WHAT MAKES A FILMMAKER MAKE FILMS?

A Theoretical Model & Analytical Method for the Interrogation of Filmmaking Practice

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ABSTRACT

Scholarly research on filmmaking practice from a filmmaker's point of view is rare, with existing studies mostly focusing on the making of feature films. The research presented in this thesis demonstrates that it is both possible and useful to systematically describe, structure, and assess the significance of some of the more notable factors that affect and shape a much broader range of filmmaking practices, the impulses that motivate them, and the films they generate.

Part I of this thesis addresses the theoretically-based ***Research Question 1:*** *What is a theoretical model for the analysis of filmmaking practice that is: 1) from a filmmaker's point of view; 2) comprehensive; and 3) structured and systematic?* After establishing that there are no existing models of filmmaking or any other creative practice that meet these three criteria, a new theoretical model called the Practice-Space Model of Filmmaking is proposed and described. This model is sited within a cross-disciplinary theoretical framework that draws on elements of existential phenomenology psychology, Pierre Bourdieu's theory of the "sociology of power", Storper and Salais' economic theory of "worlds of production", and the Hindu notion of *purushartha* or "goals of life", as modernised by Mohandas Gandhi.

Part II of this thesis addresses the empirically-based *Research Question 2: Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?* Utilising an analytic autoethnographic case study method and cross-modal data collection, the operationalisation of the analytical method associated with the Practice-Space Model introduced in *Part I* is demonstrated by applying it to a 14-year period in the author's own filmmaking practice in Australia, during which he was the sole or joint filmmaker of nine completed films and two uncompleted film projects. The results of this analysis of a limited section of Australian filmmaking practice demonstrate that the Practice-Space Model of Filmmaking is both practicable and useful, and suggest the basis for more broadly-applicable further iterations of the Model.

DECLARATION OF AUTHORSHIP

This is to certify that:

i) the thesis comprises only my original work towards the PhD;

ii) due acknowledgement has been made in the text to all other material used;

iii) the thesis is fewer than 100,000 words in length, exclusive of indices, tables, maps, bibliographies, and appendices.

……

(Chris Warner)

/ /2014

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LIST OF ABBREVIATIONS

ABC	Australian Broadcasting Corporation
ABC-TV	Australian Broadcasting Corporation Television Department
AFC	Australian Film Commission
AFGIL	*A Fair Go In Life*
AFI	Australian Film Institute
AFTRS	Australian Film, Television and Radio School
AHB	*A Hard Bargain*
ATAEA	Australian Theatrical and Amusement Employees Association
AUD	Australian dollars
AWG	Australian Writers Guild
CDC	Curriculum Development Centre *(Canberra, Australia)*
CWTAX	Chris Warner personal tax return
CW-1	Chris Warner 1st interview
CW-2	Chris Warner 2nd interview
D1 to D18	Chris Warner appointment diaries from 1979 to 1991
D&A	*Doherty* and *A Hard Bargain* combined
DOH	*Doherty*
DOP	director of photography
DSP	Disadvantaged Schools Program *(Victoria, Australia)*
DVD	digital versatile disc
EYHO	*Eating Your Heart Out*
FFC	Film Finance Corporation Australia *(formerly Australian Film Finance Corporation)*
FV	Film Victoria *(Melbourne, Australia)*
HEAG	Human Ethics Advisory Group (*Faculty of VCA & MCM, University of Melbourne*)
HOD	head of department
IB	*In Between*
IFAC	Independent Film Action Committee
JAFS	Just Another Film Society
JG-1	Jaems Grant 1st interview

JG-2	Jaems Grant 2nd interview
KD-1	Kim Dalton 1st interview
KD-2	Kim Dalton 2nd interview
NOIE	National Office for the Information Economy *(Australia)*
OCP	Open Channel Productions *(Melbourne, Australia)*
OSC	on-screen credit
PER	Chris Warner personal document
REC	Chris Warner personal recollection
RMIT	Royal Melbourne Institute of Technology *(Australia)*
SBS	Special Broadcasting Service *(Australia)*
SC	*Skipping Class*
ScA	Screen Australia
SPAA	Screen Producers Association of Australia
STA	*Stalkers*
SFT	single-factor trajectory
TFTAX	Trout Films company tax return
TH	*Trojan Horses*
TM	*The Magistrate*
TVS	Television South *(UK)*
VCA	Victorian College of the Arts *(prior to becoming the Faculty of the VCA & MCM of the University of Melbourne, Australia on January 1st 2007)*
WASP	white Anglo-Saxon Protestant
WFF	Womens Film Fund *(a branch of the Australian Film Commission)*
WU	*Working Up*
YGTSS	*You've Got To Start Somewhere*

1. INTRODUCTION

1.1 Research Rationale

The current research arises from the proposition that the structured, systematic and evidence-based analysis of filmmakers' personal experiences of their filmmaking practice is of intrinsic interest and value to working filmmakers, filmmaking students and film policy-makers. More particularly, it proceeds from a desire to better understand my own 32 years of filmmaking practice in Australia.

Certainly there exists a vast amount of both popular commentary and academic research on film as art, entertainment, business, communication medium, or cultural discourse. However the interrogation of filmmaking practice as experienced from the inside – what filmmakers actually do in order to make their films, and how and why they do it – is not nearly so well served by scholarly analysis as is filmmaking as viewed from the outside by audiences, critics, or theorists. Specifically, and as detailed in *Chapter 2*, the existing film literature contains no example that I can find of a theoretical model or analytical method for the structured, systematic, and evidence-based analysis of filmmaking practice as experienced by filmmakers themselves. I suggest that this is a significant gap in the existing research.

In particular, the academic studies of Australian filmmaking practice that do exist are concerned almost exclusively with the making of feature films, reflecting the worldwide popularity of this film form. However while the making of feature films is an important part of many Australian filmmakers' actual or desired filmmaking practice, very few Australian filmmakers work solely on feature films, and indeed a considerable number sustain active filmmaking lives without ever working on a feature film. In the context of an overall Australian filmmaking milieu that has been seeking to formulate creatively-fruitful, culturally-relevant, and financially-sustainable structures

within which to operate for the past 40 years, the lack of a rigorous evidence-based methodology for the analysis of the full range of Australian filmmaking practice can be seen as a significant disadvantage in three areas.

Firstly, it suggests that many working filmmakers may be navigating their filmmaking milieu principally by the seat of their pants. The absence of any structured analysis of the myriad factors with the potential to affect and shape their filmmaking practice may be leaving them vulnerable to *ad hoc*, reactive, or short-term decision-making that may well run counter to their own long-term interests, and to those of Australian filmmaking practice overall.

Secondly, it suggests that the curricula of the ever-increasing number of Australian film training institutions may sometimes be mismatched to the actual skills and competencies a film student requires in order to successfully navigate their future creative practice and working life.[1] The lack of a comprehensive conceptual framework within which to understand their future filmmaking practice may leave film students unnecessarily vulnerable to the vicissitudes of the filmmaking life, or overly dependent on their tutors' particular perspectives and personal experiences.

Thirdly, it suggests that some policies and programs devised to assist and support Australian filmmakers may well be based on shaky foundations, if on any foundations at all. In the absence of any rigorous evidence-based analysis of overall Australian filmmaking practice there is no framework within which to assess the various claims and relative merit of the many interest groups competing for limited public finance and support. This raises the possibility of the misapplication of such funding in the form of inequitable distribution, wastage, or outright malfeasance.

This research is intended as a contribution towards redressing the overall lack of scholarly analysis of filmmaking practice from the point of view of the filmmaker. Specifically, it seeks to identify a combined theoretical model and

[1] For ease of readability, throughout this thesis I use the terms "them", "themself", and "their" rather than "he/she", "himself/herself", and "his/hers".

analytical method for the analysis of filmmaking practice that satisfies five criteria that I suggest are necessary if such a model is to be of practical use to working filmmakers, filmmaking students, and film policy-makers.

1. It must be *from a filmmaker's point of view*, i.e. it addresses filmmaking practice as experienced by filmmakers themselves.

2. It must be *comprehensive*, i.e. it is applicable to all forms of filmmaking practice, not just feature films.

3. It must be *structured and systematic*, i.e. it engages with as many of the factors that affect and shape filmmaking practice as is possible, and does so in an organised fashion.

4. It must be *operationalisable*, i.e. it is able to be applied to the analysis of actual existing filmmaking practice.

5. It must be *useful*, i.e. it both extends theoretical understanding of filmmaking practice – thereby contributing to academic debate and knowledge of filmmaking – as well as being able to provide meaningful insight into existing filmmaking practice.

In order to a) identify a general theoretical model of filmmaking practice that embodies the first three criteria, and then b) demonstrate that the analytical method associated with that model embodies the last two criteria when employed in the analysis of a specific filmmaking practice, I address two Research Questions, one theoretical, one empirical. *Research Question 1* seeks to identify a model of filmmaking practice that meets the first three of the above criteria:

***Research Question 1*:** *What is a theoretical model for the analysis of filmmaking practice that is: 1) from a filmmaker's point of view; 2) comprehensive; and 3) structured and systematic?*

In addressing *Research Question 1* I find it necessary to propose and present the first iteration of a new theoretical model of filmmaking practice which for

reasons that become apparent later in this thesis I call the Practice-Space Model of Filmmaking. I suggest that the filmmaker-centric, comprehensive, and structured and systematic nature of the Practice-Space Model provides a new way of conceptualising filmmaking practice and the factors operative on it, and that such a conceptualisation is potentially of use to working filmmakers, filmmaking students, and film policy-makers.

While this first iteration of the Practice-Space Model is intended as a general theoretical Model applicable to all filmmaking practice, due to the limitations of what is achievable in a PhD thesis I restrict the testing of the Model's associated analytical method to the analysis of just the somewhat circumscribed section of my own filmmaking practice embodied in *Research Question 2*:

Research Question 2: *Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?*

Even so, I suggest that the combined theoretical model and analytical method that emerges from addressing these two Research Questions goes some way towards untangling, codifying and – where possible – assessing the impact of some of the key factors that I suggest affect and shape a filmmaking practice, the impulses that motivate it, and the films that are generated by it. As such, I suggest that the Practice-Space Model offers a new and potentially more broadly-useful vantage point from which film practitioners can better survey and understand the complex milieu within which they operate, and hence better weigh the options available to them.

1.2 Thesis Structure

This thesis consists of 18 Chapters, divided into five sections:

Chapter 1:	Introduction
Chapters 2 to 7:	*Part I* – Modelling Filmmaking Practice
Chapters 8 to 14:	*Part II* – Operationalising The Practice-Space Model
Chapter 15:	Conclusions & Further Research
Chapters 16 to 18:	Supporting Documentation

In ***Part I*** – "Modelling Filmmaking Practice" – I address *Research Question 1* by providing a rationale for and then describing a first iteration of the Practice-Space Model of Filmmaking.

In ***Part II*** – "Operationalising The Practice-Space Model" – I address *Research Question 2* by demonstrating the usefulness of the analytical method associated with the Practice-Space Model of Filmmaking in the analysis of a 14-year period of my own filmmaking practice.

The process of addressing the two Research Questions proceeds as follows.

In **Chapter 2** I review both the Australian and international film literature, but am unable to locate an existing model of filmmaking practice that meets the three criteria of *Research Question 1*. I therefore conclude that there is a gap in the research and that it is necessary to devise a new model of filmmaking practice that meets these criteria. I also review the literature on creative practice more generally, identifying a number of studies from both industrial and experiential points of view that suggest approaches to a theoretical framework for a model of filmmaking practice that meet the criteria of *Research Question 1*.

In **Chapter 3** I canvas a number of psychological and sociological theories in search of a theoretical framework appropriate for the modelling of filmmaking practice. I first review the existing psychological theories of personality and conclude that existential phenomenology's individual-centred and non-dualistic approach to a person's sense of self best meets the first criterion of *Research Question 1*, i.e. of being from a filmmaker's point of view. I then review the existing sociological theories of social practice and conclude that the three-level approach to social reality taken by Pierre Bourdieu best meets the second and third criteria of *Research Question 1*, i.e. of being comprehensive, structured and systematic. Consequently I suggest that a combination of existential phenomenology and Bourdieu's "sociology of power" provides a suitable theoretical framework for the modelling of filmmaking practice, and one that meets all three criteria of *Research Question 1*.

In **Chapter 4** I commence the process of describing the Practice-Space Model of Filmmaking by introducing and defining the six non-physical experiential "spaces" that are the fundamental elements of this new model of filmmaking practice: an individual filmmaker's "Private Space", "Public Space" and "Life Space"; the global "World Space" and "Filmmaking Space"; and the filmmaker's "Practice Space" which the other five spaces jointly define. I then demonstrate that the global Filmmaking Space can be divided into four further "Sub-Spaces" according to particular configurations of film projects and filmmaking processes that take place within them. Finally, I demonstrate that the interaction over time between a filmmaker's Life Space and the global Filmmaking Space defines that filmmaker's unique "Practice Space", within which all of the possible filmmaking practice conceivably accessible to the filmmaker over the course of their career is contained, including the filmmaking practice in which they actually engage.

In **Chapter 5** I address the myriad interacting factors that have the potential to affect and shape a filmmaker's Practice Space, demonstrating that they can be grouped into nine thematically-linked "Dimensions". Drawing on both the existential phenomenology theory of personality and Mohandas Gandhi's

reworking of the Hindu concept of *purushartha* or "goals of life", I identify and define the six Dimensions of a filmmaker's Private Space, of which the "Self-Reflexive" and "Demographic" Dimensions are associated with the filmmaker's sense of themself in the present, while the "Practical", "Pleasure", "Ethical" and "Spiritual" Dimensions are associated with the filmmaker's sense of themself in the future. I also identify and define the three Dimensions of a filmmaker's Public Space – the "Economic", "Cultural" and "Social" Dimensions – with each of these Dimensions associated with one of the three forms of what Bourdieu calls "capital".

In **Chapter 6** I turn to the treatment of film projects in the Practice-Space Model, demonstrating that all of the filmmaking activity contributed by all of the participants in the making of any single film project can be thought of as defining that project's unique "Project Space". I then demonstrate that a film's specific content, intended audience, and filmic form provide a basis for grouping the factors that affect and shape a film project during its making into the "Content", "Audience" and "Form" Dimensions of its Project Space.

In **Chapter 7** I bring Practice Spaces and Project Spaces together, demonstrating that the intersection between a filmmaker's Practice Space and the Project Space of a film project in which they participate defines the filmmaker's unique "Footprint" on that project. I also demonstrate that the sequence of a filmmaker's Footprints over time defines that filmmaker's "Trajectory" through their Practice Space, and that a filmmaker's Trajectory therefore embodies the combined effect on both the filmmaker and their projects of all of the factors operative on all twelve Dimensions of their Practice and Project Spaces. As such, I suggest that a Dimension-by-Dimension analysis of an individual filmmaker's Trajectory provides a method for the evidence-based analysis of that filmmaker's filmmaking practice which meets the three criteria of *Research Question 1*.

This concludes *Part I* of the thesis.

In **Chapter 8** I carry out *Stage 1* of the seven-Stage process of applying the analytical method associated with the Practice-Space Model to the analysis of my own filmmaking practice between January 1978 and December 1991 by first formulating *Research Question 2*, and then establishing a research design suitable for addressing it. Demonstrating that a qualitative rather than a quantitative research methodology is appropriate, I canvas a range of social science analytical methods before concluding that an autoethnographic case study approach is best suited to addressing this particular Research Question. Finally I describe how I address the issues of reliability, validity, researcher bias, and memory in the research design.

In **Chapter 9** I carry out *Stage 2* of the process of applying the Practice-Space Model by first defining the hyphenated term "film-maker", enabling me to then identify 11 film projects during the research period on which I can be considered to be the sole or joint film-maker. I then describe the process by which I collect and catalogue both pre-existing and newly gathered data regarding these 11 projects and my filmmaking practice in general, including the method for obtaining data from two of my previous creative collaborators. Finally I examine the consolidated data in order to generate Project Descriptions for each of the 11 projects, using the results to generate my Footprint on each project, and hence my Trajectory through my Practice Space during the research period.

In **Chapter 10** I carry out *Stage 3* of the process of applying the Practice-Space Model by analysing the contribution to shaping my Trajectory of each of the 8 Factors in the three Project Dimensions of the 11 projects on which I was a film-maker during the research period. To do this I introduce a new analytic tool called a "Single-Factor Trajectory", applying it in turn to each Factor as it manifests across the 11 projects. After identifying a number of Parts to each Single Factor Trajectory, I combine the results of these eight separate analyses to demonstrate that my Trajectory during the research period can be divided into five distinct "Phases" of 2 years, 4 years, 2.5 years, 3.5 years, and 2 years.

In **Chapter 11** I carry out *Stage 4* of the process of applying the Practice-Space Model by analysing the dynamics of each of the two present-self Private Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory. In doing so I identify 16 Factors that do not vary over the research period, and 6 Factors that do vary: my parental status; employment status; income; philosophical identification; vocational identification; and mental health. I also identify five notable Decisions that I make during the research period associated with these 22 Factors.

In **Chapter 12** I carry out *Stage 5* of the process of applying the Practice-Space Model by analysing the dynamics of each of the four future-self Private Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory. In doing so I identify six Factors that do not vary over the research period, and three Factors that do vary: my familial goals; financial goals; and spiritual goals. I also identify 16 notable Decisions that I make during the research period associated with these 9 Factors.

In **Chapter 13** I carry out *Stage 6* of the process of applying the Practice-Space Model by analysing the dynamics of each of the three Public Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory. In doing so I identify seven Factors that do not vary over the research period, and seven Factors that do vary: my financial assets; knowledge and expertise; reputation and prestige; honours; creative collaboration; networks of contacts; and membership of professional organisations. I also identify seven notable Decisions that I make during the research period associated with these 14 Factors.

In **Chapter 14** I carry out *Stage 7* of the process of applying the Practice-Space Model by combining the results of the analyses in *Chapters 10*, *11*, *12*, and *13*. I demonstrate that although 16 non-varying Factors play an important role in establishing both my personal circumstances and social status at the start of and during the research period, it is the interactions between just 8 varying Factors that most affects and shapes the dynamics of my Practice Space during that

time: my parental status, vocational identification, vocational goals, familial goals, financial goals, ethical goals, reputation and prestige, and creative collaborations. Overall, I conclude that the choices I make in my filmmaking practice during the research period increasingly come to be driven by my changing familial goals, rather than my initial vocational goal of becoming a feature film-maker. In particular, I conclude that had I realised in November 1989 that my skills and prior success as a film-maker lay almost exclusively in creator-driven rather than market-driven filmmaking, I may well have made very different choices in my subsequent filmmaking practice.

This concludes *Part II* of the thesis.

In **Chapter 15** I present my overall conclusions and suggest areas for further research that arise from them.

In **Chapters 16, 17 & 18** I present the Filmography, Bibliography and Appendices that accompany and support the research, thereby concluding the thesis.

Part I

MODELLING
FILMMAKING PRACTICE

2. LITERATURE REVIEW

In this chapter I review both the Australian and international film literature, but am unable to locate an existing model of filmmaking practice that meets the three criteria of *Research Question 1*. I therefore conclude that there is a gap in the research and that it is necessary to devise a new model of filmmaking practice that meets these criteria. I also review the literature on creative practice more generally, identifying a number of studies from both industrial and experiential points of view that suggest approaches to a theoretical framework for a model of filmmaking practice that meet the criteria of *Research Question 1*.

2.1 What Constitutes Filmmaking?

Filmmaking, taken in its entirety over the last century or so, has been and remains a vast and varied enterprise. Consequently there exists a vast and varied body of both scholarly literature and popular commentary on films, filmmakers, filmmaking, film aesthetics, film history, film theory, and film culture. However within this literature the three interlocking terms "film", "filmmaker" and "filmmaking" enjoy widely-varying, often-imprecise, and sometimes contradictory usage. Indeed it is striking how frequently authors consider it unnecessary to define these terms at all. For example, practical guides to filmmaking such as Pincus & Asher (1984) or Gilles (2005) offer no formal definitions of film, filmmaker or filmmaking. Neither do broad film studies texts such as Bennett, Hickman and Wall (2006) or Bordwell and Thompson (2008), nor specialist film dictionaries such as Pearson and Simpson (2001) or Beaver (2009). In such texts it seems to be assumed that these key terms are already understood by the reader, and hence do not need to be defined precisely.

However when definitions of film, filmmaker or filmmaking are actually offered by authors, the differences between their definitions suggest that any

taking of these terms for granted may be problematic. For example, in their specialist film dictionary Kuhn & Westwell (2012) do not list the terms filmmaker or filmmaking at all, but do offer the following definition of film:

> film (motion picture, movie) : 1. *n.* Any kind of motion picture, a series of shots edited together …
>
> (Kuhn & Westwell, 2012, p. 160)

Katz (2001) offers a more circumscribed definition:

> film, motion picture: A thin flexible strip of transparent base material, coated with a light-sensitive emulsion on which photographic images are registered in taking motion pictures.
>
> (Katz, 2001, p. 455)

While offering no precise definition of film, Bordwell and Thompson (2008) conflate "motion picture" and "film" in the opening paragraph of their film studies text:

> Motion pictures are so much a part of our lives that it's hard to imagine a world without them. Our appetite for film sustains an immense industry. Today every film that makes its way into a theater is part of a process involving a sophisticated technology and thousands of workers.
>
> (Bordwell & Thompson, 2008, p. 2)

By way of contrast, Bone & Johnson (1991) take a more abstract approach to defining film, and in passing, a filmmaker:

> When the action on the screen and the reaction in your mind are notated as one, "film" is taking place. What we mean by this statement is that *communication* is taking place. The communication begins with the person who created the idea for the film. This person, the filmmaker, has used film as the medium for communicating the idea.
>
> (Bone & Johnson, 1991, p.1 – emphasis in original)

In just these four examples the term film is given four quite different meanings: Kuhn and Westwell's "any kind of motion picture" (presumably including video and digital pictures that move); Katz's strictly emulsion-based motion pictures (presumably *excluding* video and digital pictures that move); Bordwell and Thompson's vague conflation of motion picture and film in a theatrical context; and Bone and Johnson's screen-based medium of communication. Similar variance can be found in definitions of a filmmaker. Bone & Johnson define a filmmaker as "the person who created the idea for the film" (Bone & Johnson, 1991, p.1), whereas Katz – somewhat tautologically – defines a filmmaker as "one who makes films, usually a director" (Katz, 2001, p. 456), going on to define a director as "… the person responsible for the creative aspects, both interpretive or technical, of a motion picture production" (Katz, 2001, p. 372). Beaver has no definition of a filmmaker at all but does offer an entry for "Film Craftsman, (see Director)" (Beaver, 2009, p. 106). However the notion that the director might be seen as the principal or even sole filmmaker of a film is highly contested, as for example Cournoyer articulates:

> To call a film directed by Hitchcock a "Hitchcock film" is a deplorable insult to everyone who helped create it, from the writer to the cinematographer to the production designer to the actors. A filmmaker who writes, pre-visualises, directs, and edits his or her own film comes as close as is possible to the notion of authorial identity.
>
> (Kevin Cournoyer, interviewee in Pramaggiore & Wallis, 2005, p. 370)

These examples can all be seen to be meaningful if at times contradictory uses of the terms film or filmmaker, and by extension, filmmaking. However together they illustrate that there is no consensus on how these terms can or should be used – indeed there is no consensus on whether they need to be defined at all – and that the context in which the terms are used is often the only key to understanding the specific meaning they are being given by an author.

As I demonstrate later in *Chapter 6* and *Chapter 9*, elements of the current research require that these terms be defined quite precisely. However for the purposes of this literature review I suggest that it is sufficient just to note the variable usage of the terms film, filmmaker and filmmaking in the film literature, and to treat *any* mention of them in the literature as potentially of interest in locating a model of filmmaking practice that satisfies the three criteria of *Research Question 1*.

2.2 The Literature On Australian Filmmaking Practice

A large body of serious and scholarly analysis of various aspects of Australian film and filmmaking has been generated over the past 30 years. This includes overviews and histories of Australian film and television in general; studies addressing Australian film and television from a sociological, cultural studies, or creative industries perspective; studies focusing on specific areas of Australian filmmaking practice such as independent filmmaking, feminist filmmaking, or film and television schools; and much analysis and many statistics regarding the structure and funding of the overall Australian film and television milieu. However within this body of literature I am able to locate very little scholarly research on the actual experiences of Australian filmmakers, a dearth of material that is also reported by other researchers in associated fields: "… there is a significant lack of research and academic interest in the [Australian] Film Industry from an organisational point of view" (Jones, 2007, p. 15); and "Despite the large amounts of public investment in the Australian film industry … little empirical research in the area of new product development, or market orientation has been undertaken" (Rossiter, 2003, p. 7).

My review of the existing Australian film literature indicates that this situation has not changed significantly since the time at which Jones and Rossiter were writing. In particular, I have been unable to locate any example of a model of filmmaking practice that meets all three criteria of *Research Question 1* in the Australian literature. However two partial exceptions are provided by a limited

survey of career structure among Australian film practitioners (Sheehan, 1998), and a limited study of career commitment in the feature film sector (Jones, 2007).

2.2.1 A "Career Structure" Approach

In 1994, Sheehan surveyed 199 men and women who had worked in the Australian film industry for some portion of the period from 1960 to 1993 and who had also been nominated for an Australian Film Institute (AFI) Award during the five-year period from 1988 to 1993. Supplementing a 56-question telephone survey with in-depth interviews with 26 producers and producer-directors, Sheehan's survey covers all three categories of AFI Awards: feature, non-feature and television. Respondents to the survey – "filmworkers" in Sheehan's terminology – include key participants in the making of films such as producers, directors and screenwriters, as well as heads of departments such as cinematographers, editors, production designers and music composers (Sheehan, 1998, p. 15).

Applying an exhaustive statistically based analysis to particular subsets of the responses to the 56 questions in her survey, Sheehan concludes – perhaps not surprisingly – that Australian film industry career paths vary because of many factors, including a filmworker's gender, length of experience, and main role on a production (Sheehan, 1998, p. 3). Sheehan also makes the following important general observation:

> A film industry career is rarely neatly defined and linear. Just like the film industry itself, developing such a career can involve all sorts of delicate balances – of talent and technology, creativity and commerce, knowledge and intuition, business and art.
>
> (Sheehan, 1998, p. 13)

While Sheehan acknowledges that her survey is primarily a static picture of the industry during a particular period, she points out that:

> … [s]ome sense of *the lines of force or patterns of change* can thus be gleaned from comparing the pattern of responses from the established

> players (those with more than 15 years experience) with those from the relative newcomers (who entered the industry in the last 10 years).
>
> (Sheehan, 1998, p. 2 – emphasis added)

Sheehan does not elaborate on these "lines of force or patterns of change" and her limited and very specific sample of only award-winning "filmworkers" places her research some distance from the "comprehensive" and "structured and systematic" criteria of *Research Question 1*. However in the Australian context Sheehan's study is a significant and ground-breaking work, with both her methodology and some of her findings of relevance to the current research:

Firstly, she identifies a set of personal factors that can affect the career path of filmworkers, ranging across their demographics, their background, their education, and their experience.

Secondly, she identifies how the structure of the filmmaking milieu in which filmworkers seek to work affects their career paths, as manifested by the diversity of productions, roles, and employers a typical filmworker would work in and for over the course of their career.

Thirdly, she discerns what she calls "lines of force or patterns of change" that become increasingly apparent as the length of time a filmworker spends in the industry increases.

Fourthly, she uses a cross-modal data collection method that utilises in-depth interviews as well as a telephone survey incorporating both closed and open-answer questions.

Taken as a whole, Sheehan's research seems both a firm benchmark and a hopeful precursor for further research into Australian filmmaking practice. However the only other Australian film research of specific relevance to the current research that I am able to locate is a PhD thesis by Jones (2007).

2.2.2 *A "Career Commitment" Approach*

Jones (2007) adopts an organisational behaviour approach in his investigation of the factors that lead feature film workers to commit to careers in the "Australian Film Industry" (Jones' capitals). Having no previous exposure to filmmaking, he employs grounded theory to analyse a series of research interviews with 17 Australian film personnel, heavily weighted towards producers and production managers (Jones, 2007, pp. 94, 129).[2] In so doing he identifies two groups of factors – what he calls "inhibitors" and "enablers" – that he suggests act as moderating variables in the career commitment behaviour of workers in the Australian Film Industry (Jones, 2007, p. 284). Analysis of the interactions between these two groups of factors leads him to generate what he calls "… a substantive theory on career commitment in film production in the Australian Film Industry" (Jones, 2007, p. 286).

Although limited to just a specific subset of feature film production personnel, Jones' research goes further than Sheehan (1998):

Firstly, by applying existing social science theory (i.e. organisational theory) to the identifying, defining and structuring of a group of factors operative in the feature film milieu, he demonstrates that it is possible to generate a theoretical model regarding elements of filmmaking practice, in this case career commitment in feature film production.

Secondly, he demonstrates how applying his model to the analysis of a limited sample of Australian production personnel leads to useful insight into their varying circumstances, in turn leading to the potential for modification of work practices and producer attitudes more generally (Jones, 2007, pp. 285, 291).

[2] Grounded theory "… is an inductive, theory-discovery methodology that allows the researcher to develop a theoretical account of the general features of a topic while simultaneously grounding the account in empirical observations or data" (Martin & Turner, 1986, p. 141). Grounded theory studies are considered to be "unencumbered by explicit expectations about what the research might find, or by personal beliefs and philosophies" (Pole & Lampard, 2002, p. 206).

While both Sheehan's and Jones' results point to potentially fruitful approaches to the analysis of filmmaking practice, in my review of the literature on Australian filmmaking practice I am unable to locate any example of a comprehensive model that satisfies the three criteria of *Research Question 1*. Consequently I now review the literature on international filmmaking practice.

2.3 The Literature On International Filmmaking Practice

Given the far greater volume of international film literature across all categories compared with the Australian film literature, I restrict my review to just those texts which engage with filmmaking practice specifically, and hence are most likely to provide a model that satisfies the criteria of *Research Question 1*.

2.3.1 Early Research

Perhaps not surprisingly, the scholarly study of filmmaking practice – as opposed to the analysis of films and film culture more generally – first took place in Hollywood, with the earliest studies that I am able to locate being those of the sociologist Rosten (1941) and the ethnographic anthropologist Powdermaker (1950). Both works are very much of their times and of their respective disciplines. Rosten focuses on empirical sociological data such as the number of people in particular production roles and their average wages (Rosten, 1941, pp. 268, 272). Powdermaker is more concerned with identifying the underlying processes, although her observations are limited to the rather circumscribed Hollywood circle in which she participates personally. As such, neither researcher is comprehensive nor structured in their identification of factors at work in the Hollywood film industry of their times.

Subsequent international academic research on film in the 1950s, 1960s, and 1970s mainly focuses on non-practice aspects such as film history, film aesthetics and national cinemas, or on individual filmmakers and their *oeuvres*. For example, this was the time of seminal theoretical works such as those of Kracauer (1960) and Bazin (1975), the advent and promulgation of the *auteur*

theory of film authorship by both Sarris (1968) and the critic/filmmakers of the French New Wave, and the recognition of the contribution to world cinema of countries other than the US by film historians such as Sadoul (1965a, 1965b) and Robinson (1973). It is not until the early 1980s that Newcomb and Alley (1983) and Gitlin (1983) resume the research on contemporary Hollywood practice pioneered by Powdermaker (1950), and not until the emergence of the concept of "the boundaryless career" in US management and organisation theory in the mid 1990s that broader-based and more systematic studies of filmmaking practice start to appear.

2.3.2 Research in the 1990s

Precipitated initially by the seemingly radical employment patterns of Silicon Valley, the term "the boundaryless career" was coined in the 1990s to describe the essentially freelance and project-based career structure that was increasingly replacing the traditional model of employees attaching their long-term fortunes to the fate of a single organisation, as documented, for example, by Arthur & Rousseau (1996). As this pattern of employment spread across an increasingly wide range of industries during the 1990s, researchers observed that the US film industry had already been operating on this model for 25 years. Detailed analysis of that industry's work practices commenced in earnest.

In a ground-breaking study, Jones (1996) systematically schematised and tabulated the factors that she considered to characterise the employment circumstances of sub-contractors on 606 feature films released and distributed in the US from 1977 to 1979. Cross-plotting 2744 film crew subcontractors and their credits across the films, she identifies two types of subcontractor, four types of employment relationships that subcontractors can have with film production firms, and three categories of organisation role that subcontractors can fill. Performing a statistical analysis on her crossplot she is then able to identify eight possible career patterns a subcontractor can follow, and how these patterns define three distinct and interlinked circles of employment in the US film industry: an "inner core" of subcontractors who regularly work for the major studios; a "semi-periphery" of subcontractors who semi-regularly work

for the minor studios; and a "periphery" of subcontractors who sporadically work for what Jones calls "fly-by-night" firms (Jones, 1996, p. 70).

In collaboration with de Fillippi (Jones & de Fillippi, 1996), Jones built on her earlier study to propose that boundaryless careers such as those of film crew subcontractors can be seen as unfolding via the interplay between two broad, complementary areas of knowledge possessed by a practitioner, namely *industry knowledge* and *self knowledge* (Jones & de Fillippi, 1996, p. 89). Within this two-part structure of practitioner knowledge, Jones and de Fillippi identify six competencies necessary for a successful boundaryless career as well as a number of challenges, strategies, and implications for each competency (Jones & de Fillippi, 1996, p. 91). Arrayed against each other – competencies on the one hand versus challenges, strategies, and implications on the other – these two sets of factors create what Jones and de Fillippi describe as a "topographical map" of the career system operative in the US film industry in the 1970s and 1980s. As they put it:

> The dimensions of knowing what, knowing where, and knowing when are akin to the topographical map of the industry. Meanwhile, the interspersed dimensions of knowing why, knowing how, and knowing whom map the self-knowledge required for navigating within the industry's career system. When all six dimensions are considered, they provide a rich description of the domain to be traveled.
>
> (Jones & de Fillippi, 1996, p. 101)

Although Jones and de Fillippi do not seek to extrapolate their results into a formal and more broadly-applicable model, their study is the earliest example I can locate of an approach to analysing filmmaking practice that meets some of the criteria of *Research Question 1:*

Firstly, they demonstrate how a structured and systematic categorisation of the factors affecting a filmmaking practice can be used to generate a multi-dimensional topographical "map" of that practice, in their case a six-

dimensional description of feature film sub-contractor employment in Hollywood.

Secondly, they demonstrate that useful insight can flow from analysing how a practitioner "travels" through such a topographical map over the course of their career.

As such, Jones and de Fillippi's research points to a way of approaching the modelling of filmmaking practice that meets the criteria of *Research Question 1*, and to the possibility of such modelling being both achievable and useful.

2.3.3 Research in the 2000s

The interest in film industry career structures dropped away in the early 2000s. Indeed, in my review of the international film literature I am unable to locate any study from the 2000s that addresses filmmaking practice in a structured or systematic manner. The only partial exception is a multi-disciplinary study by Caldwell (2008) that focuses on the personal experiences of Los Angeles film and video practitioners in the mid 2000s and their understanding of the production process they are involved in, paying particular attention to their self-reflexivity:

> Although critics seldom acknowledge film/video workers as theorists or ethnographers, these workers do in fact produce "self-ethnographic" accounts and daily deploy what I define as *critical industrial practices* … including questions about what film/video is, how the viewer responds to film/video, and how film/video reflects or forms culture.
>
> (Caldwell, 2008, pp. 5, 26 – emphasis in original)

Caldwell deals in considerable detail with some limited subsets of the overall Hollywood filmmaking ecology. However his overarching finding is that the end products of his production workers' labour – the film and television projects on which they work – are on the one hand shaped by a complex and ongoing interrelationship between their immediate production culture and

practice as they understand and reflect upon it, and on the other by the wider industrial and social milieux in which that practice takes place. As he puts it:

> … the relationship between the *microcultural* practices of creative workers and the *macrocultural* practices of the industry and its management are both related and fundamentally important in understanding film/television cultures …
>
> (Caldwell, 2008, p. 342 – emphasis added)

Of particular relevance to the current research, Caldwell describes his research methodology as drawing upon several interrelated social science disciplines, further arguing that media research must avoid limiting itself to disconnected methods of data collection such as textual analysis, reporting, interviewing, economic analysis, or ethnography applied in isolation. Rather, his approach is that of synthesis, where he utilises "four registers or modes of analysis: textual analysis of trade and worker artefacts; interviews with film/television workers; ethnographic field observation of production spaces and professional gatherings; and economic/industrial analysis" (Caldwell, 2008, p. 4).

2.4 A Gap In The Research

In my review of both the Australian and the international literature on filmmaking practice detailed above I am unable to locate an existing model that meets the three criteria of *Research Question 1*, i.e. that engages with the full range of filmmaking practice in a structured and systematic fashion, and from a filmmaker's point of view. Perhaps this reflects the innate difficulty of the task, or perhaps it reflects the lack of an imperative for attempting it. Researchers who are also filmmakers are notably absent from the existing literature on filmmaking practice, resulting in the dominance of "outside-looking-in" approaches rather than "inside-looking-around" approaches.

Whatever the underlying reasons, there is clearly a gap in the existing Australian and international research with regard to a model of filmmaking practice that meets the three criteria of *Research Question 1*. As such, I am confident that the Practice-Space Model of Filmmaking that I introduce and describe in the remainder of *Part I* of this thesis does not duplicate any existing research, and will meet an important need. For as I detail in the Research Rationale in *Chapter 1.1*, a model of filmmaking practice that meets the criteria of *Research Question 1* would provide practical evidence-based assistance to working filmmakers, film students and film policy-makers in understanding the complex milieu within which they operate, and hence in better weighing the filmmaking or film policy options available to them. Although I can find no such model in the existing film research, I suggest that some of the research into creative practices other than filmmaking can usefully inform the process of formulating a new model, as I now explore.

2.5 The Literature On Other Creative Practices

There is a vast amount of literature dealing with individual creative practices other than filmmaking. However while there are clearly some similarities between aspects of different creative practices – particularly when viewed from the perspective of a practitioner – I suggest that intrinsic differences between the disciplines make it unlikely that a theoretical model specifically derived from say, painting or dance or poetry, if it exists, would be directly transferable to filmmaking, or meet the three criteria of *Research Question 1*. I therefore suggest that research into creative practices as a whole is more likely to provide insight that is transferable to the modelling of filmmaking practice than research into other creative practices individually.

Two broad and potentially useful approaches emerge from the literature on the analysis of creative practice in general: approaches focusing on the creative and cultural "industries", and hence on a creative practice as a *segment of the economy*; and approaches focusing on the "creative worlds" inhabited by

creative practitioners, and hence on a creative practice as an *experiential space*. While these two approaches sometimes overlap or complement each other – perhaps pointing to the need for a synthesis that incorporates both – I review the literature on each approach separately here.

2.5.1 "Industrial" Approaches To Creative Practice

The existence of an Australian film and/or television "industry" and its membership of some larger grouping of creative or cultural industries is taken as a given in much discourse regarding filmmaking practice in Australia, as for example in NOIE (2004) and ScA (2010). However the terms "Australian film industry", "creative industries" and "cultural industries" have been and continue to be used to mean many things, not all of them mutually compatible, and not all of them necessarily congruent with a strictly economics-based usage of the term "industry".

Despite the sometimes varying definitions of the creative/cultural industries, a number of researchers have provided useful insight into various aspects of all creative practices through an "industrial" analytical approach. For example, Hesmondhalgh (2007) suggests that the emergence and dominance of the industrial form of cultural production in the second half of the 20th century led to a shift in the structure of creative practice towards a more team-based approach, and Caves (2000) identifies seven basic economic properties of all creative practices: demand is uncertain; creative workers care about their product; some creative products require diverse skills; products are vertically and horizontally differentiated; skills are vertically differentiated; time is of the essence; and durable products generate durable rents (Caves, 2000, pp. 2-9). However I suggest that a more broadly-applicable model of "Post-Fordist" industrial practice proposed by the economists Storper and Salais (1997) most lends itself to the "industrial" analysis of creative practice.

Named after the pioneering automobile industrialist, "Fordism" was the dominant paradigm of industrial production for the first three quarters of the 20th century, and was characterised by mass production of standardised

products via long production runs carried out on sequentially-structured production lines (Storper & Salais, 1997, p. 4). However the start of widespread decentralising, outsourcing and internationalising of production, marketing and labour in the 1980s seemed to represent an across-the-board break with the Fordist industrial production system and to mark the emergence of what seemed like a new globalised production paradigm, sometimes called "Post-Fordism". However Storper and Salais are critical of this Fordism/Post-Fordism dualism at a whole-of-economy level, asserting that it merely replaces one over-arching industrial production paradigm with another (Storper & Salais, 1997, p. 4).

Rather than using a "one-size-fits-all" Fordism or Post-Fordism model to describe all forms of production existing at any one time, Storper and Salais posit an alternative model that describes a number of diverse forms of economic production and coordination co-existing with each other:

> We explain the unevenness, diversity and heterogeneity of economic life through the theoretical concept of multiple *possible worlds of production*. These are frameworks of economic action, centered on conventions among economic actors, which enable them to coordinate, in coherent fashion, ensembles of economic practices leading to successful products.
>
> (Storper & Salais, 1997, p. 4 – emphasis in original)

In order to account for the often widely-varying ways that, firstly, products are made by producers and then, secondly, exchanged with their markets, Storper and Salais define four very distinct and different "worlds of production" within which any production activity can take place: the Industrial World; the Market World; the Interpersonal World; and the Intellectual Resources World (Storper & Salais, 1997, pp. 20-21). Each possible world of production embodies its own different forms of economic coordination or "conventions" between persons mobilised to make the product (i.e. workers and employers) and those who utilise it (i.e. clients and consumers). Storper and Salais categorise the differences between the four worlds of production according to three measures:

market volatility, i.e. level of risk; *product type*, i.e. standardised products versus specialised products; and *production method*, i.e. economies of scale versus economies of variety (Storper & Salais, 1997, pp. 29-32, 42-43). These characteristics of their four worlds of production are summarised in *Table 2.1*.

World of Production	*Market Volatility*	*Product Type*	*Production Method*	*Supply/Demand Driven*
Industrial	Low	Standardised	Economies of Scale	Supply Driven
Market	High	Standardised	Economies of Scale	Demand Driven
Interpersonal	High	Specialised	Economies of Specialisation	Demand Driven
Intellectual Resources	Very High	Specialised	Economies of Specialisation	Supply Driven

Table 2.1 : Characteristics Of Storper & Salais' Four Worlds Of Production
(precised from Storper & Salais, 1997, pp. 29-32, 42-43)

These combinations of market volatility, product type and production method lead to the key distinctions that Storper and Salais highlight as characterising each of their four possible worlds of production:

> In the *Industrial World* of production, standardised products are conceived for a general market and fabricated according to a standardisation of labour process and technology, based on mostly-predictable market demand, and hence on mostly-predictable risk. Producers compete on the basis of price. The consumer faces an established list of similar products from various producers, produced with interchangeable technologies. This world is supply-driven.
>
> In the *Market World* of production, specific products are made using standardised labour and technology, but each particular production run is determined by a specific client's demand. Producers face uncertainty because of the inability to predict the acceptable price and quantity of demand for a standardised product. Producers compete on both price and rapidity of response. Clients' demands are expressed in terms of

combinations of standardised specifications of the available product, not in terms of uniqueness or customisation. This world is demand-driven.

In the *Interpersonal World* of production, custom-made products are produced to a particular client's specifications on the basis of relationships between producers and clients who know each other and their histories. Uncertainty is extreme because product quality can only be established by the parties to a transaction. Producers compete on the basis of known skill and personal contacts. A client's knowledge and preferences cannot be expressed in terms of standardised or codified norms. This world is demand-driven.

In the *Intellectual Resources World* of production, specialised intellectual activity is employed to change the qualities of existing objects or services, develop new ones, or find new properties and uses for existing ones. Production proceeds in a context of uncertainty since no one is assured that new knowledge will actually result in a product, or whether this product will meet or create a demand. Workers in this world are not in direct competition, but depend on economic patronage from producers who may be. They develop their own non-standardised protocols and rules rather than simply inheriting them. They invent qualities which can later be recognised, codified, and imitated by others. This world is supply-driven.

(précised from Storper and Salais, 1997, pp. 32-37)

Storper and Salais' economic model of "worlds of production" and their emphasis on a multi-dimensional "space of productive activity" (Storper & Salais, 1997, p. 24) emerges from their analysis of all forms of industrial production, not just creative production. However I suggest that their delineation of four distinct arenas and modes of production governed by different conventions has particular relevance to the creative/cultural industries in general and to filmmaking in particular, as I discuss further in *Chapter 4.8*. Specifically, it suggests a need to more finely discern and separate the varying strands of production that are often lumped together under such catch-alls as "the Australian film industry". For rather than treating "the

Australian film industry" as a single unified industry, Storper and Salais' model suggests it might better be thought of as a "space of productive activity" that spans a number of co-existing "worlds of production", each with different participants and conventions.

2.5.2 "Creative World" Approaches To Creative Practice

Having canvassed existing analytical approaches to creative practices as *industries*, I now turn to approaches that focus on a creative practice as an *experiential space*. This second "creative world" approach is exemplified by Negus (2006), who sees a need "… to take a broader perspective and think away, outwards, from the industries" and their basis in economic theory, towards broader sociological concepts such as Becker's "art world" and Bourdieu's "field of cultural production" (Negus, 2006, pp. 202).[3] As Negus puts it:

> Cultural production is … stretched across a range of activities that blur such conventional distinctions as public/private, professional judgement/personal preference, and work/leisure time.
>
> (Negus, 2006, p. 202)

Acknowledging his debt to the social theory of Bauman (2005), Deuze (2007) describes this breakdown of traditional boundaries in cultural production as leading to what he calls "media workers" – film and television practitioners included – who live and practice in what he calls "a liquid modern society", where "… uncertainty, flux, change, conflict, and revolution are the permanent conditions of everyday life" (Deuze, 2007, p. 43). He suggests that these inherent characteristics of media work mean that modern media enterprises must be understood in radically different terms to traditional industrial factories, particularly in light of the accelerating convergence of what were once seen as quite distinct and separate cultural industries into a single sphere of practice. Within such a "liquid world", Deuze sees networks as the dominant

[3] I examine the relevance of both Becker's and Bourdieu's theories in detail in *Chapter 3*.

form of social organisation, connecting people across traditional borders of space and time:

> … the media worker operates in a complex environment, somewhere between the splendid isolation of one's individual creative endeavours and a constantly changing transnational context of ties, relationships, demands and pressures of colleagues, consumers, employers, and clients.
>
> (Deuze, 2007, p. 91)

Deuze points out that each field, genre or discipline in the media has its own peculiarities and distinctiveness (Deuze, 2007, pp. 51, 59), and that the form of organisation of production can vary widely within any one particular sector of modern media work. He particularly emphasises how the organisation of the creative process in a media industry determines the workstyle of each individual practitioner within that industry, and hence influences the content of the cultural goods and services they produce (Deuze, 2007, pp. 92-93). Consequently – and in accord with Negus – Deuze suggests that a more holistic and integrated perspective on the nature of creative practice is required than that provided by a solely industrial approach.

As I demonstrate in *Chapter 3*, this call for a more broadly-based analytical approach that takes account of both the industrial *and* the experiential aspects of modern creative practices has important implications for the construction of a theoretical model that satisfies the criteria of *Research Question 1*.

2.6 Conclusions

In reviewing the literature on the relatively scant research into both Australian and international filmmaking practice from the point of view of the filmmaker I draw the following three conclusions:

***Conclusion 2.1*:** There is a gap in the existing published research with regard to a theoretical model for the analysis of filmmaking practice which meets the criteria of *Research Question 1*, and it is therefore necessary to generate one.

***Conclusion 2.2*:** In generating a model of filmmaking practice which meets the criteria of *Research Question 1*, the current research does not duplicate any existing published research.

Conclusion 2.3: A number of studies in the existing literature usefully inform the generation of a model of filmmaking practice that meets the criteria of *Research Question 1*:

a. Jones (1996), Sheehan (1998) and Jones (2007) variously demonstrate that it is possible to identify, define, and systematically categorise groups of factors that affect and shape specific aspects of particular filmmaking practices.

b. Jones & de Fillippi (1996), Sheehan (1998) and Jones (2007) variously demonstrate that changes over time in the groups of factors that affect and shape filmmaking practices can generate "topographical maps", "patterns of change", or theoretical models of aspects of filmmaking practice, and that these theoretical constructs can lead to useful insight into actual filmmaking practice.

c. Jones & de Fillippi (1996), Sheehan (1998), Negus (2006), Deuze (2007) and Caldwell (2008) variously conclude that a creative practice such as filmmaking has to be seen in its wider social context, with a filmmaker requiring both self-knowledge and industry-knowledge in order to function effectively.

d. Storper & Salais (1997) suggest that an industrial approach to the analysis of filmmaking practice might best conceive of filmmaking as a "space of productive activity" that spans a number of co-existing "worlds of production".

e. Negus (2006) suggests that in order to take account of both the industrial and the experiential aspects of modern creative practice it is necessary to

look towards broader sociological concepts such as those of Becker's "art world" and Bourdieu's "field of cultural production".

f. Sheehan (1998) and Caldwell (2008) both suggest that a multi-disciplinary analytical methodology and a cross-modal data collection method are best suited to addressing the innately complex nature of filmmaking practice.

Bearing these conclusions in mind, in the next Chapter I formulate a theoretical framework suitable for a model of filmmaking practice that meets the criteria of *Research Question 1*.

3. THEORETICAL FRAMEWORK

In this Chapter I canvas a number of psychological and sociological theories in search of a theoretical framework appropriate for the modelling of filmmaking practice. I first review the existing psychological theories of personality and conclude that existential phenomenology's individual-centred and non-dualistic approach to a person's sense of self best meets the first criterion of *Research Question 1*, i.e. of being from a filmmaker's point of view. I then review the existing sociological theories of social practice and conclude that the three-level approach to social reality taken by Pierre Bourdieu best meets the second and third criteria of *Research Question 1*, i.e. of being comprehensive, structured and systematic. Consequently I suggest that a combination of existential phenomenology and Bourdieu's "sociology of power" provides a suitable theoretical framework for the modelling of filmmaking practice, and one that meets all three criteria of *Research Question 1*.

3.1 The Two Constituent Elements Of Filmmaking Practice

A rudimentary theoretical framework for the analysis of filmmaking practice is implicit in the on-going self-reflexivity which accompanies much filmmaking activity. For filmmakers often operate in complex, volatile, and competitive filmmaking milieux and, out of necessity, are always trying to read which way the wind is blowing and position themselves and their projects accordingly. To some extent they therefore have to be *de facto* analysts and *naïve* theorists just to function at an everyday operational level. However a model of filmmaking practice that satisfies the three criteria of *Research Question 1* requires a more rigorous and formal theoretical framework than that of a filmmaker's *ad hoc* reflections on his or her own personal experiences, no matter how grounded in the everyday realities of actual filmmaking practice they might be.

Guided by the findings of previous researchers discussed in the literature review, my starting point for identifying a suitable theoretical framework for the modelling of filmmaking practice is the combination of self-knowledge and industry-knowledge that previous researchers such as Jones & de Fillippi (1996) identify as essential to a filmmaker functioning effectively. However I suggest that a filmmaker's industry-knowledge can be seen as just a subset of their overall "world-knowledge", i.e. their experience and understanding of the world in general. Consequently I suggest that the analysis of a filmmaker's filmmaking practice can therefore be seen as the interrogation of essentially just two elements: 1) the individual filmmaker and their self-knowledge; and 2) the physical and social milieu within which that filmmaker lives and practises, and from which their world-knowledge – and hence their industry-knowledge – is derived. Any theoretical framework suitable for the modelling of filmmaking practice must therefore be capable of addressing both of these constituent elements, and most importantly, of addressing them together.

Guided by the findings of previous researchers such as Sheehan (1998) and Caldwell (2008), I therefore take a cross-disciplinary approach in identifying a suitable theoretical framework for the modelling of these two elements of filmmaking practice, initially drawing on aspects of both psychological and sociological theories in doing so. However since my overall approach to the analysis of filmmaking practice places particular emphasis on the individual filmmaker and their first-person experiences, I begin by canvassing existing psychological theories that deal with individuals and their acquisition of self-knowledge, i.e. the first of the two constituent elements of filmmaking I identify above.

3.2 Psychological Approaches to "Self-Knowledge"

Textbooks of personality theory such as Burger (2008) or Cervone and Pervin (2010) detail many varied psychological theories of personality that purport to explain "self" and the factors that affect the way a person perceives themself. In

his review of the field, Butt (2004) usefully divides these theories of personality into four groups: 1) trait, behaviourist, biological, cognitive and cognitive-social theories; 2) psychodynamic and humanistic theories; 3) social constructionist theories; and 4) existential phenomenological theories (Butt, 2004, pp. x, 61-66, 89).

Butt observes that the first group of theories of personality emerge mostly from psychometric and experimental traditions and so tend to follow a natural-science reductionist approach, sometimes leading to a mistaking of correlation for causality in the search for simpler underlying structures or mechanisms to explain complex human behaviour (Butt, 2004, pp. 21-22). The second group of theories emerge mostly from a clinical therapy tradition and therefore tend to focus primarily on parent/child or patient/therapist relationships, sometimes leading to an underplaying of the role of the social world in understanding personality (Butt, 2004, p. 58). In contrast with both these approaches, social constructionist theories see each individual as born into a particular social and historical context that imposes its norms and values through a discourse of the "natural", able to shape a basic biological body into any personality, and leaving very little room for personal agency (Butt, 2004, pp. 61-66).

While these three broad groupings of theories of personality all have important insights, they also have limitations, as Butt points out:

> … traditional approaches to personality are rooted in two problematic dualisms: one that separates mind from body [Group 1] and one that separates the individual from society [Group 2] … [Group 3] breaks the dualist mould in a helpful way, yet drifts into a psychology in which the person evaporates entirely.
>
> (Butt, 2004, p. x)

As well as being from the individual filmmaker's point of view, a model of filmmaking practice that satisfies the criteria of *Research Question 1* needs to embrace as many of the factors that affect and shape filmmaking practice as is possible. Consequently any theoretical approach to self and self-knowledge that

focuses on only one side of a mind/body or individual/society dualism (Groups 1 & 2), or in which the person "evaporates entirely" (Group 3), is unlikely to provide a suitable theoretical basis for such a model. However the existential phenomenology theories that constitute Butt's fourth group do not suffer from these limitations.

Based upon the proposition that an individual's sense of their self – and hence their self-knowledge – is an outcome of the interaction between the individual on the one hand and the way the world appears to and is experienced by that individual on the other, the existential phenomenology psychological approach avoids the dualisms of other theories of personality at the same time as placing the individual solidly at the centre of inquiry. It accepts that an individual's first-person perceptions and accounts of experience are true descriptions of the world *as it appears to that individual*, with such first-person experiences being critical to an individual determining their sense of their self in relation to the world, and hence their consequent behaviour and actions in it. Equally as important in the existential phenomenology approach, such first-person perceptions and accounts of experience are always subject to the elaboration and modification that comes through negotiation with other individuals in the building and sharing of a common understanding of their shared physical and social world. As Barker (2007) puts it:

> We are meaning-makers searching for patterns in the world around us, making sense of it for ourselves and jointly constructing it together when we share our understandings and meanings with each other.
>
> (Barker, 2007, p. 341)

Hence, in the existential phenomenology view, the world does not unilaterally impose meaning on an individual – including their sense of themself – in line with deep-seated and enduring structures outside of the individual. Nor does an individual unilaterally impose their own meaning on the world in line with some unique and durable internal sense of self or agency. Rather, the attribution of meaning – and hence the individual's sense of themself, the

world, and their consequent ability to act in the world – takes place somewhere between the twin poles of "the self" and "the world", with meaning sited in neither alone but arising from the interaction between the two (Butt, 2004, p. 96). These two elements of "the self" and "the world" must therefore be seen as continually unfolding in an ongoing and two-way dynamic, with both being continually defined and re-defined in a constantly shifting and cross-fertilising interaction. (Butt, 2004, p. 94).

This is not to say that an individual does not have a set of unique and often relatively durable biases or filters through which they view the world, and of which they are not always conscious. As the sociologists Berger and Luckmann (1967) observe, because of an individual's immediate phenomenological connection to the world they come to take their particular social world for granted in the same way that they do their physical world. The resolutely primary concern of an individual in both cases – the starting point for all else – is the "here" of that individual's body and the "now" of their present, as these are apparent to them in both physical and social space-time. (Butt, 2004, p. 78). As such, individuals tend to assume that the way they see things in both the physical and the social world is the only "real" way, taking for granted that others experience the world as they do, and that everyone else's connection to the world is the same as theirs (Butt, 2004, p. 96-99). Of course an individual's expectation that others experience and connect to the world in the same way as they do is not always borne out, and this is as true of creative practitioners such as filmmakers as it is of any other individuals.

I therefore suggest that the existential phenomenology approach to self and self-knowledge is particularly well-suited to a model of filmmaking practice that is from the filmmaker's point of view – as per *Research Question 1* – since its starting point is very much the individual and their point of view, as sited in the "here" of their body and the "now" of their present.

However as discussed above, the two constituent elements of filmmaking practice – the filmmaker on the one hand, and their physical and social milieu

on the other – must be understood as engaged in a constant process of interaction, and hence as being intimately interlinked and inseparable. Consequently any theoretical framework for the modelling of filmmaking practice that adopts an existential phenomenology approach to the individual and their sense of self must also be capable of addressing the filmmaker's social milieu equally and simultaneously, rather than treating the two constituent elements separately, or privileging one over the other. I suggest that theoretical approaches that meet this requirement emerged in sociological theory in the last third of the twentieth century.

3.3 Sociological Approaches To "Agency" & "Structure"

There is a long history of tension within sociology regarding the relative importance of creative and dynamic elements within an individual ("agency"), and the social order and its structural constraints on individual actors and their actions ("structure") as, for example, Scott (2006, p. 3) relates. However it was not until relatively recently that sociological theories started to emerge which – like existential phenomenology – saw the intrinsic two-way interplay between individual agency and social structure as being essential to any understanding of an individual, their social milieu, and the interaction between the two. As Scott explains:

> [Pierre] Bourdieu, [Anthony] Giddens and also Jurgen Habermas, each combine a concern with the stocks of knowledge possessed by agents with an emphasis on the social origins and grounding of agents' knowledgeability and generalised dispositions. … Public relations 'out-there' are seen as having entered 'in-here' into the actor. … the internal constitution of actors themselves already involves the imprint, phenomenologically mediated, of external social structures.
>
> (Scott, 2006, p. 5)

As these three sociologists expound in their different ways, in examining social practice it is necessary to move beyond the primacy of either "agency" or "structure", and instead emphasise the importance of an individual's phenomenological mediation of external social structures as both the personal and social milieux operate on each other simultaneously. The findings of Jones and de Fillippi (1996) discussed in the literature review support just such an approach with their emphasis on the equal importance of both self-knowledge and industry-knowledge. Most specifically, Negus (2006) usefully suggests that in considering creative practice it is necessary to look towards broader sociological concepts such as those of Bourdieu's "field of cultural production" and Becker's "art world" (Negus, 2006, p. 202), both of which I now discuss.

3.4 Bourdieu's "Sociology of Power"

For Bourdieu, power is at the heart of all social life, and he is particularly concerned with the effect of power on what he calls "practice", i.e. what individuals do in their daily lives. Echoing some elements of the existential phenomenology approach, Bourdieu does not accept that practice can be understood only in terms of individual decision-making or "agency", nor as being solely determined by supra-individual societal "structure" (Jenkins, 1992. p. 74). Rather he sees practice as stemming from the interaction between what he calls "*habitus*" and "field".[4] Bourdieu uses the term *habitus* to describe the totality of the deeply-seated and enduring attitudes and dispositions that are derived from an individual's personal circumstances and socialisation, and that go on to affect and shape that individual's practice in all its manifestations. As he puts it:

> The conditionings associated with a particular class of conditions of existence produce *habitus*, systems of durable, transposable dispositions

[4] Bourdieu often italicises "*habitus*" in his writings but not "field", and I follow this convention here. Neither Bourdieu nor commentators on his work distinguish between the singular or plural use of the term *habitus*.

> … which generate and organize practices and representations … without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them.
>
> (Bourdieu, 1990, p. 53)

Johnson usefully summarises how Bourdieu elaborates on this concept:

> The *habitus* is sometimes described [by Bourdieu] as a 'feel for the game', a 'practical sense' (*sens pratique*) that inclines agents to act and react in specific situations in a manner that is not always calculated and that is not simply a question of conscious obedience to rules. Rather it is a set of dispositions which generates practices and perceptions.
>
> (Johnson, 1993, p. 5 – italics in original)

So on the one hand, *habitus* embraces the way in which an individual "becomes themself" – i.e. the mechanisms by which they develop their attitudes, their dispositions and their sense of self – and on the other hand, it includes the ways in which that individual expresses those attitudes and dispositions – and hence themself – as they engage in social practice (Webb, Shirato and Danaher, 2002, p. xii). For Bourdieu, the individual and their *habitus* – whether they be involved in a creative practice such as filmmaking or not – must be an integral part of any explanation of their social behaviour. For in Bourdieu's view, an individual's *habitus* is unavoidably expressed as the individual engages in practice within structured arenas of conflict which he calls "fields":

> … [social and] intellectual worlds are *microcosms* that have their own structures and their own laws. It is these microcosms that I have called fields … [for example] the social microcosm that I call the literary field is a space of objective relationships among positions – that of the consecrated artist and that of the *artiste maudit* for example – and one can

> only understand what happens there if one locates each agent or each institution in its relationship with all the others.
>
> (Bourdieu, 1993. p. 181 – emphasis in original) [5]

Bourdieu sees a field as "a network, or a configuration, of objective relations between [participants'] positions" (Bourdieu & Wacquant, 1992, p. 97), structured internally in terms of the power relations between the participants in it, whether they be individuals or institutions. A field is therefore a conceptual space that represents and schematises the way participants in particular social arenas relate to one another as they accumulate and apply the various forms of what Bourdieu calls "capital", the basic commodity that shapes their power relations, status and practice within the arena.[6]

Fields are dynamic, since a change in participants' positions relative to each other necessarily leads to a change in the field's structure. Bourdieu therefore sees practice in a field – any field – as stemming from the interaction between each individual participant's *habitus* and that field (Scott, 2007, p. 43). As Bourdieu puts it:

> The proper object of social science … is the double and obscure relation between *habitus*, i.e. the durable and transposable systems of schemata or perception, appreciation and action that result from the institution of the social in the body (or in biological individuals), and *fields*, i.e. systems of objective relations which are the product of the institution of the social in things or in mechanisms …
>
> (Bourdieu & Wacquant, 1992, pp. 126-7)

So although individuals are uniquely defined by and bound to act in keeping with their established *habitus*, they do so in specific social arenas (fields) that are governed by the power relations within them, which in turn are the result of all

[5] *artiste maudit* = "accursed artist" in French. The term is usually used to describe an artist with a tortured soul or living a life outside society.
[6] I discuss Bourdieu's concept of "capital" in more detail in *Chapter 5.5*.

of the participants manifesting their individual *habitus* within that field. Consequently, in Bourdieu's schema, it is the interaction between agency and structure, *habitus* and field, that shapes an individual's actual social practice at any particular time. That practice in turn simultaneously affects the power relations within the field, thereby establishing an ongoing two-way feedback cycle, and for Bourdieu this is as true of cultural practice as it is of any other arena of social practice.

Within what Bourdieu calls "the field of cultural production" he delineates separate "artistic fields" corresponding to individual artistic practices, such as the literary field for writing. These artistic fields are made up of the particular institutions, rules, rituals, conventions, categories, designations and appointments which constitute the objective hierarchy of that particular field, and which produce and authorise the artistic activities and discourses intrinsic to it. (Bourdieu, 1993, p. 37; Webb, Shirato and Danaher, 2002, pp. x-xi). So for Bourdieu, artistic works do not exist in isolation, unilaterally brought into being by individual and self-contained artistic genius. Rather, artworks and the artistic practices that generate them must be understood and analysed in terms of the interaction between three levels of social reality:

> *The artist's habitus*: i.e. the individual dispositions which contribute to a particular artist's social practice.
>
> *The artistic field*: i.e. the objective positions and characteristics of the artists competing for power and legitimacy in a particular artistic field.
>
> *The overall field of power*: i.e. the set of dominant power relations in society as a whole.
>
> (précised from Johnson, 1993, p. 14)

Taken together, these three levels of social reality interact to generate what Bourdieu calls a "space of possible position-takings" (Bourdieu, 1993, p. 183), a conceptual space within which an artist's practice and the artworks it generates – for example, a filmmaker's films – are constrained to be sited. Further, as the

interaction between an artist's *habitus* and the artistic field in which they are working changes over time within the overall societal field of power, it generates what Bourdieu calls the artist's "trajectory" through this "space of possible position-takings", with Bourdieu defining such a trajectory as "… the series of positions successively occupied by the same writer [or artist] in the successive states of the literary [or other artistic] field …" (Bourdieu, 1993, p. 189). So for Bourdieu, an artist's trajectory – traced out mainly by the artworks which indicate key moments in it – can only really be understood and described through examining the tri-partite relationship between the artist's *habitus*, the artistic field in which they practice, and the overall societal field of power in which that artist lives.

Bourdieu's three levels of social reality can be seen to correlate with the three types of knowledge previously established as necessary for a filmmaker to function effectively: self-knowledge (i.e. of one's own "*habitus*"); industry-knowledge (i.e. of the "artistic field" in which one practices); and world-knowledge (i.e. of the overall societal "field of power" in which one lives). Additionally, Bourdieu's concept of an artist describing a unique "trajectory" through a "space of possible position-takings" echoes Jones and de Fillippi's notion of a filmmaker "travelling" through a "topographical map" of the film industry, and Storper and Salais' notion of industrial production taking place within a "space of productive activity", as discussed in *Chapter 2*.

Viewing artistic practice and the production of artworks in relation to both other artists and the milieu in which they create is not necessarily a new idea. However I suggest that Bourdieu's particular contribution is to schematise this process across three specifically-defined levels of social reality, and to demonstrate that the three levels are intrinsically dynamic and intermeshed. I therefore suggest that Bourdieu's tri-partite "sociology of power" approach to the interaction between individual agency and social structure is particularly well-suited to a model of filmmaking practice that is both *comprehensive* and *structured and systematic*, as per *Research Question 1*. For it applies to all social practice and hence is comprehensive, and it posits three levels of social reality

that between them incorporate all of the factors that shape and affect practice, and hence is structured and systematic.

However Bourdieu's approach is not without its critics, and it is instructive to examine the critiques of Richards (2003) and Becker (2008) with regard to applying Bourdieu's theory to creative practice.

3.5 Richards' Critique Of Bourdieu

Richards (2003) draws on her analysis of four Australian and New Zealand theatre companies in the early 2000s to argue that Bourdieu's insistence on the embodied nature of an individual's *habitus* makes it particularly susceptible to a range of influences within the field of theatrical practice. She describes how actor-training institutions "… attempt to instill distinctive vocal and physical habits and patterns of behaviour … [and] specific approaches to performance" (Richards, 2003, p. 11). After graduation, a theatrical performer's practice is then further affected by "… directors, teachers/trainers, technicians, and performers of different age cohorts, skill bases and cultural origin and allegiance" (Richards, 2003, p. 11). Richards maintains that in such circumstances a performer's *habitus* – partially expressed as it is in their physicality – cannot help but be subject to adaptation, alteration, or even contestation. As she puts it, "performers are made, not born" (Richards, 2003, p. 29), thereby casting doubt on Bourdieu's notion of the permanent durability of an individual's *habitus* once obtained relatively early in life.

Richards attributes this perceived anomaly in Bourdieu's theory to the fact that "… the notion of *habitus* derives from [Bourdieu's] observation of an [Algerian] rural, traditional monoculture, [but] the notion of the field from studies of complex, competitive and individualistic modernity" (Richards, 2003, p. 14). She sees difficulties arising from Bourdieu's notion of *habitus* being applied to societies that are different to those where the concept originated. So while still affirming the fundamental usefulness of Bourdieu's tri-partite structure in the

analysis of theatrical practice, Richards believes it is necessary to investigate "the possibilities of a more nuanced notion of *habitus* as it might apply to fields of practice in complex contemporary societies" (Richards, 2003, p. 15). In particular she suggests that in such contexts an individual might not always work from one original set of dispositions, but that their set of dispositions – and hence their *habitus* – can change over time, as demonstrated by the theatrical performers in her study (Richards, 2003, pp. 15-16).

A critique of Bourdieu's characterisation of an individual's *habitus* as static and durable is also implicit in the existential phenomenology approach to the individual and their sense of self discussed earlier in this Chapter. While existential phenomenology's rejection of a mind/body dualism is congruent with Bourdieu's insistence on *habitus* being both embodied and cognitive, the existential phenomenological approach emphasises that an individual's overall sense of self – and hence in Bourdieu's terms, their *habitus* – must also be subject to an on-going two-way dynamic of both discovery and construction. In this view an individual's *habitus* cannot be fixed and unchanging. Like everything else in an individual's world, it must change over time as a result of the ongoing dynamic between self and social reality that operates on every human.

Applying this approach to Bourdieu's concept of *habitus* leads to the conclusion that *habitus* not only *can be altered* by experience in the world, but that it necessarily *must be altered* by experience in the world. As Richards puts it, an individual might better be thought of as being involved in an ongoing process of acquiring "a matrix of overlapping, even competing, *habitus* [plural]" over the course of their life (Richards, 2003, pp. 15-16). While Richards is primarily interested in theatrical performers, I suggest that her conclusion that every individual's *habitus* has the potential to change over time can be extrapolated to the participants in any field, creative or otherwise, including filmmaking. As such, I suggest that the importance of Richards' findings for the current research is her demonstration that it is possible to modify aspects of Bourdieu's "sociology of power" at the same time as accepting his overall tri-partite

structuring of social reality as a suitable theoretical basis for the analysis of creative practice.

However this is not a position shared by US sociologist Howard Becker, as he makes explicit in his critique of Bourdieu's theory (Becker, 1982, 2008).

3.6 Becker's Critique of Bourdieu

In contrast with Bourdieu's focus on the competition for power that take place within an artistic field, Becker emphasises the inherently collective and cooperative nature of all art practices, even those that seem intrinsically individualistic (Becker, 1982, p. 1). For in Becker's view the artist only performs the "core activity" at "the centre of a network of cooperating people", without whom the artwork cannot be produced (Becker, 1982, pp. 24-25). He maintains that such networks exist in all the art forms, and identifies a number of common processes and roles that embody an artistic milieu's conventions. Taken together, these processes and the elements they contain – people, materials, institutions, supporting literature, means of distribution, and of course the artworks themselves – make up what Becker calls that particular artistic practice's "art world", defined as "the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for" (Becker, 1982, p. xxiv).

Described as such, Becker's art worlds seem to resemble Bourdieu's creative fields as a way of describing the arenas in which specific art practices take place, particularly since Becker points out in later writings that the much-quoted "cooperative" aspect of his approach is meant to encompass anything that people do in which they take into account – and respond to – whatever others involved in the same endeavour as them are doing. This could include fighting or intriguing against one another, or any of the other social practices surrounding power that Bourdieu describes as animating a field (Becker, 2008,

p. 383). The two approaches are also similar in acknowledging that many players other than the artist are involved in a creative practice, and in emphasising the importance of the interaction between these players, whether it be primarily competitive or cooperative.

However Becker sees fundamental theoretical differences between his and Bourdieu's approaches, maintaining that a line drawn around an artistic field in order to separate it from whatever is not part of it is quite arbitrary, being just a conceptual and analytic convenience. Such a field is not something that exists in nature or society, and hence, critically for Becker, not something that can be examined by scientific investigation (Becker, 2008, p. 376). Thus Becker claims his approach to be more empirically grounded than Bourdieu's, focused as Becker is on people and processes that can be observed and which together produce "the messiness of ordinary life" (Becker, 2008, p. 383). As he explains:

> Things do not happen, events do not occur, people don't choose, all at once. Rather, these things occur in steps, in stages, and that means every step offers the possibility of going in more than one direction – *there is more than one possibility at every juncture*. That means that the possible outcomes are always numerous and varied, not easily captured in a formula.
>
> (Becker, 2008, p. 382 – emphasis added)

Becker's critique in terms of the remoteness of Bourdieu's theory from actual creative practice might be understandable if one were to read the three levels of Bourdieu's "sociology of power" as intended to be an exact analogue of artistic practice in the everyday world. However I suggest that this is not Bourdieu's intention, and hence Becker's outright rejection of Bourdieu's approach underrates its value as a conceptual model and analytical tool, a way of partially taming and schematising "the messiness of ordinary life" that is necessary in any rigorous and evidence-based analysis of artistic practice.

Further, Becker's approach is not without its own problems. While his writings provide much insightful detail regarding a number of art practices and the milieux they inhabit, he offers no model or methodology for the structured or systematic analysis of art worlds. Rather, in his key works (Becker, 1982; Becker, 2008), he relies almost exclusively on generalised and anecdotal description of the interactions between individuals within particular art practices to articulate and illustrate his theory. His analysis therefore tends to proceed via moving from one example to another rather than by engaging in a detailed and rigorous investigation of any one area of artistic practice in particular, and hence offers no schema or methodology for grappling with creative practices in general. Consequently it is difficult to apply Becker's unstructured and highly personal method of analysis to other art practices in anything more than a general sense.

Perhaps the most important aspect of Becker's critique of Bourdieu for the current research is his insistence that individual artists are motivated by more than just competing for the power that will enable them to improve their position within a particular creative field or art world. By considering an individual within an art world as having a complexity of motivations, from cooperation to competition and all points between, Becker echoes Richards in calling for a more nuanced and complex notion of an individual and their sense of self than is provided by a strict application of Bourdieu's notion of *habitus*.

3.7 A Cross-Disciplinary Theoretical Framework

A number of studies demonstrate that Bourdieu's model of social practice can be operationalised across a wide range of sociological inquiry (e.g. Bourdieu, 1993; Bourdieu, 1999; Wacquant, 2005). However Bourdieu's cumulative explication of his sophisticated sociological theory over a number of decades is, of necessity, often complexly expressed, a situation not always helped by translation from his native French. His theory and model also employ a number of neologisms (e.g. *habitus*, *illusio*) and very specific and sometimes idiosyncratic usages of familiar terms (e.g. field, capital) which he tends to

explain via extensive exposition and discussion rather than through precise and fixed definitions (e.g. Bourdieu, 1984, pp. 169-72). So far as I can discover, none of his writings offers a step-by-step method for applying his model of social practice to a particular sociological inquiry. Indeed, Bourdieu's own application of his model to cultural production requires book-length studies (Bourdieu, 1984; Bourdieu, 1993; Bourdieu, 1996), including chapter-length discussions of specific artists or artistic fields – such as that of the writer Flaubert (Bourdieu, 1996, pp. 3-34) – sometimes accompanied by highly complex diagrams (e.g. Bourdieu, 1993, p. 49). *Prima facie*, Bourdieu's model and research methodology do not seem to offer an easily adoptable approach to the analysis of filmmaking practice.

Even so, I suggest that Bourdieu's overall "sociology of power" does offer an appropriate theoretical basis for the modelling of filmmaking practice. His tri-partite approach to the interaction between an individual and their physical and social milieu is both structured and systematic in its characterisation of social practice, as well as comprehensive in that it applies to all social practice within a particular field. As such, it meets the second and third criteria of *Research Question 1*. Further, if the more nuanced and dynamic notion of *habitus* called for by both Richards (2003) and Becker (1982, 2008) is achieved by taking an existential phenomenology approach to individual filmmakers and their self-knowledge – albeit within Bourdieu's framework – then Bourdieu's approach also meets the first criteria of *Research Question 1* of being from a filmmaker's point of view.

Consequently I suggest that a cross-disciplinary theoretical framework that is neither solely psychological nor solely sociological, and which combines existential phenomenology's approach to the individual with Bourdieu's "sociology of power" approach to the interaction between an individual and their physical and social milieu, provides a suitable theoretical framework for a model of filmmaking practice that meets all three criteria of *Research Question 1*.

3.8 Conclusions

In canvassing the existing psychological and sociological theories of personality and social practice I draw the following two conclusions:

Conclusion 3.1: The analysis of filmmaking practice from a filmmaker's point of view can be seen as the interrogation of the interaction between two constituent elements: 1) the individual filmmaker and their self-knowledge; and 2) the physical and social milieu within which that filmmaker lives and practices, and from which their world-knowledge – and hence their industry-knowledge – is derived.

Conclusion 3.2: The combination of an existential phenomenology approach to the individual and Bourdieu's "sociology of power" approach to the interaction between an individual and their physical and social milieu provides a theoretical framework for the modelling of filmmaking practice that meets the three criteria of *Research Question 1*.

Bearing these conclusions in mind, in the next four Chapters I present and describe a new model of filmmaking practice which I call the Practice-Space Model Of Filmmaking.

4. SPACES IN THE PRACTICE-SPACE MODEL

4.1 Overview Of The Practice-Space Model

In this Chapter I introduce and define the six non-physical experiential "spaces" that are the fundamental elements of the Practice-Space Model of Filmmaking: an individual filmmaker's "Private Space", "Public Space" and "Life Space"; the global "World Space" and "Filmmaking Space"; and the filmmaker's "Practice Space" which the other five spaces jointly define. I then demonstrate that the global Filmmaking Space can be divided into four further "Sub-Spaces" according to particular configurations of film projects and filmmaking processes that take place within them. Finally I demonstrate that the interaction over time between a filmmaker's Life Space and the global Filmmaking Space defines that filmmaker's unique "Practice Space", within which all of the possible filmmaking practice conceivably accessible to the filmmaker over the course of their career is contained, including the filmmaking practice in which they actually engage.

In Chapter 5 I address the myriad interacting factors that have the potential to affect and shape a filmmaker's Practice Space, demonstrating that they can be grouped into nine thematically-linked "Dimensions". I identify and define the six Dimensions of a filmmaker's Private Space, of which the "Self-Reflexive" and "Demographic" Dimensions are associated with the filmmaker's sense of themself in the present, while the "Practical", "Pleasure", "Ethical" and "Spiritual" Dimensions are associated with the filmmaker's sense of themself in the future. I also identify and define the three Dimensions of a filmmaker's Public Space – the "Economic", "Cultural" and "Social" Dimensions – with each of these Dimensions associated with one of the three forms of what Bourdieu calls "capital".

In Chapter 6 I turn to the treatment of film projects in the Practice-Space Model, demonstrating that all of the filmmaking activity contributed by all of the

participants in the making of any single film project can be thought of as defining that project's unique "Project Space". I then demonstrate that a film's specific content, intended audience, and filmic form provide a basis for grouping the factors that affect and shape a film project during its making into the "Content", "Audience" and "Form" Dimensions of its Project Space.

In Chapter 7 I bring Practice Spaces and Project Spaces together, demonstrating that the intersection between a filmmaker's Practice Space and the Project Space of any film project in which they participate defines the filmmaker's unique "Footprint" on that project. I also demonstrate that the sequence of a filmmaker's Footprints over time defines that filmmaker's "Trajectory" through their Practice Space, and that a filmmaker's Trajectory therefore embodies the combined effect on both the filmmaker and their projects of all of the factors operative on all twelve Dimensions of their Practice and Project Spaces. As such, I suggest that a Dimension-by-Dimension analysis of an individual filmmaker's Trajectory provides a method for the evidence-based analysis of that filmmaker's filmmaking practice that meets the three criteria of *Research Question 1*.

4.2 Uses & Limitations Of Theoretical Models In The Social Sciences

Theoretical models have long been used in both the physical and social sciences as tools in identifying and representing the key elements, processes and interconnections in an area of study. Properly devised and applied, theoretical models can make complicated and ambiguous information clearer; show similarities and connections between seemingly disparate elements; describe the flow of a situation and perhaps its future evolution; and help organise data and suggest testable hypotheses (précised from Shoemaker, Tankard and Lasorsa, 2004, pp. 114-116; Bertuglia & Vaio, 2005, p. 12). As such, theoretical models can sometimes be useful aids in understanding and explaining social phenomena or processes. However there are also limitations to the use of theoretical models in the social sciences.

Firstly, a theoretical model is not intended as an exact description of a social process itself. All models are necessarily the result of partial visions – projections made from the point of view of the modeler – and hence can be incomplete, oversimplified, or embody concealed assumptions (Bossel, 1994, p. 14). While positivist physical-science models attempt to minimise such distortions, it is often difficult to avoid them in the social sciences where the situations under observation and the processes within them are inherently complex and changing, "… composed of multiple simultaneous causal processes, operating along multiple dimensions, and occurring both within and between social actors" (Hannemann, 1988, p. 3). A theoretical model is therefore not a mirror image of a social process but rather a simplified representation of it, focusing on particular components and interactions in order to highlight what might be considered the process's key aspects.

Consequently the Practice-Space Model presented here should be seen primarily as an aid to the clarification and understanding of key aspects of filmmaking practice, not as an exact description of the day-to-day minutiae of filmmaking practice *per se*. That is not possible with, nor the purpose of, a theoretical model.

Secondly, the metaphors and analogies that theoretical models employ to describe the social processes they address are not literal descriptions of actual elements within those processes. Used appropriately, metaphors can provide form to the formless, unifying a group of ideas or concepts in order to make them more accessible, coherent, understandable, or easier to visualise (Shoemaker, Tankard and Lasorsa, 2004, p. 163). However it is neither wise nor productive to force a social process into metaphors that are inappropriate or artificial, or that fail to generate insights that are valid and useful.

Consequently the various metaphors used in the Practice-Space Model should not be taken literally as identifying actual physical elements involved in the process of filmmaking. Rather they should be seen as aids to visualising and understanding the complexities of the environment within which filmmakers

bring their films into being. In particular, the various "spaces" that are integral to the Practice-Space Model are metaphorical spaces only, not actual physical ones.

Thirdly, theoretical models used in the social sciences can range from those that are purely deductive and descriptive – expressed mathematically – to those that are purely inductive and explanatory – expressed verbally – with various combinations of these two approaches also possible. However as Bossel (1994, p. 43) points out, there is often no alternative to explanatory approaches when complex influence and feedback relationships are present in a system, where novel conditions arise continually, or where non-linearities determine behaviour, as is so often the case in social situations in general and creative practice in particular. Analysis of this level of complexity and/or chaos is currently beyond the capabilities of strictly deterministic methodologies, assuming such approaches are appropriate to the investigation of the big-picture or deep-structure elements of social systems.

Consequently the Practice-Space Model is presented here in the form of a verbal structural model rather than as a mathematical descriptive model. It does not seek to define filmmaking practice in terms of formal laws and mathematical relationships, but utilises metaphor and analogy to describe and help clarify some of the underlying processes and factors that affect and shape filmmaking practice and the impulses that motivate it.[7]

Fourthly, a theoretical model is not a theory, for theories are intended to be predictive. Constructing a model always involves simplification, aggregation, omission and abstraction, and hence a model cannot make exact predictions as to future behaviour or occurrences in the way that a theory does with its regularities and laws. The usefulness of a model lies in its ability to reveal and elucidate the structure of a social process – together with the relationships

[7] However as I touch on in *Chapter 15*, the application of the Practice-Space Model to any large-scale analysis of filmmaking practice may well require mathematical *techniques* to handle the complexity of the data obtained in such a study.

between the elements involved in that process – and to do so in a way that delivers a better understanding of the process, perhaps then leading to the formulation of a formal theory.

Consequently the Practice-Space Model described in this and the following three Chapters is not intended to predict what may or may not be the outcome of any particular course of action a filmmaker, filmmaking student, or film policy-maker may decide to take. It is intended only to provide a better understanding of the particular filmmaking environment in which any such decision is taken, and in which the results of any particular course of action will play out.

Bearing these four caveats in mind, I now commence the detailed description of the first iteration of the Practice-Space Model of Filmmaking.

4.3 The Use Of Conceptual Spaces In Modelling Social Practice

As its name implies, the Practice-Space Model has spatial metaphors at its core. It is not alone in this, since the use of non-physical conceptual "spaces" can be found in many theoretical models in the social sciences. As Scott (2006, p. 183) points out in his survey of key sociological concepts: "… spatial concepts … have been widely adopted in sociology as both real and metaphorical means of characterising the links or causal connections between social relations and processes."

As I detail in the literature review, a number of previous researchers into creative practice have employed spatial metaphors: Jones and de Fillippi (1996) with their "topographical maps"; Storper and Salais (1997) with their "space of productive activity"; Becker (1982) with his "art worlds"; and Bourdieu with his frequent interchanging of the terms "field" and "space", as for example with his description of a field as "a space of objective relations" (Bourdieu & Wacquant, 1992, p. 232), or with his description of a section of the field of cultural

production as "the space of literary or artistic position takings" (Bourdieu, 1993, p. 30). As these researchers all demonstrate, conceiving creative practice as taking place within a social as well as a physical space can be a useful aid in grappling with the nature and dynamics of that practice. Additionally, there are three further reasons why I choose to base the Practice-Space Model on spatial metaphors.

Firstly, spatial metaphors are a familiar, perhaps essential, way of modelling the social world for humans. At an individual level we speak of our "headspace" and our "personal space", and in the social realm we speak of "spheres of influence", "domains of knowledge", "cyberspace" and "the Twittersphere". These are all ways of trying to spatially conceptualise our understanding of the world, and hence better communicate it to others.

Secondly, as discussed in *Chapter 3.4*, Bourdieu demonstrates that spatial metaphors can be useful in modelling social practice. Given that I adopt the tri-partite structure of Bourdieu's "sociology of power" as part of the theoretical framework for the Practice-Space Model, it seems both reasonable and practical to adopt Bourdieu's spatial approach to modelling social practice – adapting it where necessary – rather than looking for some other metaphor or metaphors to carry out essentially the same function.

Thirdly, spatial metaphors lend themselves to visual illustration in a way that non-spatial concepts sometimes do not. Given the visual literacy and facility of most filmmakers and filmmaking students, I suggest that they are likely to find a model which employs spatial metaphors that can be illustrated visually more understandable than one which employs metaphors that can only be expressed in words.

Consequently the fundamental components of the Practice-Space Model are six interlocking and nested conceptual spaces associated with the two constituent elements of filmmaking practice I identify in *Chapter 3.1*: 1) the individual filmmaker and their self-knowledge; and 2) the physical and social milieu within which that filmmaker lives and practices, and from which their world-

knowledge and industry-knowledge are derived. I call these six conceptual spaces the "Private Space", the "Public Space", the "Life Space", the "World Space", the "Filmmaking Space" and the "Practice Space". In keeping with the individual's unique phenomenological experience of their own personal here-and-now being the starting point for the theoretical framework underpinning the Practice-Space Model – as discussed in *Chapter 3* – in describing and discussing the characteristics of these six Spaces I start with the three that are associated specifically with an individual filmmaker, namely their "Life Space" and its constituent "Private Space" and "Public Space".

4.4 Previous Conceptions Of "Life-World" & "Life-Space"

The concept of a "life-world" or a "life-space" (with or without hyphens), has been variously employed in philosophical, sociological and psychological theory ever since the term life-world was first used in a philosophically rigorous manner by Edmund Husserl in connection with his theory of phenomenology (Dallmayr, 1989, p. 27). However none of these usages is fully congruent with how I use the term "Life Space" in the Practice-Space Model.[8]

Husserl's use of the term life-world – which he sometimes refers to as "natural world" or "surrounding world" – varies extensively over the course of his writing, but in one of his more precise passages he defines the life-world as "… the spatio-temporal world of things or objects as we experience them in our pre- and extra-scientific life and as we know them to be experienceable beyond the immediately given" (Husserl, 1970, p. 138). Dallmayr elaborates on the two key categories implicit in Husserl's definition, i.e. that which is actually experienced, and that which is "experienceable beyond the immediate given":

[8] I use the lower-case and hyphenated versions of "life-space" and "life-world" in this discussion in order to distinguish pre-existing usage of these terms from the more specific capitalised definitions of "Life Space" and "World Space" I use in the Practice-Space Model.

> … the life-world from his [Husserl's] perspective is always a subjective or "surrounding" world – one that surrounds experiencing subjects. These subjects, moreover, are not merely abstract concepts but concretely embodied creatures … [O]nce the *embodiment* and *situatedness* of the subject are taken into account, the life-world emerges as the universe of embodied experiences *and* complementary life-situations.
>
> (Dallmayr, 1989, pp. 32-33 – emphasis added)

The sociologist Alfred Schutz applies Husserl's bi-partite notion of the life-world to social practice, which as a phenomenologist he sees as starting with individual experience and then expanding outwards in concentric layers:

> The inner core of this structured web was the realm of "directly experienced social reality", also termed the immediately "surrounding world" (*Umwelt*), a domain marked by *face-to-face encounters and a direct "we-relationship"* with fellow beings. The transition from this nucleus to adjacent and outer layers followed, in Schutz's words, a "spectrum of decreasing vividness". The first layer encountered in this way was the "world of contemporaries" (*Mitwelt*), that is, of *people who "coexist with me in time but whom I do not experience immediately"*. Still further outlying are the provinces of *predecessors* (*Vorwelt*) and *successors* (*Folgewelt*), where even temporal coexistence is canceled.
>
> (Dallmayr, 1989, pp. 40-41 – emphasis added)

Taking a similarly bi-partite approach to the individual's experience of the world as Husserl and Schutz but applying a psychological rather than a sociological framework, social psychologist Kurt Lewin sees an individual's life-space as a psychological space which includes both the individual as consciously perceived by themself on the one hand, and their environment on the other (Lewin & Cartwright, 1952, p. xii). Lewin goes on to examine in some detail what elements should be included within the life-space of an individual:

> … it is reasonably easy to decide to include many things, such as needs, goals, cognitive structure, and the like, and to exclude many others, such

> as physical and social events occurring at a remote distance and having no direct effect on the individual. There is, however, *a boundary zone* of events and processes which are ordinarily thought of as physical, economic, political, legal, etc., which, nonetheless, do have direct effects upon individual behaviour.
>
> (Lewin & Cartwright, 1952, p. xii – emphasis in the original)

Lewin considers that these "boundary zone" events and processes – even if they are not necessarily experienced by an individual in face-to-face social contact – still enter into the individual's psychological life-world by some means. This leads Lewin to stress the range and diversity of what he calls "determinants" – i.e. factors active in and upon an individual's life-world – including more social and sometimes indirect determinants such as "… group membership, personal ability, economic and political resources, social channels, and other influences usually omitted from psychological theories of motivation" (Levin & Cartwright, 1952, p. xii).[9] For Lewin, determinants traditionally parceled out to separate disciplines must be treated as part of a single, interdependent field, effectively expanding Schutz's concept of the *Umwelt* to also include indirect experiences that can enter into an individual's life-space without actual face-to-face contact with the original source, such as via institutions, media, or hearsay. Foreshadowing Bourdieu to some extent, Lewin also stresses the dynamic effect on an individual's life-space of changes in both direct and indirect determinants over time.

More recently, the sociologist Jurgen Habermas employs the term life-world in a much less individual-centred and experiential manner than Husserl, Schutz or Lewin, instead construing a life-world as a "… network of shared meanings that individuals draw from to construct identities, to negotiate situational definitions, or to create social solidarity" (Habermas & Seidman, 1989, p. 18). Emphasising the life-world 's linguistic aspects, Habermas sees it more as a

[9] The "Factors" discussed in detail in *Chapters 5* and *6* are the Practice-Space Model's expression of Lewin's concept of "determinants".

background environment of competencies, practices and attitudes, "… a culturally transmitted and linguistically organised reservoir of meaning patterns" (Habermas, 1984, p. 192). Within his conception of the life-world, Habermas usefully distinguishes between private and public spheres, "… centred respectively on the nuclear family, devoted to consumption and the socialisation of its members, and a cultural-media system which delivers mass loyalty to the state" (Outhwaite, 1994, p. 96).

All of the above conceptions of a life-world or life-space have both their uses and their critics. Heidegger is critical of Husserl's distinction between subject and object (Dallmayr, 1989, p. 48), and social theorists Merleau-Ponty, Foucault and Derrida – amongst others – also question the subjective/objective dualism implicit in Schutz's notion of layers of experience expanding out from the individual and their subjective experience (Dallmayr, 1989, pp. 50-56). In their own ways, and to varying extents, each of these theorists contests separating the individual out from "the other" that surrounds them, an "other" which they consider, to a greater or lesser extent, defines the individual.

While these critics have their adherents, for the reasons detailed in *Chapter 3* I remain committed to an existential phenomenology approach to the individual in the Practice-Space Model, albeit with a definite emphasis on the interactive and porous nature of any "subjective/objective border" between the individual and their social milieu. For as discussed in *Chapter 3*, while the starting point for analysis in the Practice-Space Model is an individual filmmaker's phenomenological experience of their own here-and-now, the Model's overall approach explicitly embraces the social setting of that experience, and hence the intrinsic interdependency of the individual and their social milieu. Consequently any use of the terms "subjective" and "objective" in the following discussion should always be understood to include the rider that while these terms may be useful shorthand for indicating either predominantly internal or predominantly external processes, they should always be thought of as inextricably intertwined with each other, not as separate categories.

4.5 A Filmmaker's "Private Space" & "Public Space"

None of the previous usages of the terms life-world or life-space discussed above are precise enough to be used as definitions in the Practice-Space Model, although they do usefully inform the treatment of an individual filmmaker's experiences in the Practice-Space Model. For Husserl distinguishes both an individual's "embodied experiences" and their "complementary life situations"; Schutz distinguishes between the individual and their realm of "directly experienced social reality" (which he calls the *Umwelt*); and Lewin distinguishes between the individual and "the psychological environment as it exists for him". As such, all three of these theorists emphasise both the primacy of the individual and the bi-partite nature of an individual's first-person experiences, whether those experiences are "internal" and limited to the embodied individual (i.e. only observable and reportable by the individual themself), or "external" and shared with others in a social setting (i.e. also observable and reportable by someone other than the individual).

In keeping with this bi-partite division of the totality of an individual's experiences emphasised by prior theorists, I therefore suggest that *the sum total of all of an individual filmmaker's first-person experiences over their lifetime* can be divided into two interlinked but still distinguishable sets: 1) personal experiences that are unique to the filmmaker and hence can only be observed and reported by them (Husserl's "embodied experiences"); and 2) social experiences that involve interaction between the filmmaker and at least one other individual, and hence can also be observed and reported by someone other than the filmmaker (Schutz's "*Umwelt*", but expanded to include Lewin's "indirect" experiences).

