND
IN ASSOCIATION WITH
DIEGETIC LIFE FORMS II CONFERENCE

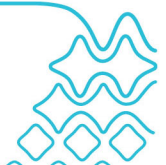


SPECIAL GUEST

ROLF DE HEER

FRIDAY 3 SEPTEMBER 2010
7:00 PM KIM BEAZLEY LECTURE THEATRE
MURDOCH UNIVERSITY

Illustration 9.1 Graduating With Honours Festival Poster



9.4.8 Assessing Crew Functions

How does one compare an editor of a production with an image-maker who does everything? ASPERA has the ASPRI guidelines which describe crew contributors that are acceptable as authors. ASPERA accepts up to eight participating authors within each production as described in Chapter 2 and 2.1.17 in particular. The same arrangement should apply to students as well.

9.4.9 Publication Panels

The most appropriate forums for academic publications are festivals and conferences that have scholarship values inscribed in their mission statement and that are organised by peers. Such permanent academic forums do not exist as yet. As a result academics and students are forced to seek exhibition outlets that tend to be driven by various agendas with various limitations on duration, format and themes. Many of these restrictions have little to do with creative output and are often marketing devices for some international franchise and brand. The longer format screen productions, in particular, are very difficult to exhibit in the existing exhibition and distribution channels. In the absence of a formal academic festival it is recommended that the local State Assessment Panels be defined as Festival Selection Panels and as a publication arm of the ASPERA in the first instance. A selection of such productions should be produced as a DVD, screened at the annual ASPERA Festival and marketed as ASPERA publications with an ISBN number.

9.4.10 Mixed Crew

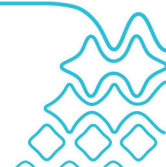
A student may work with a professional crew or with a student crew. How does one compare the two? What effect is there when the project is supervised and guided by a staff member as a Chief Investigator or an Executive Producer? Some institutions hire professional staff to help on their student productions. Who and what is being assessed?

9.4.11 Assessing Mixed Crew

It is suggested here that a production completed by a mixed crew of student, staff and professionals should be subjected to the same publication scrutiny as productions produced by professionals in the first instances. The individual contribution can then be assessed against this general assessment. The contribution of staff and students can then be moderated according to the earlier mentioned scheme in 4.4.8 which is repeated below in Table 9.1:

RESEARCH TYPE	CONVENTIONAL SCHOLARSHIP	MEDIA-BASED SCHOLARSHIP	ART-BASED SCHOLARSHIP
POSTGRAD/STAFF Research level	HIGH	HIGH	HIGH
HONOURS Research level	MODERATE	MODERATE	MODERATE
UNDERGRADUATE Research level	LOW	LOW	LOW

Table 9.1 Research Matrix for Undergraduate, Honours and Postgraduates/Staff



9.4.12 Collaboration Contracts

It is suggested here that resolving the authorship of the production crew should be the first formal undertaking before any production work begins. Special attention should be paid to the role of the academic and professional staff. Some staff-members choose not to contribute to student projects and should not be credited with any involvement in them. Other staff-members do contribute in various ways. Some staff do this as the Principle Investigator in a research project. All these roles should be formalised and inscribed in an initial “collaboration contract” as they have a bearing on the assessment process.

9.4.13 Copyright

Arranging a collaboration contract on a project that includes staff, student and professionals should not infringe any existing copyright laws, as this is essentially the same process as arranging multi-authored publication within the conventional scholarship output.

9.4.14 The Changing Format of the Written Component

The written component of the honours dissertation is likely to change as the format of “writing” changes with the changing technology. Screen production should not be confused with web-based writing about screen productions, DVDs, web sites or with different way of exhibiting and distributing screen productions. There is a risk that technological developments will skew the screen production programs away from screen production and towards an interactive format of writing, including gaming and installations. These are excellent new developments in their own right but are also different mediums from screen production, even if they do require image and image making. Perhaps film schools should insist on a festival type of presentation, in the first instance, as a way of safeguarding the integrity of the medium, no matter how these screen productions are ultimately used.

9.4.15 Assessment Of Sequence

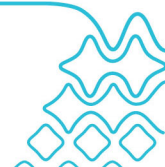
It is possible to evaluate sequences and fragments of productions as was done for completed productions in this study. However one can not be entirely certain what is being assessed in any particular sequence and the criteria for such an assessment may well need to be changed from those imbedded in the SPAS.

9.5 Summary

9.5.1 Difficulties with Assessing Honours Screen Productions

The problems associated with the assessment of screen productions at honours level can be summarise as follows:

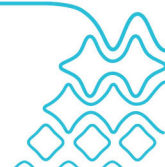
1. Research is not sufficiently transparent.
2. Implied contextual links are not sufficiently transparent.
3. Social context is not sufficiently transparent.
4. Musical scholarship is not sufficiently transparent.
5. Body of work is not sufficiently transparent.



6. Auto-ethnographic information is not sufficiently transparent.
7. Gender of the assessors introduces some variation.
8. Gender modality (of director & principle actor) introduces some variation.
9. Different assessors start from different assessment baselines.
10. Different institutions start from different assessment baselines.
11. Different states start from different assessment baselines.
12. Different countries start from different assessment baselines.
13. The assessable crew functions need to be assessed separately.
14. The composition of the crew needs to be accounted for especially if it is made up of mixed crew of students, staff and professionals.
15. The duration of the program needs to be accounted for.

9.5.2 Moderation of Honours Dissertation – A Summary of Suggestions and Recommendations

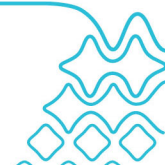
1. The written component: All honours dissertations should contain a written component of some 6,000-8,000 words long which addresses Items 1-6 above as well as the candidate's contribution to the production.
2. Assessment of the production component: SPAS has been confirmed as a consistent assessment scale for screen productions and for this reason should be used to assess all production components of screen production honours dissertations.
3. Guidelines: Students should be given SPAS guidelines at the outset of their honours candidature so that they know how they will be assessed.
4. Local Panel Moderation: Ideally local assessment panels should be used to assess the production component of the honours dissertation rather than individual assessors, in the first instance. All assessment panels should strive for a gender balance.
5. Institutional Moderation: State assessment panels with cross-institutional membership should be used to moderate the assessment standards in each state.
6. Reporting: State assessment committee should report to each institutional honours committees that submits work to it giving full details of candidate's SPAS scores. These SPAS reports should be given to the honours candidates in full.
7. State Moderation: Regular national screenings of selected honours productions from each state should be established to assess productions using SPAS. This moderation will establish a body of (SPAS) data for various institutions and states. This data will, in turn, will help set standards and help moderate the assessment marks over time. The data will also help set guidelines for the duration of the production expected for each genre of production (drama, documentary, animation, new media, etc.).
8. International Moderation: National screenings of honours productions should include international works, whenever possible, to assist with international moderation of these works.



