



Audiovisual Media Open Educational Resources

The case of SP-ARK: The Sally Potter Film Archive

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- *THE GOLD DIGGERS (1983)*, starring Julie Christie.
- *ORLANDO (1992)*, starring Tilda Swinton, won more than 25 international awards.
- *THE TANGO LESSON (1996)*, nominated for a BAFTA.
- *THE MAN WHO CRIED (2000)*, starring Christina Ricci, Johnny Depp and Cate Blanchett.
- *YES (2004)*, starring Joan Allen, Simon Abkarian and Sam Neill.
- *CARMEN (2007)*, English National Opera.
- *RAGE (2009)*, starring Judi Dench, Jude Law and Steve Buscemi. [First ever film to premiere on mobile phones and nominated for a Webby Award for Best Drama in 2010].
- *BOMB (2012)*, currently in production, starring Annette Bening, Christina Hendricks and Elle Fanning.



CONTEMPORARY FILM DIRECTORS

the cinema of **SALLY POTTER**
a politics of love


sophie mayer
foreword by julie christie

Sally Potter

Catherine Fowler

SP-ARK Beta v1.0 *The Sally Potter Archive*

ARCHIVE


e.g. Orlando or "Scene 32"

- » **ORLANDO**
- » **SCREENWRITING**
 - » [Original novel](#)
 - » [Notes](#)
 - » [Pre-draft handwritten notes](#)
 - » [Typed notes](#)
 - » [Drafts](#)
 - » [Earliest draft- typewritten](#)
 - » [Early partial draft- handwritten](#)
 - » [Original handwritten draft](#)
 - » [Revised draft](#)
 - » [Finished screenplay](#)
- » **DEVELOPMENT**
 - » [Sketches/ paintings](#)
- » **FINANCING**
 - » [Funding](#)
 - » [Presentation book](#)
 - » [Cannes prospectus](#)
- » **PRE-PRODUCTION**
 - » [Casting](#)
 - » [Interviews/ screen tests](#)
 - » [Production design](#)
 - » [Costume design](#)
 - » [Photographs](#)
 - » [Locations](#)
 - » [Photographs](#)
 - » [Notes](#)
 - » [Video](#)
- » **PRODUCTION**
 - » [Call sheets](#)
 - » [Daily progress reports](#)
 - » [Picture negative reports](#)
 - » [Shooting schedule](#)
 - » [Set photography](#)
 - » [Film stills](#)
 - » [Behind the scenes photos](#)
 - » [Continuity sheets](#)
 - » [Video rushes](#)
- » **PREMIERE/ FILM FESTIVALS**
 - » [Interviews](#)
 - » [TV and Press](#)
- » **DISTRIBUTION/ PUBLICITY**
 - » [Marketing](#)
 - » [Selected scene commentary](#)
 - » [Soundtrack album](#)
 - » [Film DVD](#)
 - » [Sally Potter's diary](#)

WELCOME TO THE SP-ARK PROTOTYPE



SP-ARK is a web-based open source educational project based on the multi-media archive of film-maker Sally Potter.

SP-ARK is designed as a unique educational resource, tailored to the radically new learning preferences of students everywhere, which can be used as a model for innovative teaching and research in all disciplines and at every level.

At this stage only a tiny fraction of the materials available in the Sally Potter archive has been uploaded to the site's database. During the next phase the complete ORLANDO archive will be made available, followed by materials relating to all of Potter's films and her work in dance, music and theatre.

You are welcome to browse through the sample materials already available on the site, currently over 600 items. If you would like to access SP-ARK's unique interactive features and become a trial user participating in the testing and future development of this prototype then please email us at beta@sp-ark.org with some information about yourself and your interest in SP-ARK. We will send you a username and password.

"The SP-ARK vision of social learning gives us a glimmer of the future today. Instead of locking archive materials away and restricting availability, it promises ready access to anybody anywhere with a computer and the internet.

Furthermore, the solitary archive user is transformed into a producer and a member of a community by the ability to build pathways of connections and commentary through the material. In the process, the cinema is extended from a fixed object to be viewed into a dynamic, interactive, and growing network of digital debate and active learning."

Dr. Chris Berry, Professor of Film and Television Studies, Goldsmiths College, University of London.

TOP TAGS

No tags.