Taken together, these two sets of experiences include each and every first-person experience that a filmmaker has in their lifetime, including the knowledge and understanding that arises from those experiences. For as per the existential phenomenology view discussed in *Chapter 3.2*, it is an individual's first-person experiences – whether conscious or unconscious; mental or

physical; within the individual's private internal world or out in the public external world – that are the starting point from which that individual acquires knowledge about, and hence comes to understand, both themself and the wider world within which they are immersed.

Applying a spatial metaphor, I suggest that these two distinct sets of a filmmaker's experiences – one "subjective" and internal, one "objective" and external – can be thought of as being contained within, and therefore constituting, two mutually interacting non-physical conceptual "spaces" which I call a filmmaker's "Private Space" and "Public Space", defined as follows:

> ***Definition 1**: A filmmaker's **Private Space** is that unique conceptual space constituted by and containing the sum total over the course of the filmmaker's lifetime of all of their first-person experiences which are observable and reportable by just the filmmaker themself.*
>
> ***Definition 2**: A filmmaker's **Public Space** is that unique conceptual space constituted by and containing the sum total over the course of the filmmaker's lifetime of all of their first-person experiences that involve interaction with at least one other individual, and hence are also observable and reportable by someone else in addition to the filmmaker.*

As *Definition 1* makes explicit, an individual filmmaker's Private Space contains only those first-person experiences to which they alone are privy. Given the fundamentally "subjective" nature of a Private Space, it therefore follows that each individual filmmaker's Private Space must be unique, since no-one else can have their internal and embodied experiences. So although each and every filmmaker in the world – and indeed, every individual – has a Private Space, nothing in it can be experienced by anyone else, no matter how intimate a relationship they may have with the filmmaker, although the filmmaker is able to report experiences in their Private Space to others if they choose.

On the other hand, anything a filmmaker co-experiences with another individual must necessarily fall within that filmmaker's Public Space. For as

Definition 2 makes explicit, an individual filmmaker's Public Space contains *only* those first-person experiences which involve the filmmaker in an interaction with at least one other individual in their directly or indirectly experienced social reality – their *Umwelt* – whether those interactions are direct and face-to-face, or indirect and mediated in some way. Hence unlike the experiences in a filmmaker's Private Space, any experience in a filmmaker's Public Space is able to be observed and reported by someone other than the filmmaker, at the very least by the other individual in the interaction. As with their Private Space, each and every individual in the world has a Public Space since at the very least they will interact with their birth mother at birth, thereby initiating their Public Space. Similarly, every individual's Public Space is unique since each individual will interact with a different birth mother at birth, or in the case of siblings and multiple births, interact differently with the same birth mother at birth.

It is important to stress that both a filmmaker's Private Space and Public Space are purely conceptual spaces, components of the Practice-Space Model. I am not suggesting that an individual filmmaker's Private Space corresponds to some part of their body or brain or a combination thereof, nor that it equates with their consciousness or some other mental construct. Neither am I suggesting that an individual filmmaker's Public Space corresponds to some part of their physical neighbourhood or any specific social setting in which they participate. The Private and Public Spaces are metaphorical constructs only, but ones which jointly embrace and contain all of a filmmaker's first-person experiences from which they derive their self-knowledge and world-knowledge.

Clearly the nature of the data used to describe an individual filmmaker's Private and Public Spaces and the methods by which those data are obtained will play a large part in how these two Spaces can be characterised and construed. However I delay discussion of how best to schematise and describe these "determinants" of the Private and Public Spaces until *Chapter 5*, focusing here on how these two Spaces combine to define a filmmaker's "Life Space" in the Practice-Space Model.

4.6 A Filmmaker's "Life Space"

As emphasised previously, it is fundamental to the Practice-Space Model that a filmmaker's phenomenologically-derived Private Space and their socially-derived Public Space be always understood as intrinsically engaged in a continuous process of two-way interaction, and that these two Spaces are therefore inseparable and interdependent. I therefore suggest that the two-way interaction over time between a filmmaker's Private Space and their Project Space can be thought of as generating a third non-physical conceptual space which contains, and hence is constituted by, the totality of *all* of that filmmaker's first-person experiences over the course of their lifetime, both "subjective" and "objective". I call this space a "Life Space", defined as follows:

> ***Definition 3**: A filmmaker's **Life Space** is that unique conceptual space constituted by and containing both the filmmaker's Private Space and Public Space, and hence contains the sum total over the course of that filmmaker's lifetime of all of their first-person experiences.*

As the name implies and *Definition 3* makes explicit, an individual filmmaker's Life Space is the conceptual space within which all of their life experiences – "subjective" and "objective"; direct and indirect; conscious and unconscious; mental and physical; in interaction with other individuals or alone – take place. It therefore follows that anything outside of an individual filmmaker's Life Space is necessarily, by definition, outside of their experience. As such, each and every filmmaker in the world – and indeed, each and every individual – has their own unique Life Space, determined by their own particular personal, physical and social circumstances as manifested in their unique Private and Public Spaces over their lifetime. However just like the Private and Public Spaces of which it is constituted, an individual filmmaker's Life Space is purely a conceptual space. It does not correspond to any specific physical space or social setting the filmmaker may experience over the course of their lifetime.

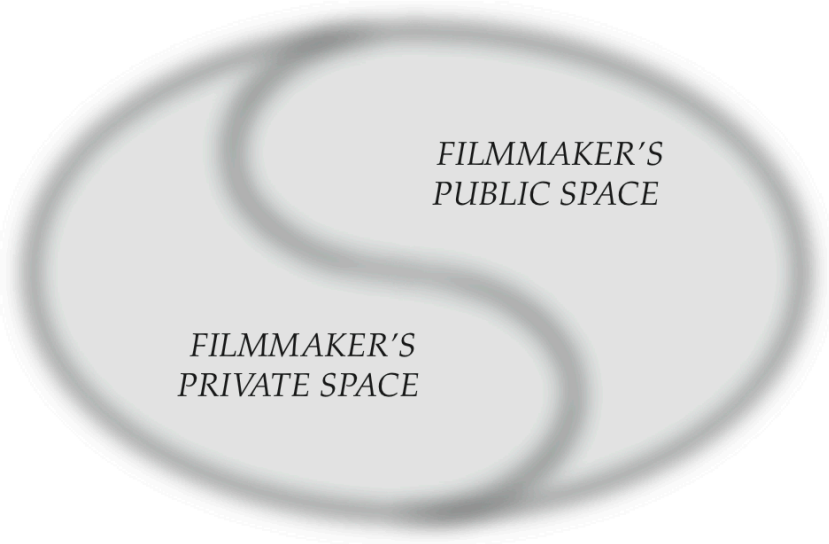


Figure 4.1: Cross-Section Of A Filmmaker's Life Space

Figure 4.1 depicts a cross-section at a particular point in time of the unique Life Space (the shaded ellipse and its contents), created by the combination and interaction between a particular filmmaker's unique Private Space (the left-hand half of the ellipse), and their unique Public Space (the right-hand half of the ellipse). The boundary between the Private and Public Spaces is blurred to indicate that these are not two clearly defined and separate entities with hard-and-fast boundaries, but rather are constantly engaged in an on-going process of two-way interaction, and hence, mutual modification. Similarly, the outline of the Life Space ellipse is also blurred, indicating that it is not a clearly defined and separate entity with hard-and-fast boundaries either. On the contrary, every individual's Life Space is constantly engaged in an on-going process of two-way interaction with, and hence mutual modification of, the Life Spaces of every other individual with whom they have some contact, either directly or indirectly, in their physical and social world.

An individual filmmaker's Private and Public Spaces are both dynamic, that is they change over time as extra experiences are added to them. Since a filmmaker's Life Space consists of the totality of both their Private and Public Spaces (and the interaction between them), as these two constituent Spaces

change over time they trace out and delineate the filmmaker's Life Space over time, as illustrated by *Figure 4.2*.

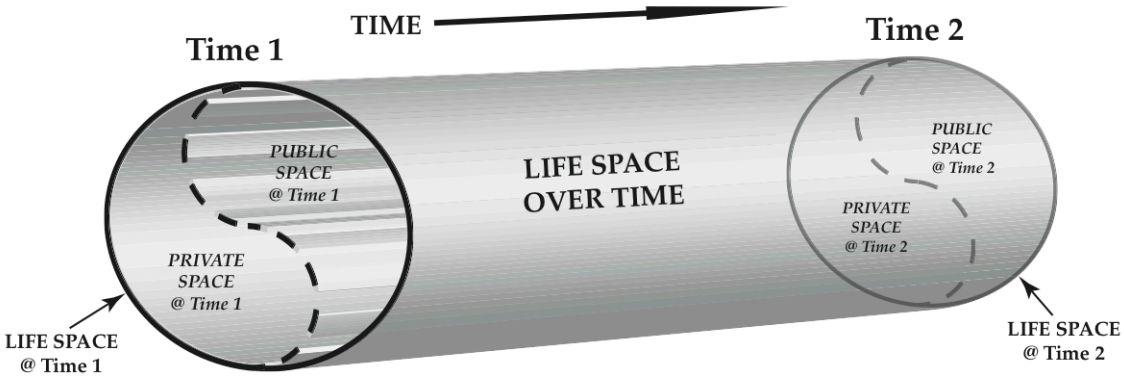


Figure 4.2: A Filmmaker's Life Space Over Time

Although it is not a physical space, a filmmaker's Life Space can be thought of as a continuously-changing conceptual "tunnel through time" (the cylinder in *Figure 4.2*) which is unique to a particular filmmaker and their particular personal and social circumstances, and within which *all* of their first-person life experiences between two points in time (*Time 1* and *Time 2*) are contained. While the Life Space in *Figure 4.2* is depicted as an evenly-shaped three-dimensional cylinder, this is for ease of illustration only. A filmmaker's actual Life Space should be thought of as continuously changing in shape and size from moment to moment due to variations in the wide range of factors operative on that filmmaker's Private and Public Spaces at any specific time.

As noted previously, the nature of the data used to describe the characteristics of an individual filmmaker's Private and Public Spaces will determine how their Life Space's "tunnel through time" can be both described and construed. However as I discuss in the next Chapter, the data describing and defining a Life Space can be arrayed along more than just the four familiar dimensions of everyday space-time, and hence it is impossible to fully represent a Life Space on a two-dimensional page. Consequently illustrations such as *Figure 4.2* should be thought of as only approximate visual representations of components

of the Practice-Space Model, not representations of them in their multi-dimensional entirety.

4.7 The Global "World Space"

As discussed above, every individual in the world can be thought of as having their own unique Life Space within which all of their life experiences take place over the course of their lifetime. Continuing the spatial metaphor, I therefore suggest that the sum total of all of the Life Spaces of all of the individuals in the world who have ever lived or are alive now, taken together, can be thought of as generating a fourth non-physical conceptual space. This fourth conceptual space – which I call the "World Space" – contains, and hence is constituted by, the totality of each and every individual in the world's first-person experiences over the course of their lifetime, and is defined as follows:

> ***Definition 4**: The global **World Space** is that unique conceptual space constituted by and containing the Life Spaces of each and every individual in the world who has ever lived or is alive now, and hence contains the sum total of all of those individuals' first-person experiences.*

Since the World Space is constituted by and contains all of the Life Spaces of every individual in the world at any particular point in time, it follows that the World Space also contains all of the social interactions between all of the individuals in the world at any particular point in time, whether those social interactions are direct or indirect. Further, since these Life Spaces and the interactions between them change over time, the World Space is also dynamic: it changes over time as the new experiences and interactions of the individuals who are currently alive in it are continuously added to it. Consequently each individual's Life Space can be thought of as a unique and continuously-changing conceptual "tunnel" through the continuously-changing global World Space over time, as illustrated by *Figure 4.3*.

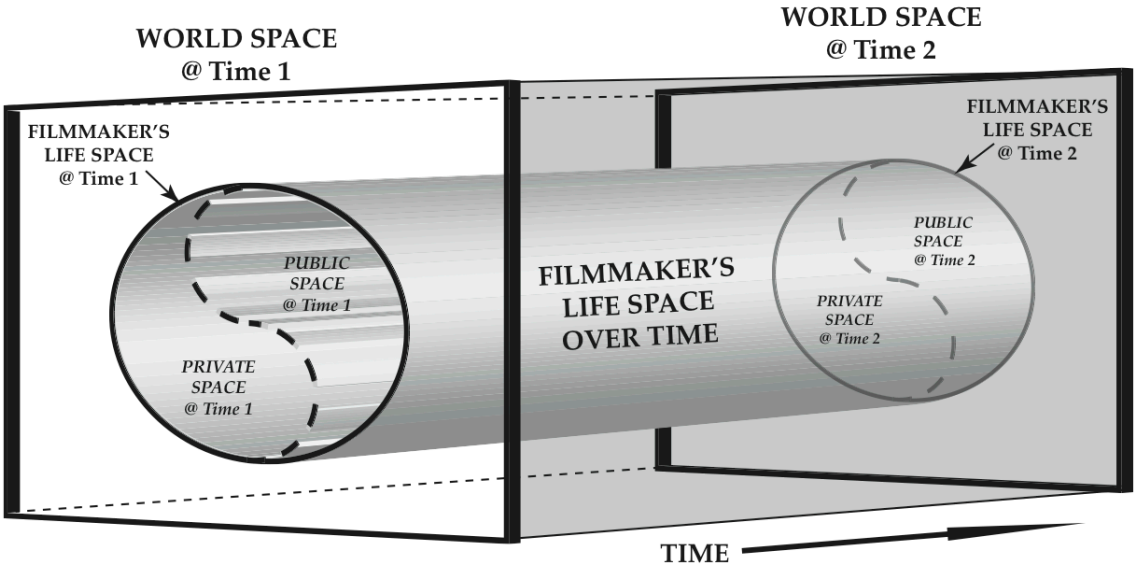


Figure 4.3: A Filmmaker's Life Space In The World Space Over Time

The cross-sections of the World Space at *Time 1* and *Time 2* (the two rectangles in *Figure 4.3*) mark the start and end of the section of the global World Space between *Time 1* and *Time 2* (the rectangular "box"), which contains the sum total of all of the first-person experiences and social interactions of all of the individuals in the world alive during the period between *Time 1* and *Time 2*. The cylindrical "tunnel through time" formed by one particular individual's Life Space between *Time 1* and *Time 2* – containing all of his or her first-person experiences and social interactions between *Time 1* and *Time 2* – is that individual's particular contribution to the far-larger global World Space. Although *Figure 4.3* does not illustrate it, the World Space existed before this particular individual's Life Space commenced at some time prior to *Time 1* (i.e. when the individual was born) and will continue after the individual's Life Space ends at some time after *Time 2* (i.e. when the individual dies).

To use Schutz's terminology referred to previously, the cross-section of the individual's Life Space at *Time 1* – i.e. that individual's intrinsically interlinked Private and Public Spaces – constitutes what Schutz calls that individual's *Umwelt* at that time, i.e. the individual's "directly [and indirectly] experienced social reality" at *Time 1* (Dallmayr, 1989, pp. 40-41). The remainder – and by far the larger part – of the rest of the cross section of the World Space at *Time 1*

constitutes what Schutz calls that individual's *Mitwelt* at that time, that is, the experiences of all those people who "coexist with me in time [i.e. at *Time 1*] but whom I do not experience immediately" (Dallmayr, 1989, pp. 40-41). As such, the sum total of each and every individual's *Umwelt* – taken together as a whole – constitutes the World Space at any particular point in time.

The World Space can also be thought of as roughly analogous with Bourdieu's third level of social reality, the "field of power". However the two concepts differ somewhat inasmuch as the World Space is always global in scope, whereas the social arenas to which Bourdieu generally applies the term "field of power" tend to be more limited, as for example with his "field of power according to *Sentimental Education*", which quite appropriately for the discussion it illustrates is limited to just French society in 1848 (Bourdieu, 1993, p. 6). However the fourth space in the Practice-Space Model – the "Filmmaking Space" – demonstrates a much closer affinity with Bourdieu's second level of social reality ,"the field of cultural production".

4.8 The Global "Filmmaking Space"

Just as with any other individual in the World Space, the totality of all of an individual filmmaker's life experiences over the course of their lifetime can be thought of as constituting and being contained within their own unique Life Space. However it is self-evident that a filmmaker, no matter how obsessive, does more than just make films during their lifetime, as for example with their activities as an infant. It therefore follows that the totality of an individual filmmaker's filmmaking practice over the course of their lifetime must be smaller than, and hence a subset of, their Life Space. From this it follows that an individual filmmaker's filmmaking practice – being a subset of their Life Space at each and every point in time – must also be smaller than and hence a subset of the global World Space at each and every point in time, and that this will hold true for each and every filmmaker in the world.

Consequently I suggest that it is possible to think of the totality of *all* of the filmmaking practice of *all* of the filmmakers in the world *at any particular point in time* – taken together as a whole – as forming a distinct "filmmaking practice subset" of the global World Space at that same point in time. As such, I suggest that this filmmaking practice subset of the global World Space can be thought of as a fifth non-physical conceptual space, which I call the "Filmmaking Space", defined as follows:

> ***Definition 5**: The global **Filmmaking Space** is that unique conceptual space constituted by and containing the sum total over time of all of the filmmaking practice of all of the filmmakers in the world.*

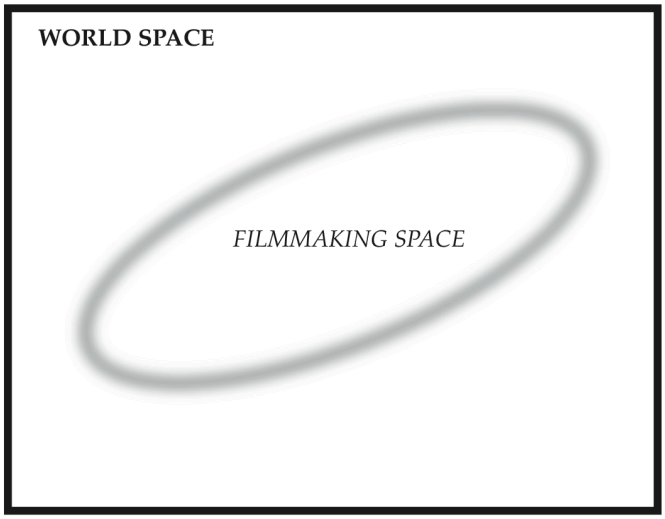


Figure 4.4: Cross-Section Of The Global Filmmaking Space

Figure 4.4 depicts a cross-section at a particular point in time of the Filmmaking Space (the ellipse and its contents) within the World Space (the rectangle). As *Figure 4.4* illustrates, the Filmmaking Space is necessarily smaller than and hence a subset of the World Space, for the totality of all human filmmaking practice (which constitutes the Filmmaking Space) is less than the totality of all human experiences (which constitutes the World Space), and of which the far larger part is not directly related to filmmaking at all.

The cross-section of the Filmmaking Space at a particular point in time depicted in *Figure 4.4* can be considered broadly analogous with Bourdieu's second level

of social reality – a field – and in particular with what Bourdieu would presumably call "the filmmaking field".[10] The two concepts differ slightly in that Bourdieu's notion of a field embodies just the participants' "position-takings" resulting from their competition for power in that field. However more in keeping with Becker's notion that not just competition causes "the messiness of ordinary life", the Filmmaking Space embodies *all* of the filmmaking practice of the various filmmakers active in the Filmmaking Space at any particular point in time, not just that directly connected with their competing for power and "position-taking" within the Filmmaking Space.

Attempts are sometimes made to label particular sections of the global Filmmaking Space: for example, the Los Angeles "Golden Age Of Hollywood" of the 1930s, 1940s and 1950s; the Paris "New Wave" of the 1950s and 1960s; the New York "Underground" of the 1960s and 1970s; or the Mumbai "Bollywood" of the 1990s and 2000s. Such labels can be useful characterisations of filmmaking practices that seem specific to particular times, places, and cultural settings, and of the various films and filmmakers that become identified with them. However I suggest that this method of labelling sections of the Filmmaking Space can also be misleading, for two reasons.

Firstly, it is impossible for any one section of the Filmmaking Space to be as distinct or as isolated as the above labels might suggest. For there have always been elements of the global Filmmaking Space that have been shared by most if not all filmmakers around the world at any particular point in time, such as the availability of the same basic camera, sound and post-production equipment; the application of the same principles of montage in editing; the use of the same distribution channels for completed films; or the influence of the same contemporary films and film scholarship. Consequently the various sections of the Filmmaking Space that are labelled as particular "schools", "periods" or "industries" can not be thought of as distinct entities with hard and fast

[10] As far as I can discover, Bourdieu did not at any stage analyse filmmaking practice in detail and so never had the occasion to use the term "the filmmaking field".

boundaries, but rather as always interconnected and interacting with other filmmaking practices within the overall global Filmmaking Space.

Secondly, such labelling can gloss over the wide range of actual filmmaking practices that may be contained within any one "school", "period" or "industry", seeming to homogenise what may be very diverse forms of practice within that section of the Filmmaking Space and thereby misrepresenting them. For example, while some sections of the global Filmmaking Space such as those categorised as "Hollywood" or "Bollywood" certainly make feature films on an industrial scale – thereby warranting the terms "US Film Industry" or "Indian Film Industry" – the term "Australian Film Industry" has been and continues to be widely and loosely used to embrace many different individual filmmaking practices, none of them exhibiting the production structures or output of a strictly industrial mode of production. Consequently the label "Australian Film Industry" is not necessarily a useful framework within which to deal with the exigencies of much Australian filmmaking practice.

In the light of these problems with such labels, I therefore suggest that a more appropriate system for discerning distinct sub-sections of the Filmmaking Space can be derived from Storper and Salais' notion of "worlds of production".

4.9 The "Sub-Spaces" Of The Filmmaking Space

As detailed in the literature review, in order to account for the often widely-varying ways that products are made by producers and then exchanged with their markets, Storper and Salais (1997, pp. 20-21) propose four very distinct and different "possible worlds of production". Each of these worlds of production is governed by a unique combination of products and processes inherent to it and differentiated on the basis of product type, production method, and market volatility (Storper & Salais, 1997, pp. 29-32, 42-43). The relationship between these three factors and the four worlds of production is set out in *Table 2.3* earlier.

There was a flurry of mostly positive reviews for Storper and Salais' model immediately after it was published in 1997, but I can find little subsequent reference to it in the academic literature. Vivarelli (1998, p. 351) remains perhaps the most trenchant critic, commenting that "… the theoretical framework is proposed in an unformalised format through an arbitrary taxonomy", and that the model "… is not scientifically testable and so it has to be read as a very tentative and initial conceptualisation rather than an acceptable analytic framework". Dunford (1999, p. 502) finds "several weaknesses", particularly "… the initial attempt to demonstrate the empirical validity of the approach", although he concedes that "… the value of the authors' approach is the way it seeks to grapple with diversity … [and] its account of the sociology of industrial development".

By way of contrast, Hodgson (1998, p. 370) views Storper and Salais' model as "… a sophisticated, theoretical approach that is a challenge to both standard neoclassical economics and the free-market policies that often go along with it", and Berndt (2000, p. 797) congratulates Storper and Salais for "… distanc[ing] themselves from traditional orthodox economic thought", and developing an approach that "… abandons the cleavage between structure and agency". Perhaps of most relevance to the Practice-Space Model, Berk (2000, p. 1211) claims that Storper and Salais' thesis "… brilliantly deconstructs existing theories" and provides "… a model for transcending many of the false dualities that continue to plague all the social sciences", while Berndt (2000, p. 797) praises Storper and Salais' conviction that "… it is indispensable to connect theoretical abstraction with empirical work", noting how "… the conceptual framework is applied and further modified in a continuous dialogue with the complex world of everyday production".

Vivarelli's and Dunford's concerns notwithstanding, I suggest that Storper and Salais' model has received significant affirmation from other researchers in the field. Since the model's non-dualistic approach and its emphasis on actual everyday production are also in keeping with the approach and goals of the Practice-Space Model, I therefore suggest that its four-part schema is well-

suited to categorising different sections of the Filmmaking Space. For although Storper and Salais' model is applicable across the board to all forms of production, examples of all four of their possible "worlds of production" can be found in the filmmaking sector of the creative/cultural industries.

Firstly, the Hollywood studio system up until the late 1960s – particularly exemplified by the production processes for "B" movies – took place in an *Industrial World of Production*. The product type was standardised ("A" and "B" movies, genre films); the production method was based on economies of scale (the studio production lines); market volatility was low (cinema audiences were guaranteed to turn up every Saturday night for a double bill), and supply-driven (the consumer – i.e. the Saturday-night audience – took what the producers – i.e. the studios – gave them).

Secondly, the production of much current network television programming – dependent on the needs and demands of television networks competing for audience share – takes place in a *Market World of Production*. The product type is standardised (drama series, sitcoms, reality shows, sports broadcasts); the production method is based on economies of scale (multi-part seasons, multi-year broadcast rights); but market volatility is high (audience interest and hence ratings fluctuate), and demand-driven (the consumer – i.e. the network – decides what it wants and producers compete to provide it).

Thirdly, the making of commissioned documentaries, corporate films, or television commercials – custom-made products tailored to a client's specifications – takes place in an *Interpersonal World of Production*. The product type is specialised (the specific content and form required by the client); the production method is based on specialisation (highly dependent on how to deliver the specific content to a specific audience); market volatility is high (projects are commissioned on an unpredictable client-need basis), and demand-driven (the consumer – i.e. the client – knows what they want and producers negotiate and nurture a one-to-one relationship with that consumer in order to provide it).

Fourthly, the making of many "independent" feature films, documentaries or other forms of personal filmmaking – with the intrinsic uncertainty as to whether the end product will create or meet a demand – takes place in an *Intellectual Resources World of Production*. The product type is specialised (dependent on the filmmaker and their proclivities); the production method is based on specialisation (dependent on the specific content and form required to deliver specific content); market volatility is very high (no certainty that the end product will meet or create a demand), and supply-driven (the consumer – i.e. any potential viewer – is not necessarily the primary motivation for the producer in making the specific product).

Drawing on Storper and Salais' analysis, I therefore suggest that the global Filmmaking Space can be thought of as composed of four distinct "Sub-Spaces" – each characterised by a particular configuration of project type, production method, market volatility, and content-driver – which I call the *"Industry-Driven Sub-Space"*, the *"Market-Driven Sub-Space"*, the *"Client-Driven Sub-Space"* and the *"Creator-Driven Sub-Space"*, defined as follows:

> ***Definition 6**: **The Industry-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet production companies' manufacturing capabilities, and characterised by standardised project types, production methods based on economies of scale, low market volatility, and being supply-driven.*
>
> ***Definition 7**: **The Market-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet markets' project needs, and characterised by standardised project types, production methods based on economies of scale, high market volatility, and being demand-driven.*
>
> ***Definition 8**: **The Client-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet an individual client's project needs, and characterised by*

specialised project types, production methods based on specialisation, high market volatility, and being demand-driven.

***Definition 9**: **The Creator-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet an individual filmmaker's project needs, and characterised by specialised project types, production methods based on specialisation, very high market volatility, and being supply-driven.*

The characteristics of these four Sub-Spaces are summarised in *Table 4.1*.

Sub-Space	*Project Type*	*Production Method*	*Market Volatility*	*Supply/Demand Driven*
Industry-Driven	Standardised	Economies of Scale	Low	Supply Driven
Market-Driven	Standardised	Economies of Scale	High	Demand Driven
Client-Driven	Specialised	Economies of Specialisation	High	Demand Driven
Creator-Driven	Specialised	Economies of Specialisation	Very High	Supply Driven

Table 4.1: Characteristics Of The Four Sub-Spaces Of The Filmmaking Space

I suggest that these definitions of the four Sub-Spaces of the Filmmaking Space provide a schema for more finely discerning and separating the various strands of production that are sometimes lumped together under catch-all labels such as those described above in *Chapter 4.8*. For example, rather than treating "the Australian Film Industry" as a single unified "industry", it can instead be thought of as spanning a number of co-existing "worlds of production", or in the nomenclature of the Practice-Space Model, a number of co-existing Sub-Spaces. As I demonstrate in *Part II* of this thesis, this approach can play an important role in the analysis of filmmaking practice.

4.10 A Filmmaker's "Practice Space"

It is self-evident that no individual can engage with the whole of the World Space at any particular point in time, since their Life Space is always a subset of the World Space. Similarly, it is self-evident that no individual filmmaker can engage with the whole of the global Filmmaking Space at any particular point in time. They can only engage with that subset of the Filmmaking Space *which is accessible to them*, namely that part of the Filmmaking Space which falls within their Life Space.

For example, it is extremely unlikely that an Australian filmmaker who has made only one 30-minute television documentary will be given the opportunity to make a high-budget Hollywood feature film as their next project. Due to the nature of that filmmaker's particular personal, social, and filmmaking experience to date, the section of the global Filmmaking Space constituted by Hollywood feature film making is just not accessible to them at that particular point in their filmmaking practice. Even as established an Australian filmmaker as Gillian Armstrong – whose filmmaking practice did include a period within the Hollywood feature film section of the Filmmaking Space (*Mrs Soffel*, 1984; *Fires Within*, 1991; *Little Women*, 1994) – still had to make her earlier films in those sections of the Filmmaking Space that were accessible to her at that time, whether it be the Australian Film and Television School of the early 1970s (*Satdee Night*, 1973; *One Hundred A Day*, 1973), or the Australian feature film "industry" of the late 1970s and early 1980s (*My Brilliant Career*, 1979; *Starstruck*, 1982).

This same limitation holds for every other filmmaker in the world. If a section of the global Filmmaking Space is not conceivably accessible to a filmmaker – some way, some how – then they are not able to practise in it. They can practise their filmmaking only in that section of the Filmmaking Space which intersects with their Life Space, which itself is defined by the interaction between their Private and Public Spaces, as per *Definition 3*. It therefore follows that the subset of the global Filmmaking Space that is accessible to a filmmaker over the course

of their filmmaking life – and hence in which they can practise their filmmaking – is defined by the interaction over time between their Private Space, their Public Space, and the global Filmmaking Space. This on-going interaction between these three Spaces generates the sixth conceptual space of the Practice-Space Model, which I call a filmmaker's "Practice Space", defined as follows:

> ***Definition 10**: A filmmaker's **Practice Space** is that unique conceptual space constituted by and containing all of the possible filmmaking practice conceivably accessible to that filmmaker over the course of their filmmaking life – whether they avail themself of all aspects of the filmmaking practice accessible to them or not – and which is delineated and defined by the intersection and interaction of the filmmaker's Private and Public Spaces with the global Filmmaking Space as all three Spaces change over time.*

It is important to stress that a Practice Space is a purely conceptual space and does not correspond to any particular physical or geographical location or specific social or filmmaking setting encountered by a filmmaker during their filmmaking life. However as with a filmmaker's Life Space, each and every filmmaker in the world has their own individual Practice Space which is unique to them, since it is defined – in part – by the unique Private and Public Spaces that make up their Life Space, which in turn are determined by the unique personal and social circumstances of the filmmaker. As I discuss in *Chapter 7*, the conjunction of the three Spaces that define a filmmaker's unique Practice Space – their Private Space, their Public Space, and the global Filmmaking Space – is the fundamental relationship upon which analysis of filmmaking practice using the Practice-Space Model is based.

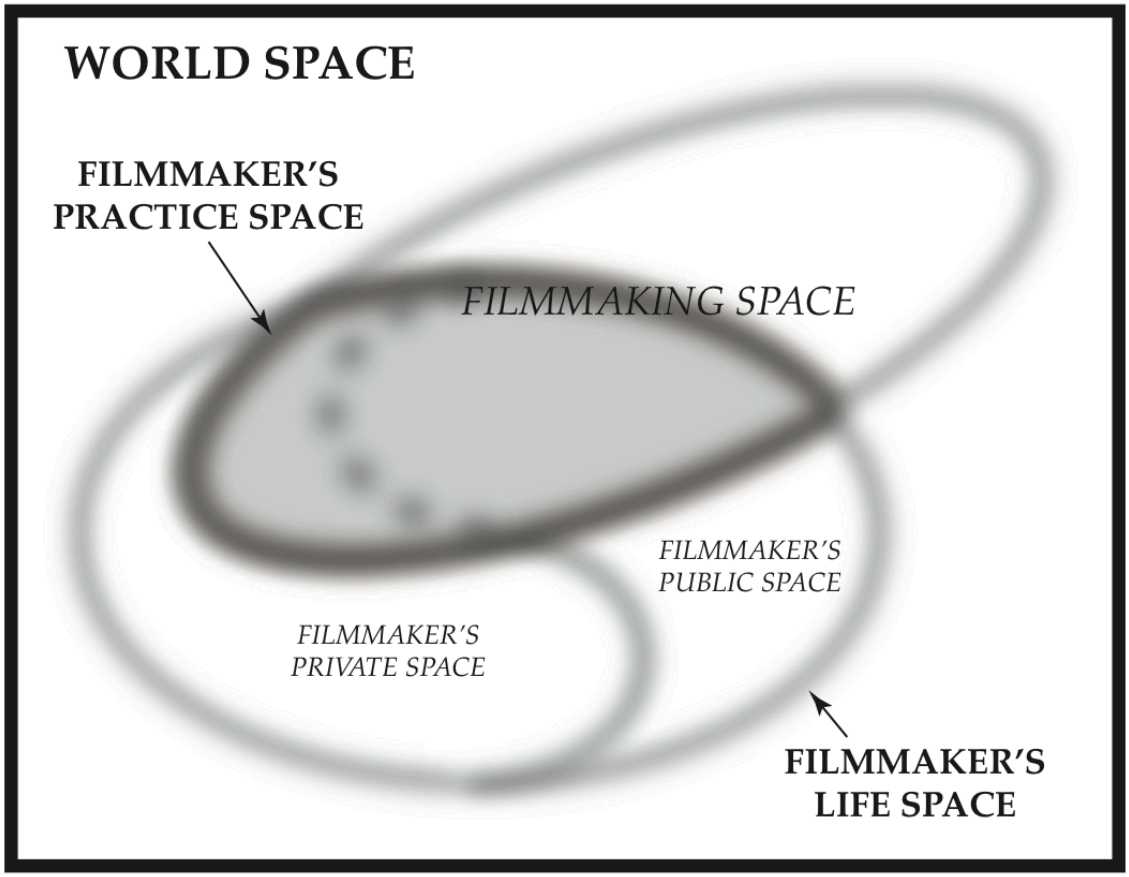


Figure 4.5 : Cross-Section Of The Six Spaces Of The Practice-Space Model

Figure 4.5 depicts a cross-section at a particular point in time of the relationship between the six conceptual spaces of the Practice-Space Model. It shows the unique Practice Space (the shaded almond-shaped area with a blurred dark border) defined by the intersection and overlap of the global Filmmaking Space (the upper ellipse) with a particular filmmaker's Life Space (the lower ellipse), made up of that filmmaker's Private and Public Spaces (the two interlocking shapes in the bottom ellipse), all of which are contained within the global World Space (the outside rectangle). The blurred boundaries of the Private Space, Public Space, Life Space and Filmmaking Space – and hence of the Practice Space they define – indicate the two-way nature of the interactions between these Spaces, with the relative sizes of these Spaces being for ease of illustration only and having no other significance.

Five important attributes of Practice Spaces are illustrated by *Figure 4.5*:

Firstly, a filmmaker's Practice Space is necessarily smaller than and forms only a subset of their Life Space. There are always at least some parts of even the most obsessive filmmaker's Life Space that are not directly related to their filmmaking practice, for example securing food and shelter.

Secondly, a filmmaker's Practice Space is necessarily smaller than and forms only a subset of the Filmmaking Space. There is inevitably at least some part of the Filmmaking Space that is not accessible to a particular filmmaker at any particular point in time, for example the many other film projects being made by other filmmakers simultaneously with the filmmaker's own projects.

Thirdly, a filmmaker's filmmaking practice can only take place within their Practice Space. Since all of a filmmaker's life experiences are contained within their Life Space and all of the world's filmmaking practice is contained within the Filmmaking Space, a filmmaker can only practise their filmmaking in that part of the global Filmmaking Space which overlaps with their Life Space at any particular point in time, i.e. their Practice Space.

Fourthly, an individual filmmaker's Practice Space is unique since it falls entirely within the filmmaker's own unique Life Space. Even if elements of two filmmakers' Practice Spaces seem similar at a particular point in time – for example, they are collaborating on a project – this does not mean that their Practice Spaces are congruent or overlap, since their unique Private and Public Spaces generate two unique and hence different Practice Spaces. As such, it is important to distinguish between a *common section of the global Filmmaking Space* within which a number of filmmakers may all practice – for example Bollywood in the 2000s – and the *individual and unique Practice Space* of each of those individual filmmakers within that common section of the Filmmaking Space.

Fifthly, a filmmaker's Practice Space is always larger than their total actual filmmaking practice. As per *Definition 10*, an individual filmmaker's Practice Space contains not only all of that filmmaker's *actual* filmmaking practice, but also all of the *possible* filmmaking practice that is conceivably accessible to that

filmmaker at a particular point in time, but which – for whatever reason – they do not take up. For even in the most constrained of filmmaking circumstances such as those endured by Jafar Panafi in making *This Is Not A Film* (2010) while under house arrest in Teheran, a filmmaker still has to make choices from all of the possible filmmaking options conceivably available to them in their Practice Space at the time, even if, as in Panafi's case, it was only which room to film in, when to switch the camera on, and what to say to camera.

4.11 The Dynamics Of A Practice Space

As discussed previously, all three of the Private, Public and Filmmaking Spaces that define an individual filmmaker's Practice Space are dynamic, i.e. they change over time. Hence as the relative weights and influences of the factors that affect and shape each of these three Spaces vary over time, so does the unique Practice Space that they jointly define also vary over time. So just as the unique Life Space generated by the interaction between an individual filmmaker's Private and Public Spaces can be thought of as a unique experiential "tunnel through time" within the global World Space – as illustrated by *Figure 4.3* above – so also can the unique Practice Space generated by the interaction between an individual filmmaker's Life Space and the global Filmmaking Space be thought of as a unique filmmaking-practice "tunnel through time" within the global World Space, as illustrated by *Figure 4.6*.

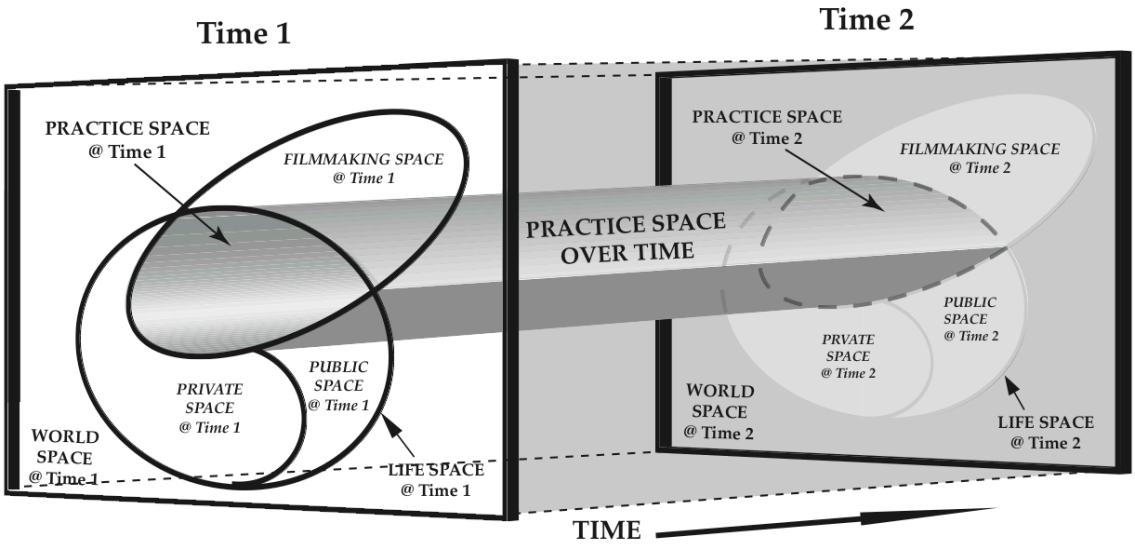


Figure 4.6 : A Filmmaker's Practice Space Over Time

In *Figure 4.6*, the individual filmmaker's Practice Space (the almond-shaped cylinder) is the result of the interaction over time of the filmmaker's unique Private and Public Spaces (the two sections of the lower ellipse) with that section of the Filmmaking Space which is conceivably accessible to them (the shaded section of the upper ellipse). Once again it is important to emphasise that since a Practice Space is not a physical space in four-dimensional space-time but a multi-dimensional conceptual space, the smooth almond-shaped "tunnel through time" depicted in *Figure 4.6* is intended only as a simplified representation of a Practice Space.

As a result of the dynamic nature of a filmmaker's filmmaking practice, at any particular point in time during their filmmaking life, a filmmaker can look back on their Practice Space to date and see that it contains two elements: 1) their total *actual* filmmaking practice up until the present moment; and 2) the rest of the *possible* filmmaking practice that was conceivably accessible to them up until the present moment, but of which they did not avail themself. The relationship between these two elements of a filmmaker's Practice Space is illustrated by *Figure 4.7*.

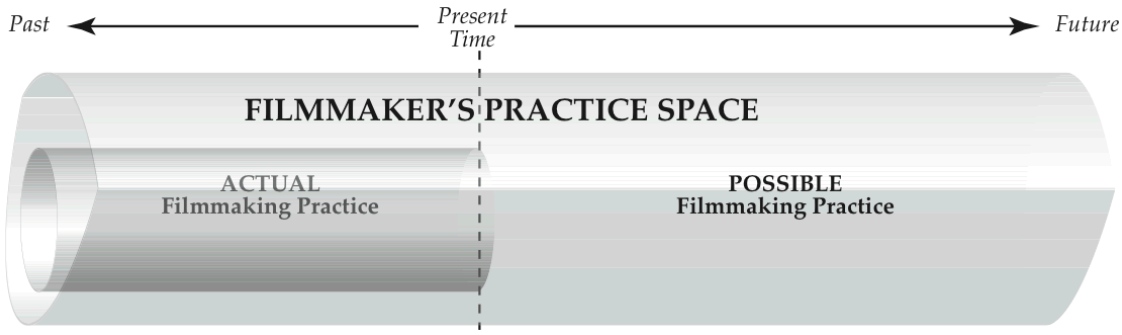


Figure 4.7 : Actual & Possible Filmmaking Practice In A Practice Space

As *Figure 4.7* depicts, a filmmaker can look forward from their here-and-now ("Present Time") to the "Future" portion of their Practice Space and all the *possible* future filmmaking practice it contains (the larger "tunnel" to the right of "Present Time"). On the other hand, they can look back to the "Past" portion of their Practice Space (the larger "tunnel" to the left of "Present Time"), which is composed of all of their *actual* filmmaking practice up until the present (the smaller "tunnel" to the left of "Present Time"), as well as all of the filmmaking practice that was conceivably accessible to them up until the present but which they did not actually pursue (the donut-shaped remainder of the larger "tunnel" to the left of "Present Time").

The Past portion of the filmmaker's Practice Space in *Figure 4.7* is fixed and no longer dynamic, locked into a specific configuration of actual and previously possible filmmaking practice by the circumstances of the filmmaker's life and the decisions they have made up until the present time regarding their filmmaking practice. However if the same filmmaker looks forward from their here-and-now in the present, the Future portion of their Practice Space is not fixed. It is still dynamic, containing all of the *possible* filmmaking practice that is conceivably accessible to them in the present moment, or that will conceivably become accessible to them in the future, whether it is clear to them what those future possibilities might be or not. For any decision a filmmaker makes in the present will necessarily have a flow-on effect that will ripple through and "re-calibrate" their Practice Space in the future, and hence the range of possible

filmmaking practice from which they can choose their actual filmmaking practice.

I suggest that a filmmaker's Practice Space – their unique filmmaking "tunnel through time" – can therefore be thought of as a continuously-morphing "possibility field" made up of all of the filmmaking possibilities conceivably accessible to a filmmaker at various times in their filmmaking life, including those possibilities which they choose to pursue and which therefore become their actual filmmaking practice. This possibility field is dynamic and continuously changing, affected and shaped by a large range of factors that have the capacity to act on it, as well as by the ripple effect into the future of any decisions a filmmaker makes in the present. As such, I suggest that it is the nett effect of the interaction between all of the factors active at each and every point in this possibility field that determines the path a filmmaker takes through their Practice Space over time, and hence their actual filmmaking practice.

Because of each filmmaker's unique personal and social circumstances, the factors that most affect and shape their Private and Public Spaces vary from filmmaker to filmmaker, and hence so do the filmmaking opportunities accessible to them in the possibility field of their Practice Space. Clearly an understanding of the particular configuration of factors operative on a filmmaker's Private and Public Spaces is crucial to any understanding of that particular filmmaker's overall filmmaking practice. Consequently in the next Chapter I address how best to identify, define and systematise the large range of factors that can affect and shape a filmmaker's Private and Public Spaces, and hence their Practice Space.

5. FACTORS IN THE PRACTICE-SPACE MODEL

5.1 Limiting & Schematising The Range Of Factors

Viewed from the broadest perspective, there is virtually no limit to the number of factors that have the potential to in some way affect and thereby shape a filmmaker's unique Private and Public Spaces, and hence their Life Space and Practice Space. At one end of the scale, a filmmaker's DNA could well be considered an essential contributor to their sense of themself and hence how they act in the world, while at the other end of the scale, distant meteorological or political events may well filter through a complex chain of interrelationships to affect that same filmmaker's immediate physical or social milieu, and hence the world in which they act. Clearly it is not possible to individually address each and every factor active across this broad continuum. Some form of limiting or schematising the most notable factors potentially operative on a filmmaker and their filmmaking practice is essential if the Practice-Space Model is to be practicable.

Various social science disciplines have proposed a wide range of schema for addressing the many factors that need to be taken into account in the analysis of human experience. For example, trait theories of personality in psychology distil out five "personality traits" and then divide each trait into a further six "facets" (Cervone & Pervin, 2010, p. 295), while structural functionalist theories in sociology identify three "systems of social action" that are shaped by four "functional imperatives" and five "pattern variables" (Applerouth & Edles, 2008, pp. 352-361). Many other examples of schema that sub-divide a wide range of potentially relevant factors into smaller groups associated with particular theoretical constructs can be found in both psychology and sociology.

However since these existing schema are primarily sited in one discipline, none that I am able to discover is readily applicable to the cross-disciplinary theoretical framework that underpins the Practice-Space Model, and hence it is

necessary to devise a new schema. In doing so, I adopt the same general approach of grouping factors according to common characteristics that guides most of the existing schema. Specifically, I suggest that the factors that most obviously have the potential to affect and shape the experiences that constitute the six conceptual Spaces of the Practice-Space Model can be sub-divided into a number of smaller groups of interrelated factors which I call "Dimensions", defined as follows:

> ***Definition 11**: A **Dimension** of a Space is a group of interrelated Factors that have the potential to notably affect and shape the experiences contained within that Space, and which are associated with one particular aspect of the Space.*

(The capitalised term "Factor" is used to indicate any factor that is specifically named in the definitions of individual Dimensions that follow in this and the next Chapter, whereas the un-capitalised term refers to factors in the more general sense of common usage.)

Definition 11 is a generic definition of a Dimension as understood in the Practice-Space Model, and a number of points relating to both the limiting and the schematising of the Factors in all 12 Dimensions of the Practice-Space Model flow from it. (These 12 Dimensions are identified and described in detail later in this and the following Chapter.)

With regard to *limiting* the total number of Factors to be included in the 12 Dimensions of the Practice-Space Model, the qualifier "notably" in *Definition 11* is intended to exclude those factors which could just conceivably affect and shape the experiences in a Space in some way, but whose impact is likely to be very small, if identifiable at all. I am aware that "notably" is an imprecise term whose meaning is dependent on both the context and the eye of the beholder. Even so, in the definitions of Dimensions later in this Chapter I list what I consider to be the most notable Factors in each of the individual Dimensions of a filmmaker's Private and Public Spaces, based on both a survey of the relevant social science literature and my own experience as a filmmaker. However it is

important to emphasise that these lists are intended to be neither exhaustive nor prescriptive, and are open to contest or revision depending on the specific research context. Nonetheless, I suggest that the inclusion of the term "notable" in *Definition 11* – as well as in subsequent definitions of the 12 individual Dimensions – acts as a useful reminder that not all factors *conceivably* operative on a Space in the Practice-Space Model *necessarily* have sufficient effect on that Space to merit inclusion in its Dimensions.

With regard to the *schematising* of Factors, all 12 Dimensions in the Practice-Space Model exhibit the following general characteristics:

Firstly, individual Dimensions do not share Factors in common and hence are unique and distinct from each other.

Secondly, although unique and distinct from every other Dimension, a particular Dimension can be common to more than one Space.

Thirdly, each Space has its own unique set of Dimensions that group all of the Factors that notably affect and shape the experiences that constitute that Space.

Fourthly, a Dimension is not a subset of a Space – which consists of experiences – but is a subset of all of the Factors that have the potential to notably affect and shape the experiences that constitute that Space.

Fifthly, a Dimension can change over time since it consists of an array of individual Factors that each have the potential to change over time.

Having described these general characteristics of all 12 Dimensions in the Practice-Space Model I now address how to group the Factors operative on a filmmaker's Private and Public Spaces into specific Dimensions, bearing in mind that any such schema must address the full range of Factors which affect and shape all of a filmmaker's first-person experiences, not just those connected with their filmmaking. I start with those first-person experiences that make up a filmmaker's Private Space, and hence their sense of themself.

5.2 Grouping Factors In A Filmmaker's Private Space

A number of schema for grouping the factors operative on an individual's sense of themself can be found in the various "grand" psychological theories of self, personality, and identity. For example, trait theories such as those of Allport, Cattell and Eysenck distill out the "Big Five" personality traits of "neuroticism, extraversion, openness to experience, agreeableness and conscientiousness", sometimes dividing each trait into a further six "facets" (Cervone & Pervin, 2010, p. 295); psychodynamic theories such as those of Freud, Jung, Adler and Fromm divide the self into the id, ego, and superego, further distinguishing between the unconscious, pre-conscious, and conscious factors that shape them (Mischel, Shoda & Ayduk, 2008, p. 160); behaviourist theories such as those of Pavlov, Watson and Skinner treat factors as conditioned or unconditioned "stimuli", mediated through a process typified by "drive, cue, response, reinforcement, and conflict" (Mischel, Shoda, & Ayduk, 2008, p. 245); and social cognitive approaches such as those of Kelly, Rogers, Mischel and Bandura identify the underlying "person variables" of an individual's "encodings, expectancies and beliefs, affects, goals and values, and competencies and self-regulatory plans" (Mischel, Shoda & Ayduk, 2008, p. 359).

Although the various theories of self employ a diverse range of constructs and terminology – as the above examples demonstrate – Mischel and Morf (2003) report in their survey of "… the current state of the science of the self" that despite this diversity there is "… a broad cumulative agreement regarding the features of the self", particularly regarding three core characteristics (Mischel & Morf, 2003, pp. 15, 23). *Firstly*, the self can be seen as an organised and dynamic interpersonal *system*, with its diverse aspects and functions being interacting facets of a whole that continuously accommodates and assimilates to information from the social world within which it is contextualised. *Secondly*, the self can be seen as fundamentally *self-reflexive*, with self-awareness and conscious self-thinking allowing a person to reflect on experiences in the past and to monitor and evaluate their reactions in the present. *Thirdly*, the self can be seen as *proactive and agentic*, and hence as being motivated and goal-directed,

with the meanings and goals that inform and guide its future-directed actions largely constructed interpersonally in the social world (Mischel & Morf, 2003, pp. 22-23).

This widespread recognition in psychological theory of an individual's capacity for both *self-awareness* with regard to their past and present, and *agency* with regard to their future – albeit affected and shaped by both unconscious factors and "the social currents in which we swim" (Butt, 2004, p. 166) – suggests that there are two aspects to an individual's understanding of themself. *Firstly*, there is their understanding of their "present-self", arrived at – at least in part – self-reflexively, and understood as formed by both their past and their present experiences. This can be encapsulated in the question: "Who am I now and how have I become this way?" *Secondly*, there is their understanding of their "future-self", which they aim to achieve – at least in part – by their own agency, and understood as directed by – again, at least in part – their current goals and aspirations. This can be encapsulated in the question: "Who do I want to be and how do I get there from here?"

I therefore suggest that distinguishing between the Factors associated with a filmmaker's sense of their present-self on the one hand and the Factors associated with their sense of their future-self on the other, enables the division of all of the Factors with the potential to affect and shape a filmmaker's Private Space into two smaller and hence more manageable groups. However it is important to stress that in doing so I am not positing the existence of two separate psychological constructs corresponding to an individual's present-self and future-self. Dividing the wide range of Factors operative on a filmmaker's Private Space into "present-self" Factors and "future-self" Factors is solely for the purpose of making the identifying and defining of the Dimensions of a filmmaker's Private Space more manageable.

5.3 The "Present-Self" Dimensions Of A Filmmaker's Private Space

I suggest that the Factors which contribute to shaping a filmmaker's sense of their present-self – whether conscious or unconscious, personal or social – fall into three distinct groups. The *first group* consists of Factors which can only be assessed and reported by the filmmaker themself – for example their sexual orientation or their philosophical beliefs – although they can be subsequently divulged to others. The *second group* consists of Factors which can be assessed and reported by someone else in addition to the filmmaker themself, for example the filmmaker's age or income. The *third group* consists of factors which are unconscious and which therefore neither the filmmaker nor anyone else can assess or report, no matter how self-reflexive or insightful they may be.

However as per the first criterion of *Research Question 1*, the Project-Space Model is specifically intended to address filmmaking practice from the filmmaker's point of view – i.e. as it is experienced by the filmmaker themself – and hence excludes unconscious factors from consideration. As such, the Dimensions of a filmmaker's Private Space can only include Factors which fall into the first two groups above. I suggest that these two groups of consciously-known Factors regarding a filmmaker's sense of their present-self form the basis for two distinct Dimensions of a filmmaker's Private Space, which I call the "Self-Reflexive Dimension" and the "Demographic Dimension", defined as follows:

> ***Definition 12**: The **Self-Reflexive Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the present and which are assessable and reportable by only the filmmaker, including the filmmaker's a) racial identification, b) ethnic identification, c) gender identification, d) sexual orientation, e) disability identification, f) philosophical identification, g) political identification, h) class identification, i) vocational identification, j) physical wellbeing, and k) mental wellbeing.*

> ***Definition 13**: The **Demographic Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the present and which are assessable and reportable by someone else in addition to the filmmaker, including the filmmaker's a) age, b) sex, c) nationality, d) geographical location, e) educational level, f) marital status, g) parental status, h) employment status, i) income, j) physical health, and k) mental health.*

The 22 Factors included in *Definitions 12* and *13* are distilled from the many and varied markers of individual differences used in population-level research. For example, Walter (2006, p. 227) lists 22 variables used in the Australian 2001 Census: age; sex; ancestry; country of birth; parents' country of birth; language; English proficiency; religion; postcode; marital status; household and family type; education level; employment status; hours of work; student status; field of study; industry; occupation; income; method of travel to work; computer usage; car ownership; and home ownership status. However the 2011 Australian Survey of Social Attitudes (Evans, 2012) requests biographical information from respondents across 20 at-times-quite-different categories: sex; birthdate; educational status; employment status; occupation; marital status; trade union membership; religion; social position; political party affiliation; voting history; country of birth; parents' country of birth; ancestry; indigenous identification; household size; personal income; household income; urban location; and standard of living.[11]

These two examples are illustrative of the difficulty in finding definitive lists of either self-described or demographically-derived factors in the existing research literature, particularly since some categories are highly contested. For example, neither of the surveys cited above canvas the once-common category of race, instead using questions regarding "ancestry" or "indigenous identification". This perhaps reflects the American Anthropological Association's 1997 conclusion that: "The concept of race is a social and cultural construction, with

[11] Some of these categories result from the combination of related questions.

no basis in human biology – race can simply not be tested or proven scientifically" (Alho & Spencer, 2005, p. 11). Nevertheless this category is still used in some social science research. For example, the 2010 US census asks "What is the race of this person?" and provides 14 separate racial classifications from which individuals can self-identify (US-Government, 2010). Similarly, neither of the Australian surveys cited above includes a category for social class, although categories such as "occupation" and "income" are often associated with such measures of social stratification, as can be "gender, age, religious affiliation or military rank" (Giddens & Sutton, 2013, p. 480).

In the face of the difficulties inherent in trying to devise definitive lists of the Factors that have the potential to affect or shape a filmmaker's sense of their present-self, I settle on the not necessarily exhaustive lists included in *Definitions 12* and *13*. With regard to Factors where a filmmaker's self-identification may be at odds with either the state's or other peoples' categorisation of them – for example, ethnic identification or disability identification – these Factors are allocated to the Self-Reflexive Dimension, since giving precedence to self-identification clearly meets the first criterion of *Research Question 1* of being from a filmmaker's point of view. With regard to Factors where there is little likelihood of contestation or there can be conclusive physical or documentary evidence – for example, nationality or income – these Factors are allocated to the Demographic Dimension.

Even so, this still results in some Factors seeming to appear in both the Self-Reflexive and Demographic Dimensions in different guises. For example, I differentiate how an individual might categorise their "physical wellbeing" and "mental wellbeing" (Self-Reflexive Dimension) from how medical authorities might categorise their "physical health" or "mental health" (Demographic Dimension). The importance of making such distinctions can be illustrated by considering the case of someone diagnosed with, say, Munchausen's Syndrome or schizophrenia, where the sufferer may well have a very different understanding of their state of health to those who make the diagnosis. The

need to take into account such distinctions applies to several other Factors in *Definitions 12* and *13*.

However all of the 22 Factors listed in *Definitions 12* and *13* have two characteristics in common. *Firstly*, and in contrast with Bourdieu's conception of an individual's *habitus* as fixed and unchanging, the Factors that constitute the Self-Reflexive and Demographic Dimensions of a filmmaker's Private Space are not fixed early in life but can all vary over time. As such, they all have the potential to contribute to the dynamic nature of that filmmaker's sense of their present-self as it evolves over time. This applies to even such seemingly absolute categories as sex, for it is possible that a filmmaker may have a sex-change procedure during their working life. *Secondly*, these 22 Factors can all be assessed by the filmmaker themself, which is of central importance to the Practice-Space Model as per the first criterion of *Research Question 1*.

Although there may well be other ways of categorising the Factors that affect and shape an individual's sense of their present-self, I suggest that the two sets of Factors in *Definitions 12* and *13* can be considered as a checklist for a filmmaker's description of their overall sense of their present-self in the here-and-now. Defined as such, the Self-Reflexive and Demographic Dimensions of a filmmaker's Private Space can therefore be seen to reflect not only the "objective" facts of that filmmaker's personal circumstances at any particular time (the Demographic Dimension), but also embody the filmmaker's own "subjective" understanding of the effect upon themself of all of their experiences up to and including the present moment, whether those experiences are associated with their filmmaking or not (the Self-Reflexive Dimension).

5.4 The "Future-Self" Dimensions Of A Filmmaker's Private Space

As with the present-self Dimensions discussed above, any approach to grouping the factors operative in a filmmaker's Private Space into specific

"future-self" Dimensions must take into account all of the impulses and motivations that might lead an individual filmmaker to take action with regard to their future, not just those directed towards their future filmmaking practice. However as Cervone and Perrin (2010) observe, there exists a wide range of approaches to understanding the totality of an individual's goals and motivations:

> Some highlight basic biological drives. Other theorists argue that people's anticipations of future events are more important to human motivation than are biological drive states experienced in the present. Some theorists emphasise the role of conscious thinking processes in motivation. Others believe that the most important motivational processes are unconscious. To some, the motivation to enhance and improve oneself is most central to human motivation.
>
> (Cervone & Perrin, 2010, p. 13)

A number of schema seeking to group the factors operative on the goals and motivations that inform an individual's future-directed actions can be found in psychological theories of self, personality, and identity. For example, Freud considers all human behaviour to be unconsciously motivated by either sex (*eros*) or death (*thanatos*), while the behaviourist Cattell considers the basic physiological goals of motivation to be sex, food-seeking and gregariousness (Eysenck, 1994, p. 52). On the other hand, Murray and the Harvard school of "personologist" theorists identify 22 non-physiological human needs (Mischel, Shoda & Ayduk, 2008, p. 187), and the humanist psychologist Maslow identifies a five-step "hierarchy of needs" (Mischel, Shoda & Ayduk, 2008, p. 307).

Although the wide range of psychological theories has contributed important insights into motivational processes, McAdams (1997) observes that:

> … [personality psychology] still suffers from the lack of a persuasive integrative framework for understanding the person as a differentiated and integrated dynamic whole living in a complex social context.
>
> (McAdams, 1997, pp. 28-29)

In his more recent survey of the state of personality research, Campbell (2008) goes even further regarding this lack of a "whole-of-person" approach:

> We [personality psychologists] know more and more about smaller and smaller behaviors, but we have lost sight of how this knowledge fits together to explain the behavior of individuals.
>
> (Campbell, 2008, p. 207)

However as emphasised above, it is essential that any schema for grouping the factors operative in a filmmaker's Private Space into specific future-self Dimensions takes account of *all* of the impulses and motivations that might lead an individual filmmaker to take action with regard to their future – not just "smaller and smaller behaviours" – and it is essential that it does so in a way that sees the individual as an "integrated dynamic whole". I therefore suggest that it is useful to look for such a schema outside the Western psychological tradition and its tendency to compartmentalise knowledge, as remarked upon by McAdams and Campbell above. Specifically, I suggest that an appropriate schema is provided by the traditional Hindu concept of *"purushartha"* – i.e. "the goals (ends) of human life" (Puligandla, 1975, p. 333) – particularly as revised and modernised by Mohandas Gandhi in the twentieth century.

Prima facie, the incorporation of constructs derived from classical Hindu thought into a social science model based in modern Western psychological and sociological theory might seem inappropriate, perhaps raising questions about whether such different epistemological systems can be integrated in this way. However I hasten to emphasise that in suggesting the usefulness of the notion of *purushartha* in the schematising of an individual filmmaker's goals and motivations I am not suggesting that the underlying Hindu philosophical or religious foundations be incorporated into the Practice-Space Model. Far from it. I am merely suggesting that the Hindu approach of sub-dividing an individual's life goals into distinct categories provides a workable schema for sub-dividing the range of factors that have the potential to affect and shape a filmmaker's future-directed actions into distinct Dimensions.

The concept of *purushartha* divides an individual's life goals into those directed towards their material, economical and political goals (*"artha"*); those directed towards their aesthetic and pleasure goals (*"kama"*); those directed towards their ethical goals (*"dharma"*); and those directed towards their spiritual goals (*"moksha"*) (Parel, 2006, p. 5).[12] Traditionally these four elements are seen as mutually exclusive and operative at different stages of an individual's life. Hence an individual has to choose between them: they can seek the life of a successful man or woman of the world (an emphasis on *artha*); abandon themself to pleasure from the senses (an emphasis on *kama*); or perhaps become an ascetic and withdraw from the world altogether (an emphasis on *moksha*).

Gandhi's particular contribution is to suggest that these four goals of life are not mutually exclusive, and that every individual has to find some balance between all four of them at all stages of their life if they are to lead a good and happy life. He especially stresses that there is a basic harmony underlying all the fundamental human strivings, and therefore it is a mistake to assume that one goal can be pursued only at the others' expense (Parel, 2006, p. ix). Indeed, Gandhi emphasises the imperative of achieving a working harmony between political, economic, aesthetic, sensual, ethical and spiritual goals and values, lest *artha* by itself become greed, *kama* by itself become unbridled lust, *dharma* by itself become mindless obedience to rules, or *moksha* by itself become escapism (Parel, 2006, pp. ix, 12).

Gandhi's mentor Gokhale emphasises that the means chosen for the pursuit of the four elements of *purushartha* have to be "in tune with the times" in order to be effective (Parel, 2006, p. 19). Consequently Gandhi approaches an individual's ultimate goal of being at peace in the world "… not as an abstract or imagined goal, but as a goal to be realized in history, in and through action in time" (Parel, 2006, p. 178). As Gandhi sees it, an integrated and meaningful life is something that every individual can and should strive for in the here and

[12] It is important to note the difference between the term "*kama*" which means "desire, pleasure, passion", and the more commonly-encountered term "*karma*", meaning "action, or affect of action" (Puligandla, 1975, p. 329).

now of their earthly life by finding their own particular balance of *artha*, *kama*, *dharma* and *moksha*. Hence Gandhi's reworking of the traditional interpretation of *purushartha* allows it to transcend its strictly Indian and spiritual origins. As Parel puts it:

> Striving for wealth, power, pleasure, ethics and transcendence was a universally observable fact in most cultures and in all periods of time. Though historically we find its first articulation in the Hindu culture, it [*purushartha*] was flexible enough to be transferred to other cultures, including the Western culture. Its potential for universality was in no way compromised by its origin in the Hindu culture.
>
> (Parel, 2006, p. 13)

I suggest that this universality includes even filmmakers – of whatever cultural origin – and hence that the sub-dividing of a filmmaker's life goals into the four categories of *purushartha* provides a suitable schema for sub-dividing the range of factors that affect and shape a filmmaker's future-directed actions into four separate future-self Dimensions. Specifically, I suggest that all the factors that motivate a filmmaker to take action regarding their future – whether associated with their filmmaking or not – can be grouped into what I call the "Practical Dimension", the "Pleasure Dimension", the "Ethical Dimension" and the "Spiritual Dimension", defined as follows:

> ***Definition 14**: The **Practical Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their practical goals in life, including their a) vocational goals, b) familial goals, c) financial goals, and d) political goals.*

> ***Definition 15**: The **Pleasure Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their pleasure goals in life, including their a) sensual goals, b) aesthetic goals, and c) recreational goals.*

***Definition 16**: The **Ethical Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their ethical goals in life.*

***Definition 17**: The **Spiritual Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their spiritual goals in life.*

As with the Self-Reflexive and Demographic Dimensions above, *Definitions 14* and *15* both include sets of Factors which can be considered as checklists in the analysis of an individual filmmaker's practical and pleasure goals respectively. Once again there may well be other ways of categorising the Factors that affect and shape these goals, and hence the sets of Factors in *Definitions 14* and *15* are open to modification where appropriate or necessary. However all 9 Factors in the Practical, Pleasure, Ethical and Spiritual Dimensions of a filmmaker's Private Space have the same two characteristics as the 22 Factors in their Self-Reflexive and Demographic Dimensions: they can all vary over time, and they can all be assessed by the filmmaker themself.

As Mischel and Morf (2003, p. 24) point out, the process of an individual taking motivated action towards their future is not always conscious or self-aware, sometimes operating automatically and non-verbally. Even so, I suggest that individuals are still able to provide more-or-less coherent explanations and justifications for their impulses, their motivations, and the actions that flow from them, whether their assessments turn out to be accurate or not. As such, the Practical, Pleasure, Ethical, and Spiritual Dimensions of a filmmaker's Private Space provide a useful schema for categorising the impulses and motivations that inform a filmmaker's actions in the present as directed towards reaching their sense of their future-self, whether those goals and motivations are associated with their filmmaking or not.

Taken together, the six Dimensions defined above – the Self-Reflexive, Demographic, Practical, Pleasure, Ethical and Spiritual Dimensions – jointly encompass all those Factors that have the potential to affect and shape a filmmaker's sense of themself up to and including the present moment (their present-self), as well as their sense of how they want to be in the future (their future-self). As such, these six Dimensions – and the 31 Factors of which they are composed – jointly affect and shape all of the experiences that both define and constitute a filmmaker's Private Space.

5.5 The Dimensions Of A Filmmaker's Public Space

As with a filmmaker's Private Space, any schema for grouping the factors operative in their Public Space into Dimensions must encompass the full range of factors that have the potential to affect and shape the experiences that constitute their Public Space, not just those associated with their filmmaking practice. Such a schema must also accommodate the primacy of the Private Space as the starting point for the Practice-Space Model – as discussed in *Chapter 3.1* – and must also take into account the intrinsic and constant two-way dynamic between the Private and Public Spaces of a filmmaker's Life Space. I suggest that Bourdieu's treatment of "capital" within his "sociology of power" offers just such a schema.

In Bourdieu's view, individuals seek to establish and improve their position in their own particular field of social practice via a process of *accumulating* and *applying* three forms of what he calls "capital". However Bourdieu uses the term "capital" quite differently to general economic theory, and there is some confusion in his writings over whether he considers there to be three or four distinct types of capital. For example, in 1986 he states categorically that "… capital can present itself in three fundamental guises: as economic capital … as cultural capital … and as social capital" (Bourdieu, 1986, p. 243). However in 1992 he seems to modify this position, stating that "To these [three forms of capital] we must add symbolic capital, which is the form that one or another of

these species [of capital] takes when it is grasped through categories of perception that recognise its specific logic" (Bourdieu & Wacquant, 1992, p. 119). Bourdieu does not provide a precise definition of symbolic capital, and as Wacquant comments: "The notion of symbolic capital is one of the more complex ones developed by Pierre Bourdieu, and his whole work may be read as a hunt for its varied forms and effects" (Bourdieu & Wacquant, 1992, p. 119). To further complicate matters, at the same time as introducing the notion of symbolic capital Bourdieu also suggests renaming cultural capital as "informational capital" (Bourdieu & Wacquant, 1992, p. 119).

So while some scholars refer specifically to four categories of capital (e.g. Calhoun, 2007, pp. 263-64), others routinely treat symbolic capital as a sub-category of cultural capital (e.g. Anheier, Gerhards & Romo, 1995, p. 862; Germov & Poole, 2007, p. 54). For ease of definition and analysis I adopt the second approach here, treating symbolic capital as a sub-category of cultural capital, resulting in just three categories of capital. However I also heed Bourdieu's introduction of the concept of informational capital by treating cultural capital as having both an "informational" and a "symbolic" aspect.

In his extensive writings Bourdieu does not provide strict or even consistent definitions of his three forms of capital. However by précising Bourdieu & Wacquant (1992, p. 119), Anheier, Gerhards & Romo (1995, p. 862), Ritzer (2003, p. 195), and Germov & Poole (2007, p. 54) it is possible to arrive at the following descriptions of economic, cultural and social capital:

Economic capital consists of material assets such as money, land, or other property that an individual controls or possesses, including any asset that can be used to generate income and wealth such as raw materials, equipment or workspace. In Bourdieu's usage, economic capital approximates most closely to general usage of the term "capital" in economic theory.

Cultural capital consists of a) *informational* assets such as educational credentials, types of knowledge and expertise, verbal skills, and cultural competencies such as wit, taste and style, and b) *symbolic* assets such as accumulated prestige,

honour, reputation, consecration – that is, admittance to a recognised canon – or charisma. For Bourdieu, cultural capital is transmitted both through the generations and through the education system.

Social capital consists of the networks of collaborators, contacts or acquaintances that an individual can use to secure or advance their position in a field. For Bourdieu, social capital is manifested by "who you know", and the possession of social ties with those who possess economic and cultural capital.

As Anheier, Gerhards and Romo (1995, p. 866) point out, each of these three forms of capital has its own distinct "currency", which is used to distinguish between participants in a field. As they observe of the cultural field:

> Economic capital focuses on commercial success versus failure, with money as the major currency, and economic status as the major indicator. Social capital distinguishes between membership and non-membership in professional organisations and informal networks, with "contacts" as the major currency, and differences in membership affiliation as the major indicator. Cultural capital marks a distinction between recognition and indifference in the perception and reception of literature [or other cultural practices], with prestige as the major currency, and reputation and education as indicators.
>
> (Anheier, Gerhards & Romo, 1995, p. 866)

In Bourdieu's view, individuals seek to mobilise all forms of capital at their disposal in order to function in the society-wide "field of power" generally, but also to best position themselves in their own particular field and thereby capture the rewards that are specific to it. The particular configuration of economic, cultural and social capital an individual accumulates and applies within their particular field therefore gives them not only the wherewithal to operate within that social arena, but also the ability to change their relative position within it, for better or for worse. As such, the accumulation and application of the three forms of capital not only determines an individual's

relations and social practice at any given moment, but also their progression through a field over time.

Prima facie, all three of these forms of capital can be seen to be important contributors to shaping the experiences that make up a filmmaker's Public Space: access to *economic capital* in the form of cash budgets or facilities is essential to the making of films; the acquisition of *informational cultural capital* in the form of understanding the codes and practices of creative, professional and financial milieux bestows an advantage in the competition for limited filmmaking resources; the accumulation of *symbolic cultural capital* in the form of awards, ratings, prestige and admittance of one's films to "the canon" ensures on-going validation as a working filmmaker and an increase in status; and building *social capital* in the form of networking and "who you know" provides inside knowledge and privileged consideration in the competition for limited filmmaking opportunities and positions.

I therefore suggest that the factors that have the potential to affect and shape the experiences that constitute a filmmaker's Public Space can be grouped according to their influence on a filmmaker's accumulation and application of either economic, cultural, or social capital. I call these three groups the "Economic Dimension", the "Cultural Dimension", and the "Social Dimension", defined as follows:

> ***Definition 18**: The **Economic Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of economic capital, including their a) financial assets, b) real estate, c) plant and equipment, and d) other material assets.*
>
> ***Definition 19**: The **Cultural Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of cultural capital, including their informational assets of a) educational credentials, b) verbal skills,*

and c) types of knowledge and expertise, as well as their symbolic assets of d) reputation and prestige, e) honours, and f) consecration.

***Definition 20**: The **Social Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of social capital, including their a) networks of contacts, b) creative collaborations, c) membership of professional organisations, and d) acquaintances with those who possess significant economic and cultural capital.*

As with the 31 Factors that make up the six Dimensions of a Private Space, the 14 Factors that make up the Economic, Cultural and Social Dimensions of a filmmaker's Public Space can all vary over time, and are all capable of being assessed by the filmmaker themself. Similarly, the sets of Factors contained in *Definitions 18*, *19* and *20* should be considered as checklists for identifying the Factors that affect the accumulation and application of a filmmaker's capital within a particular Dimension. Once again, there may well be other ways of categorising a filmmaker's economic, cultural and social capital, and hence the sets of Factors in these three Definitions are open to modification where appropriate or necessary.

Taken together, the Economic, Cultural and Social Dimensions jointly encompass all those Factors that affect both the volume and the structure of a filmmaker's overall package of economic, cultural and social capital, and hence their application of that capital. As such, these three Dimensions jointly encompass all of those Factors that have the potential to affect and shape a filmmaker's interactions with other individuals, and hence the social experiences which both define and constitute a filmmaker's Public Space.

5.6 The Dimensions Of A Filmmaker's Life Space & Practice Space

A filmmaker's Life Space and Practice Space do not have unique Dimensions of their own, but share the same Dimensions as the filmmaker's Private and Public Spaces. For as per *Definition 3*, a filmmaker's Life Space is delineated and defined by the intersection and interaction between that individual's unique Private and Public Spaces. It therefore follows that since a filmmaker's Life Space is entirely composed of their Private and Public Spaces then that filmmaker's Life Space must be entirely made up of the same nine Dimensions as the filmmaker's Private and Public Spaces combined, i.e. the Self-Reflexive, Demographic, Practical, Pleasure, Ethical, Spiritual, Economic, Cultural and Social Dimensions.

This same rationale applies to the Dimensions of a filmmaker's Practice Space. For as per *Definition 10*, a Practice Space is defined by the intersection of a filmmaker's Private and Public Spaces – i.e. their Life Space – with the global Filmmaking Space, and hence is a subset of the filmmaker's Life Space. Being a subset of their Life Space, a filmmaker's Practice Space must therefore be entirely made up of the same nine Dimensions as their Life Space, i.e. the Self-Reflexive, Demographic, Practical, Pleasure, Ethical, Spiritual, Economic, Cultural and Social Dimensions.

5.7 The Relationships Between Spaces, Dimensions & Factors

The relationships between the various Spaces, Dimensions and Factors defined and described in this and the preceding Chapter are depicted schematically in *Figure 5.1* below, and can be summarised as follows:

1. Any individual filmmaker can be thought of as living – and hence practising – within two continuously interacting experiential spaces that are unique and specific to that filmmaker, namely their phenomenologically-experienced *Private Space*, and their socially-mediated *Public Space*.

2. The intersection and interaction between an individual filmmaker's unique Private Space and their unique Public Space defines that filmmaker's unique *Life Space*.

3. The sum total of all of the Life Spaces of each and every individual in the world defines the global *World Space*.

4. The sum total of the filmmaking components of the Life Spaces of each and every filmmaker in the world defines a subset of the World Space called the global *Filmmaking Space*, which can be further sub-divided into four Sub-Spaces, namely the *Industry-Driven Sub-Space*, the *Market-Driven Sub-Space*, the *Client-Driven Sub-Space* and the *Creator-Driven Sub-Space.*

5. The intersection and interaction between a filmmaker's Private and Public Spaces with the global Filmmaking Space defines that filmmaker's unique *Practice Space*, which is a subset of their Life Space.

6. The full range of Factors that have the potential to notably affect and shape the experiences in a filmmaker's Private and Public Spaces can be grouped into nine arrays of Factors called *Dimensions*.

7. There are six Dimensions in a filmmaker's Private Space – the *Self-Reflexive*, *Demographic*, *Practical*, *Pleasure*, *Ethical* and *Spiritual Dimensions* – and three Dimensions in a filmmaker's Public Space – the *Economic*, *Cultural* and *Social Dimensions*. Together, these nine Dimensions consist of 45 separate Factors.

8. A filmmaker's Life Space and Practice Space both share the same nine Dimensions as those in a filmmaker's Private and Public Spaces combined.

9. All of the 45 Factors in the nine Dimensions of a filmmaker's Private and Public Spaces are capable of varying over time, and of being assessed by the filmmaker themself.

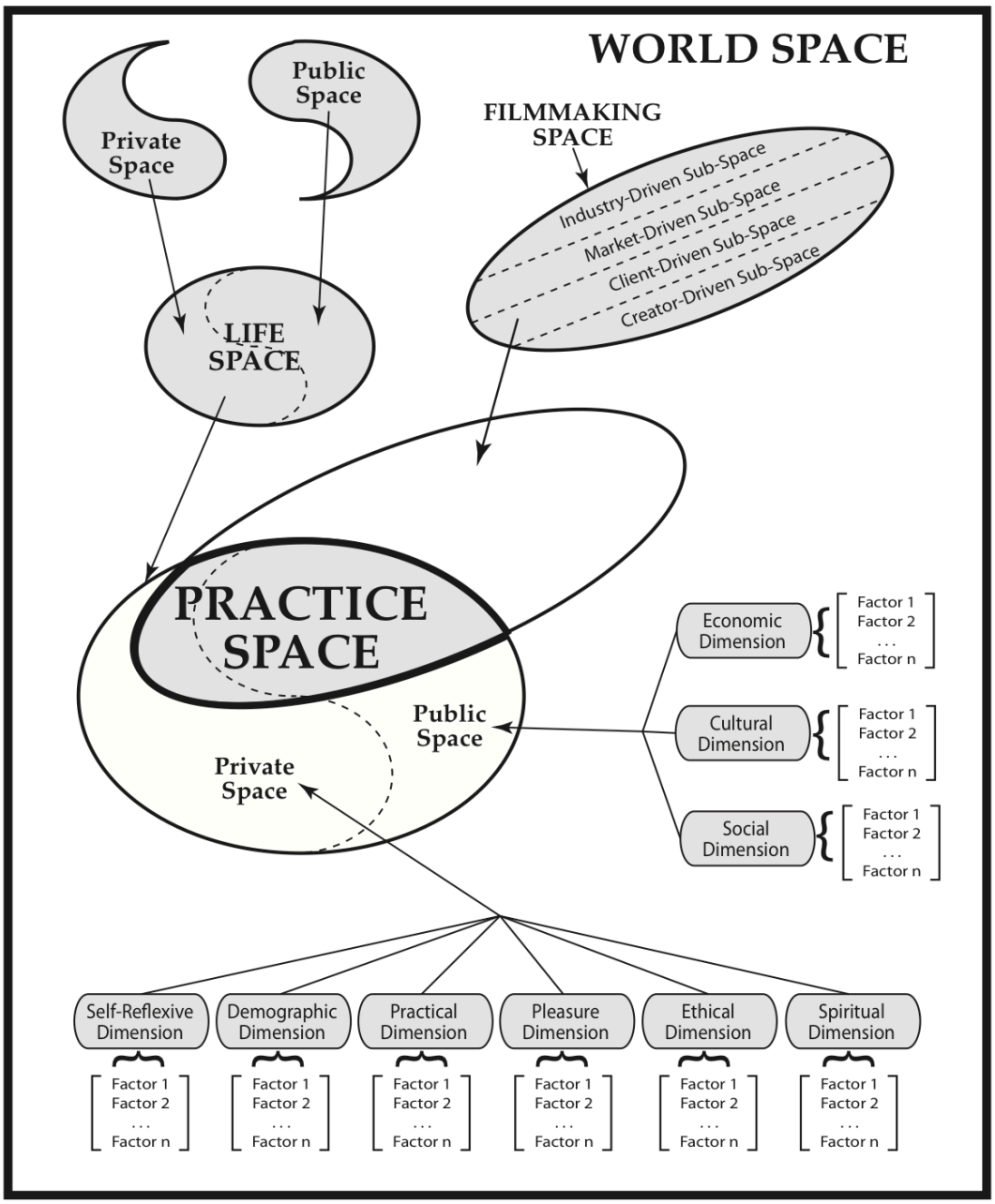


Figure 5.1 : Component Elements Of The Practice-Space Model

Having introduced and discussed the component elements of the Practice-Space Model that relate to a filmmaker's *practice,* in the next Chapter I introduce those elements that relate to a filmmaker's *projects*.

6. PROJECTS IN THE PRACTICE-SPACE MODEL

6.1 Defining "A Film" & "A Film Project"

The term "a film project" – often abbreviated to just "a project" – is widely used within filmmaking practice as a general descriptor of any screen-based work-in-progress at any of the various stages on the way to it being completed. For example, Screen Australia's Mission Statement refers repeatedly to "project development" (ScA, 2009), and its predecessor the Australian Film Commission (AFC) had "project managers" meeting as a "project committee" to decide on and supervise "project funding" (Warner, 2001).

As discussed in *Chapter 2.1*, the context in which the terms "film" and "filmmaker" are used is often the only key to understanding the particular meaning intended by an author, and by extension, the same is true of the term "film project". While this is perhaps understandable and acceptable in general texts, it is less so in more scholarly research. For just which forms of moving pictures can be included under the general rubric of "a film" or "a film project", and just who can be considered primarily responsible for the making of a film – and hence its "filmmaker" – can be highly-contested issues. For example, Staiger (2003, pp. 27-57) details a wide range of conflicting positions adopted by film theorists with regard to who can be considered the "author" of a film. Consequently I suggest that before addressing the role of film projects in the Practice-Space Model it is first necessary to offer precise definitions of the terms "a film" and "a film project".[13]

The four representative definitions of "film" from Bone and Johnson (1991) , Katz (2001), Bordwell and Thompson (2008), and Kuhn and Westwell (2012) that I cite in *Chapter 2.1* offer appreciably different takes on the defining of "a

[13] I leave a precise definition of the term "a filmmaker" until the discussion in *Chapter 9* of the research design adopted in addressing *Research Question 2*.

film". However I suggest it is significant that three of them employ the term "motion picture" in their definitions, thereby emphasising both the visual ("picture") and movement ("motion") elements inherent in their various definitions of "a film". As such, I take these two elements as the starting point for a more rigorous and broadly-applicable definition of "a film".

Firstly, I suggest that the "picture" element in the term "motion picture" intrinsically acknowledges that a film is a visually-based artefact, as opposed to, say, a literary-based artefact such as a poem, or a sound-based artefact such as a piece of music. Further, since the visual elements of a film are necessarily contained within a "frame" of some sort – i.e. the two-dimensional spatial limits of what is presented visually – then a film can be said to be made up of "pictures" as defined by that frame, whether the pictures be photographs, paintings, drawings, or other assemblages of visual elements such as montages.

Secondly, I suggest that the "motion" element in the term "motion picture" intrinsically acknowledges that a film exploits the phenomenon of human persistence of vision in order to create the optical illusion of movement. Indeed it is the presentation of a number of slightly-varying pictures in sequence that generates the illusion of motion which distinguishes a complete film from any one of the static "pictures" of which it is composed, and hence defines it as a distinctly different, motion-based, visual artefact.

Finally, I suggest that it is the viewing of the optical illusion of motion on a screen of some sort – whether projected onto the screen, or emitted by the screen – that distinguishes a film from a legion of mechanical precursors such as, for example, the Zoetrope and the Phenakistoscope. In such devices, a series of slightly-varying pictures are directly viewed through a peephole as they are moved mechanically in front of the viewer, thereby creating the illusion of motion, albeit in extremely circumscribed conditions and for a relatively brief period of time. The addition of a screen to this process of creating the optical illusion of motion made possible the more expanded purview that is associated with the term "a film" today.

Combining these three elements, I therefore suggest that it is a) *the pictorial representation* b) *on a screen* of c) *the optical illusion of motion* that uniquely characterises what are commonly called "films", "movies" or "motion pictures", and that distinguishes them from other uses of the term "a film" such as "a thin layer or coating", "a thin sheet of any material" or "the sensitive coating … on a photographic plate" (Butler, 2009, p. 619).

However with the widespread adoption of videotape and digital recording technologies – and of television, computer and mobile-device technologies for their diffusion – the pictorial representation on a screen of the optical illusion of movement is no longer confined to just processes based on light-sensitive film emulsions. This radical change in the variety and proliferation of screen-based media is reflected in the 2008 re-naming of the Australian Film Commission – the Australian government's peak film agency – as Screen Australia (Australian-Government, 2008, p. 1). Consequently there are not only wide variations in how various authors understand and use the term "a film" – as discussed in *Chapter 2* – but early in the twenty-first century the range of screen-based visual artefacts covered by the term, and the circumstances under which those artefacts reach a screen and are viewed, is wider than ever.

In order to fill the gap in the formal definition of the term "a film" in the existing literature, while at the same time embracing the diversity of contemporary production and diffusion technologies, in the context of the Practice-Space Model I therefore define "a film" as follows:

> ***Definition 21*: *A film*** *is any completed pictorial work of any length, format or genre which produces the optical illusion of movement on a screen and is capable of diffusion via cinema, television, video, computer, or portable devices.*

So as to cause as little ambiguity as possible with regard to which screen-based visual artefacts are addressed by the Practice-Space Model, this is deliberately a very broad and inclusive definition, incorporating the full range of screen-based visual artefacts from 3D IMAX presentations and wide-screen feature films

down to the shortest of video clips recorded on a mobile phone. As such it includes all of – but not only – feature films, short films, documentaries, animation, television programs, television commercials, music videos, video clips on YouTube and similar websites, educational and instructional films, corporate and industrial films, experimental films, some video and computer art, moving-image pornography, and the moving-image content of computer and mobile-device games.

As per *Definition 21*, there are three key attributes of any of these forms of "a film": it must pictorially produce the optical illusion of movement on a screen; it must be completed; and it must be capable of diffusion. While I present the rationale for the first of these three attributes earlier in this Chapter, the second and third arise from the need to distinguish between "a film" and "a film project" in the context of the Practice-Space Model, as I now explain.

Sometimes a film project reaches completion and therefore can be accurately referred to as a film, as per *Definition 21*. However sometimes a film project can be conceived, developed and even partially produced, only to be abandoned – for any one of a range of reasons – before it achieves any kind of form that approximates a completed film. Even though such a film project is not, strictly speaking, "a film" – since it has not been completed – the time, money and effort expended on it still constitute part of its makers' filmmaking practice, and hence needs to be taken into account by any model of filmmaking practice that seeks to be comprehensive, as per the second criterion of *Research Question 1*. In the context of the Practice-Space Model I therefore distinguish between "a film" and "a film project", defining "a film project" (and its contraction "a project") as follows:

> ***Definition 22: A film project*** *is a film as defined by Definition 21 at any stage of its making prior to its completion, with completion defined as the delivery of the first fully-integrated version of the film capable of diffusion.*

The key attribute of "a film project" so defined is that it cannot be a completed film, where completion is defined as delivery of the first fully-integrated version capable of diffusion, whether it be embodied in a physical artefact such as a film print or videotape, or in electronic form such as a digital file.

Having defined the difference between a film and a film project it is now possible to examine the elements that they have in common in the context of the Practice-Space Model.

6.2 The Four Stages Of A Film Project

It is common among both working filmmakers and film scholars to identify three more-or-less discrete stages in the making of most film projects and completed films (as distinct from the diffusion that follows completion). However nomenclatures and definitions for these three stages of the making of a film vary. For example, Kuhn and Westwell (2012) define them as follows:

> *pre-production*: The time period before filming when all the elements required for shooting a film are planned, costed and coordinated …
> *production*: The precise moment when pre-production becomes production and shooting begins …
> *post-production*: The completion of a film using the material shot during production.
>
> (Kuhn and Westwell, 2012, pp. 327, 328, 325 respectively)

Without providing precise definitions, Bordwell and Thompson (2008, p. 20) identify essentially the same three stages, although they label them "preparation", "shooting" and "assembly". Australian government film agencies typically divide the making of films into "development", "production" and "post-production" stages, as for example in Screen Australia's widely-used "A-Z Feature Film Budget" (ScA, 2013). In the context of the Practice-Space Model I adopt the Australian usage, although in keeping with my emphasis on

the importance of completion in differentiating between a film and a film project, I call the "post-production stage" the "completion stage". I also divide the development stage into two separate stages which I call the "conception stage" and the "development stage", so as to acknowledge that the origins of the initial concept for a film may sometimes (but not always) be quite separate from and significantly predate its further development. I also consider what Kuhn and Westwell (2012, p. 327) call "pre-production" to be a part of the production stage, since what is generally understood by the term pre-production – i.e. specific preparations for filming – usually postdates the actual decision to go into production which signals the end of the development stage and the start of the production stage.

I therefore suggest that in the context of the Practice-Space Model there can be considered to be four sequential stages in the making of a film, which I call the conception, development, production, and completion stages. Each of these four stages generates a different but progressively more-evolved version of what will eventually become the completed film, as Bordwell and Thompson describe with regard to scripted films:

> The idea for the film [conception stage] may be radically modified when the script is hammered out [development stage]; the script's presentation of the action may be drastically changed in shooting [production stage]; and the material that is shot takes a new significance in the process of assembly [completion stage].
>
> (Bordwell and Thompson, 2008, p. 20)

Indeed, each stage can sometimes seem to embody a markedly different version of the film from the version embodied in the stage that precedes it, with each version progressively reducing the possible content and increasingly defining the final form of the eventual completed film. The conception stage reduces the infinite number of films that can be conceived out of thin air down to the large but finite number of films that can be imagined from a specific *concept description*. The development stage reduces the finite number of films that can

be imagined from a concept description down to the more limited number of films that can be envisaged from reading a specific *final draft script* in the light of a specific *production agreement*. The production stage reduces the limited number of films realisable from a final draft script and production agreement down to the even more limited number of films that can be constructed from a specific *corpus of unedited camera and sound footage*. Finally, the completion stage reduces the limited number of films that can be constructed from a corpus of unedited camera and sound footage down to the single film that is actually brought into being, namely *the completed film*. While some of these (italicised) markers of the end of a stage are more common in larger-scale film projects, I suggest that *all* film projects as defined by *Definition 22* – no matter how rudimentary – go through some form of all four stages during their making.

For example, even if it did not result in an actual concept document, the minimalist YouTube clip *Projectile Vomit* (2012) must have gone through at least a rudimentary conception stage of someone deciding to film the subject vomiting orange juice.[14] It seems unlikely that there was an extensive development stage which delivered a final draft script and production agreement, but since the subject seems a willing participant presumably his agreement to be filmed must have been obtained and a rough idea of what he was going to do – drink orange juice until he vomited – must have been discussed and decided, thereby constituting a rudimentary development stage. The clip then went through a production stage when someone's mobile phone was switched to "camera" (pre-production) and the action was actually recorded (shooting). Even such unedited and unadorned raw footage as this then went through a rudimentary completion stage when it was uploaded from the mobile phone to the YouTube website in order to make it available for diffusion in the form of on-line viewing. As such, even this most basic of films can be seen to have gone through rudimentary forms of all four stages of the making of a film, although at the other end of the filmmaking scale – for

[14] Sourced on 5th June 2014 at http://www.youtube.com/watch?v=rk9M_ydn3mA.

example with feature films – the four stages are generally more elaborate and well-defined.

In some cases the four stages are not initially obvious. For example, some filmmakers start from only a very loose conception of a film and its proposed content, resulting in a quite truncated development stage and perhaps only a rudimentary "final draft script" or "production agreement". This is particularly evident in some documentary making. Even so I still consider a development stage – albeit truncated – to have taken place. Similarly, a film can go through an elongated production stage involving substantial editing of existing footage informing the obtaining of additional footage, and perhaps triggering substantial rethinking of the final form of the film from that imagined at the end of the development stage. In such cases I consider it is only when the *final* corpus of camera and sound footage from which the final film will be forged is obtained that the production stage ends and the completion stage – perhaps itself now quite truncated – commences.

Consequently I suggest that every completed film and uncompleted film project – as per *Definitions 21* and *22* – can be seen to progress through either some or all of these four stages of the making of a film, even if an uncompleted film project does not go through all four stages. In the absence of a consensus in the existing literature as to how these stages should be named or defined, in the context of the Practice-Space Model I therefore define the four stages in the making of a film or film project as follows:

> ***Definition 23**: The **conception stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in generating a concept description or its equivalent for that film or film project.*
>
> ***Definition 24**: The **development stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the concept description or its equivalent through*

to a final draft script and production agreement or their equivalents for that film or film project.