9. Quality of Individual Contribution: The overall quality of the production should be the limit for the value of an individual contribution as is the case with conventional publications. One should not award a high mark to a candidate if the production itself is of compromised standard. However, a high overall mark for a production does not, in itself, guarantee that the candidate will receive a high mark as well. The contribution of an individual should always be based on evidence either in the production itself or in the accompanying writing.

Notes and References

1. See defense of the scientific method and objectivity see Sceski, J. H., *Popper, Objectivity and the Growth of Knowledge*, Continuum, 2007.
2. It is perhaps ironic that the most scientific of disciplines, physics, embrace the observer as is the case in the Copenhagen interpretation of Quantum Mechanics. Heisenberg's Uncertainty Principle prescribes what this interdependent relationship is in formulaic terms. See Heisenberg, W. *Physikalische Prinzipien der Quantentheorie*, Leipzig, 1930, English translation by Hirzel, *The Physical Principles of Quantum Theory*, Chicago, University of Chicago Press, 1930.



PART 4

10. CONCLUSIONS, RECOMMENDATIONS AND DISSEMINATION OF THE RESULTS

10.1 Conclusions and Recommendations

It is appropriate to begin this concluding chapter by asking the question that was at the forefront of this project: Can the output of creative scholarship practices, such as screen production, be measured in a consistent way or is this assessment somewhat arbitrary and in the eye of the beholder? This project directed itself to this question with the principle aim of showing that assessment of image-based creative works is as consistent as assessment conducted in traditional discipline areas (Chapter 1).

Before this task could be undertaken it was necessary to have:

- i. a convincing description of the scholarship being assessed (Chapter 2)
- ii. a clear description of criteria and standards of assessment (Chapter 3)
- iii. a consistent assessment procedure (Chapter 4).

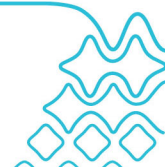
The result of this preliminary work gave rise to 34 assessment criteria entitled Screen Production Assessment Scale (SPAS). The SPAS was packaged in 22 questions and then used to test 30 screen production academics from 22 institutions using the same sample of 45 short honours productions. Creative works alone were assessed without any written components or exegeses. The high point of this project was the use of the Rasch psychometric modelling to test the internal consistency of the assessment data (Chapter 5). This was the first time that Rasch analysis had been attempted on the assessment of screen productions. More importantly, no previous study has ever attempted to show that screen production output can be evaluated in a consistent way. For these reasons the analysis in this study had the potential of illuminating the nature of screen production and by implication of creative arts in general.

The results of this analysis (Chapter 6, 7, 8 and 9) are summarised below with conclusions and associated recommendations.

10.1.1 Conclusion 1: Reliable Scale

Screen Production Assessment Scale (SPAS) produced by this study is a very reliable scale for assessing screen productions at honours level that is also highly correlated with the overall percentage mark although its range is from 0 to 70. (Reference 8.2-8.3)

The Scale is reproduced here in its final form together with the SPAS numerical scores. Note that the latter were not given to assessors.



SCREEN PRODUCTION ASSESSMENT SCALE (SPAS)

Q1 OVERALL (%) MARK

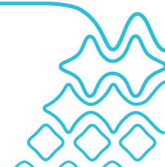
Q2 STRONG AND SUSTAINED CONTRIBUTION TO THE QUALITY: (TICK AS MANY AS APPLICABLE) NO TICK = 0, TICK = 1

CONCEPT	0/1	
SCRIPT	0/1	
RESEARCH	0/1	
DIRECTION	0/1	
CAMERA	0/1	
EDITING	0/1	
SOUNDSCAPE	0/1	
MUSIC	0/1	
CG EFFECTS	0/1	
ANIMATION	0/1	
ART DESIGN	0/1	
PERFORMANCE	0/1	
LOCATIONS	0/1	

Q3 THIS PRODUCTION WILL BE BEST APPRECIATED BY:

(TICK ONE)

GENERAL AUDIENCE	1	
SPECIALIST AUDIENCE	1	
BOTH	2	
NEITHER	0	



Q4 THE PUBLICATION VALUE OF THIS PRODUCTION FOR ITS PROJECTED AUDIENCE IS:

(TICK ONE)

VERY LOW	0	
MODEST	1	
MODERATE	2	
HIGH	3	
VERY HIGH	4	

Q5 THE LEVEL OF ORIGINALITY IN THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	

Q6 THE CLARITY OF THE THEME/ CENTRAL CONCEPT IS:

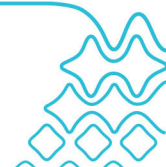
(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	

Q7 THE ARTISTIC QUALITY OF THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	



Q8 DIFFERENT ELEMENTS IN THIS PRODUCTION (CAMERA, CASTING, EDITING, SOUND ETC) BROADLY ENHANCE ONE ANOTHER:

(TICK ONE)

NO	0	
YES, SOMEWHAT	1	
YES, MODERATELY	2	
YES, GREATLY	3	

Q9 THIS PRODUCTION INSPIRES THOUGHTS OF OTHER NARRATIVES, OTHER REFERENCES AND OTHER CONTEXTS:

(TICK ONE)

NO	0	
YES, SOMEWHAT	1	
YES, MODERATELY	2	
YES, GREATLY	3	

Q10 THE BEST ELEMENT OF THIS PRODUCTION IS:

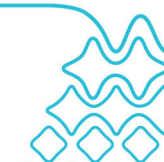
(TICK ONE)

