

ASPERA CONFERENCE 2017

# What Excites You?







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## **HOST INSTITUTION - BOND UNIVERSITY VICE-CHANCELLOR'S MESSAGE**

It is with great pleasure that I welcome you to Bond University, Gold Coast for the 2017 Australian Screen Production, Education & Research Association (ASPERA) Conference. We are proud to host the annual conference at Bond for the first time, which celebrates educators and researchers in the area of Screen Production.

As Australia's first private non-profit university, Bond University seeks to be recognised internationally as a leading independent university, imbued with a spirit to innovate, a commitment to influence and a dedication to inspire tomorrow's professionals who share a personalised and transformational student experience.

The Bond University organising committee looks forward to welcoming ASPERA delegates from across the country and the world to campus and ensuring that your visit will be productive, enjoyable and memorable. We have designed a most interesting conference schedule which will focus on the 2017 conference theme 'What Excites You?'.

I trust you will have an enriching and enjoyable experience with us at Bond University.

Best wishes,



Professor Tim Brailsford  
Vice-Chancellor and President, Bond University



## EXECUTIVE DEAN'S MESSAGE

The Bond University Faculty of Society & Design is pleased to host the 2017 Australia Screen Production Education & Research Association (ASPERA) Conference on the Gold Coast, Australia.

The Faculty of Society & Design is one of Australia's most innovative of its kind; including the areas of Architecture, Built Environment, Communication, Creative Media, Humanities, and Social Sciences. Our vision is to deliver students with an innovative, practical and supportive environment in which to study. Our degrees are informed by research, flexible in their structure and practical in their application.

We, as a Faculty, support the creative industries both indirectly and directly.

We proudly support the next generation of filmmakers through the Bond University Film and Television Awards (BUFTA), recognised as one of Australia's premier film competitions for high school students. The competition provides a platform for developing and advancing limitless ambitions for a future career in the film industry, while continuing to serve as a celebration of young talent within the film industry by thriving to deepen the commitment and passion of young Australian filmmakers.

Our newly formed Film and Television Industry Advisory Board ensures that we as a Faculty and as an institution have a positive relationship with key industry contacts and allows us to continually serve our students through our collaborative efforts.

We value our ongoing relationship with Screen Queensland and Village Roadshow as Queensland's key contributors of economic and cultural growth in the industry. The Gold Coast boasts the largest studio lot in the southern hemisphere in Village Roadshow Studios, and Queensland Government's commitment to growth in the industry through Screen Queensland.

We support our local film community as an event sponsor of the Gold Coast Film Festival, which has recently joined the top tier for film festivals in Australia. AACTA / AFI has announced the Gold Coast Film Festival as an official AACTA Award qualifying film festival, now in the company of the Melbourne International Film Festival and Sydney Film Festival as one of only seven film festivals in the country and the first for the state of Queensland.

On behalf of the Faculty of Society & Design, welcome to Queensland's Gold Coast and Bond University - I look forward to personally welcoming you to campus at the 2017 ASPERA Opening of Conference.

**Professor Raoul Mortley AO, FAHA**  
Executive Dean and Pro Vice-Chancellor International, Faculty of Society & Design



## **2017 CONFERENCE CONVENOR MESSAGE**

On behalf of Bond University, the Faculty of Society & Design, and the ASPERA Executive I am very pleased to welcome the keynote speakers, delegates and guests to the 2017 ASPERA Conference.

Over the next 3 days you will have the opportunity to experience a diverse range of papers regarding research, creative practice, and pedagogy from national and international academics, industry practitioners, and PhD candidates.

The keynote speakers at this year's conference are; Billy Frolick, one of the screenwriters of the DreamWorks animation Madagascar (2005), Veronica Fury, an award winning documentary filmmaker, Chris Brown, the producer of many feature films, including The Railway Man (2013), and Kristen Souvlis, a producer specialising in children's television production. This year's international speakers include, Helene Berg, from Sweden and Sohail Dahdal, from the American University of Sharjah, United Arab Emirates.

The theme of this year's conference is 'What Excites You...?' aims to shed light on what is happening right now in academia and industry. What is new and innovative. What area of research and production are driving your interest.

Finally, I thank ASPERA for the opportunity to host the 2017 ASPERA conference. It is an honour to be the 2017 Conference Convenor and I am truly excited for what this year's conference will bring!

Thank you, and I hope everyone has a great conference.

**Associate Professor Dr Michael Sergi**  
**Director of Film and Television, Faculty of Society & Design, Bond University**

2017 ASPERA Conference Convenor





## **ACKNOWLEDGMENT OF TRADITIONAL OWNERS**

As is the practice of Bond University we acknowledge the Indigenous peoples of this country. In particular we acknowledge the Kombumerri peoples, the traditional owners of the lands and waters of the region on which Bond University is located.

## **SPONSORS**

We would like to acknowledge and thank our corporate sponsors of the ASPERA Conference 2017.





## THINGS TO DO ON THE GOLD COAST

From pure, adrenalin-packed fun to natural indulgence, the contrasts of Australia's Gold Coast unite to deliver every holiday experience you could desire in one friendly place. Revitalise the mind in the Gold Coast hinterland, filled with lush rainforest and dotted with mountain villages, waterfalls and swimming holes. Or, for an active approach hang glide, horse ride or 4WD and enjoy landscapes unmatched anywhere else in Australia.

Journey through this flourishing rural setting and see scattered bed-and-breakfast outlets, wineries, boutique distilleries and breweries, restaurants, rustic homesteads, plus local produce, arts, crafts and jewellery stores.

Bask in the Gold Coast's famous beach culture and meet the friendly sun bathed locals and lifeguards. Catch the wind with a parasail, learn to surf, kayak or watch the reflections of a dazzling sunset while fishing into the river - the Gold Coast caters for every on-water activity imaginable.

Naturally diverse landscapes are the backdrop to endless adventures that get the adrenalin pumping. Scream with excitement on the biggest and best rides inside the gates of the city's theme parks. Whether it's lazing in a wave pool, checking out a stunt show or riding a giant rollercoaster, the Gold Coast's theme parks ensure fun for the whole family.

Turn a holiday into a lifetime of memories in the ever evolving home of culinary geniuses. Enjoy the wind in your hair and the scent of the sea salt in the air from one of many restaurants with ocean panorama views sprinkled along the coast-line. Relish in the freshest seafood and local produce from hand-made fudge to creamy cheeses and enticing wines.

For more information visit [moregoldcoast.com.au](http://moregoldcoast.com.au)



## KEYNOTE SPEAKERS

### BILLY FROLICK

Billy Frolick is an American writer and film director who has established a multifaceted and extensive career in the industry. In 1979, Mr Frolick obtained his Bachelor of Arts from New York University, Tisch School of the Arts, Institute of Film & Television.

Mr Frolick has held academic teaching positions across a number of prominent universities. His roles have included teaching screenwriting and creative writing at New York University and the University of California, Los Angeles.

Most notably, Mr Frolick's screenwriting portfolio includes, It Is What it is (2003), The Creature Department, The Jungle Book, The Incredible Shrinking Man, Holy Cow, and DreamWorks' production of Madagascar (2005).

### VICTORIA FURY

Veronica Fury is an Australian Producer and a Principal of WildBear Entertainment. WildBear Entertainment was formed when Australian production companies WildFury and Bearcage merged in 2014. The merger combines the skills and experience of respected producers Veronica Fury, Tina Dalton, Serge Ou, and Michael Tear.

Veronica produces award-winning screen content for audiences around the world, working with television broadcasters like ABC, Discovery and SBS in Australia and major international broadcasters such as ZDF Arte, TG4 and Arte France, just to name a few.

Veronica has a strong track record in feature documentaries and credits including: Machete Maidens Unleashed! (2010 - TIFF), The Curse of the Gothic Symphony (2011 - AWGIE Award, ACCTA Award Nomination), and The First Fagin (MIFF - 2012). Electric Boogaloo: The Wild, Untold Story of Cannon Films.

### KRISTEN SOUVLIS

Kristen Souvlis is the Managing Director of Like A Photon Creative, a multi award-winning production company specialising in the development and production of outstanding children's content. Since establishing Like A Photon Creative, Kristen has produced a number of exceptional projects such as the Disney Junior pre-school animated series 'Balloon Barnyard' and became the first Australian female producer to create two award-winning segments for Sesame Street USA's 45th & 47th season.

Prior to LAPC, Kristen was a producer at Jonathan M. Shiff Productions and Hoodlum, heading the production of internationally acclaimed 'Mako Mermaids', 'H2O: Just Add Water', 'The Elephant Princess', 'Vikings: Athelstan's Journey', 'Texas Rising: The Lost Soldier' and 'Handball Heroes'.

### CHRIS BROWN

Chris Brown is a Producer most notably known for his films The Company of Wolves (1984) and Mona Lisa (1986), which won two Golden Globes and was nominated for an Oscar. Chris has worked with several prominent industry professionals, including Dawn French, David Bowie, Jodie Foster, Colin Firth, and Nicole Kidman.

In 1999, Chris established his own production company, Picture In Paradise, located on the Gold Coast. Shortly after, he initiated a script development program with the Pacific Film and Television Commission (PFTC). Following this, in 2004 Chris won Independent Producer of the Year from the Australian Producers Association (SPAA).

Chris has continuously been at the forefront of production, producing Triangle (2009), the first co-production in Australia using the New Producer's Offset. He also was the Executive Producer of Bait (2012), the first co-production with Singapore. Finally, Chris co-produced The Railway Man (2013) with the U.K., shooting in Scotland, Thailand and Australia.

FREE PRE-CONFERENCE RESEARCH BOOT CAMP SCHEDULE

Getting the Most Out of Your PhD - Strategies for Building a Successful Research Track Record

Conducted by the ASPERA Research Sub-Committee for HDRs and ECRs (up to 3 years out)

TUESDAY, 20 JUNE

TIME	ACTIVITY	
12.30pm	Registration	
1pm	Research Boot Camp	
3pm	Afternoon Tea	
3.20pm	Research Boot Camp	
5pm	Ends	

