

Future Shocks and Wiki-Docs:



What Next for Documetary?

**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

Message from the National President

Welcome to the 8th annual ASPERA conference. Vice-president Howard Worth and his team here at Curtin have been working extremely hard to deliver what I am sure will prove to be an exciting and intellectually stimulating program. The non-fictional/ documentary space has always provided screen production scholars natural harbour. Its very nature allows us to examine, test and play with the moving image's 'form' and 'content', and their complex relationship with each other. It is also a meaning-making space that embraces innovation and I look forward to the papers unpacking how the now ubiquitous online environment has enhanced and created new conversations about the role of documentary within our storytelling traditions and culture.

I encourage you all to extend the dialogue that this annual conference facilitates and to submit your papers for publication in our special issue conference proceedings. Special thanks go to Gillian Leahy and Mick Broderick for their considerable work in editing 2010's proceedings which can be found in the *Text Special Issue: Issue 11* (<http://www.textjournal.com.au/speciss/issue11/content.htm>).

As outgoing president I would like to thank the ASPERA executive team in what has proven to be a year of consolidation and relationship building. It has been an unstable time within higher education with the demise of the ALTC and the constant tinkering with ERA. However it is a year in which our discipline can claim to have 'arrived'. As Mick Broderick indicated in the *Text* editorial, the results of the ERA prove categorically that our discipline operates significantly 'at or above world standard' and I can report that at the recent HASS on the Hill conference Minister Kim Carr mentioned 'creative practice' at least six times in his speech to humanities researchers. We can rest assured 'they' know who we are, what we do and how important we are to the Australian cultural landscape - now we just have to continue to lobby for fair access to the resources we help generate.

Congratulations and thanks once again to all presenters (we wouldn't be here without you) and I very much look forward to speaking with as many of you as possible in the next few days.

Rachel Wilson

2010-2011 ASPERA National President

Welcome from the 2011 Conference Convenor

Welcome to the 8th Annual ASPERA Conference and AGM. This has been a busy year for the Association, with a number of important matters raised during last year's AGM being addressed, including the review of our constitution to allow for the inclusion of colleagues from the TAFE and VET sector, which is to be presented during this year's Conference and AGM for discussion and ratification.

Of course, this is also a welcome to Perth, and as convenor, I am very appreciative of the number of delegates that have defied the threat of ash clouds and airline strikes to make the journey west. In particular, I would like to thank the number of you who have undertaken to present papers, which are, after all, the backbone of the Conference. I am looking forward to meeting you all and engaging in the discussion that I'm sure will be generated by your papers.

I would also like to acknowledge the support of the local industry and those members who have generously given their time to participate in our pre-conference panel.

In organising the conference, I would like to thank the ASPERA Executive, who have given me a great deal of assistance, and Gillian Leahy, convenor of last year's conference, who provided me with information whenever asked, and will also be presenting at the conference. I would also like to acknowledge the assistance and support of the School of Media, Culture and Creative Arts at Curtin and colleagues from Murdoch University and Edith Cowan University who are contributing to the conference in a very tangible way.