***Definition 25**: The **production stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the final draft script and production agreement or their equivalents through to a corpus of unedited camera and sound footage for that film or film project.*

***Definition 26**: The **completion stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the corpus of unedited camera and sound footage through to a completed film.*

As mentioned above, a completed film also goes through a fifth "diffusion" stage after its completion during which it reaches audiences by varying means. This diffusion stage can involve extensive and long-term distribution, marketing, publicity and exhibition strategies and mechanisms such as those that accompany wide-release feature films, or it can be quite rudimentary such as with *Projectile Vomit* (2012) simply being available on YouTube. However I suggest that all the various means of diffusion have one thing in common, in that most of the activity involved in the diffusion of a completed film does not directly involve the filmmaker personally, and hence is outside their Life and Practice Spaces, as per *Definitions 3* and *10*.[15] This is in contrast with the first-person filmmaking activity that a filmmaker may contribute to the four stages of the making of a film, and which is intrinsically part of their Practice Space.

A seeming exception to this is the various forms of audience testing that some films go through prior to their completion. In such cases, the response of an albeit limited audience can have significant effects on the form of the finished film, and hence impact on the filmmaker's present filmmaking. However I

[15] All Definitions in the Practice-Space Model are listed in *Appendix 1*.

consider this sort of audience response to be part of the completion stage rather than the diffusion stage, since it occurs before the film is completed.

It is certainly true that some filmmakers have a substantial involvement in the diffusion of their films, although many do not. However just exactly which individuals will comprise the audience for a completed film and just what will be the effect of viewing the film on those individuals is clearly out of the control of the filmmaker – and generally occurs outside their direct first-person experience as well – no matter how involved in the overall diffusion of their film they may be. Except in highly circumscribed situations such as the viewing of a just-shot mobile-phone video clip, I therefore suggest that it is impossible for a filmmaker to be as comprehensively involved in the diffusion stage of a completed film as they can be in the four stages of the making of the film.

Even so, it is also true that the success or otherwise of a filmmaker's projects in reaching and impacting upon their intended audience – as distinct from their actual audience – is generally of great interest to a filmmaker and may well feed back into and affect their future filmmaking practice. However I suggest that this feedback process takes place mostly via the operation of factors that are already included in, and hence taken account of by, the nine previously-defined Dimensions of a filmmaker's Practice Space. For example, changes in a filmmaker's vocational or aesthetic goals triggered by the reception of their completed films are manifested as changes in their Practical and Pleasure Dimensions. Similarly, changes in their economic status or artistic reputation and prestige flowing from the reception of their completed films are manifested as changes in their Economic and Cultural Dimensions. Most importantly, the feedback from *objective* measures of the success of completed films is taken account of in the Audience Dimension, as discussed in *Chapter 10* and as detailed in the Project Descriptions in *Appendix 16*.

Consequently in the light of the Practice-Space Model's explicit emphasis on filmmaking practice as experienced by the filmmaker themself – as per the first criterion of *Research Question 1* – as well as its particular focus on the actual

making of film projects prior to their diffusion as completed films – as per *Definition 22* – I therefore consider the diffusion stage of a completed film to be outside the scope of the Practice-Space Model. Hence I do not directly address the distribution, marketing, publicity, or exhibition of completed films in the analysis of filmmaking practice using the Practice-Space Model, although as discussed above, some of the effects of these diffusion processes do feed back into the analysis indirectly.

6.3 A Project's "Project Space"

As I demonstrate above, every completed film progresses through some form of all four stages of the making of a film, and even film projects which are permanently abandoned before they are completed go through at least the first – and often more – of the four stages. However the length of each stage and the total number of participants in a stage can vary widely from project to project, depending on the nature of the project. Consequently the *total* amount of filmmaking activity contributed by all of the participants in the making of a film can also vary widely from project to project, and from stage to stage within a project.

In *Chapter 4* I demonstrate that the totality of any single filmmaker's filmmaking experiences over the course of their lifetime can be thought of as taking place within a non-physical but multi-dimensional conceptual space I call a Practice Space, with each individual filmmaker having their own uniquely-defined Practice Space. In a similar manner, I now suggest that the totality of *all* of the filmmaking activity associated with any single film project or completed film can be thought of as taking place within a unique multi-dimensional conceptual space which I call a "Project Space", defined as follows:

> ***Definition 27**: The **Project Space** of a film project or completed film is that unique conceptual space constituted by and containing the total of all of the*

filmmaking activity carried out by all of the participants in the making of that film project or completed film, aggregated across all stages of its making.

Like a Practice Space, a Project Space is not an actual physical entity in four-dimensional space-time, but a conceptual space only, a metaphorical tool for better addressing and imagining the total filmmaking activity associated with any particular project. As such, a Project Space has a number of important characteristics:

Firstly, a Project Space is *exclusive*. It contains the filmmaking activity carried out on just one particular project only, and hence is unique and has no overlap with the Project Spaces of other projects.

Secondly, a Project Space is *exhaustive*. It contains all of the filmmaking activity carried out by all of the participants across all of the stages of a single project's making, regardless of the size of any particular participant's individual contribution.

Thirdly, a Project Space has *a defined length*. It has a beginning point at the start of the project's conception and an end point at the film's completion or the project's permanent abandonment.

Fourthly, a Project Space is *dynamic*. It changes over time as the number of participants involved in the making of the project, and the nature and level of their filmmaking activity, vary from moment to moment during the project's making.

Fifthly, a Project Space is *continuous* from the start of a project's conception through to its completion or permanent abandonment. Even if a project goes through a substantial hiatus during its making there is still some minimum level of activity that needs to occur – and hence continue the project's Practice Space – even if it is just reporting the project's dormant status to stakeholders.

It is important to emphasise that a Project Space is not a pre-determined space into which the total filmmaking activity associated with a particular project fits,

or must be fitted. For example, there is no set shape or size for the Project Space of a feature film or a documentary or a YouTube clip. Every individual project's Project Space is unique, continuously generated on a moment-to-moment basis by the unique configuration of filmmaking activity involved in the on-going process of the making of that particular project in the here-and-now.

As such, there is a wide range of factors that have the potential to affect and shape a film project's Project Space, and some of these factors may only emerge during the process of actually making the project or completed film. For example, if a decision is made during the development stage of a feature film to convert the project into a television miniseries then this clearly affects the nature and amount of filmmaking activity on the project, and hence its Project Space. At the very least, such a decision would quite likely lead to a longer development stage to cater for the writing of multiple episode scripts, an expanded production stage to allow for a longer shoot, and a more extended but perhaps episodic completion stage dictated by broadcast delivery schedules. Many other such scenarios of both externally and internally imposed change during the course of a film project going from conception to completion are imaginable, and all of these changes would be reflected in changes in the project's Project Space during its making.

Consequently a project's Project Space is only completely and finally defined either at the point at which the project becomes a completed film – i.e. "the delivery of the first fully-integrated version of the film capable of diffusion", as per *Definition 22* – or at any point prior to completion at which the project is permanently abandoned. At all times prior to completion or permanent abandonment a project's Project Space is still dynamic and hence incomplete, subject to the combined and ongoing effect of all of the factors operative on both the project and its makers at every point in time during its making.

6.4 The Dimensions Of A Project Space

In the previous Chapter I identify a number of Factors that have the potential to notably affect and shape a filmmaker's filmmaking experiences, and array them into the nine Dimensions of their Practice Space. This same process can also be applied to the many factors that are operative on an individual project during its making, and which therefore have the potential to notably affect and shape its Project Space.

In defining the Dimensions of a Project Space, it is useful to think of the making of a film as an act of communication. Hence from a filmmaker's point of view – as per the first criterion of *Research Question 1* – within 1) a particular social context at a particular point in time (*the filmmaker's Life Space*), there is 2) a sender (*the filmmaker*), and 3) a receiver (*the film's intended audience*), of 4) a communication (*the film's content*), embodied in 5) a unique combination of visual and aural components that constitute the completed film (*the film's form*), achievable with 6) the filmmaking resources accessible to the filmmaker at that time (*i.e. within their Practice Space*). The final stage of this act of communication is the diffusion of the completed film to an audience via a communication medium, although as discussed above, the actual diffusion of a completed film is outside the scope of the Practice-Space Model.

Consequently I suggest that a completed film – or its progenitor, a film project – can be understood as the unique and tangible artefact resulting from a single and unique path through the huge number of possible permutations and combinations of the six elements identified above, with each of these elements in turn affected and shaped by a range of factors operative on it. Of these six elements, the filmmaker, their Life Space, and their Practice Space can all be said to be "practice-based", being primarily associated with a specific filmmaker and their filmmaking practice, while the film's intended audience, specific content, and filmic form can all be said to be "project-based", being primarily associated with a specific film project.

In the previous two Chapters I discuss the three practice-based elements of filmmaking in some detail, including how the wide range of factors with the potential to affect and shape a filmmaker's Practice Space can be grouped into the nine arrays of Factors that constitute a Practice Space's Dimensions. I now suggest that the three remaining project-based elements – a project's specific content, intended audience, and filmic form – provide a schema for grouping the range of factors that have the potential to affect and shape a project's Project Space into three Dimensions, which I call the "Content Dimension", the "Audience Dimension", and the "Form Dimension", defined as follows:

> ***Definition 28**: The **Content Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its specific content, including its a) content issues, b) content setting, and c) content driver.*
>
> ***Definition 29**: The **Audience Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its intended audience, including its a) primary audience, and b) audience success.*
>
> ***Definition 30**: The **Form Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its filmic form, including its a) film format, b) film genre, and c) project funding.*

As with the 45 Factors in the nine Dimensions of a Practice Space discussed in *Chapter 5*, the 8 Factors contained in *Definitions 28*, *29* and *30* should be considered as a checklist for identifying some of the most salient elements of a project. Most of the names for the Factors in these three Definitions are self-explanatory, but in *Definition 28* I use the term "content driver" to categorise who is primarily responsible for determining the content of a project, such as the client or the filmmaker. In *Definition 30* I use the term "film format" to refer to the physical characteristics of a project such as its running time and originating medium, and "project funding" to include all funding received over the four stages of the making of a project, not just its production budget. Once again, these lists are not necessarily exhaustive and there may well be other

ways of categorising a project's salient characteristics, leaving the sets of Factors in these three Definitions open to modification where appropriate or necessary.

As with the 45 Factors operative in the nine Dimensions of a filmmaker's Practice Space, the eight Factors operative in the Content, Audience and Form Dimensions of a project's Project Space are all capable of being assessed by the filmmaker themself, and can all vary over time: i.e. they can vary from project to project or within a project, thereby affecting and shaping the project's Project Space as the project progresses from conception to completion.

Having described how projects are treated in the Practice-Space Model, in the next Chapter I address the various ways in which Practice Spaces and Project Spaces can intersect and interact, and how this forms the basis for applying the Practice-Space Model to the analysis of filmmaking practice.

7. APPLYING THE PRACTICE-SPACE MODEL

7.1 A Filmmaker's "Footprint"

It is rare – but not impossible – for absolutely all of the filmmaking activity on a particular project to be carried out by just one person. This results in a very particular kind of relationship between the Project Space of what I call a "solo" project and the Practice Space of its sole filmmaker, as depicted in *Figure 7.1*.

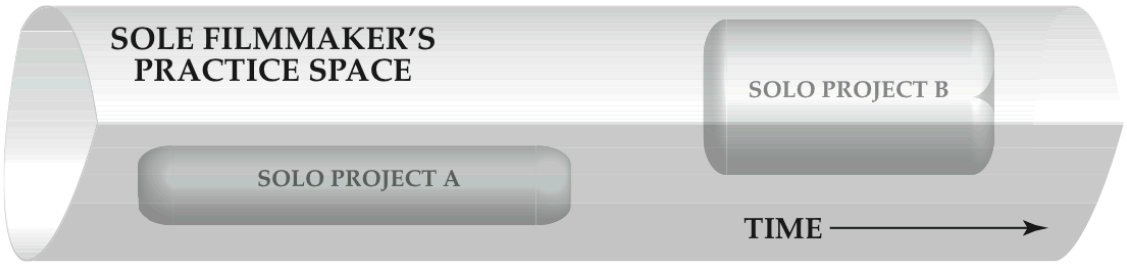


Figure 7.1 : Solo Projects In A Sole Filmmaker's Practice Space

In *Figure 7.1*, the sole filmmaker's Practice Space is represented by the shaded cylindrical "tunnel through time", and the Project Spaces of two of that filmmaker's solo projects – *Project A* and *Project B* – are represented by the two "lozenge" shapes within the "tunnel". As *Figure 7.1* illustrates, since a sole filmmaker carries out all of the filmmaking activity on their solo projects, the Project Spaces of their solo projects are always entirely contained within their Practice Space. (It is important to note that the difference in size and shape of the two Project Spaces in *Figure 7.1* is intended solely to illustrate how both the duration and the amount of filmmaking on a project can vary from project to project, and has no quantitative or other significance.)

However filmmaking is almost always a collaborative endeavour, usually involving many participants contributing varying amounts of filmmaking activity to the process of bringing a project to completion. Due to the more complex nature of collaborative filmmaking there is therefore a more complex

relationship between any single participant's Practice Space and the Project Space of a collaborative project in which they might participate. For while on a solo project the sole filmmaker's filmmaking activity is both *necessary and sufficient* for making the completed film, on a collaborative project the filmmaking activity of any single participant is *necessary* but *not sufficient* for making the completed film. Only the combined filmmaking activity of all participants, *in toto*, is sufficient for making a collaborative film. Consequently, and in contrast with a solo project, the Project Space of a collaborative project can never be entirely contained within the Practice Space of any one of the participants in its making, no matter how important their role. Rather, the Project Space of a collaborative project is distributed across the individual Practice Spaces of all those individuals who participate in its making, no matter how large or small their contribution.

For example, a carpenter constructing a set to be used on a feature film may well work to specifications provided by the project's production designer after consultation with the director. However the actual banging of nails into wood – while still being part of the total filmmaking activity on the project and hence contained within its Project Space – is not part of the director's Practice Space since the director does not actually bang in the nails personally, even if he or she has specified what the banging in of nails is ultimately contributing to. In other words, there is a part of that film's Project Space – the actual banging of nails into wood needed to construct a particular set – that lies within the carpenter's Practice Space but not within the director's Practice Space, just as there is another part of that film's Project Space – for example, the director consulting with the production designer about the nature of the set to be constructed – that lies within the director's Practice Space but not within the carpenter's Practice Space (as well as much else).

This relationship is illustrated by *Figure 7.2*, where the Project Space of collaborative *Project X* (the "lozenge" shape), lies only partially within the director's Practice Space (the top "tunnel"), just as it lies only partially within the carpenter's Practice Space (the bottom "tunnel"), with the remainder of the

Project Space outside these two Practice Spaces lying within the Practice Spaces of all the other participants in that project, although it is not possible to illustrate all of these other Practice Spaces in *Figure 7.2*.

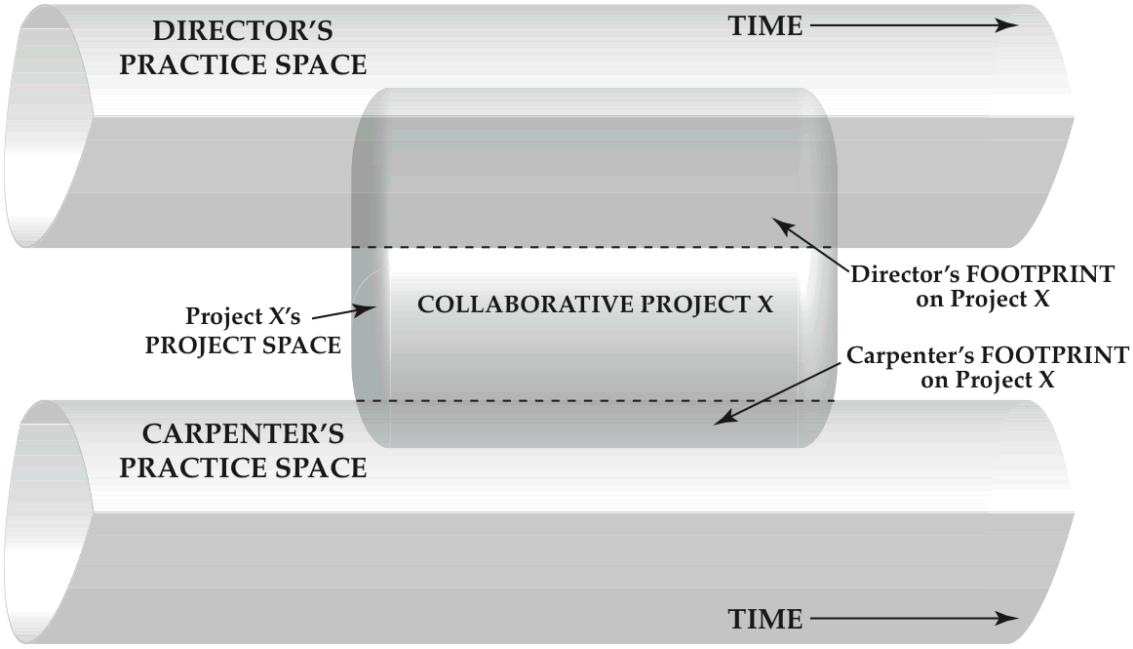


Figure 7.2 : Practice Spaces On A Collaborative Film Project

Following from these examples of both solo and collaborative projects, I therefore suggest that the unique area of overlap defined by the intersection between a particular participant's Practice Space and the Project Space of any film project in which they participate, creates a unique multi-dimensional conceptual space which I call that participant's "Footprint" on the project, defined as follows:

> ***Definition 31**: A participant's **Footprint** on a film project is that unique conceptual space constituted by and containing that part of their Practice Space which intersects with and overlaps the project's Project Space. The sole participant's Footprint on a solo film project is exactly congruent with the project's Project Space.*

Defined as such, Footprints have three important characteristics:

Firstly, the extent of a participant's Footprint on a project is determined by the participant's particular role on the project, and hence their total filmmaking activity on that project.

Secondly, each and every participant on a project has a unique Footprint on the project due to the unique nature of their contribution to the project. Hence there is no overlap between the Footprints of participants on a collaborative project.

Thirdly, a participant's Footprint on a project represents and embodies the combined effect of all nine Dimensions of the participant's Practice Space and all three Dimensions of the project's Project Space over the period of the participant's involvement in the project. As such, a Footprint has 12 Dimensions.

There are two different but quite complementary ways of understanding a participant's Footprint on a project. On the one hand, a Footprint delineates the extent to which a particular participant has contributed filmmaking activity to a particular project, and hence has contributed to shaping that project's Project Space. On the other hand, the exact same Footprint delineates the extent to which the participant's filmmaking activity on the project has been a part of their total filmmaking practice over the course of their filmmaking life, and hence has contributed to shaping their Practice Space. As *Figure 7.2* illustrates, the director's Footprint on *Project X*'s Project Space is also *Project X*'s Footprint on the director's Practice Space, and the same applies to the carpenter's Footprint. As such, Footprints embody and represent the inevitably two-way nature of the relationship and interaction between Project Spaces and Practice Spaces.

As discussed earlier, both Practice Spaces and Project Spaces are dynamic – they change over time – and hence Footprints are also dynamic. For while there can be only one unique Footprint resulting from the intersection and interaction between a participant's unique Practice Space and the unique Project Space of any project in which they participate, that Footprint will increase as the project goes from conception through to completion or permanent abandonment. As

such, a participant's Footprint on a project is only finally and completely determined once they finally cease contributing filmmaking activity to the project, at which point the participant's Footprint on that project ceases to be dynamic, and hence becomes fixed forever.

The proportion of a participant's Practice Space that is occupied by their Footprint on a particular project varies over time, not only depending on the type of project, their role on the project, and the stage of the project, but also on the demands of other projects in which they may also be participating at the same time. For a participant's Practice Space encompasses *all* of their actual filmmaking activity at any particular point in time, whether it is devoted entirely to just one project or is spread across a number of concurrent projects. For example, at any particular time a screenwriter can be working on the scripts of more than one project; a producer can be seeking finance for more than one project; or a director can be shepherding more than one project to completion.

7.2 A Filmmaker's "Trajectory"

From the above discussion it follows that the total filmmaking activity an individual filmmaker contributes to the making of a particular film project – whether solo or collaborative – constitutes that filmmaker's Footprint on the project. However I suggest that a filmmaker's filmmaking practice consists of not only the *manufacturing activity* directly involved in the conception, development, production and completion of projects in which they participate, but can also include considerable *non-manufacturing activity* aimed at furthering the making of both current and future projects, and which takes place in and around the actual making of projects. These non-manufacturing activities might include watching and discussing films and their making; networking with peers and potential benefactors; keeping abreast of developments in equipment and production processes; participating in other filmmakers' projects; participating in film organisations; or even doing non-film-related work to support their filmmaking. (This list is not necessarily exhaustive, but in keeping

with the exclusion of a film's diffusion stage from the Practice-Space Model discussed in the previous Chapter, it intentionally excludes any activities associated solely with the diffusion of completed films.)

In the light of this distinction between manufacturing and non-manufacturing filmmaking activity, a filmmaker's filmmaking practice can be seen to be just as much defined by the gaps between and around the Footprints in their Practice Space as by the Footprints themselves. For these gaps may reflect the carrying out of non-manufacturing activity aimed at furthering the filmmaker's projects that is just as much a part of their overall filmmaking practice as are their projects. I therefore suggest that these two components of a filmmaker's filmmaking practice can be thought of as jointly creating a unique multi-dimensional conceptual space within the filmmaker's Practice Space which I call their "Trajectory", defined as follows:

> ***Definition 32**: A filmmaker's **Trajectory** through their Practice Space is that unique conceptual space constituted by and containing all of their actual filmmaking practice up until the present moment, including both their Footprints on their projects and their non-manufacturing activities aimed at furthering their projects.*

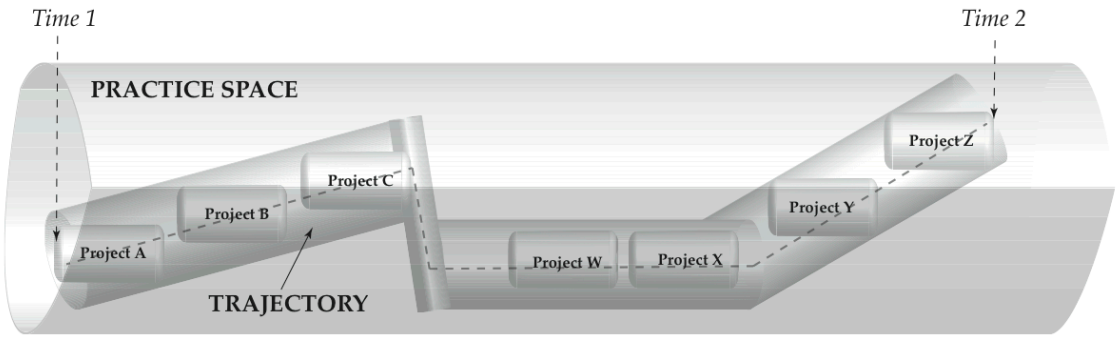


Figure 7.3 : A Filmmaker's Trajectory Through Their Practice Space

As *Figure 7.3* depicts, a hypothetical filmmaker's seven Footprints on *Projects A* to *Z*, together with the gaps between and around them, can be seen to jointly define that filmmaker's Trajectory (the zigzagging "tunnel") through their Practice Space (the larger shaded cylinder), over the period from the conception of *Project A* (*"Time 1"*) through to the completion of *Project Z* (*"Time 2"*).

However as discussed above, a filmmaker's Trajectory is purely a conceptual space, in large part defined by its constituent Footprints and their 12 Dimensions as they vary over time. Such a complex and multi-dimensional conceptual space cannot be represented on a two-dimensional page. Hence the zigzagging "tunnel" in *Figure 7.3* should be thought of as just a simplified representation of this hypothetical filmmaker's Trajectory through their Practice Space over time, with its overall shape and changes in direction having no specific meaning here.

A filmmaker's Trajectory through their Practice Space has three important characteristics:

Firstly, it is *dynamic*. It is continuously created and extended on a moment-by-moment basis over the course of the filmmaker's entire filmmaking life.

Secondly, it is largely *determined by decisions* the filmmaker makes. Whether considered or hasty, rational or irrational, conscious or unconscious, the choices a filmmaker makes from out of all the possible filmmaking practice accessible to them in their Practice Space at each point in time affect both the film projects in which the filmmaker participates and the other non-manufacturing activities they carry out between and alongside the actual making of their projects.

Thirdly each filmmaker's Trajectory is *unique*. It represents that filmmaker's own specific path through their own unique Practice Space over time. Even if two filmmakers make identical choices and work on exactly the same sequence of film projects, their individual contributions to those projects – and hence their Footprints on them – will still differ, resulting in two different Trajectories.

In the light of these three characteristics, a filmmaker's Trajectory can therefore be thought of as representing the continuously-created, moment-by-moment "coming-into-being" of their *actual* filmmaking practice, i.e. that portion of the overall possibility field of their Practice Space with which they choose to actually engage. In a sense, the unique combination of all of a filmmaker's future-directed goals and actions at any particular point in time – whether

directly related to their filmmaking or not – can be seen as "pushing" them, in a very specific way, into and through the future section of their Practice Space, thereby creating and fixing in time their actual Trajectory in the process. As such, a filmmaker's Trajectory through their Practice Space is largely determined by the choices they do or do not make from out of all the future filmmaking practice that is conceivably accessible to them from their immediate present onwards.

Since a filmmaker's Trajectory is mostly defined by the intersection between the filmmaker's nine-Dimensional Practice Space and the three-Dimensional Project Spaces of their projects, their Trajectory embodies the cumulative effect of all of the Factors in all 12 of these Dimensions over time. As such, I suggest that an analysis of the dynamics of an individual filmmaker's Trajectory over a particular period of time can provide a methodology for the systematic and evidence-based analysis of their filmmaking practice over the same time.

7.3 The Dynamics Of A Filmmaker's Trajectory

As a starting point in analysing the dynamics of a filmmaker's Trajectory, I suggest that the effects of the eight Factors operative in the three project-based Dimensions of a Project Space are relatively easier to discern than are the effects of the 45 Factors operative in the other nine practice-based Dimensions of a Practice Space, for three reasons:

Firstly, a project's Project Space is fixed on completion or permanent abandonment of the project, and so the effect of the eight Factors in the Content, Audience and Form Dimensions can be examined both *in toto* and in retrospect.

Secondly, a Project Space is relatively contained, being specific to a particular project and therefore to the particular circumstances and limited timeframe of that project's making.

Thirdly, the effects of the eight Factors in the three Dimensions of a Project Space have at-least-partial expression and embodiment in the various artefacts generated at the different stages of a project: the concept description in the conception stage; the final draft script and production agreement in the development stage; the corpus of unedited film and sound footage in the production stage; and the completed film in the completion stage.

I therefore suggest that it is easier to assess the effect on a filmmaker's filmmaking practice of the eight shorter-acting and artefact-embodied Factors operative in the three project-based Dimensions of a filmmaker's Trajectory than it is to assess the effect of the longer-acting and sometimes less tangible Factors operative in the other nine practice-based Dimensions of their Trajectory. For example, the content issues or film form of a filmmaker's projects can be readily ascertained from the completed films themselves, whereas determining changes in a filmmaker's ethical goals or cultural capital during their filmmaking practice requires more introspection and weighing of evidence. As such, I suggest that the three project-based Dimensions – the Content, Audience and Form Dimensions – can be thought of as the "more-known" Dimensions of a filmmaker's Trajectory, while the nine practice-based Dimensions – the Self-Reflexive, Demographic, Practical, Pleasure, Ethical, Spiritual, Economic, Cultural and Social Dimensions – can be thought of as the "less-known" Dimensions of that same Trajectory.

Yet as discussed previously, these three more-known Dimensions and nine less-known Dimensions are intrinsically interwoven and commingled with each other via their joint definition of – and embodiment in – the Footprints that largely define a filmmaker's Trajectory. Consequently I suggest that any analysis of the dynamics of the three more-known project-based Dimensions of a filmmaker's Footprints cannot but provide insight into the contemporaneous dynamics of the other nine less-known Dimensions commingled with them in those Footprints, and hence provide insight into the dynamics of that filmmaker's Trajectory overall.

However the simultaneous analysis of the dynamics of all 12 mutually-interactive Dimensions of the Footprints that constitute a filmmaker's Trajectory potentially involves a high degree of complexity, and hence difficulty. I therefore suggest that a more practicable and manageable approach is to analyse the dynamics of the three more-known project-based Dimensions first, and then analyse each of the nine less-known practice-based Dimensions a) one Dimension at a time, and b) in the light of the results of the prior analysis of the three more-known Dimensions. These nine separate "Dimension-by-Dimension" analyses can then be combined with the prior analysis of the three project-based Dimensions to generate one integrated meta-analysis of the dynamics of the filmmaker's overall 12-Dimensional Trajectory through their Practice Space over time.

In other words, the Dimension-by-Dimension analysis of the dynamics of a filmmaker's more-known Project Spaces can be used to inform the Dimension-by-Dimension analysis of the dynamics of the filmmaker's less-known Practice Space, and hence of the dynamics of their overall filmmaking practice over time. Specifically, I suggest that this can lead to the identification of both the key Factors and the key Decisions that notably affect and shape a particular filmmaker's filmmaking practice over the course of their filmmaking life.

7.4 The Seven Stages Of Analysing A Filmmaker's Trajectory

In applying the Practice-Space Model to the evidence-based analysis of an individual filmmaker's filmmaking practice using the process described above, I suggest that it is possible to identify seven distinct Stages:

Stage 1: Establishing a specific research question regarding the filmmaker's filmmaking practice, and a research design appropriate for addressing it.

Stage 2: Collecting and analysing the available data in order to generate the filmmaker's Footprints and Trajectory during the research period.

Stage 3: Analysing each of the three Project Dimensions of the filmmaker's Trajectory in the light of the filmmaker's sequence of Footprints.

Stage 4: Analysing each of the two present-self Private Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 5: Analysing each of the four future-self Private Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 6: Analysing each of the three Public Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 7: Combining the results of the analyses in *Stages 3*, *4*, *5* and *6* in order to identify the Factors and Decisions that most notably affected and shaped the filmmaker's Practice Space during the period of the Trajectory, and hence notably affected and shaped their filmmaking practice during that time.

I demonstrate the application of these seven Stages to the analysis of a specific filmmaking practice in *Part II* of this thesis.

7.5 Results Of *Part I*

I leave detailed discussion of the results of both *Part I* and *Part II* of this thesis until *Chapter 15*. However I suggest that the first iteration of the Practice-Space Model presented in *Part I* can be seen to meet all three criteria of *Research Question 1*:

Firstly, the Practice-Space Model is *from a filmmaker's point of view*. It takes an existential phenomenological approach to the individual filmmaker's sense of themself which is specifically individual-centred while not being dualistic. As such, it emphasises the primacy of the individual filmmaker's first-person

experiences at the same time as acknowledging their essentially socially-embedded nature.

Secondly, the Practice-Space Model is *comprehensive*. Because of its intentionally broad and inclusive definition of a film – and hence filmmaking practice – it is applicable to all media forms that embody the pictorial representation on a screen of the optical illusion of motion.

Thirdly, the Practice-Space Model is *structured and systematic*. It provides a theoretical framework and rationale for the interrelationships between its constituent Spaces, Dimensions, Factors, Footprints and Trajectories, with the 12 Dimensions of a filmmaker's Footprints and Trajectory intentionally taking into account as many as possible of the factors that have the potential to notably affect and shape a filmmaking practice from the filmmaker's point of view.

As such, I suggest that the first iteration of the Practice-Space Model of Filmmaking presented in *Part I* of this thesis provides an appropriate answer to ***Research Question 1*****:** *What is a theoretical model for the analysis of filmmaking practice that is: 1) from a filmmaker's point of view; 2) comprehensive; and 3) structured and systematic?*

I discuss the implications of this finding in *Chapter 15*.

7.6 Two Final Caveats

In concluding *Part I* it is useful to emphasise two important caveats regarding the first iteration of the Practice-Space Model of Filmmaking presented here.

Firstly, the Practice-Space Model is, in the end, only a model. Its Spaces, Dimensions, Footprints and Trajectories are intended as aids in the analysis and understanding of filmmaking practice, but their topography is not physical. The various components of the Practice-Space Model are conceptual spaces only, ways of representing the complex interrelationships between elements of

filmmaking practice symbolically, and therefore more simply. They are not intended to be comprehensive descriptions of what are intrinsically complex social practices – assuming that all-inclusive descriptions of such complex processes are even possible – but only shorthand representations of them.

Secondly, the Practice-Space Model is not intended as a reductionist "explanation" of filmmaking practice. It does not propose causal structures or processes that somehow determine any and all filmmaking practice according to underlying laws embodied within the Practice-Space Model. Creative practice – nor indeed human activity generally – does not seem, *prima facie*, to be amenable to that kind of strict scientific determinism. Rather, the Practice-Space Model is presented here primarily as an analytical tool – a way of trying to understand filmmaking practice *post facto* – but one that is robust and comprehensive enough to distil, manage, and make sense of as many of the factors that affect and shape filmmaking practice as is possible.

The value of such an understanding of past practice – apart from its intrinsic historical worth – might be to help illuminate possible future practice, perhaps by giving a sense of the relative weight an individual filmmaker, film student or film policy-maker might need to give to the various factors operative within their milieux. However the Practice-Space Model is in no way intended to be empirically predictive, foretelling the detail of future practice and projects via codified laws derived from analysis of the past. It is a social science model, not a natural science model.

This completes *Part I* of the thesis.

In *Part II*, I demonstrate the operationalisation and usefulness of the seven-stage analytical method associated with the Practice-Space Model by applying it to the analysis of a 14-year period of my own filmmaking practice.

Part II

OPERATIONALISING THE PRACTICE-SPACE MODEL

8. *STAGE 1*: ESTABLISHING THE RESEARCH DESIGN

In *Part II* of this thesis I test the analytical method associated with the first iteration of the Practice-Space Model introduced in *Part I* against the fourth and fifth of the five criteria that I suggest a theoretical model and analytical method for the evidence-based analysis of filmmaking practice should meet, i.e. that it be both operationalisable and useful. To do this, over the next seven Chapters I apply each of the seven Stages of the analysis of a filmmaker's Trajectory described in *Chapter 7.4* to the analysis of a 14-year section of my own 32 years of filmmaking practice.

In this Chapter I carry out *Stage 1* by first formulating a second research question – ***Research Question 2***: *Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?* – and then establishing a research design suitable for addressing it. Demonstrating that a qualitative rather than a quantitative research methodology is appropriate, I then canvas a range of social science investigative methods before concluding that an autoethnographic case study approach is best suited to addressing *Research Question 2*. Finally I describe how I address the issues of reliability, validity, researcher bias, and memory in the research design.

8.1 Establishing The Research Question

In the light of the inclusion of both manufacturing and non-manufacturing filmmaking activity in the definition of filmmaking practice as per *Definition 32*,[16] my own filmmaking practice can be said to have commenced in February 1975 when I began the elective study unit "Film Workshop A" as part of the

[16] All Definitions used in the Practice-Space Model are listed in *Appendix 2*.

course for an Art Diploma at the then Preston Institute of Technology (now RMIT University) in Melbourne, Australia. It was at this time that I first engaged in any non-manufacturing filmmaking activity – i.e. studying film production – which in turn led to my first engaging in any manufacturing filmmaking activity, i.e. my participation in the making of the student film project *20,000 Lamingtons* (1975).[17] My filmmaking practice to date ended in February 2007 when the ABC declined to put my proposed multi-platform series *Mashed History* (2007) into development, since which time I have not sought to further the conception, development, production or completion of another film or film project. My overall filmmaking practice to date therefore spans a period of 32 years from February 1975 to February 2007.

During this 32-year period I participated as the screenwriter, director, producer, or some combination of these roles on 40 film projects or completed films, as listed in *Appendix 8*. However in formulating a specific research question to test whether the Practice-Space Model is both operationalisable and useful, I propose to address only the 14-year period between January 1978 and December 1991, for the following three reasons:

Firstly, this shorter period limits the research workload to that appropriate to a PhD thesis. Even so, it still encompasses almost one half of my overall filmmaking practice (14 of 32 years), and three eighths of those projects on which I participated in a major role (15 of 40 projects).

Secondly, this shorter period avoids two significant gaps in my filmmaking activity. During the first gap – between 1999 and mid-2001 – I was the full-time Director of Film Development & Marketing at the AFC, and therefore not involved in any filmmaking of my own. During the second gap – between 2003 and 2007 – I was a part-time (0.8) Executive Producer at Film Australia where

[17] The year in brackets after the title of a *completed film* is the year of completion, which is not necessarily the same as the year of conception, development, production, or public release. The year in brackets after the title of an *uncompleted film project* – such as *20,000 Lamingtons* – is the last year in which substantive work was done on the project.

my role on projects was limited to that of executive producer, although I was still able to pursue my own filmmaking on a part-time (0.2) basis.

Thirdly, the shorter period encompasses a unique progression in both the scale of my projects and the complexity of their production structures. During these 14 years my filmmaking practice moved through short documentary, feature documentary, short docudrama, short television drama, television miniseries, to episodic television drama series, with the amateur production structure of my early films progressing to the international corporate joint ventures of the later ones. No other period in my filmmaking practice demonstrates such a distinct progression in the scale of my projects and their production structures.

For these reasons I therefore limit the analysis of my filmmaking practice addressed in *Part II* to just that during the 14 years from January 1978 to December 1991, resulting in the following research question:

Research Question 2: *Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?*

8.2 Selecting A Research Methodology

Having established *Research Question 2*, the next step in *Stage 1* is to establish a research design appropriate for addressing it. However in order to do so it is first necessary to distinguish between the terms "research methodology" and "research method", with Walter (2006) offering the following distinction:

> Methodology is the theoretical lens through which research is designed and conducted. … Method refers to the technique or practice used to gather and analyse the research data.
>
> (Walter, 2006, p. 10)

In keeping with this distinction, I therefore first discuss the interpretive paradigm or "theoretical lens" applied to the overall design and conduct of *Part*

II and its operationalisation of the Practice-Space Model (the research methodology), before then turning to the specific procedures utilised in addressing *Research Question 2* (the research method).

Overall, research in the social sciences is generally categorised as either quantitative or qualitative, with both categories having particular advantages and applications (Creswell & Plano Clark, 2011, p. 1). Broadly speaking, quantitative research is aimed at the exploration and prediction of social behaviour and attitudes in numerical form. The quantitative researcher uses precise empirical tools such as surveys, experiments, statistical analysis, or mathematical modelling in order to employ analytical techniques such as positing hypotheses and variables, carrying out measurements and observation, or applying cause-and-effect analysis (précised from Jones, 2007, p. 65). As such, quantitative research is fundamentally a deductive process, whereby an existing theory suggests hypotheses that can be tested empirically, with the results either supporting or challenging the original theory.

On the other hand, qualitative research is more oriented towards the in-depth understanding of a particular social situation and the processes that underlie it. Such research often relies on the researcher using their own knowledge of an area to delve more deeply into it, applying descriptive and often text-based analytical techniques to empirical information obtained from sources such as observation, surveys, interviews, documents, and visual material (précised from Jones, 2007, p. 65). As Creswell (2007) suggests, qualitative research is better suited to delving into complexities and processes; to looking for similarities and differences within collected data; to looking at processes of meaning-making by building models or theories; and to providing contextual information that provides a richer insight into human behaviour (Creswell, 2007, pp. 36-40). Qualitative research is therefore fundamentally an inductive process, whereby concepts or models emerge from the examination of a specific set of observations or data, perhaps ultimately leading to a theory which can then be tested deductively.

Both research approaches have their strengths and limitations, but quantitative methodologies are most useful when precise research outcomes or predictions – i.e. hypotheses – can be identified in order to test a theory. However neither the Practice-Space Model nor *Research Question 2* generate hypotheses that are testable with quantitative analytical methods. Rather, and paralleling Creswell's observations cited above, the Practice-Space Model models the *process* of filmmaking practice from the filmmaker's point of view; its analysis is based on *similarities and differences* between the Footprints that make up a filmmaker's Trajectory; and its goal is to provide *richer insight* into filmmaking practice generally. As such, I suggest that a qualitative research methodology is the most appropriate for addressing *Research Question 2*, and thereby testing the operationalisation of the Practice-Space Model.

8.3 Positioning The Researcher

It is now generally recognised within the social sciences that the personal biography and philosophical stance of a researcher can have far-reaching effects on their research, and hence need to be made explicit from the start. As Denzin and Lincoln (2005) observe, "… any gaze is always filtered through the lenses of language, gender, social class, race, and ethnicity" and the biographically-situated researcher "… enters the research process from inside an interpretive community" (Denzin & Lincoln, 2005, p. 21). Consequently there is a need for reflexivity on the part of a researcher, a self-conscious awareness of both their biographical and philosophical positions *vis-a-vis* the research process. With regard to my own personal biography and its possible effect on how I address *Research Question 2*, essentially I can be considered a classic WASP, i.e. an English-speaking white Anglo-Saxon Protestant heterosexual male.

Specifically, I was born in Wales in 1951 to a middle-class English father (army officer and defence industry CEO) and a working-class English mother (school secretary and home duties), and am the eldest of their three children (I have a brother and a sister). After army postings in the UK, Australia and West

Germany, the family settled permanently in Australia in 1956 and I received a primarily science-based education at both public and private schools in Adelaide and Melbourne before commencing tertiary studies at the University of Melbourne where I majored in pure mathematics and psychology. Abandoning my undergraduate studies for the allure of the "counter-culture" media of the 1970s, I worked as a graphic artist specialising in magazine design for seven years before spending the next 32 years as a filmmaker. Now a full-time postgraduate research student, I have three adult sons from the first of my two marriages. Nominally raised in the Church of England, I am a practising non-theistic Quaker, a convinced social democrat, and a dual British and Australian citizen. (My detailed curriculum vitae can be found at *Appendix 6*.)

With regard to a researcher's philosophical position and its possible effect on their overall research stance, Creswell (2007, p. 17) considers that the way in which any researcher conducts and reports their research is influenced by their underlying assumptions regarding five key aspects of any research: their *ontological assumption*, i.e. the researcher's understanding of the nature of reality; their *epistemological assumption*, i.e. the researcher's understanding of the way knowledge can be established; their *axiological assumption*, i.e. the role of the researcher's values in the research; their *methodological assumption*, i.e. the process the researcher adopts for the research; and their *rhetorical assumption*, i.e. the language the researcher employs in the research.

My own stance with regard to these five underlying assumptions can be summarised as follows:

Ontologically, I assume a scientific realist stance towards the nature of reality, i.e. "… the commonsensical view that there is a world that exists independent of our experiences …[and that c]orrect scientific theories describe and explain real features and objective structures of the external world" (Bunnin & Yu, 2004, p. 624). I therefore concur with Tucker (1998, p. 29) when he says that there is a world out there and the ease with which one can bump against it is confirmation of its facticity.

Epistemologically, and as discussed in more detail in *Chapter 3*, I assume an existential phenomenological stance towards the establishment of knowledge, taking an individual's own perceptions and experiences as being the starting point for their acquiring knowledge of themself and the world. However while I accept that different individuals' sometimes-conflicting perceptions and experiences are all true descriptions of the world as it appears to them individually, I assume that these differences are nonetheless still sited in and arise from a single physical world that is knowable through the accumulative results of evidence-based inquiry.

Axiologically, I assume that I do bring values and biases to the research, explicitly stating those values and biases to the extent that I am able, as in the personal biography above and the fuller discussion of the six Dimensions of my Private Space in *Chapters 11* and *12*.

Methodologically, I assume that my being both the researcher and the sole subject of *Research Question 2* raises particular methodological issues to do with researcher bias, the nature of memory, and the reliability and validity of the research, which I discuss later in this Chapter.

Rhetorically, I assume that my being both the researcher and the sole subject of *Research Question 2* necessitates my employing substantial first-person narrative-based language rather than a solely third-person rhetorical style in the reporting of the results of the research.

It is important to stress that the above is only a preliminary and necessarily limited summary of my personal biography and philosophical stance as they pertain to the current research. Further detail emerges from the more detailed discussion of *Research Question 2* in the following Chapters.

8.4 Selecting A Research Method

Having settled on a qualitative research methodology and identified the general biographical and philosophical stance from which I approach the research, it is now possible to determine the most appropriate research method for addressing *Research Question 2*.

As I detail in the literature review in *Chapter 2*, the dearth of existing research into filmmaking practice from the point of view of the filmmaker means that I could locate no comparable study whose research method would be directly transferable to the current research. Further, the few studies that I do identify as having relevance to the current research employ a range of widely varying research methods. For example, Jones (1996) uses an archival analysis method in her study of subcontractor roles on US feature films, while Caldwell (2008) draws on elements of textual analysis, survey, and ethnographic methods in his study of film and video production workers in Los Angeles. In the Australian context, Sheehan (1998) uses a survey method in her examination of career paths in the Australian film industry, and Jones (2007) uses grounded theory in his study of career commitment. Although all of these studies suggest useful methods for addressing aspects of filmmaking practice, none of them is directly applicable to the broader remit of the current research.

Given the significant position occupied by Bourdieu's sociology of power in the theoretical framework for the Practice-Space Model, it might be expected that his research methods could be appropriate for the current research. However even though Bourdieu utilises a broad range of different research methods in his extensive research *oeuvre*, none of his research approximates the specific concerns of the current research and hence none of his studies provides a ready-made research method appropriate for addressing *Research Question 2*. Even so, Bourdieu's emphasis on the importance of reflexivity in sociological research and the need to acknowledge and neutralise the innate problems of some sociological research tools is certainly relevant to the current research.

In the absence of any previous research design particularly suited to addressing *Research Question 2* in either the literature on filmmaking practice specifically or creative practice generally, it is necessary to canvass the existing range of qualitative research methods for one. However there are a number of varying and sometimes conflicting nomenclatures and categorisations regarding qualitative research methods. For example, Creswell (2007) lists five methods, Yin (2009) also lists five, Walter (2006) lists eleven, and even longer lists can be compiled. However a recommendation common to all these scholars' discussions of qualitative research methods is that a researcher should select the research method best suited to answering their particular research question. In keeping with this approach, I am able to identify three key aspects of *Research Question 2* that point in the direction of an appropriate research method:

Firstly, *Research Question 2* addresses a process engaged in by a distinct social group – i.e. filmmaking practice as engaged in by filmmakers – which suggests an *ethnographic* research method.

Secondly, *Research Question 2* is concerned with just one particular subject over a specific period of time – i.e. myself during the 14-year period from 1978 to 1991 – which suggests a *case study* research method.

Thirdly, the researcher is also the subject of *Research Question 2*, which suggests an *autobiographical* research method.

Bearing in mind Caldwell's advocacy of a multi-method approach to research into film and video production discussed in *Chapter 2.3.3*, I now canvass whether some combination of ethnographic, case study, and autobiographical research methods is the most suitable for addressing *Research Question 2*.

8.5 Ethnographic Research Methods

Jones (2006, p. 321) describes the ethnographic research method as "… based on a desire to explore a particular social or cultural setting to gain an

understanding of the phenomenon from an insider's point of view, and draws on the first-hand experience of the researcher". Given the focus of *Research Question 2* on the in-depth understanding of a particular social phenomenon (my filmmaking practice), from an insider's point of view (the filmmaker's), drawing on the first-hand experience of the researcher (myself), I suggest that an ethnographic research method seems well suited to addressing *Research Question 2*, particularly in view of the five criteria identified by Denscombe (2003, pp. 84-85, 92-93) as central to any employment of the ethnographic research method:

Firstly, ethnographic research should be based on direct observation resulting from considerable time spent in the field. This is reflected in my own direct experience over 14 years being the primary source of data regarding my filmmaking practice during the research period.

Secondly, ethnographic research should take account of the routine and normal aspects of everyday life as capable of providing detailed and in-depth research data. This is reflected in the range and diversity of the Factors taken into account by the Practice-Space Model, especially those in a filmmaker's Private and Public Spaces.

Thirdly, ethnographic research should give special attention to how the members of the group or culture being studied understand and perceive their reality. This is reflected in the Practice-Space Model's existential phenomenological stance and its emphasis on a filmmaker's point of view.

Fourthly, ethnographic research should give particular emphasis to the interlinkages between the various processes and relationships of a culture within its wider context. This is reflected in the centrality to the Practice-Space Model of the interaction between a filmmaker's individual Life Space and the global Filmmaking Space in defining the unique Practice Space in which their filmmaking practice takes place.

Fifthly, ethnographic research should provide more than just a description of a social setting but also be a means for constructing or testing theories and

models about it. This is reflected in the testing of the operationalisation and usefulness of the Practice-Space Model inherent in *Research Question 2*.

However Denscombe (2003, pp. 93-94) also points to some potential disadvantages of the ethnographic research method: the danger of producing an array of separate, isolated stories which are atheoretical, nonanalytical and noncritical; ethical problems associated with intrusions upon privacy and gaining informed consent from research subjects; sometimes acute difficulties in gaining access to settings in a way which avoids disrupting their naturalness; the risk of researcher bias causing 'blind spots' and obscuring 'the obvious'; the potential for poor reliability and little prospect of generalising from the ethnographic account of the culture or event; and questions as to ethnographic research's validity arising from the internal contradiction between "realist" aspirations to provide full and detailed descriptions of events or cultures and a "relativist" awareness of the reflexive nature of social knowledge and the inevitable influence of the researcher's self on the research endeavour.

I suggest that some of these potential disadvantages are not relevant to the addressing of *Research Question 2*: testing the operationalisation and usefulness of the Practice-Space Model precludes the research being just story-telling; the researcher being the research subject reduces the ethical difficulties and certainly ensures the subject's consent; the researcher being the research subject also avoids problems associated with gaining access to and not disrupting the research setting; and the focus of *Research Question 2* on just a single individual filmmaker precludes the need for generalisability at this stage. However the issues of researcher bias and the reliability and validity of ethnographic research in general are important, and I address them later in this Chapter.

Taking all of the above into account, I therefore suggest that an ethnographic research method is well suited to addressing *Research Question 2* because of its focus on a social process (filmmaking), within a distinct social group (filmmakers), as reported by a researcher involved in extensive field work within the research setting (myself). However given that *Research Question 2*

involves only a single subject over a specific period of time, I suggest that of the various forms of ethnographic research, a case study method is particularly appropriate to addressing *Research Question 2*.

8.6 The Case Study Research Method

Denscombe describes the aim of the case study method as: "… to illuminate the general by looking at the particular" (Denscombe, 1998, p. 30). Focusing on the specific characteristics of the case study method, Jones (2006) emphasises depth of study rather than breadth of study; the particular rather than the general; relationships rather than outcomes and end-products; a holistic view rather than isolated factors; natural settings rather than artificial situations; and multiple data sources rather than just one source. Schramm (1971, quoted in Yin, 2009, p. 17) particularly emphasises the decision-making aspect: "… the essence of a case study … is that it tries to illuminate a decision or set of decisions: why were they taken, how they were implemented, and with what result". *Prima facie*, the case study method seems particularly applicable to addressing *Research Question 2* and its concern with the process of decision-making by its single subject.

However as Jones (2006, p. 318) points out, the case study method has a number of particular disadvantages in addition to those it shares with the ethnographic research method in general: variables cannot be manipulated; subject selection bias can skew results; negotiating access to subjects can be difficult; vast amounts of data may be created; large investments of time and energy may be required to acquire and analyse the data; and questions arise as to what extent it is possible to generalise from a case study. Fortunately the nature of *Research Question 2* ameliorates these potential disadvantages: there are no dependent and independent variables that need to be manipulated; no subject selection is required as the single subject is nominated in the research question; the research design explicitly takes account of the subject's biases; access to the subject is guaranteed by the researcher being the subject of the research;

focusing on just one subject limits the amount of data to be managed, and hence the time and energy required to acquire and analyse it.

Taking all of the above into account, I therefore suggest that the case study ethnographic research method is well-suited to addressing *Research Question 2*. However the fact that I am the researcher as well as the sole subject does suggest that there is an autobiographical dimension to the research that needs to be taken into account in the research design. Consequently I now discuss the suitability of a number of different autobiographically-based ethnographic research methods for addressing *Research Question 2*.

8.7 Autobiographical Research Methods

Although there is a range of sometimes conflicting nomenclatures for autobiographical approaches to ethnographic research, Pinnegar and Hamilton (2009) provide useful thumbnail characterisations of six ethnographic research methods that incorporate the researcher's self into the research process through autobiographical components of some sort. They categorise these approaches as *narrative* methods (i.e. story of self), *autoethnographical* methods (i.e. self within a larger context), *self-study* methods (i.e. self in action, usually within an educational context), *life history methods* (i.e. self over time), *phenomenological methods* (i.e. a self's lived experience), and *action research methods* (i.e. self driving change) (Pinnegar and Hamilton, 2009, p. 70). Pinnegar and Hamilton acknowledge that the lines between these six research methods are blurred, and that they have features in common.

Even so, five of these six research methods have characteristics that I suggest make them unsuitable for use in addressing *Research Question 2*. Both the *narrative* and *life history* methods concentrate solely on a telling of the researcher/subject's story rather than on providing a contextual framework for understanding it. The *self-study* method is designed primarily for educational and teacher training research. The *phenomenological* method concentrates

primarily on the essence of a single experience rather than on an overall process, and the *action research* method is more suited to community-based research with a specific practical goal than to structured analysis of a broadly-based practice. By way of contrast, the *autoethnographical* method focuses explicitly on revealing aspects of self and experience in a broader social context via the examination of multiple layers of experience and understanding (Pinnegar & Hamilton, 2009, pp. 70-77). As such, autoethnography seems to have distinct relevance to the addressing of *Research Question 2*.

In their seminal definition, key advocates Ellis and Bochner (2000) describe autoethnography thus:

> … an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural. Back and forth autobiographers gaze, first through an ethnographic wide-angle lens, focusing outward on social and cultural aspects of their personal experience; then, they look inward …
>
> (Ellis and Bochner, 2000, p. 739)

Leavy (2009) characterises autoethnography as a research method "… in which the researcher is viewed as a viable data source" (Leavy, 2009, p. 37). For Leavy, a variety of research designs and literary forms can qualify as autoethnography, with studies ranging "… on a continuum beginning with researchers sharing personal experience with their respondents which then become part of the larger research narrative; to wholly autobiographical projects; to those that specifically combine autobiographical data and fiction" (Leavy, 2009, p. 38). Jones (2006) elaborates further:

> The aim of autoethnographies is to make the researcher him/herself the subject of the research, and systematically include the researcher's own experience as a topic of the study in its own right. … Autoethnographies are usually written in the first-person voice rather than the third person

> … and can take the form not only of social science prose but also *short stories, poetry, fiction*, personal essays, and photographic essays.
>
> (Jones, 2006, p. 327 – emphasis added)

In the face of such a broadly defined ethnographic research method – including reporting results in the form of fictional narrative – Anderson (2006) asserts that autoethnography as a general term has become overly identified with the radically nontraditional approach of what he calls "evocative" autoethnography, with its postmodern scepticism towards representation of "the other" and its misgivings regarding generalising theoretical discourse (Anderson, 2006, p. 377). As Anderson puts it:

> Evocative autoethnographers have argued that narrative fidelity to and compelling description of subjective emotional experiences create an emotional resonance with the reader *that is the key goal of their scholarship*.
>
> (Anderson, 2006, p. 377 – emphasis added).

However as Chang (2008) warns, such an approach can face a number of potential pitfalls: an excessive focus on self in isolation from others; an overemphasis on narration rather than analysis and cultural interpretation; an exclusive reliance on personal memory and recollection as a data source; negligence of ethical standards regarding others in self-narratives; and even an inappropriate application of the label autoethnography (Chang, 2008, p. 54). Anderson therefore argues that an alternate and more analytic form of autoethnography based in the epistemological assumptions and goals of traditional ethnography should also qualify for inclusion under the general rubric of autoethnography, alongside – not replacing – the evocative form (Anderson, 2006, p. 378). Ellis and Bochner (2006) strongly disagree with Anderson's use of the label "evocative autoethnography" altogether, suggesting that Anderson's "analytic" version of autoethnography is merely "realist ethnography" under another name.

However I find Anderson's distinction convincing and useful, particularly as he nominates five characteristics which he considers to distinguish analytic autoethnography from evocative autoethnography: complete member research; analytic reflexivity; narrative visibility of the researcher's self; dialogue with informants beyond the self; and commitment to theoretical analysis (Anderson, 2006, pp. 378-388). I suggest that these five characteristics of the analytic autoethnographic method are all reflected in how I address *Research Question 2*: as a long-time practising filmmaker I qualify as a complete member researcher; the research question emerges from my own self-reflexive experience as a filmmaker and a desire to make systematic sense of it; addressing the research question requires me to openly and explicitly document my own experiences as a filmmaker; as detailed in *Chapter 9*, research data is obtained from a variety of sources besides my own recollections; and the overall goal is not just to provide an account of my own filmmaking practice but to test and further refine the analytical methodology of applying the Practice-Space Model.

Certainly the analytic autoethnographic research method is in keeping with the criterion that the Practice-Space Model and any analytical method associated with it be from a filmmaker's point of view. For the autoethnographic research method is intrinsically from the point of view of the "complete member researcher", in the sense that both the primary source of data and the author of the analysis of that data are the subject/researcher themself. As such, an autoethnographic case study of a single subject is both participant-led and observer-led at the same time, since these two functions both reside in the same person, the subject/researcher.

However the privileging of the mostly phenomenologically-mediated data provided by the single subject of an autoethnographic study over the more objectively-mediated data obtained by a researcher at one remove in a non-autoethnographic study potentially limits the results obtainable from an autoethnographic study. For it is in the nature of the "first person" autoethnographic approach that it is beholden to the level of endeavour and rigour of the subject/researcher. The quality and usefulness of the analysis

obtained from its application to a single-subject case study is necessarily limited by the level of rigour that the subject/researcher brings to their self-reflection and analysis. To adopt a maxim from information technology, "rubbish in" will result in "rubbish out".

To some extent the motivation of the individual filmmaker applying an autoethnographic research method to their filmmaking practice will determine the level of rigour brought to the process. The more honest they can be in the analysis of their motivations and actions, the more useful the results are likely to be to them as a working filmmaker. The efficacy of the application of the analytical method associated with the Practice-Space Model is largely in the individual filmmaker's hands. However as I discuss in *Chapter 15*, the application of the Practice-Space Model to the analysis of more than a single filmmaking practice would require more strictly observer-led and hence non-autoethnographic research methods, even if some of the primary data were to be obtained from individual filmmakers via techniques similar to those of autoethnography.

Taking all of the above into account, I therefore suggest that the combination of an analytic autoethnographic approach with a case study research method is the ethnographic research method best suited to addressing the particular single-subject remit of *Research Question 2*. However before describing how I actually implement this research method, it is first necessary to address how the research design deals with four important methodological issues that arise in ethnological research, namely the treatment of reliability, validity, researcher bias, and the role of memory.

8.8 The Treatment Of Reliability & Validity In The Research Design

Experimentally-based quantitative research typically involves some assessment of an experiment's reliability (that replicating the experiment will obtain the same results) and of its validity (that the experiment actually measures what it

purports to measure). However given the nature of most qualitative research it is often not possible to apply the same strict tests of reliability and validity used in quantitative research. Consequently the literature on ethnographic research offers many alternative and sometimes overlapping tests of a qualitative study's value. For example, Hammersley (1998, p. 67) suggests assessing an ethnographic study's "plausibility" or "credibility"; Creswell (2007, pp. 16-19) focuses on a study's "confirmability", "credibility" or "dependability"; and Leavy (2009, p.16) emphasises "authenticity" or "trustworthiness".

While these terms and their various definitions have proved useful in particular research situations, Denscombe (2003, p. 274) acknowledges that there is no absolutely certain way of testing the reliability of ethnographic research. Instead he suggests that in order to assess the likely reliability of any ethnographic study it is important to ask three questions: what are the aims of the research and its basic premise? how is the research undertaken? and what is the reasoning behind key decisions in the research? I suggest that the autoethnographic case study research design adopted for addressing *Research Question 2* answers these three questions regarding the reliability of an ethnographic study as follows:

Firstly, a description of the aims and basic premise of the current research is provided in the Research Rationale in *Chapter 1*, and a discussion of the aims and basic premise of *Research Question 2* is provided earlier in this Chapter.

Secondly, a detailed description of both the research methodology and the research method adopted to address *Research Question 2* is provided in this and the following Chapter, and the resulting analysis is described in detail in *Chapters 10* to *14*.

Thirdly, a detailed description of the reasoning behind the key decisions made in formulating *Research Question 2* is provided in this and the following Chapter, in particular the rationale for the selection of myself as the research subject, the rationale for the selection of the research period, and the rationale for the method of data collection and its subsequent analysis.

As with reliability, Denscombe (2003, pp. 274-75) suggests that while there is no absolutely certain way of testing the validity of ethnographic research, it is important to ask four questions of any ethnographic study: do the conclusions do justice to the complexity of the phenomenon being investigated and avoid oversimplification? has the researcher's self been recognised as an influence in the research but not a cause of bias or one-sided reporting? have the instances selected for investigation been chosen on explicit and reasonable grounds as far as the aims of the research are concerned? and have alternative explanations or rival theories been explored? I suggest that the autoethnographic case study research design adopted for addressing *Research Question 2* answers these four questions regarding the validity of ethnographic research as follows:

Firstly, the research design and the conclusions that emerge from it avoid oversimplification by applying the Practice-Space Model in the rigorous seven-stage analysis of all 12 Dimensions of my Practice Space during the research period, with the Practice-Space Model specifically addressing as many of the factors operative on filmmaking practice as is possible.

Secondly, the research design explicitly recognises myself as an influence in the research, but employs an analytical rather than an evocative autoethnographic method to ensure that the research remains solidly based in the epistemological assumptions and goals of traditional ethnographic research. The use of data from sources other than myself reduces the likelihood of bias or one-sided reporting.

Thirdly, the specific section of my own filmmaking practice selected for investigation has been specifically chosen so as to test the operationalisation and usefulness of a first iteration of the Practice-Space Model. A detailed rationale for this selection is provided in *Chapter 8.1*.

Fourthly, as discussed in the literature review, I am unable to discover any other theory or research methodology regarding the analysis of filmmaking practice from the point of view of the filmmaker which could provide the basis for an alternative explanation of the results of the current research. Since this thesis is in the nature of an initial exploratory study, intended only to present and test a

model of filmmaking practice that meets the five criteria listed in *Chapter 1*, the positing of possible alternative approaches is beyond its remit.

8.9 The Treatment Of Researcher Bias In The Research Design

In ethnographic research there is always the possibility that a researcher's "inside knowledge" – while providing unique access to a particular social milieu or experience – can also introduce oversights, distortions or biases. As Biggs and Karlsson (2011) observe, this is particularly true in practice-based arts research:

> The process of generating practitioner knowledge arises from sources that are often unique to the individual and are embedded in tacit understandings that require externalization and these understandings evolve over time as part of the practitioner's everyday creative practice.
>
> (Biggs & Karlsson, 2011, p. 126)

The response to this problem of practitioner/researcher bias adopted by both ethnography in general and analytic autoethnography in particular is for the researcher to be self-reflexive in their research. However as Biggs and Karlsson (2011) point out, the self cannot be fully transparent to itself. Hence in the personal narratives typical of autoethnography it is particularly important that enough description of the researcher be given for the reader to make judgements about the researcher's theoretical position, social and political milieu, and personal and professional relationships. As Biggs and Karlsson comment:

> … it is this attempt at self consciousness about value positions, positionality and personal relationships – while all the time acknowledging the inevitable incompleteness of the attempt – which distinguishes autoethnography and reflective action research from autobiography or the writing of a journal.
>
> (Biggs & Karlsson, 2011, p. 185)

I suggest that the autoethnographic case study research design adopted for addressing *Research Question 2* is deliberately self-reflexive, and hence – as far as is possible – addresses the possibility of my personal bias affecting the research. For example, earlier in this Chapter I explicitly describe both my value position (basically social democratic and non-theistic Quaker), and my political and social milieu and history (basically late-20th century Australian tertiary-educated WASP). In the following Chapter I explicitly name and describe my personal and professional relationships with the key individuals either directly or indirectly connected with the research, in particular my former wife and creative collaborator Maureen McCarthy, and my former creative collaborators and business partners Jaems Grant and Kim Dalton.

Finally, I suggest that the overall nature of *Part II* of the current research – attempting to systematically identify the factors that affect and shape my filmmaking practice during the period addressed by *Research Question 2* – cannot but provide further information about myself, and hence about my potential biases.

8.10 The Treatment Of Memory In The Research Design

Relying as it does primarily on a researcher's reconstruction – and hence recollection – of a section of their life experience, autoethnographic research needs to be particularly cognisant of the limits on accurate recall of past events, and the effect these limits can have on the factual accuracy of data provided by a sole subject/researcher such as myself. Research in neurology and cognitive psychology has drawn attention to how the retrieval of memories is a complex process, with memories potentially subject to being "… reordered, selected, 'falsified' or constructed" (Roberts, 2002, p. 172).

In the face of this evidence of the complexity of the process of retrieving memory, it is important that the research design does not rely solely on my personal recollections, but adopts a multi-modal approach to the collection of

data in order to both cross-check and augment my own recollections. Denscombe (2003, p. 131) suggests four methods that can be used to source ethnographic research data: observation; questionnaires; interviews; and documents. My memories of my filmmaking practice over the period addressed by *Research Question 2* constitute a form of observation. However as discussed in detail in the following Chapter, the research design adopted to address *Research Question 2* also utilises questionnaires and interviews with two of my key collaborators – Jaems Grant and Kim Dalton – and also draws upon a wide range of documents regarding both my filmmaking practice and the films generated by it. Taken together, these three extra sources of data can be seen to "triangulate" my observations and memories, thereby providing both a balance to the primacy of my own recollections as well as a valuable supplement to them. As Denscombe puts it:

> Each [data collection method] can look at the thing from a different angle – from its own distinct perspective – and these perspectives can be used by the researcher as a means of comparison and contrast.
>
> (Denscombe, 2003, p. 132)

Consequently I suggest that this multi-modal approach to data collection and its analysis goes some way to ameliorating the limits of memory in addressing *Research Question 2*.

Having canvassed how the issues of reliability, validity, researcher bias, and the role of memory can be addressed in the current research, I suggest it is now possible to draw the following Conclusion:

Conclusion 8.1: A qualitative research methodology and an analytic autoethnography case study research method provide a research design suitable for addressing *Research Question 2*.

This completes *Stage 1* of the seven-stage process of applying the Practice-Space Model to *Research Question 2* as described in *Chapter 7.4*. In the next Chapter I

carry out *Stage 2*, collecting and analysing the available data in order to generate my project Footprints and Trajectory during the research period.

9. *STAGE 2*: GENERATING THE FOOTPRINTS & TRAJECTORY

In this Chapter I define the hyphenated term "film-maker", thereby enabling me to identify 11 film projects in which I participated during the research period on which I can be considered to be the sole or joint film-maker. I then describe the process by which I collect and catalogue both pre-existing and newly-gathered data regarding these 11 projects and my filmmaking practice in general, including the method for obtaining data from two of my previous creative collaborators. Finally I examine the consolidated data in order to generate Project Descriptions for each of the 11 projects, using the results to generate my Footprint on each project, and hence my Trajectory through my Practice Space during the research period.

9.1 The Problem Of Defining A Filmmaker

During the 32 years of my overall filmmaking practice I participated in what I consider a major role – i.e. as a screenwriter, director, producer, or some combination of these roles – on 40 film projects or completed films, as listed in *Appendix 8*. During this time I also worked in lesser roles on a number of other film projects, and was involved in three long-term and at times overlapping creative collaborations with Jaems Grant, Maureen McCarthy and Kim Dalton.

My collaboration with Grant commenced with our working together on the uncompleted student project *20,000 Lamingtons* (1975) in the second half of 1975, and continued until the completion of *In Between* (1986) in June 1986. During this time Grant was the director of photography on all of the films in which I participated. My collaboration with McCarthy commenced with our working together on her short drama film *Holiday* (1977) in the first half of 1977, and also continued until the completion of *In Between* (1986) in June 1986. During this

period McCarthy and I were married, had three sons together, and collaborated on five completed films via our then joint production company Trout Films Pty Ltd. (Grant was also a director of Trout Films Pty Ltd for approximately two years from January 1982.) McCarthy and I separated in 2002 and divorced in 2005. My collaboration with Dalton commenced with our working together on a joint Trout Films/Open Channel tender to SBS-TV for the production of *Doherty* (1984) in January 1984, and continued until the imminent abandonment of *Trojan Horses* (1991) in October 1991. During this time Dalton and I collaborated on four completed films and two uncompleted projects via our joint production company Warner Dalton Pty Ltd.

Given the collaborative nature of most of my 32 years of filmmaking, it is difficult to immediately discern on which of the 40 projects in which I played a major role I can indisputably claim to be the sole or joint filmmaker. For as discussed in *Chapter 2*, there is no consensus in the film literature on just how the term "a filmmaker" can or should be used. Indeed just who may or may not claim to be a film's filmmaker or author is often highly contested, as for example in the championing of the director as a film's sole "*auteur*" (Sarris, 1968), in the advocacy of the screenwriter as the key to a film's success (Corliss, 1972), in the argument that television is "the producer's medium" (Newcomb & Alley, 1983), or even in the assertions of some film theorists that the audience for a film or its sociological context should be considered just as much a part of its "authoring" as the labours of its actual makers (Staiger, 2003, pp. 30-52).

Clearly these various advocates must be applying differing criteria regarding the nature and/or scale of a participant's contribution to a film's making in order to justify their particular candidate's claim to be the film's author or filmmaker. So what might these criteria be? How far down the scale of responsibility or level of contribution might the cut-off point for being the filmmaker of a film lie? If a director, a screenwriter, a producer or their equivalents can claim to be the filmmaker of a film, can a cinematographer or a production designer or an editor or a music composer also make the same claim? If not, why not? I suggest that in the absence of any obvious consensus

in the literature on the criteria by which an individual participant in the making of a film can be defined in or out as its author or filmmaker, in the context of addressing *Research Question 2* it is necessary to define such criteria.

Prima facie it might seem easiest to adopt Katz's minimalist definition of a filmmaker as "someone who makes films" (Katz, 2001, p. 456).[18] However I suggest that this definition is inadequate because of the imprecision inherent in the word "makes". Applying Katz's definition *ad absurdum* would result in anyone who participates in any way in the making of a film – the director, a carpenter, the accountant, the caterer, the runner, an extra – being able to claim to be one of that film's "makers", and hence by way of Katz's definition, "a filmmaker". However as the examples cited above and in *Chapter 2* attest, this is not the meaning generally ascribed to the term.

Bordwell and Thompson usefully point out that in large-scale film production "… there is a hierarchy in which a few main players make the key decisions" (Bordwell & Thompson, 2001, p. 33). I suggest that this is true of most if not all film projects, with a relatively small number of participants making the key decisions that significantly affect and shape the project's ongoing conception, development, production and completion. Since these key decision-makers can vary from stage to stage, I therefore suggest that a focus on who makes the key decisions at each stage of the making of a film can generate more precise criteria for defining a film's author(s) or filmmaker(s). However I am unable to locate any such approach to the defining of a filmmaker in the film literature. Even so, I suggest that it is worth pursuing just such a "decision-maker" approach, since as I demonstrate below, it not only subsumes many of the contested single-role definitions catalogued above, but also provides a workable definition of "a filmmaker" that is appropriate to the specific research context of addressing *Research Question 2*.

[18] I assume Katz does not mean to exclude someone who has made only one film from his definition of a filmmaker, although a strictly literal reading would do so.

9.2 A "Decision-Maker" Approach

As I discuss in *Chapter 6.2*, each of the four stages in the making of a film project generates a different but progressively more-evolved version of what will eventually become the completed film, embodied in the quite different artefacts delivered at the end of each stage. All completed films necessarily go through all four of these stages in some form – no matter how rudimentary the project or the stage – and even uncompleted film projects go through at least one of these stages.

I suggest that the narrowing down of the range of possible versions of the completed film that occurs at each of the four stages proceeds via a constant and unrelenting process of decision-making – whether logical or intuitive, conscious or unconscious, wise or unwise – and sometimes from a bewilderingly-wide array of alternatives. This decision-making ranges from the thousands of minor practical decisions that affect only the most minute level of detail on a project, through to the major creative decisions that uniquely shape a project's overall content, style and form. Each decision contributes in some way to shaping the various versions of the project that eventually result in the completed film – and that film only – regardless of the scale of the film.

A completed film is therefore the end result of the gradual accumulation of countless decisions – large and small – made across the four stages of the film's making. As such, I suggest that structured and accumulative decision-making is at the very heart of the filmmaking process. Following from this, I therefore suggest that it is those participants who make the key decisions that shape and delimit the various versions of a particular project at each of its four stages – and without which decisions the project cannot proceed to its next stage – who are the participants best qualified to claim to be a project's filmmakers.

As discussed in *Chapter 7.1*, it is rare but not impossible for a sole filmmaker to be responsible for every decision involved at every stage in the making of a solo film. However on a collaborative project the process is more complex, with a

number of participants potentially responsible for making the key decisions at each of the four stages. Although this responsibility for decision-making can vary markedly from stage to stage and from project to project depending on the type and scale of the project, I suggest that certain roles tend to predominate at each of the four stages, regardless of the type or scale of the project.

At the *conception stage*, I suggest that it is typically the originator of the concept for a film who makes the key decisions that shape the defining artefact for that stage – the concept description – although others may be involved in its physical production as a document or visual presentation. Since it is the originator alone who makes the decisions as to what is included in the concept description and what is not, without the originator there can be no concept description at all, and hence no possibility of moving the project on to its next stage, i.e. development.[19]

At the *development stage*, I suggest that it is typically the screenwriter, the producer and the director – or their equivalents on smaller or less-structured projects – who make the key decisions that shape the defining artefacts for that stage, i.e. the final draft script and the production agreement, or their equivalents. The person with primary responsibility for making the line-by-line creative decisions as to what goes into a draft of a script and what is left out is usually the screenwriter, guided or assisted (or sometimes hampered) by the producer and the director. Script editors, development executives, lead performers, or even heads of department (HODs) – or their equivalents – may have input into the process leading to a final draft script or its equivalent, but the key decision-makers as to the script's ultimate form are usually the screenwriter, the producer and the director, or their equivalents. Of course two or all of these roles can coincide in the one person.

[19] For ease of reading, only the singular form of the key roles is used here, although the singular form should be read as also including instances where a key role is shared between two or more participants in a project.

Also at the development stage, it is typically the producer and the director or their equivalents who make the key decisions that shape the production agreement or its equivalent and the production elements it specifies, although the person with primary responsibility for making the line-by-line decisions is usually the producer or their equivalent. Financiers, executive producers, distributors, insurers, lead performers and HODs or their equivalents will almost certainly have some effect on the eventual form of the production agreement and the financial structure, legal responsibilities, budget, script, schedule, personnel, working conditions, and marketing plans it usually stipulates. However the key decision-makers as to the ultimate form of the production agreement or its equivalent are generally the producer and the director, or their equivalents.

Taking the development stage as a whole, without a screenwriter, producer and director or their equivalents there can be no final draft script or production agreement or their equivalents. No-one else involved in the development of a project is capable of generating these documents or of assuming the legal, financial and creative responsibilities embodied in them, and hence no-one else is capable of moving the project on to its next stage, i.e. production.

At the *production stage* (including what is commonly called pre-production), I suggest that it is typically the director and the lead performers or their equivalents who make the key decisions – whether conscious or unconscious, practical or creative – that determine the defining artefact for that stage, the corpus of unedited camera and sound footage. (I take the "lead performers" in drama/fiction projects to be the lead actors, and in documentary/factual projects to be the main subjects and/or presenter.) It is usually the director or their equivalent who has primary responsibility for making the moment-by-moment decisions necessary to coordinate both the practical and creative dimensions of such a complex, pressured and multi-layered undertaking as the preparation for and actual filming of a film. Not only will they specify just where the camera and microphone are to be placed and what is to be recorded by them, they will also be required to make myriad decisions as to what is

intended to be achieved in a particular set-up or shot, who will do what, and how it will all fit together later.

Similarly, it is the lead performers – whether actors, documentary subjects, documentary presenters, or their equivalents – who have primary responsibility for making the conscious or instinctive instant-by-instant decisions as to what is actually seen and heard within the frame they inhabit, how that will appear to an audience, and how it will mesh with the entirety of the completed film. Clearly non-lead performers also contribute to this process, but I suggest that the lead performers have a unique responsibility since so much more of the content and character of the completed film hinges on the choices they make in carrying out their role, performance moment by performance moment.

Certainly other roles are important in this usually most labour-intensive stage of the making of a film. The producer or their equivalent may significantly influence what is allowed or able to be recorded on film or tape due to contractual or financial constraints. A range of key HODs – notably the director of photography, production designer, and sound recordist or their equivalents – will greatly influence the detail of what is recorded on film or tape and what it will look or sound like. However it is clear that without the practical and creative coordination of the director or their equivalent and the on-screen presence of the lead performers no corpus of unedited camera and sound footage can be generated at all. No-one else involved in the production stage of a project, whether an HOD or otherwise, is capable of carrying out these functions and thereby moving the project on to its next stage, i.e. completion.

At the *completion stage*, during what is commonly called post-production, I suggest that it is typically the director and the producer or their equivalents who make the day-by-day and moment-by-moment creative decisions as to what does or does not end up in the defining artefact for that stage, the completed film. Picture and sound editors, special effects designers, music composers, sound mixers, colour graders, even lead performers re-voicing dialogue can and will make significant creative contributions to the form and

content of the completed film during the post-production process. However the final decisions as to what stays in or is left out are primarily made by the director and producer or their equivalents. The producer or their equivalent may also act as the mediator between the production and its financiers, commissioning editors, or any others with a real or perceived stake in the soon-to-be-completed film, although the power of "final cut" usually lies with either the producer or director or their equivalents. Usually no-one else has the same level of control over the first fully-integrated version capable of diffusion that constitutes the completed film (as per *Definition 21*), although all kinds of modification of the film by others may occur subsequent to completion.

From this analysis of the four stages it is clear that the key decision-makers in the making of a film vary from stage to stage, and from project to project, but that five roles or their equivalents recur: the originator, screenwriter, producer, director, and lead performer. There is no attempt to rank these five roles here, only to observe that they all make – or have the potential to make – the key decisions that substantially affect a project at a particular stage, its progression to the next stage, and hence the end result of the completed film. Certainly the weight of other participants' decisions about a project can rival those of these five key decision-makers at particular times and on particular projects, as in, for example, the increasing role since the end of the research period of executive approval in factual television. However I suggest that it does not necessarily follow that any single key decision-maker – including those who have emerged in more recent forms of production – can automatically claim to be a film's sole or joint filmmaker solely by virtue of being one of the film's key decision-makers. In some situations this would clearly be inaccurate, as well as inequitable. For example, originators or lead performers can sometimes have nothing else to do with a film they have merely initiated or appeared in, and "hired-gun" screenwriters or directors can have only a passing involvement in a single stage of a project. Clearly some further criterion is required to define a film's filmmaker(s).

I suggest that one way of dealing with this issue is to stipulate that only if an individual participant in the making of a film carries out *at least two of the five* key decision-making roles on that film can they indisputably claim to be one of the film's filmmakers, and hence *ipso facto*, "a filmmaker". For I suggest that in carrying out at least two of the five key decision-making roles in the making of a film a participant cannot help but make a major contribution – if not the defining contribution – to the conception, development, production and completion of that film. As such, I suggest that they can therefore indisputably claim to be the film's filmmaker and that the film is "theirs", albeit a claim that may need to be shared with the film's other joint filmmakers if there are any. (I stop short of making the criterion *at least three* of the five roles, as this would exclude dual-role participants such as writer/directors or director/producers who are generally considered to be the filmmakers of their projects.)

For the sake of clarity regarding my usage of the term "filmmaker" in addressing *Research Question 2* I therefore adopt the above multiple-role definition in the analysis that follows in this and the next five Chapters, emphasising this particular usage by employing the *hyphenated* term "film-maker", defined as follows:

> ***Definition 33*: *A film-maker*** *on a film project or completed film is any person who has carried out at least two of the key decision-maker roles of originator, screenwriter, producer, director or lead performer on that film project or completed film.*

Consequently any subsequent use of the hyphenated term "film-maker" in this thesis should be read as conforming to *Definition 33*, whereas the unhyphenated term "filmmaker" should be read in the more general sense in common usage.

However it is important to stress that although I consider *Definition 33* to be appropriate in the context of *Research Question 2*, I am not suggesting that it does or should have universal application. Indeed it may well be inappropriate in other contexts, and another researcher applying the Practice-Space Model to a different research question may well choose to adopt a different definition. I

define it in this way here solely to avoid any confusion about my usage of the term "filmmaker" in *Part II* of this thesis that might arise from the absence of a consensus on its meaning in the literature.

9.3 Identifying Pre-Existing Data

During the 14 years between January 1978 and December 1991 addressed by *Research Question 2*, I carry out at least two of the five key decision-maker roles on nine completed films and two uncompleted projects. Applying the definition of a film-maker from *Definition 33* above, I can therefore claim to be the sole or joint film-maker of all of the following 11 completed films or film projects:

1. the documentary *Working Up* (1979) – I was the *co-originator*, *co-screenwriter*, *co-producer* and *director*, and hence the *joint film-maker* with Maureen McCarthy, who was the co-originator, co-screenwriter and co-producer.

2. the documentary *You've Got To Start Somewhere* (1981) – I was the *screenwriter*, *producer* and *director*, and hence the *sole film-maker*.

3. the documentary *A Fair Go In Life* (1982) – I was the *screenwriter*, *producer* and *director*, and hence the *sole film-maker*.

4. the docudrama *Skipping Class* (1983) – I was the *co-screenwriter*, *producer* and *director*, and hence the *sole film-maker*.

5. the feature documentary *Eating Your Heart Out* (1984) – I was the *co-originator*, *co-producer* and *director*, and hence the *joint film-maker* with Maureen McCarthy who was the co-originator, screenwriter and co-producer.

6. the television drama *Doherty* (1984) – I was the *producer* and *director*, and hence the *joint film-maker* with Angelo Loukakis who was the originator and screenwriter.

7. the television drama *A Hard Bargain* (1984) – I was the *co-producer* and *director*, and hence the *joint film-maker* with Christine Madafferi who was the originator and screenwriter.

8. the television drama miniseries *In Between* (1986) – I was the *co-originator*, *co-producer* and *co-director*, and hence the *joint film-maker* with Maureen McCarthy who was the co-originator and co-screenwriter.

9. the television drama miniseries *The Magistrate* (1989) – I was the *originator, screenwriter* and *co-producer*, and hence the *sole film-maker*.

10. the unproduced television series *Stalkers* (1990) – I was the *originator, co-screenwriter* and *co-producer*, and hence the *sole film-maker*.

11. the unproduced television series pilot *Trojan Horses* (1991) – I was the *originator, screenwriter* and *co-producer*, and hence the *sole film-maker*.

The following data regarding the above 11 projects – i.e. the *manufacturing* component of my filmmaking practice during the research period – was identified as existing and available at the commencement of the research.

1. Various development and production documentation for all 11 projects, in some cases including concept descriptions, final draft scripts and production agreements.

2. Complete copies of the nine completed films: *Working Up* (1979); *You've Got To Start Somewhere* (1981); *A Fair Go In Life* (1982); *Skipping Class* (1983); *Eating Your Heart Out* (1984); *Doherty* (1984); *A Hard Bargain* (1984); *In Between* (1986); *The Magistrate* (1989).

3. Personal appointment diaries for myself from January 1979 to December 1991 (no diary for 1978 could be located).

The following data regarding the *non-manufacturing* component of my filmmaking practice during the research period was identified as existing and available at the commencement of the research.

1. Personal tax returns for myself from 1977/78 to 1988/89 (no returns for 1979/80, 1989/90, 1990/91 or 1991/92 could be located).

2. Company tax returns for Trout Films Pty Ltd from its incorporation in 1980/81 to 1988/89 (no returns for 1990/91 or 1991/92 could be located).

3. Raw camera footage of a filmed interview with myself conducted by Luigi Acquisto in 1988 for the Film Australia documentary series *A Change Of Face* (1988).

4. Press interviews with myself and/or Maureen McCarthy and/or Kim Dalton from 1980 to 1991.

5. Two chapters about Trout Films Pty Ltd in the AFC series of books entitled "Taking Care Of Business" (Cruthers, 1988; Stott & Cruthers, 1990).

6. Various other personal documents.

On assembling the above data it was clear that additional data regarding both the 11 projects and my overall filmmaking practice during the period addressed by *Research Question 2* would enable a more comprehensive description of both my project Footprints and my Trajectory through my Practice Space during that time. Consequently additional data was collected via the following methods.

9.4 Methods For Collecting Additional Data

As discussed in *Chapter 8*, Denscombe (2003, p. 131) suggests four methods that can be used to collect *ethnographic* research data: observation, questionnaires, interviews, and documents. However the Practice-Space Model is a model of filmmaking practice from the point of view of the filmmaker, i.e. from the "inside" perspective of a filmmaker during the actual making of a film project rather than from the "outside" perspective of a critic or scholar commenting on or analysing that process. Consequently in the previous Chapter I demonstrate that in order to apply the Model to the filmmaking practice of a single

filmmaker – as in the case of *Research Question 2* – it is necessary to adopt an *autoethnographic* research method. As such, any analysis of an individual filmmaker's practice using the Model relies primarily on that individual filmmaker's "observations" – i.e. their recollections – as the main data source for an autoethnographic account of their past filmmaking practice. However in the application of the Practice-Space Model to a *group* of filmmakers, the various filmmakers' individual first-person recollections would have to be collated and analysed by an ethnographic rather than an *auto*ethnographic researcher, and hence would necessarily be mediated by that researcher. Even so, the overall research would still be aimed at understanding the process of filmmaking as experienced by that group of filmmakers, i.e. from their point of view.

As also discussed in *Chapter 8*, in order to avoid problems associated with the memory or personal bias of a researcher who is also the subject of the research, it is important to draw on as many of the four sources of ethnographic data as are available so as to "triangulate" the researcher's memories, thereby providing a balance to the primacy of their recollections as well as a valuable supplement to them.

In addressing *Research Question 2* I rely heavily on my own recollections, assisted by my personal appointment diaries and other documents from the research period, although it also proved possible to obtain additional data from all three of the other sources that Denscombe nominates. These included questionnaires and interviews with both myself and two of my long-term collaborators – Jaems Grant and Kim Dalton – as well as a range of documents from various sources. It would have been ideal to also include my third long-term collaborator – Maureen McCarthy – in the questionnaire and interview process, but the circumstances of our divorce and the various personal, family, and ethical considerations that flowed from those circumstances precluded her participation in the data-gathering process.

Even so, one or both of Grant and Dalton had close day-to-day contact with me during the entire research period – Grant from 1978 to 1986, Dalton from 1984 to 1991 – and one or both were intimately involved in the making of all 11 projects on which I was a film-maker during that time. As friends they were also privy to my ideas and ambitions, as well as to aspects of my personal life. No other colleagues, associates or friends – other than McCarthy – had such first-hand contact with myself and my filmmaking practice during the research period. However the inclusion of subjects other than myself in the questionnaire and interview process raises some ethical issues, as I now discuss.

9.5 Ethics Approval

As Giddens and Sutton (2013, p. 33) point out: "All research concerned with human beings potentially poses ethical dilemmas". Habibis (2006, p. 55) identifies a number of key stakeholders with regard to the ethics of a research study, "… not only the respondents, but also the researcher, the research organisation, and the scientific community, as well as the broader public who might be affected". Following from this, Sieber (1992, p. 3) considers an ethical research study to be one "… in which subjects are pleased to participate candidly, and the community at large regards the conclusions as constructive".

So as to minimise the likelihood of stakeholders suffering from the effects of unethically-conducted research, all research under the auspices of an Australian university – such as the current research – must receive ethical approval from a Human Research Ethics Committee (Habibis, 2006, p. 62). Habibis lists four principles governing research involving humans that flow from the Australian "National Statement on Ethical Conduct in Research Involving Humans" (NHMRC, 1999): informed consent; anonymity; confidentiality; and protection from harm. These issues are addressed in the current research as follows.

Informed consent is facilitated by providing each of the three potential subjects with a plain-language *Information Sheet* setting out the nature of the current

research and its objectives; what the subject's involvement in the research entails; any risks or potential harms associated with the research; what happens to the data collected; and how the subject can access the findings and results. Once a subject agrees to participate they are then asked to sign a legally-binding *Consent Form*, agreeing that they have understood the parameters of the current research and the terms of their participation in it. (Copies of both the *Information Sheet* and the *Consent Form* are at *Appendices 10* and *11*.)

Anonymity and *confidentiality* in the current research are waived by participating subjects when signing the *Consent Form*, since not only do I know the subjects, but it is intrinsic to the nature of the research that any observations they offer regarding myself or my filmmaking can be sourced to them.

Protection from harm is not an issue in the current research since the subjects are not placed in any situations of physical or psychological discomfort or risk, and have the option of abandoning their participation in the research at any time.

A summary of the overall research design incorporating these safeguards was submitted to the Victorian College of the Arts Human Ethics Advisory Group (HEAG) for approval as a Minimal Risk Project. Ethics approval for the research design, the application of a questionnaire and two interviews to three subjects, and the identity of the three subjects was granted by HEAG on 9th June 2011. Due to my subsequent amendment of some of the interview questions, a further application for approval of these amendments was made to HEAG and granted on 10th August 2011.

No issues or problems regarding any matters covered by the ethics approval arose during the research.

9.6 Collecting Further Data

In keeping with the terms of the ethics approval, additional data were collected as follows.

9.6.1 Questionnaire

Before being interviewed, Grant, Dalton and myself each completed a short self-administered Questionnaire regarding our role or roles on each of the 11 projects addressed by the Research Question, as well as two earlier projects, *First Steps* (1976) and *Holiday* (1977). (A copy of the Questionnaire is at *Appendix 12*.) These two earlier projects were included because at the time of administering the Questionnaire it was possible that the period addressed by *Research Question 2* might be extended to also include the years from 1975 to 1977. For the reasons detailed in *Chapter 8.1*, *Research Question 2* was ultimately limited to the period from January 1978 to December 1991.

The purpose of the Questionnaire was to establish a subject's perception of their role or roles on each of the 11 projects so as to establish who carried out the key decision-maker roles on a project, and hence who could be deemed to be that project's sole or joint film-makers, as per *Definition 33*. Completing the Questionnaire required the subject to select their role or roles on each project from a list of 10 options: sole or joint originator; sole or joint screenwriter; sole or joint producer; sole or joint director; "No involvement with this film"; and "Other". As none of Grant, Dalton or myself appears on-screen in any of the projects addressed by *Research Question 2* it was not necessary to include questions regarding the lead performers on a project.

9.6.2 Interviews

Grant, Dalton and myself were each interviewed separately on two different occasions by the same interviewer, Cristina Pozzan. Pozzan was chosen as the interviewer on the basis that she knew all three interview subjects, that she had worked with me on *Skipping Class* (1983) and *Eating Your Heart Out* (1984), and that she was an independent Melbourne filmmaker of long standing herself. As such, her familiarity with aspects of my filmmaking practice in particular and with Melbourne filmmaking in general gave her an understanding of the context for the interview questions, enabling her to follow up answers with supplementary questions where appropriate.

Draft questions for each of the three subjects were compiled by myself in the first instance. Some of the questions were subsequently amended after consultation with my co-supervisor Professor Tim Marjoribanks regarding their style and experimental validity, and then finalised after consultation with Pozzan regarding the structure of the interviews. (The lists of questions for both interviews are at *Appendix 13*.)

The first of the two interviews involved each of the three subjects being asked the same set of 20 questions about each of the projects during the research period with which they had an involvement, as determined from their answers to the previously-administered Questionnaire. The interviewer also occasionally asked supplementary questions in order to elicit more detailed responses to the set questions. The 20 questions included nine questions about the conception and development stages of each project, ten questions about the production and completion stages of each project, and one "catch-all" question asking if there was anything else the subject would like to say about each particular project. The questions were phrased so as to elicit as much information as possible about the Content, Audience and Form Dimensions of each project's Project Space.

After I reviewed the transcripts of the first interviews, Grant, Dalton and myself were each re-interviewed by Pozzan. These second interviews consisted of a structured first part in which each subject was asked the same 24 questions regarding my overall filmmaking practice during the research period, followed by an unstructured second part led by Pozzan to follow up any issues that arose from the first interview, ending with a "catch-all" question asking if there was anything else the subject would like to say about my filmmaking practice. The questions were phrased so as to elicit as much information as possible about the Self-Reflexive, Demographic, Practical, Pleasure, Ethical, Spiritual, Economic, Cultural and Social Dimensions of my Practice Space during the research period.

The first interview with Grant was carried out on 20th November 2011, and the second interview on 17th December 2011. The first interview with Dalton was carried out on 4th November 2011, and the second interview on 8th December 2011. The first interview with myself was carried out on 9th October 2011, and the second interview on 4th December 2011. The interviews were all recorded by Pozzan on a digital recorder and then transcribed by my wife, Helen Hewitt. On completion of transcribing, all electronic copies of the digital interview files were erased except for a password-protected copy retained on my personal computer and its back-up disc. Two printed copies of the transcripts were made, one as a reference copy and one as a working copy, and both copies are in my safekeeping.

9.6.3 Requests For Further Documentation

Inquiries were made with the following organisations or their successors regarding the existence and availability of any archival documentation for the particular projects with which they had an involvement:

1. Schools Commission (re: *Working Up*, *A Fair Go In Life*, *Skipping Class*)
2. Australian Film Commission, now Screen Australia (re: *Eating Your Heart Out*, *The Magistrate*)
3. Special Broadcasting Service (re: *Doherty*, *A Hard Bargain*, *In Between*, *The Magistrate*)
4. Open Channel (re: *Doherty*, *A Hard Bargain*, *In Between*)
5. Film Victoria (re: *In Between*, *The Magistrate, Stalkers, Trojan Horses*)
6. Australian Broadcasting Corporation (re: *The Magistrate*, *Stalkers*, *Trojan Horses*)

Additional documentation was forthcoming from:

1. Australian Film Commission (re: *The Magistrate*)
2. Special Broadcasting Service (re: *In Between*)
3. Film Victoria (re: *In Between*, *The Magistrate, Stalkers*)
4. Australian Broadcasting Corporation (re: *Stalkers*)

9.7 Cataloguing The Data

Both the pre-existing and the collected data were amalgamated into Data Folders, with the following prefix codes adopted for ease of citation when referring to the various data sources.

