



**Australian Screen Production Education and
Research Association
2011 Conference**

Tuesday July 4 – Thursday July 7

**Presented by Curtin University, Perth
with Edith Cowan University and Murdoch University**

Daily Program: Day One, Tuesday 5th July, 2011

Resources and Chemistry Precinct, Building 500, Bentley Campus (Manning Road Entry)

8.30 **Registration**

9.00 **Welcome:**

9.15 **FOUNDATIONS**

For Documentary: In Defence of the Art of Record

Speaker: **Pat Laughren**

In order to mount a case for a more flexible and dynamic understanding of the documentary as an Art of Record, this paper considers the history of the Australian Documentary across its cinematic, analogue television and digital phases from 1896 to the present.

What Makes a Documentary Classic?

Speaker: **Gillian Leahy**

This paper examines the attributes of documentaries that have become 'classics' over time. These are films that have entered the 'canon', been shown often in documentary retrospectives, taught often in courses and written about by academics.

10.30 **Morning Tea**

11.0 **TECHNOLOGY AND FORM**

12.0

Representation or Recognition: Technologically Mediated Verisimilitude in Cinematic Images

Speaker: **James Verdon**

In terms of verisimilitude, digital cinema technologies have changed the way in which audiences and theorists regard the construction and presentation of the moving photographic image. Comparing the science fiction films *Tron* (1982) and *Tron: Legacy* (2010) offers a cogent display of these technological distinctions, highlighting the material and ontological properties of moving images and their relationships with reality.

Reality Quotients: Re-negotiating the Real in Contemporary Documentary

Speaker: **Dr Sean Maher**

By discussing and examining recent films like *Exit Through the Gift Shop* (2010), *Lake Mungo* (2008) and *United 98* (2006), this discussion examines the implications

of how both production and consumption of documentary and factual modes shows signs of entering a period of seamless integration with fictional expression and representation.

What Are We Looking At? Technology and Content in Dome and Immersive Documentary.

Speaker: **Ken Kelso**

An industry-funded project produce a 360° dome documentary on the indigenous people of the Burrup peninsular has raised questions about what is really important – the message or the technology, and this paper explores the issues and what they mean for documentary makers.

12.30 Lunch

1.30 [NEW STRUCTURES FOR DOCUMENTARY 1](#)

Bogota Columbia: Designing a Framework for a Web Documentary on People and Place

Speaker: **Seth Keen**

Bogota Colombia is a web documentary prototype developed in partnership with World Vision Australia (WVA), as part of utilising bottom-draw university research. Reflecting on the design and production of the prototype, this paper provides broader theoretical perspectives on the implications for documentary production and the creation of audiovisual knowledge.

Pathways Through Reality: Integration of New Media Formats into Documentary Research

Speaker: **Colin Perry**

The evolution away from traditional conventions of expository and interactive modes of documentary toward, on one hand, a fragmented, personalised and highly reflexive emphasis, and on the other hand a direct, unmediated observational approach demands a revision of documentary theory, which is explored in this paper.

3.00 Afternoon Tea

3.30 [NEW STRUCTURES FOR DOCUMENTARY 2](#)

Visualising the Invisible: Inside the Mind of Animated Documentary

Speaker: **Andi Spark**

The concept of Animated Documentary has existed since Winsor McCay's *The Sinking of the Lusitania* in 1915, however it still may be considered in the liminal boundary of traditional definitions of 'documentary'. This paper elaborates on the depiction of mental health issues in animation and the relationship to documentary form, while investigating new forms of creation, dissemination and distribution for short non-fiction animated productions.

The Blair Witch Effect: Horror, Realism and the "Found Footage" film.

Speaker: **Lindsay Hallam**

Ever since *The Blair Witch Project* scared up big takings at the box office in 1999, there has been increasing numbers of horror films which also utilise the 'found footage' scenario. What is fascinating about these films is that their realism is achieved through the acknowledgment of the filming apparatus. This paper will explore how this form of horror realism can be said to comment on how we view all events of the early twenty-first century: through a camera lens.

5.00 Close

Daily Program: Day Two, Wednesday 6th July, 2011

Resources and Chemistry Precinct, Building 500, Bentley Campus (Manning Road Entry)

9.15 FOR STARTERS

Live in HD: Translating Live Performance to the Big Screen

Speakers: **George Karpathakis and Robert Marshall**

The practice of transmitting live performances into cinemas can be seen as a democratising process, providing the opportunity for those in distant, and potentially isolated places to share in the unique, live event. In this presentation, George and Robert debate what this form of distribution means to the cinema and the stage.