WHAT IT HAS TO SAY – ITS CONTENT	1	
HOW THE CONTENT IS PRESENTED	1	
BOTH: WHAT IT HAS TO SAY AND HOW IT SAYS IT	2	
NEITHER: WHAT IT HAS TO SAY NOR HOW IT SAYS IT	0	

Q11 THE INTELLECTUAL LEVEL OF THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	



Q12 THE DURATION OF THIS PRODUCTION SEEMS:

(TICK ONE)

TOO LONG	0	
TOO SHORT	0	
APPROPRIATELY TIMED	1	
PERFECTLY TIMED	2	

Q13 OVERALL THIS PRODUCTION IS:

(TICK ONE)

IMITATIVE	0	
SUPERFICIAL	1	
ORDINARY	2	
THOUGHTFUL	3	
INSIGHTFUL	4	

Q14 EMOTIVE LEVEL OF THIS PRODUCTION IS:

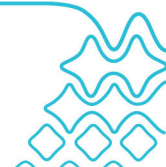
(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	

Q15 BELIEVABILITY OF THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	



Q16 SOCIAL REVELANCE OF THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	

Q17 OVERALL PRODUCTION VALUES ARE:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	

Q18 THE USE OF EMOTIONS IN THIS PRODUCTION IS:

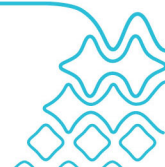
(TICK ONE)

INAPPROPRIATE	0	
APPROPRIATE	1	
EXHILARATING	2	
NOT APPLICABLE	0	

Q19 THE LEVEL OF INNOVATION IN THIS PRODUCTION IS:

(TICK ONE)

LOW	0	
AVERAGE	1	
MODERATE	2	
HIGH	3	



Q20 THIS PRODUCTION HAS ATTAINED ITS PROJECTED AIMS:

(TICK ONE)

NO	0	
YES, SOMEWHAT	1	
YES, MODERATELY	2	
YES, GREATLY	3	

Q21 THE AMOUNT OF WORK EVIDENT IN THIS PRODUCTION IS:

(TICK ONE)

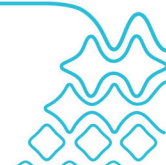
LOW	0	
MODEST	1	
MODERATE	2	
HIGH	3	

Q22 YOUR RECOMMEND EXHIBITION SITE FOR THIS PRODUCTIONS IS:

(TICK ONE)

THEATRICAL DISTRIBUTION	2	
TV BROADCAST	2	
INTERNATIONAL FESTIVALS	2	
SPECIALIST CONFERENCE	1	
LOCAL FESTIVALS	1	
UTUBE	0	
INSTITUTIONAL ARCHIVES	0	

Q23 ANY ADDITIONAL REMARKS:



10.1.2 Conclusion 2: Consistency

This study has confirmed the project's hypothesis that screen production academics in the ASPERA sector are eminently consistent and methodical when assessing screen productions at honours level. (Reference all Rasch Curves under 7.1.9)

10.1.3 Corollary 1: General Consistency

The SPAS criteria set consists of general criteria that remain valid for all exhibition-type productions at all levels of scholarship. Hence the consistency found when assessing honours productions in this study can be generalised to all levels of screen production scholarship by simply applying the conventional distinction between undergraduate, honours and postgraduate/ staff-based outputs. (Reference 4.4.8)

10.1.4 Corollary 2: Publication Value

Screen Production Assessment Scale produced by this study is a reliable scale for *assessing* publication and exhibition value of all exhibition-type screen productions in academia. (Reference 2.1.12)

10.1.5 Corollary 3: Reporting

Screen Production Assessment Scale produced by this study is a reliable scale for *reporting* on all exhibition-type screen production assessment to academic producers, institutions and to academic regulators. (Reference 8.3)

10.1.6 Corollary 4: Moderation

Screen Production Assessment Scale produced by this study is a reliable scale for *moderating* assessment of all exhibition-type of screen productions in academia. (Reference 8.1.2)

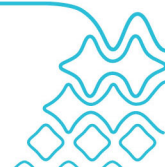
10.1.7 Conclusion 3: Subjective and Objective Consistency

Screen production academics in this study were as consistent when assessing "subjective" criteria as they are when assessing "objective" criteria in screen productions. (Reference Rasch Curves 7.1.9)

10.1.8 Conclusion 4: Implicit Elements

Blind assessment of screen productions cannot fully discern all contributions to the production process, including elements that could illuminate the screen production text, such as:

- individual contribution to the production being assessed
 - the relevant body of work that gave rise to the production
 - auto-ethnographic details that are relevant to the reading of the text
 - research and theoretical underpinnings of the production
 - implied linkages and connections to other texts
 - cultural context
 - symbolic aspects of the production such as musical intentions.
- (Reference 9.1.2 - 9.2.4)



10.1.9 Conclusion 5: To Be Consistent Is Not To Be The Same

Although screen production academics in this study were found to be consistent assessors of screen productions this did not mean that assessors gave the same marks. Assessors can be consistent without being the same for a variety of reasons. Accordingly, assessment by a single assessor should be avoided as it could result in an anomalous grade if the assessor in question starts from an inappropriate baseline mark or if there are institutional and other kind of assessment deviations. Ideally, screen productions at all levels should be assessed by a panel of assessors made up of academics from a range of institutions. (Reference 9.4.1)

10.1.10 Conclusion 6: Institutional Assessment Baselines

There was some variation in the screen production standards among participating ASPERA institutions in each ASPERA state. These differences are not unusual or unexpected. The question that is central to this issue is to ensure that these institutional differences are reflected in the marks allocated to the relevant honours dissertations. One way of dealing with this problem is to have some kind of cross-institutional moderation in each state. (Reference 9.4.3)

10.1.11 Conclusion 7: State Assessment Baselines

This study indicates some variation in the screen production standards among the five states. These differences are not unusual or unexpected. The question that is central to this issue is to ensure that these state differences are reflected in the marks allocated to the honours candidate. One way of dealing with this problem is to have some kind of interstate moderation. (Reference 9.4.4)

10.1.12 Conclusion 8: International Comparison

There was very little overall difference between 25 Australian assessors and 5 UK assessors. (Reference 8.1.1)

10.2 Recommendations

10.2.1 Recommendation 1a: Assessment Scale

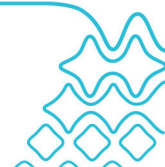
It is recommended that SPAS be used by screen production academics to assess the screen production component of the honours dissertations.