## ASPERA CONFERENCE SCHEDULE

### DAY 1, WEDNESDAY, 21 JUNE

TIME	ACTIVITY	
8.30am	Registration	
9am	Welcome	Executive Dean of the Faculty of Society & Design, Professor Raoul Mortley AO Welcome to Country Associate Professor Michael Sergi, Director of Film & Television
9.30am	Keynote 1	Billy Frolick, New York University & University of California, Los Angeles Extension's Writers' Program - Screenwriter of DreamWorks Animation's Madagascar (2005)
10.20am	Morning Tea	
	Session 1	Chaired by Assoc. Prof. Craig Batty
10.40am	Paper 1	Dr. Stayci Taylor, RMIT University Title: Text and The City: The Teaching and Practice of Scripting Cities for The Screen
11.05pm	Paper 2	Dr. Natalie Krikowa, University of Technology Sydney Title: Queer Storytelling on YouTube: The Millennial Calling Card
11.30am	Paper 3	Dr. Joshua McNamara, University of Melbourne Title: Scripting the Social Reality of Terrorism: Doing an Ethnography of Scriptwriting Practice in Urban Kenya
11.55am	Paper 4	Katherine C. Putnam, Griffith Film School Title: FEMME BUT NOT FATALE: How Female Writers Are Changing Women's Representation in Thriller Films
12.20am	Paper 5	Susan Cake, Queensland University of Technology (Doctor of Creative Industries candidate) Title: Identifying Subconscious Influences in Narrative Comedy Screenwriting
12.45pm	Lunch	
	Session 2	Chaired by Dr. Margaret McVeigh
1.45pm	Paper 6	Assoc. Prof. James Verdon, Swinburne University of Technology Title: :^( Is That an Emoticon Frown or Just Bad Punctuation? Depictions of Texting in Mainstream Film and Television Production as Intra-Diegetic Insert
2.10pm	Paper 7	Dr. Helen Goritsas, Academy of Information Technology Title: Narrative, Sound and the Visual Image: Balancing Form and Content in a Cinematic Work
2.35pm	Paper 8	Dr. Peter Moyes and Dr. Louise Harvey, Griffith Film School Title: In on The Act: Collaborations Across Animation, Music and Performance
3pm	Paper 9	Marco Ianniello, University of Notre Dame Title: Practice-led Pedagogy: production-house techniques in creative film education
3.25pm	Paper 10	Dr. Debra Beattie, Griffith Film School Title: From Practice-Led Research Towards Teaching Screen Production with A Focus on Developing an Acoustic Ability
3.50pm	Afternoon Tea	
4.10pm	Panel 1	Title: Filmmaking Research Network: Developments and Debates Panel Members: Dr Susan Kerrigan - University of Newcastle, Assoc. Prof. James Verdon - Swinburne University of Technology Dr Sean Maher - QUT, Assoc. Prof. Craig Batty - RMIT University Assoc. Prof. Trish FitzSimons - Griffith University Dr. Alison Wotherspoon - Flinders University



## ASPERA CONFERENCE SCHEDULE

### DAY 2, THURSDAY, 23 JUNE

TIME	ACTIVITY	
8.30am	Registration	
9.10am	Keynote 2	Veronica Fury, Wild Bear Entertainment. Veronica is award winning documentary filmmaker whose work includes Machete Maidens Unleashed! (2010), The Curse of the Gothic Symphony (2011), The First Fagin (2012), Mysteries of the Human Voice (2013) and Electric Boogaloo: The Wild Untold Story of Cannon Films (2014)
10.10am	Morning Tea	
	Session 3	Chaired by Dr. Alison Wotherspoon
10.30am	Paper 11	Michael Brogan, University of New England (PhD candidate) Title: Unfinished Business: Documentary Filmmaking and the Intersections of Government Policy, Aboriginal Education and Anthropology
10.55am	Paper 12	Kym Melzer, Griffith Film School (PhD candidate) Title: Power, Positionalities, Participants: Taking a reflexive lens to the documentary
11.20am	Paper 13	Liz Burke, Swinburne University of Technology and Catherine Gough-Brady, RMIT University Title: Two spatial perspectives in documentary
11.45am	Paper 14	Dr. Aurora Scheelings, Charles Darwin University Title: Ethnography and Drama Merge in the Observational Cinema of Leonard Retel Helmrich
12.10pm	Paper 15	Dr. Margaret McVeigh, Griffith Film School Title: Telling Stories for a Global World. Women in Latin American Film: What can we Learn?
12.35pm	Lunch	
	Session 4	Chaired by Assoc. Prof. James Verdon
1.35pm	Paper 16	Dr. Sohail Dahdal, American University of Sharjah, United Arab Emirates Title: Engaging Audience in Interactive Movies
2pm	Paper 17	Dr. Peter M. Schembri, Queensland University of Technology Title: Video Game Movies and the Evolution of Visual Storytelling
2.25pm	Paper 18	Scott Knight, Bond University (PhD candidate) Title: Films into Videogames: The Practice of Remediality and Transmediality in Film-to-Game Adaptation
2.50pm	Paper 19	Dr. Max Schleser, Swinburne University of Technology Title: Excitement in 360
3.15pm	Paper 20	Dr. Kath Dooley, Curtin University Title: Storytelling with Virtual Reality in 360 degrees: challenges and opportunities
3.35pm	Paper 21	Dr. Bettina Frankham, University of Technology Sydney Title: Immersed in Thought - essay form and reflexivity in 360-degree video
4pm	Afternoon Tea	
4.20pm	Panel 2	ASPERA Research Sub-Committee Panel
5.30pm	Tour	Bond Film and Television facilities and equipment
6pm	Dinner	University Club with keynote speakers Kristen Souvlis and Chris Brown

## ASPERA CONFERENCE SCHEDULE

### DAY 3, FRIDAY, 23 JUNE

TIME	ACTIVITY	
8.30am	Registration	
9.10am	Panel 3	Teaching & Learning Round Table
10.10am	Morning Tea	
	Session 5	Chaired by Sarah Stollman
10.30am	Paper 22	Darren Paul Fisher, Bond University (PhD candidate) Title: Arguere Ergo Sum: film as argument
10.55am	Paper 23	Helene Berg & (Marianne Strand), Stockholm, Sweden Title: Beyond anthropomorphism - Identification and emotional engagement with animal characters in an animated children's television series
11.20am	Paper 24	Samantha Lang, University of Technology Sydney (PhD candidate) Title: Encounters Between The Human And Non- Human - Le Quattro Volte : environmental philosophy for the anthroposcreen
11.45pm	Paper 25	Leila Honari & Assoc. Prof. Andi Spark, Griffith Film School Title: Solving Creative Research Puzzles with A 'Rubik's Cube' Analogy
12.10pm	Paper 26	Richard Fabb, Griffith Film School Title: Engaging with Industry: The Work of LiveLab, the Commercial Arm of Griffith Film School
12.35pm	Lunch	
	Session 6	Chaired by Dr. Simon Weaving
1.35pm	Paper 27	Dean Keep, Swinburne University of Technology Title: The Evocation of Memory: personal storytelling with smartphones
2pm	Paper 28	Louise Sawtell, RMIT University (PhD candidate) Title: She's Putting on A Show: the feminist reflexive musical
2.25pm	Afternoon Tea	
2.45pm	ASPERA meeting	To discuss changes proposed by the ASPERA Executive to the Constitution, and other membership matters

The background of the page is a full-page image of marbled paper. It features a complex, organic pattern of swirling, veined, and mottled shapes in various shades of gray, from light to dark. The texture appears grainy and aged, typical of traditional marbling techniques.

## ABSTRACTS AND SPEAKERS



## **1. DR. STAYCI TAYLOR**

RMIT University

### **TITLE**

Text and The City: The Teaching And Practice Of Scripting Cities For The Screen

### **ABSTRACT**

Much has been written about the practice of screening cities –specific and familiar cities, and urban spaces more broadly. Within this literature are such suggestions that the city itself becomes screen language with its light, colour, architecture and costumes. But there would appear to be fewer, if any, scholarly explorations on the practice of screenwriting the city, whereby this language must first be realised in words – preferably words that invoke, to quote Robert McKee (1997) “constant vivid moment”. Moreover, traditional screenwriting models emphasise the importance of plot, but not necessarily the creation of those worlds into which viewers so readily enter when consuming works made for film, broadcast or online distribution.

This paper draws from the author’s own practice and pedagogy to discuss using the city as a starting point for screen stories. In doing so, this paper makes particular reference to the script development process of a Melbourne-set screenplay, and the development and delivery of an undergraduate media studio, one that used the location-as-inspiration approach suggested by Kathryn Millard’s invitation to “write for place. Decide on a setting for your script and write for it” (2014).

In presenting the attendant discoveries, this paper aims to open a conversation around writing the city and the ways in which notions of ‘world’ impact upon, or intersect with, protagonist, plot, theme, cast design and visual storytelling in screenwriting practice. It is hoped that this focus leads to practical ways, in learning, teaching and script development environments, to approach a story’s world – which, as David Lynch (2006) points out, relies on putting “together all those things – those little details – to create a sense of place”.

### **BIOGRAPHY**

Dr Stayci Taylor is the recently appointed Industry Fellow with the Media program in RMIT University’s School of Media and Communication. Her PhD took a creative practice approach to investigating gender, comedy and screenwriting practice. Previously published in journals including *Senses of Cinema*, *New Writing* and *TEXT*, Stayci is part of a team of scholars investigating script development, and is co-editing a special issue on the topic for the *Journal of Screenwriting*. She brings to her research a background in writing for television, and currently has a screenplay in development with the New Zealand Film Commission.

## **2. DR. NATALIE KRIKOWA**

University of Technology Sydney

### **TITLE**

Queer Storytelling on YouTube: The Millennial Calling Card

### **ABSTRACT**

Online channels like YouTube continue to present new opportunities for emerging and established queer storytellers. This excites me, as a researcher, creator and educator of screen media because traditional media forms like cinema and broadcast television still tend to favour relatively conservative narrative development and characters, after a process of entry, which has tended to require short film development and its production circuit. The accessibility of digital production and distribution platforms allows novice screenwriters (and producers and directors) to create web series and other online storytelling content to develop their craft, showcase their portfolio, and build their brand identity. Importantly for queer storytelling, this allows new perspectives and voices to emerge in their own terms rather than through the criteria the established media have set. Aspiring creatives who were once beholden to making a short film as their industry 'calling card' to gain further work are now able to use other more dynamic means to create and showcase their work.

This paper uses Australian lesbian web series *Starting From...Now!* (2014- 2016) and Canadian lesbian web series *Carmilla* (2014-2016) as case studies to demonstrate the exciting opportunities digital screen production allows. *Starting From...Now!* has received over 4million views on YouTube in its three years and five seasons and *Carmilla* has collected over 20million views in its three-year, three- season run. The success of these series, in both viewership and fan engagement, has enabled the creative teams to break into the film and television industry. Since the success of these programs, Julie Kalceff, writer-director-producer of *Starting From...Now!* (and former writer-director of *The Newtown Girls*), is working on an 8-part television series, *Torn*, funded under the new Screen Australia Gender Matters initiatives. *Carmilla* producer Melanie Windle has gone on to produce another three successful web series, *V Morgan is Dead*, *MsLabelled*, and *Inhuman Condition*, and has extended the *Carmilla* transmedia story with a feature film due for release in 2017. I argue that the web series has become an industry "calling card" for two filmmakers who have successfully made the transition into industry, Julie Kalceff and Melanie Windle. Furthermore, I argue that web-based serial storytelling offers alternative voices, alternative ways into the industry, using alternative media.

### **BIOGRAPHY**

Natalie Krikowa holds a Doctor of Creative Arts in Media, Screenwriting and Cultural Studies from the University of Technology Sydney. She currently teaches in the School of Communication at the University of Technology Sydney. In addition to this she works as the Creative Director of Zenowa Media, writing and producing media works including *The Newtown Girls* (2015). Natalie researches and teaches in digital media and media cultures, screenwriting (particularly transmedia and multiplatform), genre studies (particularly science fiction and fantasy), audience engagement (including participatory culture and fan culture), and Australian cultural histories of lesbian and queer media.

### **3. DR. JOSHUA MCNAMARA**

University of Melbourne

#### **TITLE**

Scripting the Social Reality of Terrorism: Doing an Ethnography of Scriptwriting Practice in Urban Kenya

#### **ABSTRACT**

What excites me is the mess of the everyday, whose torrent forces back the facade of our established understandings...