Interview Transcripts

- JG-1 Jaems Grant 1st Interview
- JG-2 Jaems Grant 2nd Interview
- KD-1 Kim Dalton 1st Interview
- KD-2 Kim Dalton 2nd Interview
- CW-1 Chris Warner 1st Interview
- CW-2 Chris Warner 2nd Interview

(When citing an interview transcript, the first number following a transcript prefix code identifies the first or second interview, while a second number identifies the page number within that transcript. For example, KD-2-7 indicates page 7 of the transcript of Kim Dalton's second interview.)

Film Projects

- WU *Working Up*
- YGTSS *You've Got To Start Somewhere*
- AFGIL *A Fair Go In Life*
- EYHO *Eating Your Heart Out*
- SC *Skipping Class*
- DOH *Doherty*
- AHB *A Hard Bargain*
- IB *In Between*
- TM *The Magistrate*
- STA *Stalkers*
- TH *Trojan Horses*

Screen Organisations

- ABC Australian Broadcasting Corporation
- FV Film Victoria
- SBS Special Broadcasting Service
- ScA Screen Australia, including the Australian Film Commission (AFC)

Miscellaneous Data

- D1 - D18 Chris Warner's personal appointment diaries
- CWTAX Chris Warner's personal tax returns
- PER Chris Warner's personal documents
- REC Chris Warner's personal recollections
- TFTAX Trout Films Pty Ltd's company tax returns
- OSC on-screen credits

(When citing a film project, screen organisation, or miscellaneous data source, the first number following the prefix code identifies the document number within the relevant Data Folder, while a second number identifies the page number within that document. For example, AFGIL-3-2 indicates page 2 of Document 3 in the Data Folder containing all of the documents pertaining to the project *A Fair Go In Life*.)

9.8 Analysing The Data

The amalgamated data was analysed as follows.

9.8.1 Audiovisual Data

The nine films completed during the research period were all transferred to DVD and viewed by myself, primarily to refresh my recollection of their content as well as to confirm their running times and on-screen credits. The raw footage of my interview with Luigi Acquisto in 1988 for the Film Australia documentary series *A Change Of Face* (1988) was transferred to DVD and viewed by myself, primarily for information about *In Between* (1986).

9.8.2 Documentary Data

The catalogued documentary data was examined by myself on three separate occasions. Firstly I read all of the documents in full in order to locate any references to calendar dates and the activities that occurred on them. The results were compiled into a 156-page day-by-day "Master Timeline" for the period from 1st January 1979 until 31st December 1991, with data source references for each entry. A sample page of the Master Timeline for January 1986 is depicted in *Figure 9.1*.

			KEY EVENTS	ITEM	REF
JAN	**1**	W			
	2	T	***LAST ENTRY D8 (1985)***	Fly to SYDNEY / ROGER @ Sebel Town House | See ANN BASSER in Sydney	D8|D9
	3	F	***FIRST ENTRY D9 (1986)***	HOD Mtg re Part 3	D9
	4	S			
	5	S			
	6	**M**		Part 2 Continuity Mtg with ROBYN & PETER	D9
	7	T		Part 2 HOD Mtg	D9
	8	W			
	9	T		Part 4 HOD Mtg / Crew Mtg	D9
	10	F		JAMES GRANT @ AAV / JAMIE LEGGE @ OC / Shooting at night	D9
	11	S			
	12	S		Rehearsals in squat (Alex, Fatima, Angie)	D9
	13	**M**		Shooting at night	D9
	14	T		HOTTIE & ROB SCOTT / HOD Mtg Pts 1 & 3 / Rough Cut Pt 2 / SHANE BRENNAN	D9
	15	W	**IB: SHOOT STARTS PT 1**	Part 1 starts shooting / TIM WHITE	D9
	16	T	IB: SHOOT PT 1	PIERRE ROCHAT B'fast / MARK MCSHERRY / GRAEM WRIGHT / Location surveys	D9
	17	F	IB: SHOOT PT 1		D9
	18	S			
	19	S			
	20	**M**	IB: SHOOT PT 1	Rehearsals / ANDREW WISEMAN / GAIL BELL re wardrobe Pt 4 / PETER FRIEDRICH	D9
	21	T	IB: SHOOT PT 1	PETER FRIEDRICH / JIM PATERAS / 2nd Unit Shoot?	D9
	22	W	IB: SHOOT PT 1	DAVID KNOWLES / GEOFF PULLAN / GRAHAM DOW	D9
	23	T	IB: SHOOT PT 1	Shooting Squat - Sc 35	D9
	24	F	IB: SHOOT PT 1	Shooting Squat - Sc 31	D9
	25	S			
	26	S			
	27	**M**	IB: SHOOT PT 1		D9
	28	T	IB: SHOOT PT 1	RUSE NAVESKI	D9
	29	W	IB: SHOOT PT 1	Shooting Squat - Scs 17,54	D9
	30	T	**IB: SHOOT STARTS PT 3**	Part 3 starts shooting / STEFO re translation / ZARA & LES KOSTOVSKI	D9
	31	F		TOM's Party / ANNA VASILEVA	D9

Figure 9.1 : Sample Page Of Master Timeline For January 1986

As *Figure 9.1* illustrates, the Master Timeline lists key dates regarding projects (e.g. "*IB: Shoot Starts PT 1*" on 15/1/86, denoting the resumption of filming on *IB* after the Christmas break); my day-to-day manufacturing filmmaking activity (e.g. "*Part 4 HOD Mtg*" on 9/1/86, denoting a meeting with heads of departments on *IB*); my day-to-day non-manufacturing filmmaking activity (e.g. "*PIERRE ROCHAT B'fast*" on 16/1/86, denoting a meeting with a European distributor regarding upcoming projects); and some of my day-to-day personal activity (e.g. "*TOM's Party*" on 31/1/86, denoting my eldest son's sixth birthday party). As *Figure 9.1* also illustrates, the primary sources for the

Master Timeline are my personal appointment diaries (e.g. D8, D9), although other documentary data also provide important information regarding specific dates, or confirm the diaries.

I then re-examined the documentary data in detail in order to locate any information concerning the following characteristics of each of the 11 projects addressed by *Research Question 2*: project format; brief description; synopsis; project funding; funding bodies; copyright; production company; year of release; distribution; awards; decision-makers; film-makers; and the start and finish dates of each stage of the project. Taken together, this information provides a detailed factual description of each project and is included in full in the Project Descriptions in *Appendix 16*.

Finally I examined the documentary data a third time in order to locate any information relevant to the eight Factors in the Content, Audience, and Form Dimensions of each project's Project Space identified in *Chapter 6.5:* i.e. content issues; content setting; content origin; primary audience; audience success; film format; film genre; and project funding. During this process I also highlighted and numerically coded sections of the documents of relevance to the nine non-project Dimensions of my Trajectory during the research period. I also referred back to the documentary data frequently during the analysis of my Trajectory detailed in the following four Chapters.

9.8.3 Questionnaire Data

The responses of Grant, Dalton and myself to the Questionnaire were compiled and compared. The results demonstrate that Grant's and Dalton's recollections of their and my roles on the 11 projects addressed by *Research Question 2* tally exactly with my own recollections, and hence confirm the attribution of the film-maker credits on these 11 projects detailed earlier in this Chapter.

9.8.4 Interview Data

The transcripts of all six interviews – two each with Grant, Dalton and myself – were read in full by myself on two separate occasions. Firstly I examined the

transcripts in detail in order to locate information about each of the 11 projects addressed by *Research Question 2*, at the same time highlighting and numerically coding sections of each transcript of relevance to one or more of the 12 Dimensions of my Trajectory during the research period. Following my third examination of the documentary data detailed above, I then re-examined each of the transcripts to ascertain whether they could yield any further useful information in the light of the results of re-examining the documentary data.

The numerically-coded extracts from both of these examinations of the interview transcripts were combined with the similarly-coded extracts from the documentary data for use in the analysis of each of the nine practice-based Dimensions of my Trajectory detailed in the following four Chapters.

9.9 Project Summaries

Combining the information about the 11 projects on which I was a film-maker extracted from the documentary, questionnaire and interview data – at times augmented by my own recollections – it was possible to generate a detailed Project Description for each of the 11 projects addressed by *Research Question 2*. As these Project Descriptions are lengthy and presented in full in *Appendix 16*, only the briefer Project Summaries distilled from the Project Descriptions are presented here. (The citations in square brackets in the Project Summaries refer to the various data sources, with data source codes listed in full in *Appendix 15*.)

*9.9.1 Project #1 – **"Working Up"** (1979)*

Made on a budget of AUD $37,860 and shot on 16mm film, *WU* is a 52-minute independent documentary in nine segments with interspersed animated graphics about women at work in what have traditionally been considered male occupations [WU-6a, WU-15-3]. It depicts nine working women – a printing compositor, flying instructor, actor/singer, computer systems analyst, process worker/shop steward, stock drover, surgeon, apprentice motor mechanic, and union organiser – shown both at work in their various occupations and talking

intimately about themselves, their work and their lives [WU-15-3]. The conception stage ran from 17/1/78 to 17/7/78; the development stage from 18/7/78 to 26/3/79; the production stage from 27/3/79 to 1/5/79; and the completion stage from 2/5/79 to 6/12/79. As the co-originator, co-screenwriter, co-producer, and sole director [OSC], I was the joint film-maker with McCarthy, who was the co-originator, co-screenwriter and co-producer [REC, OSC].

*9.9.2 Project #2 – **"You've Got To Start Somewhere"** (1981)*

Made on a budget of AUD $28,700 and shot on 16mm film, *YGTSS* is a 34-minute educational documentary with interspersed animated graphics commissioned by the Canberra-based Curriculum Development Centre (CDC) on how to implement multicultural education in Australian schools [YGTSS-3-1]. It depicts the multicultural program at Ferntree Gully Primary School as an example of how schools with low migrant enrolments can put the philosophy of Education for a Multicultural Society into practice [YGTSS-3-1]. I was not involved in the conception stage, but the development stage ran from 3/3/80 to 10/9/80; the production stage from 27/3/79 to 8/11/80; and the completion stage from 9/11/80 to 6/5/81. As the sole screenwriter, sole director, and co-producer (with McCarthy) [OSC], I was the sole film-maker.

*9.9.3 Project #3 – **"A Fair Go In Life"** (1982)*

Made on a budget of AUD $32,400 and shot on 16mm film, *AFGIL* is a 38-minute educational documentary commissioned by the Supplementary Grants Committee of the Disadvantaged Schools Program (DSP) in Victoria about equality of opportunity in disadvantaged schools [AFGIL-1]. It depicts parents and teachers at Springvale Primary School talking about their efforts to bring about change at the school, and outlines the processes involved in opening the lines of communication between the school and its community [AFGIL-1]. I was not involved in the conception stage, but the development stage ran from 25/2/81 to 10/9/81; the production stage from 11/9/81 to 23/10/81; and the completion stage from 24/10/81 to 25/5/82. As the sole screenwriter, sole producer and sole director [OSC], I was the sole film-maker.

*9.9.4 Project #4 – **"Skipping Class"** (1983)*

Made on a budget of AUD $59,830 and shot on 16mm film [SC-5-2], *Skipping Class* is a 42-minute educational docudrama commissioned by the Australian Commonwealth Schools Commission about cultural conflict within the parent-teacher-student triangle in secondary schools [SC-4-1, SC-7-1]. It depicts the contradictory pressures that mount on the fictional characters of 16-year old Steve Popovski, his Macedonian father, and his Anglo-Australian teacher as Steve starts skipping classes and brings his educational dilemmas to a head [SC-7-2]. I was not involved in the conception stage, and the development stage ran from 21/1/82 to 21/6/82; the production stage from 22/6/82 to 3/10/82; and the completion stage from 4/10/82 to 27/10/83. As the sole producer, sole director and co-screenwriter (with McCarthy) [REC, OSC], I was the sole film-maker.

*9.9.5 Project #5 – **"Eating Your Heart Out"** (1984)*

Made on a budget of AUD $226,000 raised mostly through the Section 10BA tax incentives and shot on 16mm film [EYHO-18-2], *EYHO* is a 72-minute independent documentary about women, food, fat, and dieting [EYHO-19-1]. Intercutting interviews, documentary footage, stylised fantasy sequences, and filmed eating-disorder therapy sessions, the film explores anorexia nervosa, bulimia, obesity, the fat/thin woman syndrome, and the influences and pressures that lead to these sometimes life-threatening conditions [EYHO-19-1]. The conception stage ran from 1/3/81 to 1/4/81; the development stage from 2/4/81 to 30/6/83; the production stage from 1/7/83 to 29/11/83; and the completion stage from 30/11/83 to 25/5/84. As the co-originator, co-producer and sole director [EYHO-3-1, EYHO-8-1, EYHO-9-1, OSC], I was the joint film-maker with McCarthy, who was the co-originator, sole screenwriter and co-producer [EYHO-3-1, EYHO-9-1, OSC].

*9.9.6 Projects #6 & #7 Combined – **"Doherty"** (1984) & **"A Hard Bargain"** (1984)*

(Since "Doherty" [DOH] and "A Hard Bargain" [AHB] are both episodes from the same series, used the same crew and production facilities, and their various stages of making overlapped during a six-month period, I treat them as a single project.)

DOH is a 28-minute television drama shot on 1" C-format videotape about an old down-and-out Australian bushman who comes to live with a Greek family in the city, forms a close relationship with the young son, but is eventually forced to move on when old racing debts catch up [AHB-3-1]. No data regarding the budget of *DOH* can be located, but since both it and *AHB* were the same length and were both shot on 1" C-format videotape using the same crew and facilities, its budget was comparable to the AUD $57,052 budget of *AHB* [AHB-1-13]. I was not involved in the conception stage but the development stage ran from 18/1/84 to 15/4/84; the production stage from 16/4/84 to 20/5/84; and the completion stage from 21/5/84 to 26/6/84. As the director and sole producer [OSC], I was the joint film-maker with Angelo Loukakis, who was the sole originator and screenwriter [OSC].

AHB is a 28-minute television drama shot on 1" C-format videotape on a budget of AUD $57,052 [AHB-1-13] about the tensions in an Italian family caused by the young daughter's refusal to leave school and marry the man chosen by her parents [AHB-3-1]. I was not involved in the conception stage and the development stage ran concurrently with the production and completion of *DOH*. The production stage ran from 29/6/84 to 31/8/84; and the completion stage from 1/9/84 to 5/10/84. As the director and co-producer [OSC], I was the joint film-maker with Christine Madafferi, who was the sole originator and screenwriter [OSC].

*9.9.7 Project #8 – **"In Between"** (1986)*

Made on a budget of AUD $1,192,000 raised through the Section 10BA tax incentives, shot on 16mm film and post-produced on 1" C-format videotape [IB-7-13], *In Between* is a 4 x 56-minute television drama miniseries made for SBS-TV. It depicts four adolescents from different cultural backgrounds – Turkish,

Cambodian, Macedonian and Anglo-Australian – growing up in Housing Commission flats in inner-Melbourne. Focusing on the thoughts, emotions, conflicts and pressures forced upon them both by modern society and their traditional backgrounds, *IB* deals with the joy and pain, the despair and happiness of the four central characters and others close to them [IB-31-1]. Originally conceived as six 30-minute docudramas, the project morphed into a television miniseries in October 1984. The conception stage ran from 5/9/83 to 14/12/83; the development stage from 15/12/83 to 5/7/86; the production stage from 30/4/85 to 19/3/86; and the completion stage from 20/3/86 to 6/12/79. As the co-originator, co-producer and co-director [REC, IB-32-2], I was the joint film-maker with McCarthy, who was the co-originator and co-screenwriter [REC, IB-32-2].

*9.9.8 Project #9 – **"The Magistrate"** (1989)*

Made on a budget of AUD $5,958,000 raised solely from free-to-air television rights and shot on Super-16mm film [TM-30-8, TM-31-2, TM-31-16], *TM* is a 6 x 51-minute television miniseries made for ABC-TV (Australia), Reteitalia (Italy) and TVS (UK) about an Italian investigating magistrate who returns to Australia after a 20-year absence to search for his missing son who has become entangled in a web of political corruption, business fraud, media intrigue, drug smuggling and illegal arms dealing [TM-38-1]. The conception stage ran from 2/7/86 to 3/10/86; the development stage from 4/10/86 to 21/9/88; the production stage from 22/9/88 to 13/7/89; and the completion stage from 4/7/89 to 14/11/89. As the originator, sole screenwriter and co-producer (with Dalton) [TM-37-2], I was the sole film-maker.

*9.9.9 Project #10 – **"Stalkers"** (1990)*

Developed on a budget of AUD $76,450 for shooting on Digital Beta videotape for ABC-TV [STA-3-12], *STA* was a proposed 13 x 52-minute television drama series about the fight against white-collar crime in the world of the near future [ABC-2-1]. It depicts intelligent, educated, articulate and powerful white collar criminals and their protective shield of lawyers, accountants and politicians being tackled by a new breed of law enforcers from the Special Taskforce

Against White Collar Crime [ABC-2-5]. First conceived for ABC-TV in October 1989 [D16], the project did not go into production and was permanently abandoned in August 1990 [D17]. The conception stage ran from 1/10/89 to 31/10/89; and the development stage from 1/11/89 to 28/8/90. As originator, co-screenwriter (with Bill Garner, Deborah Cox and Paul Davies) and co-producer (with Dalton) [KD-1-63, ABC-2-10], I was the sole film-maker.

9.9.10 Project #11 – ***"Trojan Horses"*** *(1991)*

Developed on a budget of AUD $76,500 [TH-1-4, TH-2-2, TH-4-1] for shooting on 16mm film for ABC-TV and CanWest (Canada), *TH* was a 100-minute telemovie pilot for a proposed 13 x 52-minute television drama series set in the shadowy world of international corporate crime [TH-9-1]. It depicts a team of undercover investigators for a discreet international agency specialising in corporate crimes with sensitive political or diplomatic dimensions as they use a combination of intelligence, charm and subterfuge to insinuate themselves into the heart of conspiracies [TH-8-1]. First conceived in mid-1990 [D17], the project did not go into production and was permanently abandoned in December 1991 [D18]. The conception stage ran from 1/10/89 to 31/10/89; and the development stage from 5/10/90 to 11/12/91. As originator, screenwriter and co-producer (with Dalton), I was the sole film-maker.

9.10 Generating My Footprints & Trajectory

From the Project Summaries of the 11 projects above it is possible to compile a table of the start and finish dates of each of their four stages, as per *Table 9.1*.

Project	Conception Stage		Development Stage		Production Stage		Completion Stage	
	Start Date	*End Date*	*Start Date*	*End Date*	*Start Date*	*End Date*	*Start Date*	*End Date*
WU	17 Jan 1978	17 Jul 1978	18 Jul 1978	26 Mar 1979	27 Mar 1979	01 May 1979	02 May 1979	06 Dec 1979
YGTSS	N/I	N/I	03 Mar 1980	10 Sep 1980	11 Sep 1980	08 Nov 1980	09 Nov 1980	06 May 1981
AFGIL	N/I	N/I	25 Feb 1981	10 Sep 1981	11 Sep 1981	23 Oct 1981	24 Oct 1981	25 May 1982
SC	N/I	N/I	21 Jan 1982	21 Jun 1982	22 Jun 1982	03 Oct 1982	04 Oct 1982	27 Oct 1983
EYHO	01 Mar 1981	01 Apr 1981	02 Apr 1981	30 Jun 1983	01 Jul 1983	29 Nov 1983	30 Nov 1983	25 May 1984
DOH	N/I	N/I	18 Jan 1984	15 Apr 1984	16 Apr 1984	20 May 1984	21 May 1984	26 Jun 1984
AHB	N/I	N/I	N/A	N/A	29 Jun 1984	31 Aug 1984	01 Sep 1984	05 Oct 1984
IB	05 Sep 1983	14 Dec 1983	15 Dec 1983	29 Apr 1985	30 Apr 1985	19 Mar 1986	20 Mar 1986	05 Jul 1986
TM	02 Jul 1986	03 Oct 1986	04 Oct 1986	21 Sep 1988	22 Sep 1988	03 Jul 1989	04 Jul 1989	14 Nov 1989
STA	01 Oct 1989	31 Oct 1989	01 Nov 1989	28 Aug 1990	N/A	N/A	N/A	N/A
TH	13 Jun 1990	14 Aug 1990	05 Oct 1990	11 Dec 1991	N/A	N/A	N/A	N/A

Table 9.1 : Start & End Dates Of The Four Stages Of All 11 Projects

(N/I indicates that Chris Warner was not involved in that stage; N/A indicates that the project did not go through that stage)

From *Table 9.1* it is then possible to generate a simplified two-dimensional representation of my Footprint on each of the 11 projects addressed by *Research Question 2*, as illustrated by *Figure 9.2*. (As *Doherty* and *A Hard Bargain* are treated as one combined project there are only 10 Footprints for the 11 projects.)

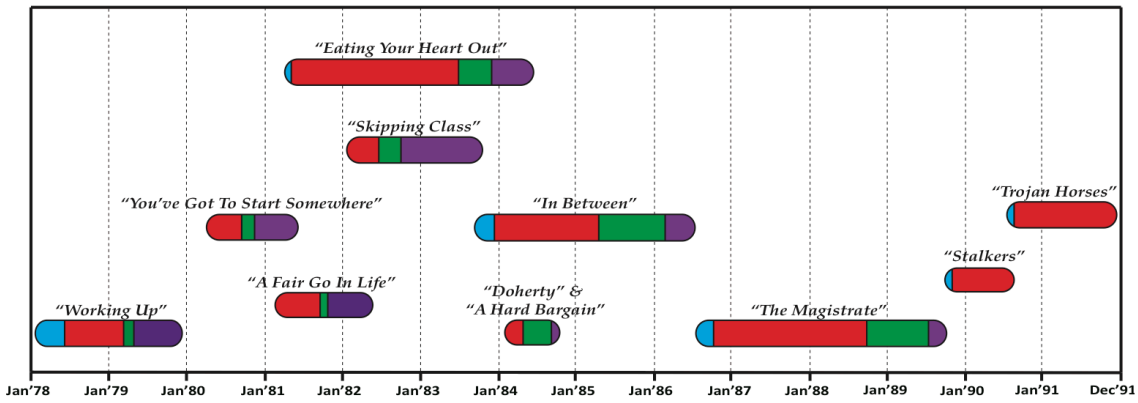


Figure 9.2 : Chris Warner's Footprints During The Research Period

(Conception Stage in aqua; Development Stage in red;
Production Stage in green; Completion Stage in purple)

In *Figure 9.2*, each of the rounded rectangles represents my Footprint on a particular project, with the left and right ends of a rectangle coinciding with the start and end dates of that project as per the calendar dates of the research

period on the horizontal axis. The aqua, red, green and purple sections of each Footprint represent the conception, development, production and completion stages of the project respectively. (There is no aqua section in my Footprints on *YGTSS*, *AFGIL*, *SC* and *D&A* because I was not involved in the conception stage of these four projects, and no green or purple sections for *STA* and *TH* because they did not proceed past development.) Since the 10 Footprints are arrayed against the 14 years of the research period on the horizontal axis, their width corresponds to the time taken in the making of a particular project, with the coloured sections indicating the relative length of each stage of the project. However because the Footprints are not arrayed against any variable on the vertical axis, neither their relative heights above the horizontal axis nor their relative areas have any significance. They are arrayed vertically solely to prevent Footprints on simultaneous projects from overlapping in this illustration.

As discussed in *Chapter 7.1*, a filmmaker's Footprint on a project is a complex multi-dimensional conceptual space defined by the combined effect of all of the Factors in all of its 12 Dimensions. Consequently the representation of my Footprints in *Figure 9.2* is highly simplified, limited by what can be illustrated in two dimensions. Even so, each Footprint in *Figure 9.2* can still be thought of as representing the totality of all of my manufacturing filmmaking activity across all four stages of the making of a project, as detailed in the Project Descriptions in *Appendix 16*.

From these simplified depictions of my Footprints in *Figure 9.2* it is possible to generate a similarly simplified depiction of my Trajectory over the research period. For if the 10 Footprints are not spaced vertically but instead are collapsed down into a single horizontal row and superimposed on each other – as in *Figure 9.3* – then they form a virtually continuous band across the entire research period, as depicted by the yellow line extending from the start of my Footprint on *WU* through to the end of my Footprint on *TH*. (As in *Figure 9.2*, the Footprints are not arrayed against any variable on the vertical axis and so the height of the yellow line above the horizontal axis has no significance.)

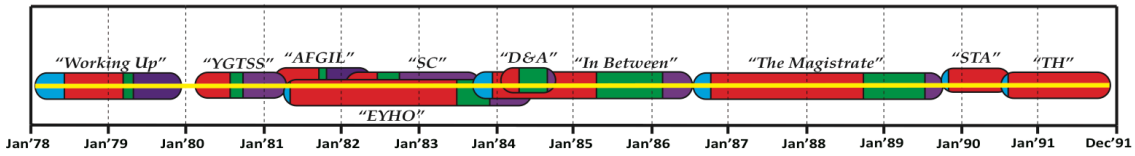


Figure 9.3 : Chris Warner's Trajectory During The Research Period

Like the Footprints of which it is mostly constituted, a Trajectory is a complex multi-dimensional conceptual space defined by the effect of all of the factors in all 12 of its Dimensions over a particular period of time. Consequently the yellow line in *Figure 9.3* should be thought of as only a highly simplified one-dimensional representation of my Trajectory over the research period.

Even so, this simplified depiction of my Trajectory still illustrates an important aspect of my overall filmmaking practice during that time. For as *Figure 9.3* illustrates, the only gap between my Footprints during the entire research period is the three months from the completion of *WU* in December 1979 until the commencement of development of *YGTSS* in March 1980. This indicates that the *manufacturing filmmaking activity* component of my Trajectory over the research period – as represented by my Footprints – was almost continuous from January 1978 until December 1991. I suggest that in the context of the 14-year period addressed by *Research Question 2*, a three-month gap is relatively insignificant, being only 1.8% of the total research period. Consequently the *non-manufacturing filmmaking activity* component of my Trajectory had to have been almost entirely concurrent with the manufacturing component of my Trajectory – i.e. with my Footprints – except during the relatively short three-month period between the end of *WU* and the start of *YGTSS*.

In the light of this almost complete concurrence of both my manufacturing and non-manufacturing filmmaking activity during the research period, I therefore suggest that the sequence of my 10 Footprints on the projects on which I was a film-maker during the research period can be thought of as essentially representing my *entire* filmmaking activity during that time. Consequently in the analysis that follows in the next four Chapters I consider my Trajectory

during the period addressed by *Research Question 2* to be essentially congruent with the sequence of my 10 Footprints during that time.

Having demonstrated in this Chapter how simplified representations of both my Footprints and my Trajectory can be generated from an analysis of the data regarding the 11 projects on which I was a film-maker during the research period, this completes *Stage 2* of applying the Practice-Space Model to *Research Question 2*. In the next Chapter I carry out *Stage 3*, analysing each of the three Project Dimensions of my Trajectory in the light of the sequence of the 10 Footprints established in this Chapter.

10. *STAGE 3*: ANALYSING THE THREE PROJECT DIMENSIONS

In *Chapter 6.4* I identify the three Project Dimensions of the Practice-Space Model, i.e. the Content, Audience, and Form Dimensions. In this Chapter I analyse the contribution of each of the eight Factors in these three Dimensions to shaping my Trajectory during the research period. To do this I introduce a new analytic tool called a "Single-Factor Trajectory", applying it in turn to each Factor as it manifests across the 11 projects on which I was a film-maker during the research period. After identifying a number of Parts to each Single Factor Trajectory, I combine the results of these eight separate analyses to demonstrate that my Trajectory during the research period can be divided into five distinct "Phases" of 2 years, 4 years, 2.5 years, 3.5 years, and 2 years respectively.

10.1 A Factor's "Categories"

In *Definitions 28, 29* and *30*,[20] I list eight Factors which I suggest have the potential to affect and shape a project's Content, Audience, and Form Dimensions: i.e. Content Issues (*Factor 1*); Content Setting (*Factor 2*); Content Driver (*Factor 3*); Primary Audience (*Factor 4*); Audience Success (*Factor 5*); Film Format (*Factor 6*); Film Genre (*Factor 7*); and Project Funding (*Factor 8*). How these eight Factors manifest in each of the 11 projects on which I was a film-maker during the research period and how this information is extracted from the accumulated data is described in detail in the Project Descriptions in *Appendix 16*. For example, from the data sources cited in the Project Description for *WU* at the start of *Appendix 16* it is possible to ascertain that the content issues for this film are "women in non-traditional occupations"; the content

[20] All Definitions in the Practice-Space Model are listed in *Appendix 2*.

setting is "workplaces"; the content driver is "the creators"; the primary audience is "women and girls"; the audience success is "highly successful"; the film format is "documentary"; the film genre is "issues-based"; and the project funding is "AUD $37,860".

As is to be expected, the specific manifestation of any one of the eight Factors varies from project to project. For example, as detailed in the various Project Descriptions in *Appendix 16*, *Factor 1* (Content Issues) varies from women's issues on *WU* and *EYHO*, to educational issues on *AFGIL*, to multicultural issues on *YGTSS*, *SC*, *IB* and *D&A*, to white-collar crime issues on *TM*, *STA* and *TH*. I suggest that these varying manifestations of any one particular Factor across the 11 projects addressed by *Research Question 2* can be grouped into a small number of what I call a Factor's "Categories". In the example above, the various manifestations of content issues (*Factor 1*) in the 11 projects can be grouped into the four Categories of "women's", "educational", "multicultural" or "white-collar crime". Together, these four Categories encompass all of the manifestations of *Factor 1* in all of the projects on which I was a film-maker during the research period.

Applying a similar analysis to the project data in *Appendix 16* relating to the other seven Factors in the three Project Dimensions results in the following eight sets of Categories:

The *content issues* that a project's content primarily addresses *(Factor 1)*, can be grouped into the four Categories of Women's; Multicultural; Educational; and White-Collar Crime (as just discussed).

The *content setting* of a project within which the issues are addressed *(Factor 2)*, can be grouped into the four Categories of Employment/Health; Educational; Family; and Crime.

The *content driver* of the content of a project *(Factor 3)*, can be grouped into the four Categories of Creator-driven; Client-driven; Market-Driven; and Industry-Driven.

The *primary audience* for which a project is intended *(Factor 4)*, can be grouped into the four Categories of Australian Female; Australian Educational; Australian TV; and International TV.

The *audience success* of a project with its intended audience *(Factor 5)*, can be grouped into the four Categories of Unsuccessful; Partly Successful; Successful; and Highly Successful.

The *film format* of a project *(Factor 6)*, can be grouped into the four Categories of Documentary; Documentary With Drama; Docudrama; and Drama.

The *film genre* of a project within its film format *(Factor 7)*, can be grouped into the four Categories of Issues-Based; Educational; Personal Drama; and Political Thriller.

The *project funding* of a project *(Factor 8)*, can be grouped into the four Categories of AUD$ 0 – 0.05 million; AUD$ 0.05 – 0.5 million; AUD$ 0.5 – 5 million; and AUD$ 5 – 50 million.[21]

The basis on which I derive these sets of Categories varies across the eight Factors. *Factor 3* (Content Driver), *Factor 6* (Film Format), and *Factor 8* (Project Funding) are all factually-based, since who has the right of final cut on a project, whether it is a documentary or a drama or some hybrid of the two, and what is its total funding, are all facts that can be discovered from the relevant data for each project. Consequently the Categories for these three Factors emerge directly from an examination of the data in the Project Descriptions.

On the other hand, the Categories for *Factor 1* (Content Issues), *Factor 2* (Content Setting), *Factor 4* (Primary Audience), and *Factor 7* (Film Genre) – by their nature – are not solely factually-based and hence open to interpretation. For it is arguable that another researcher addressing the same projects might well suggest alternatives to my sets of Categories for these four Factors, as well

[21] The wide variation in Project Funding across the 11 projects necessitates each Category for *Factor 8* being 10 times greater than its preceding Category.

as how individual projects should be allocated between Categories. However I suggest that even though the choices of Categories that I make for *Factors 1*, *2*, *4* and *7* require some degree of subjective assessment on my part, they still have a solid basis in the project data. The Content Issues and Content Setting of each film are embodied in the completed films themselves and hence are readily ascertainable – if also debatable – while the films' Primary Audience and Film Genre are explicitly discussed in the documentary data accompanying them. Wherever possible I further mitigate the subjectivity of the Categories for these four Factors by employing commonly-used descriptors.

Of all the eight project Factors, the Categories for *Factor 5* (Audience Success) of Unsuccessful, Partly Successful, Successful, and Highly Successful are perhaps necessarily the most subjective. Certainly, as detailed in the Project Descriptions in *Appendix 16*, I take into account objective measures of the success of individual projects such as number of print sales, returns on deferrals, or television ratings, where available. However filmmakers often judge the success or otherwise of their films against quite different yardsticks to those of, say, total earnings or audience reach. Consequently the judgement of the relative success of the projects on which I was a film-maker during the research period is ultimately my own, albeit supported by project data where available.

However I suggest that a certain level of researcher subjectivity in deriving the sets of Categories listed above is intrinsic to the operationalisation of the Practice-Space Model due to its central emphasis on, and hence privileging of, the filmmaker's point of view. In particular, the autoethnographic research design adopted for addressing *Research Question 2* is based upon and explicitly seeks a subject/researcher's perceptions and recollections as a pathway to deeper understanding of the social practice which it examines. Consequently I suggest that the basis on which I establish the sets of Categories for the eight project-based Factors listed above is soundly based in the research design discussed in *Chapter 8*. My consequent allocations of the projects addressed by *Research Question 2* to the various Categories of each of the eight Factors are set out in *Table 10.1*, with the projects listed in order of start date. (As noted earlier,

Doherty and *A Hard Bargain* are treated as one combined project, resulting in 10 listings for the 11 projects.)

Project	Key Dates		Content Dimension			Audience Dimension		Form Dimension		
	Start Date	*End Date*	*Factor 1: Content Issues*	*Factor 2: Content Setting*	*Factor 3: Content Origin*	*Factor 4: Primary Audience*	*Factor 5: Audience Success*	*Factor 6: Film Format*	*Factor 7: Film Genre*	*Factor 8: Project Funding*
WU	Jan 1978	Dec 1979	women's	employment	creator-driven	female	highly successful	documentary	issues-based	37,860
YGTSS	Mar 1980	May 1981	multicultural	educational	client-driven	educational	successful	documentary	educational	28,700
AFGIL	Feb 1981	May 1982	educational	educational	client-driven	educational	unsuccessful	documentary	educational	32,400
EYHO	Mar 1981	Apr 1984	women's	health	creator-driven	female	partly successful	doco with drama	issues-based	226,000
SC	Jan 1982	Oct 1983	multicultural	educational	client-driven	educational	successful	docudrama	educational	59,830
IB	Sep 1983	Jun 1986	multicultural	family	creator-driven	Australian TV	highly successful	drama	personal drama	1,192,000
D&A	Jan 1984	Oct 1984	multicultural	family	client-driven	Australian TV	successful	drama	personal drama	114,104
TM	Jul 1986	Nov 1989	white-collar crime	crime	creator-driven	international TV	highly successful	drama	political thriller	5,958,000
STA	Oct 1989	Aug 1990	white-collar crime	crime	market-driven	international TV	unsuccessful	drama	political thriller	76,450
TH	Jun 1990	Dec 1991	white-collar crime	crime	market-driven	international TV	unsuccessful	drama	political thriller	76,500

Table 10.1 : Factors In The Project Dimensions By Project & Category

From the project data summarised in *Table 10.1* it is possible to analyse the contribution of each of these eight Factors in affecting and shaping the three Project Dimensions of my Trajectory during the research period. To do so, I employ a graph-based analytic tool which I call a Single-Factor Trajectory.

10.2 Introducing Single-Factor Trajectories

As detailed in *Chapters 5.5*, *5.6*, and *6.4*, I identify a total of 53 Factors that I suggest have the potential to affect and shape a filmmaker's Practice Space, and hence their Trajectory through it.[22] Some of these 53 Factors may vary over the course of a particular filmmaker's filmmaking life and some may remain constant. However even if a Factor does not vary over time it may still have a significant effect on the characteristics of a filmmaker's Practice Space, and hence their resultant filmmaking practice. For example, a filmmaker's Sex (*Factor 10*) may not change over the course of their filmmaking life, but the fact that they are seen as either male or female may be a very significant factor in determining their Practice Space – i.e. the possible filmmaking practice that is conceivably accessible to them – as, for example, Sheehan (1998) reports with regard to Australian filmmakers who received AFI Awards.[23]

While a Factor that does not vary over the period of a particular filmmaker's Trajectory has only one value during that time, a Factor that varies may have two, several, or even many different values at various points in time, thereby causing its contribution to shaping the filmmaker's overall Trajectory to also vary over time. The number of such Factors acting on a particular filmmaker's Trajectory will itself vary from filmmaker to filmmaker, and from time to time, but is potentially quite large. The Practice-Space Model defines 53 such Factors, and other researchers may identify more (or less). The complex nature of the interrelationship between such large numbers of varying Factors can ultimately

[22] These 53 Factors are listed in *Appendix 3*.
[23] Sheehan's results are discussed in *Chapter 2.2.1*.

only be fully described and analysed mathematically. However in the context of applying the Practice-Space Model to *Research Question 2*, I suggest that it is possible to extract useful information from the interrelationships between particular groups of the varying Factors that affect and shape a Trajectory – such as the group of eight project-based Factors – by generating what I call a "Single-Factor Trajectory" (SFT) for each Factor.

In essence, the SFT for any varying Factor is *a line* joining the sequence of *data points* for that particular Factor as it manifests in each of a filmmaker's *Footprints* over a specified period, arrayed against the *Calendar* on the horizontal axis and against the *Categories* of that Factor on the vertical axis, as depicted in *Figure 10.1* by my SFT for *Factor 2* during the research period.

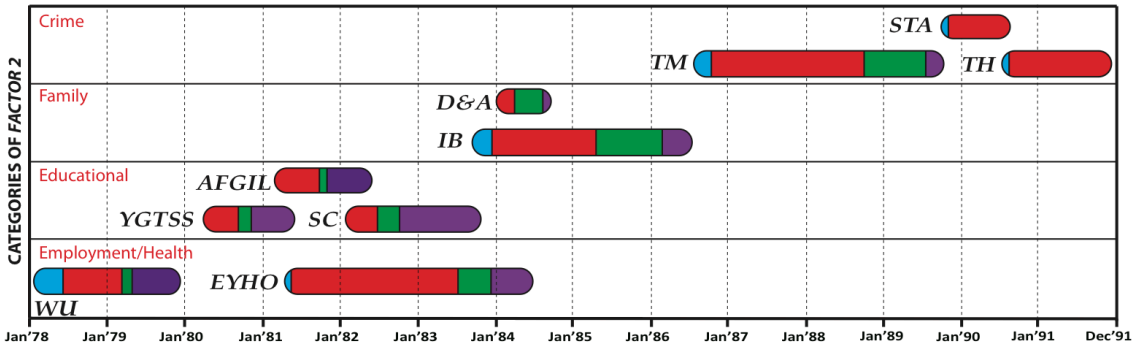


Figure 10.1 : Chris Warner's Footprints Arrayed Against The Categories Of Factor 2

(Conception Stage in aqua; Development Stage in red;
Production Stage in green; Completion Stage in purple)

In *Figure 10.1*, my 10 Footprints on the 11 projects on which I was a film-maker during the research period are arrayed horizontally according to the calendar dates of their Stages, as in *Figure 9.2* earlier. However in *Figure 10.1* my Footprints are also arrayed vertically according to which of the four Categories of *Factor 2* describes a project's content setting. These four Category "slices" running in parallel across the horizontal axis – Employment/Health; Educational; Family; Crime – are ranged up the vertical axis in ascending order of when they first apply to a project. Since the first project in the research period is *WU* and the content setting of *WU* is employment, the first (bottom) Category on the vertical axis is therefore "Employment/Health", with the other three

Categories ascending in order of when they first apply to a project. However because the vertical axis in *Figure 10.1* is not a continuous scale like calendar dates but represents just the four discrete Categories of *Factor 2*, the vertical position of a Footprint *within* a Category "slice" has no special significance, being solely to avoid Footprints overlapping in the illustration.

A project's content setting is generally settled upon at the start of the project – i.e. on its start date, as listed in *Table 10.1* – and so in *Figure 10.2* below the data points for each project's content setting are placed at the left-hand edges of my 10 now-outlined Footprints, i.e. each Footprint's start date. If the data points within a particular Category are all placed at the same vertical position within that Category "slice", as in *Figure 10.2*, then joining all 10 data points generates my Single Factor Trajectory for *Factor 2* during the research period, represented by the red line.

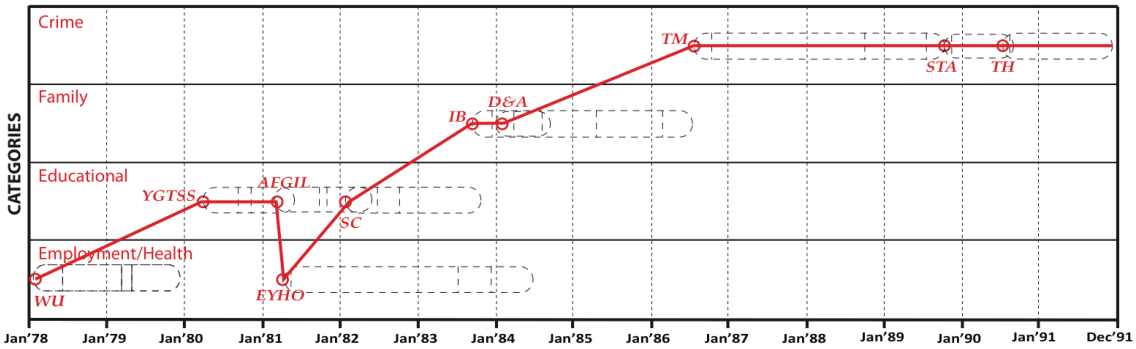


Figure 10.2 : Chris Warner's Single-Factor Trajectory For Factor 2 (Content Setting)

Like all SFTs, the SFT in *Figure 10.2* represents the progression of *just one* particular Factor (Content Setting), in one particular Dimension (the Content Dimension), of one particular filmmaker's Trajectory (mine), over one particular period of time (the research period). As such, it is important to note that the usually non-continuous nature of the Categories ranged up the vertical axis of an SFT means that it cannot be treated as a continuous graph demonstrating a mathematical relationship between a filmmaker's Footprints and a Factor in their Trajectory. Instead, an SFT should be thought of as a non-continuous *chart* that connects a number of data points regarding a particular Factor in order to

visually represent the overall progression of that Factor in a filmmaker's Trajectory over time. Hence an SFT is a qualitative tool, not a quantitative one. Even so, I suggest that the particular nature and shape of an SFT can still provide important insight into how the Factor it addresses contributes to a particular film-maker's overall Trajectory.

For example, my SFT for *Factor 2* in *Figure 10.2* illustrates that of the last five projects on which I was a film-maker during the research period the content setting is Family for the first two projects (*IB*, *D&A*), and Crime for the last three projects (*TM*, *STA*, *TH*). This results in my SFT for *Factor 2* ascending from left to right without interruption from the data point for *SC* to the data point for *TH*. This regular sequential progression illustrates that having finished *SC* I never make a film in an Educational setting again; that having finished *IB* I never make a film in a Family setting again; and that my final three projects during the research period all have a Crime setting.

Indeed this same general pattern can be discerned more-or-less across the whole of the research period. For with the single exception of *EYHO* returning to the Employment/Health Category in 1983, once my SFT for *Factor 2* moves from one particular Category of content setting to the next it never returns to a previous Category at any time during the remainder of the research period. In other words, once I move on from making projects in a particular content setting I never return to that content setting again, *EYHO* excepted.

I suggest that the significance of this regular sequential progression in my SFT for *Factor 2* is that rather than the content setting for my projects jumping around between all four Categories over the whole of the research period – which would indicate no particular pattern in my choice of project setting – my SFT for *Factor 2* illustrates that with the exception of *EYHO*, the content settings of the 11 projects in my Trajectory during the research period progress sequentially through the four Categories of Employment/Health, Educational, Family, and Crime. This raises the questions of what, if anything, might be the cause of this consistent pattern in the project setting of my projects during the

research period? why does *EYHO* diverge from it? and what does it demonstrate about the contribution of *Factor 2* to shaping my overall Trajectory?

I suggest that it is not possible to answer these questions – or similar questions about the other seven project-based Factors – at this stage of operationalising the Practice-Space Model. For as discussed in *Chapter 7*, the contribution of *Factor 2* to shaping my Trajectory during the research period is intrinsically interwoven with the contributions of the other 52 Factors potentially operative on any filmmaker's Trajectory. In order to address such questions I suggest that it is first necessary to examine each of the other Factors in the same way as I have examined *Factor 2*, including generating SFTs for them where appropriate. Only then, by combining all of these separate analyses, is it possible to ascertain what they jointly reveal about the dynamics of my Trajectory over the research period, and hence about the questions above.

As the next step in this process, I therefore generate SFTs for each of the other seven Factors in the Content, Audience and Form Dimensions of my Trajectory.

10.3 Single-Factor Trajectories In The Content Dimension

Using the data in *Table 10.1* and applying the same procedure as with *Factor 2* (Content Setting) above, it is possible to generate my SFTs for the other two Factors operative in the Content Dimension of my Trajectory – i.e. *Factor 1* (Content Issues) and *Factor 3* (Content Driver) – as illustrated in *Figure 10.3* below. Since a project's content issues and content driver are generally determined at the start of the project, in *Figure 10.3* I use each project's start date – as listed in *Table 10.1* – as the data points for plotting all three of my SFTs for *Factor 1* (in blue), *Factor 2* (in red), and *Factor 3* (in green). The Categories are similarly colour-coded, with those for *Factor 1* in blue, for *Factor 2* in red, and for *Factor 3* in green, with all three sets of Categories arrayed vertically in order of when a Category first applies to a project on which I was a film-maker

during the research period. The Category labels are split between the left and right sides of the chart solely to keep them from overlapping the SFTs. As discussed above, since all of the Categories are non-continuous the relative vertical position of a data point within a Category "slice" has no significance. To avoid an overly-cluttered chart, my Footprints are not depicted.

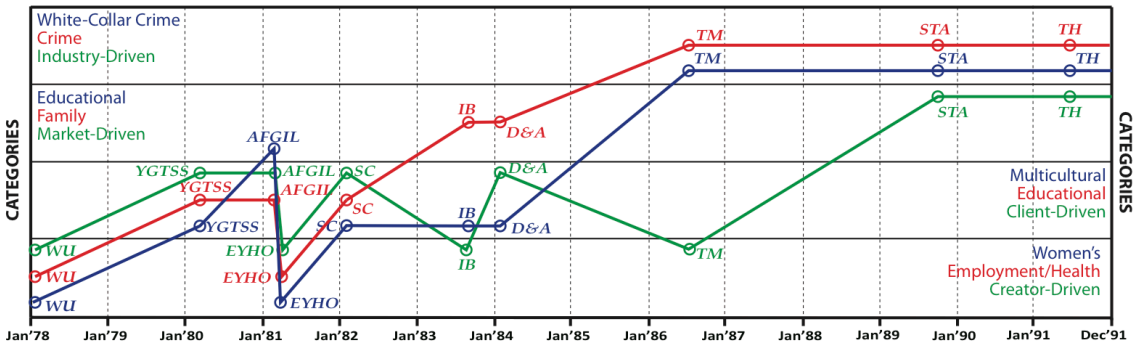


Figure 10.3 : Single-Factor Trajectories In The Content Dimension

(Factor 1 – Content Issues – in blue; Factor 2 – Content Setting – in red; Factor 3 – Content Driver – in green)

I have already discussed the progression of my red SFT for *Factor 2* (Content Setting) in detail above. With regard to my blue SFT for *Factor 1* (Content Issues), in *Figure 10.3* the content issues of the projects on which I was a film-maker during the research period progress from Women's (*WU*) to Multicultural (*YGTSS*) to Educational (*AFGIL*), before backtracking two Categories to Women's (*EYHO*). The content issues then ascend just one Category to Multicultural again (*SC*, *IB*, *D&A*), before then jumping the Family Category altogether to White-Collar Crime for the final three projects (*TM*, *STA*, *TH*). As such, my SFT for *Factor 1* is more irregular than my SFT for *Factor 2*, as its left-to-right progression is interrupted by two projects (*AFGIL*, *EYHO*). In the light of this irregular progression, I therefore suggest that there is no consistent pattern apparent in the content issues of the 11 projects on which I was a film-maker during the research period.

With regard to my green SFT for *Factor 3* (Content Driver), this SFT exhibits an even more irregular progression than my SFT for *Factor 1*, with the content driver for the projects on which I was a film-maker oscillating between the

three Categories of Creator-Driven, Client-Driven, and Market-Driven across the research period, with no project at all falling in the fourth Industry-Driven Category. In the light of this irregular progression, I therefore suggest that there is no consistent pattern apparent in the content driver of the 11 projects on which I was a film-maker during the research period.

10.4 Single-Factor Trajectories In The Audience Dimension

Using the data in *Table 10.1* and applying the same procedure as with *Factors 1*, *2* and *3* above, it is possible to generate my SFTs for the two Factors operative in the Audience Dimension of my Trajectory, i.e. *Factor 4* (Primary Audience) and *Factor 5* (Audience Success). Since a project's primary audience is generally determined at the beginning of the project I use each project's start date as the data points in plotting my SFT for *Factor 4* (in blue) in *Figure 10.4*. However the audience success of a project cannot be determined until some time after the project is completed. Since Footprints apply to only the making of projects and not to their subsequent diffusion – as discussed in *Chapter 7.1* – I therefore suggest that a project's completion date – as listed in *Table 10.1* – is the closest point on a Footprint to when a project's relative success can be judged, and hence the most appropriate data point for plotting my SFT for *Factor 5* (in red).

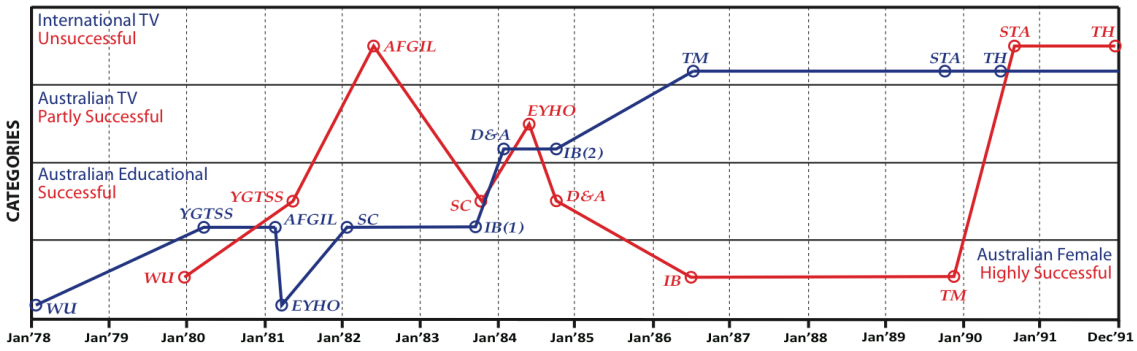


Figure 10.4 : Single-Factor Trajectories In The Audience Dimension

(Factor 4 – Primary Audience – in blue; Factor 5 – Audience Success – in red)

In *Figure 10.4* there are two data points for *IB* on my blue SFT for *Factor 4* (Primary Audience): *IB(1)* denotes the start date of *IB* in September 1983, while

IB(2) denotes the change in *IB* from a series of docudramas to a miniseries in October 1984 – as per the Project Description in *Appendix 16* – thereby marking a shift in its primary audience. As with *Factor 2* above, with the exception of *EYHO* the primary audience for the projects on which I was a film-maker during the research period exhibits a regular sequential progression from Australian Female (*WU*), to Australian Educational (*YGTSS*, *AFGIL*, *SC*), to Australian TV (*D&A*, *IB*), to International TV (*TM*, *STA*, *TH*). In other words, once I move on from making films for a particular primary audience I never make a film for that primary audience again, *EYHO* excepted. In the light of this mostly regular progression, I therefore suggest that there is a consistent pattern apparent in the primary audience for the 11 projects on which I was a film-maker during the research period.

With regard to my red SFT for *Factor 5* (Audience Success) in *Figure 10.4*, although its four Categories are not continuous they do progress in a quasi-quantitative order from Unsuccessful to Partly Successful to Successful to Highly Successful. Since I class the first project on my SFT for *Factor 5* as highly successful (*WU*), the Categories for *Factor 5* are therefore arrayed on the vertical axis – somewhat counter-intuitively – in order of *decreasing* level of success of a project, rather than in the order in which they first apply to a project during the research period. Unlike my blue SFT for *Factor 4* in *Figure 10.4*, my red SFT for *Factor 5* exhibits a highly irregular progression, with the audience success of the projects jumping around between all four Categories across the research period. In the light of this irregular progression, I therefore suggest that there is no consistent pattern apparent in the audience success of the 11 projects on which I was a film-maker during the research period.

10.5 Single-Factor Trajectories In The Form Dimension

Using the data in *Table 10.1* and applying the same procedure as with the previous five Factors, it is possible to generate my SFTs for the three Factors operative in the Form Dimension of my Trajectory, i.e. *Factor 6* (Film Format),

Factor 7 (Film Genre) and *Factor 8* (Project Funding). Since a project's film format and film genre are generally determined at the beginning of the project, I use each project's start date as the data points in plotting my SFTs for *Factor 6* (in blue) and *Factor 7* (in red) in *Figure 10.5*. However a project's total project funding is only finally determined on completion of the project, since both production and post-production can sometimes require the injection of extra funding. Hence I use each project's completion date as the data points in plotting my SFT for *Factor 8* (in green).

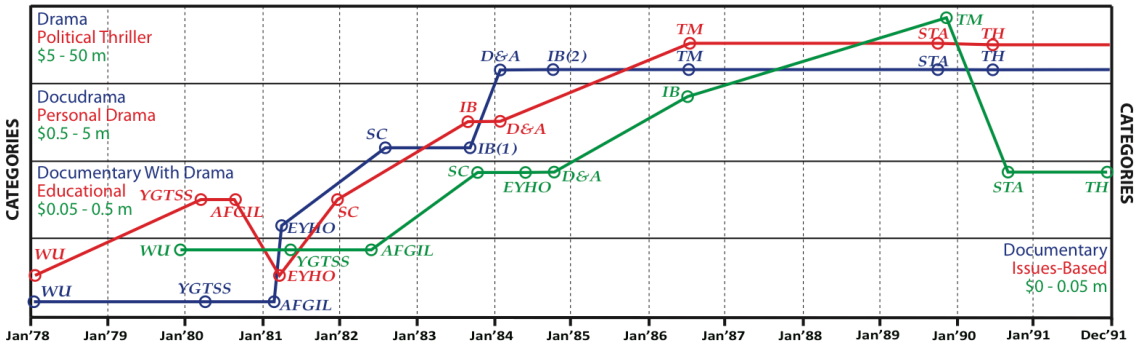


Figure 10.5 : Single-Factor Trajectories In The Form Dimension

(Factor 6 – Film Format – in blue; Factor 7 – Film Genre – in red; Factor 8 – Project Funding – in green)

In *Figure 10.5*, once again there are two data points for *IB* on my blue SFT for *Factor 6* (Film Format): *IB(1)* denotes the start date of *IB* in September 1983, while *IB(2)* denotes the change in *IB* from a series of docudramas to a miniseries in October 1984, thereby causing a shift in its film format. As *Figure 10.5* illustrates, my blue SFT for *Factor 6* exhibits a regular sequential progression over the research period, with the film format of the projects on which I was a film-maker during the research period progressing without interruption from Documentary (*WU*, *YGTSS*, *AFGIL*) to Documentary With Drama (*EYHO*) to Docudrama (*SC*, early *IB*), to Drama (*D&A*, *IB*, *TM*, *STA*, *TH*). In other words, once I move on from making films in a particular film format I never make a film in that film format again. In the light of this regular progression, I therefore suggest that there is a consistent pattern apparent in the film format of the 11 projects on which I was a film-maker during the research period.

With regard to my red SFT for *Factor 7* (Film Genre) in *Figure 10.5*, with the exception of *EYHO* dropping back into the Issues-Based Category, the film genre of the projects on which I was a film-maker during the research period progresses sequentially from Issues-Based (*WU*) to Educational (*YGTSS*, *AFGIL*, *SC*) to Personal Drama (*IB*, *D&A*), to Political Thriller (*TM*, *STA*, *TH*). In other words, once I move on from making films in a particular film genre I never make a film in that film genre again, *EYHO* excepted. In the light of this mostly regular progression, I therefore suggest that there is a consistent pattern apparent in the film genre of the 11 projects on which I was a film-maker during the research period.

With regard to my green SFT for *Factor 8* (Project Funding) in *Figure 10.5*, although the four Categories are not continuous they do progress in order quantitatively from $0-0.05m to $0.05-0.5m to $0.5-5m to $5-50m, i.e. each Category is 10 times greater than its preceding Category. Therefore the four project funding Categories are arrayed on the vertical axis in *Figure 10.6* in order of increasing level of project funding rather than in the order in which they apply to projects, although, by coincidence, these two orders of Categories are the same.

As *Figure 10.5* illustrates, my green SFT for *Variable 8* exhibits an irregular progression over the research period, with the project funding for the first eight projects on which I was a film-maker progressing sequentially through all four Categories (*WU*, *YGTSS*, *AFGIL*, *EYHO*, *SC*, *D&A*, *IB*, *TM*), only to backtrack significantly to the second Category for the last two projects (*STA*, *TH*). In the light of the distinct difference between these two parts, I therefore suggest that there is no consistent pattern apparent in the project funding of the 11 projects on which I was a film-maker during the research period.

Having generated and analysed my SFTs for all eight of the project-based Factors in the Content, Audience and Form Dimensions of my Trajectory during the research period, I suggest it is now possible to draw the following

five Conclusions regarding the 11 projects on which I was a film-maker during the period addressed by *Research Question 2*:

***Conclusion 10.1*:** The Content Setting *(Factor 2)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular progression through the Categories of Employment/Health, Educational, Family, and Crime, with the exception of *EYHO*.

Conclusion 10.2 The Primary Audience *(Factor 4)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular progression through the Categories of Australian Female, Australian Educational, Australian TV, and International TV, with the exception of *EYHO*.

***Conclusion 10.3*:** The Film Format *(Factor 6)* of the 11 projects on which I was a film-maker during the research period exhibits a regular progression through the Categories of Documentary, Documentary With Drama, Docudrama, and Drama.

***Conclusion 10.4*:** The Film Genre *(Factor 7)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular progression through the Categories of Issues-Based, Educational, Personal Drama, and Political Thriller, with the exception of *EYHO*.

***Conclusion 10.5*:** The Content Issues *(Factor 1)*, Content Driver *(Factor 3)*, Audience Success *(Factor 5)* and Project Funding *(Factor 7)* of the 11 projects on which I was a film-maker during the research period do not exhibit a regular progression through their respective Categories.

10.6 "Parts" Of The Single Factor Trajectories In The Project Dimensions

As per *Conclusions 10.1*, *10.2*, *10.3* and *10.4*, my SFT for *Factor 6* demonstrates that there is a regular progression in the *film format* of the projects on which I was a filmmaker during the research period, and my SFTs for *Factors 2*, *4* and *7* demonstrate that there is a mostly regular progression in the *content setting*,

primary audience and *film genre* of those same projects, with the exception of *EYHO*. However these four SFTs also exhibit multi-part structures in their progression through their respective Categories, as *Figure 10.6* illustrates.

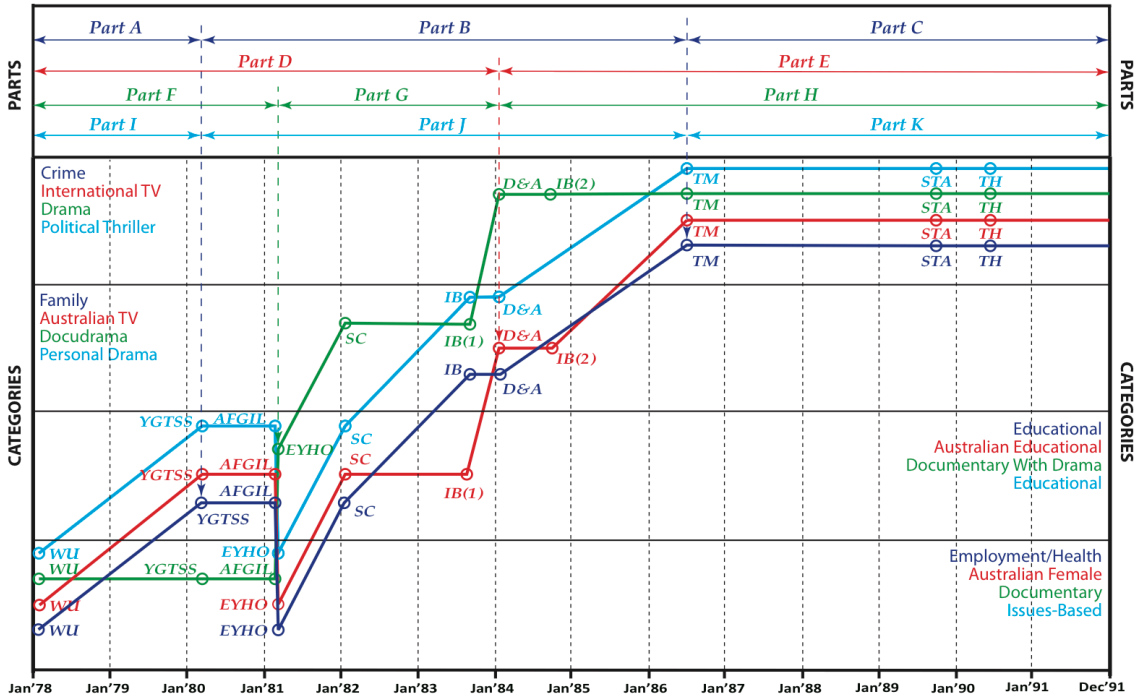


Figure 10.6 : Regular Single-Factor Trajectories In The Project Dimensions

(Factor 2 – Content Setting – in blue; Factor 4 – Primary Audience – in red; Factor 6 – Film Format – in green; Factor 7 – Film Genre – in aqua)

In *Figure 10.6*, my SFTs for *Factor 2* (Content Setting) – in blue – and *Factor 7* (Film Genre) – in aqua – both exhibit three distinct "Parts" to their regular progression through their Categories, as indicated by the two blue dotted lines:

1) *Parts A* and *I* from the start of the research period until the start of *YGTSS* in March 1980 both encompass the same single data point (*WU*), which falls in the *first* Category of both content setting and film genre (Employment/Health setting; Issues-Based genre).

2) *Parts B* and *J* from the start of *YGTSS* until the start of *TM* in July 1986 both encompass the same six data points (*YGTSS*, *AFGIL*, *EYHO*, *SC*, *D&A*, *IB*), which – with the exception of *EYHO* – all progress regularly through the *second*

and third Categories of both content setting and film genre (Educational and Family settings; Educational and Personal Drama genres).

3) *Parts C* and *K* from the start of *TM* until the end of the research period both encompass the same three data points *(TM*, *STA*, *TH*), which all fall in the *last* Category of both content setting and film genre (Crime Content setting; Political Thriller genre).

However my SFT for *Factor 4* (Primary Audience) – in red – exhibits only two Parts, indicated by the red dotted line in *Figure 10.6*:

1) *Part D* from the start of the research period until the start of *D&A* in January 1984 encompasses five data points (*WU*, *YGTSS*, *AFGIL*, *EYHO*, *SC*), which all fall in the *first two* Categories of primary audience (Australian Female; Australian Educational).

2) *Part E* from the start of *D&A* until the end of the research period encompasses five data points (*D&A*, *IB*, *TM*, *STA*, *TH*), which all fall in the *last two* Categories of primary audience (Australian TV; International TV).

Finally, my SFT for *Factor 6* (Film Format) – in green – exhibits three distinct Parts, indicated by the green and red dotted lines in *Figure 10.6*:

1) *Part F* from the start of the research period until the start of *EYHO* in March 1981 encompasses three data points (*WU*, *YGTSS*, *AFGIL*), which all fall in the *first* Category of film format (Documentary).

2) *Part G* from the start of *EYHO* until the start of *D&A* in January 1984 encompasses two data points (*EYHO*, *SC*), which both fall in the *second or third* "hybrid" Categories of film format (Documentary With Drama; Docudrama).

3) *Part H* from the start of *D&A* until the end of the research period encompasses five data points (*D&A*, *IB*, *TM*, *STA*, *TH*), which all fall in the *last* Category of film format (Drama).

Taken together, my four regular SFTs for *Factors 2*, *4*, *6* and *7* therefore exhibit a total of 11 Parts.

As per *Conclusion 10.5* – and in contrast with *Factors 2*, *4*, *6* and *7* – my SFTs for *Factors 1*, *3*, *5* and *8* demonstrate that there is not a regular progression in the *content issues*, *content driver*, *audience success* and *project funding* of the projects on which I was a film-maker during the research period. Even so, these four irregular SFTs still exhibit multi-part structures in their progression through their respective Categories, as *Figure 10.7* illustrates.

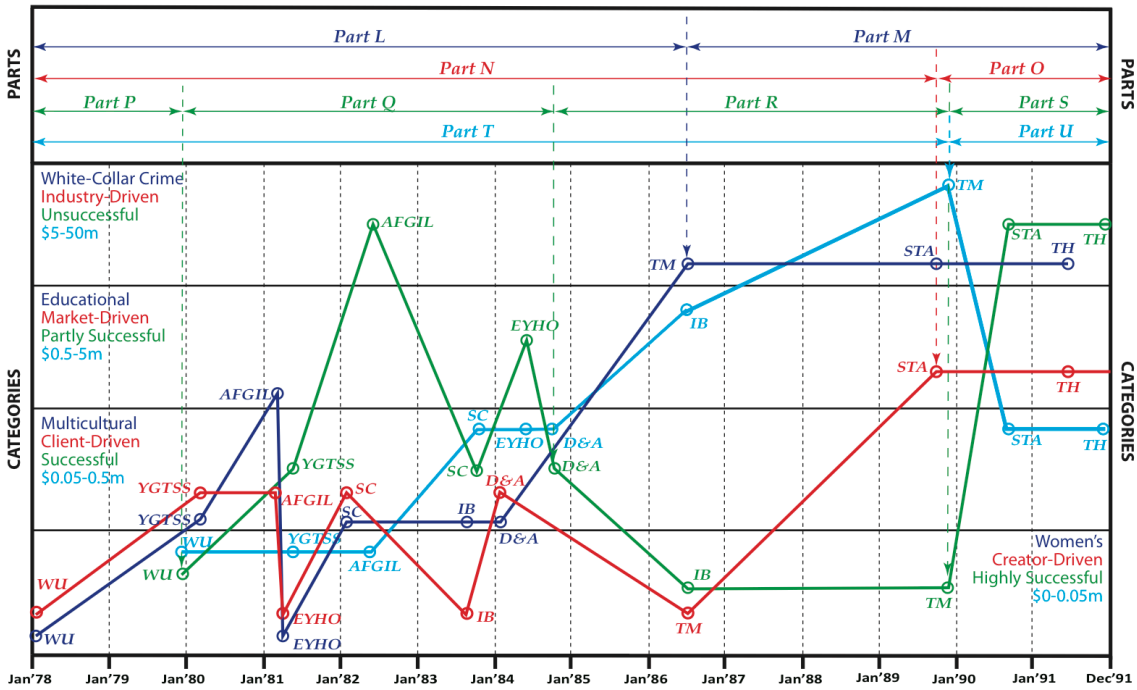


Figure 10.7 : Irregular Single-Factor Trajectories In The Project Dimensions

(Factor 1 – Content Issues – in blue; Factor 3 – Content Driver – in red;
Factor 5 – Audience Success – in green; Factor 8 – Project Funding – in aqua)

In *Figure 10.7*, my SFT for *Factor 1* (Content Issues) – in blue – exhibits two distinct Parts, indicated by the blue dotted line:

1) *Part L* from the start of the research period until the start of *TM* in July 1986 encompasses seven data points (*WU*, *YGTSS*, *AFGIL*, *SC*, *EYHO*, *IB*, *D&A*), which all fall in the *first three* Categories of content issues (Women's; Multicultural; Educational).

2) Part M from the start of *TM* until the end of the research period encompasses three data points *(TM*, *STA*, *TH*), which all fall in the *last* Category of content issues (White-Collar Crime).

My SFT for *Factor 3* (Content Driver) – in red – also exhibits two distinct Parts, indicated by the red dotted line in *Figure 10.7*:

1) *Part N* from the start of the research period until the start of *STA* in October 1989 encompasses eight data points (*WU*, *YGTSS*, *AFGIL*, *SC*, *EYHO*, *D&A*, *IB*, *TM*), which all fall in the *first two* Categories of content driver (Creator-Driven; Client-Driven).

2) *Part O* from the start of *STA* until the end of the research period encompasses two data points *(STA*, *TH*), which both fall in the *third* Category of content driver (Market-Driven). (*NB*: no project on which I was a film-maker during the research period falls in the last Industry-Driven Category.)

However my SFT for *Factor 5* (Audience Success) – in green – exhibits four distinct Parts, indicated by the three green dotted lines in *Figure 10.7*:

1) *Part P* from the start of the research period until the completion of *WU* in December 1979 encompasses just one data point (*WU*), which falls in the *first* Category of audience success (Highly Successful).

2) Part Q from the completion of *WU* until the completion of *D&A* in October 1984 encompasses five data points (*YGTSS*, *AFGIL*, *SC*, *EYHO*, *D&A*), which all fall in the *last three* Categories of audience success (Successful; Partly Successful; Unsuccessful).

3) *Part R* from the completion of *D&A* until the completion of *TM* in November 1989 encompasses two data points (*IB*, *TM*), which both fall in the *first* Category of audience success (Highly Successful).

4) *Part S* from the completion of *TM* until the end of the research period encompasses two data points (*STA*, *TH*), which both fall in the *last* Category of audience success (Unsuccessful).

Finally, my SFT for *Factor 8* (Project Funding) – in aqua – exhibits two distinct Parts, delineated by the aqua dotted line in *Figure 10.7*:

1) *Part T* from the start of the research period until the completion of *TM* in November 1989 encompasses eight data points (*WU*, *YGTSS, AFGIL*, *SC*, *EYHO, D&A*, *IB*, *TM*), which ascend regularly through *all four* Categories of project funding ($0-0.05m; $0.05-0.5m; $0.5-5m; $5-50m).

2) Part U from the completion of *TM* until the end of the research period encompasses two data points (*STA*, *TH*), which drop to just the *second* Category of project funding ($0.05-0.5m), since neither project goes into production.

Taken together, the four irregular SFTs for *Factors 1*, *3*, *5* and *8* therefore exhibit a total of 10 Parts, resulting in a total of 21 Parts overall across all eight of my SFTs for the Factors in the Content, Audience and Form Dimensions of my Trajectory. I suggest that the significance of these 21 Parts is that together they define five distinct "Phases" in my Trajectory – and hence my filmmaking practice – over the course of the research period.

10.7 The Five "Phases" Of My Trajectory

In *Figure 10.8* below, the 21 Parts of my SFTs identified above are depicted by coloured bars, arrayed against the calendar dates of the research period horizontally and grouped into their particular Dimensions vertically. Although a bar's vertical position has no quantitative significance, the bars are colour-coded according to their *end date*: *pink bars* indicate a Part with an end date of March 1980 (i.e. at the start of *YGTSS*); *purple bars* indicate a Part with an end date of January 1984 (i.e. at the start of *D&A*); *lime green bars* indicate a Part with an end date of July 1986 (i.e. at the start of *TM*); *brown bars* indicate a Part with an end date of November 1989 (i.e. at the completion of *TM*); and *orange bars* indicate a Part with an end date of December 1991 (i.e. the end of the research period). (The significance of the two grey bars is discussed below.) As such, all

of the coloured bars have a start date at either the start of the research period, or at a junction between two Parts.

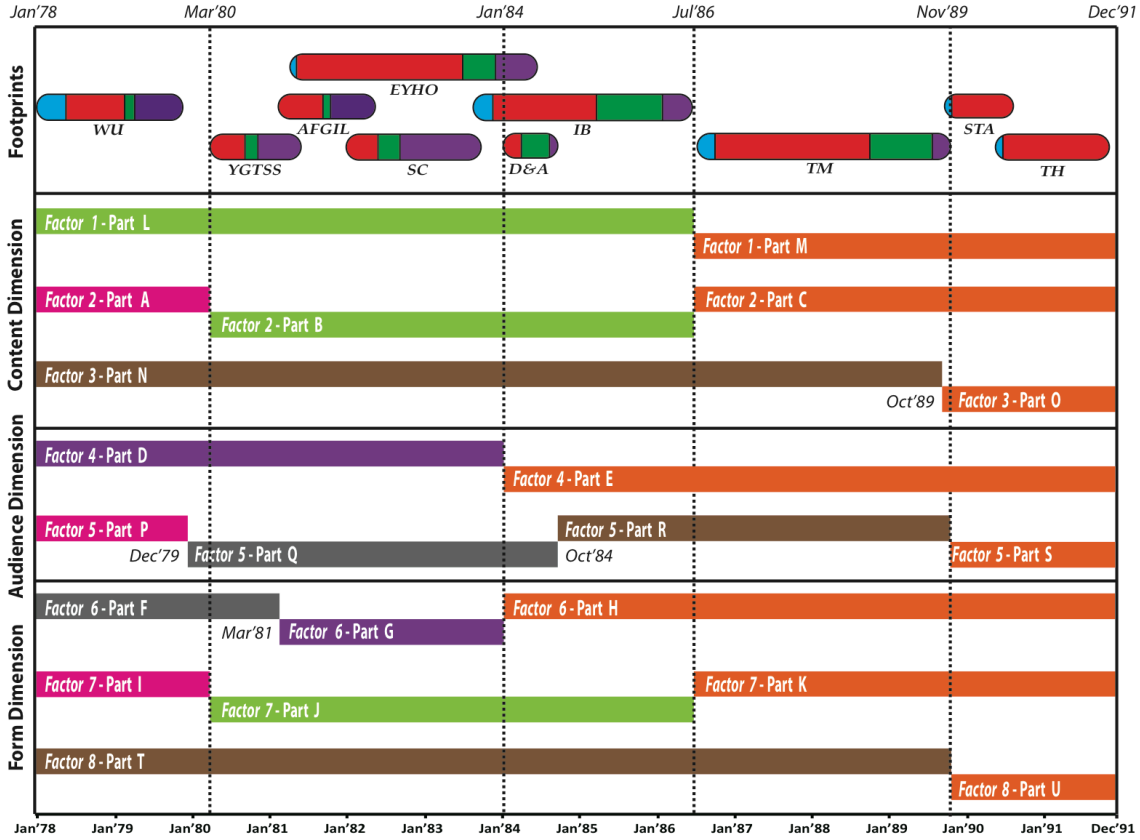


Figure 10.8 : Parts Of Project Factors In Chris Warner's Trajectory

In *Figure 10.8*, the junction between *Parts N* and *O* of *Factor 3* in October 1989 is only one month before the end of *TM* in November 1989, and so in the context of a 168-month research period I suggest it can be considered to be essentially coeval with the end of *TM*. Consequently *Parts N* and *O* are coloured brown and orange respectively. Similarly, since the junction between *Parts P* and *Q* of *Factor 5* in December 1979 is only four months before the start of *YGTSS* in March 1989, I suggest it can be considered to be essentially coeval with the start of *YGTSS*, and hence *Part P* is coloured pink. However the junction between *Parts Q* and *R* of *Factor 5* in October 1984 is 10 months after the start of *D&A* in January 1984, which I suggest is too big a gap to consider these dates to be coeval. Similarly, the gap between *Parts F* and *G* of *Factor 6* in March 1981 and the start of *YGTSS* in March 1980 is 12 months, which is also too big to consider

these dates to be coeval. Consequently *Parts Q* and *F* are depicted in grey to signify they have substantially different end dates to the other coloured bars.

Figure 10.8 illustrates that with the exception of just the two grey Parts, 19 of the 21 Parts in my SFTs for the eight project-based Factors of my Trajectory during the research period *either start or end on one of only six dates*:

Date 1: January 1978 – the start of the research period

Date 2: March 1980 – the start of *YGTSS*

Date 3: January 1984 – the start of *D&A*

Date 4: July 1986 – the start of *TM*

Date 5: November 1989 – the completion of *TM*

Date 6: December 1991 – the end of the research period

The analysis in the previous section defines these 21 Parts on the basis of points in time when there are notable changes in the Categories applying to my Footprints. For example, the change in content setting of my projects from Employment/Health to either Educational or Family at the start of *YGTSS* in March 1980 defines *Parts A* and *B* of my SFT for *Factor 2*, with *Part A* encompassing just one project *(WU)*, and *Part B* encompassing six projects (*YGTSS, AFGIL*, *SC*, *EYHO, D&A*, *IB*). The subsequent change in content setting of my projects from either Educational or Family to just Crime defines *Part C* of my SFT for *Factor 2*, encompassing three projects (*TM*, *STA*, *TH*). Overall I identify 13 such changes in the Categories as they apply to various groupings of my Footprints during the research period, represented in *Figure 10.8* by the 13 vertical junctions between coloured bars.

Importantly, 11 of these 13 junctions between Parts – and hence the notable changes they denote – coincide with four of the six dates identified above: March 1980 (*Date 2*); January 1984 (*Date 3*); July 1986 (*Date 4*); and November 1989 (*Date 5*). This clustering of 11 of the 13 notable changes in the eight project-

based Factors of my Trajectory on the above four dates is illustrated in *Figure 10.9* below.

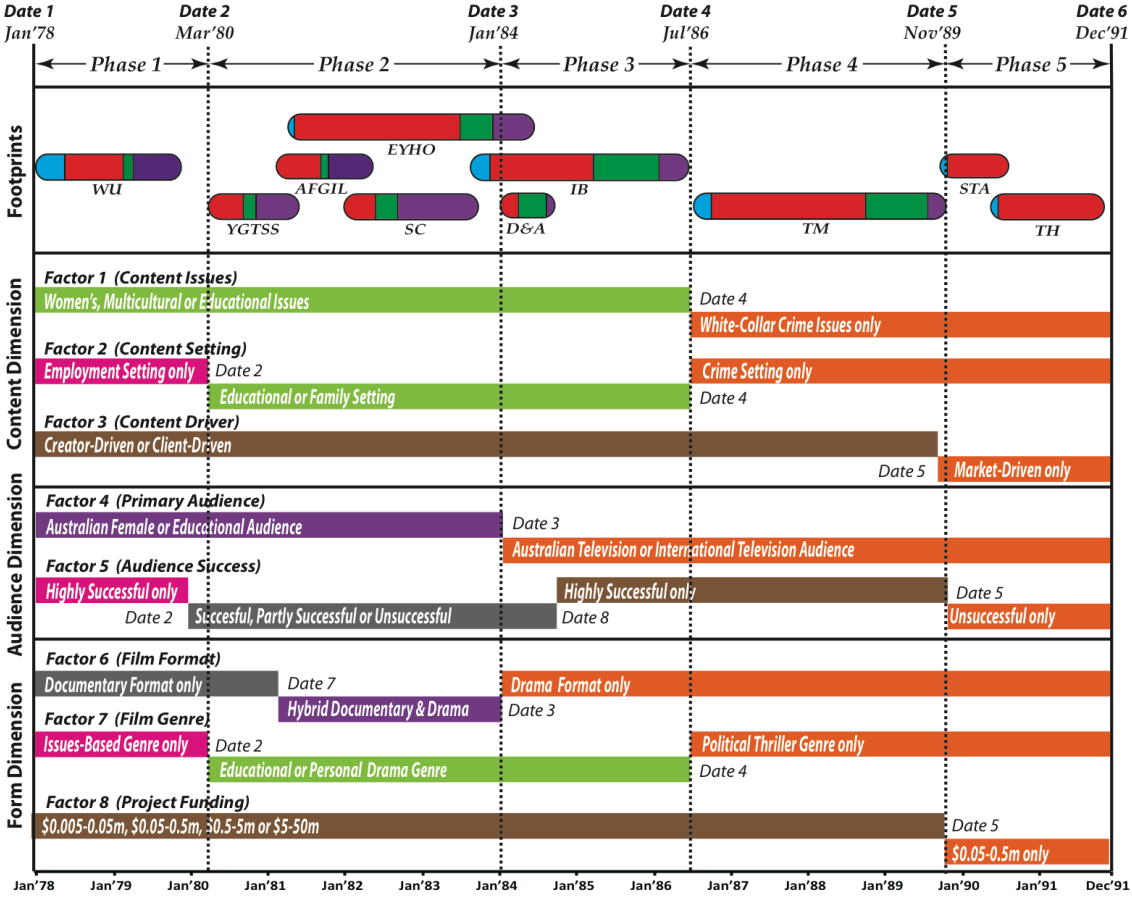


Figure 10.9 : The Five Phases Of Chris Warner's Trajectory

As *Figure 10.9* also illustrates, the *six dates* on which 19 of the 21 Parts of Factors in the three Project Dimensions either start or end – i.e. *Dates 2* to *5*, plus the start and end dates of the research period, *Dates 1* and *6* – jointly demarcate five distinct *"Phases"* in my Trajectory, of 2 years, 4 years, 2.5 years, 3.5 years, and 2 years duration respectively. (In *Figure 10.9*, the end dates of the two grey Parts do not coincide with any of *Dates 1* to *6* but with the start of *EYHO* in March 1981 and the completion of *D&A* in October 1984, which I label as *Dates 7* and *8* respectively.[24])

[24] Henceforth Date numbers are allocated in order of when a date is first identified in the text, rather than in calendar order. All numbered Dates are listed in calendar order in *Appendix 3*.

Bringing together the results of the above analysis of the various Parts of my SFTs for the eight Factors in the three Project Dimensions of my Trajectory, I suggest it is now possible to draw the following eight Conclusions regarding the changing characteristics of the 11 projects on which I was a film-maker over the five Phases of the research period:

Conclusion 10.6: From the start of the research period until the end of *Phase 3*, the eight projects on which I am a film-maker address either women's, multicultural, or educational issues *(Factor 1)*; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker all address white-collar crime issues only.

Conclusion 10.7: From the start of the research period until the end of *Phase 1*, the single project on which I am a film-maker has an employment setting *(Factor 2)*; from the start of *Phase 2* until the end of *Phase 3*, six of the seven projects on which I am a film-maker have either an educational or a family setting, with the exception of *EYHO* which has a health setting; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker all have a crime setting.

Conclusion 10.8: From the start of the research period until the end of *Phase 4*, the content of the eight projects on which I am a film-maker is either creator-driven or client-driven *(Factor 3)*; from the start of *Phase 5* until the end of the research period, the content of the three projects on which I am a filmmaker is solely market-driven.

Conclusion 10.9: From the start of the research period until the end of *Phase 2*, the five projects on which I am a film-maker are intended for either an Australian female or an educational audience *(Factor 4)*; from the start of *Phase 3* until the end of the research period, the six projects on which I am a filmmaker are intended for either an Australian television or an international television audience.

Conclusion 10.10: From the start of the research period until the end of *Phase 1*, the sole project on which I am a film-maker is highly successful *(Factor 5)*; from

the start of *Phase 2* until the completion of *D&A (Date 8)*, the six projects on which I am a film-maker are successful, partly successful, or unsuccessful; from the completion of *D&A* until the end of *Phase 4*, the two projects on which I am a film-maker are both highly successful; from the start of *Phase 5* until the end of the research period, the two projects on which I am a filmmaker are both unsuccessful.

Conclusion 10.11: From the start of the research period until the start of *EYHO (Date 7)*, the three projects on which I am a film-maker are all documentaries *(Factor 6)*; from the start of *EYHO* until the end of *Phase 2*, the two projects on which I am a film-maker are both hybrid formats, being either documentary with drama, or docudrama; from the start of *Phase 3* until the end of the research period, the six projects on which I am a filmmaker are all dramas.

Conclusion 10.12: From the start of the research period until the end of *Phase 1*, the sole project on which I am a film-maker is in the issues-based genre *(Factor 7)*; from the start of *Phase 2* until the end of *Phase 3*, the seven projects on which I am a film-maker are in either the educational or personal-drama film genre; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker are all in the political thriller genre only.

Conclusion 10.13: From the start of the research period until the end of *Phase 4*, the project funding for the nine projects on which I am a film-maker rises from less than $50,000 to over $5,000,000 *(Factor 8)*; from the start of *Phase 4* until the end of the research period, the project funding for both of the two projects on which I am a filmmaker falls to $75,000.

Combining these conclusions with the demarcation of the five Phases in my Trajectory during the period addressed by *Research Question 2* – as depicted in *Figure 10.9* – I suggest it is now possible to draw the following Conclusion regarding the overall nature and progression of my Trajectory during the research period:

***Conclusion 10.14*:** The sequence of Footprints which constitutes the project-based element of my Trajectory over the course of the research period exhibits five distinct Phases:

> *Phase 1* : *A 2-year period* from the start of the research period in January 1978 (*Date 1*) until the start of *YGTSS* in March 1980 (*Date 2*), encompassing the creator-driven making of a single low-budget issues-based documentary (*WU*), canvassing women's issues for an Australian female audience in a workplace setting. The project is highly successful.
>
> *Phase 2* : *A 4-year period* from the start of *YGTSS* in March 1980 (*Date 2*) until the start of *D&A* in January 1984 (*Date 3*), encompassing the client-driven making of two low-budget documentaries (*YGTSS*, *AFGIL*) and one low-budget docudrama (*SC*), canvassing multicultural and educational issues for Australian educational audiences in an educational setting, as well as the creator-driven development and production – but not completion – of a medium-budget feature-length documentary (*EYHO*), canvassing women's issues for an Australian female audience in a health setting. Of the three completed projects, *YGTSS* and *SC* are successful and *AFGIL* is unsuccessful.
>
> *Phase 3* : *A 2.5-year period* from the start of *D&A* in January 1984 (*Date 3*) until the start of *TM* in July 1986 (*Date 4*), encompassing the completion of *EYHO*, the client-driven making of two low-budget short personal dramas canvassing multicultural issues for an Australian TV audience in a family setting (*D&A*), and the creator-driven making of a medium-budget personal drama miniseries canvassing women's and multicultural issues for an Australian television audiences in a family setting (*IB*). The projects range in success from partly successful (*EYHO*) to successful (*D&A*) to highly successful (*IB*).
>
> *Phase 4* : *A 3.5-year period* from the start of *TM* in July 1986 (*Date 4*) until the completion of *TM* in November 1989 (*Date 5*), encompassing the creator-driven making of one high-budget political thriller miniseries

(*TM*), canvassing white-collar crime issues for an international television audience in a crime setting. The project is highly successful.

Phase 5 : *A 2-year period* from the completion of *TM* in November 1989 (*Date 5*) until the end of the research period in December 1991 (*Date 6*), encompassing the market-driven development of two high-budget political thriller television series (*STA*, *TH*), canvassing white-collar crime issues for an international television audience in a crime setting. The projects do not go into production and hence are unsuccessful.

As I discuss and demonstrate in the following three Chapters, identifying this sequence of five Phases via the analysis of the eight Factors in the three Project Dimensions of my Trajectory provides a structure to the research period within which to analyse the remaining 45 Factors operative in the nine Dimensions of my Practice Space during that time, thereby facilitating the identification of the notable Dates and Decisions associated with all 53 Factors.

Having demonstrated how the sequence of my Footprints during the research period can be used in the analysis of the three Project Dimensions of my Trajectory, this completes *Stage 3* of applying the Practice-Space Model to *Research Question 2*. In the next Chapter I carry out *Stage 4*, analysing each of the two present-self Private Dimensions of my Practice Space in the light of the -five-Phase structure of my Trajectory established above.

11. *STAGE 4*: ANALYSING THE TWO PRESENT-SELF PRIVATE DIMENSIONS

As discussed in *Chapter 5*, the six Private Dimensions of a filmmaker's Practice Space can be divided into the two "present-self" Private Dimensions (the Demographic and Self-Reflexive Dimensions) and the four "future-self" Private Dimensions (the Practical, Pleasure, Ethical and Spiritual Dimensions). In this Chapter I analyse the dynamics of each of the two present-self Private Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory identified in the previous Chapter. In doing so I identify 16 Factors that do not vary over the research period and six Factors that do vary: my parental status; employment status; income; philosophical identification; vocational identification; and mental health. I also identify five notable Decisions that I make during the research period associated with these 22 Factors.

11.1 Analysing Factors In The Demographic Dimension

As discussed in *Chapter 5.3*, the two present-self Private Dimensions group all of the Factors operative within a filmmaker's Private Space that have the potential to affect and shape that filmmaker's understanding of themself in the here and now, whether related to their filmmaking or not. In *Definition 13* I list 11 specific Factors which I suggest have the potential to affect and shape the Demographic Dimension of a filmmaker's Practice Space: Age (*Factor 9*); Sex (*Factor 10*); Nationality (*Factor 11*); Geographical Location (*Factor 12*); Educational Level (*Factor 13*); Marital Status (*Factor 14*); Parental Status (*Factor 15*); Employment Status (*Factor 16*); Income (*Factor 17*); Physical Health (*Factor 18*), and Mental Health (*Factor 19*). Using the research method described in *Chapter 9*, it is possible to extract substantial information from the accumulated data regarding the characteristics of these 11 Factors during the research period, and in particular whether or not they vary during that time.

11.1.1 Age (*Factor 9*)

Born on October 6, 1951 [PER-9],[1] I was 26 years old at the start of the research period in January 1978 and 40 years old at the end of the research period in December 1991.

11.1.2 Sex (*Factor 10*)

My sex was male at the start of the research period, and this did not vary during the research period or subsequently.

However as Sheehan (1998) reports, a female seeking to become an Australian filmmaker in the late 1970s would have been half as likely as a male to move into the Australian film and television industry in the 1980s; half as likely to be a producer or director; half as likely to be nominated for an AFI Award for a documentary or short film; and a third as likely to be nominated for an AFI Award for a feature film or television series (Sheehan, 1998, pp. 17-18). In fact I did move into the Australian film and television industry in the 1980s; I was a producer and director; and I was nominated for AFI Awards for both a short film and a miniseries during that decade. According to Sheehan, had I been female the likelihood of me doing these things would have been significantly less, and hence my filmmaking practice may well have played out differently.

11.1.3 Nationality (*Factor 11*)

I was naturalised as an Australian citizen on 3rd April 1981 [PER-10], thereby changing my nationality from British to joint Australian/British, and this did not vary during the remainder of the research period or subsequently.

I consider this single variation to have been merely the formalisation of my longstanding prior identification as an Australian of British origin [REC]. However it is arguable that had I been of a nationality other than that of the majority of Australians at the start of the research period (Australian-

[1] The key for citations in square brackets is in *Appendix 14*.

Government, 1976, p. 1) my cultural capital would have been less, and hence my filmmaking practice may well have played out differently.

11.1.4 Geographical Location (*Factor 12*)

McCarthy and I lived together in three different houses in the Melbourne suburb of Northcote during the research period [REC], and at various times I conducted my filmmaking from a home office in all three of these houses [REC]. Since the houses were of comparable size and value and in the same Melbourne suburb, I suggest that my geographical location did not vary during the research period.

However it is arguable that had I lived in a different country, in a different state, or even in a country area of Victoria rather than its capital city Melbourne, then my filmmaking during the research period may well have played out differently. Further, the fact that McCarthy and I lived in one of Melbourne's diversely-populated northern suburbs gave us a first-hand experience of multiculturalism that led to us including two non-Anglo subjects in *WU*. This led directly to my being commissioned to make *YGTSS*, with that project's success in dealing with multicultural content in turn leading to commissions for *AFGIL* and *SC*. My track record of writing, producing and directing multicultural content in these three educational films – and in the docudrama *SC* in particular – led directly to Dalton approaching me to co-tender to SBS-TV for *D&A*, which in turn led to *IB* and *TM*. I therefore suggest that without the cultural capital gained from the multicultural issues and settings of my geographical location my filmmaking practice may well have played out differently.

11.1.5 Educational Level (*Factor 13*)

By the start of the research period I had completed two years of a BSc (Hons) at the University of Melbourne [PER-11], one year of a BA at the University of Melbourne [PER-11], and one year of a Diploma of Art and Design at Preston Institute of Technology [PER-8]. While I participated in film craft workshops at Open Channel in 1981 [D3] and 1984 [D6], I undertook no further formal

education until this present thesis, and hence my educational level did not vary during the research period.

However attending Preston Institute of Technology in 1975/76 introduced me to the possibilities and practicalities of filmmaking in Australia, ultimately leading to my becoming a film-maker, as discussed in *Chapter 9.1*. Further, my tertiary education was an important source of the cultural capital I possessed at the start of the research period.

11.1.6 Marital Status (*Factor 14*)

McCarthy and I lived in a *de facto* relationship from mid-1977 until our marriage on 22/7/79 [PER-13], and remained married for the remainder of the research period. Although crises in the marriage occurred in June 1983 [D5], May 1987 [D12], October 1988 [D13], and January 1990 [REC] – with the 1987 and 1990 crises almost resulting in us separating – we did not finally separate until well after the research period in December 2002 [REC], and were divorced in January 2005 [PER-14]. Since we were married for the whole of the research period – either *de facto* or formally – my marital status did not vary during that time.

However as discussed in *Chapter 9.1*, McCarthy was one of my three key creative collaborators during the research period. Hence it is arguable that if we had not been in a relationship at the start of the research period then we may not have continued our prior filmmaking collaboration, and that if we had not maintained our marriage during the research period, our collaboration – and hence my filmmaking practice – may well have played out differently.

11.1.7 Parental Status (*Factor 15*)

I became a parent in January 1980, with McCarthy's and my first son (Thomas) born on 31/1/80, our second son (Joseph) born on 20/3/82, and our third son (Patrick) born on 26/11/85. We also lost an unborn child in January 1984 [D6], and I had a vasectomy on 17/4/86 [D9]. As such, my parental status varied

during the research period across the four Categories of: No Children; 1 Child; 2 Children; and 3 Children.