INTRODUCTORY VIDEOS



Development
Pre Production
Production
Shooting Script
Continuity
Call Sheets
Daily Progress Report
Picture Negative Report
Sound
Production Stills
Set Photography
Behind the Scenes Photography
Rushes
Video Assist
Reel Breakdown
Location
Post Production
The Finished Film
Distribution



Used in pathways:

Quentin Crisp by Carolina Gonzalez ,
Pictures and mentions of the actor

Orlando intertextuality by Rachel Mathias,

Orlando by Hannah Burbach,
let's see what happens

CD, SP-ARK, NFT1 by Charles Drazin,
The Living Archive The great joy of archives is the way that they allow you to see behind the facade, to bring alive the thinking that resulted in the documents. For this reason, I find notes such as this irresistible. In their immediacy, they help you get into the mind of the artist more than the work itself. The finished painting, book or film is as much a process of hiding as revealing. But if you come across notes such as these in an archive, then you begin to get that wonderful sense of being able to see all.

Orlando the novel to Orlando the film: Intertextuality and gender by Briony Stas, Student

Thoughts on how Sally Potter used the visual medium of film to translate Virginia Wolf's literary exploration of gender, which is given to us largely through Orlando's internalised thought, into the screen.

Gender and Androgyny within Orlando by Anna De Guia-Eriksson, Student

Description	1 x colour slide in transparent plastic hanging sheet, Digital, Film Stills - Scene 3 - Queen Elizabeth I (Quentin Crisp) in the film
Asset ID	SPA0000417
Date	1992
Tags	FILMING SHOOTING STILLS
Scene Number	2

Related Items (8)

Related Videos (8)

Add to my pathway

Print



Search for:

Only within:

Development

- Screenwriting
 - Draft
 - Notes
- Financing
 - Pitch Documentation
- Storyboard
- Design
 - Costume
 - Set Design
- Research
 - Location
 - Notes
 - Literature
- Personal Notes

Pre Production

- Crew
- Call Sheets
- Production Schedule
- Shooting Schedule
- Scene Breakdown
 - Storylines
 - Estimated screen time
- Design
 - Animals
 - Cinematography
 - Costume
 - Location
 - Props
 - Set Design
- Casting
- Location
- Personal Notes

Production

- Shooting Script
- Continuity
 - Continuity Report
- Call Sheets
- Daily Progress Report
- Picture Negative Report
- Sound
- Production Stills
 - Set Photography
 - Behind the Scenes Photography
- Rushes
- Video Assist
- Reel Breakdown
- Location

