



2021
ASPERA
CONFERENCE

THE BUSINESS: VALUING THE SCREEN INDUSTRY

16 - 18 JUNE 2021
SCHOOL OF CREATIVE INDUSTRIES
UNIVERSITY OF NEWCASTLE



The University of Newcastle

Built on the principles of equity, excellence and engagement, the University of Newcastle has a reputation as a world-class institution making an impact within its own region, throughout Australia and across the globe. Our research is world-class and diverse. Our degree programs are internationally recognised and our partnerships and collaborations drive innovation. Our alumni are leaders and our students are preparing to make a difference in the world. We are ranked in the top three per cent of universities worldwide and we have only just turned 50.

The School of Creative Industries

At the School of Creative Industries, we are animators, communicators, filmmakers, musicians, performers, artists, designers and so much more. Our precinct in the Newcastle CBD – comprised of NUspace, the Conservatorium of Music, University House, Watt Space Gallery and the new Q Building on Honeysuckle – provides state-of-the-art facilities to more than 2,000 students. We deliver innovative experiences across design, film making, animation, music, journalism, dance, drama, games design, and art.

ASPERA

Established in 2004, ASPERA is the peak discipline body of Australian tertiary institutions teaching and researching film, video, television and new media as screen-based production practices.



**SCHOOL OF CREATIVE
INDUSTRIES**



WELCOME TO ASPERA 2021

The glitz and glamour of Hollywood's stars flocking to Oz makes headlines, but it's the jobs they bring with them that matter to the creative industries in Australia.

39 international and domestic movie productions in Queensland. Marvel studio moves to Sydney. Mad Max prequel filming in NSW, and Netflix launches docu-soap in Byron Bay. Queensland has already signalled that the \$437 million movie haul will support 5500 jobs in the creative industries. According to The Australian, the influx of locally produced blockbusters has already created more than 11,800 industry jobs in Australia and is expected to boost our economy by an eye-watering \$1.47 billion.



With movie production set to increase across Australia over the next few years, it's great to be hosting this year's ASPERA conference. I'm delighted to be welcoming a truly inspiring panel of industry panellists alongside an equally inspiring group of colleagues from across the academy committed to ensuring the next generation of screen professionals are fully equipped to take advantage of the new opportunities arriving on our doorstep in increasingly regular fashion.

On behalf of the School of Creative Industries, welcome to the College of Human and Social Futures at the University of Newcastle. I look forward to sharing, learning and reflecting on the movie biz with all of you over the course of ASPERA 2021.

PROFESSOR PAUL EGGLESTONE
Head of School
Creative Industries
College of Human & Social Futures

WORDS FROM THE CONVENOR

Hi everyone in the ASPERA community: filmmakers, researchers, educators and students from Australia and around the globe.

It seems like it was a different world back in November 2019 when we sent out the original call for papers for this conference! And whilst the pandemic has raged, enraged, frustrated and brought its share of sorrow to many, we are lucky enough to be able to finally come together – sadly though without our Melbourne colleagues. The focus of the conference was always on the business side of the industry, a theme that has a new relevance as cinemas remain closed in many countries, traditional distribution networks are adjusting to disruption and production is either suspended or booming depending on where you choose to work.



Looking through the line-up of speakers - now including Melbourne online - it's clear we have much of value to say about our field: from developing new ideas inclusively to finding audiences in disparate communities; from virtual reality to mainstream broadcasting; and from preparing students for "the business" to facilitating their creative research. There is a wealth of knowledge about to be unleashed, along with insights from four guest speakers who live deep inside different sectors of the industry.

Welcome to Newcastle, to ASPERA 2021 and to plenty of lively personal interactions over the next three days.

Simon Weaving
Conference Convenor

PROGRAM - Day 1 - Wednesday 16 June 2021

START	SESSION	DETAILS	ROOM
8.30am	Registration		X502
9.00am	Welcome	Welcome to Country Welcome comments: Paul Egglestone	X502
9.30am	Keynote 1	Matthew Deaner CEO Screen Producers Association of Australia	X502
10.30am	Morning Break		X502
10.50am	Presentations	Production (Chair Susan Kerrigan)	X502
		1 Negotiating the coming together of live-action and animation: Virtual production and the creative process for the short film <i>A Future Vision of Trauma Care</i> Sorin Oancea, Joe Carter, Tfer Newsome, Maria Zelenskaya, Steven Mohr and Mark David Ryan	
		2 Understanding Creative Process in Screen Production: Developing A Visual Concept Juliet John	
		3 The Smell of an Oily Rag: Making a Movie for the Cost of a Used SUV Stuart McBratney	
12.20pm	Lunch		X502
1.20pm	Presentations	Audiences (Chair Kath Dooley)	
		4 Don't call me Grandma: How to write formidable country women over the age of 65 as lead protagonists in an Australian feature film. Joanne Tindale	X502
		5 Bollywood's Creative Industries in Australia: Perspectives on Cultural Flows, the Tourist Dollar and the Cooperation of Creative Labour. Vikrant Kishore, Phillip McIntyre, Susan Kerrigan	X502
		6 Understanding the cinema experience as part of a customer journey Simon Weaving and Craig Hight	
2.50pm	Afternoon break		X502
3.10pm	Special Panel	Latest Research Projects from ASPERA Kath Dooley	X502
4.15pm	Finish		
5.00pm	Welcome Drinks	Join us in the Conservatorium of Music foyer (a short walk up Auckland Street)	Con