11.1.8 Employment Status (*Factor 16*)

I was employed by R. J. Pound Pty Ltd as a salaried graphic artist at their premises in Ivanhoe, Melbourne from 1/7/77 until I was sacked on 5/7/78 for refusing to work on sexist material [CWTAX-7, CWTAX-8]. At this point I decided to pursue filmmaking full-time, supporting myself with occasional graphic art work when necessary. Consequently I was effectively a self-employed film-maker for the remainder of the research period except for an eight-month period as a house-husband between January 1983 and August 1983. As such, my employment status varied during the research period across the three Categories of: Graphic Artist; Filmmaker; and House-Husband.

11.1.9 Income (*Factor 17*)

While data for some financial years is not available, my income varied widely over the research period – as per *Table 11.1* – from a low of $12,828 in the 78/79 financial year to a high of $66,747 in the 88/89 financial year (both in equivalent 2012 Australian Dollars) [CWTAX-7 to CWTAX-17].

Tax Year	*Taxable Income in AUD*	*Taxable Income in 2012 AUD*	*Tax Year*	*Taxable Income in AUD*	*Taxable Income in 2012 AUD*
1978/79	3,038	12,828	**1985/86**	17,071	40,318
1979/80	not available	not available	**1986/87**	26,190	56,992
1980/81	5,447	19,074	**1987/88**	18,580	37,711
1981/82	7,314	23,001	**1988/89**	35,364	66,747
1982/83	4,748	13,569	**1989/90**	not available	not available
1983/84	9,398	25,835	**1990/91**	not available	not available
1984/85	9,988	25,724	**1991/92**	not available	not available

Table 11.1: Chris Warner's Income 1978/79 to 1991/92

(Equivalent 2012 Australian Dollars are calculated using the Reserve Bank of Australia Inflation Calculator at www.rba.gov.au/calculator/annualDecimal.html)

As such, my income varied during the research period across the four Categories of: $0-20,000; $20,001-40,000; $40,001-60,000; and $60,001-80,000.

11.1.10 Physical Health (*Factor 18*)

My physical health was very good at the start of the research period and remained so throughout [REC], and so can be considered not to have varied notably during the research period.

However it is arguable that if I had had significant physical health issues at the start of the research period then my filmmaking practice may well have played out differently.

11.1.11 Mental Health (*Factor 19*)

Although only diagnosed in 2007 following my hospitalisation [PER-12], I suffered from chronic physiologically-triggered depression throughout the research period, manifested in periodic but generally short-lived attacks of depression that varied both in their level of intensity and in their effect on my judgement, decision-making, and general physical and mental state.

Being undiagnosed at the time there is no objective data regarding the exact timing or scale of attacks during the research period, but in retrospect I can identify a number of occasions where precipitate decisions taken by myself in order to alleviate what I felt at the time to be impossible situations were most likely the result of severe depressive episodes: for example, my abrupt resignation from the Film Victoria Board in January 1984 [D6]; my abrupt resignation from the Open Channel Board in August 1988 [D13]; and my outburst against Dalton that threatened our ongoing collaboration in January 1990 [D17].

Given that it is only since I have been diagnosed that I have learned to recognise the physical precursors and behavioural symptoms of attacks, it seems quite plausible and likely that there were other episodes during the research period that I do not recall. As such, my mental health varied during

the research period, but it is not possible to discern specific Categories or periods with regard to this variation.

11.2 Analysing Factors In The Self-Reflexive Dimension

In *Definition 12* I list 11 specific Factors which I suggest have the potential to affect and shape the Self-Reflexive Dimension of a filmmaker's Practice Space: Racial Identification (*Factor 20*); Ethnic Identification (*Factor 21*); Gender Identification (*Factor 22*); Sexual Orientation (*Factor 23*); Disability Identification (*Factor 24*); Philosophical Identification (*Factor 25*); Political Identification (*Factor 26*); Class Identification (*Factor 27*); Vocational Identification (*Factor 28*); Physical Wellbeing (*Factor 29*), and Mental Wellbeing (*Factor 30*). Using the research method described in *Chapter 9*, it is possible to extract substantial information from the accumulated data regarding the characteristics of these 11 Factors during the period addressed by *Research Question 2*, and in particular whether or not they vary during that time.

However as discussed in *Chapter 5.3*, the 11 Factors in a filmmaker's Self-Reflexive Dimension are assessable and reportable by only the filmmaker themself. This is in contrast with the 11 Factors in the Demographic Dimension, which by their nature are open to assessment by others. This innately self-reflexive nature of the 11 Factors in the Self-Reflexive Dimension is reflected in the analysis that follows being based primarily on my own recollections, albeit triangulated with the recollections of my collaborators Grant and Dalton, and cross-referenced with documentary data where possible.

11.2.1 Racial Identification (*Factor 20*)

I self-identified as a white Caucasian at the start of the research period [REC], and this did not vary during the research period or subsequently.

However it is arguable that had I identified with a racial group other than that of the majority of Australians at the start of the research period (Australian-

Government, 1976, p. 1), my filmmaking practice may well have played out differently.

11.2.2 Ethnic Identification (*Factor 21*)

I self-identified as Anglo-Australian at the start of the research period [REC], and this did not vary during the research period or subsequently.

However it is arguable that had I identified with an ethnic group other than that of the majority of Australians at the start of the research period (Australian-Government, 1976, p. 1), my filmmaking practice may well have played out differently. Even so, I suggest that being a British migrant to Australia in 1956 at the age of four and a half gave me an experience of being an outsider in Australian society that perhaps led to an interest in and empathy with multicultural issues, although I consider *Factor 12* (Geographical Location) to have had more impact on my attitude to multiculturalism overall.

11.2.3 Gender Identification (*Factor 22*)

I self-identified as a man at the start of the research period [REC] , and this did not vary during the research period or subsequently.

However it is arguable that had I self-identified as some other gender – bearing in mind that my physical sex was male (*Factor 10*) – then my filmmaking practice may well have played out differently.

11.2.4 Sexual Orientation (*Factor 23*)

I self-identified as a heterosexual male at the start of the research period [REC], and this did not vary during the research period or subsequently.

Given that in 1978 gay, lesbian, bisexual or transgender individuals were subject to discrimination and worse, the fact that I did not have to choose between leading a double life sexually or facing the consequences of being "out" unquestionably made my life – and hence my filmmaking – easier. Although being gay, bisexual or transgender in itself would not necessarily

have prevented me from becoming a film-maker, if I had been gay, bisexual or transgender during the research period my filmmaking practice may well have played out differently.

11.2.5 Disability Identification (*Factor 24*)

I self-identified as able-bodied and able-minded at the start of the research period [REC] , and this did not vary during the research period or subsequently.

However the fact that I was not physically or intellectually disabled unquestionably made it easier to negotiate the practicalities and complexities of filmmaking. Although physical disability in itself would not necessarily have prevented me from becoming a film-maker, if I had been disabled during the research period my filmmaking practice may well have played out differently. Intellectual disability, depending on its severity, may well have prevented me from working as a film-maker at all.

11.2.6 Philosophical Identification (*Factor 25*)

Having neither studied nor read widely in formal philosophical theory prior to or during the research period I did not self-identify as aligned to any particular philosophical school of thought or political ideology. In retrospect I would say that I held – and continue to hold – a basically scientific-realist philosophical orientation to my experience of the world, derived from my education in the physical sciences [REC].[2] For most of the research period, if pressed, I would probably have described myself as an atheistic humanist who strove with mixed success to be "a good man" and lead "a good life". However I would have had difficulty in defining just what those terms might mean, or in providing a philosophical framework to justify them or a schema for achieving them.

[2] "Scientific realism represents the commonsensical view that there is a world that exists independent of our experiences, and holds that …[c]orrect scientific theories describe and explain real features and objective structures of the external world." (Bunnin & Yu, 2004, p. 624)

However by 1988 McCarthy and I were feeling the lack of a spiritual dimension in our lives and wanted to explore the possibility of reconnecting with organised religion. In March 1988 we decided to start attending Quaker Meetings [D13], and although McCarthy soon stopped attending I continued, self-identifying as a theistic Quaker and Christian from that date until the end of the research period and beyond. I eventually became a full Member of the Religious Society of Friends (Quakers) in 1993 [REC] and am still a Quaker today, albeit now non-theistic and no longer identifying as a Christian. Being a Quaker substantially affected both my personal life and my filmmaking practice, not least in wanting to attempt to practice the four Quaker Testimonies of truth, equality, simplicity and peace in my business dealings as well as in my personal relationships. As such, my philosophical identification varied during the research period across the two Categories of: Humanist; and Quaker.

From the above I suggest it is possible to identify a notable Decision associated with my Philosophical Identification *(Factor 25)* during the research period: i.e. my decision to start to explore my spiritual life (which I call *Decision 1*) by attending my first Quaker Meeting in March 1988 (which I call *Date 9*).[3]

11.2.7 Political Identification (*Factor 26*)

Although born into a mostly apolitical WASP establishment family, I was politicised in the early 1970s by my opposition to the Vietnam War [REC]. Eligible to be conscripted, I was a draft resister and active member of the political strand of the "counter culture" of the 1970s, particularly expressed through my involvement in radical theatre and the alternative press [REC]. Voting exclusively for the Australian Labor Party during the research period, the reformist agenda of the Whitlam government crystallised what were to be my on-going political concerns: social and gender equality; educational reform; multiculturalism; and an independent Australian foreign policy [REC]. I was also particularly influenced by the ideas of second-wave feminism [CW-2-5]. As

[3] As with Date numbers, Decision numbers are allocated in order of when a notable Decision is first mentioned in the text, rather than in calendar order. All of the Decisions are listed in calendar order in *Appendix 4*.

Grant puts it: "He believed very much in the underdog, had a feeling for the underdog, empathy for the underdog. He always felt, you know, there were certain issues that needed to be discussed and brought out" [JG-2-4].

My commitment to facilitating wider discussion of political issues did not change over the research period, as Dalton observes: "I don't think he's changed all that much in terms of those basic motivations and ways of sort of engaging with the world. I think probably what changed is that his ambitions changed and the sort of canvas he wanted to work on became bigger." [KD-2-3]. As such, at the start of the research period I self-identified as a left-leaning social democrat [CW-2-5], and this did not vary during the research period or subsequently. However my generally left-of-centre and oppositional political stance was critical in pointing me in the direction of independent filmmaking in the first place, and certainly contributed to the types of films and content I chose to pursue subsequently.

11.2.8 Class Identification (*Factor 27*)

I self-identified as middle-class at the start of the research period [REC] , and this did not vary during the research period or subsequently.

However my middle-class background provided me with substantial cultural capital by the start of the research period, and it is arguable that had I been born into or self-identified as some other class my filmmaking practice may well have played out differently.

11.2.9 Vocational Identification (*Factor 28*)

By the start of the research period I already self-identified as an independent filmmaker, having completed my first film in 1976 (*First Steps*). With my sacking from my job as a graphic artist in August 1978 I decided to attempt to work as a filmmaker full-time, and consequently continued to self-identify as an independent filmmaker for a large part of the research period [REC].

The terms "independent filmmaker" and "independent filmmaking" are widely used, often to mean quite different things. In the Australian context suffice to say that alongside the considerable debate and activity in the late 1960s and early 1970s around the re-establishment of an Australian feature film industry, there already existed a limited but ongoing Australian filmmaking practice springing from university film societies, capital-city film cooperatives, avant-garde art groups, and lone filmmakers. In his non-exhaustive checklist, Herd (1983, pp. 58-68) lists 334 films screened publicly in Australia between 1952 and 1974 that he identifies as independent, made by 105 separate practitioners or groups of practitioners that he identifies as independent filmmakers. Taken together, this range of filmmaking activity was loosely understood and described as "independent filmmaking", and this term continued to be used in the Australian context for at least another two decades (e.g. Hodsdon, 2001). As Dalton explains, these Australian independent filmmakers were mostly seen as "… slightly oppositional, slightly on the edge … making films with purpose and meaning, and it was all part of trying to change the world" [KD-1-19].

It is with this strand of Australian filmmaking practice that I identified and came to be associated during the research period [REC]. As such, I initially saw my filmmaking principally as a form of communication "… that could be used for political activism, or for communicating or stimulating ideas, or engaging with the world that I was living in" [CW-2-2], with the goal of "… presenting alternatives to mainstream cinema" [SC-6-1]. As Dalton puts it, "… he was sort of a creative person, an artist, a filmmaker who had something to say" [KD-2-2]. This is reflected in the progression of the content issues of the projects on which I was a film-maker during the research period through women's, multicultural, educational and white-collar crime. My determinedly independent approach was also manifested by my active involvement in the independent filmmaker groups Just Another Film Society (JAFS) from 1979 to 1982 [D1], and the Independent Film Action Committee (IFAC) from 1982 to 1983 [D4, D5].

I stopped self-identifying as primarily an independent filmmaker for an eight-month period from January 1983 to August 1983 during the completion stage of

SC [CW-1-45], when lack of income from that project made it necessary for me to become a full-time house-husband while McCarthy returned to full-time teaching to support our family [D5]. This period ended with my resuming work on *SC* in August 1983. I later had a significant experience in Siena Cathedral during a marketing trip for *IB* in October 1986 when I experienced a profound sense of identification and fellowship with the artisans who had built the cathedral, and as a consequence felt able to consider myself a creative artist for the first time [D9]. My identification as a film artist was reinforced during the setting up of the filming of *TM* in Italy in December 1988, where as author of the screenplay I was accorded the acknowledgement and respect given to creative artists in Italian culture [REC].

For the two years from the start of *STA* in October 1989 until the end of the research period, Dalton and I attempted to expand Warner Dalton into a larger-scale ongoing production house, tailoring a slate of both our own and other writers' projects to the needs of the international television market as we perceived it [CW-2-24]. Even though many of the projects we considered still had the "oppositional" edge of independent filmmaking, during this period I came to see myself primarily as a film businessman running a production company rather than as an independent filmmaker or film artist. This identification as a film businessman ended with the decision to close down Warner Dalton in December 1991. As such, my vocational identification varied during the research period across the four Categories of: Independent Filmmaker; House-Husband; Film Artist; and Film Businessman.

Consequently I suggest it is possible to identify five notable Decisions associated with my Vocational Identification *(Factor 28)* during the research period: my decision to attempt to work as a film-maker full-time (*Decision 2*) following my sacking as a graphic artist in August 1978 (which I call *Date 10*); my decision to work as a house-husband full-time (*Decision 3*) following our family financial crisis in January 1983 (which I call *Date 11*); my decision to return to filmmaking full-time (*Decision 4*) after the cash-flow from *EYHO* commenced in August 1983 (which I call *Date 12*); my decision (with Dalton) to

take on a slate of projects and be a film businessman (*Decision 5*) at the start of *STA* in October 1989 (*Date 5*); and my decision to stop being a film businessman (*Decision 6*) with the winding up of Warner Dalton in December 1991 (*Date 6*).

11.2.10 Physical Wellbeing (*Factor 29*)

I self-identified as physically healthy at the start of the research period [REC], and this has not varied since. This matched my actual physical health (*Factor 18*).

11.2.11 Mental Wellbeing (*Factor 30*)

I self-identified as mentally healthy at the start of the research period [REC], and this did not vary until 2007 when I was diagnosed as suffering from chronic physiologically-triggered depression, as discussed in *Chapter 11.1.11*. Consequently my Mental Wellbeing (*Factor 30*) – i.e. my own sense of my mental health – was mis-matched with my actual Mental Health (*Factor 19*) during the whole of the research period, although I was not aware of this discrepancy at the time.

From the above analysis of the 22 Factors in the two present-self Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is now possible to draw the following Conclusion:

***Conclusion 11.1*:** There are six notable Decisions associated with the 22 Factors in the two present-self Private Dimensions of my Practice Space during the research period:

> *Decision 1:* My decision to start to explore my spiritual life with my first attending a Quaker Meeting in March 1988 (*Date 9*).
>
> *Decision 2:* My decision to attempt to work as a full-time film-maker following my sacking as a graphic artist in August 1978 (*Date 10*).
>
> *Decision 3:* My decision to work as a house-husband full-time following a family financial crisis in January 1983 (*Date 11*).

Decision 4: My decision to return to full-time filmmaking after the cash-flow from *EYHO* commenced in August 1983 (*Date 12*).

Decision 5: My decision to manage a slate of projects with Dalton and be a film businessman at the start of *STA* in October 1989 (*Date 5*).

Decision 6: My decision to stop being a film businessman with the winding up of Warner Dalton in December 1991 (*Date 6*).

Having reached this Conclusion regarding the notable Decisions that affect the two present-self Private Dimensions of my Trajectory, I now turn to an analysis of the Factors in the two present-self Dimensions that do not vary over the research period.

11.3 Non-Varying Factors In The Present-Self Dimensions

Of the 22 Factors in the two present-self Dimensions of my Practice Space discussed above, the 16 Factors listed in *Table 11.2* do not vary during the research period. However I suggest that the values of each of these 16 non-varying Factors at the start of the research period – and as subsequently maintained throughout the research period – can still be seen to contribute to shaping my Practice Space during that time.

Factor ID	*Non-Variable Factor*	*Dimension*	*At Start Of Research Period*
Factor 9	Age	Demographic	26 years
Factor 10	Sex	Demographic	male
Factor 11	Nationality	Demographic	Australian/British
Factor 12	Geographical Location	Demographic	northern suburbs of Melbourne, Australia
Factor 13	Educational Level	Demographic	tertiary undergraduate
Factor 14	Marital Status	Demographic	married
Factor 18	Physical Health	Demographic	very good
Factor 20	Racial Identification	Self-Reflexive	white Caucasian
Factor 21	Ethnic Identification	Self-Reflexive	Anglo-Australian
Factor 22	Gender Identification	Self-Reflexive	man
Factor 23	Sexual Orientation	Self-Reflexive	heterosexual male
Factor 24	Disability Identification	Self-Reflexive	able-bodied & able-minded
Factor 26	Political Identification	Self-Reflexive	social democrat
Factor 27	Class Identification	Self-Reflexive	middle-class
Factor 29	Physical Well-Being	Self-Reflexive	physically healthy
Factor 30	Mental Well-Being	Self-Reflexive	mentally healthy

Table 11.2 : Non-Varying Factors In The Present-Self Dimensions

Firstly, I suggest that nine of the Factors listed in *Table 11.2* are important determinants of my social status during the research period. In particular I suggest that the corroborated facts of my being male (*Factor 10*), having Australian/British nationality (*Factor 11*), living in urban Australia (*Factor 12*), and having reached a tertiary educational level (*Factor 13*), together with my self-identifying as a white Caucasian (*Factor 20*), Anglo-Australian (*Factor 21*), middle-class (*Factor 27*), heterosexual man (*Factors 22, 23*), result in my perceiving myself – and being perceived by others – as belonging to the most dominant and socially privileged segment of Australian society at that time.

I suggest that the cumulative effect of these nine Factors contributes to shaping my Practice Space during the research period in two ways. In the first instance, my privileged social status gives me a sense of personal security and entitlement to opportunity that undoubtedly affects my perception of the filmmaking choices available to me, my level of confidence in pursuing them, and ultimately, how those choices play out. Additionally, it also ensures that I have a level of cultural and social capital at the start of the research period that enables me to even contemplate entering the global Filmmaking Space, and to do so with the expectation that I could succeed as a film-maker. For as Sheehan (1998) reports in her study of Australian filmworkers who received an AFI Award during the 1980s, a category into which I fall: "… the profile of those who succeed … were predominantly male (74 per cent), non-Indigenous (99 per cent) and middle class (75 per cent from white-collar families). Compared to the general workforce, they were also less likely to have been born in a non-English-speaking country" (Sheehan, 1998, p. 9).

I therefore suggest that – in concert – the nine non-varying Factors of my sex, nationality, geographical location, educational level, racial identification, ethnic identification, class identification, gender identification and sexual orientation undoubtedly affect and shape my sense of my present-self at the start of the research period, and even though they do not vary over the course of the research period, continue to affect and shape my Practice Space during that time.

Secondly, I suggest that the other seven non-varying Factors listed in *Table 11.2* are also important components of my sense of my present-self at the start of the research period, and hence contribute to the shape of my Practice Space at that time. I suggest that the corroborated facts of my being 26-years old (*Factor 9*), married (*Factor 14*), and having very good physical health (*Factor 18*), together with my self-identifying as able-bodied and able-minded (*Factor 24*), physically and mentally healthy (*Factors 29*, *30*), and as a social democrat (*Factor 26*), jointly help define a very particular starting point for my filmmaking practice in January 1978. While it is not necessarily productive to speculate on just how a different initial value for any one of these seven Factors might affect my sense of my present-self at the start of the research period and subsequently, I suggest that if any one of these Factors had a notably different value then my filmmaking practice over the course of the research period may well have play out differently.

I therefore suggest that the seven non-varying Factors of my starting age, marital status, physical health, disability identification, physical well-being, mental well-being and political identification, together with the other nine non-varying Factors in my two present-self Dimensions discussed above, all play an important role in establishing the starting conditions of my Practice Space at the beginning of the period addressed by *Research Question 2*. Additionally, the nine non-varying Factors associated with my social status play an important role in shaping my Practice Space subsequently, as I discuss further in *Chapter 14*.

From the above analysis of the 16 non-varying Factors in the two present-self Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is now possible to draw the following two Conclusions:

***Conclusion 11.2*:** My Sex (*Factor 10*), Nationality (*Factor 11*), Geographical Location (*Factor 12*), Educational Level (*Factor 13*), Racial Identification (*Factor 20*), Ethnic Identification (*Factor 21*), Gender Identification (*Factor 22*), Sexual Orientation (*Factor 23*) and Class Identification (*Factor 27*) do not vary over the

course of the research period, but are important determinants of my sense of my social status both at the start of and during the research period.

***Conclusion 11.3*:** My Starting Age (*Factor 9*), Marital Status (*Factor 14*), Physical Health (*Factor 18*), Disability Identification (*Factor 24*), Political Identification (*Factor 26*), Physical Wellbeing (*Factor 29*) and Mental Wellbeing (*Factor 30*) do not vary over the course of the research period, but are important determinants of the initial configuration of my Practice Space at the start of the research period.

Having reached these conclusions about the 16 non-varying Factors in the Demographic and Self-Reflexive Dimensions of my Practice Space during the research period, I now turn to an analysis of the six varying Factors in these two present-self Dimensions.

11.4 Varying Factors In The Present-Self Dimensions

Of the 22 Factors in the two present-self Dimensions of my Practice Space discussed above, the six Factors listed in *Table 11.3* vary during the research period.

Factor ID	*Variable Factor*	*Dimension*	*Categories*
Factor 15	Parental Status	Demographic	1. No Children 2. 1 child 3. 2 children 4. 3 children
Factor 16	Employment Status	Demographic	1. Graphic Artist 2. Filmmaker 3. House-Husband
Factor 17	Income	Demographic	1. $0-20,000 2. $20,001-40,000 3. $40,001-60,000 4. $60,001-80,000
Factor 19	Mental Health	Demographic	No identifiable Categories
Factor 25	Philosophical Identification	Self-Reflexive	1. Humanist 2. Quaker
Factor 28	Vocational Identification	Self-Reflexive	1. Independent Filmmaker 2. House-Husband 3. Film Artist 4. Film Businessman

Table 11.3 : Varying Factors In The Present-Self Dimensions

Using the Categories identified earlier in this Chapter and listed in *Table 11.3*, it is possible to generate my SFTs during the period addressed by *Research Question 2* for *Factor 15* (Parental Status), *Factor 16* (Employment Status), *Factor 17* (Income), *Factor 25* (Philosophical Identification) and *Factor 28* (Vocational Identification) – as illustrated in *Figures 11.1* and *11.2* below – but not for *Factor 19* (Mental Health), since this Factor has no identifiable Categories.

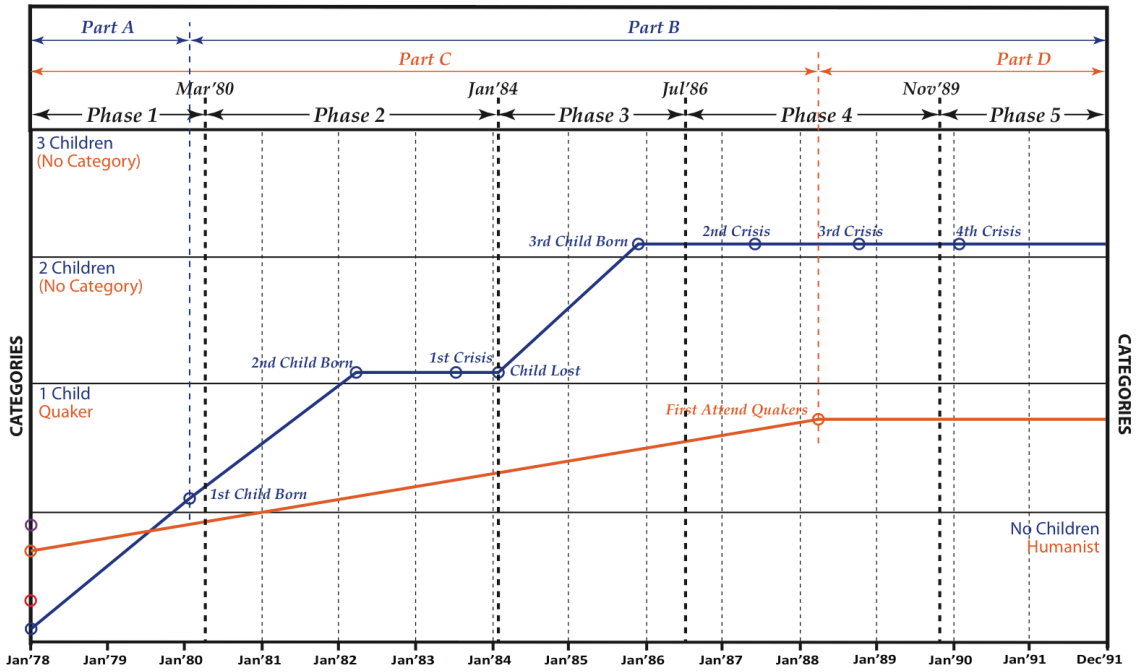


Figure 11.1 : Regular Single-Factor Trajectories In The Present-Self Dimensions

(Factor 15 – Parental Status – in blue; Factor 25 – Philosophical Identification – in orange)

In *Figure 11.1*, the Categories for *Factor 15* (Parental Status) are in blue and for *Factor 25* (Philosophical Identification) in orange, with the Categories of both Factors ranged up the vertical axis in ascending order of when they first apply to me during the research period. (There are only two Categories for *Factor 25*.) The data points on both SFTs correspond to the dates on which notable events relevant to that particular Factor occur.

With regard to my blue SFT for *Factor 15* (Parental Status) in *Figure 11.1*, this SFT exhibits a regular progression over the research period, with my parental status progressing sequentially from No Children, to 1 Child, to 2 Children, to 3

Children without interruption since – thankfully – none of my three live-born children died. As such, this SFT exhibits two distinct Parts, indicated by the blue dotted line: *Part A* from the start of the research in January 1978 until the birth of my first child in January 1980, during which I was not a parent; and *Part B* from the birth of my first child until the end of the research period, during which I was a parent. (Since the junction between *Parts A* and *B* of my SFT for *Factor 15* in January 1980 is only two months before the junction between *Phases 1* and *2* of my Trajectory in March 1980 *(Date 2)*, I consider it to be essentially coeval with the start of *Phase 2*, i.e. *Date 2*.)

With regard to my orange SFT for *Factor 25* (Philosophical Identification) in *Figure 11.1*, this SFT exhibits a regular progression over the research period, with my philosophical identification progressing sequentially from Humanist to Quaker. This SFT also exhibits two distinct Parts, indicated by the orange dotted line: *Part C* from the start of the research period until when I first attended a Quaker meeting in March 1988, during which I self-identified as a humanist; and *Part D* from when I first attended a Quaker meeting until the end of the research period, during which I self-identified as a Quaker.

I now turn to *Figure 11.2* below, in which the Categories for *Factor 16* (Employment Status) are in red, for *Factor 17* (Income) in green, and for *Factor 28* (Vocational Identification) in purple, with the Categories for each Factor once again ranged up the vertical axis in ascending order of when they first apply to me during the research period. (There are only three Categories for *Factor 16*.) The data points on my green SFT correspond to June 30th of each financial year for which a tax return is available. The data points on the other two SFTs correspond to the dates on which the key events relevant to that particular Factor occur. (Since my income of $37,711 in the 1987/88 financial year is much closer to my 1985/86 income of $40,318 than my 1984/85 income of $25,724 – as per *Table 11.1* earlier – in order to ensure a representative SFT for my income I place the data point for 1987/88 in the higher $40,001-60,000 Category.)

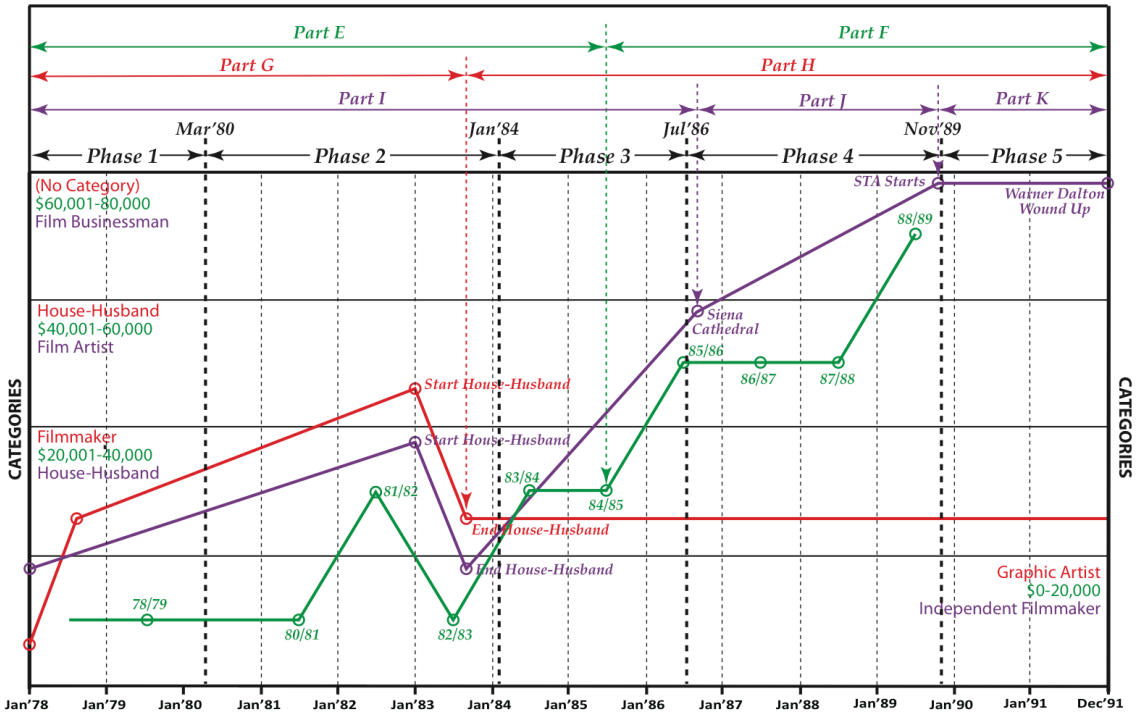


Figure 11.2 : Irregular Single-Factor Trajectories In The Present-Self Dimensions

(Factor 16 – Employment Status – in red; Factor 17 – Income – in green; Factor 28 – Vocational Identification – in purple)

With regard to my red SFT for *Factor 16* (Employment Status) in *Figure 11.2*, this SFT exhibits an irregular progression over the research period due to the deviation between January and August 1983 when I was a house-husband. However except for the first six months of the research period when I was a graphic artist and the eight months in 1983 when I was a house-husband, my employment status is film-maker for most of the research period. As such, this SFT exhibits two distinct Parts, indicated by the red dotted line: *Part G* from the start of the research period until I finish as a house-husband in August 1983, in which my employment status progresses from Graphic Artist to Filmmaker to House-Husband; and *Part H* from when I finish as a house-husband until the end of the research period, in which my employment status is Filmmaker only.

With regard to my green SFT for *Factor 17* (Income) in *Figure 11.2*, this SFT exhibits an irregular progression over the research period due to the two deviations in the 1980/81 and 1982/83 financial years. However this SFT still exhibits two distinct Parts, indicated by the green dotted line: *Part E* from the

start of the research period until the end of the 1984/85 financial year in June 1985 (which I call *Date 14*), during which my income does not rise above $25,835 (as per *Table 11.1)*; and *Part F* from the end of the 1984/85 financial year until the end of the 1988/89 financial year, during which my income does not fall below $37,711.

With regard to my purple SFT for *Factor 28* (Vocational Identification) in *Figure 11.2*, this SFT also exhibits an irregular progression over the research period due to the deviation between January and August 1983 when I was a house-husband. However this SFT still exhibits three distinct Parts, indicated by the two purple dotted lines: *Part I* from the start of the research period until my experience in Siena Cathedral in October 1986, during which my vocational identification is either Independent Filmmaker or House-Husband; *Part J* from my experience in Siena Cathedral in October 1986 until the start of *STA* in October 1989, during which my vocational identification is Film Artist only; and *Part K* from the start of *STA* in October 1989 until the winding up of Warner Dalton at the end of the research period, during which my vocational identification is Film Businessman only. (Since the junction between *Parts I* and *J* at the time of my experience in Siena Cathedral is only three months after the start of *TM* in July 1986, I consider it to be effectively coeval with the start of *Phase 4* of my Trajectory, i.e. *Date 4*. Similarly, since the junction between *Parts J* and *K* at the start of *STA* is only one month before the end of *TM* in November 1989, I consider it to be effectively coeval with the start of *Phase 5* of my Trajectory, i.e. *Date 5*.)

As the above analysis demonstrates, my SFTs for five of the six varying Factors in the two present-self Private Dimensions of my Practice Space exhibit a total of 11 distinct Parts, as illustrated in *Figure 11.3* below. (As discussed earlier in this Chapter, my Mental Health *(Factor 19)* also varies over the research period but it is not possible to identify any Categories for it, and hence not possible to generate my SFT for this particular Factor.)

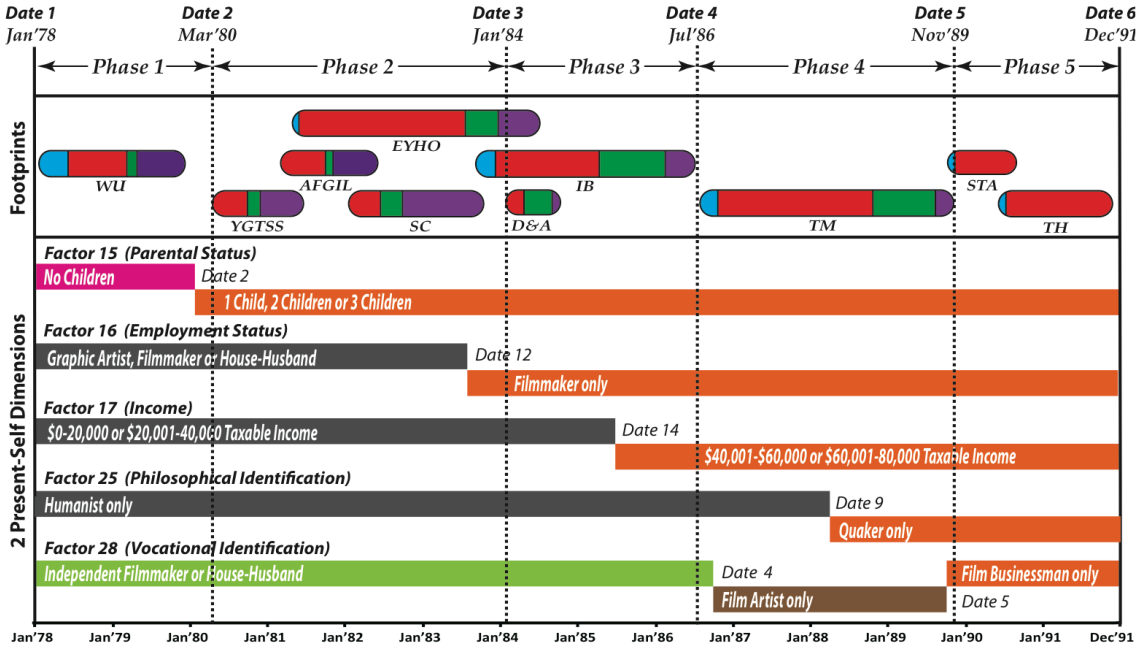


Figure 11.3 : Parts Of Varying Present-Self Factors In Chris Warner's Trajectory

From the above analysis of the SFTs for these five varying Factors and their Parts, I suggest it is now possible to draw the following nine Conclusions:

Conclusion 11.4: My Parental Status *(Factor 15)* during the research period exhibits a regular sequential progression through the Categories of No Children, 1 Child, 2 Children, and 3 Children.

Conclusion 11.5: From the start of the research period until the end of *Phase 1* I have no children *(Factor 15)*; from the start of *Phase 2* until the end of the research period I have one, two or three children.

Conclusion 11.6: My Philosophical Identification *(Factor 25)* during the research period exhibits a regular sequential progression through the Categories of Humanist and Quaker.

Conclusion 11.7: From the start of the research period until I first attend a Quaker Meeting *(Date 9)* I identify philosophically as a humanist *(Factor 25)*; from when I first attend a Quaker Meeting until the end of the research period I identify philosophically as a Quaker.

Conclusion 11.8: My Employment Status *(Factor 16)*, Income *(Factor 17)*, and Vocational Identification *(Factor 28)* during the research period do not exhibit a regular progression through their respective Categories.

Conclusion 11.9: From the start of the research period until cashflow from *EYHO* commences *(Date 12)* I am employed as either a graphic artist, a filmmaker or a house-husband *(Factor 16)*; from when cashflow from *EYHO* commences until the end of the research period I am employed solely as a filmmaker.

Conclusion 11.10: From the start of the research period *(Date 1)* until the end of the 1984/85 financial year *(Date 14)* my income never rises above $25,835 *(Factor 17)*; from the end of the 1984/85 financial year *(Date 14)* until the end of the research period *(Date 6)* my income never falls below $37,711.

Conclusion 11.11: From the start of the research period *(Date 1)* until the end of *Phase 3* I identify vocationally as either an independent filmmaker or a house-husband *(Factor 28)*; from the start of *Phase 4* until the end of *Phase 4* I identify vocationally solely as a film artist; from the start of *Phase 5* until the end of the research period I identify vocationally solely as a film businessman.

Conclusion 11.12**:** My Mental Health (*Factor 19*) varies over the course of the research period, but no Categories for this Factor can be identified.

Having demonstrated how the five-Phase structure of my Trajectory can be used in the analysis of Factors operative in the two present-self Private Dimensions of my Practice Space during the research period, this completes *Stage 4* of applying the Practice-Space Model to *Research Question 2*. In the next Chapter I carry out *Stage 5,* analysing each of the four future-self Private Dimensions of my Practice Space in the light of the five-Phase structure of my Trajectory.

12. *STAGE 5*: ANALYSING THE FOUR FUTURE-SELF PRIVATE DIMENSIONS

As discussed in *Chapter 5*, the six Private Dimensions of a filmmaker's Trajectory can be divided into the two "present-self" Private Dimensions addressed in the previous Chapter (the Demographic and Self-Reflexive Dimensions), and the four "future-self" Private Dimensions (the Practical, Pleasure, Ethical and Spiritual Dimensions). In this Chapter I analyse the dynamics of each of the four future-self Private Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory identified in *Chapter 10*. In doing so I identify six Factors that do not vary over the research period and three Factors that do vary: my familial goals; financial goals; and spiritual goals. I also identify 16 notable Decisions that I make during the research period associated with these nine Factors.

As discussed in *Chapter 5.4*, the four future-self Dimensions group all of the Factors operative within a filmmaker's Private Space that have the potential to affect and shape that filmmaker's sense of who they might be in the future, whether related to their filmmaking or not. However like Factors in the Self-Reflexive Dimension – as discussed in *Chapter 11.2* – the Factors in all four of a filmmaker's future-self Dimensions are assessable and reportable by only the filmmaker themself. This innately self-reflexive nature of the Factors in these four Dimensions is reflected in the analysis in this Chapter being based primarily on my own recollections, albeit triangulated with the recollections of my collaborators Grant and Dalton, and cross-referenced with documentary data where possible.

12.1 Analysing Factors In The Practical Dimension

In *Definition 14* I list four specific Factors which I suggest have the potential to affect and shape the Practical Dimension of a filmmaker's Practice Space:

Vocational Goals *(Factor 31)*; Familial Goals *(Factor 32)*; Financial Goals *(Factor 33)*; and Political Goals *(Factor 34)*. Using the research method described in *Chapter 9*, it is possible to extract substantial information from the accumulated data regarding the characteristics of these four Factors during the period addressed by *Research Question 2*, and in particular whether or not they vary during that time.

12.1.1 Vocational Goals (*Factor 31*)

At the start of the research period I self-identified as an independent filmmaker (as discussed in *Chapter 11.2.9*), and my vocational goal at that time was to work full-time in film in some capacity, whether as an independent filmmaker or otherwise [REC]. Apart from the eight-month period between January 1983 and August 1983 when I was a house-husband – and hence temporarily doubted that I had a future as a filmmaker [CW-2-19] – my vocational goal of wanting to be a filmmaker did not vary during the research period.

12.1.2 Familial Goals (*Factor 32*)

At the start of the research period I was unmarried and had no children, although with one significant break I had been in a relationship with McCarthy since mid-1976 and we had been living together since late 1977 [REC]. However I had always felt that I did eventually want to have children and raise a family, although my familial goals at this stage of my life were unformed and not a high priority [REC]. McCarthy and I learned we were pregnant in May 1979, leading to me deciding to commit to our joint familial goal of having two children together. We married in July 1979 and our first child (Thomas) was born in January 1980, shortly after the completion of *WU*, with our second child (Joseph) born in March 1982 during the completion of *AFGIL*. Following the loss of an unborn child in January 1984 [D6], McCarthy and I decided to have a third child, and Patrick was born in November 1985. Following Patrick's birth I decided I didn't want more children and had a vasectomy in April 1986 [D9].

Having experienced a happy family life as a child and being very much influenced by the discourse on male roles triggered by second wave feminism, I

wanted to be a "hands-on" father, fully involved in the raising of my children [REC]. McCarthy and I made *WU* from the bedroom of our rented house in Northcote, and so on moving into the nearby house we purchased in June 1980 I decided to convert the stand-alone double garage into a production office and screening room so as to be able to continue my filmmaking from home [REC]. This was "… a conscious decision to be able to be a film-maker and also to be a proper father to the boys" [CW-2-6], springing from my desire to make my filmmaking "… fit around the needs of a young family, rather than the other way around" [CW-1-43]. This arrangement worked well, with *YGTSS*, *AFGIL*, *SC* and *EYHO* all being made from this home production office, enabling me to share as much as possible in the care of the first two children as both babies and toddlers. As Dalton observes "… Chris was being quite contemporary and modern … he wasn't interested in just being an old-fashioned dad, he wanted to be a modern dad" [KD-2-26].

Following completion of the first edit of *SC* in December 1982, McCarthy and I had no income from filmmaking and so I became a house-husband for eight months from January 1983, during which time I took primary responsibility for our then two children while McCarthy returned to full-time teaching [REC]. The first half of 1983 was very stressful due to our difficult financial situation, my struggling with the realities of house-husbanding a three-year-old and a one-year-old, McCarthy contracting a serious skin disorder but continuing to teach, our house catching fire, and my father dying in June 1983 after a long battle with cancer [D5], all of which contributed to our first marriage crisis in June 1983 [CW-2-19]. However the concurrence of my father dying with my being a house-husband confirmed me in my twin goals of wanting to have a meaningful role in the lives of my children as well as sustain our family financially through my filmmaking. With the improvement in our financial situation that came with the funding of *EYHO* in June 1983 I was able to return to full-time filmmaking again in August 1983 [REC].

The financing structure for *DOH*, *AHB* and *IB* made it necessary to carry out the production and completion stages of these projects at Open Channel's Fitzroy

production facilities, and so from the beginning of *D&A* in January 1984 until the completion of *IB* in June 1986 I worked out of both my home office and the Open Channel office. Even so, I still endeavoured to be as involved as possible in raising the children. As Grant recalls: "I know that when we were working at Open Channel he did have the office at Open Channel but he seemed to be pretty active in the care and well-being of his boys … I remember he was actively involved in looking after the kids" [JG-2-11].

Our third child was born in November 1985 on the second day of filming of *IB*, as Dalton recalls: "So Chris has got a new baby and he's directing at a level that he's never directed before, where the stakes have never been as high for him and me, and he's got a new baby. … and I do remember him saying to me: 'can I come and stay at your house because I have to have sleep'" [KD-1-42]. The particular difficulties of the production of *IB* made it a very stressful time for me: "… [actress] Fatima's illness; Paddy born; wettest December for 30 years; night shoots; sleeping at Kim's; Maureen at home with a nanny … [it was a] very tough stressful time, but also enjoyable. … I did it because I'd always produced and directed my own films. I thought that's what you did" [CW-1-81; CW-1-82].

The experience of making *IB* forced me to reassess how to maintain my familial goals in light of the increasing scale of the projects I was involved in, and in particular, directing. Consequently, on completion of *IB* in June 1986 I made the decision "… not to do any more directing because it was just too hard. And I didn't want to be separate from my family in that way again" [CW-1-83]. As Dalton puts it: "Chris believed that family was important. I mean this was in a period where people were questioning family structures, and Chris was living in a, more than probably many of his peers, living in a much more conventional, structured existence … and that's where he used to go home every night" [KD-2-12]. Consequently once SBS-TV committed funds to developing *TM* I informed them that I would just write and co-produce the miniseries, and not seek to direct it [REC].

A combination of tensions from the publicity for *IB* in February 1987, the sharing of the care of our three pre-school-age children, and a research trip by me to Italy for *TM* in April 1987 led to a second marriage crisis in May 1987, with McCarthy and I discussing whether we should separate. In the end our joint desire not to disrupt our children's lives led to us both recommitting to the marriage, although not without a third but less serious crisis in October 1988 [REC].

The experience of making *IB* and the fallout from it fed into my screenwriting. "*The Magistrate* was a reaction to *In Between* and the level of work I had been involved in. [It was a] story about a man who let his work dominate his relationships" [CW-1-88]. Or as Dalton puts it, "… the core of *The Magistrate* is about a father-son relationship, and a husband-wife relationship and a child in the midst of it, and there's no doubt I would have thought, that Chris drew extensively on his own experience to bring life to that story and those characters … you know, some of the sort of beliefs and passions around all that informed the work that he was involved in making" [KD-2-10; KD-2-26].

The lengthy development stage of *TM* was personally arduous and financially fraught as the development finance was meagre and McCarthy was still establishing herself as a novelist during this time, resulting in us having a low joint income. Financial security eventually came with the start of production of *TM* in September 1988, but the stresses of juggling a large international film production with raising three small boys contributed to a fourth marriage crisis in January 1990, when once again McCarthy and I considered separating. However our shared desire to keep the family intact had not changed and did not for the remainder of the research period, and so we both recommitted to the marriage and to raising our children together [REC].

By the end of the research period I was the father of three primary school children and a long way on from my original familial goal of wanting to marry and have children "some time in the future". Had I chosen not to have children, or had fewer or more children, or had delayed having them until later, my

work/life balance during the research period – and hence my filmmaking practice – would have been quite different. As it turned out, my familial goals varied during the research period across the three Categories of: No Children; 2 Children; and 3 Children.

Consequently I suggest it is possible to identify seven notable Decisions associated with my Familial Goals *(Factor 32)* during the research period: my decision to commit to marrying McCarthy and having two children (*Decision 6*) on learning of our pregnancy in July 1979 (which I call *Date 15*); my decision to commit to having three children with McCarthy (*Decision 7*) following our loss of an unborn child in January 1984 (*Date 3*); my decision not to have any more children (*Decision 8*) leading to my vasectomy in April 1986 (which I call *Date 16)*; my decision to set up and work from a home production house (*Decision 9*) on our moving into the house we purchased in June 1980 (which I call *Date 17*); my decision to no longer direct projects (*Decision 10*) following the completion of *IB* in June 1986 (*Date 4*); my decision to recommit to the marriage (*Decision 11*) after our second marriage crisis in May 1987 (which I call *Date 18*) ; and my decision to recommit to the marriage (*Decision 12*) after our third marriage crisis in Jan 1990 (which I call *Date 19*).

12.1.3 Financial Goals (*Factor 33*)

At the start of the research period I was employed as a graphic artist, McCarthy was employed as a secondary teacher, and we were able to live together relatively comfortably on our joint income [REC]. My financial goal at this stage was to continue to earn enough money as a graphic artist to support myself while I established myself as an independent filmmaker, and then eventually to be able to support myself through my filmmaking. I was not interested in generating a large income or in becoming wealthy for its own sake, and this remained true of my financial goals throughout the research period [REC].

After my sacking as a graphic artist in August 1978 (*Date 10*), I lived rather frugally for the next 18 months on intermittent graphic art work and occasional paid work on other filmmakers' films [D1]. However with the birth of our first

child in January 1980 I became the primary breadwinner, and my financial goal now became to support the new family. Consequently when I was offered the opportunity to make *YGTSS* in March 1980, I decided to work on this client-driven educational documentary rather than a creator-driven drama of my own in order to earn an income. Over the next three years I made two more such client-driven educational projects (*AFGIL*, *SC*), as well as working in lesser roles on a number of other filmmakers' projects in order to generate an income for the family (*Slow Burn*, 1980; *Union Made*, 1980; *Blood Money*, 1980; *Man Into Woman*, 1980; *Strikebound*, 1982) [D2; D3; D4; REC].

Following the birth of our second child in March 1982 our financial situation became increasingly difficult since there was very little development funding for the long-gestating *EYHO* and our fees from *SC* had all been expended [SC-5]. This is reflected in my income for the 1982/83 financial year being only $4,748, as per *Table 11.1*. Consequently in early 1983 McCarthy returned to full-time teaching and I became a full-time house-husband. With the financing of *EYHO* in June 1983 and cashflow from it starting in August 1983 our joint financial situation improved, enabling McCarthy to cease full-time teaching and allowing me to return to full-time filmmaking for the completion of *SC* and the production of *EYHO*. As Grant recalls: "… his financial situation was completely different to mine because he had three kids [actually only two at this time]. … So you know I had a completely different lifestyle than he did. And you know, that's probably the reason he became the editor and the producer [of *SC*] and had that production office in his garage in Northcote, so kept it all [the project fees] in one pocket" [JG-2-7].

My financial goals changed again on completion of *IB* in July 1986, when I became the principal rather than the joint breadwinner for our family of five since McCarthy's income was limited while she established herself as a novelist [REC]. The limited development funding and long development stage of *TM* led to another period of financial difficulty in 1987 and 1988, as Dalton recalls: "Not earning a huge amount of money, three children, three youngish children, a partner who didn't earn a huge amount of money but Chris also felt should

have the ability to practise her work or engage in her work and all that, so it was tough" [KD-2-11]. Substantial fees finally started to flow to me when *TM* went into production in September 1988. The income from this production, together with increasing royalties from McCarthy's novels, gave the family financial security for the first time, and this continued through the remainder of the research period, as reflected in my income for the 1988/89 financial year of $35,364, as per *Table 11.1* [REC].

During the completion of *TM* my financial goals changed again: "… [Dalton and I] had a vision that if we could set up an ongoing production house with a cash cow of a TV series that not only could we make the shows we wanted to, but we could support other independents in making their features … [we wanted to] set up an ongoing production company rather than just go from project to project, as we had in the past" [CW-2-13; CW-2-10]. Consequently with the start of our next project *STA* in October 1989, we made the decision to have our company Warner Dalton take on a slate of market-driven projects, conceived and developed both by ourselves and other filmmakers. A large part of the motivation behind this decision was wanting to maintain the financial security and level of income that *TM* had brought us. In the end we were unsuccessful, although I didn't finally abandon this financial goal until the end of the research period in December 1991.

However by the end of the research period I had realised my original financial goal of supporting myself – and now a family as well – from my filmmaking, albeit via a circuitous route. As such, my financial goals varied during the research period across the four Categories of: Support Myself; Joint Breadwinner; Primary Breadwinner; and Establish Business.

Consequently I suggest it is possible to identify two notable Decisions associated with my Financial Goals *(Factor 33)* during the research period: my decision to make a client-driven rather than a creator-driven project (*Decision 13*) with the start of *YGTSS* in March 1980 (*Date 2*); and my decision (with

Dalton) for Warner Dalton to take on a slate of market-driven projects (*Decision 14*) with the start of *STA* in October 1989 (*Date 5*).

12.1.4 Political Goals (*Factor 34*)

At the start of the research period I already had nine years of political activism in alternative publications, theatre and music in which my political goals had been "… to engage with life in Australia and issues in Australia, and often from an oppositional or critical or sceptical point of view" [CW-2-4]. Working in film seemed a logical progression for me: "… I saw filmmaking as a very powerful medium for getting to large numbers of people and communicating material in a very engaging and perhaps emotionally powerful way" [CW-2-2]. As Dalton puts it about the early films: "Maureen and Chris were driven by an ambition of telling a story with a certain significance and meaning attached" [KD-1-30].

By the time of writing *TM* I had a more sophisticated understanding of how my political goals could be incorporated into popular television forms. As also with *STA* later, the goal was to use a populist episodic television series "… to show crime at all levels of Australian society and that white collar crime had a greater effect on people's lives than street crime" [CW-1-97]. Even during Warner Dalton's sometimes fraught and frustrating engagement with the world of broadcast television my political goals remained the same. As Dalton puts it: "I don't know that his beliefs, his world view changed all that much really … It may have just become a bit more sophisticated, a bit more layered" [KD-2-6].

So although my basic political goal of contributing to the democratic political process by presenting alternative viewpoints on key issues via popular media remained the same across the research period, "… what changed was the vehicles for doing that, from completely independent films at the start of my career through to television miniseries and television series at the end. But the thinking always was, how to get as many people as possible thinking maybe a bit differently about some of the things that they take for granted." [CW-2-4]. This goal remained very important to me throughout the research period: "I'm proud that I never had to work on TV commercials or sell out or work on things

you know for commercial TV that I actually found horrible. I managed to stay independent, pretty much. And some of those films had some effect. I don't think any film changes the world, but I think they become part of the conversation. I was very proud that *Skipping Class* was banned in Bjelke-Petersen's Queensland" [CW-2-44].

As such, my political goals did not vary during the research period. However it is arguable that had I chosen not to work as an independent filmmaker taking a fundamentally oppositional stance to mainstream Australian film and television, then my body of work – and hence my overall filmmaking practice – would have been quite different.

12.2 Analysing Factors In The Pleasure Dimension

In *Definition 15* I list three specific Factors which I suggest have the potential to affect and shape the Pleasure Dimension of a filmmaker's Practice Space: Sensual Goals *(Factor 35)*; Aesthetic Goals *(Factor 36)*; and Recreational Goals *(Factor 37)*. Using the research method described in *Chapter 9*, it is possible to extract substantial information from the accumulated data regarding the characteristics of these three Factors during the period addressed by *Research Question 2*, and in particular whether or not they vary during that time.

12.2.1 Sensual Goals (*Factor 35*)

At the start of the research period I was a physically healthy 26-year-old and my principal goals regarding sensual pleasure were to be open to experience via sight, sound, taste, touch and smell; to continue to imbibe moderate amounts of alcohol; to continue to eschew other drugs and intoxicants, including smoking; and to explore and enjoy heterosexual sexual activity in the context of a full and profound relationship with a life partner. These sensual goals did not vary during the research period or subsequently.

12.2.2 Aesthetic Goals (*Factor 36*)

At the start of the research period I considered myself an independent filmmaker with the long-term goal of writing and directing feature films. However in January 1978 I decided to collaborate with McCarthy on a documentary about women at work in non-traditional occupations that would eventually become *WU* because "… we started off with particular issues we wanted to address, it was cheaper to do documentary, and it was easier to get funding for documentary" [CW-2-23]. Family and financial circumstances led to the next two projects on which I was a film-maker also being documentaries (*YGTSS*, *AFGIL*), and while the content and aesthetics of *WU* were determined by McCarthy and myself, the content, and hence to a major extent the aesthetics of *YGTSS* and *AFGIL* were largely determined by our clients, the films' respective commissioning bodies. This contributed to McCarthy's and my decision to return to creator-driven projects by starting development in March 1981 on what would become the feature-length documentary *EYHO*.

In January 1982 I decided to convert a third educational documentary (*SC*) to a docudrama, thereby enabling me to partially return to my original goal of directing drama, even if the content and aesthetics were once again determined by the client. The long development and financing stage of *EYHO* delayed the start of production until July 1983, resulting in my temporary return to documentary during its making. However McCarthy and I still controlled the content and aesthetics of *EYHO*, and we were also able to include some short drama sequences in this documentary.

Having been approached by Dalton in January 1984 to co-tender with Open Channel for the SBS-TV short dramas *D&A*, I made the decision to (I thought) temporarily work in television drama rather than pursue feature films, as it would allow me to return to drama filmmaking again even if the content and aesthetics were once again determined by the client. However on completion of *EYHO* in May 1984, ethical issues raised during its production led me to decide to permanently abandon documentary filmmaking altogether, thereby committing me to working in drama of one kind or another.

Making *D&A* for television rather than theatrical release meant "… a certain style, dictated by the size of the screen … shooting on video, on one-inch videotape, on location, and that had huge technical limitations. And so the aesthetic had to match that as well. It had to fit into the limits" [CW-2-25]. In order to capitalise on the relationship established with SBS-TV, on completion of *D&A* in October 1984 McCarthy, Dalton and I decided to convert the nascent *IB* from a series of short educational docudramas into a drama miniseries for SBS-TV, although we were able to negotiate keeping control of the content and aesthetics. As a ratings success for SBS-TV and the winner of an AFI Award in 1987, *IB* established Dalton and me as recognised long-form television drama producers and McCarthy as a screenwriter. However on completion of *IB* in June 1986 McCarthy decided to pursue writing young adult novels and I decided not to direct again, instead focusing on writing and co-producing *TM* with Dalton in order to keep control of the content and aesthetics, as we had done with *IB*.

The very successful television miniseries *Scales Of Justice* (1983) and *Edge Of Darkness* (1985) inspired me to use the miniseries format to carry political content I thought was important: "… seeing those two [miniseries] and knowing what could be done [story-wise], and that they could have political content as well, really was an inspiration … *The Magistrate* , for example, was very much a political thriller, but it was really about multicultural Australia as well" [CW-2-23; CW-2-5]. When finished, *TM* won both AFI and Penguin Awards for myself, and established Dalton and myself as recognised international television producers. So with the start of *STA* in October 1989 I decided to try and write and supervise episodic television series, as well as assisting Dalton in overseeing a slate of projects originated by other filmmakers. However my attempting to write episodic television series meant that I now had to tailor each project's content and aesthetics to the requirements of a specific television network, a move into market-driven television which ultimately proved unsuccessful.

By the end of the research period I was a long way from my original goal of writing and directing feature films. However despite my progression from documentary through docudrama to drama and episodic television, a European screen aesthetic derived primarily from my years as a film buff was evident in most of my films during the research period, as was a focus on script and performance rather than visual style necessitated by the low budgets of most of the projects. Perhaps what changed most during the research period was my ambition with regard to story and genre, which was increasingly driven by political and audience concerns rather than purely aesthetic considerations. As Grant points out: "Chris often had – not a conservative approach – but a careful approach … in those days, the earlier period when we worked sometimes it was [necessary to take] less risks, only because we wanted to make it successful, we wanted to make sure that it worked, and then we'd get some more jobs" [JG2-16]. Or as Dalton comments: "[Chris] wasn't an experimental filmmaker, he worked within the conventions of, I don't know, realist television tradition … that's what he did, and he was engaged very deeply and intimately in the layers of craft that sat behind that" [KD-2-14]. As such, Dalton sees a consistency in my creative goals: "… the fundamental aesthetics … were by and large the same … what changed was the ambitions in terms of the stories and the forms and the genres" [KD-2-16; KD-2-17]. As such, my aesthetic goals did not vary during the research period.

Even so, based on the data presented here, I suggest it is possible to identify seven notable Decisions associated with my Aesthetic Goals *(Factor 36)* during the research period: my decision to make a documentary rather than continue with drama (*Decision 15*) with the start of *WU* in January 1978 (*Date 1*); my decision (with McCarthy) to return to creator-driven projects (*Decision 16*) with the start of *EYHO* in March 1981 (*Date 7*); my decision to convert *SC* from documentary to drama (*Decision 17*) with the start of *SC* in January 1982 (which I call *Date 21*); my decision to work in television drama rather than feature films (*Decision 18*) with the start of *D&A* in January 1984 (*Date 3*); my decision to stop making documentaries (*Decision 19*) on the completion of *EYHO* in May 1984 (which I call *Date 20*); my decision to convert *IB* from an educational

docudrama series to a television miniseries (*Decision 20*) on the completion of *D&A* in October 1984 (*Date 8*); and my decision to write and supervise episodic television (*Decision 21*) with the start of *STA* in October 1989 (*Date 5*).

12.2.3 Recreational Goals (*Factor 37*)

At the start of the research period my recreations included regular film-going, avid reading, listening to music, playing guitar, and wilderness camping [REC]. Even though these activities increasingly had to fit around or incorporate my growing family commitments, my recreational goals did not vary during the research period or subsequently.

12.3 Analysing Factors In The Ethical Dimension

In *Definition 16* I list just one Factor which I suggest has the potential to affect and shape the Ethical Dimension of a filmmaker's Practice Space: Ethical Goals (*Factor 38*). Using the method described in *Chapter 9*, it is possible to extract the following information from the accumulated data regarding the characteristics of this Factor during the period addressed by *Research Question 2*.

12.3.1 Ethical Goals (*Factor 38*)

At the start of the research period my personal ethics were effectively a non-systematic amalgam of the values of my parents, my Protestant church-school education, and my social democrat politics. My ethical goals at this time were to try to be a vaguely "good" man, "good" husband, "good" father, and "good" citizen, whatever that might mean, and however imperfectly I might achieve those goals in practice [REC]. As Grant recalls: "He was a very ethical person … very strong on that. Right and wrong. Good and bad. The correct way to do things. … I mean it was always very honest, strong, strongly honest" [JG-2-23; JG-2-24].

I also tried to incorporate these ethical values into my filmmaking: "I tried to run productions that were open to women, that was one thing, and I tried to

run productions that were egalitarian … I certainly always was open to input from people on the crew, and I certainly felt I had a responsibility to treat people properly" [CW-2-32]. These personal ethical goals also fed into the content of my projects. As Dalton observes: "Chris is also a very ethical person and so I think that's partly what drove him to make the sorts of programs that he made, because they were programs about ethical dilemmas and you know the stories were often about … the connection between ethics and politics" [KD-2-21]. As Grant remembers: "Most of his stuff [projects], I felt proud to be involved in them. … I felt quite privileged, that I'd made or been involved in something that I think was going to do good … We weren't cynical. … We weren't tossers" [JG-2-30; JG-1-53; JG-2-30].

Inevitably there were clashes between my ethical goals and the realities of filmmaking: being appointed to the board of Film Victoria in January 1983 confronted me with the ethically-ambiguous *realpolitik* of a government film agency; my discomfort with getting an interviewee to incriminate herself on film led to me deciding to give up documentary filmmaking altogether on the completion of *EYHO* in May 1984; being offered and refusing a monetary "kickback" by a post-production house during the completion of *IB* in July 1986 brought me face-to-face with questionable business practices; realising that film directing was incompatible with properly fathering three small children led to me giving up directing on completion of *IB* in July 1986; and filming *TM* in Italy in June 1989 necessitated negotiating with the Calabrian 'Ndrangheta (i.e. "Mafia"), among other ethically-challenging idiosyncrasies of Italian film financing and production [CW-2-35].

My introduction to Quakerism in March 1988 and its four ethical "Testimonies" of truth, equality, simplicity and peace meant that I found some aspects of filmmaking increasingly troubling. "What the Quakers call the Testimonies about how you live your life codified what had been more or less beliefs I had. But I also felt much more of a determination to try and live that out" [CW-2-26]. As a result I found it even more of a challenge to operate ethically within the mainstream film industry: "… I'm not saying people in the independent scene

didn't lie or cheat or treat each other badly, but in the mainstream, that was sort of how business was done, with exceptions of course" [CW-2-35]. As Dalton comments: "Some of his worldviews … like a commitment to a certain set of principles … actually made it therefore a bit hard to really connect with mainstream television" [KD-2-30].

However this engagement with Quakerism didn't really change my ethical goals: "It was just becoming more conscientious about it , I suppose. I don't say I succeeded, but there was an awareness" [CW-2-35]. As Grant confirms, my overall ethical goals stayed much the same over the research period: "He always had a very honest approach to his work in the sense that he wanted to be true to the story. He was very earnest, honest … I don't think it changed. It might have changed but I didn't notice it" [JG-2-3]. Overall, when confronted with challenges to my ethical goals I tended to change my behaviour or my practice rather than my ethics. As such, my ethical goals did not vary during the research period, although they were certainly tested at a number of points.

12.4 Analysing Factors In The Spiritual Dimension

In *Definition 17* I list just one Factor which I suggest has the potential to affect and shape the Spiritual Dimension of a filmmaker's Practice Space: Spiritual Goals (*Factor 39*). Using the method described in *Chapter 9*, it is possible to extract the following information from the data regarding the characteristics of this Factor during the period addressed by *Research Question 2*.

12.4.1 Spiritual Goals (*Factor 39*)

By the start of the research period I had long before rejected my nominally Anglican Christian upbringing and considered myself to be an atheistic humanist, as Dalton confirms: "I don't really know what Chris's background was in terms of conventional religion, but I wasn't aware of Chris having any religious [beliefs] – anything. But he was deeply, you know, humanist" [KD-2-18]. During most of the research period any spiritual dimension to my

humanism was probably expressed in vague terms derived from the more hippie-esque elements of the counter-culture.

However in 1988, "… both Maureen and myself were feeling like there was some sort of spiritual dimension to life that we weren't engaged with particularly" [CW-2-26], and so we started attending Quaker meetings. Although McCarthy soon stopped attending I continued, eventually becoming a Quaker myself in 1992 [REC], and remaining so to this date. This marked a big change in my spiritual goals, as I now wanted to incorporate a spiritual dimension into my life at an everyday level: "… there were things about Quaker ethics and the Quaker way of being that I tried to incorporate much more in my own life … [it wasn't] absolutely radically different to what I'd been doing, but at least it made me think about some things and how I wanted to go about things, so that was a big change" [CW-2-26]. Significantly, I didn't feel it wise to broadcast my affiliation with Quakers within my filmmaking milieu, and consequently told very few people about it [REC]. As such, my spiritual goals during the research period vary across the two Categories of: No Spiritual Goals; and Quaker Goals.

From the above analysis of the nine Factors in the two future-self Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is now possible to draw the following Conclusion:

***Conclusion 12.1*:** There are 16 notable Decisions associated with the nine Factors in the four future-self Private Dimensions of my Practice Space during the research period:

> *Decision 7*: My decision to commit to marrying McCarthy and having two children after learning we were pregnant in July 1979 (*Date 15*).
>
> *Decision 8*: My decision to have three children after losing an unborn child in January 1984 (*Date 3*).
>
> *Decision 9*: My decision to have no more children resulting in my vasectomy in April 1986 (*Date 16*).

Decision 10: My decision to set up and work from a home production office with the move into a purchased home in June 1980 (*Date 17*).

Decision 11: My decision to stop directing films after the completion of *IB* in June 1986 (*Date 4*).

Decision 12: My decision to recommit to my marriage with McCarthy after our second marriage crisis in May 1987 (*Date 18*).

Decision 13: My decision to recommit to my marriage with McCarthy after our third marriage crisis in January 1990 (*Date 19*).

Decision 14: My decision to work on client-driven documentary rather than creator-driven drama with the start of *YGTSS* in March 1980 (*Date 2*).

Decision 15: My decision to take on a slate of market-driven projects with the start of *STA* in October 1989 (*Date 5*).

Decision 16: My decision to make a documentary rather than a drama with the start of *WU* in January 1978 (*Date 1*).

Decision 17: My decision to return to creator-driven filmmaking with the start of *EYHO* in March 1981 (*Date 7*).

Decision 18: My decision to convert *SC* from a documentary to a docudrama with the start of *SC* in January 1982 (*Date 21*).

Decision 19: My decision to work in television drama rather than feature films with the start of *D&A* in January 1984 (*Date 3*).

Decision 20: My decision to stop making documentaries on the completion of *EYHO* in May 1984 (*Date 20*).

Decision 21: My decision (with McCarthy and Dalton) to convert *IB* from an educational docudrama series to a TV drama miniseries on the completion of *D&A* in October 1984 (*Date 8*).

Decision 22: My decision to write and supervise episodic television at the start of *STA* in October 1989 (*Date 5*).

12.5 Non-Varying Factors In The Future-Self Dimensions

Of the nine Factors in the four future-self Dimensions of my Practice Space discussed above, the six Factors listed in *Table 12.1* do not vary during the research period.

Factor ID	*Non-Variable Factor*	*Dimension*	*At Start Of Research Period*
Factor 31	Vocational Goals	Practical	to be a filmmaker
Factor 34	Political Goals	Practical	to present "alternative" political positions
Factor 35	Sensual Goals	Pleasure	to enjoy sensual pleasure
Factor 36	Aesthetic Goals	Pleasure	to make "European-style" film and television
Factor 37	Recreational Goals	Pleasure	to enjoy free time
Factor 38	Ethical Goals	Ethical	to be a "good" man, father, husband & citizen

Table 12.1 : Non-Varying Factors In The Future-Self Dimensions

These six Factors are important determinants of my sense of my future-self at the start of the research period, and over the following 14 years provide both motivation and guidance for actions I take towards realising my imagined future-self, including those associated with my future filmmaking. As such, these life goals are important Factors in shaping my Practice Space both at the start of the research period and subsequently.

From the above analysis of the six non-varying Factors in the four future-self Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is possible to draw the following Conclusion:

***Conclusion 12.2*:** My Vocational Goals (*Factor 31*), Political Goals (*Factor 34*), Sensual Goals (*Factor 35*), Aesthetic Goals (*Factor 36*), Recreational Goals (*Factor 37*) and Ethical Goals (*Factor 38*) do not vary over the course of the research period, but still provide motivation and guidance regarding my sense of my future self both at the start of and during the research period.

12.6 Varying Factors In The Future-Self Dimensions

Of the nine Factors in the four future-self Dimensions of my Practice Space discussed above, the three factors listed in *Table 12.2* all vary during the research period.

Factor ID	*Variable Factor*	*Dimension*	*Categories*
Factor 32	Familial Goals	Practical	1. No Children 2. 2 children 3. 3 children
Factor 33	Financial Goals	Practical	1. Support Myself 2. Joint Breadwinner 3. Primary Breadwinner 4. Establish Business
Factor 39	Spiritual Goals	Spiritual	1. No Spiritual Goals 2. Quaker Goals

Table 12.2 : Varying Factors In The Future-Self Dimensions

Using the Categories listed in *Table 12.2* it is possible to generate my SFTs during the period addressed by *Research Question 2* for each of *Factor 32* (Familial Goals), *Factor 33* (Financial Goals) and *Factor 39* (Spiritual Goals), as per *Figure 12.1*. In *Figure 12.1* the Categories for each of the three Factors – blue for *Factor 32*, red for *Factor 33*, green for *Factor 39* – are ranged on the vertical axis in ascending order of when they first apply to me during the research period. (There are only three Categories for *Factor 32* and only two Categories for *Factor 39*.) The data points on the three SFTs correspond to the dates on which the events relevant to that particular Factor occur.

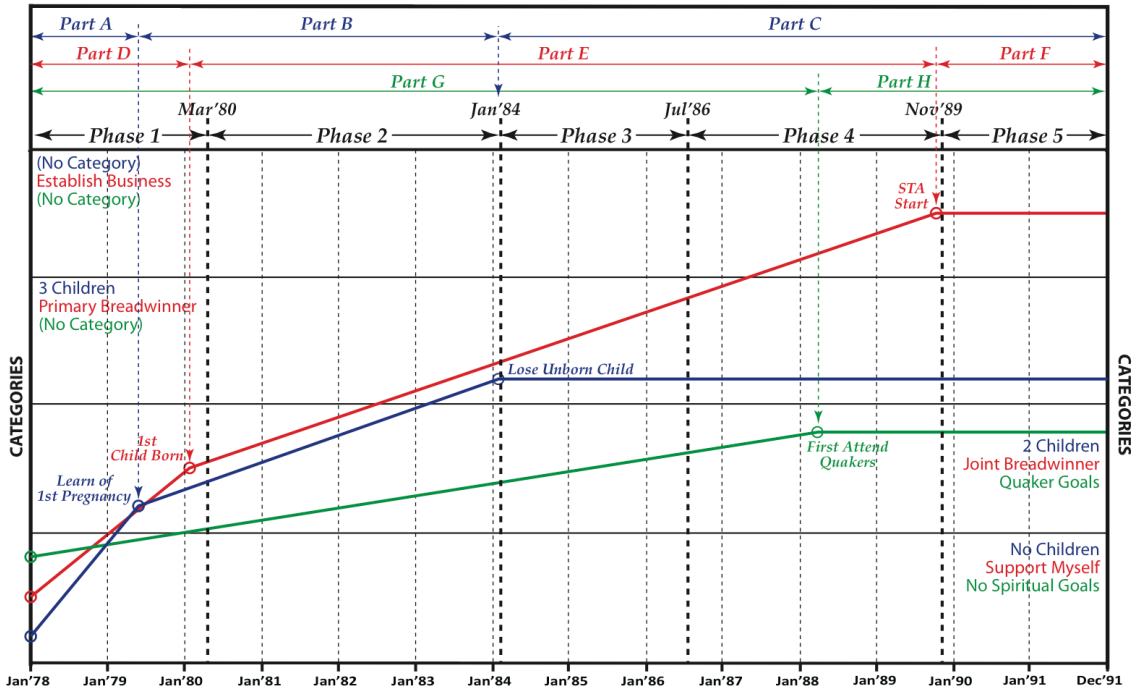


Figure 12.1 : Single-Factor Trajectories In The Future-Self Dimensions

(Factor 32 – "Familial Goals" – in Blue; ; Factor 33 – "Financial Goals" – in Red; Factor 39 – "Spiritual Goals" – in Green)

With regard to my blue SFT for *Factor 32* (Familial Goals) in *Figure 12.1*, this SFT exhibits a regular progression through its three Categories over the research period, with my familial goals progressing sequentially from No Children, to 2 Children, to 3 Children without interruption. As such, this SFT exhibits three distinct Parts, indicated by the two blue dotted lines: *Part A* from the start of the research period until McCarthy and I learned we were pregnant in May 1979, during which my parental goal was to have children some time in the future; *Part B* from McCarthy and I learning we were pregnant until the loss of an unborn child in January 1984, during which my parental goal was to have two children; and *Part C* from the loss of an unborn child until the end of the research period, during which my parental goal was to have three children.

With regard to my red SFT for *Factor 33* (Financial Goals) in *Figure 12.1*, this SFT exhibits a regular progression through its four Categories over the research period, with my financial goals progressing sequentially from Support Myself, to Joint Bread-Winner, to Primary Bread-Winner, to Establish Business without

interruption. As such, this SFT exhibits three distinct Parts, indicated by the two red dotted lines: *Part D* from the start of the research period until the birth of our first child in January 1980, during which my financial goal was to support myself from working as a graphic artist; *Part E* from the birth of our first child until the start of *STA* in October 1989, during which my financial goal was to support myself and my family from earnings as a film-maker; and *Part F* from the start of *STA* until the end of the research period, during which my financial goal was to support myself and my family from profits from an ongoing filmmaking business. (Since the junction between *Parts D* and *E* of *Factor 28* in January 1980 is only two months before the start of *YGTSS* in March 1980, I consider it to be effectively coeval with the junction between *Phases 1* and *2*, i.e. *Date 2*. Similarly, since the junction between *Parts E* and *F* of *Factor 28* in October 1989 is only one month before the end of *TM* in November 1989 I consider it to be effectively coeval with the junction between *Phases 4* and *5*, i.e. *Date 5*.)

With regard to my green SFT for *Factor 39* (Spiritual Goals) in *Figure 12.1*, this SFT exhibits a regular progression through its two Categories over the research period, with my spiritual goals progressing sequentially from No Spiritual Goals to Quaker Goals without interruption. As such, this SFT exhibits just two Parts, indicated by the green dotted line: *Part G* from the start of the research period until when I first attended a Quaker meeting in March 1988, during which I had no spiritual goals; and *Part H* from when I first attended a Quaker meeting until the end of the research period, during which I pursued Quaker spiritual goals.

As the above analysis demonstrates, my SFTs for the three varying Factors in the four future-self Private Dimensions of my Practice Space exhibit a total of eight distinct Parts, as illustrated in *Figure 12.2*.

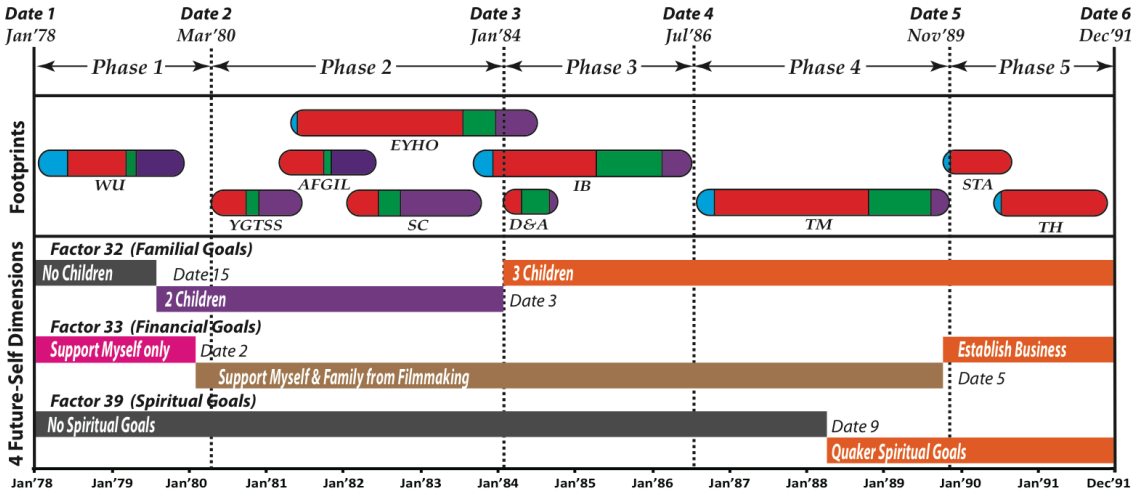


Figure 12.2 : Parts Of Varying Future-Self Factors In Chris Warner's Trajectory

From the above analysis of the SFTs for these three varying Factors and their Parts, I suggest it is now possible to draw the following six Conclusions:

***Conclusion 12.3*:** My Familial Goals (*Factor 32*) during the research period exhibit a regular sequential progression through the Categories of No Children, 2 Children, and 3 Children.

Conclusion 12.4: From the start of the research period until learning of our first pregnancy in May 1979 (*Date 15*) I wanted children some time in the future *(Factor 32)*; from learning of our first pregnancy until the end of *Phase 2* I wanted two children; from the start of *Phase 3* until the end of the research period I wanted three children.

***Conclusion 12.5*:** My Financial Goals (*Factor 33*) during the research period exhibit a regular sequential progression through the Categories of Support Myself, Joint Breadwinner, Primary Breadwinner, and Establish Business.

Conclusion 12.6: From the start of the research period until learning of our first pregnancy in July 1979 (*Date 15*) I wanted to support just myself by working as a graphic artist *(Factor 33)*; from learning of our first pregnancy until the end of *Phase 4* I wanted to support myself and my family by working as a filmmaker; from the start of *Phase 5* until the end of the research period I wanted to support myself and my family by establishing a film production business.

***Conclusion 12.7*:** My Spiritual Goals (*Factor 39*) during the research period exhibit a regular sequential progression through the Categories of No Spiritual Goals, and Quaker Goals.

Conclusion 12.8: From the start of the research period until first attending a Quaker Meeting in March 1988 (*Date 9*) I had no spiritual goals *(Factor 39)*; from first attending a Quaker Meeting until the end of the research period I had Quaker spiritual goals.

Having demonstrated how the five-Phase structure of my Trajectory can be used in the analysis of Factors operative in the four future-self Private Dimensions of my Practice Space during the research period, this completes *Stage 5* of applying the Practice-Space Model to *Research Question 2*. In the next Chapter I carry out *Stage 6,* analysing each of the three Public Dimensions of my Practice Space in the light of the five-Phase structure of my Trajectory.

13. *STAGE 6*: ANALYSING THE THREE PUBLIC DIMENSIONS

In *Chapter 5.5* I identify the three Dimensions of a filmmaker's Public Space – the Economic, Cultural, and Social Dimensions – which together group all of the Factors affecting a filmmaker's accumulation and application of economic, social and cultural capital in their interactions with others. In this Chapter I analyse the dynamics of each of these three Public Dimensions of my Practice Space during the research period in terms of the five Phases of my Trajectory identified in *Chapter 10*. In doing so I identify seven Factors that do not vary over the research period, and seven Factors that do vary: my financial assets; knowledge and expertise; reputation and prestige; honours; creative collaboration; networks of contacts; and membership of professional organisations. I also identify seven notable Decisions that I make during the research period associated with these 14 Factors.

13.1 Analysing Factors In The Economic Dimension

In *Definition 18* I list four specific Factors which I suggest have the potential to affect and shape the Economic Dimension of a filmmaker's Practice Space: Financial Assets *(Factor 40)*; Real Estate *(Factor 41)*; Plant & Equipment *(Factor 42)*; and Other Material Assets *(Factor 43)*. Using the method described in *Chapter 9*, it is possible to extract the following information from the data regarding the characteristics of these four Factors.

13.1.1 Financial Assets (Factor 40)

At the start of the research period I was employed as a graphic artist earning a modest weekly income, and had no other personal financial assets apart from a one-quarter share in a block of land at Apollo Bay [REC]. During the 14 years of the research period I accumulated the following financial assets: various fees obtained from producing, directing, screenwriting or editing film projects,

including those on which I was a film-maker; a AUD$10,000 share from the sale of the block of land at Apollo Bay; and a AUD$10,000 inheritance from my paternal grandmother's estate [REC].

All of these financial assets were declared at the time of their acquisition and therefore contributed to and formed part of my income over the research period, as itemised in *Table 11.1* earlier. These financial assets were applied almost exclusively to my family's living expenses, with none applied directly to the financing of film projects [REC]. However my accepting low fees on all of the six projects from *WU* in 1979 to *IB* in 1986 – as reflected in my low income for those years – was effectively a way of financially subsidising those projects.

As such, my annual income over the research period constitutes the only financial assets that I personally accumulated and applied during the research period, and varied across the same four Categories as my Income *(Factor 17*): $0-20,000; $20,001-40,000; $40,001-60,000; and $60,001-80,000.

13.1.2 Real Estate (Factor 41)

At the start of the research period I was joint owner with three friends of a block of bush land at Apollo Bay. When this property was sold in the 1980s I received AUD$10,000 for my share, which I applied entirely to my family's living expenses [REC]. McCarthy and I purchased a house in Northcote in June 1980 with a considerable mortgage, which we continued to pay off throughout the research period [REC]. I owned no other real estate during that time.

13.1.3 Plant & Equipment (Factor 42)

At the start of the research period I owned no significant plant or equipment, and this did not vary during the research period [REC].

13.1.4 Other Material Assets (Factor 43)

At the start of the research period I owned no significant material assets other than personal effects and this did not vary during the research period [REC]. At various times I acquired intellectual property in the form of a share of copyright

in *WU*, *EYHO*, *IB*, *TM*, *STA* and *TH*, but received only minimal royalties from *WU* and *EYHO* during the research period. These royalties are included in my annual income detailed in *Table 11.1*, which I applied primarily to my family's living expenses [REC].

13.2 Analysing Factors In The Cultural Dimension

In *Definition 19* I list six specific Factors which I suggest have the potential to affect and shape the Cultural Dimension of a filmmaker's Practice Space: Educational Credentials *(Factor 44)*; Verbal Skills *(Factor 45)*; Knowledge & Expertise *(Factor 46)*; Reputation & Prestige *(Factor 47)*; Honours *(Factor 48)*; and Consecration *(Factor 49)*. For the purposes of addressing *Research Question 2* I divide Knowledge & Expertise into Filmmaking Knowledge & Expertise (*Factor 46a*), and Parenting Knowledge & Expertise (*Factor 46b*). Using the method described in *Chapter 9*, it is possible to extract the following information from the data regarding the characteristics of these six Factors.

13.2.1 Educational Credentials (Factor 44)

As discussed in *Chapter 11.2.5*, at the start of the research period my educational credentials had already been determined by my mostly private-school primary and secondary education, and my university tertiary education. My educational credentials did not vary further during the research period.

13.2.2 Verbal Skills (Factor 45)

At the start of the research period my verbal skills had already been determined by my middle-class upbringing, love of reading, and tertiary education. Apart from gaining tourist-level Italian during the development and production of *TM*, my verbal skills did not vary during the research period.

13.2.3 Filmmaking Knowledge & Expertise (Factor 46a)

At the start of the research period my knowledge and expertise in the art and craft of filmmaking was rudimentary, for although I had worked on a number

of low-budget student and independent projects in the three years preceding the research period I had acted as a film-maker on only one project (*First Steps*, 1976). As detailed in the Project Descriptions in *Appendix 16*, I worked primarily as a documentary film-maker in the early part of the research period, before moving on to "hybrid" projects with *EYHO* (documentary with drama sequences), *SC* (docudrama), and the first incarnation of *IB* (a series of docudramas). I then went on to make short drama with *D&A*, long-form television drama with *IB*, international long-form television drama with *TM*, and less successfully, episodic television drama with *STA* and *TH*.

While it is arguable that the failure of *STA* and *TH* to go into production indicates that I did not obtain sufficient knowledge and expertise necessary to successfully make episodic television drama, significant increases in my filmmaking knowledge and expertise were required to negotiate the various steps in both genre and scale of the other eight projects on which I was a film-maker during the research period. As such, my filmmaking knowledge and expertise varied during the research period across the four Categories of: Documentary Filmmaking; Hybrid Filmmaking; Drama Filmmaking; and Episodic Television Filmmaking.

13.2.4 Parenting Knowledge & Expertise (Factor 46b)

At the start of the research period I had no children and my knowledge and expertise with regard to parenting was effectively zero since my siblings were close to me in age and none of my friendship group and very few of my filmmaking peers had yet started families. My parenting knowledge and expertise increased dramatically from the birth of my first child in January 1980 – particularly as I was determined to be a "hands-on" father – and continued unabated through the birth of my second and third children until the end of the research period and beyond. Since it became increasingly important to me to maintain a good work/life balance between my filmmaking and my child rearing, the increase in my parenting knowledge and expertise enabled me to do this more readily as the research period progressed and my parenting skills and understanding increased. As such, my parenting knowledge and expertise

varied during the research period across the four Categories of: Raising No Children; Raising 1 Child; Raising 2 Children; and Raising 3 Children.

13.2.5 Reputation & Prestige (Factor 47)

At the start of the research period my reputation and prestige as a filmmaker was effectively zero, for although I had worked on a number of low-budget student and independent projects in the three years preceding the research period I had acted as a film-maker on only one project – *First Steps* (1976) – with the finished film receiving minimal distribution and exposure [REC]. However the increase across the research period in the level of project funding I and my collaborators were able to obtain – as detailed in *Table 10.1* earlier – suggests that my reputation and prestige increased substantially across the research period. From being able to secure only relatively modest project funding of $37,860 for *WU* in March 1979, by September 1988 Dalton and I were able to secure project funding of $5,958,000 for *TM*, something that was achievable only because of our reputation for bringing in increasingly-large projects on-schedule and on-budget. This increase in reputation and prestige is also reflected in the increasing level of government film agency funding the projects received during the research period, as detailed in *Table 13.1*.

Project	*Agency & Type of Funding*	*Amount in AUD$*	*Date Secured*
WU	Australian Film Commission – development funding	500	Jul'78
	Women's Film Fund (AFC) – production funding	8,800	Mar '79
EYHO	Women's Film Fund (AFC) – development funding	13,000	May'81
	Australian Film Commission – production funding	20,000	Jun'83
IB	Film Victoria – production funding	150,000	Jun'85
TM	Film Victoria – development funding #1	15,000	Oct'86
	Film Victoria – development funding #2	37,855	May'87
	Film Victoria – development funding #3	18,425	Mar'88
	Australian Film Commission – development funding	12,075	Jun'88
STA	Film Victoria – development funding	21,450	Mar'90

Table 13.1 : Government Film Agency Funding During Research Period

As *Table 13.1* illustrates, *WU* received minimal development funding of $500 from the AFC in July 1978, but significant production funding of $8,800 from the AFC's Womens Film Fund (WFF) in March 1979. The WFF demonstrated its confidence in McCarthy and myself as film-makers by reinvesting its profits from *WU* into the development of *EYHO* in May 1981, and then converting their development funding of $13,000 into production funding when *EYHO* finally secured 10BA finance in June 1983. At this point the AFC also honoured its previous underwriting of *EYHO* with production funding of $20,000 [TM-20]. This increased level of support by the AFC in 1983 as compared to 1978 marked the change in my profile from the "entry-level" film-maker of *WU* to the "consolidating" producer and director of four educational documentaries who was now worthy of funding for a feature-length documentary.[4]

However it was not until the securing of 10BA finance for *IB* in June 1985 that the determinedly commercially-oriented Film Victoria first supported any of the projects on which I was a film-maker during the research period, providing the $150,000 production funding necessary to cover the "non-deductible" expenses on *IB* that were not eligible for 10BA finance.[5] Film Victoria subsequently provided three tranches of development funding for *TM* totaling $71,280, and development funding of $21,450 for *STA*.[6] This latter-day support by Film Victoria from 1985 to 1990 marked the change in my reputation and prestige from a "consolidating" independent filmmaker of issues-based documentaries and short dramas to an "established" producer of long-form television drama. As such, my reputation and prestige varied during the research period across the three Categories of: Entry-Level Filmmaker; Consolidating Filmmaker; and Established Filmmaker.

[4] The AFC used the categories of "entry-level", "consolidating" and "established" filmmaker to determine the appropriate level of funding support for applicants (see Warner, 2001, p. 10).
[5] For a detailed survey of the history of Film Victoria's project funding policies and its emphasis on "commercial" production see O'Donnell (2005).
[6] Government film agencies were not approached for production funding for *TM* or development funding for *TH* as sufficient funding was obtained from other sources.

13.2.6 Honours (Factor 48)

Of the 10 projects on which I was a film-maker during the research period, five completed films received industry awards as detailed in *Table 13.2*.

Project	*Award*	*Award Date*
WU	Winner, Certificate of Merit, Chicago Film Festival	Dec'80
SC	Nomination, Best Short Fiction Film, AFI Awards	Oct'84
EYHO	Winner, Certificate of Merit, San Francisco Film Festival	Apr'85
IB	Winner, Best Television Miniseries Screenplay, AFI Awards Winner, Certificate of Recognition, Australian Television Society Awards Winner, Gold Plaque, Chicago International Film Festival	Oct'86 Oct'86 Dec'86
TM	Winner, Best Screenplay in a Miniseries or Telefeature, AFI Awards Nomination, Best Television Miniseries or Telefeature, AFI Awards Nomination, Best Direction of a Miniseries or Telefeature, AFI Awards Nomination, Best Actor in a Television Miniseries or Telefeature, AFI Awards Winner, Best Scriptwriting Award, Australian Television Society Awards	Oct'90 Oct'90 Oct'90 Oct'90 Dec'90

Table 13.2: Industry Awards During Research Period

The Certificates of Merit for *WU* and *EYHO* from overseas film festivals in December 1980 and April 1985 respectively were confidence-boosting [REC], and the nomination for *SC* in October 1984 and the Gold Plaque for *IB* in December 1986 confirmed me as a director of drama. However it was the AFI Awards for *IB* in October 1986 and for *TM* in October 1990 – together with the Penguin Award for *TM* in December 1990 – that established Dalton and myself as recognised long-form television producers. Although it is unlikely that the hard-nosed basis on which funding decisions were made would have been significantly different if our projects had not received these awards, I suggest that the recognition that came with them did result in the various funding sources at least considering our requests for project funding. As such, the honours awarded to projects on which I was a film-maker varied during the research period across the three Categories of: Minor Awards; First AFI Award; and Second AFI Award.

13.2.7 Consecration (Factor 49)

It is difficult to discern just which films and filmmakers might constitute the Australian film and television canon, and indeed who might rightfully claim to be its gatekeepers. Perhaps being regularly mentioned in the on-going debate about such matters might be one benchmark. However at the start of the research period I was clearly not a contender since the only film on which I had been a film-maker by that time – *First Steps* (1976) – had received only minimal distribution and exposure [REC]. While a number of the projects on which I was a film-maker during the research period did receive some recognition in both academic and popular studies of Australian film and television history, it would be a stretch to claim that this made them in any way canonical.[7] Although both *IB* and *TM* rated highly for their respective television networks and received AFI Awards, this on its own does not seem enough to claim that these projects – or indeed myself – thereby received consecration into the canon of Australian film and television. Consequently I suggest that my consecration status did not vary during the research period.

13.3 Analysing Factors In The Social Dimension

In *Definition 20* I list four specific Factors which I suggest have the potential to affect and shape the Social Dimension of a filmmaker's Practice Space: Networks of Contacts *(Factor 50)*; Creative Collaborations *(Factor 51)*; Membership of Professional Organisations *(Factor 52)*; and Acquaintances with those who possess significant economic or cultural capital *(Factor 53)*. Using the method described in *Chapter 9*, it is possible to extract the following information from the data regarding the characteristics of these four Factors.

[7] See Stott & Cruthers (1990, p. 24) re *WU*; de Bernardi (1984, pp. 6-8) re *SC* and *EYHO*; Cruthers (1988, p. 97) re *IB*; or Cunningham, Rowe & Miller (1994, p. 143) re *TM*.