While the study of scriptwriting practice has emerged recently as a promising new frontier in film scholarship, its work remains primarily focused on self-reflective, self-focused exercises in which scholars reflect on their own practices of writing scripts. This paper offers a different perspective, asking what role media ethnography can play in the study of the creative practices of other people writing?

Drawing on an eight month ethnographic study of a film production in Nairobi, Kenya, this paper brings together conceptual issues from the anthropology of media, with the particular challenges of working on audiovisual production analysis. In doing so, it offers an insight into the operation of a film production in urban Africa at a time of political uncertainty and violence, and asks what it means to study the 'act of writing' within such a context. Within the private act of writing, what public gestures and imaginaries are at work? How can we understand the political and cultural imbrication of writing amidst the other professional practices that constitute the networks of creativity that define a film production?

By highlighting four areas of tension within scriptwriting ethnography, this paper draws our attention to some of the benefits and risks of an ethnographic approach to the study of audiovisual production. It proposes that, while challenging, the up-close study of scriptwriting practice can reveal often entirely overlooked dimensions of audiovisual production culture, from the imaginative/creative re-mediation of a film's content, to the inter-personal negotiations amongst different professionals within a production ecology. In doing so, it makes the case that scriptwriting – in addition to and separate from the script itself – needs to be incorporated as one of the central objects in screen and film research.

#### **BIOGRAPHY**

Joshua McNamara is researcher whose inter-methodological approach incorporates ethnography, historical analysis, and close textual readings into the study complex urban media cultures. His most recent project uses practice-based production ethnography as a foundation for critiquing the institutional nexus between screen media and international development industries in urban Kenya. He currently works as lecturer and researcher in Screen and Cultural Studies at the School of Culture and Communication, University of Melbourne, where he coordinates courses on documentary/ethnographic cinema and urban culture.



#### **4. KATHERINE C. PUTNAM**

Griffith Film School, Griffith University

##### **TITLE**

FEMME BUT NOT FATALE: How Female Writers Are Changing Women's Representation in Thriller Films

##### **ABSTRACT**

In the second half of the nineteenth century the representation of women as the femme fatale in arts and literature grew exponentially, especially in the work of prominent male artists such as Charles Baudelaire, Rossetti, and Munch. Historically, controversial biblical figures such as Salome, Eve, Judith, and Jezebel, were a canvas to transform women's virginal figure into a fascinating, but destructive archetype of evil.

In contrast, during the same period, lesser-known female artists presented a completely distinct vision of their gender through their paintings. Artists such as Berthe Morisot, Mary Cassatt and Gwen John represented women in their domestic and intimate experiences, a genuine portrayal of women's lifestyle during that time.

History repeated itself with the advent of cinema. The femme fatale is transported from the pictorial to the moving image, portrayed predominantly by male filmmakers in traditionally male driven stories. Femme Fatales became fundamental and memorable characters in Noir films and thrillers as mysterious, seductive, and harmful sexual obstacles in the protagonists' journeys. Their fate is usually death since female sexual power is perceived as a threat to societal standards and should be discouraged by any means.

This portrayal by male filmmakers continued into the 21st century. However, when it comes to thrillers films written by women, the representation of the femme fatale is different. Similar to their female painter forerunners, women's representation goes beyond the evil, seductive mistress. They can be sexualized, but they are also strong, complex, and self-motivated characters on their own individual journey, as evidenced in films like *Thelma & Louise* (1991), *Gone Girl* (2014), and *Girl On The Train* (2016).

The aim of this paper is to explore the portrayal of the female role in modern thrillers by discussing the parallels and contrasts between the representations of femme fatales by female and male filmmakers.

##### **BIOGRAPHY**

Katherine Chediak Putnam is a Brazilian/American film editor, director, screenwriter and researcher from Griffith Film School in Brisbane. Prior to coming to Australia, she worked for 6 years as a producer and editor for many production companies in Brazil, making TV shows, TVCs, and feature films. During her Masters Degree at Griffith University, Katherine directed and wrote two short-films, both exploring the representation of female sexuality in the postfeminist era. Following her graduation, she was awarded for a doctoral scholarship at Griffith University to write her first feature screenplay and research gender roles in genre films.

## **5. SUSAN CAKE**

Queensland University of Technology  
Doctor of Creative Industries candidate

### **TITLE**

Identifying subconscious influences in narrative comedy screenwriting

### **ABSTRACT**

The aspiration to write a screenplay is often motivated by a conscious or subconscious desire to share a powerful emotional experience (McVeigh 2014; Nelmes 2007). In this creative practice-led research, writing narrative comedy screenplays titled *Fighting Fit*, was a conscious attempt to satirise personal experience of corporatisation of vocational education and training. This paper demonstrates how action research methodology enabled subconscious influences affecting the development of characters and themes to be identified and examined. The action research cycle included research into management theories to inform *Fighting Fit* and critical feedback on screenplays provided by a script editor and critical community of screenwriters. A table reading facilitated a collaborative perspective on comic character development. The critical and collaborative feedback provoked reflection on creative choices. The screenplays were examined to identify how the essence of lived experiences insinuated itself into the development of characters and themes in *Fighting Fit*. This allowed themes concerning identity and alienation within the workplace to be identified and reframed within a humorous perspective. McKee has suggested successful storytelling is facilitated by the capacity for deep reflection and self-knowledge (McKee 1998). The action research cycle facilitated critical reflection and increased awareness of subconscious influences on character development. This research suggests critical and collaborative reflection can assist learners of screenwriting to develop self-awareness and empathy which has the potential to improve the development of authentic, multidimensional characters and themes.

### **BIOGRAPHY**

Susan has over 15 years experience teaching screen production in the vocational education and training (VET) sector and is a screen and media curriculum specialist. Writing narrative comedy scripts forms the basis of her creative practice-led research which focuses on the use of critical reflection to support self-directed, transformative learning of screenwriting. Since commencing doctoral research Susan has published in the *International Journal of Reflective Practice*, presented at ASPERA and Screenwriting Symposium conferences and has written an Innovative Teaching Guide for an ABC funded project to support increased media production in TVET Journalism training in the South Pacific.

## **6. ASSOC. PROF. JAMES VERDON**

Swinburne University of Technology

### **TITLE**

:^( Is that an emoticon frown or just bad punctuation? Depictions of texting in mainstream film and television production as intra-diegetic insert

### **ABSTRACT**

Filmic depictions of remote communication including letter-writing and -reading, or phone calls that are often represented via split-screen or performed off-screen are most often considered part of the story world. Texting onscreen however, is more difficult to pinpoint in terms of its place within screen stories. Problematically, there is not yet a dominant audio visual aesthetic for this action and even a cursory examination shows that texting is represented on screen in a number of different ways and to different ends. In mainstream film and television production, texting is often represented as being both within the interior story world and also as a distinct image overlaid outside that boundary; neither wholly diegetic or resolutely outside of the story. For screen practitioners, there are a raft of decisions made in pre-production, on set and in post-production, that inform how the elusive materiality of a text message is rendered in a way that creates appropriate meaning and communicates often essential story information to audiences. The paper examines the notion of intra-diegetic insert, a term borrowed from narrative theory and proposed by Winters (2010) for musical underscoring in film, and how this insert can be applied to the action of texting on screen. The paper interrogates production decisions within 2016 mainstream releases including *How to Be Single* (Ditter), *Personal Shopper* (Assayas), *Luke Cage* (McGuigan), *I.T.* (Moore), *The Shallows* (Collet-Serra), *Keeping Up with the Joneses* (Mottola), and *Mike and Dave Need Wedding Dates* (Szymanski). It argues for why filmmakers might treat the actions of texting onscreen as intra-diegetic inserts and how a theorised understanding of intra-diegesis can enhance the depiction of character interactions with ubiquitous and pervasive technologies on screen.

### **BIOGRAPHY**

James is Department Chair of Film and Animation, home to the disciplines of Film and Television, Animation, Games and Interactivity, Screen Production, and Digital Advertising Technology at Swinburne. He is also the current president of ASPERA. James' current research is concerned with relationships between screen reality and other realities, particularly as mediated and differentiated through technologies of representation. It takes a broadly materialist approach and is realised through a combination of screen-based outcomes and more traditional publishing.

## **7. DR. HELEN GORITSAS**

Academy of Information Technology

### **TITLE**

Narrative, Sound and the Visual Image: Balancing Form and Content in a Cinematic Work

### **ABSTRACT**

This paper will illustrate Robert Bresson's conception of 'rapports' as an essential element in the art of filmmaking, referring to the importance of the relationship of a film's concepts to its images, edits, sounds and structure in a thorough case study analysis of Laszlo Nemes drama, *Son of Saul* (2015). Inspired by real accounts, the 'Scrolls of Auschwitz', Saul a Jewish inmate and Sonderkommando, inside Auschwitz II, Birkenau death camp in 1944, searches for a Rabbi to provide a proper burial for a young boy, whom he believes to be his son. The story is told in a razor sharp and visually narrow mode. Laszlo Nemes cinematographic minimalism restricts the viewer's gaze shifting the context from outward to inward space. The interdependence of his images, through the shallow depth of field of his photography, use of off-screen sound and the automatism of his rigorously present characters will be explored in the context of these exchanges. As will the films anti-dramatic and strongly linear editing style, a neutral construction that puts a sharp brake on the viewer's emotional involvement choosing to suggest rather than tell or show, allowing the viewer the freedom to participate and exercise their own imagination. This paper in conclusion will argue that the formal aspects in consort with the content are responsible for the powerful, authentic and subtle way the films thematic concerns are revealed. Nemes, respectfully invites the audience to connect with his leading character and directly experience his world through his point of view. In this way the theme of death as an invisible force, constantly present in each image and each glance of its principal interpreter, drawing the spectator further into the gravity of the protagonist's predicament, serves to return the past to the present.

### **BIOGRAPHY**

Dr Helen Goritsas is Senior Lecturer of Screen Studies and Production and Course Coordinator of the Bachelor of Interactive Media at AIT. Helen has served as President of Women in Film & Television NSW, Program Manager for the Media Mentorship for Women and Screen Composers initiatives with APRA-AMCOS, and Director of the Greek Film Festival. Helen has also exhibited the photographic work *Crystal Desert*, *Iceberg Series* for the Rocks Market Art Prize, collaborative artist of the Lightwell installation, *VIVID*, Sydney, and Associate Produced the Australian feature film, *Alex & Eve* (2015). Helen's research interests include film aesthetics, VR and screen craft.



## **8. DR. PETER MOYES AND DR. LOUISE HARVEY**

Griffith Film School, Griffith University

### **TITLE:**

In on the Act: collaborations across animation, music and performance

### **ABSTRACT**

The She's Not There project opened the CILECT congress, Queensland Conservatorium Theatre, Brisbane, on November 20, 2016. Conceived and directed by the authors, Louise Harvey and Peter Moyes, the project utilised motion capture of a vocal performance by Christine Johnston for the 3D animation of a fictional cabaret singer, Ms. Burly Chassis. Retaining the vocal track laid down by Christine, composer Cameron Patrick arranged the music from The Zombie's 1965 hit She's Not There for live orchestral presentation. The utilisation of a virtual camera to re-present a pre-rendered animated performance for presentation alongside a live orchestra was unique in its mixing of media and modes of delivery.