PROGRAM - Day 2 - Thursday 17 June 2021

START	SESSION	DETAILS	ROOM
8.30am	Registration		X502
9am	Keynote 2	Sharon Strickland CEO Dendy Cinemas & Icon Entertainment	X502
9.50am	Finish keynote	Move to parallel sessions	
Parallel Presentations			
ASPERA RED			ASPERA BLUE
10am	TV & Documentary (Chair Bettina Frankham)	Room	10am
7	Electronic knowings: uncertain enquires into practice theory Catherine Gough-Brady and Christine Rogers	X101	10
8	Millennial social fears, Documentary filmmaking and V-logging. Anastasis Pantotis	X101	11
9	"That's broken. That is broken legislation": Reforming the regulation of sports broadcasting in Australia. Edward Reddin	X101	12
11.20	Morning Break		X502
11.40	Careers & Engagement (Chair Stu McBratney)	X101	11.40
13	Sentimental Communities: web series for engaging marginalised voices and niche audiences. Vikrant Kishore and Martin Potter	X101	16
14	Screen Business in the Regions: Balancing the Production of Corporate and Passion projects. Susan Kerrigan, Mark Ryan, Stuart Cunningham, Phillip McIntyre, Marion McCutchen	X101	17
15	Community Voices Program Tom Young & Helen Carter	X101	
1pm	Lunch		X502
2pm	Screenwriting & Development (Chair Susan Kerrigan)	X101	
18	The Business of Script Development: Insights from Industry Practitioners Craig Batty and Stayci Taylor	X101	21
19	Adapting <i>The Little Mermaid</i> , Again Seema Seraphina Devashri	X101	22
20	Risky Business: Scripting long-form protagonists: character arcs and serial narratives. Marco Ianniello	X101	23
3.20pm	Afternoon break		X502
3.45pm	ASPERA Town Hall	An opportunity for delegates to share views, ask questions and have input on priorities for ASPERA	X502
4.30pm	Keynote 3	Vanessa Alexander Writer & Producer in	Theatrette
5.30pm	Finish keynote		
6.30pm for 7pm	CONFERENCE DINNER	Customs House, 1 Bond Street, Newcastle	

PROGRAM - Day 3 - Friday 18 June 2021

Start	Session	Details	Room
8.30am	Registration		X502
9.00am	Presentations	Participatory Design (Chair Aaron Burton)	X502
		24 Establishing ethical foundations for screen media practitioners, and their enterprise with the wisdom of best practice for educators, students and researchers. Maija Howe and Gerard Reed	X502
		25 Scripting For Screen & Space Renée Brack	X502
		26 Adapting the TV Writers Room for Industry Partners Pieter Aquilia, Susan Kerrigan, Fyona Smith	X502
10.30am	Morning Break with books	Join us to celebrate recent publications from colleagues in the ASPERA community	X502
11am	Keynote 4	Marc Wooldridge CEO, Maslow Entertainment	X502
12pm	Lunch		X502
12.45pm	Special Workshop	Creative Practice Research Methodologies Kath Dooley	X101
2.30pm	Presentation	A Glimpse of the future?	X101
		27 New Modes for teaching screen and media Peter Herbert, Gerard Reed, Krista Jordan	
3pm	Wrap Session	Simon Weaving	X101
3.15pm	Finish		



Pictured: The Bogey Hole

KEYNOTE PRESENTERS

Matthew Deaner

Matthew is CEO of Screen Producers Australia, a national organisation that unites the screen industry to campaign for a healthy commercial environment. Matthew oversees all aspects of Screen Producers Australia's advocacy work, industrial negotiations, events and operational issues. He also works closely with our Council to set the strategic direction of the organisation as well as identify and execute new business development opportunities. Matthew brings a wealth of knowledge to Screen Producers Australia with his experience as a lawyer in both Sydney and London and in senior policy and strategy positions with Screen Australia and the Australian Subscription Television and Radio Association.