Post Production

- Sound
 - ADR
 - Voice Over

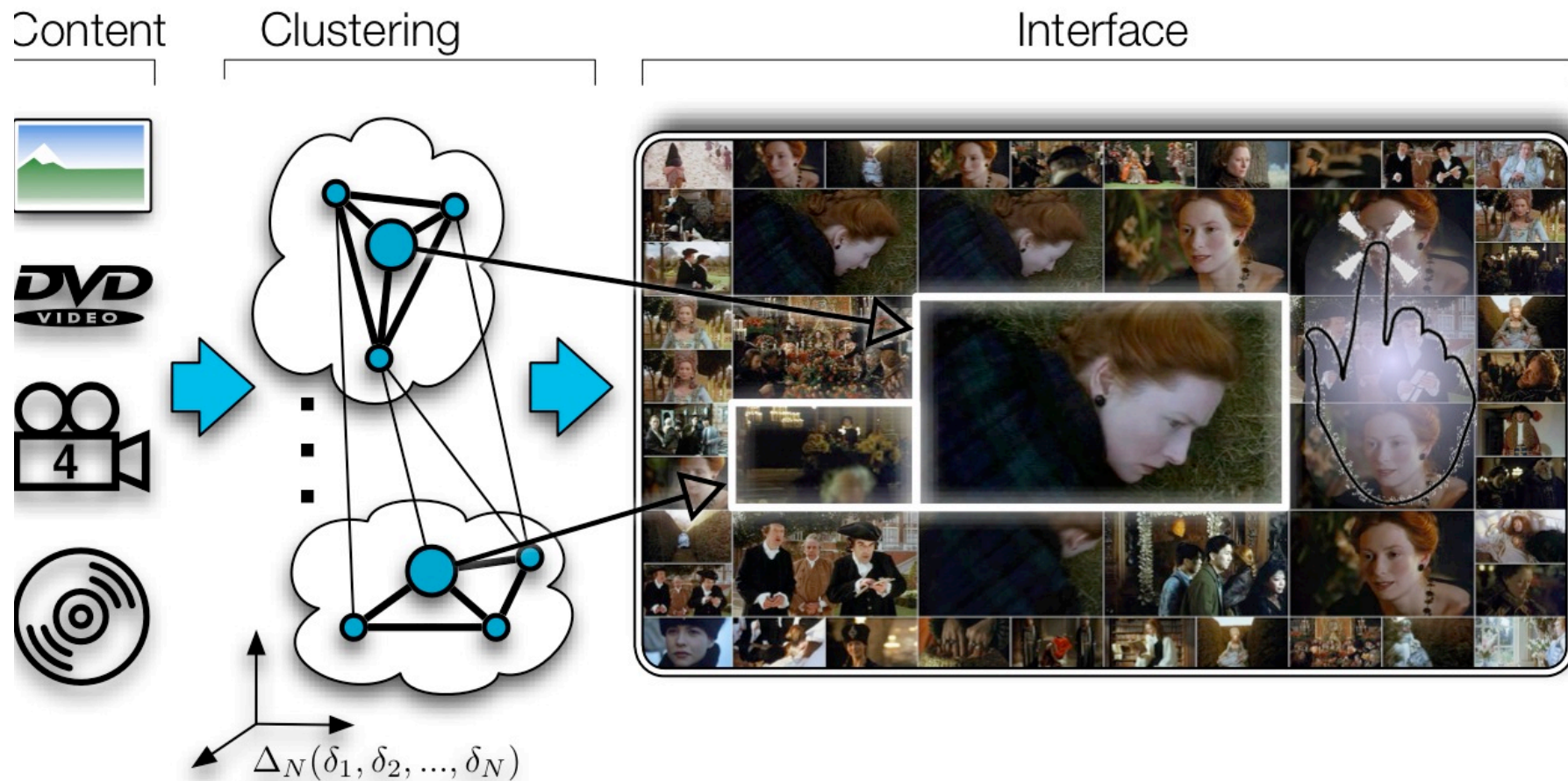
The Finished Film

- Clips

Distribution

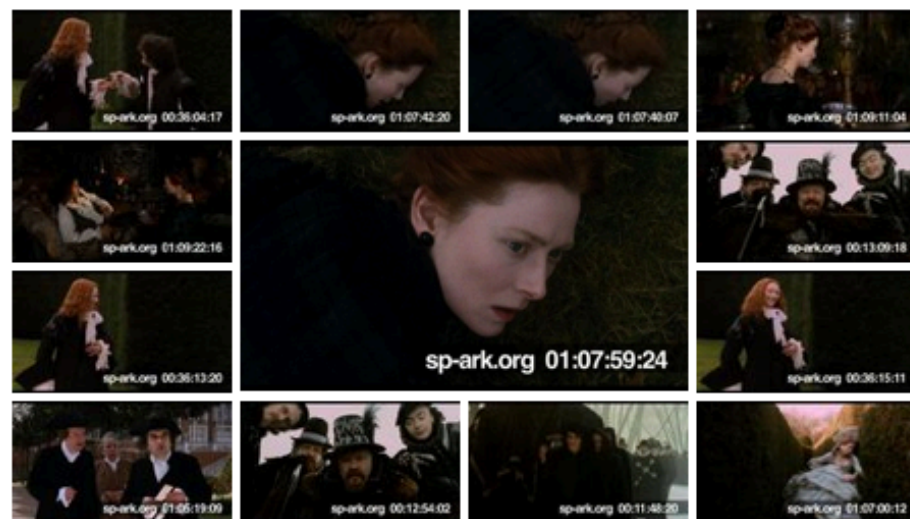
- Publicity
 - Director's Commentary
 - Festival
- Film DVD
- Literature
 - Director's Diary
 - Published Screenplay

Design of the Visual Browser





- ▶ Development
- ▶ Pre Production
- ▶ Production
- ▶ Post Production
- ▶ The Finished Film
- ▶ Clips
- ▶ Distribution



Description	Close up of Orlando's face as she falls to the ground and speaks
Asset ID	SPA1000497_3
Date	1992
Tags	BRIDE CLASS CRESCENDO DEATH DRESS FEMALE GARDEN GENDER GREAT HOUSE LONELINESS MARRIAGE MAZE MUSIC NATURE SOLITUDE SPINSTER WOMAN



DATE: Thursday April 23 1992

"ORLANDO"

CALLSHEET NO:50

PRODUCER:CHRISTOPHER SHEPPARD
DIRECTOR:SALLY POTTERProduction Office:Museum Directors Office
Ichan Kala Tel:55-398/53-169

Sunrise:06.00 approx.