Speaking to the relations between music and the motion graphics he was pioneering from the 1950s through to the 70s, John Whitney argued that:

The content of music is really motion; it's a matter of generating and resolving tensions by a process that's very much dynamic; a continuous matter of motion patterns –a kind of architecture in space and time. John Whitney, 1972, from the Screening Room series with Robert Gardner.

A similar alchemical sensibility was brought to the prospect of mixing one media with another –to see where commonalities reverberate and differences might ring– for The She's Not There project. This paper reports on the production processes and creative development of the project with a view to reflecting on how practitioners across music, animation and theatrical performance found synergies in hybrid performances that stretched the boundaries of their respective media. How do the requirements of composing and arranging music for stage and screen resonate with the peculiarities of animation production?

How can theatrical performance be leveraged for pre-production and performance towards greater authenticity and immediacy in presentation? And what could possibly go wrong when new technology meets tradition as negotiated in the distinct vernaculars of flighty creative people...?!

### **BIOGRAPHY:**

Dr Louise Harvey is a 3D artist and filmmaker who has been combining her interests in animation production, research and teaching since 2001. Her 2007 doctoral thesis - an examination of 3D animation production techniques and principles - formed part of a major ARC- funded study on the topic. Her primary field of research is focused on the development of efficient animation production workflows, addressing the ongoing challenge of how to produce quality animation on time and on budget. Outcomes from Louise's research have been articulated via conference presentations and papers, numerous digital art works and animated films.

Dr Peter Moyes is Director of the Animation Program, Griffith Film School. He specializes in Animation and Film history and contextual studies, having taught at Griffith University for almost twenty years. Peter's Doctorate of Visual Art in Animation addresses interactive picture books and pedagogy. Current research interests include digital media for ethics education in schools, and live music animation relations. Peter was Director of the Brisbane International Animation Festival from 1996 to 2000; his animated film Sunday has been included in major retrospectives and has won a number of awards including The Yoram Gross Animation Award at the 40th Sydney Film Festival.

## **9. MARCO IANNIELLO**

University of Notre Dame

### **TITLE**

Practice-led Pedagogy: Production-House Techniques in Creative Film Education

### **ABSTRACT**

I would like to propose a paper that will examine the impact of emulating authentic film industry workflows within a university education context. Over the past six years, we have introduced new initiatives to the film production unit programs at the University of Notre Dame Australia, in class activities and assessment models for the upper level practical units in the Film and Screen major. My teaching philosophy is to provide the foundation of filmmaking skills: technical and conceptual - and then provide a collaborative space that allows students to take risks, be ambitious and connect with their storytelling voice.

The greatest challenge in teaching film production at university is managing the dynamics of creative group work and ensuring consistent and balanced student engagement. In addition, it is necessary to develop an assessment strategy that provides a framework to assess each individual's contribution to the group tasks (in this case, the production of short films). Further to this and perhaps of equal importance, is for students to be mentored by filmmakers who are active in the field and to simulate the industry environment. By doing this, the aim is to bridge the gap between the confines of the tertiary setting and engagement with film professionals not simply through guest lectures or observation, but through 'active' collaboration.

In 2009, I initiated a student-led problem based learning (PBL) model to manage this ideal structure and this was further refined in 2014. The student learning experiences took an experimental departure from inherited traditional assessment structures to instead draw on methods of professional practice used in the film industry, where students and tutors performed professional roles in a learning environment that was representative of a professional screen production project. The assessment components for the major projects were also specifically designed to mirror authentic industry workflows. Although student led, I actively collaborated with the students performing the role of 'supervising producer', where I directed my knowledge and experience as a filmmaker to closely and critically mentor their projects. The tone of the class room shifted from that of 'lecturer and students' to a hub of 'creative collaborators' in a production room environment.

Overall, this paper would provide a detailed outline of the manner in which the production-house 'role-play' techniques have been emulated in the classroom, as well as evidence from staff and students as to the effectiveness of the new program - from an educational and a creative perspective. In addition, it will raise the question of how this process can be applied to other elements of filmmaking, such as simulating a writer's room environment for screenwriting units.

### **BIOGRAPHY**

Marco Ianniello is the Course Co-ordinator of the Bachelor of Communications and Media and Lecturer of Film and Screen Production, School of Arts and Sciences, University of Notre Dame Australia (Sydney Campus).

Marco is an award winning filmmaker and screenwriter. He has directed and produced six critically acclaimed documentaries and written and directed two short dramas. His work has screened at festivals around the world as well as on television in Australia.

Marco was awarded a Master of Arts from the prestigious Australian Film Television and Radio School (2003) and has been teaching in the Film and Screen program at UNDA Sydney since its foundation year.

## **10. DR. DEBRA BEATTIE**

Griffith Film School, Griffith University

### **TITLE**

From practice-led research towards teaching screen production with a focus on developing an acoustic ability

### **ABSTRACT**

Framed within the discipline of acoustic ecology and 'acoustemology', there is an argument for an innovative approach to teaching how to devise a documentary narrative that looks beyond the surface structure towards an enhancement of the empathic in the audiences' reactions to the narrative. In documenting sounds to engage audience attention, the filmmaker privileges listening in contrast to a more traditional construction of the observer status of an audience relying on primarily visible evidence. In privileging listening over observation, the filmmaker has the potential to provide for a phenomenological inter-subjective understanding and to enhance the audiences' empathetic engagement in the documentary narrative. The author designed a documentary narrative installation *Birds of A Feather* hosted by Seaworld, Gold Coast Australia, as part of The Art of the Animal conference in 2006. The space that the audience occupied in that installation was designed to be optimum for listening to a soundscape imagined as that of the place inhabited by the subject of the documentary narrative, the painter Ian Fairweather in his hut on Bribie Island. The paper examines how this listening ability might be further developed within screen production pedagogies.

### **BIOGRAPHY**

Debra Beattie is an Australian filmmaker, writer and scholar. She has produced and directed documentaries for over thirty years and with a diverse group of communities, indigenous Melanesian, Indonesian. In 2001 she wrote and directed a pioneering web-based history documentary for ABC online; and in 2004 worked as Chief Investigator on an Australian Research Council project designing online counselling environments for adolescents.

Since 2006 she has delivery documentary projects in public spaces such as galleries, museums and libraries. Most recently she has focussed on films on artists, researching and writing *Fairweather Man* for ABC TV (2008). Her current research *The Daphne Mayo Project* will be delivered across a range of platforms, in both virtual and physical public places.

## **PANEL 1**

Queensland University of Technology

### **TITLE**

Filmmaking Research Network: Developments and Debates

### **PANEL MEMBERS**

Susan Kerrigan - University of Newcastle,  
James Verdon - Swinburne University of Technology  
Sean Maher - QUT,  
Craig Batty - RMIT University  
Trish FitzSimons - Griffith University  
Alison Wotherspoon - Flinders University

### **ABSTRACT**

The purpose of the Filmmaking Research Network (FRN) is to create an international forum for research and exchange between the UK and Australia to stimulate new debates, foster a deeper understanding of filmmaking research and develop resources to sustain the future of the field. This panel will begin by reporting on the FRN activities, which include two workshops, email discussions and the launch of the survey.

Members of the panel will address how filmmaking research generates new knowledge and what resources or research infrastructure are needed to improve research capacity. Discussion will focus on case studies of best practice and FRN register of films.

### **PANEL MEMBERS BIOGRAPHY**

**Susan Kerrigan, University of Newcastle.** Susan is a screen production scholar, who specialises in creative practice research methodologies. She is a co-investigator on the Filmmaking Research Network grant, funded by the UK's Arts and Humanities Research Council, and has held an Australian Research Council Grant investigating the creative industries. Susan has professionally produced and directed Australian television programs, including Play School.

**James Verdon, Swinburne University of Technology,** James is Department Chair of Film and Animation at Swinburne. He is also the current president of ASPERA. James' research is concerned with relationships between screen reality and other realities, particularly as mediated and differentiated through technologies of representation. It takes a broadly materialist approach and is realised through a combination of screen-based outcomes and more traditional publishing.

**Sean Maher, Queensland University of Technology (QUT).** Sean is Senior Lecturer in the Film, Screen & Animation (FSA) department in the Creative Industries Faculty. He is Post Graduate Co-ordinator for all FSA Masters, PhD Candidates. He was the President of ASPERA in 2013. He is currently working on a series of factual films involving Los Angeles and film noir as well as a commissioned book on the subject.

**Craig Batty** is Associate Professor of Screenwriting at RMIT University, Australia. He is author, co-author and editor of numerous books, including Media Writing: A Practical Introduction (2nd ed., 2016), Screenwriters and Screenwriting: Putting Practice into Context (2014), The Creative Screenwriter: Exercises to Expand Your Craft (2012) and Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey (2011).

**Trish FitzSimons** is Professor and Acting Head (2017) of the Griffith Film School in Brisbane. Trish is a documentary filmmaker (including Snakes and Ladders, 1987 Another Way 1997, Channels of History 2002-05 and Navigating Norman Creek (2011 - 2015) whose work often takes the form of media rich social history exhibitions. She has also written in the area of documentary history, theory and policy. Currently she is developing Fabric of War: the Global Wool Trade from Crimea to Korea, which is envisaged as an international touring exhibition.

**Dr Alison Wotherspoon, Flinders University.** Alison is a currently Head of the Department of Screen and Media. She is a member of the Flinders University Social and Behavioural Research Ethics Committee, Treasurer of ASPERA (Australian Screen Production Education and Research Association), on the board of the Media Resource Centre, Adelaide and teaches offshore annually at CUHK (Chinese University of Hong Kong). Alison is a documentary film maker and is currently producing a series of short documentaries on bullying in India. She is a member of the European-Australian-Indian Anti-bullying Research Network.



## **11. MICHAEL BROGAN**

PhD candidate, University of New England

### **TITLE**

Unfinished Business: Documentary Filmmaking and the Intersections of Government Policy, Aboriginal Education and Anthropology

### **ABSTRACT**

This paper describes the lines of inquiry that higher degree research (HDR) provides an opportunity to pursue, in a documentary project motivated by a long-running encounter with anthropological filmmaking and educational policy and practice. Focusing on research and development, and pointing forward to preproduction, it contributes to broader discussions about documentary uses of knowledge, protocols, ethics and the politics of representation.

My paper outlines my aims in discovering a starting point between personal and professional experiences of working in the field of education in relation to challenges faced by the Northern Territory regarding the education and social integration of Aboriginal people, particularly the Aboriginal children who featured in the film *Walking in the Sunlight, Walking in the Shadow* (1971). Recent research enables me to consider the proximity of texts in relation to one another – and the wider historical projects they represent – and what relationship they may have with *Walking in the Sunlight, Walking in the Shadow* being made.

My paper traces how my own film project has come about, from my undertaking an Aboriginal cadetship at Film Australia in 1989 to undertaking HDR in creative practice 2015. In that time having worked in the field, teaching in TAFE and University settings and working mostly with Aboriginal and Torres Strait Islander students I have gained insight to the intersections of government policy, Aboriginal education and anthropology. This has significant bearing on my wanting to make a documentary for my doctorate, in response to my encounter with the 1971 film.