Sharon Strickland

Sharon Strickland is the CEO of the Dendy Icon group, one of Australia's leading independent entertainment companies, comprising Icon Film Distribution, Dendy Cinemas and Icon Film Financing. Sharon originally joined the company in 2010 from Hoyts as Financial Controller before being promoted to Chief Operating Officer in 2014. In her capacity as Acting CEO, Strickland led the company through transformational change including the launch of its newest Dendy Cinema in Coorparoo; the closure of its video-on-demand service Dendy Direct; and the restructuring of the groups marketing team. Sharon has held the position of CEO since September 2018 and most recently announced its further expansion in the QLD market with its first Dendy Cinema on the Gold Coast in the new Queen Street Village development.



Vanessa Alexander

Vanessa Alexander is an award-winning writer and producer, recently nominated for Best Comedy Series and Best New Series at the Writers Guild of America Awards for her work on The Great (Hulu), which separately picked up three Golden Globe and two Emmy nominations. In addition to writing on season one and two of that show, Vanessa writes for the upcoming Netflix/MGM series Vikings: Valhalla and has recently been made an Executive Producer on season 2. She was recently announced as the lead writer/executive producer of a new Viacom CBS project about the life of Renaissance painter Artemisia Gentileschi. The same company has also picked up her comedy series, Porn Again, about male sexual dysfunction in a post #metoo world, with writers rooms expected to happen in Australia by June.



Marc Wooldridge

As Managing Director of Twentieth Century Fox Film Distribution in Australia for over 10 years, Marc Wooldridge brings extensive knowledge and a reputation for progressive leadership within the feature film industry. During a long career with Fox, Marc gained significant local and international experience in both Home Entertainment and Theatrical Distribution, and held senior roles in London, Tokyo and Sydney. In October 2020, Marc founded Maslow Entertainment, an integrated film distribution and production development company, based in Sydney that operates across both Australia and New Zealand.



ABSTRACTS

Wednesday 16 June 2021

10:50am - Room X502

1. Negotiating the coming together of live-action and animation: Virtual production and the creative process for the short film 'A Future Vision of Trauma Care'

Sorin Oancea, Joe Carter, Tfer Newsome, Maria Zelenskaya, Steven Mohr and Mark David Ryan

Virtual production technology has been available to film and television producers for over a decade. However, following the release of Disney's *The Mandalorian* (2019) and the live-action adaptation of *The Lion King* (2019), as well as the disruption of the global screen industry during the COVID-19 pandemic during 2020, virtual production has been widely heralded as a revolutionary technology that has the potential to transform traditional film and television production. At its core, virtual production, utilising real-time technology, reconfigures the traditionally linear and separate processes of live-action filmmaking and post-production / animation. By using real-time camera tracking, compositing and LED volumes, filmmakers can place real actors and physical props into virtual sets with digital characters and objects. Behind the scenes footage from *The Mandalorian* (2019) has widely propagated a sanguine view of the potential of virtual production and it has shaped widely held beliefs that filmmakers from one-person teams and low-budget independent filmmakers to large scale productions can easily adopt virtual production. However, a short film produced by a team of practitioners and researchers from Film, Screen, Animation in the School of Creative Practice, Queensland University of Technology (QUT), reveals that the non-linear processes of virtual production create productive but challenging collaborations between live action production and post-production teams that do not normally work together on set. This paper explores how pre-production decisions and virtual production techniques influenced the development of digital workflows and disrupted traditional approaches to both physical filming and animation. With a real client brief, a deadline, and a budget, the production team encountered significant technical and practical challenges, but also uncovered new opportunities for storytelling through immersive digital environments and spatial audio recording and mixing. The film's co-directors will discuss the challenges and lessons learned from the live-action (working with pre-established backgrounds and temporal, physical and budgetary constraints) and animation processes (real-time time constraints on set and an imperative for decimated realism) and will reflect on what this means for other practitioners.

Sorin Oancea is a director of animation and Lecturer in Film Screen and Animation, School of Creative Practice, Queensland University of Technology.

Joe Carter is a film and television cinematographer and director and a Lecturer for the Film Screen and Animation discipline, School of Creative Practice, QUT.

Tfer Newsome is a sound editor and Associate Lecturer in the Film Screen and Animation discipline, School of Creative Practice at QUT.

Maria Zelenskaya is a motion capture technician and a sessional academic in Film Screen and Animation, School of Creative Practice, QUT.

Dr Steven Mohr is an Associate Lecturer in animation at QUT; he is engaged with most stages of 3D CG productions, particularly those which use performance capture to create stylised animated aesthetics.

Mark David Ryan is an Associate Professor in Film, Screen, Animation, and a Chief Investigator for the Digital Media Research Centre, QUT.