10.2.2 Recommendation 1b: Assessment Guide

It is recommended that screen production honours candidates be given SPAS assessment guidelines at the commencement of their honours program.

10.2.3 Recommendation 1c: Reporting Guide

It is recommended that honours examiners report back to the institutional honours committees using SPAS criteria scores.



10.2.4 Recommendation 1d: Assessment Feedback

It is recommended that honours examiner's reports given to honours students include full details of their SPAS scores.

10.2.5 Recommendation 2a: Body of Evidence

It is recommended that ASPERA formally communicate the results of this project to the ARC and other relevant state and federal instrumentalities as a way of confirming and affirming the validity of its own peer assessment process.

10.2.6 Recommendation 2b: National Status

It is recommended that ASPERA, on the basis of this study, seeks affirmation from ARC that it will consider ASPERA to be the principle moderating and adjudicating body on all matters dealing with assessment of screen productions, including the assessment of the publication value of the screen production works produced within academia.

10.2.7 Recommendation 2c: Institutional Status

It is recommended that ASPERA convey the results of the project to research managers and to all ASPERA member institutions as a way of confirming the validity of its own peer assessment procedure.

10.2.8 Recommendation 3: The Written Component

It is recommended that each practice-based honours dissertation have a written component (6,000-8,000 words) which addresses the implicit aspects of the production, including:

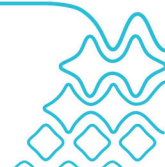
- individual contribution to the production being assessed
- description of the relevant body of work that gave rise to the production
- auto-ethnographic details that are relevant to the reading of the text
- research and theoretical underpinnings of the production
- implied linkages and connections to other texts
- cultural context
- symbolic aspects of the production such as musical intentions.

10.2.9 Recommendation 4a: Assessment Panels

It is recommended that ASPERA directs its State and National Peer Assessment Committees to begin assessing and moderating honours and postgraduate works submitted to it as publications in the same way that was originally prescribed for assessment of works by ASPERA sector staff.

10.2.10 Recommendation 4b: Contextual Statement

It is recommended that each screen production submitted to the State Peer Assessment Committee should be accompanied by a contextual statement up to 1,000 words which addresses the implicit aspects of the production including:



- individual contribution to the production being assessed
- description of the relevant body of work that gave rise to the production
- auto-ethnographic details that are relevant to the reading of the text
- research and theoretical underpinnings of the production
- implied linkages and connections to other texts
- cultural context
- symbolic aspects of the production such as musical intentions
- details of the body of work that could enrich the reading of the production
- auto-ethnographic details that are relevant to the reading of the text.

A statement of this kind is already required of works submitted to ASPERA by members. This practice should be extended to honours students and postgraduates.

10.2.11 Recommendation 4c: Publication Panels

At the present moment there are no exhibition or publishing venues that cater solely for screen production works created by both academic staff and students. Accordingly it is recommended that ASPERA State and National Assessment Committees be considered as the publishers of the screen production works in the first instances and that members of the State Assessment Committee be considered as the publishing editors/ selectors in the first instance.

10.2.12 Recommendation 5: State Moderation

It is recommended that each year ASPERA's State Assessment Committee rank all honours productions submitted to it according to their SPAS score. The aim of this moderation is to establish developmental, diagnostic and summative assessment in the feedback to the individual screen producers and their respective institutions. A selection of these works that are deemed publishable should be sent to the National Assessment Committee for further moderation.

10.2.13 Recommendation 6: ASPERA's AGM Festival

It is recommended that ASPERA organise an annual festival of selected works sent to it by the State Assessment Committees. It is further recommended that this festival coincide with the ASPERA AGM Conference. Such a festival is already informally in place for the ASPERA sector staff and should be extended to include honours and postgraduate students so that the selection of works assessed by the State Assessment Panels can be further moderated by the National Assessment Panel using SPAS.

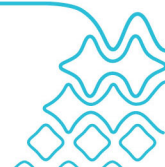
10.2.14 Recommendation 7: International Moderation

It is recommended that Screen Production Assessment Scale produced by this study be used to moderate the screen productions assessment between countries.

10.3 Further Studies

10.3.1 Assessment Criteria for Other Creative Arts Formats

The study in this report was the first of its kind. More importantly, no previous study has ever succeeded in showing, in quantitative terms, that creative arts outputs such as screen productions can be evaluated in a consistent way. Given the quantitative



nature of the results, there is every reason to be confident that a study of this kind can now be repeated for other formats of creative arts and other formats of screen productions. Thus the consequences of this project are potentially most significant.

We live in a world that is ever more reliant on images and creative arts output. Images mediate most of our transactions and communications, and image-based creative industries are among the world's most capital-intensive industries. The social, cultural and economic importance of these creative industries is and will remain profound – image-based digital and creative industries are proclaimed to be the next major source of employment growth in Australia. The last Strategic Industry Leaders Group policy advice to government suggests that Australia's digital content industry is estimated at \$21 billion, almost 3.5 per cent of Australia's GDP, and that it employs about 300,000 people. The cover page of its *Unlocking the Potential* Report states that its industry vision is "To achieve a sustainable and internationally competitive Digital Content Industry which doubles in value to \$42 billion by 2015".¹ This monetary value is comparable to the proposed federal government expenditure on the "creative arts" broadband superhighway.

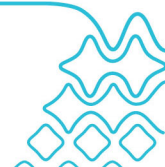
For all these reasons, we should consider screen production content and creative arts scholarship to be one of the most innovative, relevant and influential fields of scholarship available to students in the Humanities, Arts and Social Sciences sector today. It is worth noting again that this area of academia is flourishing and has been doing so for some time. This growth and development of the sector could be much greater, if this sector were well understood by conventional academia and by the ARC in particular. The inability to properly recognise and evaluate creative works inevitably translates into an inability of academia to take full advantage of the creative forms of teaching and learning now emerging in all Australian campuses. These include film, new media, creative arts and associated IT activities. There is thus an urgent need to ensure that our academic standards and assessment reporting practices are inclusive of the new and emerging forms of teaching and learning. The Rasch method offers a perfect vehicle for such affirmation.