This paper serves two purposes. Firstly, an opportunity to engender a foundation towards my exegesis, enabling me to demonstrate all things being considered in relation to the Aboriginal children, their family and community and all issues to be discussed regarding the historical context of education, Policy and assimilation where my film is concerned. Secondly, an opportunity to convey how research continues to be an ongoing process when examining theoretical frameworks in relation to documentary filmmaking, role of filmmaker and proximity between institutions, academic and professional fields of inquiry to delve deeper in my understanding of my film.

### **BIOGRAPHY**

I am one of a small cohort of Aboriginal students enrolled in Higher Degree Research in creative practice at UNE. I have worked in the field of education for over 15 years and my teaching experience has become a primary source of my research on Aboriginal education. My research crosses over a number of academic disciplines, consistent with professional teacher education and creative practices in visual and performing arts. I am currently in the process of conceptualising nuances between attitudes and perceptions to situate my film in relation to my positional stance as an Aboriginal person, educationalist and documentary filmmaker.

## **12. KYM MELZER**

PhD candidate, Griffith Film School, Griffith University

### **TITLE**

Power, Positionalities, Participants: Taking a reflexive lens to the documentary filmmaker/participant relationship.

### **ABSTRACT**

This paper uses my doctoral creative project of a series of short documentary films *The Ripple Effect of PTSD: Veterans* (2016) to illustrate the complexity of the relationship between the filmmaker and film participants in the documentary filmmaking process. I begin by providing an overview of the scholarly debates surrounding ethical issues in the documentary filmmaking process, particularly regarding questions of subjectivity, power and filmmaker/participant relationships. Following this I provide an overview of the film highlighting the traumatic nature of PTSD and the potential of PTSD populations to be stigmatized and marginalized. I argue that these contextual factors bring the ethics of documentary filmmaking into sharp relief. In the next section of the paper I identify the different positionalities I have occupied across the life of the film, including 'friend', 'student', 'professional', 'advocate', 'impact producer' and 'teacher'. I examine the ethical conundrums these identities have elicited and reflexively examine how they shaped the process of filmmaking, and my relationships with participants. In doing so I detail the various subject positions of participants arguing that documentary filmmaking is an affective and intersubjective process that involves shifting and complex power dynamics.

### **BIOGRAPHY**

Kym Melzer is a filmmaker who is passionate about telling authentic stories that reach global audiences across multiple platforms and motivate community engagement. Her work spans across documentary, factual and educational. She has a strong background in producing documentary film series with social impact.

**13. LIZ BURKE & CATHERINE GOUGH-BRADY**  
Swinburne University of Technology and RMIT University

**TITLE**

Two spatial perspectives in documentary

**ABSTRACT**

Liz Burke and Catherine Gough-Brady spatially analyse the production and the narrative form in documentary, proposing new ideas and perspectives. These perspectives will focus on boundaries of spaces, both physical and social.

Liz Burke examines the use of private and public space in her transmedia documentary 'Aliens Among Us', about the relationship between people and their dogs. Using Leo Berkeley and Dean Keep's ideas about the mobile phone based 'evocative documentary', and how that relates to the essay film, Liz looks at how recording her daily life with her dog situates these spaces while she travels through them. What happens when you 'glean' images with your mobile phone and how does that relate to the affordances of the essay film?

Catherine Gough-Brady examines the social and creative space inhabited by the documentary cameraperson. firstly from the POV of the cameraperson, where she suggests they exist in three spaces (the real world, the recording, and the final narrative), and secondly from the perspective of others in the shoot, where she applies Victor Turner's ideas of liminality to the way the camera person is perceived, and questions if the cameraperson is seen as structurally invisible, having a physical but not social reality.

Liz Burke and Catherine Gough-Brady will reflect on how these spatial notions impact on practice and draw out the similarities, and differences, in their approach, and conclusions.

Liz and Catherine will also experiment with space in the method of delivery of the paper. They will use the space in the room as well as the space within the frame, and create a dialogue between the two.

**BIOGRAPHY**

Liz Burke is an independent producer specialising in television and feature documentaries. These include, 'Yuletide (2000) SBS, 'Just Punishment' (2006) ABC, 'The First Wave' (2008), 'Missing in the Land of Gods (2012) and 'Helen Garner's Monkey Grip' ABC (2014) Her films have won AFI and ATOM Awards, and have been screened at many international and national film festivals. Life'. Liz's most recent documentary is 'Defiant Lives' which tells the story of the rise of disability activism. Liz teaches into the BA of Film and Animation at Swinburne University of Technology. She is currently enrolled in a PhD at the University of Canberra researching the affordances of the transmedia documentary.

Catherine Gough-Brady is a PhD student at RMIT. She has also created four documentary TV series for ABC TV and over 11 radio documentaries for Radio National.

#### 14. DR. AURORA SCHEELINGS

Charles Darwin University

##### **TITLE**

Ethnography and Drama Merge in the Observational Cinema of Leonard Retel Helmrich

##### **ABSTRACT:**

The Dutch filmmaker Leonard Retel Helmrich is best known for his dramatic approach to documentary filmmaking, in particular a signature style based on camera movement that he calls "Single Shot Cinema". His observational documentaries have been described as having "a dramatic impact comparable to powerful fiction films" (Macdonald, 2014, p.35) and, because of this, have also been criticised: "Perhaps the flaw of SSC, at least for an anthropologist, is that it aspires to express the director's personal feelings rather than to elucidate the feelings, motives, and dilemmas of those being filmed." (Hoesterey, 2014, p. 85)

While subjectivity and creative license lay within documentary traditions, Hoesterey does make a reasonable point worth further exploration. LRH's films are ethnographic, or least appear to follow similar conventions. MacDonald also is right, LHR's documentaries offer an experience equally emotive as powerful drama - and potentially more so because the audience understands the drama to be real. And this, in large part, is due to the drama-like approach LRH takes to his work.

MacDonald and Hoesterey's observations are useful because both raise equally valid viewpoints. The former is interested in the filmmaker's personal style and its' dramatic effect, the latter questions the relevance and even intrusion of "personal feelings" in documenting others. For Hoesterey, the filmmaker's personalised approach leads to questions of priority, and whose, in the reality presented. The alternate values of film scholar and anthropologist reflected here offer a valuable place from which to discuss the role of the contemporary documentarist.

In looking at the work of LRH I explore the notion of 'documentary' versus 'dramatic' recording. I also discuss the visual innovations made possible in SSC through technological advances and the opportunity LRH's ideas on cinema offer to reflect on the nature of documentary now and into the future.

##### **BIOGRAPHY**

Aurora Scheelings is a Lecturer in Screen and New Media Production at Charles Darwin University, Australia, and an award-winning documentary filmmaker whose work has been broadcast to national and international television audiences. She has worked as an independent filmmaker on broadcast commissioned works as well as a documentary producer within Australian public broadcasting. Her films have explored social issues such as exclusion (homelessness), inclusion (multi-cultural and cross-cultural) and ethnographic studies more broadly, including the nature and culture of television production itself. Her academic research looks into the practices and processes of film and television production across both fiction and non-fiction forms.



## **15. DR. MARGARET MCVEIGH**

Griffith Film School, Griffith University

### **TITLE**

Women in Film in Australia and Latin America: What can we Learn?

### **ABSTRACT**

It's supposed to be approximately 50/50 numbers wise in the worldwide gender stakes. But how come this is not the case in the film industry? The role of women as key creatives in the Australian film industry has remained virtually static over the last three decades. Despite the fact that women comprise approximately half of our film school graduates and half of the workers in the screen industry, in 2015 only 16% of feature film were directed by women (Lumina, 2014: 14).

However in South America, a country that shares the same latitude as Australia, a similar geography and history of colonisation and degradation of indigenous cultural traditions, Female Film Directors punch above their weight. In Argentina in 2005 20% of films released were directed by women (Vilaboa and Garcia 2007), similarly in Brazil (Schild, 1998: 125). It has been proposed that this has been due to measures undertaken by the state to promote cinematic production in adverse circumstances (Rego and Rocha, 2011: 225). But is this really the case and what can we learn from their success?

This research will consider South American films that are made by and portray women in central roles. It investigates the work of Lucrecia Martel, Claudia Llosa and Anna Muylaert to consider industrial, political and artistic factors contributing to their prominence, including the role of career mentors, as well as their cinematic decisions around the female protagonist, the figure in the landscape and the use of ethnic storytelling traditions. In doing so it aims to develop insights based on textual, cultural, historical and contemporary practices and incentives to provide transferable learnings for the education and development of female filmmakers in Australia film schools.

### **BIOGRAPHY**

Dr. Margaret McVeigh is Senior Lecturer Screenwriting and Contextual Studies at Griffith Film School. She holds a PhD in Film and New Media Narrative. Margaret has worked in the Film and Television industries in Australia and the UK, including as Commissioning Editor for John Wiley & Sons and as a Writer for ABC Splash online. Margaret has researched, published and addressed conferences in Asia, Europe, the USA and Australia on Screenwriting and Creativity and the writing and making of Transnational Films. She is co-editor with Carmen Sofia Brenes (Chile) and Patrick Cattrysse (Belgium) of the forthcoming book, *Transcultural Screenwriting: Telling Stories for a Global World* (Cambridge Scholars 2017).

**16. DR. SOHAIL DAHDAL**

American University of Sharjah, United Arab Emirates

**TITLE**

Engaging Audience in Interactive Movies

**ABSTRACT**

Audiences are increasingly using digital devices to access media but while these devices have technology that enables the publishing of interactive stories, consumption has largely remained non-interactive. This paper examines why has interactive fictional stories not reached a critical mass. It does so by examining two key contributing factors: 1) the lack of well written interactive fictional scripts and 2) the low level of complexity in the navigational interface. The paper surveys two types of audiences, the 'avid gamer' and the 'movie buff' who were asked to play the popular interactive fiction, 80 Days. The result of the survey showed that it was more likely for the 'movie buff' to immerse in the interactive fiction than it was for the 'avid gamer'. The paper concludes that for interactive fiction to succeed and have more chance to immerse audience in the experience they need to include mechanisms that can enable non-gamers to stay in story even while they navigate thus ensuring that the 'movie fan' audience can immerse more in the interactivity without losing the narrative. In addition for gamers to consume more narratives in the interactive fiction we need include complex navigations deeply embedded in the story thus encouraging the gamer to immerse more in the storyline.

**BIOGRAPHY**

Sohail Dahdal is a professor of Media at the American University of Sharjah. He has taught media and journalism at the Australian Film, Television and Radio School and at the University of Technology, Sydney. Dr. Dahdal's areas of interests are social media, multiplatform storytelling and new media ecology in the Arab world. He is also an award winning filmmaker with 20 years experience in creating pioneering stories for some of the most innovative media organizations in Australia including Lonely Planet Publication, SBS and ABC Television Stations.