13.3.1 Networks of Contacts (Factor 50)

At the start of the research period my network of film contacts was limited mainly to other independent filmmakers with whom I had worked on projects in the preceding three years. However the Melbourne independent filmmaking community was quite small, close-knit and cooperative, and consequently my network of contacts widened considerably during the course of the research period as I became increasingly engaged with this community and its politics and issues [REC]. For example, I was a founding member of Just Another Film Society, which held screenings of films from the National Library Collection from May 1979 to December 1982 [D1; D4], and I was also a founding member of the Independent Film Action Committee, which lobbied the government film agencies for greater support for independent filmmakers from April 1983 to August 1984 [D5; D6].

My range of contacts among Melbourne's independent filmmakers was particularly important in crewing projects, with a number of filmmakers who worked with me on smaller early projects going on to crew larger projects. As the Project Descriptions in *Appendix 16* detail: Jaems Grant was DOP on all seven projects from *WU* to *IB*; Ian Wilson was sound recordist on all six projects from *YGTSS* to *IB;* Vicky Friedman did makeup on all four projects from *SC* to *IB*; Cristina Pozzan worked in lighting on both *SC* and *EYHO*; Andrew Wiseman worked in production on both *AFGIL* and *IB*; and Ann Darrouzet worked in production on both *D&A* and *IB* [OSC].

The success of individual projects sometimes led to contacts that were important for future projects: *YGTSS* came about because the project officer at CDC noticed the multicultural content in *WU*; key officers at the Schools Commission approached us to make both *AFGIL* and *SC* on the basis of the success of *WU* and *YGTSS* in presenting multicultural issues; the success of *SC* prompted Dalton to approach me regarding a collaboration with Open Channel on *D&A*; the success of *D&A* led to production executives at SBS-TV supporting the making of *IB*; the success of *IB* led our executive producer at SBS-TV to introduce us to the UK broadcaster TVS; when SBS-TV withdrew from *TM* our

established relationship with the Head of Television at SBS-TV saw the project funded by ABC-TV when he took up a position there; and the success of *TM* led to introductions to the principals of Atlantis Films and the subsequent development of *TH*. My terms on both the Film Victoria and Open Channel boards in 1983 and 1986 respectively also extended my network of film contacts.

Apart from their substantial roles in the actual making of projects, all three of my collaborators also brought extensive networks of contacts to our joint filmmaking. McCarthy's contacts in Victorian education proved essential in the development and production of four projects: it was a friend of McCarthy's who was the link to the Vocational Orientation Centre at RMIT, the first and most important supporter of *WU* in 1978 [REC]; it was McCarthy's experience as a teacher that led to her conception and development of *EYHO* in 1981, and also contributed to the storyline and characterisations for *SC* in 1982 [REC]; and it was another friend of McCarthy's who was the link to CoCare, the first source of development funding for *IB* in 1984 [REC]. Similarly, Grant's experience as DOP on numerous low-budget student and independent films during the late 1970s and early 1980s gave him a range of contacts within the Melbourne independent filmmaking milieu that proved essential in crewing the seven projects on which I worked with him. As General Manager of Open Channel, Dalton already had a wide range of contacts in government film agencies and the community-based film and video milieu when we began our eight-year collaboration in January 1984, and which he brought to our productions together.

For all of these reasons my networks of filmmaking contacts increased right across the filmmaking milieu over the research period, but it is not possible to discern specific Categories into which this variation can be placed.

13.3.2 Creative Collaborations (Factor 51)

At the start of the research period I had already been in creative collaborations with both McCarthy and Grant: McCarthy had acted in a small role in my first

film *First Steps* (1976); I had produced her short drama *Holiday* (1977); and Grant had been DOP for both these films. At the start of the research period McCarthy and I decided to continue our filmmaking collaboration by developing a documentary on women in non-traditional occupations that would become *WU*. Grant was also involved in the development of *WU* from its inception, and my collaboration with him was confirmed when *WU* went into production in March 1979 and I decided to use him as the DOP [REC].

My originating, screenwriting and producing collaboration with McCarthy continued through the first 8.5 years of the research period from the start of *WU* in January 1978 until the completion of *IB* in June 1986, with *D&A* being the only one of the seven projects on which I was a film-maker during this time on which McCarthy and I did not collaborate in some capacity. Following the completion of *IB* in July 1986, I decided to attempt to write a long-form drama and generated a story outline for the miniseries that would become *TM*. On our return from a family trip to Europe in October 1986, McCarthy and I decided to end our filmmaking collaboration since McCarthy wanted to pursue a career as a young adult novelist following her novelisations of the scripts for *IB*, and I wanted to write the scripts for *TM* following interest from both SBS-TV and the British broadcaster TVS [REC]. In January 1987 I decided to move into the just set-up Warner Dalton office in Fitzroy in order to write the first drafts of *TM* while McCarthy worked on her next novel at home.

My collaboration with Grant also continued through the first 8.5 years of the research period, with his acting as DOP on all seven projects on which I was a film-maker during this time. Although we did not realise it at the time, our collaboration effectively ended with the completion of *IB* in June 1986, for when *TM* finally went into production in 1989 ABC-TV insisted on using an in-house DOP. So while there was no actual decision to end the collaboration with Grant, we never worked together again following the completion of *IB*.

My producing collaboration with Dalton began when we decided to collaborate on a joint tender for the production of *D&A* in January 1984, and continued

successfully and productively over eight years and five projects (*D&A*, *IB*, *TM*, *STA*, *TH*). However our lack of success in getting projects into production during 1990 and 1991 ultimately forced us to decide to end our collaboration in October 1991 when *TH* failed to receive further development support. As such, my creative collaborations varied during the research period across the three Categories of: McCarthy & Grant; McCarthy, Grant & Dalton; and Dalton Only.

Consequently I suggest it is possible to identify seven notable Decisions associated with my Creative Collaborations *(Factor 51)* during the research period: my decision to continue my collaboration with McCarthy (*Decision 22*) with the start of *WU* in January 1978 (*Date 1*); my decision to use Grant as the DOP for *WU* (*Decision 23*) with the start of production of *WU* in March 1979 (which I call *Date 23*); my decision to attempt to write long-form drama (*Decision 24*) with the start of *TM* in July 1986 (*Date 4*); my decision to end my filmmaking collaboration with McCarthy (*Decision 25*) on our return from a European trip in October 1986 (which I call *Date 24*); my decision to move out of the home office in order to write *TM* (*Decision 26*) when the Warner Dalton office was set up in January 1987 (which I call *Date 22*); my decision to collaborate with Dalton (*Decision 27*) with our joint tender for *D&A* in January 1984 (*Date 3*); and my decision to end my collaboration with Dalton (*Decision 28*) in October 1991 *(*which I call *Date 13)*.

13.3.3 Membership of Professional Organisations (Factor 52)

At the start of the research period I was already a member of the Australian Theatrical & Amusement Employees Association (ATAEA), the film and television production workers' trade union. I remained a member until I abandoned directing on the completion of *IB* in June 1986 since the ATAEA did not cover writers or producers. However membership of the ATAEA not only introduced me to useful contacts within the union movement but also proved

particularly helpful when I had to negotiate deferred fees for the cast and crew of *WU* and *SC* in 1979 and 1983 respectively.[8]

I later joined the Australian Writers' Guild (AWG) for the duration of the development and making of *TM*, but resigned in protest in 1990 after *TM* was overlooked in the nominations for the Guild's AWGIE Awards that year. I was also a member of the Australian Film Institute (AFI) for most of the research period [REC], and Warner Dalton Pty Ltd became a member of the Screen Producers Association of Australia (SPAA) in the latter part of the research period [REC]. I am unable to locate any data regarding the exact dates of my membership of AWG, AFI or SPAA.

Although my membership of all these organisations increased my network of contacts within both the independent and mainstream filmmaking milieux over the course of the research period, I suggest that non-membership would not have prevented me from being an independent filmmaker, nor significantly changed my filmmaking practice. As such, my membership of professional organisations varied over the research period, but it is not possible to discern specific Categories into which this variation can be placed.

13.3.4 Acquaintances (Factor 53)

I had no family, friends or acquaintances who possessed substantial economic or cultural capital during the research period. Those were not the circles I was born into, nor moved in, and so my range of acquaintances with economic or cultural capital that I could perhaps apply to my filmmaking did not vary substantially over the research period.

From the above analysis of the 14 Factors in the three Public Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is now possible to draw the following Conclusion:

[8] These deferments were all paid in full from returns on the finished films.

***Conclusion 13.1*:** There are seven notable Decisions associated with Factors in the three Public Dimensions of my Practice Space during the research period:

Decision 22: My decision to continue my collaboration with McCarthy with the start of *WU* in January 1978 (*Date 1*).

Decision 23: My decision to use Grant as the DOP on *WU* with the start of production of *WU* in March 1979 (*Date 23*).

Decision 24: My decision to attempt to write long-form drama with the start of *TM* in July 1986 (*Date 4*).

Decision 25: My decision to end my filmmaking collaboration with McCarthy on our return from a European trip in October 1986 (*Date 24*)

Decision 26: My decision to move out of the home office in order to write *TM* when the Warner Dalton office was set up in January 1987 (*Date 22*).

Decision 27: My decision to collaborate with Dalton with our joint tender for *D&A* in January 1984 (*Date 3*).

Decision 28: My decision to end my collaboration with Dalton in October 1991 (*Date 13*).

13.4 Non-Varying Factors In The Public Dimensions

Of the 14 Factors in my three Public Dimensions discussed above, the seven Factors listed in *Table 13.3* do not vary during the research period.

Factor ID	*Non-Variable Factor*	*Dimension*	*At Start Of Research Period*
Factor 41	Real Estate	Economic	no substantial real estate holdings
Factor 42	Plant & Equipment	Economic	no substantial plant & equipment holdings
Factor 43	Other Material Assets	Economic	no substantial other material assets
Factor 44	Educational Skills	Cultural	tertiary level
Factor 45	Verbal Skills	Cultural	tertiary-educated native English speaker
Factor 50	Consecration	Cultural	not considered part of the Australian canon
Factor 54	Acquaintances	Social	no acquaintances with substantial capital

Table 13.3 : Non-Varying Factors In The Public Dimensions

These seven Factors measure some of the economic, cultural and social capital I had accumulated by the start of the research period, and which I was able to apply to my filmmaking over the following 14 years. Even though they do not vary over the period addressed by *Research Question 2*, together these seven Factors help define a very particular starting point for my filmmaking practice in January 1978. I suggest that had any one of these Factors had a different initial value then my filmmaking practice over the course of the research period may well have played out differently. As such, these Factors were all important contributors to shaping my Practice Space both at the start of and during the research period.

From the above analysis of the seven non-varying Factors in the three Public Dimensions of my Practice Space during the period addressed by *Research Question 2*, I suggest it is possible to draw the following four Conclusions:

***Conclusion 13.2*:** My accumulation of economic capital in the form of Real Estate (*Factor 41*), Plant & Equipment (*Factor 42*), or Other Material Assets (*Factor 43*) is negligible at the start of the research period and does not vary over the course of the research period.

***Conclusion 13.3*:** My accumulation of cultural capital in the form of Educational Skills (*Factor 44*) and Verbal Skills (*Factor 45*) is substantial at the start of the research period but does not vary over the course of the research period.

***Conclusion 13.4*:** My accumulation of cultural capital in the form of Consecration (*Factor 49*) is negligible at the start of the research period and does not vary over the course of the research period.

***Conclusion 13.5*:** My accumulation of social capital in the form of Acquaintances (*Factor 53*) is negligible at the start of the research period and does not vary over the course of the research period.

13.5 Varying Factors In The Public Dimensions

Of the 14 Factors in my three Public Dimensions discussed above, the seven factors listed in *Table 13.4* all vary during the research period.

Factor ID	*Variable Factor*	*Dimension*	*Categories*
Factor 40	Financial Assets	Economic	1. $0-20,000 2. $20,001-40,000 3. $40,001-60,000 4. $60,001-80,000
Factor 46a	Knowledge & Expertise – Filmmaking	Cultural	1. Documentary Filmmaking 2. Hybrid Filmmaking 3. Drama Filmmaking 4. Episodic TV Filmmaking
Factor 46b	Knowledge & Expertise – Parenting	Cultural	1. Raising No Children 2. Raising 1 Child 3. Raising 2 Children 4. Raising 3 Children
Factor 47	Reputation & Prestige	Cultural	1. Entry-Level Filmmaker 2. Consolidating Filmmaker 3. Established Filmmaker
Factor 48	Honours	Cultural	1. Minor Awards 2. 1 AFI Award 3. 2 AFI Awards
Factor 51	Creative Collaborations	Social	1. McCarthy & Grant 2. McCarthy, Grant & Dalton 3. Dalton Only
Factor 52	Networks of Contacts	Social	no identifiable Categories
Factor 53	Memberships of Professional Organisations	Social	no identifiable Categories

Table 13.4 : Varying Factors In The Public Dimensions

Using the Categories listed in *Table 13.4* it is possible to generate SFTs for *Factor 40* (Financial Assets), *Factor 46a* (Filmmaking Knowledge & Expertise), *Factor 46b* (Parenting Knowledge & Expertise), *Factor 47* (Reputation & Prestige), *Factor 48* (Honours) and *Factor 51* (Creative Collaborations), but not for *Factor 50* (Networks of Contacts) or *Factor 52* (Memberships of Professional Organisations) since they have no identifiable Categories.

In *Figure 13.1* below, the Categories into which each of *Factors 40, 46a* and *46b* can fall – blue for *Factor 40*, red for *Factor 46a*, green for *Factor 46b* – are ranged

on the vertical axis in ascending order of when they first apply to me during the research period. The data points on the blue SFT correspond with the end of a financial year; the data points on the red SFT correspond with the end date of a project; and the data points on the green SFT correspond to the dates on which the events relevant to that Factor occur.

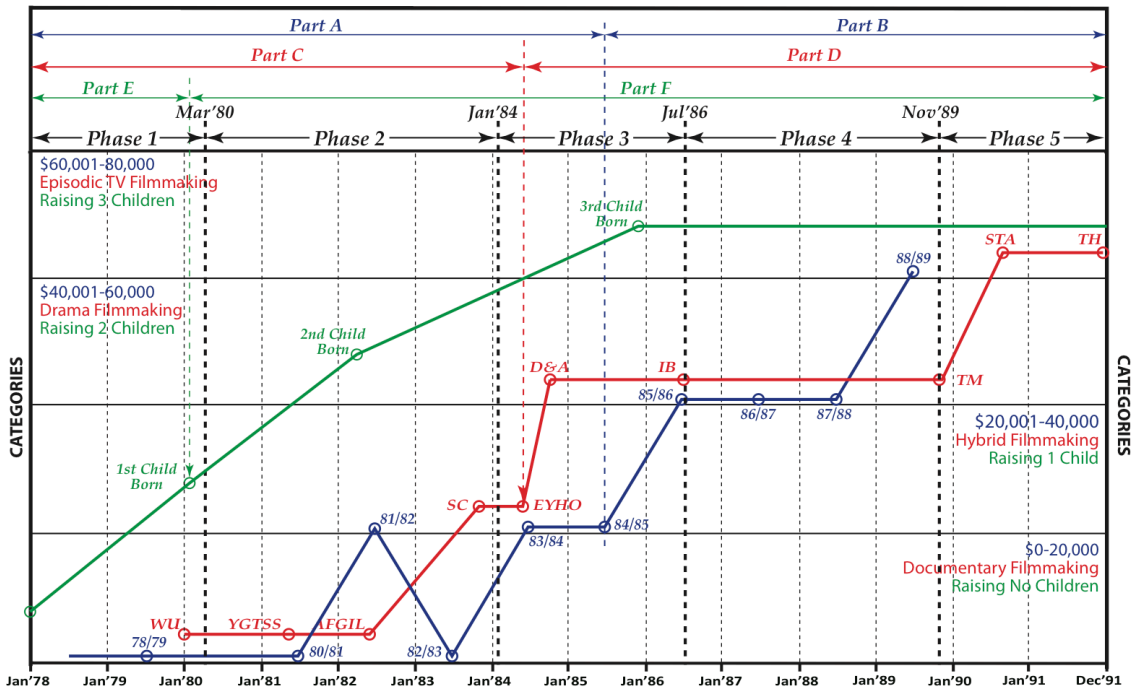


Figure 13.1 : Single-Factor Trajectories In The Public Dimensions (1)

(Factor 40 – Financial Assets – in blue; Factor 46a – Filmmaking Knowledge & Expertise – in red; Factor 46b – Parenting Knowledge & Expertise – in green)

With regard to my blue SFT for *Factor 40* (Financial Assets) in *Figure 13.1*, this SFT exhibits an irregular progression through its four Categories over the research period. Even so, this SFT still exhibits two distinct Parts, indicated by the blue dotted line: *Part A* from the start of the research period until the end of the 1984/85 financial year, during which my financial assets did not exceed $25,835; and *Part B* from the end of the 1984/85 financial year until the end of the research period, during which my financial assets did not fall below $37,711 (as per *Table 11.1* earlier).

With regard to my red SFT for *Factor 46a* (Filmmaking Knowledge & Expertise) in *Figure 13.1*, this SFT exhibits a regular progression through its four

Categories over the research period, with my filmmaking knowledge and expertise progressing sequentially from Documentary Filmmaking, to Hybrid Filmmaking, to Drama Filmmaking, to Episodic TV Filmmaking without interruption. As such, this SFT exhibits two distinct Parts, indicated by the red dotted line: *Part C* from the start of the research period until the completion of *EYHO* in May 1984, during which I learned how to write, direct and produce documentary and hybrid documentary; and *Part D* from the completion of *EYHO* until the end of the research period, during which I learned how to write, direct and produce television drama.

With regard to my green SFT for *Factor 46b* (Parenting Knowledge & Expertise) in *Figure 13.1*, this SFT also exhibits a regular progression through its four Categories over the research period, with my parenting knowledge and expertise progressing sequentially from Raising No Children, to Raising 1 Child, to Raising 2 Children, to Raising 3 Children without interruption. As such, this SFT exhibits two distinct Parts, indicated by the green dotted line: *Part C* from the start of the research period until the birth of my first child in January 1980, during which I have no parenting knowledge or expertise; and *Part D* from the birth of my first child until the end of the research period, during which I acquire the knowledge and expertise necessary for raising three children. (Since the junction between *Parts E* and *F* of *Factor 46b* in January 1980 is only two months before the start of *YGTSS* in March 1980, I consider it to be effectively coeval with the boundary between *Phases 1* and *2* of my Trajectory, i.e. *Date 2*.)

In *Figure 13.2* below, the Categories into which each of *Factors 47*, *48* and *51* can fall – orange for *Factor 47*, purple for *Factor 48*, aqua for *Factor 51* – are ranged on the vertical axis in ascending order of when they first apply to me during the research period. There are only three Categories for each Factor, and the data points on all three SFTs correspond to the dates on which the events relevant to a Factor occur.

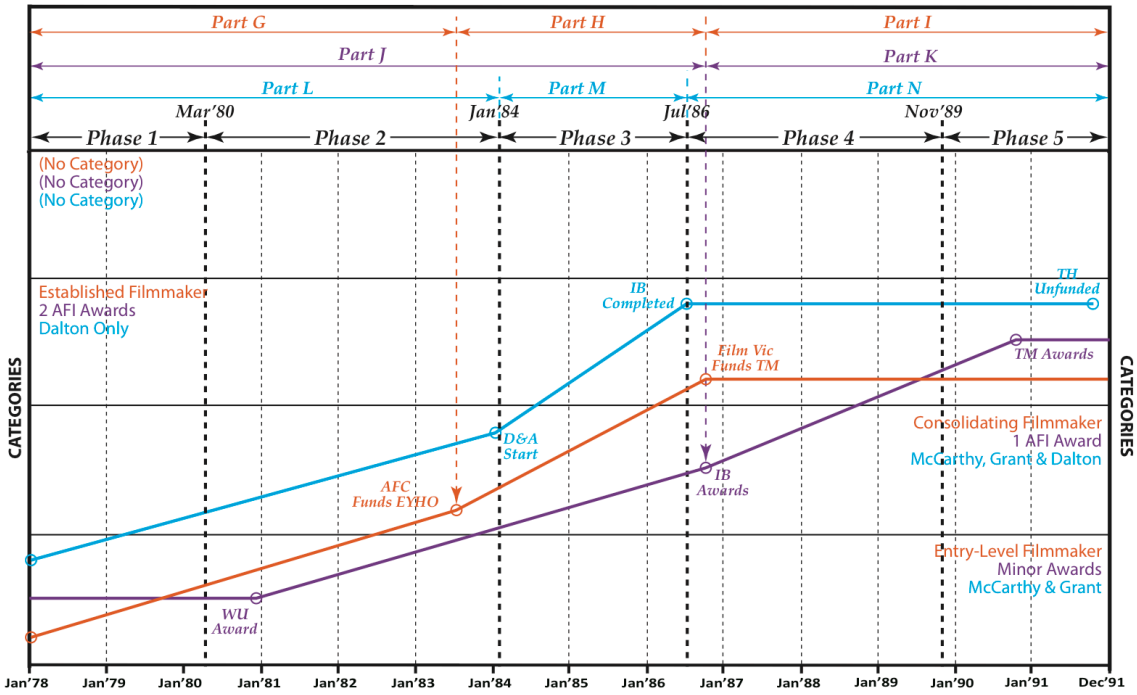


Figure 13.2 : Single-Factor Trajectories In The Public Dimensions (2)

(Factor 47 – Reputation & Prestige – in orange; Factor 48 – Honours – in purple; Factor 51 – Creative Collaborations – in aqua)

With regard to my orange SFT for *Factor 47* (Reputation & Prestige) in *Figure 13.2*, this SFT exhibits a regular progression through its three Categories over the research period, with my reputation and prestige progressing sequentially from Entry-Level Filmmaker, to Consolidating Filmmaker, to Established Filmmaker without interruption. As such, this SFT exhibits three distinct Parts, indicated by the two orange dotted lines: *Part G* from the start of the research period until the AFC provides *EYHO* with production funding in June 1983, during which I was considered an entry-level filmmaker capable of making low-budget documentary; *Part H* from the AFC providing *EYHO* with production funding until Film Victoria provides *TM* with development funding in October 1986, during which I was considered a consolidating filmmaker capable of making medium-budget documentary, short drama, and Australian miniseries; and *Part I* from Film Victoria providing *TM* with development funding until the end of the research period, during which I was considered an established filmmaker capable of making high-budget international television drama.

With regard to my purple SFT for *Factor 48* (Honours) in *Figure 13.2*, this SFT exhibits a regular progression through its three Categories over the research period, with the film awards given to projects on which I was a film-maker progressing sequentially from Minor Awards, to 1 AFI Award, to 2 AFI Awards without interruption. As such, this SFT exhibits two distinct Parts, indicated by the two purple dotted lines: *Part J* from the start of the research period until *IB* received an AFI Award in October 1986, during which a number of projects on which I was a film-maker received minor awards and nominations; and *Part K* from *IB* receiving an AFI award until the end of the research period, during which two projects on which I was a film-maker received major Awards.

With regard to my aqua SFT for *Factor 51* (Creative Collaborations) in *Figure 13.2*, this SFT exhibits a regular progression through its three Categories over the research period, with my creative collaboration progressing sequentially from McCarthy and Grant, to McCarthy, Grant and Dalton, to Dalton Only without interruption. As such, this SFT exhibits three distinct Parts, indicated by the two aqua dotted lines: *Part Q* from the start of the research period until the commencement of *D&A* in January 1984, during which I collaborated with McCarthy and Grant (*WU*, *SC* and *EYHO*) or just Grant (*YGTSS*, *AFGIL*); *Part R* from the commencement of *D&A* until the completion of *IB* in June 1986, during which I collaborated with Grant and Dalton (*D&A*) or McCarthy, Grant and Dalton (*IB*); and *Part S* from the completion of *IB* until the loss of development funding for *TH* in October 1991, during which I collaborated with just Dalton (*TM*, *STA* and *TH*).

As the above analysis demonstrates, my SFTs for six of the eight varying Factors in the two Public Dimensions of my Practice Space exhibit a total of 14 distinct Parts, as illustrated in *Figure 13.3* below. (As discussed earlier in this Chapter, my Network of Contacts *(Factor 50)* and Membership of Professional Organisations *(Factor 52)* both vary over the research period, but it is not possible to identify Categories for them, and hence not possible to generate my SFTs for these two Factors.)

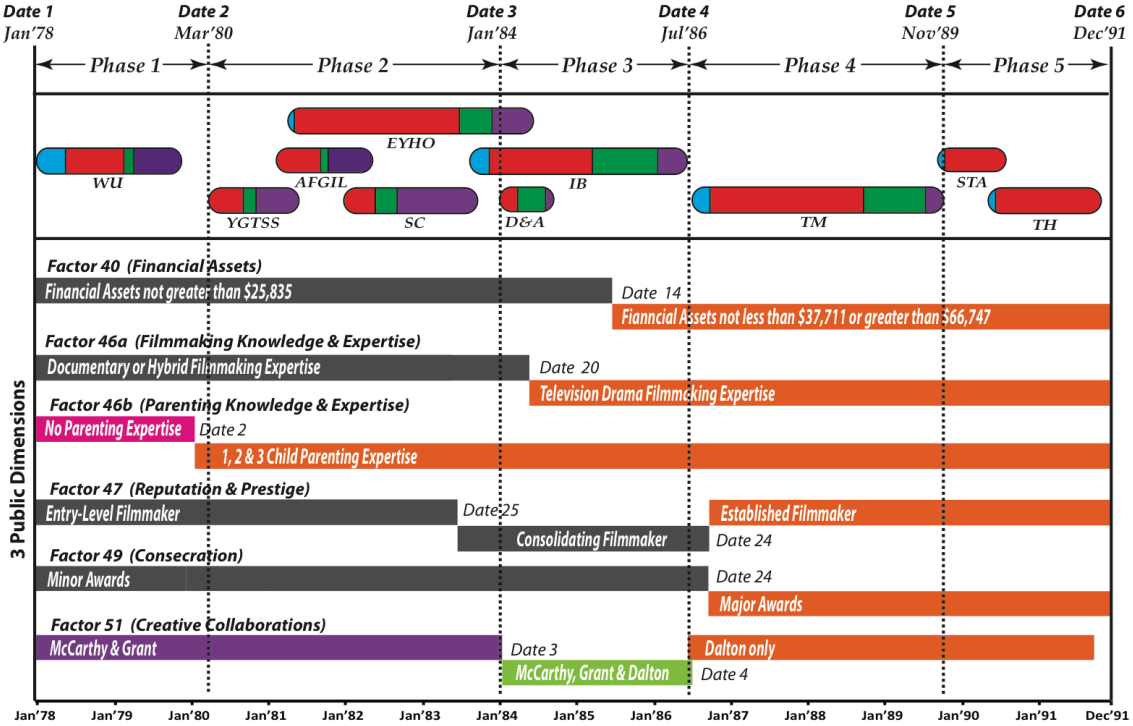


Figure 13.3 : Parts Of Varying Public Factors In Chris Warner's Trajectory

From the above analysis of the SFTs for these six varying Factors and their Parts, I suggest it is now possible to draw the following 13 Conclusions:

***Conclusion 13.6*:** My Financial Assets (*Factor 40*) during the research period does not exhibit a regular sequential progression through its Categories.

Conclusion 13.7: From the start of the research period until the end of the 1984/85 financial year in June 1985 (*Date 26*), I gain economic capital in the form of financial assets of no more than $25,835 per annum (*Factor 40*); from the end of the 1984/85 financial year until the end of the research period I gain financial assets of no less than $37,711 per annum but no more than $66,747 per annum.

***Conclusion 13.8*:** My Filmmaking Knowledge & Expertise (*Factor 46a*) during the research period exhibits a regular sequential progression through the Categories of Documentary Filmmaking, Hybrid Filmmaking, Drama Filmmaking, and Episodic Television Filmmaking.

Conclusion 13.9: From the start of the research period until the completion of *EYHO* in May 1984 (*Date 20*), I gain cultural capital in the form of filmmaking knowledge and expertise in both documentary and hybrid filmmaking (*Factor 46a*); from the completion of *EYHO* until the end of the research period I gain filmmaking knowledge and expertise in television drama exclusively.

***Conclusion 13.10*:** My Parenting Knowledge & Expertise (*Factor 46b)* during the research period exhibits a regular sequential progression through the Categories of Raising No Children, Raising 1 Child, Raising 2 Children, and Raising 3 Children.

Conclusion 13.11: From the start of the research period until the end of *Phase 1* I gain no cultural capital in the form of parenting knowledge and expertise (*Factor 46a*); from the completion of *Phase 1* until the end of the research period I gain parenting knowledge and expertise associated with raising 3 children.

***Conclusion 13.12*:** My Reputation & Prestige (*Factor 47)* during the research period exhibits a regular sequential progression through the Categories of Entry-Level Filmmaker, Consolidating Filmmaker, and Established Filmmaker.

Conclusion 13.13: From the start of the research period until the AFC provides *EYHO* with production funding in June 1983 *(Date 25)*, my cultural capital in the form of reputation and prestige is that of an entry-level filmmaker (*Factor 46a*); from the AFC providing *EYHO* with production funding until Film Victoria provides *TM* with development funding in October 1986 *(Date 24)*, my reputation and prestige is that of a consolidating filmmaker; from Film Victoria providing *TM* with development funding until the end of the research period my reputation and prestige is that of an established filmmaker.

***Conclusion 13.14*:** My Honours (*Factor 48)* during the research period exhibit a regular sequential progression through the Categories of Minor Awards, 1 AFI Award, and 2 AFI Awards.

Conclusion 13.15: From the start of the research period until *IB* receives an AFI Award in October 1986 *(Date 24)*, I gain cultural capital in the form of minor filmmaking awards (*Factor 48*); from *IB* receiving an AFI Award until the end of

the research period I gain cultural capital in the form of major filmmaking awards.

***Conclusion 13.16*:** My Creative Collaborations (*Factor 51)* during the research period exhibit a regular sequential progression through the Categories of McCarthy & Grant; McCarthy, Grant & Dalton; and Dalton Only.

Conclusion 13.17: From the start of the research period until the end of *Phase 2*, I gain social capital in the form of my creative collaborations with McCarthy and Grant (*Factor 51)*; from the start of *Phase 3* until the end of *Phase 3* I gain social capital in the form of my creative collaborations with McCarthy, Grant and Dalton; from the start of *Phase 4* until the end of the research period I gain social capital in the form of my creative collaboration with just Dalton.

***Conclusion 13.18*:** My accumulation of social capital as manifested in my Networks of Contacts (*Factor 50*) and my Memberships of Professional Organisations (*Factor 52*) varies over the course of the research period, but no Categories for either of these two Factors can be identified.

Having reached the above Conclusions and thereby demonstrated how the five-Phase structure of my Trajectory can be used in the analysis of Factors operative in the three Public Dimensions of my Practice Space during the research period, this completes *Stage 5* of applying the Practice-Space Model to *Research Question 2*. In the next Chapter I carry out *Stage 7*, combining the results of the analyses in *Stages 3*, *4*, *5* and *6* in order to identify the notable Factors and Decisions that most affect and shape my Practice Space during the research period, and hence my filmmaking practice during that time.

14. *STAGE 7*: COMBINING THE ANALYSES

14.1 Summary Of Results From *Chapters 10, 11, 12 & 13*

In the previous four Chapters I arrive at a total of 50 Conclusions regarding the 53 Factors in the 12 Dimensions of my Trajectory through my Practice Space during the research period.[9] From these Conclusions I identify the following characteristics of my filmmaking practice during that time.

14.1.1 Phases Of My Trajectory

In *Chapter 10*, the analysis of the eight project-based Factors in the three Project Dimensions of my Trajectory – i.e. *Factors 1* to *8* – leads to the identification of five Phases in my Trajectory during the research period, as per *Conclusion 10.14*:

> *Phase 1* : A 2-year period from the start of the research period in January 1978 (*Date 1*) until the start of *YGTSS* in March 1980 (*Date 2*), encompassing the making of *WU*.
>
> *Phase 2* : A 4-year period from the start of *YGTSS* in March 1980 (*Date 2*) until the start of *D&A* in January 1984 (*Date 3*), encompassing the making of *YGTSS*, *AFGIL*, *SC* and *EYHO*.
>
> *Phase 3* : A 2.5-year period from the start of *D&A* in January 1984 (*Date 3*) until the start of *TM* in July 1986 (*Date 4*), encompassing the making of *D&A* and *IB*.
>
> *Phase 4* : A 3.5-year period from the start of *TM* in July 1986 (*Date 4*) until the completion of *TM* in November 1989 (*Date 5*), encompassing the making of *TM*.
>
> *Phase 5* : A 2-year period from the completion of *TM* in November 1989 (*Date 5*) until the end of the research period in December 1991 (*Date 6*), encompassing the development of *STA* and *TH*.

[9] These 53 Factors and 50 Conclusions are listed in *Appendices 3* and *4* respectively.

14.1.2 Non-Varying Factors

Applying this 5-Phase structure to the analysis of the 45 non-project Factors in the two present-self Private Dimensions (*Chapter 11*), the four future-self Private Dimensions (*Chapter 12*), and the three Public Dimensions (*Chapter 13*) of my Practice Space – i.e *Factors 9* to *53* – I identify 29 Factors that do not vary during the research period, as per *Conclusions 11.2*, *11.3*, *12.2*, and *13.2* to *13.5*. These 29 non-varying Factors are listed in *Table 14.1*, with the right-hand column indicating the Conclusion pertaining to a particular Factor.

Factor	*Description*	*Dimension*	*Value For Entire Research Period*	*Conc.*
Factor 9	Starting Age	Demographic	26 years old	11.3
Factor 10	Sex	Demographic	male	11.2
Factor 11	Nationality	Demographic	joint Australian/British	11.2
Factor 12	Geographical Location	Demographic	Northcote, Victoria, Australia	11.2
Factor 13	Educational Level	Demographic	undergraduate tertiary	11.2
Factor 14	Marital Status	Demographic	married (de facto & formal)	11.3
Factor 18	Physical Health	Demographic	very good	11.3
Factor 20	Racial Identification	Self-Reflexive	white Caucasian	11.2
Factor 21	Ethnic Identification	Self-Reflexive	Anglo-Australian	11.2
Factor 22	Gender Identification	Self-Reflexive	man	11.2
Factor 23	Sexual Orientation	Self-Reflexive	heterosexual male	11.2
Factor 24	Disability Orientation	Self-Reflexive	able-bodied & able-minded	11.3
Factor 26	Political Identification	Self-Reflexive	left-leaning social democrat	11.3
Factor 27	Class Identification	Self-Reflexive	middle-class	11.2
Factor 29	Physical Well-Being	Self-Reflexive	physically healthy	11.3
Factor 30	Mental Well-Being	Self-Reflexive	mentally healthy	11.3
Factor 31	Vocational Goals	Practical	to be a filmmaker	12.2
Factor 34	Political Goals	Practical	to present alternative political viewpoints via popular media	12.2
Factor 35	Sensual Goals	Pleasure	to enjoy a range of sensual experiences	12.2
Factor 36	Aesthetic Goals	Pleasure	to make realist European-style drama	12.2
Factor 37	Recreational Goals	Pleasure	to enjoy film-going, reading, music & wilderness camping	12.2
Factor 38	Ethical Goals	Ethical	to be a "good" man, husband, father and citizen	12.2
Factor 41	Real Estate	Economic	no substantial assets	13.2
Factor 42	Plant & Equipment	Economic	no substantial assets	13.2
Factor 43	Other Material Assets	Economic	no substantial assets	13.2
Factor 44	Educational Credentials	Cultural	private-school secondary & undergraduate tertiary	13.3
Factor 45	Verbal Skills	Cultural	tertiary-educated, middle-class level of English	13.3
Factor 49	Consecration	Cultural	not included in the Australian "canon" of films/film-makers	13.4
Factor 53	Acquaintances	Social	no acquaintances with major economic or cultural capital	13.5

Table 14.1 : The 29 Non-Varying Factors In Chris Warner's Trajectory

14.1.3 Varying Factors

Of the 45 Factors in the nine non-project Dimensions of my Practice Space I identify 16 Factors that vary during the research period, as per *Conclusions 11.6* to *11.12*, *12.3* to *12.8*, and *13.6* to *13.18*. Together with the eight Factors in the three Project Dimensions that vary during the research period – i.e. *Factors 1* to *8*, as per *Conclusions 10.1* to *10.5* – there are therefore a total of 24 Factors in my Trajectory that vary during the research period, as listed in *Table 14.2* below. In

Table 14.2, *Factor 46* (Knowledge & Expertise) is divided into *Factor 46a* (Filmmaking Knowledge & Expertise) and *Factor 46b* (Parenting Knowledge & Expertise), resulting in 25 rather than 24 entries.

Factor	*Description*	*Dimension*	*Categories*	*Conc.*
Factor 1	Content Issues	Content	Women's; Multicultural; Educational; White-Collar Crime	10.5; 10.6
Factor 2	Content Setting	Content	Employment/Health; Educational; Family; Crime	10.1; 10.7
Factor 3	Content Driver	Content	Creator-Driven; Client-Driven; Market-Driven; Industry-Driven	10.5; 10.8
Factor 4	Primary Audience	Audience	Aust Female; Aust Educational; Aust TV; International TV	10.2; 10.9
Factor 5	Audience Success	Audience	Highly Successful; Successful; Partly Successful; Unsuccessful	10.5; 10.10
Factor 6	Film Format	Form	Documentary; Documentary With Drama; Docudrama; Drama	10.3; 10.11
Factor 7	Film Genre	Form	Issues-Based; Educational; Personal Drama; Political Thriller	10.4; 10.12
Factor 8	Project Funding	Form	$0-0.05m; $0.05-0.5m; $0.5-5m; $5-50m	10.5; 10.11
Factor 15	Parental Status	Demographic	No Children; 1 Child; 2 Children; 3 Children	11.4; 11.5
Factor 16	Employment Status	Demographic	Graphic Artist; Filmmaker; House-Husband	11.8; 11.9
Factor 17	Income	Demographic	$0-20,000; $20,001-40,000; $40,001-60,000; $60,001-80,000	11.8; 11.10
Factor 19	Mental Health	Demographic	No identifiable Categories	11.12
Factor 25	Philosophical Identification	Self-Reflexive	Humanist; Quaker	11.6; 11.7
Factor 28	Vocational Identification	Self-Reflexive	Independent Filmmaker; House-Husband; Film Artist; Film Businessman	11.8; 11.11
Factor 32	Familial Goals	Practical	No Children; 2 Children; 3 Children	12.3; 12.4
Factor 33	Financial Goals	Practical	Support Myself; Joint Breadwinner; Sole Breadwinner; Establish Business	12.5; 12.6
Factor 39	Spiritual Goals	Spiritual	No Spiritual Goals; Quaker Spiritual Goals	12.7; 12.8
Factor 40	Financial Assets	Economic	$0-20,000; $20,001-40,000; $40,001-60,000; $60,001-80,000	13.6; 13.7
Factor 46a	Filmmaking Knowledge & Expertise	Cultural	Documentary Filmmaking; Hybrid Filmmaking; Drama Filmmaking; Episodic Television Filmmaking	13.8; 13.9
Factor 46b	Parenting Knowledge & Expertise	Cultural	Raising No Children; Raising 1 Child; Raising 2 Children; Raising 3 Children	13.10; 13.11
Factor 47	Reputation & Prestige	Cultural	Entry-Level Filmmaker; Consolidating Filmmaker; Established Filmmaker	13.12; 13.13
Factor 48	Honours	Cultural	Minor Awards; 1 AFI Award; 2 AFI Awards	13.14; 13.15
Factor 50	Networks Of Contacts	Social	No identifiable Categories	13.18
Factor 51	Creative Collaborations	Social	McCarthy & Grant; McCarthy, Grant & Dalton; Dalton Only	13.16; 13.17
Factor 52	Memberships	Social	No identifiable Categories	13.18

Table 14.2 : The 24 Varying Factors In Chris Warner's Trajectory

14.1.4 Parts & Junctions Of Varying Factors

In the analysis in *Chapters 10*, *11*, *12* and *13* I establish that of the 24 varying Factors listed in *Table 14.2* it is not possible to generate SFTs for *Factor 19* (Mental Health), *Factor 50* (Networks of Contacts), or *Factor 52* (Memberships), since no Categories can be identified for them. However it is possible to generate SFTs for the remaining 21 Factors, and to establish that together they exhibit a total of 54 distinct Parts, as illustrated in *Figure 14.1* below. In *Figure 14.1*, the vertical shifts between the variously-coloured bars in turn define a total of 32 Junctions between Parts – i.e those points in time at which there is a notable change in a Factor's contribution to my Trajectory – identified by the 32 "J" numbers and also listed in *Table 14.3*.

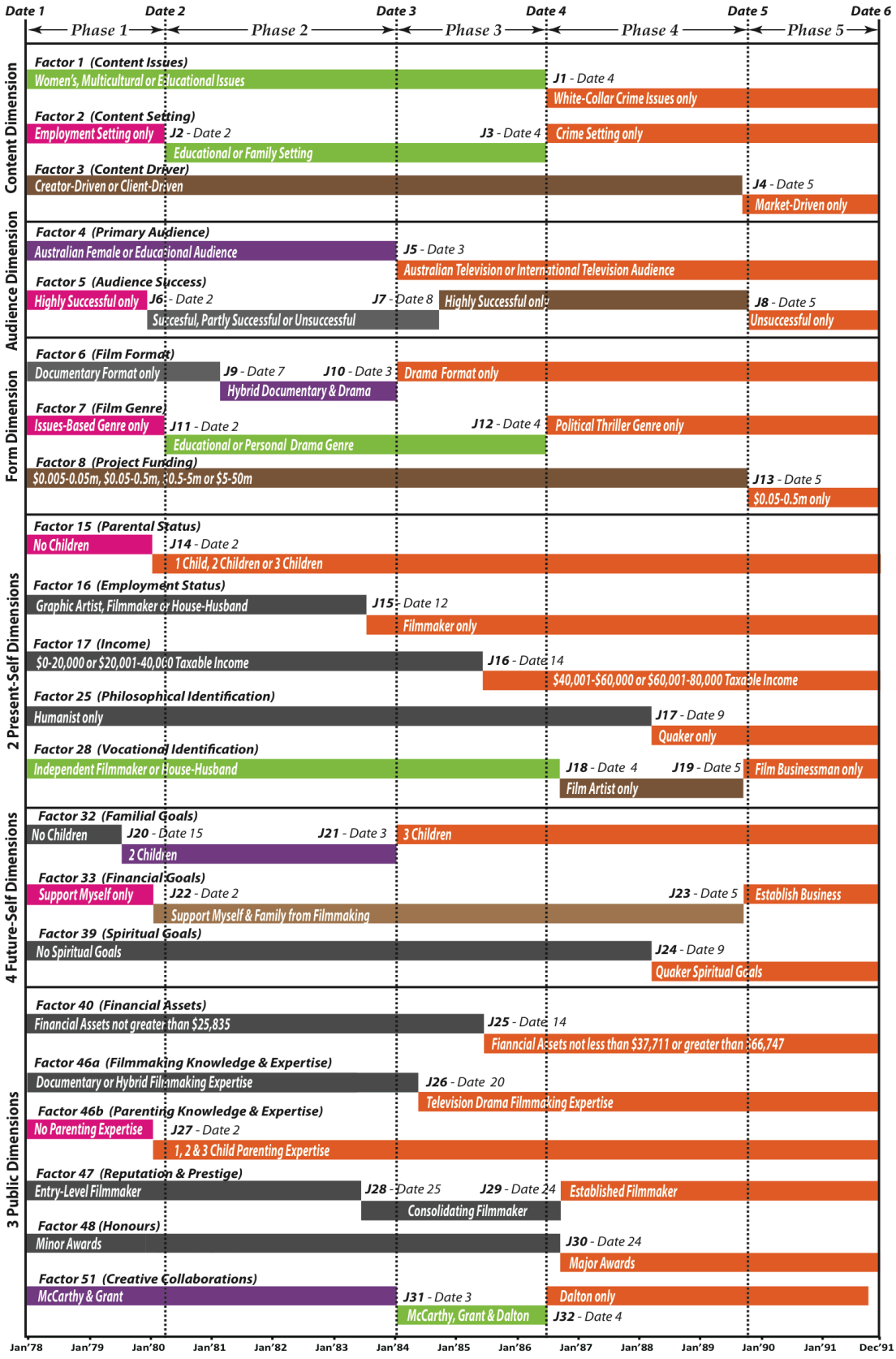


Figure 14.1 : The 54 Parts Of The Varying Factors In Chris Warner's Trajectory

Junction #	*Date*	*Factor*	*Change In Categories*	*Date #*
Junction 1	Jul'86	Factor 1	Women's, Multicultural or Educational Issues ***to*** White-Collar Crime only	Date 4
Junction 2	Mar'80	Factor 2	Employment Setting only ***to*** Educational or Family	Date 2
Junction 3	Jul'86	Factor 2	Educational or Family Setting ***to*** Crime only	Date 4
Junction 4	Nov'89	Factor 3	Creator-Driven or Client-Driven ***to*** Market-Driven only	Date 5
Junction 5	Jan'84	Factor 4	Australian Female or Educational Audience ***to*** Australian or International TV	Date 3
Junction 6	Mar'80	Factor 5	Highly Successful only ***to*** Successful, Partly Successful, or Unsuccessful	Date 2
Junction 7	Oct'84	Factor 5	Successful, Partly Successful, or Unsuccessful ***to*** Highly Successful only	Date 8
Junction 8	Nov'89	Factor 3	Highly Successful only ***to*** Unsuccessful only	Date 5
Junction 9	Mar'81	Factor 6	Documentary Format only ***to*** Hybrid Documentary & Drama	Date 7
Junction 10	Jan'84	Factor 6	Hybrid Documentary & Drama ***to*** Drama only	Date 3
Junction 11	Mar'80	Factor 7	Issues-Based Genre only ***to*** Educational or Personal Drama	Date 2
Junction 12	Jul'86	Factor 7	Educational or Personal Drama ***to*** Political Thriller only	Date 4
Junction 13	Nov'89	Factor 8	$0.005-0.05m, $0.05-0.5m, $0.5-5m or $5-50m ***to*** $0.05-0.5m only	Date 5
Junction 14	Mar'80	Factor 15	No Children ***to*** 1 Child, 2 Children or 3 Children	Date 2
Junction 15	Aug'83	Factor 16	Graphic Artist, Filmmaker or House-Husband ***to*** Filmmaker only	Date 12
Junction 16	Jun'85	Factor 17	$0-20,000 or $20,001-40,000 Taxable Income ***to*** $40,001-60,000 or $60,001-80,000	Date 14
Junction 17	Mar'88	Factor 25	Humanist only ***to*** Quaker only	Date 9
Junction 18	Jul'86	Factor 28	Independent Filmmaker or House-Husband ***to*** Film Artist only	Date 4
Junction 19	Nov'89	Factor 28	Film Artist only ***to*** Film Businessman only	Date 5
Junction 20	Jul'79	Factor 32	No Children ***to*** 2 Children	Date 15
Junction 21	Jan'84	Factor 32	2 Children ***to*** 3 Children	Date 3
Junction 22	Mar'80	Factor 33	Support Myself only ***to*** Support Myself & Family From Filmmaking	Date 2
Junction 23	Nov'89	Factor 33	Support Myself & Family From Filmmaking ***to*** Establish Business	Date 5
Junction 24	Mar'88	Factor 39	No Spiritual Goals ***to*** Quaker Spiritual Goals	Date 9
Junction 25	Jun'85	Factor 40	Financial Assets not greater than $25,835 ***to*** Financial Assets not less than $37,711 or greater than $66,747	Date 14
Junction 26	May'84	Factor 46a	Documentary or Hybrid Filmmaking Expertise ***to*** Television Drama Filmmaking Expertise	Date 20
Junction 27	Mar'80	Factor 46b	No Parenting Expertise ***to*** 1, 2 & 3 Child Parenting Expertise	Date 2
Junction 28	Jun'83	Factor 47	Entry-Level Filmmaker ***to*** Consolidating Filmmaker	Date 25
Junction 29	Oct'86	Factor 47	Consolidating Filmmaker ***to*** Established Filmmaker	Date 24
Junction 30	Oct '86	Factor 48	Minor Awards ***to*** Major Awards	Date 24
Junction 31	Jan'84	Factor 51	McCarthy & Grant ***to*** McCarthy, Grant & Dalton	Date 3
Junction 32	Jul'86	Factor 51	McCarthy, Grant & Dalton ***to*** Dalton only	Date 4

Table 14.3 : The 32 Junctions Of The Varying Factors In Chris Warner's Trajectory

14.1.5 Notable Decisions

In the course of the analysis in *Chapters 10*, *11*, *12* and *13* I also identify 29 notable Decisions which I make during the research period – as per *Conclusions 11.1*, *12.1*, and *13.1* – and as listed in *Table 14.4*.

Decision #	*Date*	*Decision*	*Date #*	*Associated Event*
Decision 1	Mar'88	to explore my spiritual life	Date 9	attended first Quaker Meeting
Decision 2	Aug'78	to work as a full-time filmmaker	Date10	sacked as graphic artist
Decision 3	Jan'83	to work as a full-time house-husband	Date 11	family financial crisis
Decision 4	Aug'83	to return to full-time filmmaking	Date12	cashflow from *EYHO* commences
Decision 5	Nov'89	to be a film businessman	Date 5	start of *STA*
Decision 6	Dec'91	to stop being a film businessman	Date 6	winding up of Warner Dalton
Decision 7	May'79	to commit to marrying and having 2 children	Date 15	learned we were pregnant
Decision 8	Jan'84	to have 3 children	Date 3	lost an unborn child
Decision 9	Apr'86	to have no more children	Date 16	had a vasectomy
Decision 10	Jun'80	to set up and work from a home office	Date 17	moved into the home we bought
Decision 11	Jul'86	to stop directing films	Date 4	completion of *IB*
Decision 12	May'87	to recommit to my marriage	Date 18	2nd marriage crisis
Decision 13	Jan'90	to recommit to my marriage	Date 19	3rd marriage crisis
Decision 14	Mar'80	to work on client-driven documentary rather than creator-driven drama	Date 2	start of *YGTSS*
Decision 15	Nov'89	to take on a slate of market-driven projects	Date 5	start of *STA*
Decision 16	Jan'78	to make a documentary rather than a drama	Date 1	start of *WU*
Decision 17	Mar'81	to return to creator-driven filmmaking	Date 7	start of *EYHO*
Decision 18	Jan'82	to convert *SC* from documentary to docudrama	Date 21	start of SC
Decision 19	Jan'84	to work in television drama rather than feature films	Date 3	start of *D&A*
Decision 20	May'84	to stop making documentaries	Date 20	completion of *EYHO*
Decision 21	Oct'84	to convert *IB* from educational docudrama to TV drama miniseries	Date 8	completion of *D&A*
Decision 22	Nov'89	to write and supervise episodic television	Date 5	start of *STA*
Decision 23	Jan'78	to continue my collaboration with McCarthy	Date 1	start of *WU*
Decision 24	Mar'79	to use Grant as the DOP on *WU*	Date 23	start of production of *WU*
Decision 25	Jul'86	to attempt to write long-form drama	Date 4	start of *TM*
Decision 26	Oct'86	to end my collaboration with McCarthy	Date 24	return from European trip
Decision 27	Jan'87	to move out of my home office to write *TM*	Date 22	Warner Dalton office set up
Decision 28	Jan'84	to collaborate with Dalton	Date 3	joint tender for *D&A*
Decision 29	Oct'91	to end collaboration with Dalton	Date 13	rejection of *TH* for production

Table 14.4 : The 29 Notable Decisions In Chris Warner's Trajectory

Taken together, the 53 Factors, 54 Parts, 32 Junctions and 29 Decisions identified in the previous four Chapters and detailed above comprise the defining characteristics of all 12 Dimensions of my Trajectory through my Practice Space

during the 14-year period addressed by *Research Question 2*. As such, I suggest they provide the basis for analysing the overall dynamics of my Practice Space during that time – i.e. the changing possibility field of filmmaking practice conceivably accessible to me between the start and the end of the research period – and hence for identifying the Factors that most affect and shape my actual filmmaking practice during that time.[10]

14.2 The Start & End Points Of My Practice Space

As discussed in *Chapter 5.6*, a filmmaker's Practice Space consists of the nine Dimensions of their Private and Public Spaces combined, and is therefore affected and shaped by all 45 Factors in those nine non-project Dimensions. Hence by combining 1) the fixed values of the 29 non-project Factors that *do not vary* over the research period, with 2) the January 1978 values of the 16 non-project Factors that *do vary* over the research period – as listed in *Tables 14.1* and *14.2* respectively – my Project Space at the start of the research period in January 1978 can be described as follows:

Firstly, with regard to *my sense of my present self* – embodied in the Demographic and Self-Reflexive Dimensions of my Private Space – at the start of the research period I am a 26-year-old, male, tertiary-educated, Australian/British citizen living in the northern suburbs of Melbourne, Australia in a childless *de facto* relationship (*Factors 9*, *10*, *13*, *11*, *12*, *15*, *14* respectively). Working part-time as a graphic artist I earn $12,828 per annum in 2012 dollars, have very good physical health, but suffer from bouts of undiagnosed physiologically-triggered depression (*Factors 16*, *17*, *18*, *19*). Even so, I self-identify as an able-bodied and able-minded white, middle-class, Anglo-Australian, heterosexual man in good physical and mental health (*Factors 24, 20, 27, 21, 23, 22*, *29*, *30*). I also self-identify as a humanist philosophically, as a left-leaning social democrat politically, and as an independent film-maker vocationally (*Factors 25, 26*, *28*).

[10] The numbered Dates associated with these Factors, Parts, Junctions and Decisions are listed in both numerical and calendar order in *Appendix 3*.

Secondly, with regard to *my sense of my future self* – embodied in the Practical, Pleasure, Ethical and Spiritual Dimensions of my Private Space – my practical goals are to support myself financially by working as an independent film-maker presenting alternative political viewpoints via realist European-style drama – eventually in the form of feature films – but my familial goals are to have children only at some undefined time in the future (*Factors 31, 33, 34, 32*). My pleasure goals are to continue to enjoy a range of sensual experiences within an ongoing intimate relationship, and to continue to enjoy recreational film-going, reading, music and wilderness camping (*Factors 35*, *36*, *37*). My ethical goals are essentially to be a "good" man and live a "good" life – even if I can not precisely define those terms – but as an atheistic humanist I have no explicit spiritual goals (*Factors 38*, *39*).

Thirdly, with regard to *my accumulated capital* – embodied in the Economic, Cultural and Social Dimensions of my Public Space – I have no substantial economic capital that I can apply to my filmmaking practice but do have cultural capital in the form of educational credentials and verbal skills resulting from my middle-class background and tertiary education (*Factors 40*, *41*, *42, 43*, *44*, *45*). With regard to other potential cultural capital, my filmmaking knowledge and expertise is limited to short drama; having no children of my own I have no parenting knowledge and expertise; as an entry-level filmmaker I have very little reputation and prestige and have received no film awards; and neither myself nor my films are considered part of the Australian canon (*Factors 46a*, *46b*, *47*, *48, 49*, *50*). The social capital that I can apply to my filmmaking at this time consists mainly of a limited network of independent filmmaking contacts including those from my prior collaborations with McCarthy and Grant (*Factors 51*, *52*). Although a member of the film technician's trade union I am not a member of any mainstream filmmaking organisations, nor have any social acquaintances with economic or cultural capital that I can call upon in my filmmaking (*Factor 53*).

Fourthly, my prior experience as a (hyphenated) film-maker is limited to just the 18-minute creator-driven drama *First Steps* (1976), on which I was the sole film-maker, although I have also worked in lesser non-film-maker roles on a number

of student and independent films. Consequently my overall Life Space – i.e. my Private and Public Spaces combined, as per *Definition 3* – intersects with just the Creator-Driven Sub-Space of the global Filmmaking Space, thereby defining a relatively limited Practice Space of possible filmmaking practice that is conceivably accessible to me at the start of the research period in January 1978.[11]

However by the end of the research period in December 1991 my Practice Space is markedly different:

Firstly, with regard to *my sense of my present self*, I am now married with three children, earn $66,747 in the 1988/89 financial year, identify as a Quaker philosophically, identify vocationally as a film businessman, but still have undiagnosed physiologically-triggered depression (*Factors 15*, *16*, *17*, *19*, *25*, *28*).

Secondly, with regard to *my sense of my future self*, my practical goals are now to continue to maintain and support a family of five and re-establish myself as a solo film artist rather than continue as a film businessman, with my spiritual goal being to further explore being a Quaker (*Factors 32*, *33*, *39*).

Thirdly, with regard to *my accumulated capital*, my financial capital has increased with me now having an income of more than $37,711 per annum, even though this is still not enough to apply to my filmmaking in any substantial way (*Factor 40*). My cultural capital has increased via my additional filmmaking knowledge and expertise from making long-form documentary and long-form drama; via my additional parenting knowledge and expertise from raising three children; and via my reputation and prestige now being that of an established and international award-winning filmmaker (*Factors 46*, *47*, *48*, *49*). Finally, my social capital has also increased via my membership of a number of mainstream filmmaking organisations and a larger network of contacts, including those arising from my collaboration with Dalton (*Factors 50*, *51*, *52*).

[11] As per *Definitions 6*, *7*, *8* and *9*, the global Filmmaking Space consists of the Industry-Driven, Market-Driven, Client-Driven and Creator-Driven Sub-Spaces. These Definitions are listed in *Appendix 2*.

Fourthly, my experience as a film-maker now includes an additional 11 projects; has ranged across all of short and long-form documentary, docudrama, and short and long-form television drama; and has taken place in all three of the Market-Driven, Client-Driven and Creator-Driven Sub-Spaces of the Filmmaking Space, both in Australia and internationally. Consequently my Life Space in December 1991 now intersects with a much larger section of the global Filmmaking Space than it did in January 1978, thereby defining a quite different and much larger Practice Space at the end of the research period as compared to my Practice Space at the start of the research period.

In order to better understand how this major shift in the possible filmmaking practice conceivably accessible to me came about, it is necessary to examine the dynamics of my Practice Space during the research period, and in particular, the contribution of the 45 non-project Factors to shaping it.

14.3 The Dynamics Of My Practice Space

The 32 Junctions and 29 Decisions listed in *Tables 14.3* and *14.4* respectively mark notable changes in either my personal or my filmmaking circumstances during the research period, whether points in time at which individual Factors exhibit notable shifts between their Categories (i.e. Junctions), or points in time at which I make notable choices from among the range of personal or filmmaking possibilities conceivably accessible to me in my Life Space or Practice Space (i.e. Decisions). As such, I suggest that these 32 Junctions and 29 Decisions are localised and time-specific indicators of the overall dynamics of my Trajectory during the research period, and hence any analysis of the dynamics of my Practice Space should start with them.

To this end, it is useful to array the 32 Junctions and 29 Decisions against the five Phases of my Trajectory, as per *Figure 14.2* below, where the 32 "J-number" data points correspond with the 32 Junctions between Parts in *Table 14.3*, and the 29 "D-number" data points correspond with the 29 Decisions in *Table 14.4*.

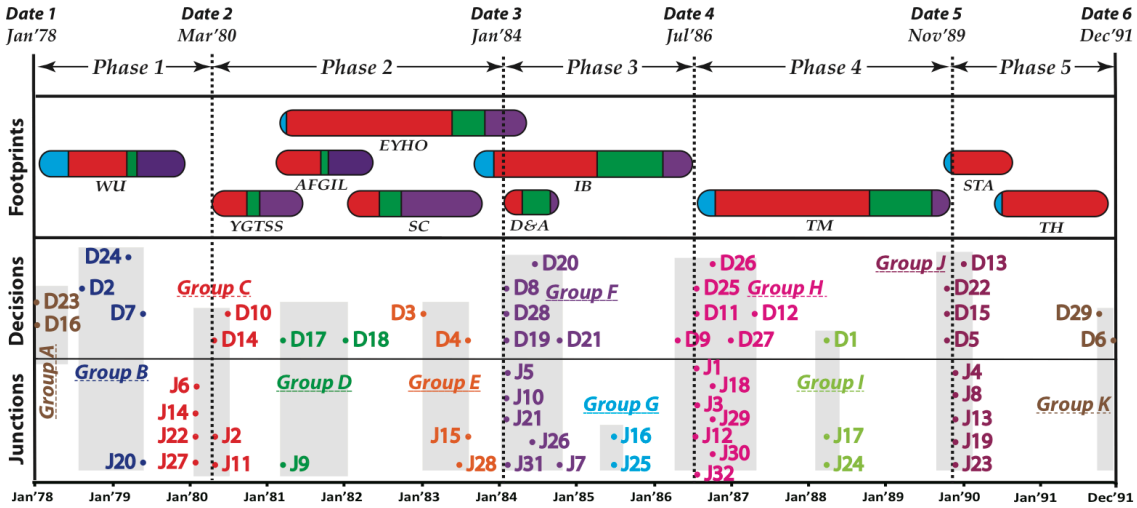


Figure 14.2 : Junctions & Decisions In Chris Warner's Trajectory

As the colour-coding and shaded areas in *Figure 14.2* illustrate, the data points for the 32 Junctions and 29 Decisions are not evenly spread across the whole of the research period but fall into 11 groups, labelled *Groups A* to *K*. As *Figure 14.2* also demonstrates, 15 of the 32 Junctions (i.e. *Junctions 2*, *11*, *5*, *10*, *21*, *31*, *1*, *3*, *12*, *32*, *4*, *8*, *13*, *19* and *23*), and 12 of the 29 Decisions (i.e. *Decisions 23*, *16*, *14*, *8*, *28*, *19*, *25*, *11*, *22*, *15*, *5* and *6*), are coeval with one of the six dates which demarcate the five Stages of my Trajectory (i.e. *Dates 1* to *6)*. This suggests that the overall dynamics of my Practice Space – as embodied in the Junctions and Decisions – are to some extent reflected by these five Phases and the particular sequence of projects which they each encompass, as discussed in *Chapter 10*. Indeed, as *Table 14.5* illustrates, the Junctions and Decisions in each of *Groups A* to *K* can be categorised according to whether they are project-related or non-project-related.

Group	*Colour*	*Dates*	*Project-Related*	*Non-Project-Related*
A	brown	Jan'78	D16	D23
B	blue	Aug'78 – Mar'79	D24	J20, D2, D7
C	red	Jan'80 – Jun'80	J2, J6, J11, D14	J14, J22, J27, D10
D	green	Mar'81 – Jan'82	J9, D17, D18	-
E	orange	Jan'83 – Aug'83	-	J15, J28, D3, D4
F	purple	Jan'84 – Oct'84	J5, J7, J10, D19, D20, D21	J21, J26, J31, D8, D28
G	aqua	Jun'85	-	J16, J25
H	pink	Apr'86 – May'87	J1, J3, J12, D11, D25	J18, J29, J30, J32, D9, D12, D26, D27
I	light green	Mar'88	-	J17, J24, D1
J	magenta	Oct'89 – Jan'90	J4, J8, J13, D15, D22	J19, J23, D5, D13
K	brown	Oct'91 – Dec'91	-	D6, D29

Table 14.5 : Groups Of Junctions & Decisions In Chris Warner's Trajectory

I therefore suggest that by examining the interplay between the project-related and the non-project-related Junctions and Decisions in each of *Groups A* to *K* in turn – including how this interplay relates to the five Phases of my Trajectory – it is possible to identify which of the 45 non-project Factors operative on my Private and Public Spaces during the research period most contribute to the dynamics of my Practice Space during that time.

14.4 Analysis Of *Group A*: January 1978

As described above, my Practice Space at the start of *Phase 1* of the research period – i.e. all of the possible filmmaking practice conceivably accessible to me as of January 1978 – is quite limited. However my established *de facto* relationship with McCarthy, our shared concerns regarding women's issues, and our prior successful collaboration on McCarthy's film *Holiday* (1977), at least provide me with the stable personal circumstances and an established filmmaking *modus operandum* from which I can consider it even possible to embark upon a career as a film-maker. This is reflected in my decision at that time to continue my filmmaking collaboration with McCarthy (*Decision 23*), initially by starting to develop the creator-driven issues-based documentary about women in the workplace that becomes *WU*.

Additionally, as per *Conclusions 11.2* and *11.3*, sixteen non-varying Factors in the Demographic and Self-Reflexive Dimensions of my Private Space result in me perceiving myself, and being perceived by others, as belonging to the most dominant and hence socially privileged segment of Australian society at this time.[12] So while I have very little in the way of economic capital at the start of *Phase 1*, my relatively privileged social status ensures that I have a high enough level of cultural and social capital to enable me to self-identify as a film-maker, even though I have limited filmmaking experience. This cultural and social

[12] In order of listing in Co*nclusions 11.2* and *11.3*, these are *Factors 10, 11, 12, 13, 20, 21, 22, 23, 27, 9, 14, 18, 24, 26, 29* and *30*. (All 53 Factors are listed in *Appendix 3*, and all 52 Conclusions are listed in *Appendix 4*.)

capital also gives me the self-confidence and sense of entitlement to opportunity sufficient to put myself forward as the co-writer, co-producer and director of a 52-minute documentary (*Decision 16*), effectively enlarging my Practice Space beyond that which my prior filmmaking experience would suggest it to be at this time.

From the above I therefore draw the following Conclusion:

Conclusion 14.1: My Practice Space at the start of *Phase 1* is shaped primarily by my established personal and filmmaking relationship with McCarthy (*Factor 51*), and the social and political capital inherent in my privileged social status (*Factors 9*, *10*, *11*, *12*, *13*, *14*, *18*, *20*, *21*, *22*, *23*, *24*, *26*, *27*, *29* and *30*).

14.5 Analysis Of *Group B*: August 1978 – May 1979

On losing my job as a graphic artist in August 1978 *(Date 10)* I decide to pursue my filmmaking full-time – primarily the development of *WU* – supporting myself financially with occasional freelance graphic artist work as required (*Decision 2*). With the start of production of *WU* in March 1979 *(Date 23)* I decide to use Grant as the DOP on the project (*Decision 24*), thereby continuing my established filmmaking collaboration with him. Neither of these decisions particularly affects the possible filmmaking practice accessible to me at the time – and hence my Practice Space – with my actual filmmaking practice during this period devoted entirely to the development of *WU*.

When McCarthy and I learn we are pregnant in May 1979 *(Date 15)* I commit to marrying her and having two children together (*Decision 7*), with my familial goals therefore changing from potentially having children some time in the distant future to having two children in the immediate future (*Junction 20*). This decision does not affect my actual filmmaking practice at the time since it is by now entirely devoted to the completion of *WU* and remains so until the end of *Phase 1*. However it does have major repercussions for the filmmaking practice

that will be accessible to me in the future, and ultimately results in a long-term move away from my original feature filmmaking goals.

14.6 Analysis Of *Group C*: January 1980 – June 1980

The birth of McCarthy and my first child in January 1980 *(Date 26)* results in my parental status changing to being a parent (*Junction 14*); in my parenting knowledge and expertise starting to increase (*Junction 27*); and in my financial goals changing from supporting just myself from my filmmaking to having to support a three-person family (*Junction 22*). Because of these radically changed personal circumstances, at the start of *Phase 2* in March 1980 *(Date 2)* I accept a paid commission to make the educational documentary *YGTSS*, effectively deciding to work on client-driven documentary rather than creator-driven drama (*Decision 14*). This reflects a major change in my Practice Space which was initially set in train by my earlier decision to marry McCarthy and commit to having two children (*Factor 32*).

As a result, I move into a passage in my filmmaking practice in the first half of *Phase 2* that sees the content settings of my projects change from employment to educational or family (*Junction 2*); their film genre change from issues-based to educational or personal drama (*Junction 11*); and their audience success drop from the highly successful *WU* to the just successful *YGTSS* (*Junction 6*). This is a major departure from my original goal of writing and directing creator-driven drama projects as a path to feature films, although at the time I consider it to be only temporary owing to the need to support my new family financially. However this change of direction in my filmmaking practice – and hence in the dynamics of my Practice Space – is further reinforced in June 1980 *(Date 17)* by my decision to set up and work from a home office in the house McCarthy and I buy (*Decision 10*), so as to be as involved as possible in the care of our new baby.

From the above I therefore draw the following Conclusion:

Conclusion 14.2: My Practice Space expands notably at the start of *Phase 2* due to the change in my parental status (*Factor 15*) and financial goals (*Factor 33*) after the birth of my first child, following from my decision to commit to having two children with McCarthy (*Factor 32*).

14.7 Analysis Of *Group D*: March 1981 – January 1982

On receiving a paid commission for a second educational documentary (*AFGIL*) in February 1981, McCarthy's and my financial situation now seems stable enough for us to decide to resume creator-driven projects (*Decision 17*), and we commence development of *EYHO* in March 1981 *(Date 7)*. This results in the film format of the projects on which I am a film-maker changing from documentary to hybrid documentary/drama (*Junction 9*), since *EYHO* includes a number of drama sequences and I later decide to convert a third educational documentary (*SC*) into a docudrama (*Decision 18*).

Hence by this period in *Phase 2* my Practice Space has expanded to the point where it seems possible to balance supporting my family via client-driven commissions such as *AFGIL* and *SC* with my desire to generate issues-based creator-driven projects with McCarthy such as *EYHO*, but still keep in touch with drama filmmaking via docudrama such as *SC*.

From the above I therefore draw the following Conclusion:

Conclusion 14.3: My Practice Space expands notably during the first half of *Phase 2* due to a return to creator-driven projects and the inclusion of drama elements in the projects on which I am a film-maker (*Factor 31*), following from the decisions to develop *EYHO* and convert *SC* to a docudrama.

14.8 Analysis Of *Group E*: January 1983 – August 1983

The birth of McCarthy's and my second child in March 1982 and my low income from my filmmaking in the second half of that year trigger a family financial crisis in January 1983 *(Date 11*), leading to my decision to become a full-time house-husband while McCarthy returns to paid work (*Decision 3*). This puts the editing of *SC* into abeyance and results in me seriously doubting I have a future as a film-maker, marking a major contraction in my Practice Space at this time.

However in June 1983 *(Date 25)* the AFC agrees to production investment in *EYHO*, confirming that they consider my reputation and prestige to now be that of a consolidating filmmaker (*Junction 28*). This re-kindles my vocational identification as a film-maker, resulting in my Practice Space re-expanding accordingly. With my income increasing on the start of cashflow from *EYHO* in August 1983 *(Date 12)*, I decide I can return to full-time filmmaking again (*Decision 4*). As such, my employment status returns to film-maker (*Junction 15*), where it remains for the rest of the research period. Towards the end of *Phase 2*, with *EYHO* nearing completion and aware that our financial security depends to some extent on initiating our own projects, McCarthy starts developing the series of short docudramas that eventually becomes *IB*.

From the above I therefore draw the following two Conclusions:

Conclusion 14.4: My Practice Space contracts notably during the second half of *Phase 2* due to my decision to work as a full-time house-husband (*Factor 28*), following my inability to support my family from my filmmaking (*Factor 33*).

Conclusion 14.5: My Practice Space re-expands notably at the end of *Phase 2* due to my decision to return to full-time filmmaking (*Factor 28*), following from my renewed ability to support my family from my filmmaking (*Factor 33*) that flows from my newly-recognised reputation and prestige as an emerging film-maker (*Factor 47*).

14.9 Analysis Of *Group F*: January 1984 – October 1984

The start of *Phase 3* in January 1984 *(Date 3)* coincides with major changes in both my personal and filmmaking circumstances. McCarthy and I lose an unborn child at this time, resulting in our decision to commit to having three children together (*Decision 8*), with the change in my familial goals reflecting that decision (*Junction 21*). Additionally, the long, ethically-challenging, and ultimately only partially-successful experience of making *EYHO* results in my decision to stop making documentaries (*Decision 20*). My voluntary closing off of this section of my Practice Space leads to my decision to collaborate with Dalton on the ultimately successful tender for *D&A* (*Decision 28*), and hence to work temporarily – or so I think at the time – in client-driven television drama rather than creator-driven independent filmmaking (*Decision 19*). Consequently my creative collaborations are now with all three of McCarthy, Grant and Dalton (*Junction 31*), with the completion of *EYHO* in May 1984 *(Date 20)* marking the end of my gaining filmmaking knowledge and expertise in documentary and hybrid documentary/drama (*Junction 26*).

The decision in October 1984 *(Date 8)* to convert *IB* from a series of docudramas to a television miniseries (*Decision 21*) marks a further expansion of my Practice Space into creator-driven television drama. However it also marks a narrowing of my actual filmmaking practice, for the format of my projects for the remaining seven years of the research period will be solely drama (*Junction 10*), and their primary audience will be solely Australian or international television (*Junction 5*). The completion of *D&A* at this time also sees the audience success of the projects on which I am a film-maker change from partially successful back to successful again (*Junction 7*). These changes mark what will turn out to be a long-term re-shaping of my Practice Space towards television drama.

From the above I therefore draw the following Conclusion:

Conclusion 14.6: My Practice Space expands notably at the start of *Phase 3* due to my decision to commence a filmmaking collaboration with Dalton (*Factor 51*),

following the ethical difficulties on *EYHO* (*Factor 38*) and my newly-enlarged familial goals (*Factor 32*).

14.10 Analysis Of *Group G*: June 1985

By the middle of *Phase 3* my actual filmmaking practice is focused on the production and completion of two television dramas, one client-driven (*D&A*), the other creator-driven (*IB*). The commissioning of the second episode of *D&A* in June 1984 together with increased development funding for *IB* result in my income for the financial year ending June 1985 *(Date 14)* almost doubling that of the financial year ending June 1983, during which I had to temporarily abandon filmmaking altogether. This change in the family's financial fortunes is reflected in both my income (*Junction 16*) and my financial assets (*Junction 25*) not falling below $37,711 per annum for the remainder of the research period. However my Practice Space does not change notably at this point.

14.11 Analysis Of *Group H*: April 1986 – May 1987

I finalise my decision to have no more children following the birth of McCarthy and my third child in November 1985 (*Decision 9*) by having a vasectomy in April 1986 *(Date 16)*. My experience as both co-director and co-producer of *IB* convinces me that film directing is incompatible with being a hands-on father to three young children, and so on the completion of *IB* in June 1986 *(Date 4)* I decide to stop directing film projects altogether (*Decision 11*).

While this might seem to mark a notable contraction in my Practice Space, once again the cultural and social capital I have accumulated both prior to and during the research period to date is sufficient for me to decide to attempt to write long-form drama (*Decision 25*). The commencement of *TM* at the start of *Phase 4* therefore marks a further expansion of my Practice Space, while at the same time my actual filmmaking practice narrows considerably: from this point

until the end of the research period the content issues of the projects on which I am a film-maker will be white-collar crime only (*Junction 1*); the content settings will be crime only (*Junction 3*); and the film genres will be political thriller only (*Junction 12*).

Changes in my personal circumstances soon after the start of *Phase 4* further re-shape my Practice Space. Following an experience in Siena Cathedral in October 1986 *(Date 24)* my vocational identification changes from film-maker to film artist (*Junction 18*), and McCarthy and I also decide to end our filmmaking collaboration at this time so McCarthy can pursue writing novels for young adults (*Decision 26*). This leaves Dalton as my sole collaborator for the rest of the research period (*Junction 32*), although after *IB* wins three major film awards in October 1986 (*Junction 30*) my reputation and prestige as an established filmmaker is confirmed by Film Victoria providing development investment for *TM* (*Junction 29*), further expanding my Practice Space into international television drama.

In January 1987 *(Date 22)* I move from my home office to the Warner Dalton office in order to concentrate on writing *TM* (*Decision 27*). Together with the end of my filmmaking collaboration with McCarthy and the fallout from a research trip to Italy, this move contributes to a marriage crisis in May 1987 *(Date 18)*, although I subsequently recommit to the marriage and to keeping our family intact (*Decision 12*).

From the above I therefore draw the following two Conclusions:

Conclusion 14.7: My Practice Space expands notably at the start of *Phase 4* due to my decision to cease directing projects and to instead attempt long-form drama writing (*Factor 31*), flowing from the change in my parental status following the birth of my third child (*Factor 15*), and the end of my filmmaking collaboration with McCarthy (*Factor 51*). This shift is facilitated by the social and political capital inherent in my privileged social status (*Factors 9, 10, 11, 12, 13, 14, 18, 20, 21, 22, 23, 24, 26, 27, 29* and *30*).

Conclusion 14.8: My Practice Space expands notably later in *Phase 4* with my vocational identification changing to film artist (*Factor 28*), and my reputation and prestige becoming that of an established film-maker (*Factor 47*).

14.12 Analysis Of *Group I*: March 1988

Midway through *Phase 4* I decide to explore the spiritual dimension of my life (*Decision 1*), and begin attending Quaker Meetings in March 1988 *(Date 10)*. This marks the start of a gradual change in my philosophical identification over the next few years from humanist to Quaker (*Junction 17*), reflected in a parallel change in my spiritual goals during this time (*Junction 24*). While these changes confirm me in my ethical approach to my actual filmmaking practice, they do not have a notable effect on my Practice Space at this time.

14.13 Analysis Of *Group J*: November 1989 – January 1990

By the start of *Phase 5*, the increased standard of living for myself and my family resulting from my increased income during the production of *TM* leads me to seek a way to permanently sustain this level of income (*Junction 23*). Hence following the success of *TM* and the start of *STA* in October 1989 *(Date 5)*, Dalton and I radically re-orient Warner Dalton to focus almost solely on developing projects we think are suitable for the international television market (*Decision 15*). This leads to my decision to operate primarily as a film businessman (*Decision 5*), and hence to write and supervise market-driven episodic television in collaboration with other writers (*Decision 22*). These decisions mark a major change of filmmaking direction even further away from my original feature film goals, but also a major expansion of my Practice Space, further reinforced by the start of development of *TH* in June 1990.

However during *Phase 5* this turn to market-driven projects (*Junction 4*) reveals itself to also be a turn to unsuccessful projects (*Junction 8*), and to much-reduced

project funding (*Junction 13*), with a consequent effect on my income. Further, by January 1990 *(Date 19)* my desire to live according to Quaker ethics not only makes elements of international television production increasingly difficult for me, but also precipitates another marriage crisis. Ultimately McCarthy and I decide not to separate, and I recommit to the marriage (*Decision 13*).

From the above I therefore draw the following Conclusion:

Conclusion 14.9: My Practice Space expands notably at the start of *Phase 5* due to the re-orienting of Warner Dalton to market-driven projects (*Factor 31*) following my decision to become a film businessman (*Factor 28*), flowing from my desire to permanently increase my family's income level (*Factor 33*).

14.14 Analysis Of *Group K*: December 1991

The exhaustion of Warner Dalton's earnings from *TM* towards the end of *Phase 5* coincides with our Canadian co-producers withdrawing from developing *TH*. Hence when Dalton is offered full-time employment in October 1991 (*Date 13*) we decide to amicably end our filmmaking collaboration (*Decision 29*), and in December 1991 (*Date 6*) decide to wind up Warner Dalton altogether (*Decision 6*). Consequently the end of *Phase 5* marks a considerable contraction in my Practice Space with the end of my vocational identification as a film businessman, the end of my collaboration with Dalton, and my consequent move back into solo filmmaking.

From the above I therefore draw the following Conclusion:

Conclusion 14.10: My Practice Space contracts notably at the end of *Phase 5* due to the end of my vocational identification as a film businessman (*Factor 28*), flowing from my decision to end my collaboration with Dalton (*Factor 51*) after the failure of our move into market-driven television drama (*Factor 31*).

14.15 Results Of The Combined Analysis

14.15.1 The Overall Dynamics Of My Practice Space

From *Conclusions 14.1* to *14.10* above it is possible to describe the dynamics of my Practice Space during the five Phases of the research period as follows:

Phase 1:

At the start of *Phase 1* my Practice Space – i.e. the possible filmmaking practice conceivably accessible to me – expands from just creator-driven *short drama* to also include creator-driven *documentary* due to my established personal and filmmaking relationship with McCarthy (*Factor 51*), and the social and political capital inherent in my privileged social status (*Factors 9, 10, 11, 12, 13, 14, 18, 20, 21, 22, 23, 24, 26, 27, 29* and *30*). [*Conclusion 14.1*]

Phase 2:

At the start of *Phase 2* my Practice Space expands into *client-driven* documentary due to the change in my parental status (*Factor 15*) and financial goals (*Factor 33*) after the birth of my first child, following my earlier decision to commit to having two children (*Factor 32*). During the first half of *Phase 2* it further expands into *hybrid documentary/drama* due to a return to creator-driven projects and the inclusion of drama elements in the documentaries on which I am a film-maker (*Factor 31*). My Practice Space then contracts considerably during the second half of *Phase 2* due to my decision to work as a full-time house-husband (*Factor 28*), following my inability to support my family from my filmmaking (*Factor 33*). However by the end of *Phase 2* it re-expands to its previous dimensions due to my renewed ability to support my family (*Factor 33*), flowing from my increased reputation and prestige as a consolidating film-maker (*Factor 47*), which enables me to decide to return to full-time filmmaking (*Factor 28*). [*Conclusions 14.2* to *14.5*]

Phase 3:

At the start of *Phase 3* my Practice Space expands into *client-driven television drama* due to my decision to commence a filmmaking collaboration with Dalton (*Factor 51*), flowing from the ethical difficulties on *EYHO* (*Factor 38*) and my

new familial goal of having three children (*Factor 32*). After the successful completion of *D&A* seven months later in *Phase 3*, the decision to convert *IB* to a miniseries further expands my Practice Space into *creator-driven* television drama (*Factor 31*). [*Conclusion 14.6*]

Phase 4:
At the start of *Phase 4* my Practice Space expands into *writing long-form* creator-driven television drama due to my decision to cease directing projects (*Factor 31*), flowing from the change in my parental status following the birth of my third child (*Factor 15*) and the end of my filmmaking collaboration with McCarthy (*Factor 51*). Once again the cultural and social capital inherent in my privileged social status gives me the confidence to attempt such a shift in my filmmaking practice (*Factors 9, 10, 11, 12, 13, 14, 18, 20, 21, 22, 23, 24, 26, 27, 29* and *30*). Later in *Phase 4* my Practice Space expands further when my reputation and prestige changes to that of an established filmmaker (*Factor 47*), and my vocational identification changes to that of a film artist (*Factor 28*). [*Conclusions 14.7* and *14.8*]

Phase 5:
At the start of *Phase 5* my Practice Space expands into *market-driven* television drama (*Factor 31*) due to my decision to become a film businessman (*Factor 28*), flowing from my desire to permanently increase my family's income level (*Factor 33*). However it contracts again during *Phase 5* due to the unsustainability of Dalton's and my ongoing television production business, leading to the decision to end our collaboration at the end of *Phase 5* (*Factor 51*). This results in the end of my vocational identification as a film businessman (*Factor 28*), and a subsequent partial return to my original vocational goal of making feature films (*Factor 31*). [*Conclusions 14.9* and *14.10*]

In summary, my Practice Space demonstrates an almost continuous expansion over the research period from just creator-driven short drama at the start of *Phase 1* to international market-driven television drama in *Phase 5*. The only exceptions are the eight-month period in *Phase 2* during which I seriously doubt that I have a future as a film-maker, and the final stages of *Phase 5* during which

it becomes apparent that my move into market-driven television has failed, with both periods seeing consequent contractions in my Practice Space.

However even though my Practice Space expands more or less continuously over most of the research period – as the neophyte film-maker I was in January 1978 hoped it would – my actual Trajectory through my Practice Space moves progressively further away from my initial vocational goal of writing and directing feature films, and indeed my Practice Space at the end of the research period does not encompass the possibility of feature filmmaking at all. I suggest that an explanation for this divergence between my original vocational goals and the filmmaking practice progressively accessible to me over the course of the research period can be found in the interactions between a number of recurring Factors identified in the analysis of *Groups A* to *K* above.

14.15.2 The Effect Of Recurring Factors

In the above description of the dynamics of the five Phases of my Practice Space during the research period, I identify 16 non-varying Factors and 8 varying Factors that occur more than once, as *Table 14.6* below details.[13] The recurrence of some of these 24 Factors in my Practice Space during the research period – and in thereby defining key moments during that time – is not necessarily unexpected. For it is not surprising that the cultural and social capital inherent in my relatively privileged social standing and stable personal circumstances – as embodied in the 16 non-varying Factors – gives me the confidence to attempt major expansions of my Practice Space at the start of *Phases 1*, *3* and *4*. As discussed in *Chapter 2*, Sheehan (1998) also identifies a number of non-varying demographic Factors as privileging a film worker's career path.

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[13] The 16 non-varying Factors are Age (*Factor 9*), Sex (*10*), Nationality (*11*), Geographical Location (*12*), Educational Level (*13*), Marital Status (*14*), Physical Health (*18*), Racial Identification (*20*), Ethnic Identification (*21*), Gender Identification (*22*), Sexual Orientation (*23*), Disability Identification (*24*), Political Identification (*26*), Class Identification (*27*), Physical Wellbeing (*29*), and Mental Wellbeing (*30*). The 8 varying Factors are Parental Status (*15*), Vocational Identification (*28*), Vocational Goals (*31*), Familial Goals (*32*), Financial Goals (*33*), Ethical Goals (*38*), Reputation & Prestige (*47*), and Creative Collaborations (*51*).

Phase	*Factors*	*Dimension*
Start *Phase 1*	Non-varying *Factors 9, 10, 11, 12, 13, 14, 18* Non-varying *Factors 20, 21, 22, 23, 24, 26, 27, 29, 30* *Factor 51* (Creative Collaborations)	Demographic Self-Reflexive Social
Start *Phase 2*	*Factor 15* (Parental Status) *Factor 32* (Familial Goals) *Factor 33* (Financial Goals)	Demographic Practical Practical
During *Phase 2*	*Factor 28* (Vocational Identification) *Factor 31* (Vocational Goals) *Factor 47* (Reputation & Prestige)	Self-Reflexive Practical Cultural
Start *Phase 3*	*Factor 32* (Familial Goals) *Factor 38* (Ethical Goals) *Factor 51* (Creative Collaborations) *Factor 31* (Vocational Goals)	Practical Ethical Social Practical
Start *Phase 4*	Non-varying *Factors 9, 10, 11, 12, 13, 14, 18* Non-varying *Factors 20, 21, 22, 23, 24, 26, 27, 29, 30* *Factor 15* (Parental Status) *Factor 31* (Vocational Goals) *Factor 51* (Creative Collaborations)	Demographic Self-Reflexive Demographic Practical Social
During *Phase 4*	*Factor 28* (Vocational Identification) *Factor 47* (Reputation & Prestige)	Self-Reflexive Cultural
Start *Phase 5*	*Factor 28* (Vocational Identification) *Factor 31* (Vocational Goals) *Factor 33* (Financial Goals)	Self-Reflexive Practical Practical
End *Phase 5*	*Factor 28* (Vocational Identification) *Factor 31* (Vocational Goals) *Factor 51* (Creative Collaborations)	Self-Reflexive Practical Social

Table 14.6 : Recurring Factors In Chris Warner's Practice Space

Similarly with the eight varying Factors in *Table 14.6*, there is nothing particularly exceptional in the fact that changes in my familial goals (*Factor 32*) have significant effects on the dynamics of my Practice Space at the start of *Phases 2* and *3*. I suggest that it would be more surprising if progressively becoming the parent of one, two and eventually three children had no effect at all on my filmmaking practice or my work/life balance. Neither is there anything especially unusual in my vocational goals (*Factor 31*), my ethical goals (*Factor 38*), my reputation and prestige (*Factor 47*), or my creative collaborations (*Factor 51*) changing over the research period. Other film-makers also change their vocational goals, develop their ethical positions, accrue reputations and prestige, or engage in a range of creative collaborations over the course of their

filmmaking life. For as also discussed in *Chapter 2*, Jones (2007) demonstrates that it is possible to identify a range of factors which he calls "enablers" and "inhibitors" that shape film production career paths generally. Seen in this light, each of the eight varying Factors identified above might reasonably be expected to affect and shape *any* filmmaker's practice to some extent.

Further, and as detailed in the preceding three Chapters, a number of the 29 non-project Factors not included in *Table 14.6* also play a role in affecting and shaping my Practice Space during the research period. For example, and perhaps distinguishing me from other Australian film-makers of my cohort, my filmmaking practice during the research period takes place against a background of fluctuating mental health (*Factor 19*); my philosophical identification changes from atheistic humanist to Quaker (*Factor 25*), with the consequent changes in my ethical goals (*Factor 38*) and spiritual goals (*Factor 39*) making it increasingly hard for me to operate effectively in the international television milieu; and a significant determinant of the multicultural content of eight of the 11 projects on which I am a film-maker during the research period is my geographical location (*Factor 12*). However I suggest that neither these nor any other Factor operative on my Private and Public Spaces can be seen to affect and shape my Practice Space to quite the same extent as the 24 recurring Factors listed in *Table 14.6*.

Indeed, I suggest that what is most significant about these 24 recurring Factors is not what each Factor contributes individually to shaping my Practice Space over the research period, but that it is their unique and joint *interaction with each other* which most affects and shapes my Practice Space during that time, and hence most determines its unique dynamics. For from the very particular starting point enabled by the 16 non-varying Factors listed in *Table 14.6*, it is the unique and very particular interweaving of my familial goals (*Factor 32*) and parental status (*Factor 15*) with my financial goals (*Factor 33*) and resulting vocational goals (*Factor 31*) – albeit tempered at times by my ethical goals (*Factor 38*), my shifting vocational identification (*Factor 28*), and bolstered at key moments by changes in my reputation and prestige (*Factor 47*) and my creative

collaborations (*Factor 51*) – that ultimately determines the changing shape of my Practice Space during the research period, and hence my Trajectory through it.

The importance of this interaction between Factors is reflected in the fact that it is *groups* of the 24 recurring Factors – rather than just single Factors – that are operative at all of the junctions between the Phases of my Trajectory, as *Table 14.6* illustrates. For example, at the start of *Phase 1* it is the joint effect of the 16 non-varying Factors and my creative collaboration with McCarthy that leads me to self-identify as a film-maker and attempt documentary filmmaking for the first time; at the start of *Phase 2* it is the inter-related changes in my familial goals, parental status and financial goals that lead me to move into client-driven filmmaking for the first time; and at the start of *Phase 3* it is the change in my familial goals occasioned by a commitment to now have three children, combined with ethical concerns about documentary filmmaking, that leads me to take up the offer of a creative collaboration with Dalton that radically reshapes my filmmaking practice from that time on. Similar interactions between groups of recurring Factors are evident at the other key moments in the research period, as per *Table 14.6*.

In particular, I suggest that the results presented in *Table 14.6* indicate that the most notable recurring interaction between Factors during the research period is that between my familial goals (*Factor 32*) and my vocational goals (*Factor 31*). For I suggest that it is the commitments I make in May 1979 to have two children and in January 1984 to have three children – and the subsequent impact of these two commitments on my parental status (*Factor 15*), financial goals (*Factor 33*), and vocational identification (*Factor 28*) – that most substantially shape my Practice Space over the course of the research period, and hence the filmmaking practice conceivably accessible to me during that time. This is manifested in the change in my familial and financial goals at the start of *Phase 2* resulting in the expansion of my Practice Space into client-driven documentary; in the change in these same goals at the start of *Phase 3* – in combination with my ethical goals – causing me to expand my Practice Space into client-driven, and a little later, creator-driven television drama; in my

family-related decision to no longer direct at the start of *Phase 4* resulting in the expansion of my Practice Space into writing long-form television drama; and in the family-related change in my financial goals at the start of *Phase 5* leading me to expand my Practice Space into market-driven television drama.

While the specifics of each of these expansions of my Practice Space is understandable in terms of both my personal and filmmaking circumstances at the time, at each of these points in my Trajectory through my Practice Space my vocational goals effectively move further away from my original desire to write and direct feature films, even though each move seems to be only temporary at the time, a necessary choice from among the range of filmmaking practice accessible to me in order to properly carry out my role as a father of small children or generate an appropriate contribution to the family finances. So even though my familial goals or my vocational goals may individually seem unexceptional in themselves – and be shared by many other film-makers – I suggest that it is just one unique and cumulative combination of them over the 14 years of the research period that most contributes to determining my *actual* filmmaking practice from out of all the *possible* filmmaking practice accessible to me in the ever-changing possibility field of my Practice Space during that time.

Certainly each of the other Factors listed in *Table 14.6* is an important and indispensable part of the mix that determines my actual filmmaking practice, and hence my Trajectory, over the course of the research period. However I suggest that, in the end, the choices I make in my filmmaking practice over the research period increasingly come to be driven by my changing familial goals rather than my initial vocational goal of becoming a feature film-maker. As such, rather than being described as a film-maker who had children, I could more accurately be described as a father who made films.

14.16 Usefulness Of The Results

While the above conclusion is an important insight into the nature of my filmmaking practice during an earlier period, it is of primarily historical significance. However I suggest that conclusions with more contemporary relevance can also be derived from the same overall analysis of my filmmaking practice during the research period using the Practice-Space Model, as I now demonstrate.

The 12 years from the start of *Phase 1* in January 1978 until the end of *Phase 4* in November 1989 is the most productive period in the 32 years of my overall filmmaking practice. During this time I am the sole or joint film-maker of nine completed film projects with a combined screen time of almost 14 hours, and my filmmaking practice shows a distinct progression from entry-level film-maker (*Phases 1* and *2*), to consolidating film-maker (*Phase 3*), to established film-maker (*Phase 4*). The distinctiveness of these first 12 years of the 14-year period addressed by *Research Question 2* is highlighted by my SFTs for *Factor 3* (Content Driver) and *Factor 5* (Audience Success), as per *Figure 14.3*.