10.3.2 Diegetic Life Forms

The lack of difference in the assessment of "objective" and "subjective" criteria in this project is, arguably, one of the most interesting outcomes as it only reignites the question if this distinction ever had any more than superficial validity not only within creative arts but with knowledge and scholarship in general. Is this distinction still valid? This question can inform many types of future research.

For example, ever since the demise of Positivism the Platonic objectivity of facts has been questioned: Is there such a thing as a pure "objective" fact or is there a broad continuum between what we define as objective facts and the subjective abstractions we call facts.

We should note in passing that social sciences have had their own problems when establishing facts. Scientific "facts" are certainly not value free even if they aspire to be. It is generally accepted that each theory creates its own observables and that through its proponents a theory tends to exclude other theories that do not support it.²⁹ In addition, all theories rest on some undecidable propositions which for the purpose of this exposition could be described as fictional and perhaps visual.³⁰ The corollary is also valid: fictional productions are not without material effects. Creative works can have profound material consequences if they illuminate our existence. This is self-evident in a world that relies so much on media communication. Appearances matter. Perceptions matter. Our politicians know this all too well. They generally use media messages as a force at a distance.



The result of this project support the proposition invoked by the Creative Arts Manifesto in the Introduction section of this report and repeated here:

For us there is no such thing as a pure “facts” or pure scholarship, or even axiomatic science – except in Plato’s Dreaming. Facts are always social, situated and contextual. In this perspective every element of knowledge has a social existence and should be treated as an abstract form of life. Abstract life forms of the kind we see on the screen have an ontology that is comparable to that of organic life forms; they are made up of bits and pieces of discourse, machinery, relations, networks, words, images and sounds; they invoke perception, synaesthesia, phenomenology, affect and emotions as well as libidinal dynamics. When such created life forms communicate and narrate – they become diegetic life forms of the kind that enrich our lives already. The present study provides us with a stepping-stone to further investigate these abstract life forms and our relationship with them.

10.3.3 The influence of Gender on the Assessment Scale

The Screen Production Assessment Scale produced by this study may well be gender-sensitive. A further study could illuminate the extent and the circumstances of this gender bias.

10.3.4 Cultural influences on the Assessment Scale

The Screen Production Assessment Scale produced by this study may well be culture-sensitive. One reason for choosing UK collaborators for this study was to minimise the effect of this particular influence given that the two cultures are quite similar. A further study could illuminate the extent and the circumstances of this cultural influence by comparing assessment results with other countries and other cultures.

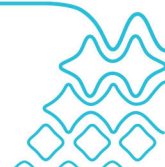
10.3.5 Blind Assessment v Informed Assessment

Detailed analysis of the relationship between creative works and the written dissertation is one potentially useful extension of this study. Assessing screen productions without and with the written component would be a useful way of doing this.

10.3.6 Defining the Discipline

This study was based on a dialogue of screen production as art and as scholarship. Does this mean that we must necessarily bring art into our discipline as a defining academic quality? Do we need to bring the unconscious mysteries of life and death into our productions? There are many media-related activities that do not explicitly invoke art. For example mediated images are an element of broadcast journalism, television current affairs programs, news, chat shows, life-style programs, celebrity interviews, advertising, corporate videos; images are the foundation of much that is the computer, IT, simulation and games industries; images are used to communicate a plethora of disciplines from museum displays, ethnography, ancient history, medicine, biology, wildlife zoology, marine science, forensic science, and law to name a few. Do all these images belong to the discipline of screen production?

If we say yes all of these practices belong to screen production we face the risk that



every recorded, mediated, animated and rendered image will be an element of our discipline? Potentially there is a risk that our discipline will be defined by the audio-visual medium itself. Even CCTV recordings may have to be considered as an element of our discipline.

Historically, there has indeed been a tendency within academia to define screen production as an audio-visual craft, probably because until quite recently created images were not all that plentiful. For example photographs that are older than 100 years are comparatively rare and moving pictures even more so. There is, however, no shortage of visual material at the present moment. Rather, the opposite is the case – images are to be found everywhere and on every topic. Not all of these images should be embraced by the screen production discipline. For all these reasons it may be timely for screen producers to reconsider the limits of what they do as a discipline and redefine their discipline afresh.

This report has argued for a definition of the medium that is based on the unity of scholarship and art in which art is defined as a much richer albeit much more complex (and thus imprecise) type of scholarship. In any future study one would want to argue that art practice should be a necessary and a defining component of our discipline. Art/Heart as well as Abstraction/Mind should be in the content of screen productions and we should assess productions by the extent they illuminate human experience first and foremost. In this perspective, image-based practice is neither conventional scholarship nor art practice but both and necessarily both.

10.4 Dissemination

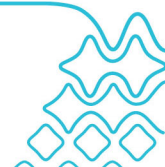
10.4.1 Dissemination by Collaboration

This project had created an audience and impact even before the results were formally known. For two and a half days, thirty assessors from 22 institutions saw some of the most interesting honours productions made in Australia. The experience of these assessors were no doubt communicated to other production staff in the 22 participating institutions. Together with Rasch statistical analysis and the two conferences associated with the project (as well as other events and forums) this has resulted in:

- collaboration amongst nineteen Australian film schools to generate shared information on standards, assessment and reporting
- enhanced understanding of standards, assessment and reporting practices for Screen Production sector as a whole
- enhanced understanding of standards, assessment and reporting practices for Creative Arts sector as a whole.

10.4.2 Quantitative Body of Evidence

The results of this project have provided ASPERA sector with the body of quantitative evidence by which it will be possible for the sector to negotiate with its academic regulators such as the ARC and other relevant federal and state instrumentalities **for the very first time**. The SPAS data and the results obtained will make it possible to formally define, test, validate and regulate academic standards, assessment and reporting practices using SPAS scores as set out in the abovementioned recommendations. This will require an ongoing consultations and dissemination of the project results within and beyond the ASPERA sector. The outcomes of this project will assist other emerging creative arts and new media



scholars, who will be able to follow the example of screen producers and create their own set of SPAS like criteria based on Rasch modelling and analysis. This too will require an ongoing dissemination of this project.