**17. DR. PETER M. SCHEMBRI**

Queensland University of Technology

**TITLE**

Video Game Movies and the Evolution of Visual Storytelling

**ABSTRACT**

Many genre movies – including science fiction, fantasy, war, and action movies – have been inspired by or have been adaptations of video game series and franchises. 'Assassin's Creed' (2016) and other video game movies demonstrate that filmmakers encounter creative challenges when adapting video games into movies. Game designers and game players, as well as movie critics and audiences, often take issue with the way these movies turn out: they express concern over elements such as cinematic, character, and narrative design that fail to capture or reproduce the excitement, entertainment, and engagement of the video game itself. Such concerns and disputes over video game-to-movie adaptations serve to refocus attention on specific film genres and genre movies that rely on a strong visual style to support their narrative design and storytelling. These adaptations invite us to recall two things: there has been an emphasis on visuality in many landmark movies throughout the history of cinema; and that visual storytelling in the movies has always been an evolutionary process. In a number of areas – from worldbuilding to character design – video game-to-movie adaptations provide insight into contemporary genre movie production and the evolutionary processes underway in visual storytelling styles and techniques. Even while canvassing disputes over narrative and cinematic design in video game-to-movie adaptations, this paper concludes that some game-inspired visual storytelling approaches offer the possibility of crafting entertaining and engaging contemporary genre movies.

**BIOGRAPHY**

Peter Schembri holds a PhD from the University of Queensland in film and television studies and a Master of Business by research in film genre studies (science fiction) from Queensland University of Technology. He teaches at QUT, specialising cinematic style and techniques, and in film and television genres – including science fiction (especially Star Trek and other science fiction franchises), superheroes, fantasy, and video game movies. A video game player, he has an ongoing interest in the intersection of film, television, and video games, with a particular emphasis on cinematics (cutscenes) in video games.

## **18. SCOTT KNIGHT**

Bond University

### **TITLE**

Films into Videogames: The Practice of Remediality and Transmediality in Film-to-Game Adaptation

### **ABSTRACT**

What practices are undertaken by film studios and game developers in adapting a feature film into a videogame? This paper investigates ways in which strategies of adaptation and dimensions of transmediality operate with respect to movie-licensed videogames.

A way to approach this question is to consider the interplay of industrial and aesthetic dimensions as addressed by such authors as Brookey (2010), Elkington (2010), King & Krzywinska (2002) and Long (2009). This study draws upon developer accounts in addition to textual critical analysis of a selection of games based on well-known films or film franchises such as GoldenEye 007 (Nintendo, 1997), Blade Runner (Virgin, 1997), The Chronicles of Riddick: Escape from Butcher Bay (Vivendi, 2004), and TT Games' LEGO adaptations (2005-2016).

Issues regarding medium specificity and intersection frame the understanding of this type of adaptation, highlighting key aesthetic and narrational concerns addressed in the case studies. This research discusses the function of key principles of adaptation and transmediality (Jenkins, 2009a, 2009b; Wolf 2012) germane to movie-licensed videogames, namely, narrative form, worldbuilding, seriality, and interactivation. These factors are employed in various ways to illustrate what I consider to be the practice of four models of film-to-game adaptation: reflection, intersection, extension, and amalgamation.

### **BIOGRAPHY**

Scott Knight is Assistant Professor of film, television and videogames at Bond University where he teaches courses in film and videogame aesthetics, history, and culture. He held the role of programmer of the Brisbane International Film Festival from 1993 to 2012. Scott has authored papers on fan cultures, censorship issues, and videogame history. He is currently engaged in research on the formal characteristics of film-to-game adaptation.



## **19. DR. MAX SCHLESER**

Swinburne University of Technology

### **TITLE**

Excitement in 360

### **ABSTRACT**

As a filmmaker working with emerging & screen production media , I am excited by a number of 360° video productions that centre around a theme (or story) intertwined with a particular location. While the idea of VR is not new and has been surfacing since the 1990s , accessible omnidirectional video cameras were launched in the last two year that integrate with standard video production workflows . Humaneyes believes that Virtual Reality will 'become a major communication platform' in a 'VR echo system' .

This presentation will explore spatial narratives, imaginative spaces and the architecture of the image as key considerations and creative strategies for 360° filmmaking. Following a practice-led research approach the paper will showcase work-in-progress and creative practice experiments from a current 360° video production(s). The sense of 'aura', the authority of presence, that Walter Benjamin regards as a necessary quality for an authentic piece of art will be used to frame contemporary 360° video precedents from independent filmmaking and broadcasting . Hand-in-hand with the emergence of 360° video production cameras or sometimes referred to as 'empathy machines' , YouTube and Facebook introduced 360° video playback functionality. Beyond the online viewing experiences, film festivals and independent spaces adjust to the 360° excitement creating a dynamic mediacsape.

### **BIOGRAPHY**

Dr. Max Schleser is a filmmaker, who explores smartphones and mobile media for creative transformation and media production. His portfolio ([www.schleser.nz](http://www.schleser.nz)) includes various mobile, smartphone and pocket camera films which are screened at film festivals, Galleries and Museums internationally. Max publishes book chapters and articles on mobile and smartphone filmmaking, creative innovation and collaborative filmmaking. He edited a special edition in Ubiquity - The Journal of Pervasive Media, Journal of Creative Technologies and co-edited the book Mobile Media Making in an Age of Smartphones. Max co-found MINA, the Mobile Innovation Network Australasia and curates the annual International Mobile Innovation Screening.

## **20. DR. KATH DOOLEY**

Curtin University

### **TITLE**

Storytelling with Virtual Reality: challenges and opportunities

### **ABSTRACT**

Storytelling with Virtual Reality involves a medium-specific, user-focused, engagement with time and place. Stories play out in real-time, in a specific environment, and/or in combination with real-life physical objects. Unlike the passive viewer of classical narrative media (film or television), the VR viewer is 'present' as an active agent who is involved in the unfolding drama. These factors present a number of challenges and opportunities for the writer and director, when considering user progression through an interactive narrative.

Aylett and Louchart (2003) argue that VR as a narrative medium should be considered a form in its own right, like film or theatre. They compare the medium to other participatory forms, such as live role-playing games, improvised theatre or live historical re-enactments, where a dynamic story emerges through interaction. Jerald (2015) suggests that content creators focus on providing a 'core experience' in a virtual world that is self-explanatory in terms of structure. Within this world, user attention might be guided by the use of colour, audio and the appearance of actual 'wayfinding aids' that are subtle or explicit.

With reference to VR projects produced in Australia, this paper presentation seeks to unpack and explore the notion of 'writing' for this interactive medium. I will present a review of literature that interrogates the specifics of writing and directing for VR, with a particular focus on the 360-Degree Video format.

### **BIOGRAPHY**

Dr Kath Dooley is a filmmaker and academic in the Department of Screen Arts at Curtin University, Western Australia. She completed a creative PhD exploring portrayals of the body in the work of contemporary French directors Claire Denis, Catherine Breillat and Marina de Van. Kath has written a number of short and feature length screenplays, and has directed several award winning short films and music videos. Her research interests include screen production methodology, screenwriting and screen education.

## **21. DR. BETTINA FRANKHAM**

University of Technology Sydney

### **TITLE**

Immersed in thought – essay form and reflexivity in 360-degree video

### **ABSTRACT**

The increasingly popular form of 360-degree video is already establishing a set of genre suitability criteria that are shaping the way the technology is being applied. The ability to offer full circle panoramic views of locations, positioning the spectator at the centre of the field of view is seeing the technology being applied to breaking news and observational style documentary. It seems that a trajectory for the medium as a persuasive rendering of reality is being set in place.

But what if the affordances of the medium were applied to creating spaces for thought, contemplation and speculation instead of the replication of already existing realities? What if, rather than eliding the limitations and constraints of the technology, these were amplified as part of a contemporaneous conceptual exploration that could also acknowledge the strangeness of this immersive space? In this paper I focus on how the medium specific characteristics of 360-degree video can be applied to the making of a documentary essay exploring grief.

The paper draws on the development process for a short 360-degree video work titled, Grief Road, designed for viewing through a head-mounted virtual reality display. Through a pared back approach to the visuals of location, including filming at night, and an emphasis on the dimensionality of sound, the piece explores the terrain of emotion, philosophy and experience.

Creating a spectator/content relationship that has some of the qualities of intimacy often associated with listening to the radio, the work suggests that there are possibilities for user engagement with 360-degree documentary content beyond a cinema of attractions style replication of the world.

### **BIOGRAPHY**

Bettina Frankham is a practice led researcher in digital media and teaches in the Faculty of Arts and Social Sciences at the University of Technology Sydney. She has a background of industry experience that spans multiple forms of media including television, radio and web production. Her research interests include art and documentary intersections, expanded documentary practice and the impact of digital culture on creative media production. She is currently investigating the shift towards documentary as a rhetorical experience and is exploring the role of the digital in understandings of what documentary can do.

## **22. DARREN PAUL FISHER**

Bond University

### **TITLE**

Arguere Ergo Sum: Film As Argument

### **ABSTRACT**

There is a consensus amongst film historians that the practice of making narrative feature films started 110 years ago with *The Story of The Kelly Gang* (Charles Tait, Australia, 1906), the first released feature film. But what precisely is the practice of making mainstream narrative feature films?

There is a plethora of literature, both academic and professional, regarding the intrinsic nature of mainstream narrative cinema, and how to write, direct or produce mainstream narrative films. Grand unifying theories of film go through cycles of resistance, acceptance and ultimate derision with terrifying regularity. However, whilst much of the literature seeks to improve the practice of mainstream narrative feature film making, what constitutes the practice as such is a fundamental question in its own right.

In his seminal work *After Virtue* (1981), moral philosopher Alasdair MacIntyre outlined a concept of social practice as “any coherent and complex form of socially established human activity through which goods internal to that form of activity are realized in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that form of activity”, and it is within this framework of film-as-social-practice that this study will defend the idea that the practice of making mainstream narrative feature films is fundamentally the practice of constructing an argument. To defend this claim, I will set out in detail what is meant by the terms ‘mainstream narrative feature film’, ‘filmmaker’ and ‘argument’, give an overview of current dominant academic thinking on film-as-argument and what constitutes a successful mainstream narrative feature film in terms of film-as-social-practice, as well as using case studies to analyse how precisely ‘argument’ functions and manifests in mainstream narrative feature films and the surrounding discourses. My own work as a practicing mainstream screenwriter, director and producer will be used only to provide context to the formation and development of the original thesis, and not form part of the analysis itself.

### **BIOGRAPHY**

Darren Paul Fisher is Head of Directing at Bond University, and an award-winning film writer, director and producer. Darren made his feature film debut writing, producing and directing the pioneering micro-budget ‘Inbetweeners’. Released by Universal Pictures, it became the first fully digital film ever to play the UK multiplexes.

Darren’s most recent feature, the alternate-reality romantic mystery ‘Frequencies’ (formerly ‘OXV: The Manual’) won a raft of awards on its festival run and was released in cinemas across the US to rave reviews: The New York Times called it “fiercely intelligent”, Indiewire called it “a wildly original sci-fi treat”, and The Hollywood Reporter commented that it had “the political heft of a 1984 or Brave New World”.

## **23. HELENE BERG AND MARIANNE STRAND**

Sweden

### **TITLE**

Beyond anthropomorphism - Identification and emotional engagement with animal characters in an animated children's television series

### **ABSTRACT**

What is it like to be a young polar bear? What elements, animals and other phenomena can you expect to encounter in your habitat, and how do you perceive them? What draws your fascination, triggers your fear, inspires you to play? QOI - The Polar Bear Cub is an animated series in progress, addressing kids (3-5 years). The intention behind the series is to engage the youngest viewers, invite them to identify with Qoi and share her adventures. For most children, the Arctic is an exotic, far off place, and as we well know, a world that is rapidly vanishing.