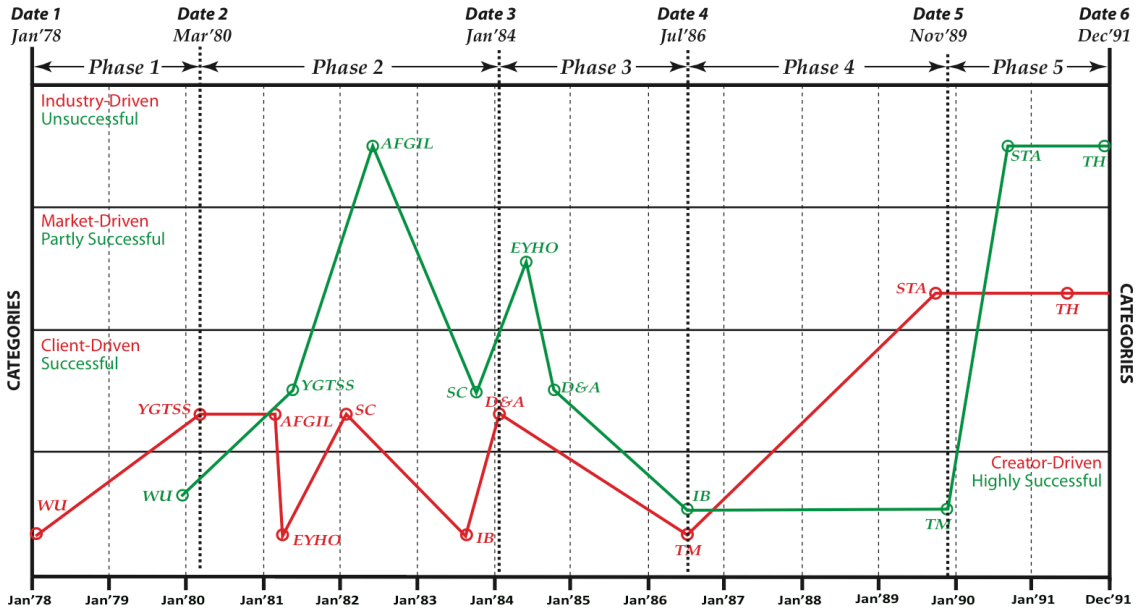


Figure 14.3 : Single Factor Trajectories For Factors 3 & 5

(Factor 3 – Content Driver – in red; Factor 5 – Audience Success – in green)

As my red SFT for *Factor 3* in *Figure 14.3* illustrates, of the 11 projects on which I am a film-maker during the research period, the nine projects in *Phases 1* to *4* of my Trajectory are either creator-driven or client-driven (*WU*, *YGTSS*, *AFGIL*, *EYHO*, *SC*, *D&A*, *IB*, *TM*), whereas the two projects in *Phase 5* are both market-driven (*STA*, *TH*). Similarly, as my green SFT for *Factor 5* illustrates, of the nine projects on which I am a film-maker in *Phases 1* to *4*, eight of them are highly successful, successful or partly successful (*WU*, *YGTSS*, *EYHO*, *SC*, *D&A*, *IB*, *TM*), with only one being unsuccessful (*AFGIL*). However both projects in *Phase 5* are unsuccessful (*STA*, *TH*).

In other words, in the first 12 years of the research period – i.e. *Phases 1* to *4* – I am a film-maker on only creator- or client-driven projects, and eight of these nine projects are highly successful, successful, or partly successful. By way of contrast, in the final two years of the research period – i.e. *Phase 5* – I am a film-maker on only two market-driven projects, and both of them are unsuccessful. As *Figure 14.3* also illustrates, the only three projects during the research period which are highly successful – *WU*, *IB*, *TM* – are all creator-driven, and the only other creator-driven project – *EYHO* – is partly successful.

Hence as *Figure 14.4* below illustrates, with the exception of the 15-month period between the completion of *WU* in December 1989 and the start of *EYHO* in March 1981 – as indicated by the two red dotted lines – I participate in either the conception, development, production or completion of a creator-driven project *almost continuously* during the 12 years of *Phases 1* to *4*, and these four creator-driven projects are all either highly successful or partly successful. By way of contrast, in the two years of *Phase 5* I participate in just the conception and development of two unsuccessful market-driven projects.

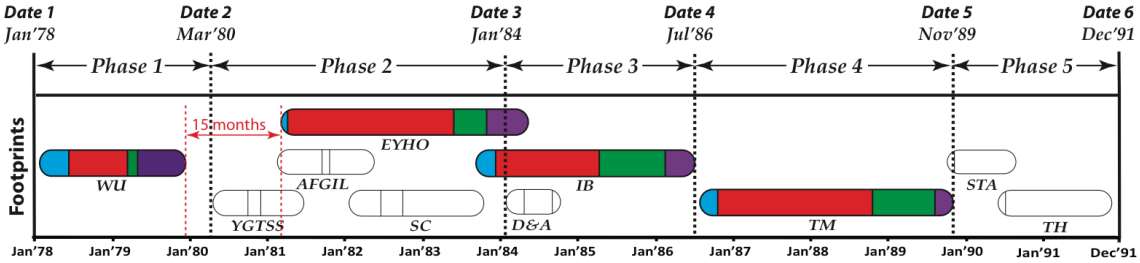


Figure 14.4 : Creator-Driven Projects During The Research Period

(Conception Stage in aqua; Development Stage in red;
Production Stage in green; Completion Stage in purple)

In the decade and a half following the end of the research period I went on to write a number of unproduced feature film and miniseries scripts (listed in *Appendix 5*); to act as producer-only on the feature film *Crackers* (1998) and the miniseries *Queen Kat, Carmel & St Jude* (1999); to generate and implement film policy and funding at the AFC, the Australian government's then film development agency; and to executive produce DVD and on-line projects at Film Australia, the Australian government's then documentary production agency. As such, after the end of the research period in December 1991 I never again carried out at least two of the key decision-maker roles of originator, screenwriter, producer, director or lead performer – i.e. acted as a film-maker – on a completed film. Further, the only two film projects on which I acted as a film-maker in the two years before December 1991 – i.e. during *Phase 5* – were both permanently abandoned during their development stages and hence were uncompleted (*STA*, *TH*). Consequently I conclude that the last *completed* film on which I worked as a film-maker during the entire 32 years of my filmmaking practice was *TM*, and hence that I effectively ceased practising as a film-maker on its completion at the end of *Phase 4* of my Trajectory in November 1989.

Prior to embarking on the current research I considered myself to have been a working filmmaker – as generally defined – from the start of my first film in 1975 right through until I ceased hands-on filmmaking in March 2007, including during my employment at the AFC and Film Australia in the 2000s. However in applying the specific definition of a film-maker adopted in *Part II* of the current research to my entire 32-year career, the effective endpoint of my

practising as a film-maker in November 1989 turns out to be much earlier than I had previously thought it to be, as well as a long way from my original vocational goal of writing and directing feature films. This leads to a conclusion with far-reaching implications for my overall filmmaking practice. For although my decision to move into market-driven episodic television at the end of *Phase 4* is quite understandable, seen in retrospect it was clearly a mistake.

Up until the start of *Phase 5* my three most successful projects – including the two largest and two most recent – had all been creator-driven (*WU*, *IB*, *TM*). Even the client-driven projects I had taken on primarily for financial reasons had mostly been successful (*YGTSS*, *SC*, *D&A*), with the only exception being *AFGIL*. So while my move into purely market-driven projects following the completion of *TM* might have made sense at the time in familial and financial terms, it was a definite move away from my strengths as a film-maker, even if I could not see that at the time. With the hindsight gained from the application of the Practice-Space Model to my overall filmmaking practice during the research period, I therefore conclude that my move into market-driven episodic television can now be seen as a move into a sub-space of the Filmmaking Space which was *accessible* to me at the start of *Phase 5*, but for which I was not suited.

The implications of this are quite far-reaching. For if I had understood in November 1989 that my success as a film-maker up until that date had been entirely in the Creator-Driven and Client-Driven Sub-Spaces of the Filmmaking Space – and particularly with projects containing multicultural content – I may not have so readily attempted to move into the Market-Driven Sub-Space, an area of filmmaking practice in which I had no experience and, as it turned out, not the right skills. However in the absence of a structured and evidence-based analysis of the Factors that had most notably affected and shaped my successful filmmaking practice up until November 1989, I lost sight of the fact that my skills and previous success as a film-maker lay in making creator-driven films and taking on client-driven projects when financially necessary. As a result I decided – perhaps hubristically, perhaps for family financial reasons – that in partnership with Dalton I could become both a film businessman and a player

in international television. The repercussions of this decision played out in my subsequent filmmaking practice, and continue to do so today.

Unexpected and unsettling as this conclusion may be at this late stage of my working life, I suggest that by successfully operationalising the Practice-Space Model of Filmmaking Practice in the systematic and evidence-based analysis of a section of my own 32 years of filmmaking practice I have demonstrated that the analytical method associated with the Model to a specific research question can provide useful insight into, and have important implications for, an individual filmmaker's on-going filmmaking practice. For I suggest that it is arguable that had I been able to analyse my own filmmaking practice during the period from January 1978 to November 1989 using the Practice-Space Model at that time, it may well have pointed me in the direction of a more fruitful filmmaking practice than that which I actually pursued post-1989.

14.17 Results Of *Part II*

Overall, I suggest that the analytical method associated with the first iteration of the Practice-Space Model presented in *Part I* and applied to a section of my own filmmaking practice in *Part II* can be seen to meet both criteria of *Research Question 2*:

Firstly, it can be *operationalised*. By applying the analytical method associated with the Practice-Space Model to the systematic and evidence-based analysis of my own filmmaking practice between January 1978 and December 1991, I demonstrate that it is possible to not only describe the dynamics of my Practice Space during that time, but to also identify the Factors that most contributed to shaping that Practice Space and my consequent Trajectory through it.

Secondly, it is *useful*. By operationalising the analytical method associated with the Practice-Space Model in the analysis of my filmmaking practice between January 1978 and December 1991 I demonstrate that had the Practice-Space Model been available to me during that time it may well have resulted in my

continuing to practise as a (hyphenated) film-maker beyond November 1989, and hence perhaps may have resulted in my sustaining a more fruitful filmmaking practice than that which I subsequently pursued post-1989.

As such, I suggest that the analysis in *Part II* of a section of my own filmmaking practice using the analytic method associated with the Practice-Space Model provides an appropriate answer to ***Research Question 2*****:** *Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991*?

This completes *Part II* of this thesis.

CONCLUSIONS

15. CONCLUSIONS & FURTHER RESEARCH

The main body of this thesis is in two Parts: *Part 1* addresses *Research Question 1* and the generation of the first iteration of a new theoretical model of filmmaking practice, the Practice-Space Model; *Part II* addresses *Research Question 2* and the application of the analytical method associated with the Practice-Space Model to a limited section of my own filmmaking practice. Consequently in this Chapter I treat the Conclusions and Further Research regarding each of these two Research Questions separately.

15.1 Conclusions Regarding *Research Question 1*

In *Chapter 1* I propose that the systematic and evidence-based analysis of filmmaking practice as seen from the point of view of filmmakers themselves would be of practical use to working filmmakers, film students, and film policy-makers. I suggest five criteria that a theoretical model and analytical method suitable for this kind of approach should meet: 1) it must be *from a filmmaker's point of view*; 2) it must be *comprehensive*; 3) it must be *structured and systematic*; 4) it must be *operationalisable* and 5) it must be *useful*. In order to identify such a model, in *Part I* – i.e. *Chapters 2* to *7* – I address the following Research Question:

Research Question 1*: *What is a theoretical model for the analysis of filmmaking practice that is: 1) from a filmmaker's point of view; 2) comprehensive; and 3) structured and systematic?

In my review of the literature in *Chapter 2* I am unable to discover any existing theoretical model of filmmaking practice – or indeed any other creative practice – that meets the three criteria of *Research Question 1*. I therefore conclude that there is a gap in the research with regard to modelling filmmaking practice in

this way (*Conclusion 2.1*), and that generating a model to fill this gap would not duplicate any existing research (*Conclusion 2.2*).[14]

The Practice-Space Model of Filmmaking which I introduce and describe in *Chapters 4*, *5*, *6* and *7* is a new model of filmmaking practice, but it combines and extends important work done in this and related areas by other researchers, as detailed in *Chapters 2* and *3*. As a starting point I draw on the work of Jones & de Fillippi (1996), Sheehan (1998), Negus (2006), Deuze (2007) and Caldwell (2008), who within their various disciplines all demonstrate that a creative practice such as filmmaking has to be seen in its wider social context, with many factors having the potential to affect and shape a filmmaker's practice, and hence the breadth of knowledge they require in order to function effectively (*Conclusion 2.3c*). This leads me to take a cross-disciplinary approach in formulating the Practice-Space Model, and to treat the analysis of filmmaking practice from a filmmaker's point of view as fundamentally an interrogation of the interaction between two elements: the individual filmmaker and their self-knowledge on the one hand; and the physical and social milieu from which a filmmaker's world-knowledge – and hence their industry-knowledge – is derived on the other (*Conclusion 3.1*).

Further guided by Negus (2006) and his emphasis on the experiential as well as the industrial aspects of modern creative practice (*Conclusion 2.3e*), I conclude that Bourdieu's "sociology of power" provides an established sociological framework suited to the treatment of the bi-directional interaction between an individual filmmaker's agency and the structure of their social and filmmaking milieux (*Conclusion 3.3*). Adopting Bourdieu's basic approach, I embody his tri-partite analytic structure in the Practice-Space Model in the form of 1) an individual filmmaker's unique Private Space (broadly analogous with Bourdieu's *"habitus"*); 2) the shared global Filmmaking Space of which a particular filmmaker's Practice Space is a subset (Bourdieu's "field of cultural

[14] All 68 Conclusions reached during the course of the research are listed in *Appendix 4*.

production"); and 3) the even broader World Space in which the filmmaker lives and works (Bourdieu's "field of power").

However in the light of both the primacy I give to the filmmaker's point of view and the critiques of Richards (2003) and Becker (2008) regarding how Bourdieu considers individuals attain their sense of self, I find it necessary to combine Bourdieu's approach to social practice with the more dynamic and socially interactive psychological approach to the individual offered by existential phenomenology. In doing so I generate what I consider to be a more nuanced and robust cross-disciplinary theoretical framework within which to situate the Practice-Space Model than would be provided by either of these theoretical approaches on its own (*Conclusion 3.4*). This approach is particularly pertinent when it comes to identifying the myriad factors a filmmaker might consider to affect and shape their Practice Space over time.

From the work of Jones (1996), Jones and de Fillippi (1996), Sheehan (1998), and Jones (2007) I conclude that it is both feasible and useful to hierarchically structure groups of factors affecting filmmaking practice via the use of spatial metaphors in a multi-dimensional topographical model (*Conclusions 2.3a*, *2.3b* & *2.3d*). This finds expression in the Practice-Space Model in my ultimately identifying and schematising 53 Factors which I suggest have the potential to affect and shape a filmmaker's Practice Space (as listed in *Appendix 3*), and which I array into the 12 Dimensions that make up the seven interacting conceptual Spaces of the Model, as illustrated in *Figure 5.1* earlier.

In identifying and schematising the Factors and Dimensions of the Practice-Space Model I find it useful to draw not only on existing psychological and sociological categorisations of the factors operative on both individuals and their social practice, but to also incorporate the four-part Hindu schema of "*purushartha*" regarding the practical, pleasure, ethical, and spiritual "goals of life" that might motivate a filmmaker's actions. Similarly, by applying the "worlds of production" model of industrial production proposed by economists Storper and Salais (1997) I conclude that it is possible to conceive of filmmaking

practice as a "space of productive activity" that consists of four constituent sub-spaces, defined by whether the filmmaking that takes place within them is industry-driven, market-driven, client-driven, or creator-driven (*Conclusion 2.3d*). I conclude that the cross-disciplinary combination of these somewhat disparate schema from differing realms of knowledge enables a structured and systematic identification and categorisation of the factors to be addressed by the Practice-Space Model which is more comprehensive than can be achieved with any one schema from any single discipline.

In the light of the above, I therefore conclude that the Practice-Space Model of Filmmaking Practice meets the three criteria of *Research Question 1*:

1. It is *from a filmmaker's point of view*, i.e. it addresses filmmaking practice as experienced by filmmakers themselves.
2. It is *comprehensive*, i.e. it is applicable to all forms of filmmaking practice, not just feature films.
3. It is *structured and systematic*, i.e. it engages with as many of the factors that affect and shape filmmaking practice as is possible, and does so in an organised fashion.

15.2 Conclusions Regarding The Practice-Space Model

Overall, I conclude that with its cross-disciplinary approach and its focus on the integrated and dynamic interrelationship between an individual filmmaker's first-person experiences and the broader social milieu in which they live and work, the first iteration of the Practice-Space Model of Filmmaking introduced and described in *Part I* is soundly based in existing theoretical frameworks for the analysis of both social practice and individual psychology (*Conclusion 3.2*).

However by combining conceptual elements from a range of various disciplines and from a number of pre-existing but more limited studies of creative practice,

the Practice-Space Model addresses a broad range of factors operative on all aspects of a filmmaker's life and work – not just their filmmaking – and engages with all elements of a filmmaker's filmmaking practice – not just those concerned with the making of feature films – thereby distinguishing it from prior research in the field. I therefore conclude that the Practice-Space Model offers a more broadly-based and comprehensive approach to the systematic and structured interrogation of filmmaking practice from a filmmaker's point of view than has been previously attempted, and hence extends the work of previous scholars in the field.

As such, I suggest that the Practice-Space Model provides an important new vocational tool for working filmmakers and film students, and by extension, for film policy-makers. For by enabling film practitioners to conceive of their current or future filmmaking practice as taking place within a dynamic Practice Space that is both unique to them and continuously affected and shaped by a unique combination of the 53 Factors that make up a Practice Space's constituent Dimensions, the Practice-Space Model provides a new way of conceptualising their overall filmmaking practice. In addition to alerting practitioners to Factors which they may not have considered as having the potential to affect and shape their filmmaking practice, the Model also provides them with a structured and systematic schema for understanding how the various domains of their overall life experience – as embodied in the nine Dimensions of their Private and Public Spaces – can interact with, and hence affect and shape, the domain in which their filmmaking practice takes place, i.e. their Practice Space.

The advantages of this seem obvious. As with my own experience discussed in *Part II*, enabling a working filmmaker to understand the dynamics of their Practice Space not only gives them a deeper appreciation of the processes and factors that have shaped their filmmaking practice to date, but potentially empowers them to make better choices from among the filmmaking possibilities accessible to them in the present. For as the diversity of the range of Factors canvassed by the Practice-Space Model demonstrates, it is not enough

for a filmmaker to have just technical filmmaking skills. They also need to have a systematic means of undertaking detailed self-reflection across a wide range of life experience as their career develops. Similarly for film students, a comprehensive and structured understanding of the factors that can affect and shape a filmmaking life cannot but better prepare them for the choices they will face in their nascent Practice Space once their studies finish.

Finally, a broad and evidence-based understanding of the filmmaking life as experienced by filmmakers themselves cannot but assist film policy-makers to better understand the experiences and needs of their clientele, and hence better tailor policy initiatives designed to support filmmakers in their filmmaking practice. I suggest that the Practice-Space Model of Filmmaking presented here provides a basis for doing just that.

15.3 Further Research Regarding The Practice-Space Model

As stressed previously, *Part 1* of this thesis presents only a first iteration of the Practice-Space Model of Filmmaking. As such it is necessarily in the nature of a prototype, albeit a prototype which builds on and extends previous work in the field, and which can be demonstrated to have its own particular strengths and applications. However even though this first iteration identifies and maps the major topography of the particular filmmaking territory it addresses, and then suggests how to systematically and comprehensively traverse that territory, clearly there are potential refinements or reformulations that further research might contribute.

To take just one example, the suite of 53 Factors which I identify as affecting and shaping a filmmaker's Practice Space and their projects – and hence which make up the 12 Dimensions of the Practice-Space Model – is certainly open to further expansion, reduction, rationalisation, or definition. It is also possible that the grouping of these Factors into Dimensions – or even the number of Dimensions themselves – may be better served by other hierarchies of

categorisation or nomenclature than those offered in this first iteration of the Model, perhaps derived from theoretical approaches other than those adopted here.

As such, further research may well prove useful in testing and refining the concepts and structures of this first iteration of the Practice-Space Model, or in teasing out additional or alternative ones.

15.4 Conclusions Regarding *Research Question 2*

In *Part II* of this thesis – i.e. *Chapters 8* to *14* – I test the analytical method associated with the first iteration of the Practice-Space Model presented in *Part I* against the last two criteria which I suggest a model for the evidence-based analysis of filmmaking practice should meet, i.e. that it be 1) operationalisable and 2) useful. To do this, I address a second, deliberately-circumscribed, Research Question:

Research Question 2: *Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?*

In *Chapter 8* I carry out *Stage 1* of the seven-stage process of applying the analytical method associated with the Practice-Space Model to *Research Question 2* by formulating a research design suitable for addressing this particular research question.[15] Providing a rationale for making myself the research subject and for selecting the specific research period, I conclude that a qualitative research methodology and an analytic autoethnography case study research method provide the research design best suited to addressing *Research Question 2* specifically (*Conclusion 8.1*).

[15] The seven Stages of applying the analytic method associated with the Practice-Space Model to the analysis of a particular filmmaking practice are detailed in *Appendix 17*.

In *Chapters 9*, *10*, *11*, *12* and *13* I carry out *Stages 2*, *3*, *4*, *5* and *6* of applying the analytical method associated with the Practice-Space Model to the analysis of my filmmaking practice between January 1978 and December 1991. Despite its acknowledged limitations, I conclude that the autoethnographic case study method proves well-suited to addressing *Research Question 2*. However the process of collecting pre-existing data proves challenging, with much relevant documentation from the research period either missing or destroyed, for various reasons. Collecting additional data proves essential, particularly from two of my three key creative collaborators. Obtaining and analysing the data also proves to be a much larger and more time-consuming task than originally imagined, not least because of the limitations of memory in addressing events from more than 20 years ago. However I conclude that having to address these and other issues associated with qualitative research leads to a very useful testing of the practicality of the Practice-Space Model.

After interrogating the consolidated data regarding the 11 projects on which I was a film-maker during the research period and generating a detailed Project Description for each project, I combine the results of separate analyses of each of the eight project-based Factors as they manifest across the 11 projects.[16] From this I conclude that my Trajectory through my Practice Space over the 14-year research period consists of five distinct Phases of 2 years, 4 years, 2.5 years, 3.5 years, and 2 years respectively, with each Phase primarily characterised by the particular projects it encompasses (*Conclusion 10.14*). Using this result from the analysis of the eight project-based Factors, I am then able to carry out a Dimension-by-Dimension analysis of the remaining 45 non-project-based Factors as they manifest in the nine non-project Dimensions of my Trajectory.

Addressing the dynamics of each of the two present-self Private Dimensions, four future-self Private Dimensions, and three Public Dimensions of my Practice Space in terms of the five Phases of my Trajectory, I conclude that

[16] The very specific meaning I give to the hyphenated term "film-maker" is discussed in *Chapters 9.1* and *9.2*. Its definition – *Definition 33* – is in *Appendix 2*.

although 16 non-varying Factors play an important role in establishing both my personal circumstances and social status at the start of and during the research period (*Conclusion 14.1*), it is the interaction between just 8 varying Factors that most affects and shapes the dynamics of my Practice Space during that time: i.e. my parental status; vocational identification; vocational goals; familial goals; financial goals; ethical goals; reputation and prestige; and creative collaborations. In particular, I conclude that the choices I make in my filmmaking practice during the research period increasingly come to be driven primarily by my changing familial goals, rather than by my initial vocational goal of becoming a feature film-maker.

From this overall analysis I also conclude that had I realised in November 1989 that my skills and prior success as a film-maker lay almost exclusively in creator-driven rather than market-driven filmmaking, I may well have made very different choices with regard to the projects I took on in my subsequent filmmaking practice. In particular, I conclude that had I been able to analyse my filmmaking practice during the period from 1978 to 1989 using the analytical method associated with the Practice-Space Model, the results may well have pointed me in the direction of a more fruitful filmmaking practice than that which I actually pursued post-1989.

In the light of the above, I therefore conclude that at least in the analysis of the limited section of my own filmmaking practice between January 1978 and December 1991, the analytical method associated with the Practice-Space Model of Filmmaking meets the two criteria of *Research Question 2*:

1. It is *operationalisable*, i.e. it is able to be applied to the analysis of actual existing filmmaking practice.

2. It is *useful*, i.e. it is able to provide meaningful insight into existing filmmaking practice.

15.5 Conclusions Regarding The Model's Analytical Method

The analysis in *Part II* using the analytical method associated with the Practice-Space Model reveals that there is an underlying structure to my filmmaking practice between January 1978 and December 1991 of which I was previously unaware, namely the five Phases of my Trajectory. The analysis also reveals that out of the 53 Factors with the potential to affect and shape my Practice Space during those 14 years, it is a relatively small group of just eight Factors which most determines my actual filmmaking practice during that time, and of which – somewhat surprisingly to me – my familial goals turn out to be clearly predominant. Finally, the analysis extricates a pattern of successful creator-driven projects from out of the general "noise" of my overall filmmaking practice during the research period, a pattern of which I was also previously unaware.

These findings are no small matters in a filmmaker's life, even at my age. They have implications not only for my understanding of my filmmaking in the past but also for my filmmaking in the present. For to now realise that in an earlier period of my filmmaking practice my familial goals took precedence over my vocational goals, that my most successful projects were all creator-driven, and that my identification as a film businessman was a mistake, is to be better informed in the choices I make regarding my filmmaking practice from the present time onwards. I therefore suggest that these realisations alone – quite apart from any broader illumination of my own filmmaking practice or of filmmaking more generally that might result from the analysis in *Part II* – are enough to demonstrate that not only can the analytic method associated with the Practice-Space Model be operationalised in the analysis of an individual filmmaker's filmmaking practice, but that doing so can also provide meaningful and useful insight into that practice.

However I am just one filmmaker, and the analysis of a 14-year period of my filmmaking practice using the analytical method associated with the Practice-Space Model has taken the time and effort associated with half a PhD thesis. For

most working filmmakers, such an extended research period within which to scrutinise their filmmaking practice in such detail is a luxury that would rarely – if ever – be available to them. The question therefore arises as to whether the conclusions above are generalisable, not in the sense that the specific results of *Part II* apply to all filmmakers – clearly that is not the case – but in the sense of whether the analytical method associated with the Practice-Space Model can be used in the analysis of other individual filmmaker's filmmaking practices, or indeed, in the analysis of the filmmaking practices of groups of filmmakers more generally.

I suggest that, *prima facie*, the analytical method associated with the Practice-Space Model has the potential for more general use in the analysis of filmmaking practice. Its qualitative methodological approach and (auto)ethnographic research method are well-recognised in social science research and are relatively straightforward. It utilises data that is readily obtainable – certainly as far as a filmmaker's recollections go – and which can be cross-checked and triangulated via corroborating interviews and document searches. Analysing the data, including generating Single Factor Trajectories, does not require specialised mathematical or statistical analysis techniques, and the overall analytical method consists of seven stages that can be described and codified in as much detail as is needed.

However as *Part II* of this thesis demonstrates, the actual application of the analytical method in the analysis of an individual filmmaking practice can be both painstaking and time-consuming. In *Part II* I am at pains to demonstrate in detail and with great rigour each and every step in the process of addressing *Research Question 2*. This is so as to establish an exhaustive and transparent "proof-of-concept" of the operationalisation and usefulness of the analytical method, at least in the circumscribed arena addressed by *Research Question 2*, and to do so with the degree of rigour appropriate to a PhD thesis. However if the analytical method associated with the Practice-Space Model of Filmmaking is to be more widely operationalisable and useful – either with single film practitioners, groups of practitioners, or segments of broader filmmaking

practices – then this process of both obtaining and analysing data will need to be simplified somewhat, as I now discuss.

15.6 Further Research Regarding The Model's Analytical Method

I suggest that one potential approach to lightening the load on filmmakers or film researchers seeking to apply the analytical method associated with the Practice-Space Model to their own or others' filmmaking practice might be to automate as much of the process as is possible, in particular the detailed analysis of data, graphing of Single-Factor Trajectories, and collating of results.

For example, it may well prove possible to generate specialised computer software for converting an individual filmmaker's answers to a comprehensive but manageable suite of specifically-designed questionnaires into the data required to generate Single-Factor Trajectories for a specific period of their filmmaking practice, to identify the Phases of their overall Trajectory during that time, and to rate the relative importance of key Factors during the various Phases of that Trajectory. As with the process described in *Part II*, a first tranche of questions might deal with the filmmaker's projects and a second tranche with the Factors associated with their Private and Public Spaces, perhaps drawing on already-existing psychological and sociological questionnaires, suitably modified. In this way the workload involved in applying the analytical method associated with the Practice-Space Model to an individual filmmaker's filmmaking practice could be greatly reduced, and the need to divulge potentially sensitive personal information to others reduced . I suggest that the generating of such questionnaires and the software necessary to process filmmaker's responses to them could well be the subject of further research.

Similarly, with the automation of some of the processes and perhaps the assistance of professional social science researchers, larger-scale applications of the Practice-Space Model and its associated analytic method to groups of filmmakers or segments of broader filmmaking practices may well be feasible.

Such applications may well require mixed qualitative and quantitative methodologies utilising both first-person and more empirical data collection techniques – and hence more sophisticated data analysis processes – and so may well be appropriate subjects for further research.

Finally, it is apparent from all of the above that this first iteration of the Practice-Space Model and the analytical method associated with it have been formulated specifically with filmmaking in mind, and the demonstration of their operationalisation is in the analysis of a specific filmmaking practice. However I suggest that the Model's underlying principles, structure, and analytical method may well make it applicable – with suitable modification for differing artistic milieux – to the analysis of other creative practices besides filmmaking. This too, could well be the subject of further research.

15.7 In Conclusion

The conclusions regarding my own filmmaking practice that result from operationalising the Practice-Space Model in addressing *Research Question 2* are to some extent new and unexpected, and have already initiated a process of reassessing my filmmaking goals and my future filmmaking practice. This in itself seems validation of the worth of the research, and of the usefulness of the first iteration of the new model which it generates. I also suggest there are other broader areas in which the Practice-Space Model and its analytical method may well prove operationalisable and useful.

As such, I suggest that this thesis and the Practice-Space Model of Filmmaking which it proposes, describes, and operationalises makes a contribution to filling the gap in the existing research regarding the modelling of filmmaking practice from the point of view of a filmmaker, and hence makes an original contribution to scholarly research.

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18. APPENDICES

18.1 Appendix 1: Research Questions

Research Question 1**:** *What is a theoretical model for the analysis of filmmaking practice that is: 1) from a filmmaker's point of view; 2) comprehensive; and 3) structured and systematic?*

Research Question 2*: Can the Practice-Space Model of Filmmaking: 1) be operationalised; and 2) be useful in the analysis of Chris Warner's filmmaking practice between January 1978 and December 1991?*

18.2 Appendix 2: List of Definitions

***Definition 1**: A filmmaker's **Private Space** is that unique conceptual space constituted by and containing the sum total over the course of the filmmaker's lifetime of all of their first-person experiences which are observable and reportable by just the filmmaker themself.*

***Definition 2**: A filmmaker's **Public Space** is that unique conceptual space constituted by and containing the sum total over the course of the filmmaker's lifetime of all of their first-person experiences that involve interaction with at least one other individual, and hence are also observable and reportable by someone else in addition to the filmmaker.*

***Definition 3**: A filmmaker's **Life Space** is that unique conceptual space constituted by and containing both the filmmaker's Private Space and Public Space, and hence contains the sum total over the course of that filmmaker's lifetime of all of their first-person experiences.*

***Definition 4**: The global **World Space** is that unique conceptual space constituted by and containing the Life Spaces of each and every individual in the world who has ever lived or is alive now, and hence contains the sum total of all of those individuals' first-person experiences.*

***Definition 5**: The global **Filmmaking Space** is that unique conceptual space constituted by and containing the sum total over time of all of the filmmaking practice of all of the filmmakers in the world.*

***Definition 6**: **The Industry-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet production companies' manufacturing capabilities, and characterised by standardised project types, production methods based on economies of scale, low market volatility, and being supply-driven.*

***Definition 7**: **The Market-Driven Sub-Space** is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet markets' project needs, and characterised by standardised project types, production methods based on economies of scale, high market volatility, and being demand-driven.*

Definition 8: ***The Client-Driven Sub-Space*** *is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet an individual client's project needs, and characterised by specialised project types, production methods based on specialisation, high market volatility, and being demand-driven.*

Definition 9: ***The Creator-Driven Sub-Space*** *is that subset of the Filmmaking Space constituted by and containing all of the filmmaking practice intended primarily to meet an individual filmmaker's project needs, and characterised by specialised project types, production methods based on specialisation, very high market volatility, and being supply-driven.*

Definition 10: *A filmmaker's* ***Practice Space*** *is that unique conceptual space constituted by and containing all of the possible filmmaking practice conceivably accessible to that filmmaker over the course of their filmmaking life – whether they avail themself of all aspects of the filmmaking practice accessible to them or not – and which is delineated and defined by the intersection and interaction of the filmmaker's Private and Public Spaces with the global Filmmaking Space as all three Spaces change over time.*

Definition 11: *A* ***Dimension*** *of a Space is a group of interrelated Factors that have the potential to notably affect and shape the experiences contained within that Space, and which are associated with one particular aspect of the Space.*

Definition 12: *The* ***Self-Reflexive Dimension*** *of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the present and which are assessable and reportable by only the filmmaker, including the filmmaker's a) racial identification, b) ethnic identification, c) gender identification, d) sexual orientation, e) disability identification, f) philosophical identification, g) political identification, h) class identification, i) vocational identification, j) physical wellbeing, and k) mental wellbeing.*

Definition 13: *The* ***Demographic Dimension*** *of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the present and which are assessable and reportable by someone else in addition to the*

filmmaker, including the filmmaker's a) age, b) sex, c) nationality, d) geographical location, e) educational level, f) marital status, g) parental status, h) employment status, i) income, j) physical health, and k) mental health.

***Definition 14**: The **Practical Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their practical goals in life, including their a) vocational goals, b) familial goals, c) financial goals, and d) political goals.*

***Definition 15**: The **Pleasure Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their pleasure goals in life, including their a) sensual goals, b) aesthetic goals, and c) recreational goals.*

***Definition 16**: The **Ethical Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their ethical goals in life.*

***Definition 17**: The **Spiritual Dimension** of a filmmaker's Private Space is that subset of the Factors that notably contribute to the filmmaker's sense of themself in the future which motivate a filmmaker to take action with regard to their spiritual goals in life.*

***Definition 18**: The **Economic Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of economic capital, including their a) financial assets, b) real estate, c) plant and equipment, and d) other material assets.*

***Definition 19**: The **Cultural Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of cultural capital, including their informational assets of a) educational credentials, b) verbal skills, and c) types of knowledge and expertise, as well as their symbolic assets of d) reputation and prestige, e) honours, and f) consecration.*

***Definition 20**: The **Social Dimension** of a filmmaker's Public Space is that subset of the Factors operative in their Public Space which notably affect and shape the filmmaker's accumulation and application of social capital, including their a) networks of contacts, b) creative collaborations, c) membership of professional organisations, and d) acquaintances with those who possess significant economic and cultural capital.*

***Definition 21: A film** is any completed pictorial work of any length, format or genre which produces the optical illusion of movement on a screen and is capable of diffusion via cinema, television, video, computer, or portable devices.*

***Definition 22: A film project** is a film as defined by Definition 21 at any stage of its making prior to its completion, with completion defined as the delivery of the first fully-integrated version of the film capable of diffusion.*

***Definition 23**: The **conception stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in generating a concept description or its equivalent for that film or film project.*

***Definition 24**: The **development stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the concept description or its equivalent through to a final draft script and production agreement or their equivalents for that film or film project.*

***Definition 25**: The **production stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the final draft script and production agreement or their equivalents through to a corpus of unedited camera and sound footage for that film or film project.*

***Definition 26**: The **completion stage** in the making of a film or film project is constituted by and contains all of the filmmaking activity carried out by all of the participants involved in taking the corpus of unedited camera and sound footage through to a completed film.*

***Definition 27**: The **Project Space** of a film project or completed film is that unique conceptual space constituted by and containing the total of all of the filmmaking activity carried out by all of the participants in the making of that film project or completed film, aggregated across all stages of its making.*

***Definition 28**: The **Content Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its specific content, including its a) content issues, b) content setting, and c) content driver.*

***Definition 29**: The **Audience Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its intended audience, including its a) primary audience, and b) audience success.*

***Definition 30**: The **Form Dimension** of a film project or completed film is that subset of Factors that notably affect and shape its filmic form, including its a) film format, b) film genre, and c) project funding.*

***Definition 31**: A participant's **Footprint** on a film project is that unique conceptual space constituted by and containing that part of their Practice Space which intersects with and overlaps the project's Project Space. The sole participant's Footprint on a solo film project is exactly congruent with the project's Project Space.*

***Definition 32**: A filmmaker's **Trajectory** through their Practice Space is that unique conceptual space constituted by and containing all of their actual filmmaking practice up until the present moment, including both their Footprints on their projects and their non-manufacturing activities aimed at furthering their projects.*

***Definition 33: A film-maker** on a film project or completed film is any person who has carried out at least two of the key decision-maker roles of originator, screenwriter, producer, director or lead performer on that film project or completed film.*

18.3 Appendix 3: List of Factors & Dates

Factor ID	*Description*	*Dimension*	*Type*
Factor 1	Content Issues	Content	Variable
Factor 2	Content Setting	Content	Variable
Factor 3	Content Driver	Content	Variable
Factor 4	Primary Audience	Audience	Variable
Factor 5	Audience Success	Audience	Variable
Factor 6	Film Format	Form	Variable
Factor 7	Film Genre	Form	Variable
Factor 8	Project Funding	Form	Variable
Factor 9	Age	Demographic	Non-Variable
Factor 10	Sex	Demographic	Non-Variable
Factor 11	Nationality	Demographic	Non-Variable
Factor 12	Geographical Location	Demographic	Non-Variable
Factor 13	Educational Level	Demographic	Non-Variable
Factor 14	Marital Status	Demographic	Non-Variable
Factor 15	Parental Status	Demographic	Variable
Factor 16	Employment Status	Demographic	Variable
Factor 17	Income	Demographic	Variable
Factor 18	Physical Health	Demographic	Non-Variable
Factor 19	Mental Health	Demographic	Variable
Factor 20	Racial Identification	Self-Reflexive	Non-Variable
Factor 21	Ethnic Identification	Self-Reflexive	Non-Variable
Factor 22	Gender Identification	Self-Reflexive	Non-Variable
Factor 23	Sexual Orientation	Self-Reflexive	Non-Variable
Factor 24	Disability Identification	Self-Reflexive	Non-Variable
Factor 25	Philosophical Identification	Self-Reflexive	Variable
Factor 26	Political Identification	Self-Reflexive	Non-Variable
Factor 27	Class Identification	Self-Reflexive	Non-Variable
Factor 28	Vocational Identification	Self-Reflexive	Variable
Factor 29	Physical Wellbeing	Self-Reflexive	Non-Variable
Factor 30	Mental Wellbeing	Self-Reflexive	Non-Variable
Factor 31	Vocational Goals	Practical	Non-Variable
Factor 32	Familial Goals	Practical	Variable
Factor 33	Financial Goals	Practical	Variable
Factor 34	Political Goals	Practical	Non-Variable
Factor 35	Sensual Goals	Pleasure	Non-Variable
Factor 36	Aesthetic Goals	Pleasure	Non-Variable
Factor 37	Recreational Goals	Pleasure	Non-Variable
Factor 38	Ethical Goals	Ethical	Non-Variable
Factor 39	Spiritual Goals	Spiritual	Variable
Factor 40	Financial Assets	Economic	Variable
Factor 41	Real Estate	Economic	Non-Variable
Factor 42	Plant & Equipment	Economic	Non-Variable

Factor 43	Other Material Assets	Economic	Non-Variable
Factor 44	Educational Credentials	Cultural	Non-Variable
Factor 45	Verbal Skills	Cultural	Non-Variable
Factor 46a	Filmmaking Knowledge & Expertise	Cultural	Variable
Factor 46b	Parental Knowledge & Expertise	Cultural	Variable
Factor 47	Reputation & Prestige	Cultural	Variable
Factor 48	Honours	Cultural	Variable
Factor 49	Consecration	Cultural	Non-Variable
Factor 50	Networks of Contacts	Social	Variable
Factor 51	Creative Collaborations	Social	Variable
Factor 52	Memberships	Social	Variable
Factor 53	Acquaintances	Social	Non-Variable

Table 18.1 : List Of Factors In Numerical Order

Date ID	*Date*	*Description*
Date 1	Jan'78	Start of *Phase 1* / Research Period commences Start of *WU*
Date 2	Mar'80	Start of *Phase 2* Start of *YGTSS*
Date 3	Jan'84	Start of *Phase 3* Start of *D&A*
Date 4	Jul'86	Start of *Phase 4* Completion of *IB* Start of *TM*
Date 5	Nov'89	Start of *Phase 5* Completion of *TM* Start of *STA*
Date 6	Dec'91	End of *Phase 5* / Research Period ends Abandonment of *TH*
Date 7	Mar'81	Start of *EYHO*
Date 8	Oct'84	Completion of *D&A* *IB* converted to miniseries
Date 9	Mar'88	Attend first Quaker Meeting
Date 10	Aug'78	Sacked as graphic artist
Date 11	Jan'83	Start of family financial crisis
Date 12	Aug'83	Cashflow from *EYHO* commences
Date 13	Oct'91	End of collaboration with Dalton
Date 14	Jun'85	End of 1984/85 financial year
Date 15	Jul'79	Learn of first pregnancy
Date 16	Apr'86	Have vasectomy
Date 17	Jun'80	Move into purchased house
Date 18	May'87	Second marriage crisis
Date 19	Jan'90	Third marriage crisis
Date 20	May'84	Completion of *EYHO*
Date 21	Jan'82	Start of *SC*
Date 22	Jan'87	Move to Warner Dalton office in Fitzroy
Date 23	Mar'79	Start of production of *WU*
Date 24	Oct'86	Experience in Siena Cathedral End of collaborations with McCarthy and Grant
Date 25	Jun'83	AFC provides *EYHO* with production funding
Date 26	Jan'80	First child born

Table 18.2 : List Of Dates In Numerical Order

Date	*Date ID*	*Description*
Jan'78	Date 1	Start of *Phase 1* / Research Period commences Start of *WU*
Aug'78	Date 10	Sacked as graphic artist
Mar'79	Date 23	Start of production of *WU*
Jul'79	Date 15	Learn of first pregnancy
Jan'80	Date 26	First child born
Mar'80	Date 2	Start of *Phase 2* Start of *YGTSS*
Jun'80	Date 17	Move into purchased house
Mar'81	Date 7	Start of *EYHO*
Jan'82	Date 21	Start of *SC*
Jan'83	Date 11	Start of family financial crisis
Jun'83	Date 25	AFC provides *EYHO* with production funding
Aug'83	Date 12	Cashflow from *EYHO* commences
Jan'84	Date 3	Start of *Phase 3* Start of *D&A*
May'84	Date 20	Completion of *EYHO*
Oct'84	Date 8	Completion of *D&A* *IB* converted to miniseries
Jun'85	Date 14	End of 1984/85 financial year
Apr'86	Date 16	Have vasectomy
Jul'86	Date 4	Start of *Phase 4* Completion of *IB* Start of *TM*
Oct'86	Date 24	Experience in Siena Cathedral End of collaborations with McCarthy and Grant
Jan'87	Date 22	Move to Warner Dalton office in Fitzroy
May'87	Date 18	Second marriage crisis
Mar'88	Date 9	Attend first Quaker Meeting
Nov'89	Date 5	Start of *Phase 5* Completion of *TM* Start of *STA*
Jan'90	Date 19	Third marriage crisis
Oct'91	Date 13	End of collaboration with Dalton
Dec'91	Date 6	End of *Phase 5* / Research Period ends Abandonment of *TH*

Table 18.3 : List Of Dates In Calendar Order

18.4 Appendix 4: List of Conclusions & Decisions

***Conclusion 2.1*:** There is a gap in the existing published research with regard to a theoretical model for the analysis of filmmaking practice which meets the criteria of *Research Question 1*, and it is therefore necessary to generate one.

***Conclusion 2.2*:** In generating a model of filmmaking practice which meets the criteria of *Research Question 1*, the current research does not duplicate any existing published research.

Conclusion 2.3: A number of studies in the existing literature usefully inform the generation of a model of filmmaking practice that meets the criteria of *Research Question 1*:

a.

b. Jones (1996), Sheehan (1998) and Jones (2007) variously demonstrate that it is possible to identify, define, and systematically categorise groups of factors that affect and shape specific aspects of particular filmmaking practices.

c.

d. Jones & de Fillippi (1996), Sheehan (1998) and Jones (2007) variously demonstrate that changes over time in the groups of factors that affect and shape filmmaking practices can generate "topographical maps", "patterns of change", or theoretical models of aspects of filmmaking practice, and that these theoretical constructs can lead to useful insight into actual filmmaking practice.

e.

f. Jones & de Fillippi (1996), Sheehan (1998), Negus (2006), Deuze (2007) and Caldwell (2008) variously conclude that a creative practice such as filmmaking has to be seen in its wider social context, with a filmmaker requiring both self-knowledge and industry-knowledge in order to function effectively.

g.

h. Storper & Salais (1997) suggest that an industrial approach to the analysis of filmmaking practice might best conceive of filmmaking as a "space of productive activity" that spans a number of co-existing "worlds of production".

i.

j. Negus (2006) suggests that in order to take account of both the industrial and the experiential aspects of modern creative practice it is necessary to look towards broader sociological concepts such as those of Becker's "art world" and Bourdieu's "field of cultural production".

k. Sheehan (1998) and Caldwell (2008) both suggest that a multi-disciplinary analytical methodology and a cross-modal data collection method are best suited to addressing the innately complex nature of filmmaking practice.

Conclusion 3.1: The analysis of filmmaking practice from a filmmaker's point of view can be seen as the interrogation of the interaction between two constituent elements: 1) the individual filmmaker and their self-knowledge; and 2) the physical and social milieu within which that filmmaker lives and practices and from which their world-knowledge – and hence their industry-knowledge – is derived.

Conclusion 3.2: The combination of an existential phenomenology approach to the individual and Bourdieu's "sociology of power" approach to the interaction between an individual and their physical and social milieu provides a theoretical framework for the modelling of filmmaking practice that meets the three criteria of *Research Question 1*.

Conclusion 8.1: A qualitative research methodology and an analytic autoethnography case study research method provide a research design suitable for addressing *Research Question 2*.

***Conclusion 10.1*:** The Content Setting *(Factor 2)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular progression through the Categories of Employment/Health, Educational, Family, and Crime, with the exception of *EYHO*.

Conclusion 10.2 The Primary Audience *(Factor 4)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular

progression through the Categories of Australian Female, Australian Educational, Australian TV, and International TV, with the exception of *EYHO*.

***Conclusion 10.3*:** The Film Format *(Factor 6)* of the 11 projects on which I was a film-maker during the research period exhibits a regular progression through the Categories of Documentary, Documentary With Drama, Docudrama, and Drama.

***Conclusion 10.4*:** The Film Genre *(Factor 7)* of the 11 projects on which I was a film-maker during the research period exhibits a mostly regular progression through the Categories of Issues-Based, Educational, Personal Drama, and Political Thriller, with the exception of *EYHO*.

***Conclusion 10.5*:** The Content Issues *(Factor 1)*, Content Driver *(Factor 3)*, Audience Success *(Factor 5)* and Project Funding *(Factor 7)* of the 11 projects on which I was a film-maker during the research period do not exhibit a regular progression through their respective Categories.

Conclusion 10.6: From the start of the research period until the end of *Phase 3*, the eight projects on which I am a film-maker address either women's, multicultural, or educational issues *(Factor 1)*; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker all address white-collar crime issues only.

Conclusion 10.7: From the start of the research period until the end of *Phase 1*, the single project on which I am a film-maker has an employment setting *(Factor 2)*; from the start of *Phase 2* until the end of *Phase 3*, six of the seven projects on which I am a film-maker have either an educational or a family setting, with the exception of *EYHO* which has a health setting; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker all have a crime setting.

Conclusion 10.8: From the start of the research period until the end of *Phase 4*, the content of the eight projects on which I am a film-maker is either creator-driven or client-driven *(Factor 3)*; from the start of *Phase 5* until the end of the

research period, the content of the three projects on which I am a filmmaker is solely market-driven.

Conclusion 10.9: From the start of the research period until the end of *Phase 2*, the five projects on which I am a film-maker are intended for either an Australian female or an educational audience *(Factor 4)*; from the start of *Phase 3* until the end of the research period, the six projects on which I am a filmmaker are intended for either an Australian television or an international television audience.

Conclusion 10.10: From the start of the research period until the end of *Phase 1*, the sole project on which I am a film-maker is highly successful *(Factor 5)*; from the start of *Phase 2* until the completion of *D&A (Date 8)*, the six projects on which I am a film-maker are successful, partly successful, or unsuccessful; from the completion of *D&A* until the end of *Phase 4*, the two projects on which I am a film-maker are both highly successful; from the start of *Phase 5* until the end of the research period, the two projects on which I am a filmmaker are both unsuccessful.

Conclusion 10.11: From the start of the research period until the start of *EYHO (Date 7)*, the three projects on which I am a film-maker are all documentaries *(Factor 6)*; from the start of *EYHO* until the end of *Phase 2*, the two projects on which I am a film-maker are both hybrid formats, being either documentary with drama, or docudrama; from the start of *Phase 3* until the end of the research period, the six projects on which I am a filmmaker are all dramas.

Conclusion 10.12: From the start of the research period until the end of *Phase 1*, the sole project on which I am a film-maker is in the issues-based genre *(Factor 7)*; from the start of *Phase 2* until the end of *Phase 3*, the seven projects on which I am a film-maker are in either the educational or personal-drama film genre; from the start of *Phase 4* until the end of the research period, the three projects on which I am a filmmaker are all in the political thriller genre only.

Conclusion 10.13: From the start of the research period until the end of *Phase 4*, the project funding for the nine projects on which I am a film-maker rises from

less than $50,000 to over $5,000,000 *(Factor 8)*; from the start of *Phase 4* until the end of the research period, the project funding for both of the two projects on which I am a filmmaker falls to $75,000.

***Conclusion 10.14*:** The sequence of Footprints which constitutes the project-based element of my Trajectory over the course of the research period exhibits five distinct Phases:

> *Phase 1* : *A 2-year period* from the start of the research period in January 1978 (*Date 1*) until the start of *YGTSS* in March 1980 (*Date 2*), encompassing the creator-driven making of a single low-budget issues-based documentary (*WU*), canvassing women's issues for an Australian female audience in a workplace setting. The project is highly successful.
>
> *Phase 2* : *A 4-year period* from the start of *YGTSS* in March 1980 (*Date 2*) until the start of *D&A* in January 1984 (*Date 3*), encompassing the client-driven making of two low-budget documentaries (*YGTSS*, *AFGIL*) and one low-budget docudrama (*SC*), canvassing multicultural and educational issues for Australian educational audiences in an educational setting, as well as the creator-driven development and production – but not completion – of a medium-budget feature-length documentary (*EYHO*), canvassing women's issues for an Australian female audience in a health setting. Of the three completed projects, *YGTSS* and *SC* are successful and *AFGIL* is unsuccessful.
>
> *Phase 3* : *A 2.5-year period* from the start of *D&A* in January 1984 (*Date 3*) until the start of *TM* in July 1986 (*Date 4*), encompassing the completion of *EYHO*, the client-driven making of two low-budget short personal dramas canvassing multicultural issues for an Australian TV audience in a family setting (*D&A*), and the creator-driven making of a medium-budget personal drama miniseries canvassing women's and multicultural issues for an Australian television audiences in a family setting (*IB*). The projects range in success from partly successful (*EYHO*) to successful (*D&A*) to highly successful (*IB*).

Phase 4 : *A 3.5-year period* from the start of *TM* in July 1986 (*Date 4*) until the completion of *TM* in November 1989 (*Date 5*), encompassing the creator-driven making of one high-budget political thriller miniseries (*TM*), canvassing white-collar crime issues for an international television audience in a crime setting. The project is highly successful.

Phase 5 : *A 2-year period* from the completion of *TM* in November 1989 (*Date 5*) until the end of the research period in December 1991 (*Date 6*), encompassing the market-driven development of two high-budget political thriller television series (*STA*, *TH*), canvassing white-collar crime issues for an international television audience in a crime setting. The projects do not go into production and hence are unsuccessful.

***Conclusion 11.1*:** There are six notable Decisions associated with non-varying Factors in the two present-self Private Dimensions of my Practice Space during the research period:

Decision 1: My decision to start to explore my spiritual life with my first attending a Quaker Meeting in March 1988 (*Date 9*).

Decision 2: My decision to attempt to work as a full-time film-maker following my sacking as a graphic artist in August 1978 (*Date 10*).

Decision 3: My decision to work as a house-husband full-time following a family financial crisis in January 1983 (*Date 11*).

Decision 4: My decision to return to full-time filmmaking after the cash-flow from *EYHO* commenced in August 1983 (*Date 12*).

Decision 5: My decision to manage a slate of projects with Dalton and be a film businessman at the start of *STA* in October 1989 (*Date 5*).

Decision 6: My decision to stop being a film businessman with the winding up of Warner Dalton in December 1991 (*Date 6*).

***Conclusion 11.2*:** My Sex (*Factor 10*), Nationality (*Factor 11*), Geographical Location (*Factor 12*), Educational Level (*Factor 13*), Racial Identification (*Factor*

20), Ethnic Identification (*Factor 21*), Gender Identification (*Factor 22*), Sexual Orientation (*Factor 23*) and Class Identification (*Factor 27*) do not vary over the course of the research period, but are important determinants of my sense of my social status both at the start of and during the research period.

***Conclusion 11.3*:** My Starting Age (*Factor 9*), Marital Status (*Factor 14*), Physical Health (*Factor 18*), Disability Identification (*Factor 24*), Political Identification (*Factor 26*), Physical Wellbeing (*Factor 29*) and Mental Wellbeing (*Factor 30*) do not vary over the course of the research period, but are important determinants of the initial configuration of my Practice Space at the start of the research period.

Conclusion 11.4: My Parental Status *(Factor 15)* during the research period exhibits a regular sequential progression through the Categories of No Children, 1 Child, 2 Children, and 3 Children.

Conclusion 11.5: From the start of the research period until the end of *Phase 1* I have no children *(Factor 15)*; from the start of *Phase 2* until the end of the research period I have one, two or three children.

Conclusion 11.6: My Philosophical Identification *(Factor 25)* during the research period exhibits a regular sequential progression through the Categories of Humanist and Quaker.

Conclusion 11.7: From the start of the research period until I first attend a Quaker Meeting *(Date 9)* I identify philosophically as a humanist *(Factor 25)*; from when I first attend a Quaker Meeting until the end of the research period I identify philosophically as a Quaker.

Conclusion 11.8: My Employment Status *(Factor 16)*, Income *(Factor 17),* and Vocational Identification *(Factor 28)* during the research period do not exhibit a regular progression through their respective Categories.

Conclusion 11.9: From the start of the research period until cashflow from *EYHO* commences *(Date 12)* I am employed as either a graphic artist, a filmmaker or a house-husband *(Factor 16)*; from when cashflow from *EYHO*

commences until the end of the research period I am employed solely as a filmmaker.

Conclusion 11.10: From the start of the research period *(Date 1)* until the end of the 1984/85 financial year *(Date 14)* my income never rises above $25,835 *(Factor 17)*; from the end of the 1984/85 financial year *(Date 14)* until the end of the research period *(Date 6)* my income never falls below $37,711.

Conclusion 11.11: From the start of the research period *(Date 1)* until the end of *Phase 3* I identify vocationally as either an independent filmmaker or a house-husband *(Factor 28)*; from the start of *Phase 4* until the end of *Phase 4* I identify vocationally solely as a film artist; from the start of *Phase 5* until the end of the research period I identify vocationally solely as a film businessman.

***Conclusion 11.12*:** My Mental Health (*Factor 19*) varies over the course of the research period, but no Categories for this Factor can be identified.

***Conclusion 12.1*:** There are 16 notable Decisions associated with the nine Factors in the four future-self Private Dimensions of my Practice Space during the research period:

> *Decision 7*: My decision to commit to marrying McCarthy and having two children after learning we were pregnant in July 1979 (*Date 15*).
>
> *Decision 8*: My decision to have three children after losing an unborn child in January 1984 (*Date 3*).
>
> *Decision 9*: My decision to have no more children resulting in my vasectomy in April 1986 (*Date 16*).
>
> *Decision 10*: My decision to set up and work from a home production office with the move into a purchased home in June 1980 (*Date 17*).
>
> *Decision 11*: My decision to stop directing films after the completion of *IB* in June 1986 (*Date 4*).
>
> *Decision 12*: My decision to recommit to my marriage with McCarthy after our second marriage crisis in May 1987 (*Date 18*).

Decision 13: My decision to recommit to my marriage with McCarthy after our third marriage crisis in January 1990 (*Date 19*).

Decision 14: My decision to work on client-driven documentary rather than creator-driven drama with the start of *YGTSS* in March 1980 (*Date 2*).

Decision 15: My decision to take on a slate of market-driven projects with the start of *STA* in October 1989 (*Date 5*).

Decision 16: My decision to make a documentary rather than a drama with the start of *WU* in January 1978 (*Date 1*).

Decision 17: My decision to return to creator-driven filmmaking with the start of *EYHO* in March 1981 (*Date 7*).

Decision 18: My decision to convert *SC* from a documentary to a docudrama with the start of *SC* in January 1982 (*Date 21*).

Decision 19: My decision to work in television drama rather than feature films with the start of *D&A* in January 1984 (*Date 3*).

Decision 20: My decision to stop making documentaries on the completion of *EYHO* in May 1984 (*Date 20*).

Decision 21: My decision (with McCarthy and Dalton) to convert *IB* from an educational docudrama series to a TV drama miniseries on the completion of *D&A* in October 1984 (*Date 8*).

Decision 22: My decision to write and supervise episodic television at the start of *STA* in October 1989 (*Date 5*).

***Conclusion 12.2*:** My Vocational Goals (*Factor 31*), Political Goals (*Factor 34*), Sensual Goals (*Factor 35*), Aesthetic Goals (*Factor 36*), Recreational Goals (*Factor 37*) and Ethical Goals (*Factor 38*) do not vary over the course of the research period, but still provide motivation and guidance regarding my sense of my future self both at the start of and during the research period.

***Conclusion 12.3*:** My Familial Goals (*Factor 32*) during the research period exhibit a regular sequential progression through the Categories of No Children, 2 Children, and 3 Children.

Conclusion 12.4: From the start of the research period until learning of our first pregnancy in May 1979 (*Date 15*), I wanted children some time in the future *(Factor 32)*; from learning of our first pregnancy until the end of *Phase 2* I wanted two children; from the start of *Phase 3* until the end of the research period I wanted three children.

***Conclusion 12.5*:** My Financial Goals (*Factor 33*) during the research period exhibit a regular sequential progression through the Categories of Support Myself, Joint Breadwinner, Primary Breadwinner, and Establish Business.

Conclusion 12.6: From the start of the research period until learning of our first pregnancy in July 1979 (*Date 15*), I wanted to support just myself by working as a graphic artist *(Factor 33)*; from learning of our first pregnancy until the end of *Phase 4* I wanted to support myself and my family by working as a filmmaker; from the start of *Phase 5* until the end of the research period I wanted to support myself and my family by establishing a film production business.

***Conclusion 12.7*:** My Spiritual Goals (*Factor 39*) during the research period exhibit a regular sequential progression through the Categories of No Spiritual Goals, and Quaker Goals.

Conclusion 12.8: From the start of the research period until first attending a Quaker Meeting in March 1988 (*Date 9*), I had no spiritual goals *(Factor 39)*; from first attending a Quaker Meeting until the end of the research period I had Quaker spiritual goals.

***Conclusion 13.1*:** There are seven Key Decisions associated with Factors in the three Public Dimensions of my Practice Space during the research period:

> *Decision 23:* My decision to continue my collaboration with McCarthy with the start of *WU* in January 1978 (*Date 1*).

Decision 24: My decision to use Grant as the DOP on *WU* with the start of production of *WU* in March 1979 (*Date 23*).

Decision 25: My decision to attempt to write long-form drama with the start of *TM* in July 1986 (*Date 4*).

Decision 26: My decision to end my filmmaking collaboration with McCarthy on our return from a European trip in October 1986 (*Date 24*)

Decision 27: My decision to move out of the home office in order to write *TM* when the Warner Dalton office was set up in January 1987 (*Date 22*).

Decision 28: My decision to collaborate with Dalton with our joint tender for *D&A* in January 1984 (*Date 3*).

Decision 29: My decision to end my collaboration with Dalton in October 1991 (*Date 13*).

***Conclusion 13.2*:** My accumulation of economic capital in the form of Real Estate (*Factor 41*), Plant & Equipment (*Factor 42*), or Other Material Assets (*Factor 43*) is negligible at the start of the research period and does not vary over the course of the research period.

***Conclusion 13.3*:** My accumulation of cultural capital in the form of Educational Skills (*Factor 44*) and Verbal Skills (*Factor 45*) is substantial at the start of the research period but does not vary over the course of the research period.

***Conclusion 13.4*:** My accumulation of cultural capital in the form of Consecration (*Factor 49*) is negligible at the start of the research period and does not vary over the course of the research period.

***Conclusion 13.5*:** My accumulation of social capital in the form of Acquaintances (*Factor 53*) is negligible at the start of the research period and does not vary over the course of the research period.

***Conclusion 13.6*:** My Financial Assets (*Factor 40*) during the research period do not exhibit a regular sequential progression through its Categories.

Conclusion 13.7: From the start of the research period until the end of the 1984/85 financial year in June 1985 (*Date 26*), I gain economic capital in the form of financial assets of no more than $25,835 per annum (*Factor 40*); from the end of the 1984/85 financial year until the end of the research period I gain financial assets of no less than $37,711 per annum but no more than $66,747 per annum.

***Conclusion 13.8*:** My Filmmaking Knowledge & Expertise (*Factor 46a*) during the research period exhibits a regular sequential progression through the Categories of Documentary Filmmaking, Hybrid Filmmaking, Drama Filmmaking, and Episodic Television Filmmaking.

Conclusion 13.9: From the start of the research period until the completion of *EYHO* in May 1984 (*Date 20*), I gain cultural capital in the form of filmmaking knowledge and expertise in both documentary and hybrid filmmaking (*Factor 46a*); from the completion of *EYHO* until the end of the research period I gain filmmaking knowledge and expertise in episodic television drama exclusively.

***Conclusion 13.10*:** My Parenting Knowledge & Expertise (*Factor 46b)* during the research period exhibits a regular sequential progression through the Categories of Raising No Children, Raising 1 Child, Raising 2 Children, and Raising 3 Children.

Conclusion 13.11: From the start of the research period until the end of *Phase 1* I gain no cultural capital in the form of parenting knowledge and expertise (*Factor 46a*); from the completion of *Phase 1* until the end of the research period I gain parenting knowledge and expertise associated with raising 3 children.

***Conclusion 13.12*:** My Reputation & Prestige (*Factor 47)* during the research period exhibits a regular sequential progression through the Categories of Entry-Level Filmmaker, Consolidating Filmmaker, and Established Filmmaker.

Conclusion 13.13: From the start of the research period until the AFC provides *EYHO* with production funding in June 1983 *(Date 25)*, my cultural capital in the form of reputation and prestige is that of an entry-level filmmaker (*Factor 46a*); from the AFC providing *EYHO* with production funding until Film

Victoria provides *TM* with development funding in October 1986 *(Date 24)*, my reputation and prestige is that of a consolidating filmmaker; from Film Victoria providing *TM* with development funding until the end of the research period my reputation and prestige is that of an established filmmaker.

***Conclusion 13.14*:** My Honours (*Factor 48)* during the research period exhibits a regular sequential progression through the Categories of Minor Awards, 1 AFI Award, and 2 AFI Awards.

Conclusion 13.15: From the start of the research period until *IB* receives an AFI Award in October 1986 *(Date 24)*, I gain cultural capital in the form of minor filmmaking awards (*Factor 48*); from *IB* receiving an AFI Award until the end of the research period I gain cultural capital in the form of major filmmaking awards.

***Conclusion 13.16*:** My Creative Collaborations (*Factor 51)* during the research period exhibit a regular sequential progression through the Categories of McCarthy & Grant; McCarthy, Grant & Dalton; and Dalton Only.

Conclusion 13.17: From the start of the research period until the end of *Phase 2*, I gain social capital in the form of my creative collaborations with McCarthy and Grant (*Factor 51)*; from the start of *Phase 3* until the end of *Phase 3* I gain social capital in the form of my creative collaborations with McCarthy, Grant and Dalton; from the start of *Phase 4* until the end of the research period I gain social capital in the form of my creative collaboration with just Dalton.

***Conclusion 13.18*:** My accumulation of social capital as manifested in my Networks of Contacts (*Factor 50*) and my Memberships of Professional Organisations (*Factor 52*) varies over the course of the research period, but no Categories for either of these two Factors can be identified.

Conclusion 14.1: My Practice Space at the start of *Phase 1* is shaped primarily by my established personal and filmmaking relationship with McCarthy (*Factor 51*), and the social and political capital inherent in my privileged social status (*Factors 9, 10, 11, 12, 13, 14, 18, 20, 21, 22, 23, 24, 26, 27, 29* and *30*).

Conclusion 14.2: My Practice Space expands notably at the start of *Phase 2* due to the change in my parental status (*Factor 15*) and financial goals (*Factor 33*) after the birth of my first child, following from my decision to commit to having two children with McCarthy (*Factor 32*).

Conclusion 14.3: My Practice Space expands notably during the first half of *Phase 2* due to a return to creator-driven projects and the inclusion of drama elements in the projects on which I am a film-maker (*Factor 31*), following from the decisions to develop *EYHO* and convert *SC* to a docudrama.

Conclusion 14.4: My Practice Space contracts notably during the second half of *Phase 2* due to my decision to work as a full-time house-husband (*Factor 28*), following my inability to support my family with my filmmaking (*Factor 33*).

Conclusion 14.5: My Practice Space re-expands notably at the end of *Phase 2* due to my decision to return to full-time filmmaking (*Factor 28*), following from my renewed ability to support my family with my filmmaking (*Factor 33*) that flows from my newly-recognised reputation and prestige as an emerging film-maker (*Factor 47*).

Conclusion 14.6: My Practice Space expands notably at the start of *Phase 3* due to my decision to commence a filmmaking collaboration with Dalton (*Factor 51*), following the ethical difficulties on *EYHO* (*Factor 38*) and my newly-enlarged familial goals (*Factor 32*).

Conclusion 14.7: My Practice Space expands notably at the start of *Phase 4* due to my decision to cease directing projects and to instead attempt long-form drama writing (*Factor 31*), flowing from the change in my parental status following the birth of my third child (*Factor 15*), and the end of my filmmaking collaboration with McCarthy (*Factor 51*). This shift is facilitated by the social and political capital inherent in my privileged social status (*Factors 9, 10, 11, 12, 13, 14, 18, 20, 21, 22, 23, 24, 26, 27, 29* and *30*).

Conclusion 14.8: My Practice Space expands notably later in *Phase 4* with my vocational identification changing to film artist (*Factor 28*), and my reputation and prestige becoming that of an established film-maker (*Factor 47*).

Conclusion 14.9: My Practice Space expands notably at the start of *Phase 5* due to the re-orienting of Warner Dalton to market-driven projects (*Factor 31*) following my decision to become a film businessman (*Factor 28*), flowing from my desire to permanently increase my family's income level (*Factor 33*).

Conclusion 14.10: My Practice Space contracts notably at the end of *Phase 5* due to the end of my vocational identification as a film businessman (*Factor 28*), flowing from my decision to end my collaboration with Dalton (*Factor 51*) after the failure of our move into market-driven television drama (*Factor 31*).

Decision #	*Date*	*Decision*	*Date #*	*Associated Event*
Decision 1	Mar'88	to explore my spiritual life	Date 9	attended first Quaker Meeting
Decision 2	Aug'78	to work as a full-time filmmaker	Date10	sacked as graphic artist
Decision 3	Jan'83	to work as a full-time house-husband	Date 11	family financial crisis
Decision 4	Aug'83	to return to full-time filmmaking	Date12	cashflow from *EYHO* commences
Decision 5	Nov'89	to be a film businessman	Date 5	start of *STA*
Decision 6	Dec'91	to stop being a film businessman	Date 6	winding up of Warner Dalton
Decision 7	Jul'79	to commit to marrying and having 2 children	Date 15	learned we were pregnant
Decision 8	Jan'84	to have 3 children	Date 3	lost an unborn child
Decision 9	Apr'86	to have no more children	Date 16	had a vasectomy
Decision 10	Jun'80	to set up and work from a home office	Date 17	moved into the home we bought
Decision 11	Jul'86	to stop directing films	Date 4	completion of *IB*
Decision 12	May'87	to recommit to my marriage	Date 18	2nd marriage crisis
Decision 13	Jan'90	to recommit to my marriage	Date 19	3rd marriage crisis
Decision 14	Mar'80	to work on client-driven documentary rather than creator-driven drama	Date 2	start of *YGTSS*
Decision 15	Nov'89	to take on a slate of market-driven projects	Date 5	start of *STA*
Decision 16	Jan'78	to make a documentary rather than a drama	Date 1	start of *WU*
Decision 17	Mar'81	to return to creator-driven filmmaking	Date 7	start of *EYHO*
Decision 18	Jan'82	to convert *SC* from documentary to docudrama	Date 21	start of SC
Decision 19	Jan'84	to work in television drama rather than feature films	Date 3	start of *D&A*
Decision 20	May'84	to stop making documentaries	Date 20	completion of *EYHO*
Decision 21	Oct'84	to convert *IB* from educational docudrama to TV drama miniseries	Date 8	completion of *D&A*
Decision 22	Nov'89	to write and supervise episodic television	Date 5	start of *STA*
Decision 23	Jan'78	to continue my collaboration with McCarthy	Date 1	start of *WU*
Decision 24	Mar'79	to use Grant as the DOP on *WU*	Date 23	start of production of *WU*
Decision 25	Jul'86	to attempt to write long-form drama	Date 4	start of *TM*
Decision 26	Oct'86	to end my collaboration with McCarthy	Date 24	return from European trip
Decision 27	Jan'87	to move out of my home office to write *TM*	Date 22	Warner Dalton office set up
Decision 28	Jan'84	to collaborate with Dalton	Date 3	joint tender for *D&A*
Decision 29	Oct'91	to end collaboration with Dalton	Date 13	rejection of *TH* for production

Table 18.4 : List Of Decisions In Numerical Order

Date	*Decision #*	*Decision*	*Date #*	*Associated Event*
Jan'78	Decision 23	to continue my collaboration with McCarthy	Date 1	start of *WU*
Jan'78	Decision 16	to make a documentary rather than a drama	Date 1	start of *WU*
Aug'78	Decision 2	to work as a full-time filmmaker	Date 10	sacked as graphic artist
Mar'79	Decision 24	to use Grant as the DOP on *WU*	Date 23	start of production of *WU*
Jul'79	Decision 7	to commit to marrying and having 2 children	Date 15	learned we were pregnant
Mar'80	Decision 14	to work on client-driven documentary rather than creator-driven drama	Date 2	start of *YGTSS*
Jun'80	Decision 10	to set up and work from a home office	Date 17	moved into the home we bought
Mar'81	Decision 17	to return to creator-driven filmmaking	Date 7	start of *EYHO*
Jan'82	Decision 18	to convert *SC* from documentary to docudrama	Date 21	start of SC
Jan'83	Decision 3	to work as a full-time house-husband	Date 11	family financial crisis
Aug'83	Decision 4	to return to full-time filmmaking	Date12	cashflow from *EYHO* commences
Jan'84	Decision 8	to have 3 children	Date 3	lost an unborn child
Jan'84	Decision 28	to collaborate with Dalton	Date 3	joint tender for *D&A*
Jan'84	Decision 19	to work in television drama rather than feature films	Date 3	start of *D&A*
May'84	Decision 20	to stop making documentaries	Date 20	completion of *EYHO*
Oct'84	Decision 21	to convert *IB* from educational docudrama to TV drama	Date 8	completion of *D&A*
Apr'86	Decision 9	to have no more children	Date 16	had a vasectomy
Jul'86	Decision 11	to stop directing films	Date 4	completion of *IB*
Jul'86	Decision 25	to attempt to write long-form drama	Date 4	start of *TM*
Oct'86	Decision 26	to end my collaboration with McCarthy	Date 24	return from European trip
Jan'87	Decision 27	to move out of my home office to write *TM*	Date 22	Warner Dalton office set up
May'87	Decision 12	to recommit to my marriage	Date 18	2nd marriage crisis
Mar'88	Decision 1	to explore my spiritual life	Date 9	attend first Quaker Meeting
Nov'89	Decision 5	to be a film businessman	Date 5	start of *STA*
Nov'89	Decision 15	to take on a slate of market-driven projects	Date 5	start of *STA*
Nov'89	Decision 22	to write and supervise episodic television	Date 5	start of *STA*
Jan'90	Decision 13	to recommit to my marriage	Date 19	3rd marriage crisis
Oct'91	Decision 29	to end collaboration with Dalton	Date 13	rejection of *TH* for production
Dec'91	Decision 6	to stop being a film businessman	Date 6	winding up of Warner Dalton

Table 18.5 : List Of Decisions In Calendar Order

18.5 Appendix 5: Chris Warner's Curriculum Vitae

Chris Warner, 63, was an independent Melbourne filmmaker for over thirty years, having worked as a producer, director, writer and script editor in both drama and documentary, as well as a director, writer, producer and executive producer of multimedia.

Becoming involved in student publications while studying pure mathematics and psychology at Melbourne University – including a term as Director of Student Publications – Chris went on to establish himself during the early 1970s as a freelance graphic artist specialising in magazine design. A brief stint at the then Preston Institute of Technology at Bundoora led to an involvement in a number of student film productions and from that point on the die was cast.

Chris teamed with Maureen McCarthy in 1979 to form Trout Films. Their first production was the international award-winning documentary *Working Up* (1979) which Chris produced, directed and edited. *Working Up* established Trout Films as a respected on-going producer of educational documentaries, culminating in the feature-length documentary *Eating Your Heart Out* (1984) which Chris produced and directed. After Chris made the move into writing, producing and directing drama with the short feature *Skipping Class* (1983), Trout Films teamed with Open Channel to make the half-hour dramas *Doherty* (1984) and *A Hard Bargain* (1984) for SBS-TV, both of which Chris produced and directed. Maintaining the relationship with Open Channel and SBS-TV led to the ground-breaking 4-hour miniseries *In Between* (1986), conceived and co-written by Maureen McCarthy, produced by Chris Warner and Kim Dalton, and directed by Chris Warner and Mandy Smith. The first major multicultural drama production by SBS-TV, *In Between* went on to win a number of awards including an AFI award for screenplay.

Formalising the successful collaboration with Kim Dalton with the formation of Warner Dalton, Chris then wrote and co-produced the 6-hour international miniseries *The Magistrate* (1989). Starring Franco Nero, directed by Kathy

Mueller and shot in Italy and Australia, the series earned Chris both an AFI Award and a Penguin Award for best television screenplay. Spending the first half of the 1990s writing screenplays, Chris returned to producing in the second half of the decade with David Swann's comedy feature film *Crackers* (1997) and the 4-hour ABC-TV miniseries *Queen Kat, Carmel & St Jude* (1998), based on Maureen McCarthy's novel of the same name. Chris also script edited both of these projects.

Chris was Director of the Film Development & Marketing Branch of the Australian Film Commission from February 2000 to May 2001, during which time he completely revised the Branch's policies, program guidelines, assessment processes and administrative procedures to bring them in line with industry practice. During this time he devised and instigated the AFC's *Short Feature* and *Online Documentary* initiatives, as well as fostering the AFC's involvement in interactive media. In January 2003 Chris was appointed as the foundation Executive Producer (Education) at Film Australia where he was responsible for the planning and establishment of Film Australia's Educational Production Initiative. Over the following three years he fostered and guided the company's profile in the online educational materials sector, executive producing a slate of twelve online projects, including devising the multi award-winning *From Wireless To Web* (2005) and the DVD set *Ceremony* (2006). During this time Chris also co-directed and co-wrote (with Steve Thomas) the major ABC Broadband website *Dust On My Shoes* (2005).

Over the years Chris has been a regular lecturer in the Open Program of AFTRS as well as lecturing for the Writer's Guild and ASDA. He has been a board member of Film Victoria and Open Channel and has served on the Film Victoria Evaluation and Advisory Committee and the Melbourne Film Office Advisory Committee. Chris has also done consulting and assessing for the AFC, Film Victoria, Screen Tasmania, the VCA and Telstra, including formulating guidelines for the AFC's Broadband Production Initiative and the Telstra Broadband Fund.

Since January 2008 Chris has been a research student in the Faculty of the VCA and Music, University of Melbourne as a candidate for the degree of Doctor of Philosophy.

Chris's major film credits include:

AS A WRITER:

Dust On My Shoes (2004/05)
Broadband website
AFC/ABC Broadband Production Initiative
Australian co-production

Captivity Captive (2001/02)
Cinema feature
Australian production

The Brolga Man (1994/95)
Cinema feature
Australian/Italian co-production

Cross My Heart (1993)
Cinema feature
Australian production

My Father Taught Me How To Die (1992)
4 x 1 hour miniseries
Australian/UK co-production

Trojan Horses (1991)
Telemovie pilot for 13 x 1hr film series
Australian/Canadian co-production

Stalkers (1990)
Concept and proposal for 13 x 1hr film series
Australian production

The Magistrate (1989)
6 x 1 hour miniseries (ABC, Reteitalia, TVS)
Australian/British/Italian co-production
Winner Australian Film Institute "AFI" Award for Best Television Screenplay, 1990
Winner Australian Television Society "Penguin" Award for Best Television Screenplay, 1990

Humpty Dumpty Man (1985)
4 x 1 hour miniseries

Skipping Class (1983)
42 min short feature
Nominated for Best Short Fiction Film, Australian Film Institute Awards, 1984

A Fair Go In Life (1982)
38 min documentary

You've Got To Start Somewhere (1981)
34 min documentary

AS A DIRECTOR: ***In Between*** (1986)
4 x 1 hour miniseries (SBS-TV)
Winner Gold Plaque for Network Miniseries, Chicago International Film Festival, 1986
Winner Australian Television Society Special Certificate of Recognition for Performance by New Talent (the 4 leads)
Selected for competition, Banff Television Festival, 1987

A Hard Bargain (1984)
28 minute TV drama (SBS-TV)

Doherty (1984)
28 minute TV drama (SBS-TV)

Eating Your Heart Out (1984)
72 minute documentary (Trout Films)
Winner Certificate of Merit, San Francisco Film Festival, 1985

Skipping Class (1983)
42 min short feature (Trout Films)
Nominated for Best Short Fiction Film, Australian Film Institute Awards, 1984

A Fair Go In Life (1982)
38 min documentary (Trout Films)

You've Got To Start Somewhere (1981)
34 min documentary (Trout Films)

Working Up (1979)
52 minute documentary (Trout Films)
Winner, Certificate of Merit, Chicago International Film Festival, 1980

AS A PRODUCER: Chris produced or co-produced all of the above films and miniseries.

In 1997 he produced the comedy feature *Crackers* for writer/director David Swann and in 1998 he produced the ABC-TV miniseries *Queen Kat, Carmel & St Jude*, based on the novel of the same name by Maureen McCarthy.

Chris was also consultant producer on the ABC-TV documentary *The Search For The Pearl-Encrusted Toilet Seat*, the short feature *The Forest*, and the short feature *Only The Brave*, winner of the Grand Prix for Best Short Film at the 1994 Melbourne Film Festival and the Dendy Award for Best Short Film at the 1994 Sydney Film Festival.

AS AN EDITOR: Chris has script-edited numerous projects over the years, including the miniseries *Queen Kat, Carmel & St Jude* and the cinema feature *Crackers*.

PUBLICATIONS: The following policy documents researched and written by Chris have been published:

- Warner, C., & Sklan, C. (2004). *Documentary production and funding in Australia : a discussion paper*. Sydney: Australian Film Commission.
- Warner, C. (2002). *Funding Guidelines: Broadband Production Fund.* Melbourne: Telstra Corporation.
- Warner, C. (2002). *Funding Guidelines: Broadband Production Initiative.* Sydney: Australian Film Commission.
- Warner, C. (2001). *Two years of change*. Sydney: Australian Film Commission.
- Warner, C. (2001). *Funding Guidelines: Film Development & Marketing Branch – January 2001.* Sydney: Australian Film Commission.
- Warner, C. (2000). *Funding Guidelines: Film Development & Marketing Branch – July 2000.* Sydney: Australian Film Commission.

The following film scripts researched and written by Chris have been produced to date:

- *Dust On My Shoes* (2004/05) – co-written with Steve Thomas;
- *The Magistrate* (1989);
- *Eating Your Heart Out* (1984) – co-written with Maureen McCarthy;
- *Skipping Class* (1983);
- *A Fair Go In Life* (1982);
- *You've Got To Start Somewhere* (1981);
- *Working Up* (1979) – co-written with Maureen McCarthy.

The following film scripts researched and written by Chris are unproduced to date:

- *Captivity Captive* (2001/02);
- *The Brolga Man* (1994/95);
- *Cross My Heart* (1993);
- *My Father Taught Me How To Die* (1992);
- *Trojan Horses* (1991);
- *The Humpty Dumpty Man (1985).*

18.6 Appendix 6: Kim Dalton's Curriculum Vitae

Kim has worked in the Australian and international film and television industry since 1973. He has a BA with a major in Drama from the Flinders University of South Australia and a Diploma in Arts Administration from the City University of London.

Kim has been a practitioner and program maker producing a number of award wining television dramas and documentaries including two major television miniseries, *In Between* for SBS TV and *The Magistrate* for ABC TV. As an investment manager at the Australian Film Finance Corporation in the early '90s he was involved in the financing of numerous projects across documentaries, television drama and feature films including the hugely successful *Muriel's Wedding* and *Priscilla*.

In 1992 Kim joined Beyond International, one of Australia's leading international film and television companies, and worked on the international financing, production and distribution of a large slate of television and feature films.

From 1999, as Chief Executive of the Australian Film Commission, Kim was responsible for overhauling its development programs, expanding its screen culture programs and ensuring the agency's and industry's engagement with digital and online technology, production and distribution. As CEO Kim led the policy debate around Australian content on television and was a spokesperson for the industry and a key advisor to government on the audio visual industries during negotiations on the Aust/US Free Trade Agreement.

Since joining the ABC as Director of TV in 2006 Kim has made a major contribution to the policy debate around Australian content and the role of the public broadcaster in the digital era. Under Kim's leadership ABC TV has gone from being a single linear channel to delivering its content across multiple digital channels – ABC1, ABC2, ABCforKids on 2, ABC3, and 24 hours news

channel ABC24 – and multiple platforms including www, VOD, iView and mobile.

In 2009 the ABC received a significant increase in its budget in order to establish its dedicated digital children's channel and to increase its output of Australian drama.

In 2007 Kim was awarded an OAM for service to the film and television industry in policy, in assistance to Indigenous producers and in the promotion of emerging visual technology.

Kim is the Chair of Freeview, the organisation established by Australian free-to-air broadcasters to promote and brand the digital free-to-air platform. In 2009 Kim was re-appointed by the Minister for Foreign Affairs as a Board member of the Australia Korea Foundation.

18.7 Appendix 7: Jaems Grant's Curriculum Vitae

Jaems Grant has been a Director of Photography for the past 38 years. His credits include:

2011	**FIRST FAGIN** Doco Drama
	AUSTRALIA ON TRIAL Three Part Doco Drama **Gold Award, Victorian ACS Awards**
	OFF SPRING Television Series
	RUSH Television Series
	CONSPIRACY 365 Television Series
2010	**CITY HOMICIDE** Television Series **Gold Award, Victorian ACS Awards**
	CHARLES BEAN'S GREAT WAR Doco Drama **Gold Award, Victorian ACS Awards**
	OFF SPRING Television Series
	RUSH Television Series
2009	**RUSH** Television Series **Silver Award, Victorian ACS Awards**
2008	**RUSH 2nd Unit** Television Series
	MONASH THE FORGOTTEN ANZAC Doco Drama

2007

CANAL ROAD
Television Series

UNDERBELLY
Television Series

2005

OCEAN ODYSSEY
Drama

MAGIC BULLET
Doco Drama
Gold Award, Victorian ACS Awards
Golden Tripod,Australian ACS Awards

FLOATING BROTHEL
Doco Drama
Gold Camera Award, The US International Film and Video Festival
Silver Award, Victorian ACS Awards

2004

REVEALING GALLIPOLI
Doco Drama

CABLE
Tele Feature
Silver Award, Victorian ACS Awards

2003

LOOT
Tele Feature
Gold Award, Victorian ACS Awards
Distinction, Australian ACS Awards

JOSH JARMAN
Feature Film

LOVE LETTERS FROM A WAR
Doco Drama
Gold Award, Victorian ACS Awards
Golden Tripod,Australian ACS Awards

2002

COAST
Television Pilot

STINGERS Series 6
Television Series/Drama
Gold Award, Victorian ACS Awards

2002 (cont)

WORST BEST FRIENDS
Television Series/Drama

2001

LEATHER & SIlk
Television Pilot

THE KIMES
Feature Film

2000

Ll'L HORRORS
Drama

1999

POZIERES
Doco Drama
Gold Award, Victorian ACS Awards
Distinction Award, Australian ACS Awards

1998

STRANGE FITS of PASSION
Feature Film
Silver Award, Victorian ACS Awards

1997

HEAD ON
Feature Film.
Gold Award, Victorian ACS Awards
Distinction Award, Australian ACS Awards

HALIFAX F.P.
Television Series
Silver Award, Victorian ACS Awards

THE LAST OF THE RYANS
Tele Feature
Gold Award, Victorian ACS Awards
Distinction, Australian ACS Awards

1996

SIMONE de BEAUVOIR'S BABIES
Four Part Mini Series
Highly Commended, Victorian ACS Awards

1995

FIRE
13 part TV series

FIRST DAY
Documentary

THE GOOD LOOKER
Dramatised documentary
Highly Commended,Victorian ACS Awards

THE FEDS
Television series

1994

LAW OF THE LAND
13 part television series

HOTEL SORRENTO
Feature Film - 2nd Unit D.O.P.

LAW OF THE LAND
3 part television series
Silver Award, Victorian ACS Awards

WENDY MATHEWS
"Standing Strong" Music Clip

VIKA & LINDA BULL
"Hard Love" Music Clip

RAW TAC series
"Teenage Portraits"

1993

LAW OF THE LAND
13 part television series
Silver Award, Victorian ACS Awards

ONLY THE BRAVE
60 minute short drama
Gold Award, Victorian ACS Awards

THE CHASE - Under the Skin
Television series

1992

ROUND THE TWIST
13 part Television Series

1991/92

LIFT OFF
26 part Television Series

1990

MARKET OF DREAMS
Documentary

GET REAL
Short Drama

VIRGINS, WHORES AND SAINTS
Short Drama

HIGHWAY ROBBERY
Short Drama

NO LAUGHING MATTER
Series

18.8 Appendix 8: Chris Warner's Film Projects

As per the documented or on-screen credits, Chris Warner occupied at least one of the roles of sole or joint screenwriter, director or producer on the following 40 film projects and completed films during the 32-year period from February 1975 to February 2007:

1. the short experimental drama film *Iris* (1975) – co-producer
2. the short experimental drama film *First Steps* (1976) – originator, screenwriter, producer, director
3. the short drama film *Holiday* (1977) – producer
4. the documentary film *Working Up (1979)* – co-originator, co-screenwriter, co-producer, director
5. the unproduced feature film *Slow Burn* (1980) – co-producer
6. the documentary film *You've Got To Start Somewhere* (1981) – originator, screenwriter, producer, director
7. the documentary film *A Fair Go In Life* (1982) – originator, screenwriter, producer, director
8. the short drama film *Skipping Class* (1983) – originator, co-screenwriter, producer, director
9. the feature documentary film *Eating Your Heart Out* (1984) – co-originator, co-producer, director
10. the television drama *Doherty* (1984) – producer, director
11. the short television drama *Afterward* (1984) – director
12. the television drama *A Hard Bargain* (1984) – co-producer, director
13. the unproduced television drama miniseries *The Humpty Dumpty Man* – screenwriter (1985)
14. the television drama miniseries *In Between* (1986) – co-originator, co-producer, co-director
15. the television drama miniseries *The Magistrate* (1989) – originator, screenwriter, co-producer
16. the collection of drama projects on *The Warner Dalton Slate* (1989-91) – co-screenwriter, co-producer

17. the unproduced television series *Stalkers* (1990) – originator, co-screenwriter, co-producer
18. the unproduced television series pilot *Trojan Horses* (1991) – originator, screenwriter, co-producer
19. the unproduced television miniseries *My Father Taught Me How To Die* (1993) – originator, screenwriter, producer
20. the unproduced feature film *Cross My Heart* (1993) – screenwriter, producer
21. the unproduced feature film *The Brolga Man* (1995) – originator, screenwriter, producer
22. the feature film *Crackers* (1998) – producer
23. the television series pilot *Crackers* (1999) – producer
24. the television miniseries *Queen Kat, Carmel & St Jude* (1999) – producer
25. the unproduced television miniseries *Duty Of Care* (1999) – co-originator, producer
26. the unproduced television series *No Job Too Small* (1999) – co-originator, co-screenwriter, producer
27. the unproduced feature film *Tongues Of Fire* (2001) – co-originator, screenwriter, producer
28. the unproduced television miniseries *Sins Of The Fathers* (2001) – co-originator, co-screenwriter, producer
29. the unproduced telemovie series *Maeve Binchy's Christmas* (2002) – co-producer
30. the unproduced feature film *Captivity Captive* (2003) – screenwriter, producer
31. the on-line educational resource *Australians At Work* (2005) – executive producer
32. the on-line educational resource *From Wireless To Web* (2005) – executive producer
33. the on-line educational resource *Completely Gorgeous* (2005) – executive producer
34. the on-line educational resource *On The Rails* (2005) – executive producer
35. the on-line documentary *Dust On My Shoes* (2005) – co-writer, co-director
36. the documentary DVD set *Ceremony* (2006) – executive producer

37. the on-line educational resource *Pacific Stories* (2006) – executive producer
38. the on-line educational resource *Investigating National Treasures* (2006) – executive producer
39. the unproduced cross-platform computer game *I.D.* (2007) – originator, co-screenwriter, producer
40. the on-line interstitial pilot *Mashed History* (2007) – co-originator, producer

Chris Warner also participated as a crew member on a number of other film projects during the period 1975 to 1984, but not as a key decision-maker.

18.9 Appendix 9: Projects On Which Chris Warner Was A Film-maker

As per the documented or on-screen credits, Chris Warner occupied *at least two* key decision-making roles – and hence was either the sole or joint film-maker – on the following 23 film projects and completed films during the 32-year period from February 1975 to February 2007:

1. the short experimental drama film *First Steps* (1976) – originator, co-screenwriter, director – *sole film-maker*
2. the documentary film *Working Up* (1979) – co-originator, co-screenwriter, co-producer, director – *joint film-maker* with Maureen McCarthy (co-originator, co-screenwriter, co-producer)
3. the documentary film *You've Got To Start Somewhere* (1981) – originator, screenwriter, producer, director – *sole film-maker*
4. the documentary film *A Fair Go In Life* (1982) – originator, screenwriter, producer, director – *sole film-maker*
5. the short drama film *Skipping Class* (1983) – originator, co-screenwriter, producer, director – *sole film-maker*
6. the feature documentary film *Eating Your Heart Out* (1984) – co-originator, co-producer, director – *joint film-maker* with Maureen McCarthy (co-originator, screenwriter, co-producer)
7. the television drama *Doherty* (1984) – producer, director – *joint film-maker* with Angelo Loukakis (originator, screenwriter)
8. the television drama *A Hard Bargain* (1984) – co-producer, director – *joint film-maker* with Christine Madafferi (originator, screenwriter)
9. the television drama miniseries *In Between* (1986) – co-originator, co-producer, co-director – *joint film-maker* with Maureen McCarthy (co-originator, co-screenwriter)
10. the television drama miniseries *The Magistrate* (1989) – originator, screenwriter, co-producer – *sole film-maker*
11. the unproduced television series *Stalkers* (1990) – originator, co-screenwriter, co-producer – *sole film-maker*

12. the unproduced television series pilot *Trojan Horses* (1991) – originator, screenwriter, co-producer – *sole film-maker*
13. the unproduced television miniseries *My Father Taught Me How To Die* (1992) – originator, screenwriter, producer – *sole film-maker*
14. the unproduced feature film *Cross My Heart* (1993) – screenwriter, producer – *sole film-maker*
15. the unproduced feature film *The Brolga Man* (1995) – originator, screenwriter, producer – *sole film-maker*
16. the unproduced television miniseries *Duty Of Care* (1999) – co-originator, co-screenwriter, producer – *joint film-maker* with Bruno Moro (co-originator, co-screenwriter)
17. the unproduced television series *No Job Too Small* (1999) – co-originator, co-screenwriter, producer – *joint film-maker* with Maureen McCarthy (co-originator, co-screenwriter)
18. the unproduced television miniseries *Sins Of The Fathers* (2001) – co-originator, co-screenwriter, producer – *joint film-maker* with Ramona Koval (co-originator, co-screenwriter)
19. the unproduced feature film *Tongues Of Fire* (2002) – co-originator, screenwriter, producer – *sole film-maker*
20. the unproduced feature film *Captivity Captive* (2003) – co-screenwriter, producer – *joint film-maker* with Rodney Hall (originator, co-screenwriter)
21. the on-line documentary *Dust On My Shoes* (2005) – co-screenwriter, co-director – *joint film-maker* with Steve Thomas (co-screenwriter, co-producer, co-director)
22. the unproduced cross-platform computer game *I.D.* (2007) – originator, co-screenwriter, producer – *joint film-maker* with Rob Wellington (co-screenwriter, director)
23. the on-line interstitial pilot *Mashed History* (2007) – originator, producer – *joint film-maker* with Peter Wells, David Macara, Rob McBride, Chris Mann (all co-screenwriters, co-directors)

18.10 Appendix 10: Research Subject *Information Sheet*

THE UNIVERSITY OF MELBOURNE

SCHOOL OF FILM AND TELEVISION
FACULTY OF THE VCA & MUSIC

"WHAT MAKES FILMMAKERS MAKE FILMS?