EXTENDED DAY

Sunset:19.30 approx

Unit Call	:08.30*	Director	:08.00*	Grip	:08.30*	Art.Dpt.	:08.30*
Breakfast	:07.00	D.O.P.	:08.00*	Electric:	:08.30*	Stills	:08.30*
Rehearsal	:	Asst.Cam	:08.30*	Sound	:09.00*	Const.	:08.30*
Ready Shoot	:09.30*	1st.A.D.	:08.00*	Make-up	:07.00	Props	:08.30*
Lunch	:13.00*	Script.	:08.30*	Hair	:07.00	Loc.Mgr	:07.30
Wrap	:22.30*	2nd.A.D.	:07.00	Wardrb	:08.00		

* ON LOCATION

LOCATION:	SC.NO	D/N	DATE	INT./EXT.	SET
Nr.Fish Farm	Sc.51	D	1710	Ext.	Desert
Khiva	Sc.40pt.	D	1700	Ext.	Desert
	Sc.41	Dusk	1700	Ext.	Desert

ARTISTE	CHARACTER	DR	P.UP	M.UP/W.	L.UP	ON SET
Tilda Swinton	Orlando		08.30	07.30		09.30
Lothaire Bluteau	Khan		10.30	11.00 +		12.00
Adilbek Chokubaev	Falconer		10.30	11.00 +		12.00

+ On Location

CROWD ARTISTES(27)

14 Men	Twins			08.00		T.B.A.
6 Men	Khans Servants			08.00		T.B.A.
5 Men	Travelling Musicians			08.00		09.00
1 Woman	Woman Singer			08.00		09.00
1 Man	Falconer		10.30	11.00		12.00

PROPS:Banquet Setting
Small Bowls
ART DEPT:TentsVEHICLES:Kato Crane 17.00
Cherry Picker 08.00 On LocationANIMALS:4 Horses 09.00 On Loc.
Camel 09.00 On Loc.S.P.F.X:Bonfire,Falling Snow.
Ice.6 Torches

CAMERA:As per Alexei Rodionov

SOUND:As per Jean Louis Ducarme
S/By Playback.
ELECTRICAL:As per Ted Read
S/By Sunguns.WARDROBE:Artistes wardrobe on Location.
Crowd wardrobe at small Hotel
Anyazaka to S/By on Location
Orlando in Turban Sc.41.HAIR/M.UP:Artistes to be prepared in Make-Up
Room at Museum Office.

CATERING:

Breakfast	@07.00
Lunch	@13.00*
Snack	@18.00*
Supper	@21.00

* ON LOCATION

ADVANCE SCHEDULE:

Friday April 24th	
Sc.35	Ext.Khiva Streets-Day
Sc.37	Ext.Khiva Streets-Day
Sc.44	Ext.Khiva Streets-Day(Reinstated Scene)
Saturday April 25th and Sunday April 26th	
Weather Dependant.	
Sc 50	Ext.Khiva Market-Day
Sc.46a	Ext.Khiva Streets-Day for Night
Sc.47	Ext.Khiva Streets-Day for Night
Sc.38 P/Up	Int Khans Residence-Day (Musicians)
Sc.49	Int.Orlando's Bedroom-Day
Sc.48	Int.Orlando's Bedroom-Day

Chris Newman-Assistant Director

TRANSPORT-All P/Ups from outside Production Office.

Car	07.30	P/Up Director,D.O.P.,1st A.D. and convey to Location
Coach #1	08.00	P/Up Production Team
	10.30	P/Up Lothaire Bluteau,Adilbeck,& Falcons.
Coach #2	08.30	P/Up Tilda Swinton,Hair Make-Up Wardrobe,Stills Sound & 2nd.A.D.
Coach #3	07.30	P/Up Production Team and Actors from Urgench,then S/By to Convey to Location
Props Truck	07.30	To Load equipment

ARRIVALS

Anna Franklin (Sky T.V.) and Simon Fraser arrive 06.30 Urgench.To be met by Harriet Earl.