QOI started off as an art study of how the movements of a cub can be translated to a stop motion model of steel and wool. Director/ animator Helene Berg studied the skeleton of a real polar bear to design a model that could perform exact movements. She used foam rubber and felted wool to create the volume and shape of body. After having worked with cycles of walk and gallop, she continued to explore how the cub could relate to the world around her by using her senses.

For the Helene Berg and Marianne Strand, the project presents intriguing questions: How can we portray an animated bear in an animated world in a way that is dramatically interesting, without using anthropomorphism? Can we use fiction and the authenticity of the wild life documentary, and how? Apart from research into the Arctic world, the project will include collaboration with experts. Further on, the short dramatic episodes will be shared with preschool audiences to make creative use of their responses.

### **BIOGRAPHY**

Helene Berg is an animator, mime artist and director. She has directed animated tv-series and music videos, and produces and perform live visuals for concerts and performances.

Marianne Strand is a scriptwriter/screenwriter. She is a member of the Swedish Writers Guild and the Association of Swedish Wildlife Filmmakers. Marianne has written short films, radio shows, a novel and a full length feature film, and recently published an art book about unfilmatized scripts. One of her interests is moving images of nature as a source for existential health.



## **24. SAMANTHA LANG**

PhD candidate at University of Technology Sydney

### **TITLE**

Encounters between the human and non-human – Le Quattro Volte :  
Environmental Philosophy for the Anthropocene.

### **ABSTRACT**

Le Quattro Volte, a film by Angelo Frammartino, takes its title from Pythagoras, who, in the 6th century BC spoke of each of us having four lives within us – the mineral, the vegetable, the animal and the human – “thus we must know ourselves four times”. Shot in Calabria, in a small village where both Pythagoras and the filmmaker once lived, Frammartino constructs a world where humans are relegated to a less dominant position than is customary: the animal, vegetable and mineral realms are granted as much dignity as the human one. The pace is slow and the mise en scene, meditative.

In this paper I will show the usefulness of environmental philosophy, specifically the work of Val Plumwood, Donna Haraway and Anna Tsing to frame how Frammartino achieves both an aesthetic and narrative decentralising of the human in order to reveal a connection between being and non-being, making visible the invisible on screen. Through the prism of environmental humanities – I will examine how the director’s approach can be viewed as a ‘post-human’ one and part of an emerging eco-cinema.

By staging encounters between people and those ‘nonhuman’ aspects of the Earth excluded by coloniality/modernity dualisms (e.g. animals, animal-spirits, mythological creatures, shaman, the very Earth itself) the director reframes an ‘nature in an active voice’<sup>2</sup> and offers the audience new ways of seeing (and being) Frammartino’s film, I will argue, contributes significantly to ‘storytelling for survival’<sup>3</sup> in the Anthropocene.

### **BIOGRAPHY**

Samantha Lang works through her production company Handmaid Media. She is international film director, writer, and visual artist who has worked in Australia, France and the US over the last 20 years. Her films have screened at major international festivals such as Sundance, Toronto, Locarno, and have received international recognition at the highest level, competing at the Cannes Film Festival for the prestigious Palme D’Or. In Australia, her films have been awarded many times including – at the Australian Film Institute Awards and the Sydney Film Festival, In 2015 – her film ‘Carlotta’ was nominated for five AACTA awards and won three.

As well as being a creative practitioner, she has mentored, supervised and lectured postgraduate film students, as well as emerging film directors. Most recent recently she was elected as President of the Australian Director’s Guild and was on the taskforce at Screen Australia that rolled out the Gender Matters Initiative to redress gender and diversity imbalance in the sector.

Samantha’s current projects include a screen adaptation of ‘Kill The Messenger’ by playwright, Nakkiah Lui (Brilliant Stories initiative), and ‘Laurinda’ by novelist Alice Pung, a TV adaptation of Anna Krien’s ‘Night Games’ (with Aquarius Films) as well as a VR collaboration with Erth Theatre and ACMI.

Samantha is also a doctoral candidate at UTS. Her interests areas are slow cinema, eco-cinema, cine-ethics, environmental humanities and art for the Anthropocene.

## **25. LEILA HONARI & ASSOC. PROF. ANDI SPARK**

Griffith Film School, Griffith University

### **TITLE**

Solving Creative Research puzzles with a 'Rubik's Cube' analogy

### **ABSTRACT**

Research methodologies for visual artists are somewhat limited to a combination of practice-based or practice-led research, action research, case studies, comparative or critical analyses and auto-ethnographic activities. The relationship of these methodologies to contemporary, innovative screen media based research projects are poorly articulated, particularly for enquiries that traverse and integrate multiple forms.

This paper proposes a novel research model for artists; The 'Rubik's Cube' structure, which has developed from Joy Paul Guildford's theory that the 'structure of the intellect' is a cubic matrix comprised of Contents, Products and Operations (methods of processing information, fundamentals of classification, and general intellectual processes).

Drawing on psychology research into the ways artists think and the creative process which links a 'preference for intuitive operation (finding meanings and hidden patterns) rather than sensation orientation (facts over ideas)', the proposal focuses on how to draw correlations and synthesize seemingly disparate facets of a creative arts practice-based research enquiry.

Incorporating a relationship to Edward de Bono's 'Six Hats' thinking systems which considers approaching a question from various viewpoints, and the concept of a 'spirograph', which creates a pattern by connecting up various points within a contained system, the 'Cube' system also works within a contained mathematical form with every shift operating around a central core.

Symbolically, the Rubik's cube is an allegory for this kind of thinking system with each twist or shift in the face creating new combinations, with the opportunity for both answering and proposing new questions. The analogy continues, in the way creative research puzzles are often not 'solved' until the final twist.

### **BIOGRAPHY: LEILA HONARI**

The Doctor of Visual Arts candidate, Leila Honari, an Iranian carpet designer and animator, is currently lecturing animation and games' concept design at the Griffith Film School. Her practice based research melds animation with Persian carpet design. She will trace the essence of perceived movement in a selection of Persian historical artefacts and identify them as suggested animation. She is also investigating the mandala structure of Persian traditional arts and stories. She has presented her papers in the Create World Conference, 2015, the AAANZ conference at QAGOMA, 2015 and the SAS conference in Singapore, 2016.

### **BIOGRAPHY: ASSOC. PROF. ANDI SPARK**

Associate Professor Andi Spark focuses on practice based creative arts research in the field of animation, experimental motion graphics and sequential storytelling, combining a 20-year foundation in commercial studio practice and independent productions, with practice and research into academic and educational pedagogy. After supervising numerous creative arts doctorates and developing and leading the highly successful Animation program at the Griffith Film School, her current focus extends toward integrating multiple modes of creative practice into new forms.

## **26. RICHARD FABB**

Griffith Film School, Griffith University

### **TITLE**

Engaging With Industry: The Work of LiveLab, the Commercial Arm of Griffith Film Schoology

### **ABSTRACT**

As student 'employability' becomes an increasingly vital measure for universities (with government funding potentially linked to graduate outcomes) the need to prepare students for careers in screen production is more important than ever. But how best to do that and what challenges does it create: ethically, financially, practically and pedagogically?

We are in a competitive education market, with booming numbers of graduates, feeding into an often cut-throat screen business. But how can we best help students become effective practitioners, work in a spirit of collaboration and collegiality, and work with, rather than against, the needs of a rapidly changing screen industry?

LiveLab works year-round to place students on external productions - often in a broadly 'corporate' space - and seeks to engage with professionals to help train students and collaborate on commercial productions. What lessons can we draw to build an effective model for meaningful engagement with the screen industry?

### **BIOGRAPHY**

Richard Fabb is the Creative Director of LiveLab, the commercial arm of Griffith Film School, and a Senior Lecturer. Before joining Griffith he worked for 25 years as a TV producer: in the UK on shows like Channel 4 News and After Dark, and on documentaries for Channel 4, CNN and RTE; in Australia he worked principally for Andrew Denton's Zapruder's other films, on Hungry Beast, Randling, and Can of Worms, as well as shows for The Comedy Channel, Seven, Ten, and SBS, including Legally Brown and The Full Brazilian. He is a BAFTA and Royal Television Society award-winner.

## **27. DEAN KEEP**

Swinburne University of Technology

### **TITLE**

The Evocation of Memory: Personal Storytelling with Smartphones

### **ABSTRACT**

Using smartphones to create photographs and video content has become a routine practice as people go about the process of making and sharing the digital representations of the world around them. Unlike traditional film and photographic cameras, the smartphone requires no specialized skill and provides users with a simple means of creating high-resolution digital media content. But smartphone technology is arguably doing much more than simplifying image-making processes, smartphones are changing our understanding of the ways that visual media can be used to construct, share and screen a wide range of personal narratives. As we use smartphones to collect traces of the everyday, we are also engaging in memory making and storytelling practices.

The photographs and videos that we take using smartphones arguably play an important role in understanding our place in the world, both at the moment of capture, and in the future revisiting of these mediated memories. Van Dijck observes that:

Media technologies are not just a method of building up a stockpile of personal memories, but their function is concurrently formative, directive and communicative. They enable the self to grow and mature, to give meaning and direction to one's past and present. (2007, p. 171, Van Dijck, J. Mediated Memories in the Digital Age. California: Stanford University Press.)

In this paper, I suggest that the digital media we collect on our smartphones may unlock a remembrance of the people, places and events that occupy the past? I propose that the personal photographs and videos we capture on smartphones provide artists and filmmakers with an opportunity to create innovative modes of visual storytelling that highlight the tensions that exist between the past and present, history and memory.

### **BIOGRAPHY**

Dean is a researcher/artist and Course Director of the Bachelor of Screen Production, Swinburne University. Dean teaches across a range of media disciplines including digital video and audio, digital imaging, convergence cultures and multi-platform narratives. Dean's research has a strong focus on mobile media cultures/practices, visual arts and memory studies.

Dean's creative practice involves the use of heritage and emergent media technologies to examine the ways in which visual media may inform our understanding of historical time, place and personal/cultural memories.

Dean is currently a Phd candidate at the School of Art, Australian National University, Canberra.

## **28. LOUISE SAWTELL**

PhD candidate RMIT University

### **TITLE**

Scene and Seen: The screenplay as 'a site for radical experimentation'

### **ABSTRACT**

This paper explores the potential of the PhD as 'a site for radical experimentation' (Krauth 2005) through the development, writing and presentation of a screenplay.

While experimenting with the function and presentation of the text, a new methodology of screenwriting can privilege the individual and process-driven script development stage of a screen work. Through parallel narratives, scenes and process, I argue that the screenplay is more than the proposed film. I use my own methods of script development and research design to highlight my engagement with the text, *One in a Million Girl*, and my place within its meaning making. Through examples of the scenes and creative, critical and personal narratives, which will be presented and performed, I will show how this 'subject in process' challenges traditional ways of 'knowing' a screenplay. As the result of a practice-led research project, this new form, one that I define as a 'fictocritical screenplay', is able to create a dialogue between artefact and dissertation, writer and story. Both the scenes and process can therefore be seen in the screenplay.