This project has also given us an opportunity to provide leadership internationally and through our collaborators. Together we will be able to develop and support reciprocal national and international arrangements for the purpose of sharing and benchmarking learning and teaching processes. Another international collaboration of this kind will be arranged with our UK collaborators in 2011.

10.4.3 ASPERA AGM Conference

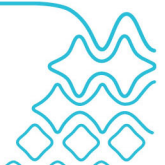
The results of this project were first presented to members of our ASPERA reference group on 8 July 2010 during the 2010 ASPERA AGM Conference at UTS, Sydney. This conference included most Australian assessors that participated in the project. For these reasons, it was very much a detailed, and an in-house, type of presentation.



Illustration 10.1 The first project slide for the ASPERA 2010 AGM Conference

10.4.4 Diegetic Life Form II Conference

Screen production, creative arts practice and new media scholarship all invoke complex, multidimensional and interdependent processes. The second conference associated with this project, invited scholars, postgraduates and students from other creative arts disciplines to share our result with the view that they too might find it useful. Another aim of the conference was to show that convergent curriculum of Screen Production, Creative Arts and Digital Content has a great potential for students in the Humanities, Arts and Social Science sector today at both undergraduate and postgraduate level.



**NATIONAL ACADEMY OF SCREEN AND SOUND (NASS)
CENTRE FOR EVERYDAY LIFE (CEL)
NETWORKS ENHANCING THE SCHOLARSHIP OF TEACHING (NEST)**

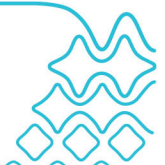


**CREATIVE ARTS PRACTICE AND
NEW MEDIA SCHOLARSHIP
CONFERENCE AND FESTIVAL**

DIEGETIC LIFE FORMS II

**3-5 SEPTEMBER 2010
HILL LECTURE THEATRE
MURDOCH UNIVERSITY**

Illustration 10.2 Poster for Diegetic Life Forms II Conference



Diegetic Life Forms II Conference brought together some of the most innovative practitioners and scholars, to consider how to deal with some of the problems and opportunities described in this report. The Conference presenters include **Rolf de Heer** who is one of the most original filmmakers in Australia (*Bad Boy Bubby*, *Dingo*, *The Tracker*, *Ten Canoes*).

It also included project leaders and participants of six major ALTC Creative Arts related grant projects. These included:

Professor Su Baker – *Future-proofing the creative arts in higher education: scoping for quality in tertiary creative arts learning, teaching, and research training.*

<http://www.creativeartsphd.com/index.html>

Associate Professor Matthew Alen – *The Learning in Networks of Knowledge* (LINK) <http://altc-link.wikidot.com/>

Associate Professor Maggie Phillips – *Dancing Between Diversity and Consistency* <http://www.dancingbetweendiversity.com/>

Professor Ian Lang (CI) *Finding Common Ground: Enhancing interaction between international and domestic students*

Dr Josko Petkovic – *Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools* <http://nass.murdoch.edu.au/altc/index.html>

Dr Ingrid Richardson – *Remix, mash-up, share: authentic Web 2.0 assessment scenarios and criteria for interactive media, games and digital design*

The other creative arts scholars and practitioners presented at this conference included: Associate Professor Jenny de Reuck, Dr Zemirah Moffat, Mark Cypher, Dr Jennifer Robertson, Dr Cat Hope, Dr Larisa Sexton Finck, Associate Professor Martin Mhando, Dr Serge Tampaline, Dr David Moody, Andrew Ewing, Ron Elliott, Howard Worth, Robert Marshall, John McMullan, Erin Hawley, Dr Ken Miller, Dr Jane Gilmer and Susan Taylor Suchy.

The full details of this Conference and Festival are available at:

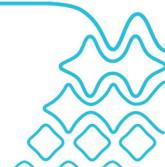
<http://nass.murdoch.edu.au/altc/index.html>

10.4.5 Dissemination 2010-2011

Prior to the completion of this report the project results were presented at the following venues and events:

- MediaAsia: Asian Conference on Media and Mass Communication 2010, to be held in Osaka, Japan, from October 28-30 2010
- ALTC Assessment Forum, 17 November 2010, UTS Sydney
- NSW Project Group Roundtable, 19 November 2010, UTC, Sydney
- Queensland Project Group Roundtable 22 November 2010, Griffith Film School, Brisbane
- ACT Roundtable, 24 November 2010, University of Canberra, Canberra.

Additional presentations have been scheduled for the remainder of 2010 and the first half of 2011 at the following venues and events:



- Conference on the Image, 2-3 December, UCLA, Los Angeles
- Hawaii International Conference on Arts & Humanities, 8-11 January 2011, Honolulu
- Ninth International Conference On New Directions In The Humanities
Universidad de Granada, Granada, Spain, 8-11 June 2011
- UK Assessment Group, TBA, June or July 2011, Goldsmith College
- University of Dubrovnik Seminar, June 2011
- Rasch Roundtable, InterUniversity Centre, Dubrovnik, 28 June 2011
- 2011 ASPERA AGM Conference and Festival which will host screening of international works. This is likely to take place in September 2011.

Additional results will be disseminated through a special issue of NASS-based *IM: Interactive Media* refereed e-journal in the early 2011.

10.5 Postscript

10.5.1 Research Quality Framework (RQF)

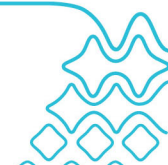
On 14 November 2006 the Australian Government announced it would initiate an audit of research in Australia, under the label of Research Quality Framework (RQF). Following some strenuous lobbying from ASPERA and other creative arts peak bodies, the creative arts sector was given an RQF panel of its own albeit with architecture and a built-in environment. This seemed like a major opportunity to reconstitute the status of creative arts scholarship for the better. This project was in part inspired by the RQF proposal. A number of relevant changes have taken place following the inception of this project.