- Queen Mary University of London,
 - BA Film Studies
 - [Film, Literature and Adaptation]
- Bucknell University:
 - BA Film Studies
 - [Film in the Digital Age]
- University of Southern California,
 - BA Multimedia Scholarship
 - [Digital Media Tools and Tactics]
- Columbia University:
 - MA Film Studies
 - [Film Finding: Cinephilia]
- New York University:
 - MA Cinema Studies
 - [Film History/Historiography]

Film, Literature and Adaptation Assignment

Creating your own online ‘pathway’, use SP-ARK to reflect upon and illustrate the intertextual nature of *Orlando* (1928 and 1992). *Assessment of this exercise will be based upon a written account of your pathway to be submitted in hard copy and on Blackboard.*

Film in the Digital Age

Use SP-ARK to demonstrate how an online, digital archive can re-imagine scholarship in the digital age. Find any single asset, reference, tag or object that provides a new way of thinking about *Orlando*. Build a pathway that explores your discovery. Any discussion of ‘adaptation’ is forbidden.

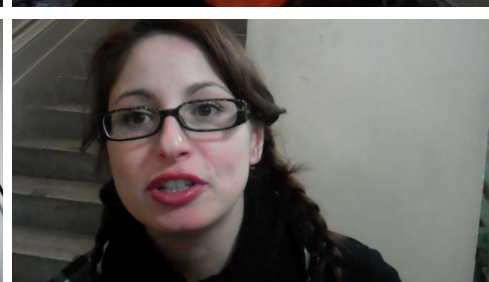
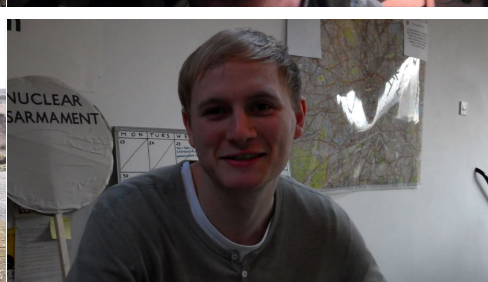
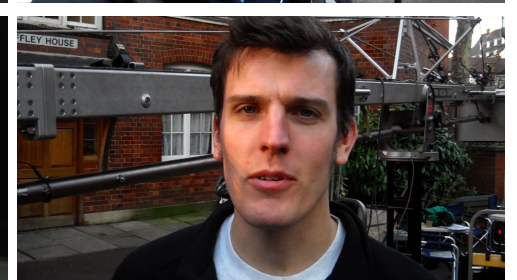
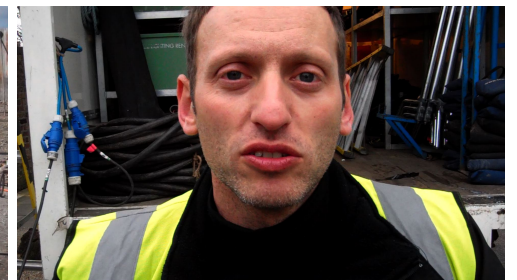
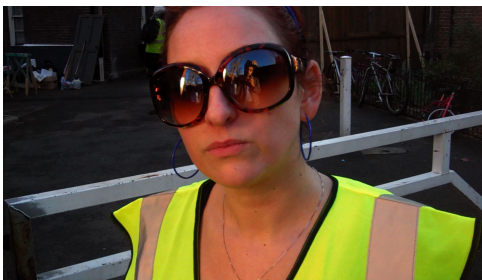
	Total Visits	Pages/Visit	Avg. Visit Duration	New Visits	Visits UK	Visits USA
22 March - 22 April 2010	979	8	7mins	40%	595	140
22 March - 22 April 2011	733	8	7mins	52%	397	124
22 March - 22 April 2012	709	24	11min	51%	480	85

- To actually see these primary materials, it's such a unique experience, because I've never had a chance to actually see a director's notes on their first ideas of a film.
- I think we just got really excited actually, [...], because we were like, look at this, did you know that this was supposed to be in there, and all of a sudden we had all these new understandings of the film and we were kind of interpreting the film on our own.
- I just like that you found overlap a lot easier, whereas if you're looking at things physically, it would take a lot of effort to actually find how everything overlapped.

The key benefits of SP-ARK as an OER:

- The openness of the resource allowed a valued access to previously unseen and inaccessible materials;
- Both staff and students embraced the opportunity to work visually and intuitively with these materials;
- SP-ARK facilitated a sense of empowerment, a deeper engagement and understanding of the archival materials and the surrounding subject area through being able to cross-reference and directly compare source materials with archival materials;
- A social learning model was facilitated through the Pathway's infrastructure, which stimulated the open sharing of ideas and practices.

- Information – Knowledge
- Contextual, *opening* the creative process
- Vocational Emphasis
- Close Procedural Analysis as opposed to Close Textual Analysis
- *The Anatomy of a Film Production:
Understanding the people, the roles, the
processes and the careers on set of Bomb*



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