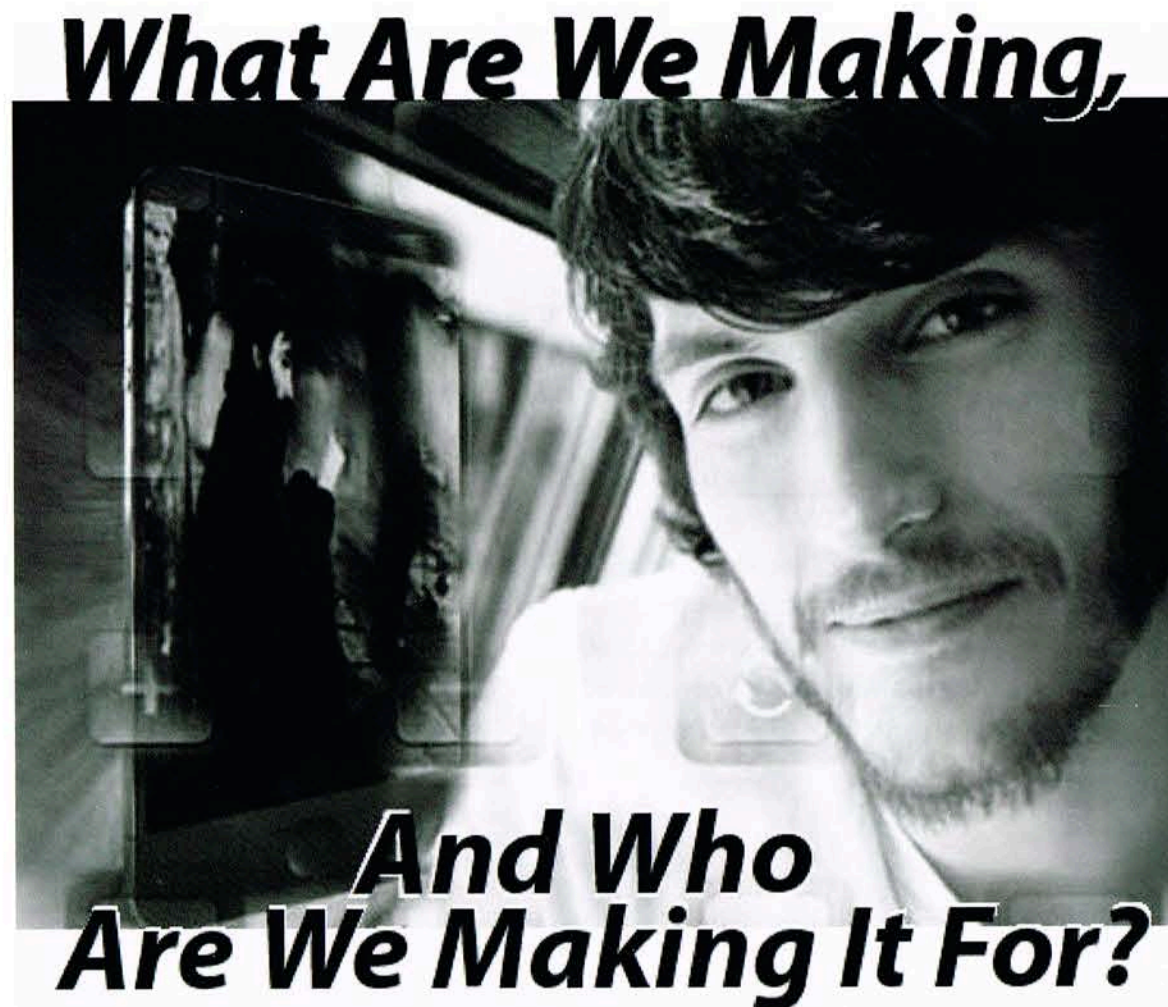
I hope you enjoy the conference, and for our interstate visitors, your visit to Perth

Howard Worth

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Pre-Conference Event: Industry Panel Session



A panel of industry, government representatives and independent practitioners explore the issues confronting documentary makers and distributors as new platforms impact on the way documentary and actuality material is created to meet continually evolving audience expectations. The lead question sets up discussion about what audiences want, how they view material, and how producers and distributors can address those divergent and sometimes apparently conflicting demands.

Monday 4th July, 5.30 for 6.00pm

**Bankwest Theatre, John Curtin Gallery, Curtin University
Kent Street, Bentley**

Cost: \$10.00 (\$5.00 Students, alumni and non-waged)
Drinks and light refreshments on arrival.

The Panel:

Harry Bardwell

Harry has an extensive track record in Australian and international television in documentary, factual programs, news and current affairs production and management. After training in Western Australia, Harry established his reputation as a documentary maker in South Australia before joining the ABC in 1983. From 1986 to 1992 he was Commissioning Editor and Executive Producer for independent documentaries on the ABC's True Stories and Big Picture documentary strands as well as being credited in numerous other productions. He worked in ABC News and Current Affairs and was Head of International Production and Business before returning to Western Australia to start his own business. From 2005 to July, 2011 he led the design, development and implementation of industry support programs and policy for ScreenWest, as well as providing creative and financial advice for funded projects.