The Earth is Not Flat: Thoughts on Renaissance Documentaries

Speaker: **Howard Worth**

When we think about the evolution of documentaries, we tend to start with the birth of the camera. But the aims and objectives, the theoretical fabric of the documentary existed long before the modern age.

10.30 Morning Tea

11.00 CONTENT AND CULTURE

Documenting Journalism: Using Documentary Theory to Rethink Journalism

Speaker: **Natalie Puchalski**

By thinking of journalism as a documentary practice, the modes Bill Nichols initially devised to categorise documentary film can be applied to describe the changing nature of journalism, highlighting underlying trends in the profession that may suggest new ways of thinking about its future and affect the way we approach teaching, research and production in this field.

Documentary as Art Film: Lisandro Alonso's La Libertad and Los Muertos

Speaker: **Kenta McGrath**

Argentinean filmmaker Lisandro Alonso is often said to use a 'minimalist' aesthetic with little to no narrative and a very simple, uncluttered style involving minimal camera movement, long takes, simple compositions and sparse editing. Significantly, he consciously blurs the line between fiction and documentary, challenging the viewer to contemplate the difference between the two and the expectations of reality that come with both, as demonstrated by the two films in this presentation.

The Thrill of the Quick Reverse: Reflections on the pop-culture construction of criminal justice.

Speaker: **Tim Holland**

12.30 Lunch

1.30 TEACHING, LEARNING & RESEARCH 1

Noongar Dandjoo: An Experiment in the Third Space

Speaker: **Michelle Johnston**

Noongar Dandjoo is a series of television programs produced by Curtin broadcast media students in collaboration with the Centre for Aboriginal studies and the wider Perth Aboriginal community. The process of producing the program has proved valuable not only as a Work Integrated Learning experience, but also for what it contributes to reconciliation and the representation of Indigenous people in the media.

East Meets West: Student Collaboration Styles in Screen Production Education

Speakers: **Pieter Aquilia and Susan Kerrigan**

While the role of cultural differences in education has received academic attention, there is limited research on its impact in screen production classrooms. But with a large number of film schools now offering programs in offshore locations, there is an increasing need to understand how cultural differences operate within these new programs. This paper reports on a study designed to produce a relevant and unique approach to the globalization of curricula, particularly of screen production curricula.

3.00 **Afternoon Tea**

3.30 [TEACHING, LEARNING & RESEARCH 2](#)

We Want to Make a Film: A Research Question and Outputs as Derivatives of Creative Practice

Speaker: **Susan Thwaites/Tim Thomas**

The motivation for making a film is very rarely a question. Questions come later in the form of how and what of problem solving, and frequently, about how films portray the world and reality. If you are teaching and researching in screen production, at some point there is going to be a proposition that needs testing. This paper looks at one such proposition, and presents film making as a logical research method that produces a variety of research and creative outputs, and a model for screen research.

Panel: How do we teach doco- How could we teach doco?

There will be an organised tour of Curtin's Film and Television facilities at this time for those interested.

5.00 **Close**

EVENING: Conference Dinner

Witch's Cauldron Restaurant in Rokeby Road, Subiaco

Cost: \$85.00 includes meal, wine and beer

Daily Program: Day Three, Thursday 7th July, 2011

Resources and Chemistry Precinct, Building 500, Bentley Campus (Manning Road Entry)

9.30 **TEACHING, LEARNING & RESEARCH 3**

Painting Monkey

Speaker: **Ron Elliott**

The ERA process has focused the notion of measurement on the creative arts and it is up to practicing creative academics to articulate the standards and defend the validity of the way 'creatives' also create new knowledge. It is an opportunity to argue that the process of creative text creation is a form of research output in itself, not merely a text that is analysed conceptually, somehow before it exists.

Documentary Essay as Journal Publication

Speaker: **Chris Caines**

When we think about the evolution of documentaries, we tend to start with the birth of the camera, either movie or still. But the aims and objectives, the theoretical fabric of the documentary, existed long before the modern age.

10.30 **Morning Tea**

11.00 **ASPERA BUSINESS**

Editing *TEXT*

Speaker: **Gillian Leahy**

Gillian brings to the table a number of issues that arose in the process of editing papers for publication in *TEXT*.

PANEL: Beyond ERA Ranking: Recognising and Publishing Creative Practice Research

CILECT and CAPA – Report

Nicholas Oughton

Constitutional Changes

Rachel Wilson

12.30 **Lunch**

1.30 **ASPERA ANNUAL GENERAL MEETING**