10.5.2 Excellence Of Research for Australia (ERA)

In December 2007 the new Australian Government announced that RQF scheme would be replaced by Excellence of Research in Australia (ERA).² It should be noted that ERA seems to be sympathetic to our sector although the link between the ERA audit and the institutional support it may bring is still ambiguous. Perhaps when it is fully functional ERA will deliver the long-awaited recognition of creative works in academia. But even if ERA turns out to be a positive development for us, the future ERA audits are likely to operate on a very limited budget. It is most likely that the ERA audit will rely on data that is easy to compile and easy to assess. It is most likely that ERA will rely on robust proxies of quality of the kind that ASPERA can now provide with confidence.

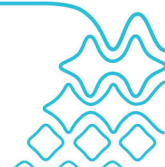
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http://www.archive.dcita.gov.au/_data/assets/pdf_file/0009/66924/Unlocking_the_Potential_Korea_Broadband.pdf (Accessed November 2010)
2. For further RQF details see <http://www.arc.gov.au/era/default.htm> (Accessed November 2010)



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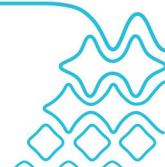
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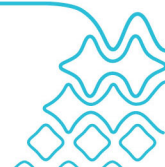
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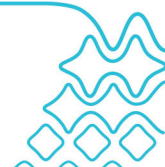
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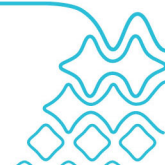


PP8-926

Assessing Graduate Screen Production Outputs In Australian Films Schools



ASSESSMENT BOOK 1



INFORMATION SHEET

Assessing graduate screen production outputs in Australian films schools

Aims: We invite you to participate in a research study designed to test the consistency of assessment by screen production academics. Another important aim of this research project is to illuminate the complexities that arise in the screen production peer assessment process.

If you consent to take part in this research study, it is important that you understand the purpose of the study and the procedures you will be asked to undergo. Please make sure that you ask any questions you may have, and that all your questions have been answered to your satisfaction before you agree to participate.

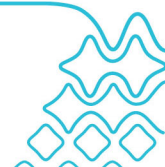
Project Benefit: The test can potentially give our (ASPERA) sector an enormous amount of useful information while broadly confirming that our assessment is not arbitrary but based on sound and consistent evaluations and reflections. The knowledge gained from your participation will help us set national and potentially international criteria and standards for screen production assessment. It may also help screen production assessment gain better acceptance and validity within academia in the future. In turn these benefits will flow into better regulation and policy that will benefit image-makers and the creative arts work within academia.

Partners: The universities coordinating this study are Murdoch University (WA), RMIT (VIC), UTS (NSW), Griffith University (QLD), Flinders University (SA) and VCA/The University of Melbourne (Vic). The assessors are screen production academics from eighteen institutions including Murdoch, ECU, CUT and UWA from Western Australia; Flinders and SAU from South Australia, RMIT, Deakin, VCA, Swinburne from Victoria; UTS, Macquarie, UC, UWS, COFA from New South Wales and ACT, Griffith, Bond and QUT from Queensland. Internationally we have established links with UK academics – from Goldsmith University, London in particular – who will coordinate an assessment group in UK.

Procedure: You will be asked to assess 45 honours level short productions. You will assess 40 of these productions over two consecutive days with your colleagues and another 5 production on your own. There will be three assessment booklets to go with this assessment: one for each day and one for the take away assessment. For the first two days assessors will take place according to the following schedule:

SCHEDULE DAY 1

8:30	Coffee
8:45	Take up seats in the theatre and hand out booklets
9:00	Screening commences
	1ST batch of 5 productions (1-5)
15 minutes break	
	2ND batch of 5 productions (6-10)
Lunch 45 minutes	
	3RD batch of 5 productions (11-15)
15 minutes break	
	4TH batch of 5 productions (16-20)



SCHEDULE DAY 2

8:30 Coffee
8:45 Take up seats in the theatre and hand out booklets
9:00 Screening commences
5TH batch of 5 productions (21-25)
15 minutes break
6TH batch of 5 productions (26-30)
Lunch 45 minutes
7TH batch of 5 productions (31-35)
15 minutes break
8TH batch of 5 productions (36-40)

As you can see from the above schedule there will be a break after each 5 productions when assessors can wonder about.

Please retain a respectful attitude to all the work screened and please do not comment on the productions or in anyway influence your colleagues. There should not be any interruption while screenings are in progress.

During the break avoid referring to the assessment as such. There will be ample opportunity to comment when it is all done.

Please turn off your mobile phones.

Please do not disturb your colleagues in any way.

The booklet you now have is the first of the three booklets you will complete – one for each day of assessment. The completed book is to be handed to the coordinator at the end of the day. The take home assessment booklet is to be posted to the project leader in the enclosed enveloped once you have complete the assessment.

While the task is demanding I hope you will be able to enjoy these screenings. You will also be paid \$1000 at the end of the assessment process.

The first task you need to attend to is to complete the 'Assessment Information Sheet' which immediately follows. Please remember that while we need your particulars for audit and verification purposes all the reporting on this project will be will preserve your confidentially.

Josko Petkovic
Project Leader



Consent Form

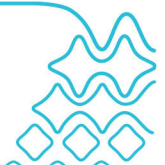
Assessing graduate screen production outputs in Australian films schools

1. I agree voluntarily to take part in this study as an assessor.
2. I have read the Information Sheet provided and been given a full explanation of the purpose of this study, of the procedures involved and of what is expected of me. The researcher has answered all my questions.
3. I understand I am free to withdraw from the study at any time without needing to give any reason.
4. I understand I will not be identified in any publication arising out of this study.
5. I understand that my name and identity will be stored separately from the data, and these are accessible only to the investigators. All data provided by me will be analyzed anonymously using code numbers.
6. I understand that all information provided by me is treated as confidential and will not be released by the researcher to a third party unless required to do so by law.