### **BIOGRAPHY**

Louise Sawtell is an experimental filmmaker and current PhD candidate in the School of Media and Communication at RMIT University. Her practice-led research project explores a fictocritical and feminist approach to writing stories for the screen. She has taught screenwriting, screen and media studies at various universities across Australia. Louise has published her research in *New Writing* and the *Journal of Writing in Creative Practice*. She is the co-editor of two forthcoming special issue journals, 'Gender and the Screenplay' for *Networking Knowledge* and 'Script Development' for the *Journal of Screenwriting*. As a writer-director she is passionate about telling female stories through her multidisciplinary film practice that challenges traditional and industrial screenwriting models.



## **29. DR. TESS VAN HEMERT**

Queensland University of Technology

### **TITLE**

Revenge Couture: Examining agency and identity in *The Dressmaker*

### **ABSTRACT**

In 2015, the success of Jocelyn Moorhouse's *The Dressmaker*, featuring a female protagonist and creative team, drew an unprecedented response from Australian audiences. In the film, Tilly Dunnage (Kate Winslet), arrives back in the remote Australian town of her birth, to care for her ailing mother (Judy Davis). Trained in haute couture in Paris and Milan, Tilly's clothing becomes iconic of her character, disrupting many of the early scenes in the film when her controversial return becomes public knowledge.

While it initially appears as though Tilly uses her clothing to attract the male gaze, it actually functions in more complex ways as a tool to enable her revenge. Tilly's skills as a dressmaker help her to earn the trust of the local women, and the costumes begin to serve a narrative purpose, distinguishing between the characters resisting change, and those who embrace it. *The Dressmaker* bears similarities to another Australian film that challenged conventions of sexuality and masculinity through costume, *The Adventures of Priscilla, Queen of the Desert* (1994). In both of these films, the costumes "work as a metaphor for the film as a whole, representing... the liberation and performative potential of clothes and the fluidities of identity" (Bruzzi 2012, xv)

In 2015, the release of statistics showing the persistent lack of women in key creative roles inspired a renewed sense of urgency in the push for gender equality. This industrial context and the unexpected success of *The Dressmaker* within the Australia film industry will inform the framework for the critical textual analysis of the film. Specifically, this paper will examine how the female characters in *The Dressmaker* reclaim a sense of agency and identity through the crafting of iconic costumes by the female protagonist.

### **BIOGRAPHY**

Dr Tess Van Hemert is a lecturer in Film and Television at JMC Academy and sessional academic at Queensland University of Technology. Tess recently completed a PhD in film festivals and emerging women's cinema, which included conducting research at the Toronto International Film Festival and the International Film Festival Rotterdam. Her research areas include film festivals, transnational cinema, and emerging women's cinema. Her work has appeared in *Studies in Australasian Cinema*, *New Review of Film and Television Studies* and *Cultural Studies Review*.

# BUFTA

## BOND UNIVERSITY FILM & TELEVISION AWARDS

The Faculty of Society & Design is proud to present the Bond University Film & Television Awards (BUFTA) as one of the premier film competitions for Year 11 and Year 12 High School students around Australia. BUFTA is a short film competition that attracts and showcases aspiring young filmmakers from across the country.

The competition provides a platform for developing and advancing limitless ambitions for a future career in the film industry. BUFTA continues to serve as a celebration of young talent within the film industry and thrives to deepen the commitment and passion of young Australian filmmakers. The competition acknowledges entrants and awards a number of prizes to category winners and craft winners. In addition, the overall BUFTA Winner will receive a full scholarship to study a Bachelor of Film and Television at Bond University.

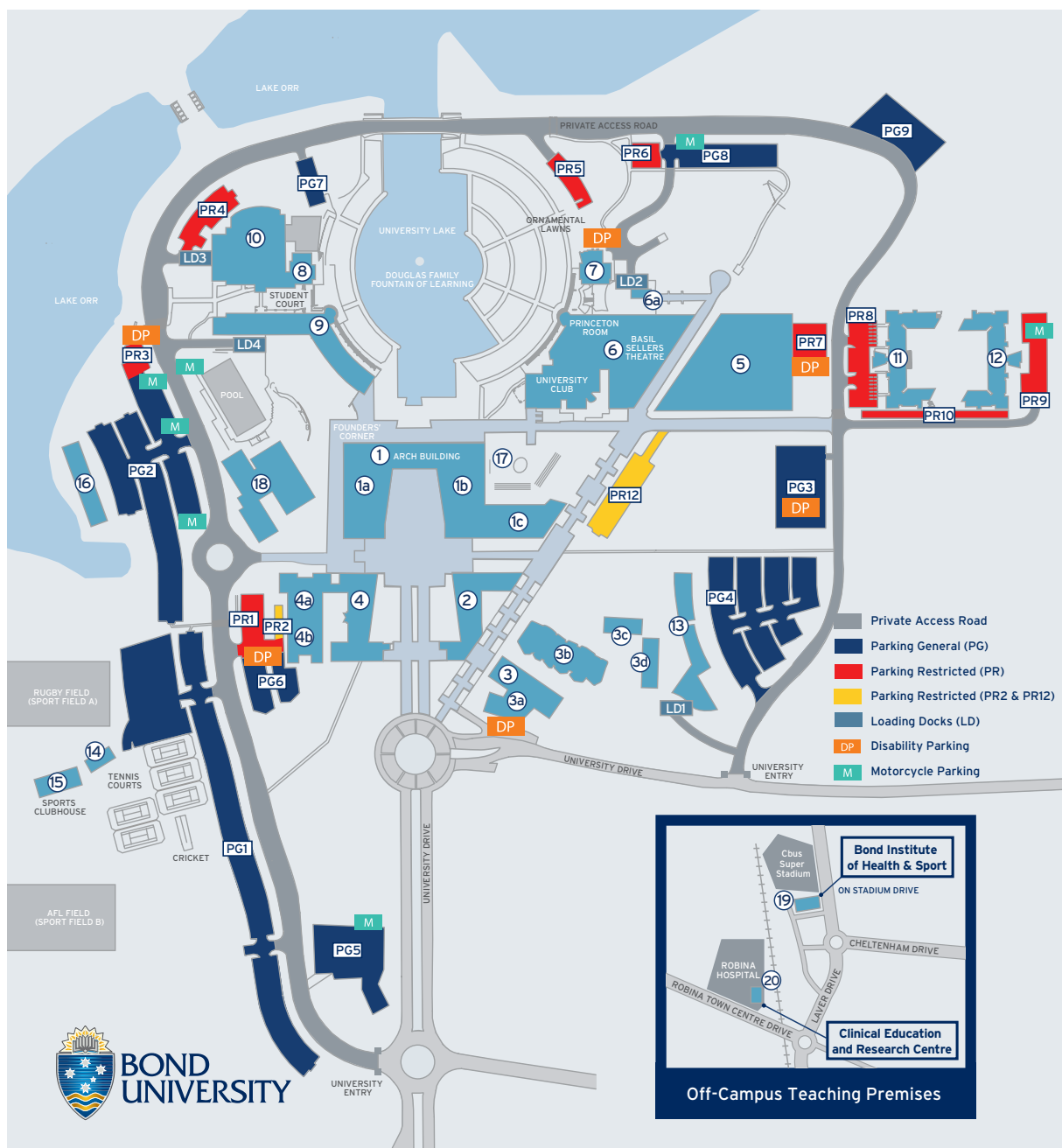
To recognise the achievements of these entrants, each year BUFTA holds a Gala Ceremony. The evening is organised and developed by current Bond University Film and Television students. The students work as crew on all facets of the live production, including producing, directing, graphics, design, floor management, post-production, lighting, writing, talent management and social media.

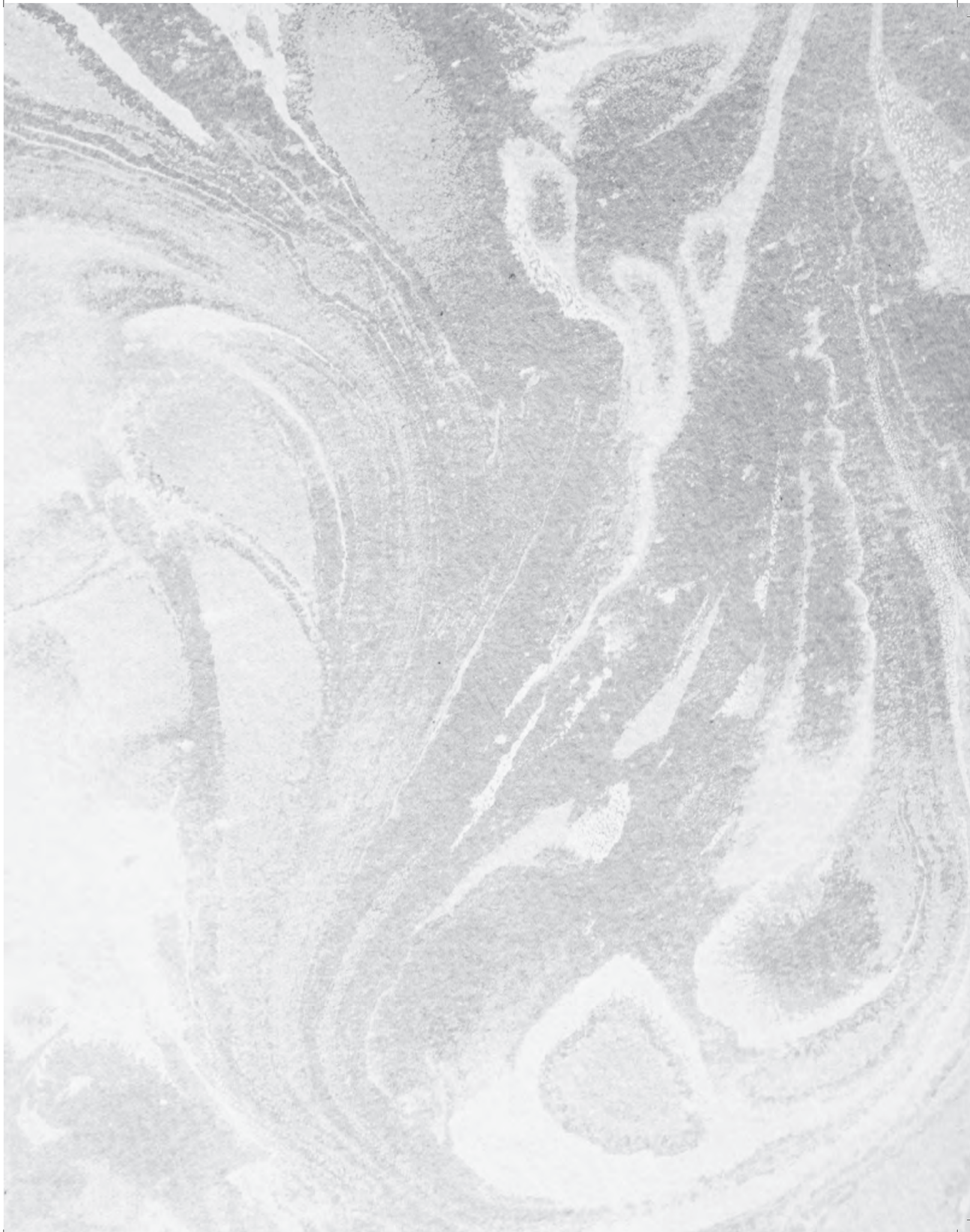
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