

MR ERNST HADENFELD

Citation for the conferral of a Doctor of Arts (*honoris causa*)

It gives the University great pleasure to confer on Mr Ernst Hadenfeld an honorary award in recognition of the outstanding contribution he has made to the technical and engineering development of the television industry in Australia and overseas.

Ernst Hadenfeld's work in the areas of planning, design and project management has been at the leading edge of communication technologies over an important time in its development. This work has been commissioned by major international companies and by national broadcasters in many countries. His enduring contribution however has been to the technical and creative development of the work of Australia's National Film Television and Radio School. From the early days of the School in the 1970's Ernst Hadenfeld has strongly supported the media education and training programs of other institutions, and in particular, over more recent years, the television production and communication courses at Charles Sturt University.

Ernst Hadenfeld took his primary diplomas in radio and television engineering in Germany, at the State College of Rendsburg and the Federal College of Oldenburg in 1966/67. Shortly thereafter he was sent to England by the Bosch Company as Technical Manager, Television Broadcasting. While in England he designed and built specialised equipment for the Royal Navy at Portsmouth and the British Aircraft Corporation at Bristol. Here he was working on the Concorde project, designing ways of monitoring engine exhausts to determine whether the engines were operating correctly. Ernst could not have known at that stage how crucial this issue was to become in the operation of the Concorde. In 1969 he worked on the design and construction of Europe's first digitally controlled language laboratories in London.

During the 1970's Ernst Hadenfeld returned to Germany and worked on the manufacture of broadcast equipment, particularly studio cameras and the design of digital controls for audio equipment. Several patents were taken out on this work, which led him to design television studios in several countries, including the first colour television studios in Spain at a complex in Madrid. He also worked for the Italian television company, RAI, installing equipment and training engineers.

In 1972 Ernst took part in the planning of the television coverage of the Olympic Games in Munich, where he managed the engineering support for the broadcast facilities. The mid-seventies saw Ernst working once again for Bosch in America and Canada, designing studios and overseeing their installation.

He worked in Bucharest and Moscow, where he was the planning and project manager for the development of the Television News Centre, which at that time was the most important television facility in Russia.

In 1975 Ernst Hadenfeld and his wife Judy migrated to Australia where he began an association, with the Australian Film Television and Radio School that was to last for nearly 22 years. The highlights of his professional work in this period include the design of a twenty-two million dollar purpose built facility that is still the most modern and effective national Film and Television School in the world. It contrasts with many of the world's film

and television schools, including the National School in Britain, which are situated in film studios that had been built many years and even decades earlier.

Ernst oversaw the design and project management of the building's construction to standards previously unreached in the construction of studio and technical support facilities.

During his work at the School, Ernst spent time back with his previous employer, Bosch, and worked with IBM to plan and install their Interactive Satellite Education System studio in Sydney. He also planned new television studios for SBS at their present site in North Sydney and was the successful tenderer for a radically new digital television studio complex for the ABC. This is a studio without film or tape in which everything is handled in the digital domain. A similar studio has been designed by Ernst for construction in Hong Kong.

Throughout his long career of technical development and creative support for program makers, Ernst Hadenfeld has remained at the cutting edge of technological change. He has always retained a clear focus on program outcomes, on supporting the creative vision of program makers by finding better and cheaper ways to produce and edit television. At the Australian Film Television and Radio School Ernst was the key figure in providing the technical understanding to support the construction of its building, the design and operation of its studios and edit suites and the opening of its digital effects centre. Most importantly, he supported the creative aspirations of several generations of Australia's film and television makers.

We tend in Australia to celebrate the actors, the directors and sometimes the writers in film and television. The University is pleased to recognise the technical and engineering contribution without which the performance, direction and writing would have no expression.

Ernst Hadenfeld has also had a long association with Charles Sturt University and he has provided technical and material support for its media education programs. In particular he has supplied and installed equipment to assist the television production course at Wagga Wagga and has supported the University's acting students in the television production courses at the Australian Film Television and Radio School. This support has been part of a wide-ranging, passionate and long term commitment to education and training in film and television and more recently in multimedia. Nobody in Australia has done more in providing effective technical support to creative endeavour in a field of education that has become established in his lifetime.

The University is delighted to recognise Ernst Hadenfeld, pioneer in media technology, educator and friend of Charles Sturt University for the conferral of the degree Doctor of Arts (*honoris causa*).

Dated this Ninth Day of May One Thousand Nine Hundred and Ninety-seven