Signature of Participant: _____ Date:/...../.....
(Name)

Signature of Investigator: _____ Date:/...../.....
(Name)

Supervisor's Signature: _____ Date:/...../.....
(Name)



TO BE COMPLETED BY THE ASSESSOR

PLEASE PRINT

SURNAME

--	--	--	--	--	--	--	--	--	--	--	--	--	--

FIRST NAMES

--	--	--	--	--	--	--	--	--	--	--	--	--	--

GENDER: (TICK ONE)

MALE

FEMALE

☐☐

INSTITUTION

--	--	--	--	--	--	--	--	--	--	--	--	--	--

STATE

--	--	--	--	--	--	--	--	--	--	--	--	--	--

HIGHEST QUALIFICATION

--	--	--	--	--	--	--	--	--	--	--	--	--	--

HOW WOULD YOU BEST DESCRIBE YOUR BACKGROUND:
(RANK AS APPROPRIATE)

FILMMAKER

TEACHER

RESEARCHER

ARTIST

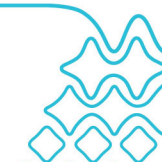
☐☐☐☐

APPROXIMATE NUMBER OF HONOURS COMPLETIONS
YOU HAVE SUPERVISED (IF APPLICABLE)

--	--

TEACHING EXPERIENCE: (IN YEARS)

--	--



1. OVERALL MARK (%)

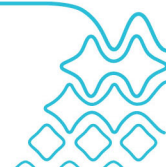
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
OVERALL MARK %					
RANK (CHECK ONLY)					

2. STRONG AND SUSTAINED CONTRIBUTION TO THE QUALITY: (TICK AS MANY AS APPLICABLE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
CONCEPT					
SCRIPT					
RESEARCH					
DIRECTION					
CAMERA					
EDITING					
SOUNDSCAPE					
MUSIC					
CG EFFECTS					
ANIMATION					
ART DESIGN					
PERFORMANCE					
LOCATIONS					



3. THIS PRODUCTION WILL BE BEST APPRECIATED BY: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
GENERAL AUDIENCE					
SPECIALIST AUDIENCE					
BOTH					
NEITHER					

4. THE PUBLICATION VALUE OF THIS PRODUCTION FOR ITS PROJECTED AUDIENCE IS: (TICK ONE)

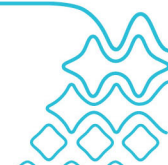
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
VERY LOW					
MODEST					
MODERATE					
HIGH					
VERY HIGH					

5. THE LEVEL OF ORIGINALITY IN THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					



6. THE CLARITY OF THE THEME/ CENTRAL CONCEPT IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

7. THE ARTISTIC QUALITY OF THIS PRODUCTION IS: (TICK ONE)

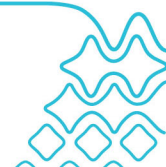
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

8. DIFFERENT ELEMENTS IN THIS PRODUCTION (CAMERA, CASTING, EDITING, SOUND ETC) BROADLY ENHANCE ONE ANOTHER: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
NO					
YES, SOMEWHAT					
YES, MODERATELY					
YES, GREATLY					



9. THIS PRODUCTION INSPIRES THOUGHTS OF OTHER NARRATIVES, OTHER REFERENCES AND OTHER CONTEXTS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
NO					
YES, SOMEWHAT					
YES, MODERATELY					
YES, GREATLY					

10. THE MESSAGE IN THIS PRODUCTION IS VALIDATED BY: (TICK ONE)

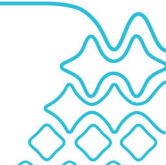
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
THE EVIDENCE PRESENTED – POTENTIALLY VERIFIABLE					
SELF REFLECTIVITY – INTERROGATES ITS OWN METHOD					
EMPATHY – EXPERIENCE, FEELINGS AND EMOTIONS					
IMAGINATION – SPECULATION, POLEMICAL DIEGESIS					
NONE OF THE ABOVE – ASSERTIONS & PROCLAMATIONS					

11. THE BEST ELEMENT OF THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
WHAT IT HAS TO SAY – ITS CONTENT					
HOW THE CONTENT IS PRESENTED					
BOTH: WHAT IT HAS TO SAY AND HOW IT SAYS IT					
NEITHER: WHAT IT HAS TO SAY NOR HOW IT SAYS IT					



12. THE INTELLECTUAL LEVEL OF THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

13. THE DURATION OF THIS PRODUCTION SEEMS: (TICK ONE)

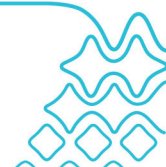
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
TOO LONG					
TOO SHORT					
APPROPRIATELY TIMED					
PERFECTLY TIMED					

14. OVERALL THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
IMITATIVE					
SUPERFICIAL					
ORDINARY					
THOUGHTFUL					
INSIGHTFUL					



15. EMOTIVE LEVEL OF THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

16. BELIEVABILITY OF THIS PRODUCTION IS: (TICK ONE)

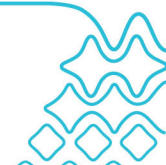
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

17. SOCIAL RELEVANCE OF THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					



18. OVERALL PRODUCTION VALUES ARE: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

19. THE FOCUS OF THIS PRODUCTION IS ON: (TICK ONE)

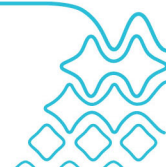
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
MEDIA ITSELF (screen, sound, film, music, TV, etc)					
ART					
CONTEMPORARY CULTURE					
OTHER (incl. medicine, education, history, geography, etc)					

20. THE USE OF EMOTIONS IN THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
INAPPROPRIATE					
APPROPRIATE					
EXHILARATING					
CATHARTIC					
NOT APPLICABLE					



21. THE LEVEL OF INNOVATION IN THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
AVERAGE					
MODERATE					
HIGH					

22. THIS PRODUCTION HAS ATTAINED ITS PROJECTED AIMS: (TICK ONE)

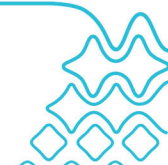
PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
NO					
YES, SOMEWHAT					
YES, MODERATELY					
YES, GREATLY					

23. THE AMOUNT OF WORK EVIDENT IN THIS PRODUCTION IS: (TICK ONE)

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
LOW					
MODEST					
MODERATE					
HIGH					



24. YOUR RECOMMENDED EXHIBITION SITE FOR THIS PRODUCTIONS IS:

PRODUCTIONS 1-5 COLUMNS

	1	2	3	4	5
SPECIALIST CONFERENCE					
THEATRICAL DISTRIBUTION					
TV BROADCAST					
INTERNATIONAL FESTIVALS					
LOCAL FESTIVALS					
UTUBE					
INSTITUTIONAL ARCHIVES					

25. ANY ADDITIONAL REMARKS:

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