A Proposed Theoretical Model & Analytical Methodology for the Interrogation of Filmmaking Practice

You are invited to participate in the above research project, which is being conducted by Prof Ian Lang (supervisor), Dr Timothy Marjoribanks (co-supervisor), and Chris Warner (PhD student) at the School of Film and Television at The University of Melbourne. This project will form part of Chris Warner's PhD thesis, and has been approved by the Human Research Ethics Committee.

The aim of this study is to generate a theoretical model of the key factors that shape and affect Australian filmmaking practice, as experienced by filmmakers themselves. Should you agree to participate, you would be asked to complete a short questionnaire and take part in two interviews of approximately two hours each – conducted by an independent third-party interviewer at times convenient to you – regarding your filmmaking collaboration with Chris Warner during the period 1975 to 1991.

With your permission, the interview would be tape-recorded so that we can ensure that we make an accurate record of what you say. When the tape has been transcribed, you would be provided with a copy of the transcript, so that you can verify that the information is correct and/or request deletions. We estimate that the total time commitment required of you for all aspects of the research would not exceed six hours.

Given both the personal and professional relationship you have had with Chris Warner during the period under study, should any difficult issues arise during the interviews you will be free to stop the interview, and, if you wish, to meet subsequently with any or all of the researchers to discuss any such issues. The independent third-party interviewer who will conduct the interview will be fully briefed on the research project and any possibly sensitive areas, as well as on the ethics of the research process and the conditions under which you have agreed to participate.

We intend to protect the confidentiality of your responses to the fullest possible extent, within the limits of the law. However, given the nature of the research and the publicly-available knowledge of your role in the film

projects, it is not possible to provide you with anonymity regarding any quotes from your interviews that are used in the written products of the research, including the final thesis. However although such extracts will be attributed to you, none of the material supplied by you will be taken out of context or used in a way inconsistent with the basis of your providing it. It will not be used for any other purpose than the research comprising the thesis, and possibly, the presentation of the results of the thesis in academic journal articles, in chapters of books, and at academic conferences.

Apart from this usage, we will be the only people with access to the tapes and transcripts of your interview, with the tapes to be securely stored and the transcripts to be kept in a separate, password-protected computer file. The materials will be kept securely for at least five years from the date of publication, at which point a decision as to whether to destroy them or continue secure storage will be made. Once the thesis arising from this research has been completed, a copy will be available for viewing by you on application to the School of Film and Television.

Please be advised that your participation in this study is completely voluntary. Should you wish to withdraw at any stage, or to withdraw any unprocessed material you have supplied, you are free to do so without prejudice. Your decision to participate or not, or to withdraw, will be completely independent of the researchers.

If you would like to participate, please indicate that you have read and understood this information by signing the accompanying consent form and returning it in the envelope provided. The researchers will then contact you to arrange mutually convenient times for you to be interviewed.

Should you require any further information, or have any concerns, please do not hesitate to contact either Prof Ian Lang on 03 9685 9000, or Chris Warner on 03 9710 1597. Should you have any concerns about the conduct of the project, you are welcome to contact the Executive Officer, Human Research Ethics, The University of Melbourne: Tel: 03 8344 2073; Fax: 03 9347 6739.

18.11 Appendix 11: Research Subject *Consent Form*



SCHOOL OF FILM AND TELEVISION, FACULTY OF THE VCA & MUSIC

CONSENT FORM for persons participating in a research project

PROJECT TITLE: "WHAT MAKES FILMMAKERS MAKE FILMS?"

Name of participant: _____

Name of investigator(s): Prof Ian Lang, Dr Timothy Marjoribanks, Chris Warner

1. I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.

2. I understand that after I sign and return this consent form it will be retained by the researcher.

3. I understand that my participation will involve completing a short questionnaire and being interviewed on two separate occasions and I agree that the researcher may use the results as described in the plain language statement.

4. I acknowledge that:

   (a) The possible effects of participating in the interviews have been explained to my satisfaction;

   (b) I have been informed that I am free to interrupt or stop the interviews at any stage if I am uncomfortable with any issues that may arise;

   (c) I have been informed that I can meet with any or all of the investigators named above to discuss any difficult issues of a personal or professional nature that may arise during the interviews;

   (d) I have been informed that I am free to withdraw from the project at any time without explanation or prejudice and to withdraw any unprocessed material I have provided;

   (e) The project is for the purpose of research;

   (f) I have been informed that the confidentiality of the information I provide will be safeguarded subject to any legal requirements and the limits detailed in the plain language statement;

   (g) I have been informed that with my consent the interview will be audio-taped and I understand that audio-tapes will be stored by Chris Warner and may be destroyed after five years;

   (h) I have been informed that my participation will not be anonymous and that my name will be referred to in any publications arising from the research;

   (i) I have been informed that a copy of the research findings will be made available to me for viewing, should I request this.

I consent to this interview being audio-taped **yes** **no** (please tick)

I wish to view a copy of the research findings on completion of the thesis **yes** **no** (please tick)

Participant signature: _____ Date: _____

18.12 Appendix 12: Research Subject *Questionnaire*

SCHOOL OF FILM & TELEVISION
FACULTY OF THE VCA & MUSIC
THE UNIVERSITY OF MELBOURNE

QUESTIONNAIRE

The Research

The research investigates some of the factors that affect and shape the making of film projects from **conception**, through **development** and **production**, to **completion**. It does not deal with any post-completion activities such as marketing, broadcasting or distribution.

This questionnaire particularly addresses the roles of **originator**(s), **screenwriter**(s), **director**(s) and **producer**(s) on ten completed films and two uncompleted film projects in which Chris Warner was a participant.

Definitions of Roles

When filling out this questionnaire, please use the following definitions:

An **originator** of a film is someone who was primarily responsible for conceiving and setting down in writing or images a description of the proposed film *capable of being physically communicated* to someone other than the originator, i.e. not just orally communicated. There may be more than one originator on any particular film project.

The terms **screenwriter** and **director** are as generally understood in filmmaking practice. There may be more than one screenwriter or director on any particular film project.

The term **producer** is as generally understood in filmmaking practice, but **does not** include associate producer, line producer, or executive producer. There may be more than one producer on any particular film project.

Filling Out The Questionnaire

The questionnaire asks you to describe your role on each of twelve film projects.

You can tick more than one listed role for each film project if appropriate.

If the listed roles do not describe your involvement in a particular film project, please tick the "Other" box and write in a description of your actual involvement.

If you had no involvement at all in a film project, please tick the "No Involvement" box.

QUESTION: How would you describe your role in the making of each of the following films (excluding their marketing, broadcasting, or distribution)?

1. "FIRST STEPS"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

2. "WORKING UP"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

3. "YOU'VE GOT TO START SOMEWHERE"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

4. "A FAIR GO IN LIFE"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

5. "SKIPPING CLASS"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

6. "EATING YOUR HEART OUT"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

7. "DOHERTY"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

8. "A HARD BARGAIN"

□ No involvement

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

9. "IN BETWEEN"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

10. "THE MAGISTRATE"

□ No involvement with this film

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

11. "STALKERS"

□ No involvement with this project

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

12. "TROJAN HORSES"

□ No involvement with this project

□ Sole Originator □ Sole Screenwriter □ Sole Producer □ Sole Director

□ Co-Originator □ Co-Screenwriter □ Co-Producer □ Co-Director

□ Other ……

You have completed the questionnaire. Thank you.

18.13 Appendix 13: Research Subject *Interview Questions*

Questions For First Interview

Q1: What was your involvement in the conception and development of FILM TITLE?

Q2: How did you come to be involved?

Q3: What do you think FILM TITLE was originally intended to say or communicate?

Q4: Can you recall any particularly significant factors that affected or shaped the *content* of FILM TITLE as it was originally conceived?

Q5: Who do you think FILM TITLE was originally intended to communicate its content to?

Q6: Can you recall any particularly significant factors that affected or shaped the *intended audience* of FILM TITLE as it was originally conceived?

Q7: What can you remember of Chris Warner's involvement in the conception and development of FILM TITLE?

Q8: Can you recall any particularly significant factors that affected Chris Warner's involvement in the conception and development of FILM TITLE?

Q9: Can you remember any other individuals or organisations that you had to interact with in the conception and development of FILM TITLE, and if so, what was their role?

Q10: What was your involvement in the production and completion of FILM TITLE?

Q11: Do you think the making of FILM TITLE had to be tailored to the filmmaking resources you could reasonably expect to access at the time, and if so, how?

Q12: Can you recall any particularly significant factors that affected or shaped the *filmic form* of FILM TITLE as it was originally conceived?

Q13: What can you remember of Chris Warner's involvement in the production and completion of FILM TITLE?

Q14: Can you recall any particularly significant factors that affected Chris Warner's involvement in the production and completion of FILM TITLE?

Q15: Can you remember any other individuals or organisations that you had to interact with in the conception and development of FILM TITLE, and if so, what was their role?

Q16: Can you recall any changes in the *content* of FILM TITLE as it was being made and completed? If so, what were the factors that caused those changes?

Q17: Can you recall any changes in the *intended audience* of FILM TITLE as it was being made and completed? If so, what were the factors that caused those changes?

Q18: Can you recall any changes in the *filmic form* of FILM TITLE as it was being made and completed? If so, what were the factors that caused those changes?

Q19: Do you think FILM TITLE achieved its aims?

Q20: Is there anything else you would like to say about FILM TITLE?

Questions For Second Interview

Q1: What would you describe as the *main impulse or impulses* that *originally* led Chris Warner to become involved in the making of films?

Q2: Do you think that impulse or impulses changed significantly over the period you collaborated with Chris Warner?

Q3: How do you think Chris Warner's *political beliefs* affected his filmmaking during the period you collaborated with him?

Q4: Do you recall any particularly significant moments of change in Chris Warner's political beliefs during the period you collaborated with him?

Q5: If so, how did those changes in his political beliefs affect his filmmaking?

Q6: How do you think Chris Warner's *financial circumstances* affected his filmmaking during the period you collaborated with him?

Q7: Do you recall any particularly significant moments of change in Chris Warner's financial circumstances during the period you collaborated with him?

Q8: If so, how did those changes in his financial circumstances affect his filmmaking?

Q9: How do you think Chris Warner's *family circumstances* affected his filmmaking during the period you collaborated with him?

Q10: Do you recall any particularly significant changes in Chris Warner's family circumstances during the period you collaborated with him?

Q11: If so, how did those changes in his family circumstances affect his filmmaking?

Q12: How do you think Chris Warner's *aesthetic sensibilities* affected his filmmaking during the period you collaborated with him?

Q13: Do you recall any particularly significant moments of change in Chris Warner's aesthetic sensibilities during the period you collaborated with him?

Q14: If so, how did those changes in his aesthetic sensibilities affect his filmmaking?

Q15: How do you think Chris Warner's *spiritual beliefs* affected his filmmaking during the period you collaborated with him?

Q16: Do you recall any particularly significant moments of change in Chris Warner's spiritual beliefs during the period you collaborated with him?

Q17: If so, how did those changes in his spiritual beliefs affect his filmmaking?

Q18: How do you think Chris Warner's *ethical beliefs* affected his filmmaking during the period you collaborated with him?

Q19: Do you recall any particularly significant moments of change in Chris Warner's ethical beliefs during the period you collaborated with him?

Q20: If so, how did those changes in his ethical beliefs affect his filmmaking?

Q21: Taking the period you collaborated with him as a whole, can you recall any factors in the *social context* during that time that you think particularly influenced Chris Warner's filmmaking?

Q22: Taking the period you collaborated with him as a whole, can you recall any factors in the *filmmaking context* during that time that particularly influenced Chris Warner's filmmaking?

Q23: Is there anything else about Chris Warner's filmmaking you would like to say?

Q24: Is there anything else at all you would like to say or add?

18.14 Appendix 14: List of Data Identification Codes

For ease of citation, the following prefix codes are used when referring to the various data sources:

Film Projects

- *WU* *Working Up*
- *SB* *Slow Burn*
- *YGTSS* *You've Got To Start Somewhere*
- *AFGIL* *A Fair Go In Life*
- *EYHO* *Eating Your Heart Out*
- *SC* *Skipping Class*
- *DOH* *Doherty*
- *AW* *Afterward*
- *AHB* *A Hard Bargain*
- *D&A* *Doherty & A Hard Bargain* combined
- *HDM* *The Humpty Dumpty Man*
- *IB* *In Between*
- *TM* *The Magistrate*
- *STA* *Stalkers*
- *TH* *Trojan Horses*
- *WDS* *The Warner Dalton Slate*

Screen Organisations

- ABC Australian Broadcasting Corporation
- FV Film Victoria
- SBS Special Broadcasting Service
- ScA Screen Australia

Miscellaneous Data

- D1 - D18 Chris Warner's personal appointment diaries
- CWTAX Chris Warner's personal tax returns
- PER Chris Warner's personal documents
- REC Chris Warner's personal recollections
- TFTAX Trout Films Pty Ltd's company tax returns
- OSC on-screen credits

(In these categories, the first number following a prefix code identifies the document number within the relevant Data Folder, while the second number following a prefix code identifies the page number within that document: e.g. AFGIL-3-2 indicates page 2 of Document 3 in the Data Folder containing all the documents pertaining to *A Fair Go In Life*.)

Interview Transcripts

- KD-1 Kim Dalton 1st Interview
- KD-2 Kim Dalton 2nd Interview
- JG-1 Jaems Grant 1st Interview
- JG-2 Jaems Grant 2nd Interview
- CW-1 Chris Warner 1st Interview
- CW-2 Chris Warner 2nd Interview

(The first number following a transcript prefix code identifies the first or second interview, while the second number following a transcript prefix code identifies the page number within that transcript: e.g. KD-2-7 indicates page 7 of the transcript of Kim Dalton's second interview.)

18.15 Appendix 15: List of Data Sources

Data Regarding the Project Spaces

The following pre-existing or collected documentation regarding the conception, development, production and completion (but not the exhibition or distribution) of the 15 projects addressed by the Research Question was accessed and catalogued during the current research:

"Working Up" (Data Folder P1)

- WU-1: Letter from AFC to Chris Warner regarding Script Grant and assessors' notes dated 17/7/78.
- WU-2: AFC Script Development Letter of Acceptance dated 19/7/78.
- WU-3: Letter from Maureen McCarthy and Chris Warner to potential supporters dated 28/8/78.
- WU-4: Article in *Miss Muffet* dated June 1979.
- WU-5: Letter from Maureen McCarthy and Chris Warner updating supporters on progress dated 21/8/79.
- WU-6: Transcript of dialogue undated.
- WU-6a: Auditor's Report dated 29/5/80.
- WU-7: Censorship Certificate of Registration dated 30/5/80.
- WU-8: Women's Film Fund Information Sheet undated.
- WU-8a: Invitation to preview screening undated.
- WU-9: List of print and video sales dated 17/7/80.
- WU-10: Letter from Chicago Film Festival advising winning Certificate of Merit dated 5/11/80.
- WU-11: Review in *ADVISE* dated April 1980.
- WU-12: Mention in *The Age* dated 7/5/80.
- WU-13: Review in *Equal Opportunity Forum* dated May 1980.
- WU-14: Review in *METRO* undated.
- WU-15: Publicity brochure undated.

- WU-16: Letter from Rachel Faggetter regarding presentation to All-China Womens Federation dated 29/3/82.

"You've Got To Start Somewhere" (Data Folder P2/3)

- YGTSS-1: Letter from CDC confirming receipt of all completion materials dated 9/7/81.
- YGTSS-2: Sales Record dated 13/11/82.
- YGTSS-3: CDC Flyer and Order Form undated.
- YGTSS-4: Review in *Knox-Sherbrooke News* dated 7/7/81.
- YGTSS-5: Review in *Education News* dated April 1982.
- YGTSS-6: Complimentary ticket to cast and crew screening undated.
- YGTSS-7: Invitation to education preview undated.

"A Fair Go In Life" (Data Folder P2/3)

- AFGIL-1: Tie-in edition of *Parent Viewpoint* newspaper dated #2, 1982.
- AFGIL-2: Review by David Pettit in *The Australian Teacher* dated #2, 1982.

"Skipping Class" (Data Folder P4)

- SC-1: Crew Contracts dated 9/82.
- SC-2: Cast Contracts dated 9/82.
- SC-3: Transcript of Dialogue dated 1983.
- SC-4: Discussion Notes undated.
- SC-5: Audit of Production Costs dated 14/3/84.
- SC-6: Interview with Chris Warner in *The Australian* dated 19/9/84.
- SC-7: Flyer dated 1984.
- SC-8: TV Guide in *The Age* dated 22/11/86.
- SC-9: AFI Awards 1984 Presentation Programme dated 5/10/84.
- SC-10: List of Deferrals Paid undated.

"Eating Your Heart Out" (Data Folders P5A & P5B)

- EYHO-1: Development Agreement dated 19/5/81.
- EYHO-2: Investment Agreement dated 2/12/82.
- EYHO-3: Script Assignment undated.
- EYHO-4: Deed of Assignment dated 30/6/83.
- EYHO-5: Production Agreement dated 30/6/83.
- EYHO-6: Underwriting Deed dated 30/6/83.
- EYHO-7: Completion Guarantee undated.
- EYHO-8: Director's Agreement dated 20/10/83.
- EYHO-9: Producer's Agreement dated 8/11/83.
- EYHO-10: Cast Agreements dated 19/10/83.
- EYHO-11: Crew Agreements dated 12/10/83.
- EYHO-12: Extras Agreements dated 11/83.
- EYHO-13: Musician's Agreement dated 29/3/84.
- EYHO-14: Master Investor List undated.
- EYHO-15: General Releases dated 11/83.
- EYHO-16: Letter from Chris Warner to Jenny Craig dated 8/11/83.
- EYHO-17: Stock Photograph Clearance dated 7/3/84.
- EYHO-18: Statement of Final Production Costs dated 27/3/85.
- EYHO-19: Flyer undated.
- EYHO-20: Authors Agreement dated 9/10/84.
- EYHO-21: Censorship Certificate dated 10/12/84.
- EYHO-22: Censorship Certificate dated 8/2/85.
- EYHO-23 Letter from Bryce Menzies to Chris Warner regarding Assignment dated 2/2/87.
- EYHO-24: Letter from Chris Warner to Michael Roseby regarding Company Closure dated 11/9/91.
- EYHO-25: Interview with Chris Warner and Maureen McCarthy in *Filmviews* dated Summer 84/85.
- EYHO-26: Distribution Agreement with AFI dated 24/12/84.

- EYHO-27: Distribution Agreement with Albany Films dated 7/12/90.
- EYHO-28: Report to investors dated 21/9/87.

"Doherty" (Data Folder P6/7/8)

- DOH-1: Crew List undated.
- DOH-2: Call Sheets dated 11/5/84.
- DOH-3: Program Record Card dated 16/10/84.

"Afterward" (Data Folder P6/7/8)

- AWD-1: Press Release dated March 1985.

"A Hard Bargain" (Data Folder P6/7/8)

- AHB-1: Production Agreement dated 29/6/84.
- AHB-2: Program Record Card dated 15/10/84.
- AHB-3: Press Release dated 7/2/85.
- AHB-4: Article in *The Herald TV Extra* dated 18/2/85.

"In Between" (Data Folders P9A & P9B)

- IB-1: Development Agreement dated 13/2/84.
- IB-2: Letter from Chris Warner to Cocare dated 22/12/84.
- IB-3: Proposal for Miniseries dated 1984.
- IB-4: Writer's Agreement dated 7/12/84.
- IB-5: Writer's Agreement dated 12/2/85.
- IB-6: Development Agreement dated 2/1/85.
- IB-7: Prospectus dated 29/4/85.
- IB-8: Investors Letter undated.
- IB-9: Producer's Statutory Declaration dated 29/4/85.
- IB-10: Option Agreement dated 11/5/85.
- IB-11: Presale Agreement dated 11/5/85.
- IB-12: Underwriting Agreement dated 28/5/85.

- IB-13: Producers' Services Agreement dated 17/7/85.
- IB-14: Letter from Chris Warner to In Between Television Productions dated 17/7/85.
- IB-15: Second Draft Writers Agreements dated 26/7/85.
- IB-16: Executive Producers Agreement dated 1/8/85.
- IB-17: Director's Agreement dated 8/8/85.
- IB-18: Director's Agreement dated 16/8/85.
- IB-19: Completion Guarantee dated 26/8/85.
- IB-20: Script Assignment dated 2/9/85.
- IB-21: Repeats and Residuals Agreement dated 30/9/85.
- IB-22: Letter from Chris Warner to Anne Basser dated 3/11/85.
- IB-23: Post-production Scripts Agreement dated 27/5/86.
- IB-24: Release Script for Part 1 dated 1986.
- IB-25: Release Script for Part 2 dated 1986.
- IB-26: Release Script for Part 3 dated 1986.
- IB-27: Release Script for Part 4 dated 1986.
- IB-28: Cast Residual Schedule undated.
- IB-29: Cast Mailing List undated.
- IB-30: 1st Residual Payment Schedule dated 7/88.
- IB-31: Press Release Kit undated.
- IB-32: Flyer undated.
- IB-33: Novels Press Kit undated.
- IB-34: Novels Writer's Agreement 9/12/86.
- IB-35: Book chapter on "The Making of *In Between*" by John Nicoll (in Cruthers, 1988, pp. 97-105).
- IB-36: Videocassette Licence Agreement for Greece/Cyprus dated 25/6/87.
- IB-37: Videocassette Licence Agreement for Turkey dated 24/8/87.
- IB-38: Television Licence Agreement for Finland dated 11/1/88.
- IB-39: Cable Licence Agreement for United Kingdom dated 27/7/88.
- IB-40: Article by Barbara Hooks in *The Age* dated 15/10/85.

- IB-41: Uncredited article in *Filmnews* dated August 1985.
- FV-1: Underwriting Agreement for *In Between* dated 28/5/85.
- FV-2: Dutch Television License Agreement undated.
- FV-4: Author's Agreement dated 9/12/86.
- FV-8: Production Investment Agreement dated 29/4/85.
- FV-11: Assignment Deed dated 7/10/93.

"The Magistrate" (Data Folders P10A & P10B)

- TM-1: Proposal Document dated 1987.
- TM-2: Development Agreement dated 3/10/86.
- TM-3: Development Budget dated 21/1/87.
- TM-4: Development Budget dated 22/2/87.
- TM-5: Letter from Dim Dalton to Ann Basser dated 24/2/87.
- TM-6: Development Budget dated 23/3/87.
- TM-7: Development Agreement dated 27/4/87.
- TM-8: Development Agreement dated 15/5/87.
- TM-9: Cost Report dated 3/6/87.
- TM-10: Development Budget dated 22/6/87.
- TM-11: Underwriting Agreement dated 14/9/87.
- TM-12: Development Agreement dated 10/11/87.
- TM-13: Travel Budget undated.
- TM-14: Pre-production Agreement dated 7/1/88.
- TM-15: Development Budget dated 12/1/88.
- TM-16: Development Budget dated 19/1/88.
- TM-17: Letter from Kim Dalton to Antonio di Pierro dated 15/2/88.
- TM-18: Letter from Kim Dalton to Carole Sklan dated 19/2/88.
- TM-19: Development Agreement dated 29/3/88.
- TM-20: Development Agreement dated 1/6/88.
- TM-21: Development Budget dated 1/7/88.
- TM-22: Development Budget Reconciliation dated 20/12/88.

- TM-23: Letter from Chris Warner to Franco Nero dated 21/12/88.
- TM-24: Novelisation Agreement dated 9/6/89.
- TM-25: Ancillary Rights Agreement dated 19/6/89.
- TM-26: Script Rights Agreement dated 23/6/89.
- TM-27: Director's Agreement undated.
- TM-28: Merchandising Rights Agreement dated 27/8/89.
- TM-29: ABC Services Agreement dated 1/9/89.
- TM-30: Heads of Agreement dated 28/7/89.
- TM-31: Production Agreement dated 14/11/89.
- TM-32: Completion Guarantee dated 12/12/89.
- TM-33: Power of Attorney dated 4/5/89.
- TM-34: Certificate of Origin dated 13/6/89.
- TM-35: Accountants Agreement dated 6/6/89.
- TM-36: Book Cover Mock-up dated 31/9/89.
- TM-37: Press Kit undated.
- TM-38: Release flyer undated.
- TM-39: Program for the 32nd Annual AFI Awards dated 1990.
- TM-40: Letter from Penny Chapman to Chris Warner dated 4/12/90.
- TM-41: Letter from Henry Rosenbloom to Chris Warner dated 22/8/90.
- TM-42: Warner Dalton slate brochure undated.
- ScA-1: Letter from Kim Dalton to Hilary Furlong regarding *The Magistrate* dated 21/1/88. First Draft Scripts, Writers Notes, and proposal for *Australian Accents* also enclosed.
- ScA-2: Letter from Kim Dalton to Hilary Furlong dated 10/2/88.
- ScA-3: Letter from Kim Dalton to Hilary Furlong dated 22/7/88.
- ScA-4: Letter from Kim Dalton to Hilary Furlong dated 30/8/88.
- ScA-5: Letter from Greg Ricketson to Kim Dalton dated 2/9/88.
- FV-3: Development Agreement dated 3/10/86.
- FV-5: Assignment Deed dated 27/4/87.

- FV-6: Development Agreement dated 15/5/87.
- FV-7: Writing/Pre-production Agreement dated 29/3/88.

"Stalkers" (Data Folder P11)

- STA-1: Writers Agreements undated.
- STA-2: Option Agreement dated 21/2/90.
- STA-3: Development Agreement dated 23/3/90.
- STA-4: Storylines dated 5/90.
- STA-5: Letter from Ted Riley to Kim Dalton dated 1/5/90.
- STA-6: Letter from Kim Dalton to Giuseppe Proietti dated 25/6/90.
- ABC-1: Proposal document dated 10/89.
- ABC-2: Letter to Jill Robb from Kim Dalton dated 27/2/90. MIP proposal document also enclosed.
- ABC-3: Letter to Jill Robb from Kim Dalton dated 27/2/90. Executed Option Agreement also enclosed.
- FV-9: Proposal document dated 10/89.
- FV-10: Development Agreement dated 23/3/90.

"Trojan Horses" (Data Folder P11)

- TH-1: Script Option Agreement dated 5/10/90.
- TH-2: Development Agreement dated 12/12/90.
- TH-3: Development Agreement dated 5/3/91.
- TH-4: Letter from Jill Robb to Kim Dalton dated 14/6/91.
- TH-5: Development Agreement dated 16/7/91.
- TH-6: Development Agreement dated 3/9/91.
- TH-7: Letter to Jill Robb from Kim Dalton regarding assignment of rights to Trout Films dated 3/12/91.
- TH-8: Series concept document dated 14/8/90.
- TH-9: Proposal document for telemovie pilot dated 1/4/91.
- TH-10: Proposed changes for a third draft dated 28/11/91.

Data Regarding Chris Warner's Practice Space

The following pre-existing or collected documentation regarding Chris Warner's filmmaking practice during the period addressed by the Research Question was accessed and catalogued during the research:

Personal Appointment Diaries

Personal appointment diaries for Chris Warner were located for the following years:

- D1: 1979
- D2: 1980
- D3: 1981
- D4: 1982
- D5: 1983
- D6: 1984
- D7: 1984 – *The Humpty Dumpty Man* Australian research trip
- D8: 1985
- D9: 1986
- D10: 1987
- D11: 1987 – *The Magistrate* overseas research trip
- D12: 1987 – *The Magistrate* overseas research trip
- D13: 1988
- D14: 1988 – *The Magistrate* overseas trips
- D15: 1989
- D16: 1989 – *The Magistrate* overseas trip
- D17: 1990
- D18: 1991

Personal Tax Returns (Data Folder P12)

Personal tax returns for Chris Warner were located for the following years:

- CWTAX-1: 1971/72

- CWTAX-2: 1972/73
- CWTAX-3: 1973/74
- CWTAX-4: 1974/75
- CWTAX-5: 1975/76
- CWTAX-6: 1976/77
- CWTAX-7: 1977/78
- CWTAX-8: 1978/79
- CWTAX-9: 1980/81
- CWTAX-10: 1981/82
- CWTAX-11: 1982/83
- CWTAX-12: 1983/84
- CWTAX-13: 1984/85
- CWTAX-14: 1985/86
- CWTAX-15: 1986/87
- CWTAX-16: 1987/88
- CWTAX-17: 1988/89

Company Tax Returns (Data Folder P12)

Company tax returns for Trout Films Pty Ltd were located for the following years:

- TFTAX-1: 1980/81
- TFTAX-2: 1981/82
- TFTAX-3: 1982/83
- TFTAX-4: 1983/84
- TFTAX-5: 1984/85
- TFTAX-6: 1985/86
- TFTAX-7: 1986/87
- TFTAX-8: 1987/88
- TFTAX-9: 1988/89
- TFTAX-10: 1989/90

Miscellaneous Documents (Data Folder P11)

- PER-1: Personal Statement included in application to Preston Institute of Technology dated 1974.
- PER-2: Letter to Chris Warner from Race Mathews dated 12/6/77.
- PER-3: Letter to Chris Warner from Race Mathews dated 3/2/84.
- PER-4: Interview with Chris Warner and Maureen McCarthy published in *The National Times* dated 18/5/84.
- PER-5: Warner Dalton Trust Deeds dated 6/4/87.
- PER-6: Warner Dalton Letters of Termination dated 30/9/91
- PER-7: Deed of Variation dated 4/8/92.
- PER-8: Academic Record at Preston Institute of Technology dated 5/12/75.
- PER-9: Certified Copy of Entry of Birth for Chris Warner dated 15/6/51.
- PER-10: Certificate of Australian Citizenship for Chris Warner dated 3/4/81.
- PER-11: Academic Record at University of Melbourne dated 23/11/72.
- PER-12: Letter from Dr Edwin Harari dated 19/10/07.
- PER-13: Certificate of Marriage dated 22/7/1979.
- PER-14: Certificate of Divorce dated 3/1/2005.

18.16 Appendix 16: Project Descriptions

The following details regarding the 11 projects on which Chris Warner was a film-maker during the period from January 1978 to December 1991 – i.e. the period addressed by *Research Question 2* – were extracted from both the pre-existing and the collected data. Citations for data sources appear in the text in square brackets, e.g. [WU-15-3]. A list of the data codes used in the citations is in *Appendix 14*, and a list of the data sources is in *Appendix 15*.

Project #1: *"Working Up"* *(1979)*

Format:	Documentary – 52 mins – 16mm film
Brief Description:	An independent documentary financed by the Australian Schools Commission and the Womens Film Fund about nine women at work in what have traditionally been considered male occupations. [WU-6a, WU-15-3]
Synopsis	*Working Up* consists of documentary profiles of nine real working women, connected by short animated graphical sequences. The women – a printing compositor; flying instructor; actor/singer; computer systems analyst; process worker/shop steward; stock drover; surgeon; apprentice motor mechanic; and union organiser – are shown both at work in their various occupations, and talking intimately about themselves, their work and their lives. [WU-15-3]
Project Funding:	AUD $37,860 [WU-6a-2]
Funding Bodies:	1. AFC Creative Development Branch ($500 Script Grant) [WU-1-1] 2. Schools Commission, Innovations Program ($19,925 Production Investment) [WU-6a-2] 3. Women's Film Fund ($8,800 Production Investment & $7,000 Marketing Loan) [WU-6a-2] 4. Crew Deferrals ($8,635 Deferred Fees, paid in full from distribution returns) [WU-6a-2]
Copyright:	Maureen McCarthy & Chris Warner [OSC]

Prod. Company:	None
Year of Release:	Premiered 7/2/80 [D2]
Distribution:	Australian Non-Theatrical
Awards:	Certificate of Merit, 16th Chicago International Film Festival (1980) [WU-10-1]
Decision-Makers:	Chris Warner (co-originator, co-screenwriter, co-producer, director) [OSC] Maureen McCarthy (co-originator, co-screenwriter, co-producer) [OSC] Claire Norman, Bronwen Searle, Jane Clifton, Eva Nicholson, Esther Grezos, Janice Wignall, Suzanne Neill, Cristine Ferrucci, Gail Cotton (on-screen subjects) [OSC]
Joint Film-makers:	Chris Warner, Maureen McCarthy

Key Dates:

Conception Stage: There is no existing data regarding when *WU* was first conceived or how long this process took. The initial conception and documenting of the project took place over a relatively long period of time – reflecting our inexperience as film-makers [REC] – and culminated in the awarding of a script development grant by the AFC on 17/7/78 [WU-2-1]. In the absence of any other documentary evidence of exact dates, I therefore take the conception stage as running from 17/1/78 to 17/7/78 (6 months).

Development Stage: The script grant agreement was signed on 19/7/78 [WU-2-1]; letters seeking expressions of support were sent out on 28/8/78 [WU-3-1]; and the AFC Board approved the Women's Film Fund (WFF) production investment on 26/3/79 [D1], thereby securing full production finance. The development stage therefore ran from 18/7/78 to 26/3/79 (8 months).

Production Stage: Pre-production began on 27/3/79 [D1]; location surveys began on 9/4/79 [D1]; filming began on 19/4/79 [D1]; and filming ended on 1/5/79 [D1]. The production stage – including pre-production – therefore ran from 27/3/79 to 1/5/79 (1 month, including 11 days filming).

Completion Stage: Editing began on 2/5/79 [D1]; a rough cut was shown on 22/8/79 [D1]; and the first print was checked on 6/12/79 [D1], marking the completion of the film as per *Definition 1*. The completion stage therefore ran from 2/5/79 to 6/12/79 (7 months).

Chris Warner's Footprint

In addition to being the co-originator, co-screenwriter, co-producer, and sole director I also edited and sound edited *WU*, supervised the sound mix, and checked the final version. The most notable feature of my Footprint on *WU* is its length – particularly in the development and completion stages – reflecting McCarthy's and my inexperience as documentary film-makers and the trial-and-error nature of much of my work on the project at this early stage of my filmmaking practice.

Factors In The Content Dimension:

The *specific content* was primarily concerned with women's issues (*Factor 1)* in an employment setting (*Factor 2*), being a response to the dearth of classroom materials depicting women at work in non-traditional occupations experienced by McCarthy in her secondary-school teaching [CW-1-11]. By showing positive role models of women working in what were traditionally thought of as men's occupations, the film was intended to encourage girls and women to widen their horizons when considering their career opportunities [CW-1-12]. It also touched on multicultural issues through the inclusion of an Italian motor mechanic and a Greek shop steward amongst the nine featured women [CW-1-12]. McCarthy and I had the right of final cut and hence ultimate approval of the content, making it a creator-driven project (*Factor 3)* [REC].

Factors In The Audience Dimension:

The *intended audience* was primarily women and girls (*Factor 4*), especially girls at secondary-school level. The language and content of the film was tailored specifically to them, although it was also hoped that the film would find use with broader audiences including adult women and jobseekers [CW-1-13]. The film was generally considered to have been highly successful in reaching its intended audience (*Factor 5*), with over 50 film prints and the licensing rights

for over 100 videotapes sold for use in educational, employment and equal opportunity settings [Stott, 1990, p. 24; WU-9-1, REC]. In the days before home video this was considered an exceptional sales record for an independent Australian documentary. The film also received a Certificate of Merit at the 1980 Chicago Film Festival [WU-10-1]; was presented as a gift by the Australia-China Council to the All-China Womens Federation [WU-16-1]; repaid all the deferred wages to the cast and crew [WU-6a-2]; and established McCarthy and myself as documentary film-makers.

Factors In The Form Dimension:
The *filmic form* – a 52-minute 16mm issues-based documentary (*Factors 6* & *7*) with a production budget of AUD $37,360 (*Factor 8*) – was determined by: 1) the documentary nature of the content; 2) the need for segments to be short enough to be shown and discussed in class periods; 3) the ubiquity of 16mm film in classrooms before the introduction of video; and 4) the desire to provide factual information in a visual form. Having chosen the documentary format for these reasons, McCarthy and I did not meet the AFC's criteria for documentary production investment and so had to pursue other sources of production finance [CW-1-14]. Ultimately the project was financed by the Australian Commonwealth Schools Commission [CW-1-16] after we carried out a long campaign of letter writing and lobbying to demonstrate support for the project from educational, employment, and equal opportunity organisations [WU-3-1]. As this was the first documentary and only the second film I had directed, I very much had to learn the basics of documentary filmmaking on the job, including reading *The Five "C"s of Cinematography* (Mascelli, 1965) in the week before filming began [CW-2-21]!

Project #2: *"You've Got To Start Somewhere"* *(1981)*
(Working Titles: *"Education For A Multicultural Society", "EFAMS")*

Format:	Documentary – 34 mins – 16mm film
Brief Description:	A commissioned documentary produced for the Curriculum Development Centre about how to implement multicultural education in Australian schools. [YGTSS-3-1]

Synopsis:	Designed for teachers in schools with low migrant enrolments, *You've Got To Start Somewhere* shows what these schools can do to put the philosophy of Education for a Multicultural Society into practice. Although the film focuses on Ferntree Gully Primary School, it is relevant to schools throughout Australia. [YGTSS-3-1]
Project Funding:	AUD $28,700 [REC]
Funding Body:	Curriculum Development Centre ($28,700 Contract)
Copyright:	Curriculum Development Centre [OSC]
Prod. Company:	Trout Films Pty Ltd [OSC]
Year of Release:	Premiered 4/6/81 [YGTSS-6-1]
Distribution:	Australian Non-Theatrical
Decision-Makers:	Chris Warner (screenwriter, co-producer, director) [OSC] Maureen McCarthy (co-producer) [OSC] Mary Kocher (on-screen subject) [OSC]
Sole Film-maker:	Chris Warner

Key Dates:

Conception Stage: There is no existing data regarding when *YGTSS* was first conceived or how long this process took. However since the project's conception took place prior to our first becoming involved in it in March 1980 [D2], no conception stage is canvassed here.

Development Stage: The first approach from CDC regarding the project was on 3/3/80 [D2]; script discussions took place on 9/6/80 and 10/6/80 [D2]; a first draft of the script was delivered on 12/8/80 [D2]; and the setting of the film at Ferntree Gully Primary School was approved by CDC on 10/9/80 [D2]. In the absence of a dated production agreement I therefore take the approval of Ferntree Gully Primary School as the end of the development stage, since all the key characteristics of the project were decided by then. The development stage therefore ran from 3/3/80 to 10/9/80 (6 months).

Production Stage: Pre-production began on 10/9/80 [D2]; crewing began on 9/10/80 [D2]; filming began on 28/10/90 [D2]; and filming ended on 8/11/80

[D2]. The production stage – including pre-production – therefore ran from 11/9/80 to 8/11/80 (2 months, including 11 days filming).

Completion Stage: Editing began immediately after filming ended on 9/11/80 [D2]; the rough cut was screened on 19/1/81 [D3]; the fine cut was screened on 24/2/81 [D3]; final approval was given by the client on 15/4/81 [D3]; the sound mix was done on 25/4/81 [D3]; and the first print was checked on 6/5/81 [D3]. The completion stage therefore ran from 9/11/80 to 6/5/81 (6 months).

Chris Warner's Footprint

In addition to being the sole screenwriter, co-producer, and sole director I also edited and sound edited the film, supervised the sound mix, and checked the final version. The most notable feature of my Footprint on *YGTSS* as compared to my Footprint on *WU* is that it is shorter in overall duration, reflecting the project's relatively quick and untroubled making.

Factors In The Content Dimension:

The *specific content* was primarily concerned with multicultural issues (*Factor 1*) in an educational setting (*Factor 2*), showcasing the exemplary multicultural program at Ferntree Gully Primary School in order to demonstrate the ways in which a multicultural perspective could be introduced into schools with low numbers of students from non-English speaking backgrounds [CW-1-20/21]. CDC had the right of final cut and hence ultimate approval of the content, making it a client-driven project (*Factor 3*) [CW-1-23].

Factors In The Audience Dimension:

The *intended audience* was educational (*Factor 4*), particularly primary school teachers, principals and school communities (including parents), as well as educators generally [CW-1-22]. The film was considered to have been successful in terms of its very specific pedagogic and policy goals (*Factor 5*), with over 50 film prints sold for use in educational and multicultural settings around Australia [YGTSS-2-2].

Factors In The Form Dimension:

The *filmic form* – a 34-minute 16mm educational documentary (*Factors 6 & 7*) with a budget of AUD $28,700 (*Factor 8*) – was determined by: 1) the documentary nature of the content; 2) the need to be short enough to be screened in professional development sessions and parent meetings; 3) the ubiquity of 16mm film in classrooms before the introduction of video; and 4) the need to include specific pedagogic information [CW-1-25]. The success of *WU* and the fact that two of the women it featured were from non-English-speaking backgrounds directly led to the commission from CDC and their confidence in us as documentary film-makers [REC]. However since McCarthy was now fully occupied with our first child – born in January 1980 [D2] – I wrote, directed, edited and sound-edited the film on my own [OSC]. Later in 1980, and in parallel with my work on *YGTSS*, McCarthy began researching a feature-length documentary on women and eating disorders which eventually became *EYHO* (1984) [D3].

Project #3: *"A Fair Go In Life"* *(1982)*

Format:	Documentary – 38 mins – 16mm film
Brief Description:	A commissioned documentary produced for the Supplementary Grants Committee of the Disadvantaged Schools Program in Victoria about equality of opportunity in disadvantaged schools. [AFGIL-1]
Synopsis:	*A Fair Go In Life* looks at the operation of the Supplementary Grants Program at a metropolitan declared disadvantaged school, Springvale Primary School. Parents and teachers talk about their efforts to bring about change at the school, and outline the processes involved in opening the lines of communication between the school and its community. [AFGIL-1]
Project Funding:	AUD $32,400 [REC]
Funding Body:	Supplementary Grants Committee of the Disadvantaged Schools Program ($32,400 Production Investment)
Copyright:	Commonwealth Schools Commission [OSC]

Prod. Company: Trout Films Pty Ltd [OSC}
Year of Release: Premiered 28/5/82 [D4]
Distribution: Australian Non-Theatrical
Decision-Makers: Chris Warner (screenwriter, producer, director) [OSC]
Sole Film-maker: Chris Warner

Key Dates:
Conception Stage: There is no existing data regarding when *A Fair Go In Life* was first conceived by the DSP or how long this process took. However since the project's conception took place prior to my first becoming involved in it towards the end of 1980 [D2], no conception stage is canvassed here.

Development Stage: Field research began at secondary schools on 25/2/81 [D3] and moved to primary schools on 13/7/81 [D3], with the DSP approving Springvale Primary School as the setting on 10/9/81 [D3]. In the absence of a dated production agreement, I therefore take the date of approval of Springvale Primary School to be the end of the development stage since all the key characteristics of the project were decided by then. The development stage therefore ran from 25/2/81 to 10/9/81 (6.5 months).

Production Stage: Following the start of pre-production on 11/9/81 [D3], filming began on 14/10/81 [D3] and ended on 23/10/81 [D3]. The production stage – including pre-production – therefore ran from 11/9/81 to 23/10/81 (1.5 months, including 9 days filming).

Completion Stage: After a hiatus over the summer holidays, editing began on 15/2/82 [D4]; the sound mix was done on 3/5/82 [D4]; and the first print was checked on 25/5/82 [D4]. The completion stage therefore ran from 24/10/81 to 25/5/82 (6 months).

Chris Warner's Footprint
McCarthy did not participate in *A Fair Go In Life* as she was pregnant with our second child, who was born during the editing [D4]. In addition to being the sole screenwriter, sole producer, and sole director I was also picture editor and sound editor, supervised the sound mix, and checked the final version. If the

hiatus over the summer holidays is ignored, the most notable feature of this Footprint is its overall similarity in duration to my Footprint on *YGTSS*. However the completion phase of *AFGIL* is substantially shorter than that for *YGTSS*, perhaps reflecting my greater experience with both the editing process and managing clients.

Factors In The Content Dimension:

The *specific content* was primarily concerned with educational issues (*Factor 1*) in an educational setting (*Factor 2*), demonstrating how the DSP worked to increase equality of opportunity in secondary schools in disadvantaged regions [CW-1-30, 31]. However in the initial phase of the research I could find no example of a Victorian secondary school in which the DSP was working well enough for the film to be set, as per the client's brief [CW-1-33]. I therefore recommended that the film be re-set in a primary school instead, where the DSP could be shown to be working [CW-1-29]. This resulted in a significant shift in the content of the project and an extended, two-phase development stage. Individual teachers and parents from a range of ethnic backgrounds at Springvale Primary School were used to try and personalise the large amount of pedagogic information included in the film [CW1-30, 33]. The DSP had the right of final cut and hence ultimate approval of the content, making it a client-driven project (*Factor 3*) [CW-1-23].

Factors In The Audience Dimension:

The *intended audience* was educational (*Factor 4*), initially secondary-school principals, teachers, their school communities and educators generally [CW-1-30]. But because of the change of school setting during development, the audience changed to primary-school principals, teachers and communities [CW-1-31]. The film was a disappointment from both a creative and an audience-effectiveness point of view, perhaps demonstrating some of the dangers of filmmaking by committee. As one critic put it:

> Some points came through well but the film is preoccupied with the verbal at the expense of the visual. …The film is too long and there is too

much crowded into it. The central issue of power is suffocated by a mass of other complex messages.

(Pettit, 1982, p. 33)

I agree with these sentiments. And although *AFGIL* played a useful role in further consolidating some of my craft skills, I consider the film to be unsuccessful (*Factor 5*), as evidenced by its limited distribution and use [AFGIL-3-1].

Factors In The Form Dimension

The *filmic form* – a 38-minute 16mm educational documentary with interspersed animated graphics (*Factor 6 & 7*) and a production budget of AUD $32,400 (*Factor 8*) – was determined by: 1) the documentary nature of the content; 2) the need to be short enough to be screened in professional development sessions and parent meetings; 3) the ubiquity of 16mm film in classrooms before the introduction of video; and 4) the need to include a great deal of pedagogic information [REC]. Because of the success of *WU* and *YGTSS*, the DSP approached us to make a documentary for them. The DSP's desire to include a large amount of dense and highly specific pedagogic information resulted in a misfit with the film's documentary form [CW-1-36], ultimately requiring information not elicited succinctly from the documentary subjects to be added later via animated graphics [CW-1-33].

<u>Project #4</u>: *"Skipping Class"* *(1983)*

*(*Working Title: *"Chameleon Sandwich")*

Format:	Docudrama – 42 mins – 16mm film
Brief Description:	A commissioned docudrama produced for the Australian Commonwealth Schools Commission about cultural conflict within the parent-teacher-student triangle in secondary schools. [SC-4-1; SC-7-1]
Synopsis:	"Steve" to his teachers and mates, "Stefan" to his parents, Steve Popovski is sixteen and wants to leave school. His father Vasel came to Australia to find a better life for his children. Still remembering the harshness of the old

country, the wars, the poverty, the lack of work, but determined to keep the traditions alive, Vasel sees completing secondary school as the key to "a good job" and an assured future for his eldest son. His teacher Andrew knows that Steve won't pass but still believes school has a lot to offer the boy. But Andrew has forty other students who need as much attention as Steve, and he is growing tired of doing battle with a system that seems to thwart the best of intentions. As the contradictory pressures of well-meaning students mount, Steve starts skipping class, setting in motion a train of events that bring his situation to a head. [SC-7-2]

Project Funding: AUD $59,830 [SC-5-2]

Funding Bodies: 1. Commonwealth Schools Commission, Multicultural Education Program ($44,070 Production Investment) [SC-5-2, SC-3-30]

2. Trout Films ($4,593 Production Investment) [SC-5-2]

3. Cast & Crew Deferrals ($11,167 deferred fees, paid in full from distribution returns) [SC-5-2]

Copyright: Trout Films Pty Ltd [OSC]

Prod. Company: Trout Films Pty Ltd [OSC]

Year of Release: Premiered 1/12/83 [D5]

Distribution: Australian Free-to-air TV – SBS-TV (22 Nov 86) [SC-8-1]

Australian Non-Theatrical via Trout Films & AFI [SC-7-4]

Awards: Nomination, Best Short Fiction Film, AFI Awards 1984

Decision-Makers: Chris Warner (co-screenwriter, producer, director) [REC, OSC]

Maureen McCarthy (co-screenwriter) [OSC]

Steve Bastoni, Con Babionotis (principal cast) [OSC]

Sole Film-maker: Chris Warner

Key Dates:

Conception Stage: There is no existing data regarding when *SC* was first conceived by the Schools Commission or how long this process took. However since the project's conception took place prior to my first becoming involved in it in early 1982 [REC], no conception stage is canvassed here.

Development Stage: There is no existing data regarding when development of *SC* began. However I distinctly recall writing the script in early-morning sessions "before the babies woke up" [REC], which must have been after our second child was born on 20/3/82. Given that the project was originally conceived as a documentary and only evolved into a docudrama later in the development process, development must have begun earlier and I therefore take the starting date for development as 21/1/82. There was a meeting with the Schools Commission on 7/5/82 [D4]; the closing date for the funding application (and hence for completing the script) was 1/6/82 [D4]; and the Schools Commission approved funding on 21/6/82 [D4]. In the absence of a dated production agreement, I therefore take the date of the Schools Commission funding approval to mark the end of the development stage, since all the key characteristics of the project were included in the application for funding. The development stage therefore ran from 21/1/82 to 21/6/82 (5 months).

Production Stage: Script discussions with students began on 29/7/82 [D4]; casting began on 6/8/82 [D4]; filming began on 21/9/82 [D4] and ended on 3/10/82 [D4]. The production stage – including pre-production – therefore ran from 22/6/82 to 3/10/82 (3.5 months, including 12 days of filming).

Completion Stage: The first cut was completed by an outside picture editor on 27/12/82 [D4]. An 8-month hiatus then followed as McCarthy and I took outside work to support ourselves and our two small children. During this period my father died, our house caught fire, and McCarthy developed a serious but curable illness [REC]. I recommenced picture editing for three days on 23/8/83 [D5]; the filming of additional scenes took two days from 17/9/83 [D5]; mixing took two days from 4/10/82 [D5]; and a release print of the

completed film was checked on 27/10/83 [D5]. The completion stage therefore ran from 4/10/82 to 27/10/83 (13 months, including 2 days of filming).

Chris Warner's Footprint

In addition to being the sole originator, one of the two co-screenwriters, the sole producer, and the sole director I also did the second picture edit on the film (although not the first picture edit or the sound edit), as well as supervising the sound mix [OSC, REC]. The most notable features of my Footprint are: 1) the hiatus between the first and second picture edits; and 2) my relatively low level of activity throughout the completion stage due to the use of outside picture and sound editors.

Factors In The Content Dimension:

The *specific content* was primarily concerned with multicultural issues (*Factor 1*) in an educational setting (*Factor 2*), depicting the experience of a fictional Macedonian family in order to open up discussion about the sometimes unspoken hopes and prejudices underlying the interaction between non-English-speaking families and secondary schools [CW-1-39]. The Schools Commission had the right of final cut and hence ultimate approval of the content, making it a client-driven project (*Factor 3*) [REC].

Factors In The Audience Dimension:

The *intended audience* was educational (*Factor 4*), primarily parents, teachers and educators involved in non-English-speaking schools and communities [CW-1-40], although it also turned out to have wider appeal with both a small theatrical release [SC-6-1] and a screening on SBS-TV [CW-1-41]. The film was considered successful from both a creative and an audience-effectiveness point of view (*Factor 5*). As one educational commentator put it: "*Skipping Class* has provoked a great deal of discussion, and has prompted people to think seriously about the issues it raises" (Le Vin-Reus, 1983, p. 1). The film was nominated for an AFI Award for Best Short Fiction Film in 1984 [SC-9-14]; received wide distribution in educational settings [SC-7-4]; secured an Australian theatrical season [SC-6-1]; went to air on SBS-TV in 1986 [SC-8-1]; repaid all the deferred wages to the cast and crew [SC-10-1]; and established

McCarthy and myself as drama film-makers [JG-1-21]. *SC* was also banned from use in Queensland schools by the Director-General of Education in the Bjelke-Petersen government, which we considered a badge of honour at the time [SC-6-1].

Factors In The Form Dimension:
The *filmic form* – a 42-minute 16mm educational docudrama (*Factor 6 & 7*) with a production budget of AUD $59,830 (*Factor 8*) – was determined by: 1) my desire to move from documentary filmmaking to drama; 2) the need to have control over the pedagogic content; 3) the need to be short enough to be screened in professional development sessions and parent meetings; and 4) the suitability of 16mm film to the content [CW-1-45; REC]. Because of the good working relationship established with *WU*, the Schools Commission approached us to make a documentary on cultural conflict in schools with high non-English-speaking enrolments. After my experience with *AFGIL* I argued that there were limitations to what could be communicated in a documentary and that a docudrama would be able to make their required pedagogic points more effectively [CW-1-39, CW-1-40, JG-1-13]. So even though the content and audience for the project remained the same, the form changed radically from documentary to docudrama. With no increase in budget to cover the greater production costs of docudrama [CW-1-38], the film's effectiveness therefore had to come from the quality of the script and performances rather than the on-screen production values [EYHO-25-6], with the cast and crew also agreeing to defer part of their wages until the film earned income [CW-1-44].

Project #5: *"Eating Your Heart Out"* *(1984)*
(Working Titles: *"Everyone Wants To Be A Bit Skinnier"* and *"Weigh Out")*

Format:	Documentary – 72 mins & 48 mins – 16mm film
Brief Description:	An independent feature-length documentary financed through 10BA about women, food, fat, and dieting. [EYHO-19-1]
Synopsis:	It's a thin world. From an early age, women learn that to be thin is to be happy, and that constant policing of our food

	intake, politely called dieting, is essential. But is it? Do diets even work? Could it be that they are all part of the problem, not part of the solution? Why should women's lives come under such attack? Why should women's bodies become the ultimate battleground? Most people have heard of anorexia nervosa, and know something of its alarming effects. Few people realise, however, that it is just *one* of a number of life-threatening conditions, collectively known as eating disorders. *Eating Your Heart Out* is a new Australian film about four such eating disorders. Anorexia nervosa. Bulimia. Obesity. And a condition known as the Fat/Thin Woman. Left unchecked, each condition can, and often does, become a sophisticated style of suicide. [EYHO-19-1]
Project Funding:	AUD $226,000 [EYHO-18-2]
Funding Bodies:	1. Women's Film Fund ($13,000 Script Development/ Pre-Production Investment rolled over into Production Investment) [EYHO-14-1] 2. AFC ($20,000 Underwriting Investment rolled over into Production Investment) [EYHO-14-1] 3. Private Investors ($191,000 10BA Production Investment) [EYHO-14-1] 4. Trout Films Pty Ltd ($2,000 Production Investment) [EYHO-14-1]
Copyright:	Trout Films (Australia) Pty Ltd [EYHO-5-18]
Prod. Company:	Trout Films (Australia) Pty Ltd [EYHO-5-1]
Year of Release:	1984 [EYHO-26-1]
Distribution:	Australian Non-Theatrical [EYHO-26-1] UK Non-Theatrical [EYHO-27-1]
Awards:	Certificate of Merit, 28th San Francisco International Film Festival (1985)
Decision-Makers:	Chris Warner (co-originator, co-producer, director) [EYHO-3-1, EYHO-8-1, EYHO-9-1, OSC]

Maureen McCarthy (co-originator, screenwriter, co-producer) [EYHO-3-1, EYHO-9-1, OSC]
Sue O'Halloran, Leslie Culhane, Martha Hartley, Sonia Little, Jill Marshall, Kerry Grabau, Masha Gintel, Shiela Noack (on-screen subjects) [EYHO-10]

Joint Film-makers: Chris Warner, Maureen McCarthy

Key Dates:

Conception Stage: There is no existing data regarding when *EYHO* was first conceived or how long this process took, but the Womens Film Fund (WFF) approved a script development grant for the project on 3/4/81 [EYHO-1-1]. Given that a project description of some sort would have been part of the submission for this funding, it is reasonable to assume that the conception of the project occurred shortly before that date. I therefore take the conception stage as running from 1/3/81 to 1/4/81 (1 month).

Development Stage: The initial meeting with the central on-screen character (psychologist Marg Goding) was on 22/2/82 [D4]; the WFF approved their share of the production investment on 5/4/82 [EYHO-2-1]; the WFF approved a portion of that investment to be used in further development on 2/12/82 [EYHO-2-1]; and full production finance, including underwriting from the AFC, was secured on 30/6/83 [EYHO-5-1, EYHO-6-1]. The development stage therefore ran from 2/4/81 to 30/6/83 (27 months).

Production Stage: Selection of the participants in the on-screen therapy sessions began on 13/10/83 [D5]; filming began on 9/11/83 [D5]; and filming ended on 29/11/83 [D5]. The production stage – including pre-production – therefore ran from 1/7/83 to 29/11/83 (5 months, including 18 days filming).

Completion Stage: A first picture cut was ready for screening to the executive producers on 23/2/84 [D6]; the voiceover narration was recorded on 9/3/84 [D6]; mixing took 2 days from 30/3/84 [D6]; colour grading took place on 24/4/84 [D6]; and the premiere of the completed 72-minute version was on 25/5/84. The 48-minute version was cut on 1/10/84 [D6] and approved by the censors on 10/12/84 [EYHO-21-1]. But since the 72-minute version was the

original and full version of the project, I take the completion stage to have run from 30/11/83 to 25/5/84 (6 months).

Chris Warner's Footprint

The most notable features of my Footprint are: 1) the very long development stage this project went through due to McCarthy's pregnancy and the complex process of raising finance through the Section 10BA tax incentives; and 2) my relatively low level of activity in the completion stage due to the use of an outside picture and sound editor.

Factors In The Content Dimension:

The *specific content* was primarily concerned with women's issues (*Factor 1*) in a health setting (*Factor 2*), a response to the seemingly all-pervasive pressures on women and girls regarding their body image and eating patterns. The film was intended not only to canvass and provide insight into a range of eating disorders, but also to encourage women and girls to avoid the patterns of eating that lead to them [CW-1-50]. The development stage was particularly long as McCarthy was pregnant with and delivered our second child during the time she was researching and writing [CW-1-49]. The result of a poor directing decision on my part, the too-shaky *cinema verité* footage of the therapy sessions necessitated a change in the balance between the various forms of content during editing [CW-1-57]. A tie-in paperback book with the same title and written by Ramona Koval was published by Penguin Books in 1985 [EYHO-20-1]. McCarthy and I had the right of final cut and hence ultimate approval of the content, making it a creator-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* was female (*Factor 4*), primarily secondary-school girls and younger women, particularly those at risk of, or experiencing, eating disorders [CW-1-51]. Because it was financed under the 10BA tax incentives, the film also had to be suitable for a theatrical or television release and hence a broader secondary audience [CW-1-51]. I consider *EYHO* to have been only partly successful from a creative, financial and audience-effectiveness point of view (*Factor 5*). Although the original 72-minute version won a Certificate of

Participation with Merit at the 1985 San Francisco International Film Festival [EYHO-28-67], secured a short theatrical release in Australia [EYHO-25-8], and received limited non-theatrical distribution in Australia and the UK [EYHO-26-1; EYHO-27-1], neither it nor a cut down 48-minute version received a television release. Consequently it generated no nett returns for its investors [EYHO-28-1]. Some poor decisions on my part regarding documentary shooting style [CW-1-56], combined with a general lack of enthusiasm for the project after such a long development stage (Cruthers, 1990, p. 25), resulted in a film that lacks energy and audience engagement. This relative lack of success with a project we had initiated ourselves, combined with ethical issues raised by one of the interviews [CW-1-58], led to my turning away from documentary filmmaking altogether until 2003 [CW-1-58].

Factors In The Form Dimension

The *filmic form* – a 72-minute 16mm issues-based documentary with drama sequences (*Factors 6 & 7*) and a production budget of AUD $226,000 (*Factor 8*) - was determined by: 1) the primarily documentary nature of the content; 2) the need to deal with the issues intimately and in detail; 3) the 10BA funding criteria; and 4) my desire to continue working in non-documentary forms. The elaborately-staged drama sequences depicting some of the women's fantasies about themselves further extended my drama directing experience and enabled me to work with a professional gaffer and a grip for the first time [JG-1-28]. Financing the film via the 10BA tax incentive scheme was a big step up from the previous documentaries in terms of the complexity and legal responsibilities of the funding process, involving a steep learning curve and a greatly increased producing workload for myself [CW-1-52, EYHO-3-1]. The original 72-minute theatrical version was also cut down to a 48-minute version better suited to television and non-theatrical screenings [CW-1-54].

<u>Projects #6 & #7</u>: *"Doherty" & "A Hard Bargain" Combined* *(1984)*

(*Since Doherty and A Hard Bargain are episodes from the same series, used the same crew and production facilities, and their various stages of making overlapped during the same six-month period, I treat them as a single project.*)

"Doherty"

Format:	Drama – 28 mins – 1" C-format videotape
Brief Description:	A commissioned-by-tender short drama for SBS-TV.
Synopsis:	An old Australian "down-and-out" bushman comes to live with a Greek family in the city and forms a close relationship with the young son. He is eventually forced to move on when old racing debts begin to catch up. [AHB-3-1]
Project Funding:	Not known – estimated to be AUD $57,052 [AHB-1-13]
Funding Body:	SBS-TV [OSC]
Copyright:	Special Broadcasting Service [OSC]
Prod. Company:	Trout Films Pty Ltd & OCP Limited [OSC]
Year of Release:	First went to air 18/1/85 [AHB-3-1]
Distribution:	Australian Free-to-air TV on SBS-TV [AHB-3-1]
Decision-Makers:	Angelo Loukakis (originator, screenwriter) [OSC] Chris Warner (producer, director) [OSC] Don Munro, Stathis Grapsas, Eirene Pappas, Antonio Baxevanidis (principal cast) [OSC]
Joint Film-makers:	Angelo Loukakis, Chris Warner

"A Hard Bargain"

Format:	Drama – 28 mins – 1" C-format videotape
Brief Description:	A commissioned-by-tender short drama for SBS-TV.
Synopsis:	A study of the tensions in an Italian family caused by the young daughter's refusal to leave school and marry the man chosen by her parents. [AHB-3-1]
Project Funding	AUD $57,052 [AHB-1-13]
Funding Body:	SBS-TV [AHB-1-1]
Copyright:	Special Broadcasting Service [AHB-1-18]
Prod. Company:	Trout Films Pty Ltd & OCP Limited [OCS]
Year of Release:	First went to air 25/1/85 [AHB-3-1]
Distribution:	Australian Free-to-air TV on SBS-TV [AHB-3-1]
Decision-Makers:	Christine Madafferi (originator, screenwriter) [OSC]

Chris Warner (co-producer, director) [OSC]
Anne Darrouzet (co-producer) [OSC]
Steve Bastoni, Sylvie Fonti, Maria Armocida, Luciano Catennaci (principal cast) [OSC]

Joint Film-makers: Christine Madafferi, Chris Warner

Key Dates:

Conception Stage: There is no existing data regarding when *DOH* or *AHB* were first conceived by SBS-TV and the screenwriters, or how long this process took. But since it took place well before Trout Films and OCP Ltd became involved in the projects, no conception stage for either episode is canvassed here.

Development Stage: The writing of the two scripts – apart from a certain amount of polishing – took place before Trout Films and OCP Ltd became involved in the projects. Consequently for myself and Dalton the development stage encompassed only the tendering process and the finalising of the production contracts. The first meeting regarding joint tendering for *DOH* was held on 18/1/84 [D6] and casting began on 16/4/84 [D6]. In the absence of a dated production agreement, I therefore take the development stage for *DOH* as running from 18/1/84 to 15/4/84 (3 months). The securing of the tender and the contracting for *AHB* took place while *DOH* was being filmed, and so is not treated as a separate development stage here.

Production Stage: Casting of *DOH* began on 16/4/84 [D6]; filming began on 11/5/84 [D6]; and filming ended on 20/5/84 [D6]. The production stage for *DOH* – including pre-production – therefore ran from 16/4/84 to 20/5/84 (1 month, including 8 days of filming). The contract for *AHB* was signed on 29/6/84 [D6]; casting began on 20/7/84; filming began on 21/8/84 [D6]; and filming ended on 31/8/84 [D6]. The production stage for *AHB* – including pre-production – therefore ran from 29/6/84 to 31/8/84 (2 months, including 9 days of filming).

Completion Stage: A final cut of *DOH* was ready for screening to the SBS-TV executive producer on 7/6/94 [D6], and re-striping the picture master with the final sound mix was done on 26/6/84 [D6], effectively completing the episode.

The completion stage of *DOH* therefore ran from 21/5/84 to 26/6/84 (1 month). A final cut of *AHB* was ready for screening to the SBS executive producer on 24/9/94 [D6], and re-striping the picture master with the final sound mix was done on 5/10/84 [D6]. The completion stage of *AHB* therefore ran from 1/9/84 to 5/10/84 (1 month).

Chris Warner's Footprint

The most notable features of my Footprint are: 1) the compression of a large amount of filmmaking activity into a relatively short period of time in order to deliver two completed 28-minute dramas within a six month period; and 2) the production period for *AHB* is twice as long as that for *DOH*, reflecting the quicker contracting on the second episode given our success with the first.

Factors In The Content Dimension:

The *specific content* of both *DOH* and *AHB* was primarily concerned with multicultural issues (*Factor 1*) in a family setting (*Factor 2*), being part of the Writers Playhouse series produced by SBS-TV in 1984 in which five non-Anglo-Australian writers were commissioned to write half-hour television dramas about multiculturalism. Both Loukakis's and Madafferi's scripts set up a "compare and contrast" between Australian and Greek or Italian culture [CW-1-62], in keeping with SBS-TV's desire to present non-Anglo stories and actors to its audience and thereby demonstrate that Australian television didn't have to be completely "white-bread" [CW-1-61; KD-1-20]. SBS-TV had the right of final cut and hence ultimate approval of the content, making it a client-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* for both *DOH* and *AHB* was SBS-TV's primetime drama audience (*Factor 4*) [KD-1-6]. Both episodes were considered successful by SBS-TV (*Factor 5*), with *DOH* going to air on 18/1/85 [AHB-3-1] and *AHB* going to air on 25/1/85 [AHB-3-1]. The productions were also important career stepping stones for a number of independent filmmakers who worked on them [KD-1-22], providing not only an opportunity for me to further consolidate my drama

directing and producing skills but also the chance to see the results go to air in primetime [CW-1-66].

Factors In The Form Dimension:
The *filmic form* – 28-minute personal dramas on 1" C-format videotape (*Factors 6 & 7*) with a production budget of AUD $57,052 each (*Factor 8*) – was determined by: 1) SBS-TV's broadcast requirements; and 2) Open Channel's video production facilities. On the basis of the success of *SC*, Kim Dalton suggested Trout Films should jointly tender for the production of *DOH* with OCP Ltd, the commercial production division of the Melbourne community video cooperative Open Channel where Dalton was General Manager [D6; KD-1-2]. The combination of Open Channel and Trout Films was presented to SBS-TV as being sensitive and sympathetic to the multicultural content of the Writers Playhouse series but also capable of delivering drama to the appropriate standard on a relatively low budget [CW-1-63], resulting in the partnership winning tenders for 2 of the 5 episodes. Open Channel's contribution of production facilities necessitated shooting and post-producing on 1" videotape, resulting in both equipment and personnel being pushed to the limit to obtain results that met the technical requirements of broadcast television in 1984 [CW-1-64]. The tendering for and making of *DOH* and *AHB* was my first collaboration with Dalton [CW-1-60], and was the beginning of a working partnership that would last until 2001.

Project #8: *"In Between"* *(1986)*

Format:	Drama miniseries – 4 x 56 mins – 16mm film
Brief Description:	An independent television drama miniseries funded under 10BA about four adolescents from different cultural backgrounds growing up in a block of Housing Commission flats in inner-city Melbourne.
Synopsis:	*In Between* is the real Australia, life in our contemporary society as we know it. Set in an inner-Melbourne suburb, the four-part miniseries looks at four adolescents from diverse cultural and linguistic backgrounds – Turkish,

Cambodian, Macedonian and Anglo-Australian. It focuses on the thoughts, emotions, conflicts and pressures forced upon them by modern society and their traditional backgrounds. *In Between* deals with the joy and pain, the despair and happiness of the four central characters and others close to them. [IB-31a-1]

Project Funding: AUD $1,192,000 [IB-7-13]

Funding Bodies: CoCare ($3,500 Script Development – repaid) [IB-1-4]
SBS-TV ($21,000 Script Development) [IB-6-1]
Film Victoria ($150,000 Production Investment) [IB-7-4]
Private Investors ($1,042,000 10BA Production Investment) [IB-7-11]

Copyright: In Between Television Productions Pty Ltd [FV-8-1]

Prod. Company: In Between Television Productions Pty Ltd [FV-8-47]

Year of Release: First went to air 8, 15, 22 & 29 March 1987 [IB-31-1]

Distribution: Australian Free-to-air TV [IB-11-1]
Australian Non-Theatrical {DVD #**** attached]
International Non-Theatrical in a number of territories [IB-36-1, IB-37-1]
International Free-to-air TV in a number of territories [IB-38-1]
International Cable TV in a number of territories [IB-39-1]

Awards: Winner, Best Television Miniseries Screenplay, AFI Awards, 1986
Winner, Gold Plaque Award for Network Miniseries, 22nd Chicago International Film Festival, 1986
Australian Television Society Special Certificate of Recognition for Performance by New Talent, 1986

Decision-Makers: Chris Warner (co-originator, co-producer, co-director) [REC, IB-32-2]
Maureen McCarthy (co-originator, co-screenwriter) [REC, IB-32-2]
Kim Dalton (co-producer) [IB-32-2]

Shane Brennan (co-screenwriter) [IB-32-2]
Mandy Smith (co-director) [IB-32-2]
Fatima Uygun, Vichea Ten, Sheryl Munks, Jim Petrovski, Ly Lackhena Mak, Lupco Talevski (principal cast) [IB-32-2]

Joint Film-makers: Chris Warner, Maureen McCarthy

Key Dates:

Conception Stage: Discussions with CoCare about the initial concept of 6 x 30-minute docudramas began on 5/9/83 [D5], and a formal submission including a description of the proposed project was written on 14/12/83 [D5]. The conception stage therefore ran from 5/9/83 to 14/12/83 (3.5 months).

Development Stage: A contract with CoCare for script development funding for the docudramas was signed on 13/2/84 [D5]; the first meeting to budget the project as a miniseries was on 10/10/84 [D5]; script development funding was approved by SBS-TV on 21/12/84 [IB-6-2]; financiers Capel Court agreed to underwrite the production investment on 10/4/85 [D8, REC], thereby guaranteeing the project would go into production; and the 10BA prospectus was issued on 29/4/85 [IB-7-1]. The development stage therefore ran from 15/12/83 to 29/4/85 (16.5 months).

Production Stage: Crewing began on 30/5/85 [D8]; casting began on 19/7/85 [D8]; and filming of Episode 1 began on 7/11/85 [D8], only to stop after 5 days because of the hospitalisation of one of the four lead actors. Filming recommenced – but now on Episode 2 – on 28/11/85 and stopped on 20/12/85 [D8] for a 2-week Christmas break from 21/12/85 to 4/1/86 [D9]. Shooting of Episodes 1, 3 and 4 began again on 15/1/86 [D9] and ended on 19/3/86 [D9]. The production stage therefore ran from 30/4/85 to 19/3/86 (10.5 months, including 50 days of filming).

Completion Stage: Picture editing began during filming and continued after filming ended. The sound mix began on 16/6/86 [D9]; the sound mix was completed on 26/6/86 [D9]; and the first versions of the completed episodes were checked on 5/7/86 [D9]. The completion stage therefore ran from 20/3/86 to 5/7/86 (3.5 months).

Chris Warner's Footprint

In addition to being the co-originator, co-producer and co-director I was also the primary supervisor of the picture editing, sound editing, sound mixing and checking the final versions. The most notable feature of my Footprint is my relatively low level of activity during the first stage of development when the series was still being developed for CoCare. Once it became a television miniseries my involvement increased substantially and remained relatively high throughout, due to my dual role as co-producer and co-director.

Factors In The Content Dimension:

The *specific content* was primarily concerned with multicultural issues (*Factor 1*) in a family setting (*Factor 2*), particularly the pressures of gender politics on adolescents from non-English speaking homes who are caught "in between" two cultures [KD-1-25]. Originally conceived by McCarthy and myself as six short educational docudramas about teenage sexuality for CoCare – an inner-Melbourne community health organisation [D5, IB-1-4] – *IB* morphed into a television miniseries in October 1984 at the suggestion of Kim Dalton [KD-1-23], continuing the previous collaboration between Trout Films, OCP Ltd and SBS-TV [CW-1-76]. While still concerned with adolescent sexuality, the miniseries version also accorded with SBS-TV's aim of presenting non-Anglo-Australian experience in Australian television drama [CW-1-77]. Four tie-in paperback books written by McCarthy were published by McPhee Gribble in 1987, setting McCarthy on her subsequent career as an author of novels for young adults [KD-1-46]. SBS-TV had the right of final cut and hence ultimate approval of the content. However they exercised this prerogative minimally, resulting in an essentially creator-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* for the original series of short educational docudramas was secondary-school students from non-English speaking backgrounds and the educators who worked with them. With the change to a miniseries the primary audience became SBS-TV's primetime drama audience (*Factor 4*), but still with the potential for use in educational and multicultural settings [CW-1-79]. The miniseries was considered highly successful from both an audience-

reach and a creative point of view (*Factor 5*). It rated well when it went to air on SBS-TV in March 1987 [IB-31-1; Nicoll, 1988, p. 103]; received free-to-air, cable and non-theatrical releases in a number of countries [IB-36-1, IB-37-1, IB-38-1, IB-39-1]; and still continues to sell in Australia on VHS and DVD. It won the AFI Award for Best Television Miniseries Screenplay in 1986; the Gold Plaque Award for Network Miniseries at the Chicago International Film Festival in 1986; and an Australian Television Society Special Certificate of Recognition for Performance by New Talent in 1986. It also cemented the professional relationship between myself and Dalton that led to the formation of our joint production company Warner Dalton Pty Ltd in 1987 [KD-1-48], and to an on-going relationship with SBS-TV that led to the development of *TM* [TM-2-1]. On completion of *IB* I decided to cease directing as I found the "24/7" nature of the role of director/producer to be incompatible with how I wanted to father my three sons [CW-1-83, CW-1-85].

Factors In The Form Dimension:

The *filmic form* – a 4 x 56-minute personal drama shot on 16mm but post-produced on 1" C-format videotape (*Factors 6 & 7*) with a production budget of AUD $1,192,000 (*Factor 8*) – was determined by: 1) the complexity of the content; 2) SBS-TV's content and technical requirements; 3) the eligibility of television miniseries for 10BA taxation incentives; and 4) the production equipment available at Open Channel. The first miniseries scripts were rejected for 10BA certification – and hence 10BA investment finance – on the grounds that they constituted a four-part anthology rather than a miniseries. As a result, the scripts had to be rewritten with a more definite "story arc" across the four episodes, thereby enabling them to gain certification [KD-1-27]. The combination of strong scripts, Trout Films' solid record of independent production, and the imprimatur of Open Channel enabled us to raise the large (for us) production budget [IB-41]. Filming began in early November 1985 with McCarthy and my third child born on Day 2 of filming [D8]. Filming came to a complete halt on Day 5 when one of the four lead actors came down with appendicitis and had to be hospitalised. After major re-scheduling, filming recommenced two weeks later [D8].

Project #9: ***"The Magistrate"*** *(1989)*

Format:	Drama miniseries – 6 x 51 mins – 16mm film
Brief Description:	An independent Australian/Italian/UK television miniseries about an Italian magistrate who returns to Australia after a 20 year absence.
Synopsis:	Paolo Pizzi is an Italian investigating magistrate who has devoted his life to justice. He pursues the Mafia fiercely, despite personal danger and political obstruction. He is incorruptible, a zealot with an inflexible sense of honour and duty. But his public zeal has led to a private loss. An estranged Australian wife, a disaffected Italian/Australian son. Then, one day, Paolo's world changes. His wife is killed and his son disappears. Now the magistrate wants some justice of his own. He becomes a driven man as his search for his son turns into an obsessive pursuit in which he is heedless of peril and blind to love. Following what seems to be a Mafia connection to Australia, the hunter becomes the hunted in an ominous landscape of political and police corruption, business fraud, media intrigue, drug smuggling and illegal arms dealing. In the end, Paolo Pizzi gets some justice and finds some truth. But he does so at a terrible cost. [TM-38-1]
Project Funding:	AUD $5,958,000 [TM-30-8, TM-31-2, TM-31-16]
Funding Bodies:	TVS ($20,000 Script Option) [TM-12-2] Reteitalia ($2,000 Script Option) [TM-14-3] Film Victoria ($71,280 Script Development/Pre-Production Investment) [TM-19-1] SBS-TV ($83,355 Script Development/Pre-Production Investment) [TM-19-1] Warner Dalton ($97,534 Script Development/Pre-Production Investment) [TM-19-1] AFC ($12,075 Script Development/Pre-Production Investment) [TM-20-16]

	Reteitalia ($2,500,000 Italian Rights & Production Investment) [TM-31-16]
	TVS ($1,000,000 UK Rights & Production Investment) [TM-31-16]
	ABC-TV ($2,000,000 Australian Rights) [TM-31-16]
	TVS & Reteitalia jointly ($230,000 Cast Breakage) [TM-31-17]
	Reteitalia ($228,000 for additional Italian version) [TM-30-8]
Copyright:	Warner Dalton Pty Ltd [OSC]
Prod. Company:	Warner Dalton Pty Ltd [TM-37-2]
Year of Release:	First went to air 15, 16 & 17 Nov 1989 [D15]
Distribution:	Australian Free-to-air TV – ABC-TV on 15, 16 & 17 Nov 1989 [D15]
	Italian Free-to-air TV – Canale 5 on 15, 22 & 29 May 1990 [D17]
	UK Free-to-air TV – ITV Network on 20, 21 & 22 Aug 1990
	International Free-to-air TV in a range of territories
	International Cable TV in a range of territories
Awards:	Winner, Best Screenplay in a Miniseries or Telefeature, AFI Awards, 1990
	Nomination, Best Television Miniseries or Telefeature, AFI Awards, 1990 [TM-39-30]
	Nomination, Best Achievement in Direction in a Miniseries or Telefeature, AFI Awards, 1990 [TM-39-31]
	Nomination, Best Performance by an Actor in a Leading Role, in a Miniseries or Telefeature, AFI Awards, 1990 [TM-39-31]
	Winner, Best Scriptwriting Award, Penguin Awards, 1990
Decision-Makers:	Chris Warner (originator, screenwriter, co-producer) [TM-37-2]
	Kim Dalton (co-producer) [TM-37-2]
	Kathy Mueller (director) [TM-37-2]

Franco Nero, Catherine Wilkin, Julia Blake, Dennis Miller, Steve Bastoni, Victoria Rowland (principal cast) [TM-37-2]

Sole Film-maker: Chris Warner

Key Dates:

Conception Stage: The original concept document for *TM* was written over three days from 2/7/86 to 4/7/86 [D9]; was successfully pitched to TVS on 4/8/86 [D9]; and SBS-TV and Film Victoria (FV) approved funding for the writing of script treatments on 3/10/86 [TM-2-1]. The conception stage therefore ran from 2/7/86 to 3/10/86 (3 months).

Development Stage: SBS-TV and FV approved funding for first draft scripts on 15/5/87 [TM-7-1]; TVS took out an option on the scripts on 10/11/87 [TM-12-1]; the first drafts were completed on 27/12/87 [D11]; Reteitalia took out an option on the scripts on 7/1/88 [TM-14-1]; and SBS-TV and FV approved funding for second drafts on 29/3/88 [TM-19-1]. SBS-TV withdrew from the project on 8/7/88 [D13] and ABC-TV committed to the project on 21/9/88 [D13], thereby securing the production finance. The development stage therefore ran from 4/10/86 to 21/9/88 (23.5 months).

Production Stage: Casting and crewing began on 14/10/88 [D-13]; Franco Nero was contracted for the lead role on 21/12/88 [TM-23-1]; filming in Australia began on 25/2/89 [D15] and continued for 105 days; filming in Italy began on 19/6/89 [D-16] and continued for 14 days, ending on 3/7/89 [D16]. The production stage therefore ran from 22/9/88 to 3/7/89 (9.5 months, including 119 days of filming).

Completion Stage: A first picture cut was ready for screening to the executive producers on 17/8/89 [D15]; sound mixing of individual episodes commenced on 26/9/89 [D15]; sound mixing ended on 1/11/89 [D15]; and final mastering continued right up until the series first went to air in Australia on the nights of 15, 16 & 17 November 1989 [D15]. The completion stage therefore ran from 4/7/89 to 14/11/89 (4.5 months).

Chris Warner's Footprint

The most notable feature of my Footprint is that its shape and size are quite unique when compared to my Footprints on other projects, reflecting: 1) that this was the first time I did not direct a project on which I was a film-maker; and 2) the scale of the task involved in writing and producing a six-hour international miniseries.

Factors In The Content Dimension:

The *specific content* was primarily concerned with white-collar crime issues (*Factor 1*) in a crime setting (*Factor 2*), a response to the "greed is good" mentality of the 80s and the state of both justice and multiculturalism in Australia as seen through the eyes of an informed outsider [REC]. Being an international co-production, the scripts had to balance being exotically Australian enough for the Italians without being too broadly Australian for the British [CW-1-89], requiring a special "Australiana" prelude to be made for the Italian audience that included numerous shots of kangaroos [CW-1-92, KD-1-60]. A novelisation of the screenplay written by James Crown was published in Australia by Scribe Publications in 1989 [TM-24-1], and an Italian-language edition was published in Italy by Mondodori in 1990 [TM-41-1]. ABC-TV, Reteitalia and TVS had the right of final cut and hence ultimate approval of the content. However they exercised this prerogative minimally, resulting in an essentially creator-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* was originally SBS-TV's primetime drama audience [CW-1-89]. However development of the project moved to ABC-TV in July 1988 [D13] when SBS-TV decided it was unable to contribute the level of production funding required [CW-1-89]. At this point the audience changed to the combined primetime audience of ABC-TV, Reteitalia and TVS (*Factor 4*). The miniseries was considered highly successful from both an audience-reach and a creative point of view (*Factor 5*). It first went to air in Australia in November 1989 [D15], in Italy in May 1990 [D17], and in the UK in August 1990, and achieved audiences of 1 million, 5 million, and 8 million viewers respectively. It had both free-to-air and cable sales in a number of other international territories

and is still available on DVD. It won the AFI Award for Best Screenplay in a Miniseries or Telefeature in 1990 as well as a Penguin Best Scriptwriting Award the same year, and was also nominated for Best Achievement in Direction in a Miniseries or Telefeature and Best Performance by an Actor in a Leading Role at the 1990 AFI Awards [TM-39-31]. Importantly, it put Warner Dalton on a sound financial footing and established us as a notable international television production company.

Factors In The Form Dimension:
The *filmic form* – a 6 x 51-minute political thriller drama miniseries shot on Super-16mm film (*Factors 6 & 7*) with a production budget of AUD $5,958,000 (*Factor 8*) – was determined by: 1) the complexity of the content; 2) my desire to expose as large an audience as possible to the content; 3) the available production finance; 4) the content and technical requirements of the three broadcasters; and 5) the production equipment available at ABC-TV Melbourne. Completely financed by the three broadcasters [TM-31-1], *TM* remains the only Australian miniseries funded entirely without government film agency production investment to date [KD-1-56]. Reflecting the complexities of contracting international co-productions, the first Heads of Agreement for the production was signed on 28/7/89 [TM-30-1], 3 weeks after filming ended, with the full Production Investment Agreement only being signed on 14/11/89 [TM-31-1], the day before the finished show first went to air (in Australia).

Project #10: *"Stalkers"* *(1990)*

Format:	Television drama series – 13 x 52 mins – videotape
Brief Description:	A 13-part television series from Australia about the fights against white-collar crime in the world of the near future. [ABC-2-1]
Synopsis:	It's 1994, and crime never paid so well. Nor was so hard to discern. Insider trading, bogus property developments, phony corporate structures, impenetrable tax scams, elaborate insurance stings, international money laundering,

rampant political manipulation. Millions of dollars. Billions of dollars. A new scale of crime. And a new breed of criminal committing them. Intelligent, educated, articulate and powerful, the new barbarians sweep down in BMWs and thousand dollar suits, MBAs and business awards in their briefcases, a protective shield of lawyers, accountants and politicians on the other end of their cellular phones. This is white collar crime in the 90s. And it's going to take a whole new breed of law enforcers to beat it. Lawyers, accountants, computer analysts, financial specialists. And investigators. Top investigators. Like Anne Moffitt and Terry Reilly. Its going to take the **S**pecial **T**askforce **A**gainst **W**hite **C**ollar **C**rime. It's going to take the STALKERS. [ABC-2-5]

Project Funding:	AUD 76,450 [STA-3-12]
Funding Bodies:	ABC-TV ($30,000 Script Option) [STA-2-1]
	Film Victoria ($21,450 Script Development) [STA-3-12]
	Warner Dalton ($25,000 Deferments) [STA-2-2]
Copyright:	Warner Dalton Pty Ltd [STA-4-1]
Prod. Company:	Warner Dalton Pty Ltd [STA-2-1]
Year of Production:	Not applicable
Key Personnel:	Chris Warner (originator, co-screenwriter, co-producer)
	Kim Dalton (co-producer)
	Deborah Cox (co-screenwriter)
	Paul Davies (co-screenwriter)
	Bill Garner (co-screenwriter)
Sole Film-maker:	Chris Warner

Key Dates:

Very little data regarding *STA* can be located, but the following information regarding its making was obtained:

Conception Stage: Discussions with the lead writer (Garner) began on 9/10/89 [D16] based on a concept document prepared by myself, and a proposal

document was submitted to the ABC in October 1989 [ABC-1]. I therefore deem the conception stage as running from 1/10/89 to 31/10/89 (1 month).

Development Stage: The research began on 18/1/90 [D16]; the ABC approved development finance on 21/2/90 [STA-2-1]; story conferences with the other three writers began on 7/3/90 [STA-1-5]; Film Victoria approved development finance on 23/2/90 [STA-3-1]; a pitch document was taken to MIP-TV on 20/3/90 [D17]; the scene breakdowns were delivered by 9/4/90 [D17]; the first drafts were delivered by 29/5/90; and the ABC notified their intention not to proceed with the series on 28/8/90 [D17, REC]. The development stage therefore ran from 1/11/89 to 28/8/90 (10 months) at which point the project was permanently abandoned.

Chris Warner's Footprint

The most notable feature of my Footprint is its relatively small size compared to previous projects, due to the project being abandoned before going into production.

Factors In The Content Dimension:

The *specific content* was primarily concerned with white-collar crime issues (*Factor 1*) in a crime setting (*Factor 2*), particularly those associated with white collar crime [REC]. Initial work on the concept commenced while *TM* was still being completed [ABC-1-1], with *STA* originally conceived as a spin-off series centered around two of the main characters in *TM* [ABC-1-2]. ABC-TV had the right of final cut and hence ultimate approval of the content. Conceived specifically to suit a particular ABC-TV broadcast timeslot, it was a market-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* was both the ABC-TV and international primetime drama audience (*Factor 4*) [CW-1-98, ABC-1-11]. As the project never went into production it must be considered unsuccessful (*Factor 5*). I consider this was due partly to a change of commissioning personnel at the ABC [CW-1-99] and partly to it not receiving the intense development attention Dalton and I gave to our earlier projects, due to our simultaneously developing other projects for

Warner Dalton [CW-1-101]. As a result, my primarily script executive role on *STA* was very different from my "hands-on" writer/director/producer involvement in the development of *IB* and *TM* [CW-1-97, CW-1-100].

Factors In The Form Dimension:
The *filmic form* – a 13-part political thriller drama series to be shot on videotape (*Factors 6 & 7*) with a development budget of AUD $76,450 (*Factor 8*) - was determined by: 1) the content and technical requirements of ABC-TV; 2) the production equipment available at ABC-TV Melbourne; and 3) our desire to make an ongoing television drama series as a source of cashflow for Warner Dalton. The project went through a 10-month development stage as the three other writers and myself took the concept to first draft scripts [STA-1-1], at which point the ABC decided not to proceed any further and the project was permanently abandoned [D17]. As the project did not go into production, there was no production budget.

Project #11: *"Trojan Horses"* *(1991)*

Title:	*Trojan Horses*
Format:	Television drama series – 13 x 52 mins – videotape Telemovie pilot – 95 mins – 16mm film
Brief Description:	An independent Australian/Canadian telemovie pilot for a 13-part television series set in the shadowy world of international corporate crime.
Synopsis:	Kate Wallis and Michael Doherty work together as a team of undercover investigators under Maurice Sinclair, head of the Pacific/Asia office of International Information Services, a discreet international investigation agency specialising in large-scale corporate crimes with sensitive political or diplomatic dimensions. Tackling a different scam each episode, Kate and Michael take turns in going undercover, using a combination of intelligence, charm and subterfuge to insinuate themselves into the heart of the various conspiracies. Backed up at a

	distance by the other partner, they observe and sometimes engage with the various villains on their own turf until in a position to bring the investigation to a conclusion. [TH-8-1]
Project Funding:	AUD $76,500 [TH-1-4, TH-2-2, TH-4-1]
Funding Bodies:	ABC ($29,000 Script Option) [TH-1-4, TH-2-2, TH-4-1]
	Atlantis Films ($29,000 Script Option) [TH-1-4, TH-2-2, TH-4-1]
	Warner Dalton ($18,500 Deferment) [TH-1-4, TH-2-2, TH-4-1]
Copyright:	Trout Films Pty Ltd [TH-6-1, TH-7-1]
Prod. Company:	Warner Dalton Pty Ltd [TH-5-1]
Year of Production:	Not applicable
Decision-Makers:	Chris Warner (originator, screenwriter, co-producer)
	Kim Dalton (co-producer)
Sole Film-maker:	Chris Warner

Key Dates:

Conception Stage: The first meeting with Atlantis to discuss possible projects was on 13/6/90 [D17], and a series outline document for *TH* was delivered on 14/8/90 [TH-8-2]. The conception stage therefore ran from 13/6/90 to 14/8/90 (2 months).

Development Stage: ABC-TV approved development finance for a first draft script of a pilot on 5/10/90 [TH-1-1]; I left for a research trip to Canada on 20/10/90 [D17], returning on 11/11/90 [D17]; Atlantis approved first draft finance on 12/12/90 [TH-2-1]; the first draft was delivered on 1/3/91 [D18]; ABC-TV approved second draft funding on 14/6/91 [TH-4-1]; Atlantis approved second draft funding on 16/7/91 [TH-5-1]; and the second draft was delivered on 2/9/91 [D18]. Dalton started full time work at the FFC on 10/10/91 [D18]; Atlantis's comments on the second draft were received on 15/11/91 [D18]; and proposed changes for the third draft were presented on 28/11/91 [TH-10 -1]. Warner Dalton assigned its rights in the project to Trout Films on 3/12/91 [TH-7-1], thereby effectively winding up Warner Dalton as a production and development entity, and Atlantis decided not to proceed with

the project on 11/12/91 [D18]. The development stage therefore ran from 5/10/90 to 11/12/91 (13 months) at which point the project was permanently abandoned.

Chris Warner's Footprint

The most notable features of my Footprint are: 1) my relatively constant and substantial involvement in the development of the project, due to the fact that I was the originator, co-producer, and sole screenwriter for both drafts; and 2) its relatively small size as compared with projects that went into production.

Factors In The Content Dimension:

The *specific content* was primarily concerned with white-collar crime issues (*Factor 1*) in a crime setting (*Factor 2*), in particular the way computer technology and the internet could be abused by international white collar criminals [CW-1-104]. As a telemovie pilot for an internationally-financed television series [CW-1-106], the story had to work from both an Australian and a Canadian financing point of view as well as being a thriller in its own right [CW-1-104]. ABC-TV and CanWest had the right of final cut and hence ultimate approval of the content. Conceived specifically to suit particular ABC-TV and CanWest broadcast timeslots, it was a market-driven project (*Factor 3*).

Factors In The Audience Dimension:

The *intended audience* was both an ABC-TV (Australia) and a CanWest (Canada) primetime drama audience (*Factor 4*). Since the project did not go into production it must be considered unsuccessful (*Factor 5*). Its imminent abandonment and a lack of ongoing income led to the break-up of Warner Dalton, with Dalton taking a full-time paid position with the FFC while I continued working as a solo screenwriter and producer through my own longstanding production company Trout Films [CW-1-108, CW-1-109].

Factors In The Form Dimension:

The *filmic form* – a 100-minute political thriller drama to be shot on 16mm film (*Factors 6 & 7*) with a development budget of AUD $76,500 (*Factor 8*) - was determined by: 1) the international financing possibilities; 2) the content and technical requirements of the Australian and Canadian broadcasters; 3) the

production equipment available at ABC-TV Melbourne; and 4) our desire to make an ongoing television drama series as a source of cashflow for Warner Dalton. Based on the success of *TM*, Warner Dalton was approached by Canadian producers Atlantis Films to collaborate in devising an international crime series suitable for both ABC-TV in Australia and the commercial broadcaster CanWest in Canada [REC]. The project went through a 13-month development stage funded by the ABC, Atlantis and Warner Dalton [TH-1-4, TH-2-2, TH-4-1], during which time I wrote two drafts of the pilot. On the basis of a number of problems with the second draft [TH-10-1], both the ABC and Atlantis decided not to proceed further [D17], thereby leading to the final abandonment of the project in December 1991. As the project did not go into production, there was no production budget.

18.17 Appendix 17: The Seven Stages Of Applying The Practice-Space Model

Stage 1: Establishing a specific research question regarding the filmmaker's filmmaking practice, and a research design appropriate for addressing it.

Stage 2: Collecting and analysing the available data in order to generate the filmmaker's Footprints and Trajectory during the research period.

Stage 3: Analysing each of the three Project Dimensions of the filmmaker's Trajectory in the light of the filmmaker's sequence of Footprints.

Stage 4: Analysing each of the two present-self Private Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 5: Analysing each of the four future-self Private Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 6: Analysing each of the three Public Dimensions of the filmmaker's Practice Space in the light of the results of the prior analysis of the three Project Dimensions.

Stage 7: Combining the results of the analyses in *Stages 3*, *4*, *5* and *6* in order to identify the Factors and Decisions that most notably affect and shape the filmmaker's Practice Space during the period of the Trajectory, and hence most notably affect and shape their filmmaking practice during that time.