Marian Bartsch

Through MAGO FILMS, Marian produces content for the Australian and international television markets, including the ABC Accord documentary "X-Pats: the Alien Connection", "What in the world is Feng Shui?" the food/travel series "Appetite for Asia", the short film "Pilbara Pearl", a finalist at Aspen which has screened on SBS, ABC and in the UK, and the historical documentary "Hoover's Gold" for SBS, which was one of the highest rating films in 2006. In 2008 Marian completed "The Fabulous Flag Sisters", which has won a number of major local and international awards, including best documentary at the Roma Fiction Festival in 2008. She has completed three series of the popular food/comedy program entitled "The Best In Australia" for Foxtel's Lifestyle Channel in Australia, and also produced four series of the highly successful gourmet adventure travel series "Surfing the Menu", which has sold to over 40 countries.

Carmello Musca

Since its modest beginning in 1979, the entity which now comprises CM Film Productions, has experienced a remarkable growth pattern, concurrently with the achievement of a respected reputation for integrity, professionalism and quality and its principal, Carmelo Musca, has conceived and nurtured the development of many films, television documentaries and drama programs for international release, with many CM Film Productions' documentaries and dramas being screened on prime time television in Australia and overseas by major broadcasters. One of CM Films' most recent productions is "Collision Course", a study in movement produced in association with the Australian Dance Theatre which premiered at the Gala opening of the new Heath Ledger State Theatre Centre in Western Australia on the 29th of January 2011.

Nichole Dryburgh

Nichole is Head of Corporate Development/Assistant Producer for Prospero Productions, which has established an international reputation for documentary production with some of the world's major broadcasters and distributors. She is a dynamic producer who likes working with cutting edge Designers, Production Technicians, Artists and popular Creative Directors to make projects happen. Having moved from the United Kingdom, Nichole has extensive production management experience across public events, arts, film and social media platforms from her time as an event producer with Marketforce, events manager with Ceres and Production Coordinator at Australian World Music Event before joining Prospero in order to pursue her personal passion for writing, photography and film-making.

Al McEwen

After completing a degree in Computer Science, Al focused on emerging web technologies and rich Internet applications as a platform for entertainment and education products. As Digital Director of WBMC, he takes on many roles in the creation of projects for broadcasters, government and private stakeholders. Al has spent many years as a teacher and mentor in interactive technologies and in 2009 spent a week with HitLabs NZ exploring the application of augmented reality on the Internet and for web experiences. He is also a founding member of Perth-based art collective ololo, which in 2009 completed Condor Tower Carpark, the largest indoor street art project ever undertaken in Perth (and possibly the world!), transforming 6 stories of a CBD carpark into a wonderland of colour and form involving over 100 street and graffiti artists over 18 months.

Alison James

Alison James is an emerging documentary director and doco-enthusiast who has worked in broadcast television as a freelance field director and assistant producer on a variety of documentary programs for the ABC, SBS, National Geographic, Discovery and the BBC. She has also directed numerous community arts documentaries, working with regional, indigenous and disability community groups. Alison teaches practical documentary at Curtin University and in 2007 was awarded the ABC WA Young Filmmaker of the year. Alison's recent projects include an arts project called "The Lost Generation" - a series of short films created on behalf of people with severe mental and physical disabilities and the ScreenWest/FTI initiative, "Indigenous Community Stories".

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 – Session Host: Howard Worth

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

11.00 TECHNOLOGY AND FORM – Session Host: Alison Wotherspoon

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 – Session Host: George Karpathakis

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- Session Host: Nicholas Oughton

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.

Panel: Old Problems, New Directions - Discussion highlighting aspects of the day's presentations.

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 – Session Host: Rachel Wilson
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 – Session Host: John Beaton
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**
Using the NBC reality news programme "To Catch a Predator" as a case study this presentation discusses how hybrid forms of mass media are utilised to produce a predetermined system of illusion and entrapment for the programme's unwitting participants in its construction of criminal justice, and considers the culture of control implied by media's collaboration with law enforcement.
- 12.30 **Lunch**

- 1.30 TEACHING, LEARNING & RESEARCH 1 – Josko Petkovic
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 – Session Host: Gillian Leahy
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**
At the 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 – Session Host: Michael Broderick
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.
- 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**
- 10.30** **Morning Tea**
- 11.00** ASPERA – Session Host: Susan Kerrigan
CILECT and CAPA – Report
Nicholas Oughton
- Creative and Performing Arts' Academy**
ATOM
Constitutional Changes
Rachel Wilson
- 12.30** **Lunch**
- 1.30** **ASPERA ANNUAL GENERAL MEETING**

Appendices:



Meeting	Annual General Meeting (AGM) of the 8 th Australian Screen Production Education And Research Association (ASPERA)
Date	Thursday 7 th July 2011
Time	1.30pm-3.30pm
Location	Curtin University - Perth, Western Australia

1. Attendance and Apologies
2. Previous Minutes
3. Business Arising
 - 3.1 CILECT membership & update
 - 3.2 Aspera Working Parties
 - 3.3 TESQA/ALTC Quality Review
4. Reports
 - 4.1 Presidents Report
 - 4.2 Vice Presidents Report
 - 4.3 Treasurers Report
 - 4.4 Secretary's Report

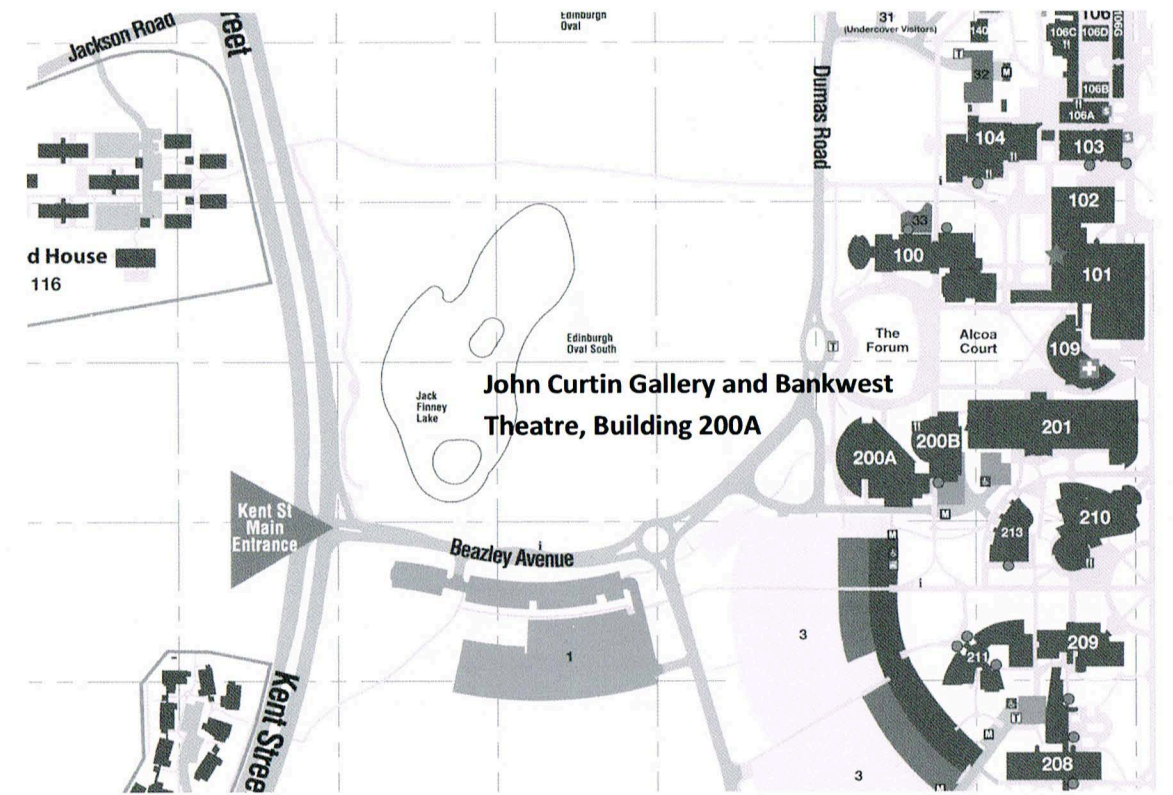
5. General Business

- 5.1 Constitutional changes
- 5.2 The Creative and Performing Arts Academy
- 5.3 ATOM
- 5.4 ERA/HERDC
- 5.5 Conference Proceedings
- 5.6 Voting in of New Executive

6. Other Business

- 6.1 2012 Conference Location
- 6.2 ASPERA Advisory Council
- 6.3 Congratulations and Thanks
- 6.4 Any other business

MAP 1: Curtin, John Curtin Gallery and Bankwest Theatre



MAP 2: Curtin, Resources and Chemistry Precinct, Building 500