Wednesday 16 June 2021

10:50am - Room X502

2. Understanding Creative Process in Screen Production: Developing A Visual Concept

Juliet John

It is vital for those engaged in “the business” of screen production to have a deep understanding of the entire creative process, in order to make the most informed decisions about how it can be best facilitated. There is a little known, yet formative phase in conventional narrative screen production that occurs between the distribution of the shooting script amongst crew and the commencement of principle photography. During this phase, director/s and/or showrunners meet with heads of department to discuss their early responses to the script. Through a period of research, development and negotiation they arrive at a stylistic approach they will integrate with the telling of the story on screen, both collectively and within their specialisations. This phase of production is often conducted informally through discussion and exchange of reference materials and is rarely recorded or shared in any detail outside this group. Factors such as the skill level of the individuals involved, and circumstances of the greater cultural work environment play a part in how the creative process unfolds. However, as a largely social practice, issues of power, trust and the ability to lead and negotiate also have enormous influence on how concepts are arrived at for the realisation of the screen work. Within this context, tangible examples of how words on a page are translated into audio-visual articulations for the screen are revealed and in turn inform a deeper understanding of the process of narrative screen production. It is through a deeper and reciprocal appreciation of the entire screen making process that the divide between “business” and “creative” sectors can merge to become one unit of “filmmakers” who work towards the common goal of contributing screen stories to the culture.

Juliet John is a graduate of AFTRS and has worked in Australian Film and Television drama production since 1994. Juliet has also directed short drama, experimental documentary, stop frame animation and music clips, which have been screened and awarded nationally and internationally. Since 2015 she has lectured at VCA, RMIT, Swinburne and Deakin Universities and is completing her PhD in Cinema Studies at La Trobe University, Melbourne.

10:50am - Room X502

3. The Smell of an Oily Rag: Making a Movie for the Cost of a Used SUV

Stuart McBratney

At the time of writing, the feature film ‘Don’t Read This on a Plane’ (2020) has been released in the US and Canada, and will soon be released in Germany, Austria, Switzerland, Russia, Malaysia, and Taiwan. It’s about a novelist who resorts to hitchhiking and sleeping rough during her European book tour after her publisher goes bankrupt, and was filmed on location in Romania, Hungary, France, Germany, The Netherlands, Italy, Portugal, Greece, Germany, and Australia. While such a production may sound expensive, it was in fact produced for approximately AUD\$120,000, which is around the cost of a 2017 Toyota Landcruiser with 72,000km on its odometer. By Hollywood standards, this isn’t much; even the AUD\$87 million budget of ‘Deadpool’ (2016) was described as “meagre” by Business Insider. And while it may be easier to raise a six-figure budget than one of than eight or nine figures, a microbudget production is no cakewalk, as there’s no financial safety net when plans go awry.

‘The Smell of an Oily Rag’ is a case study in transnational microbudget feature filmmaking. Using the precepts of pragmatism and bricolage - the methodological basis of my PhD thesis ‘Shoestring Theory’ (2017) - this presentation details a system of project design utilised to attain such high production values with such little outlay. It will look at the confluence of business and artistry required to make an ultra-low budget film, tracing the pre-production, production, post-production, and international distribution of one movie. A microbudget filmmaker and a Landcruiser driver may not have much in common. But they’re both experts at navigating difficult terrain, and are both pretty familiar with an oily rag. View the movie trailer here: dontreadthisonaplane.com

With 30 years of experience behind the camera, Dr **Stuart McBratney's** work has been seen by millions. He's made hundreds of tv commercials with clients including Honda, Nike and McDonalds, numerous music videos, a tv series shot in Russia and Ukraine, and three feature films. Stuart has a PhD in Design from the University of Newcastle, Australia, and will soon shoot his fourth feature, 'Long Thought Lost'. He's currently a Lecturer in Transmedia Storytelling at The University of Newcastle, where he teaches media production, and is the deputy program convenor of the Bachelor of Communication. His field of research is microbudget feature filmmaking; he hopes to empower aspiring filmmakers to tell their stories without selling a kidney.

1:20pm - Room X502

4. Don't call me Grandma: How to write formidable country women over the age of 65 as lead protagonists in an Australian feature film

Joanne Tindale

Older women over 65 years of age lack representation on screens in Australia and around the world, a matter which was not addressed by Screen Australia's Gender Matters Program in 2015 which tackled the lack of women in key creative roles in the Australian film industry. This work explores how to write formidable country women over the age of 65 as lead protagonists in an Australian feature film. The research methodology combines Schon's (1991) reflective practice theory, and Denscombe's (2010) action research model with Baker, Batty, Beattie and Davis's (2015) practice-led research approach to create a feature film screenplay as the research artefact. As part of the screen production research, the research strategy encompasses a broad approach comprising a field excursion to Winton to interrogate place and theme and a comprehensive review of literature in the field of gender, screenwriting, and female representation. The investigation of current international research reveals that in feature films there are a lack of female characters who are leaders, portrayed in a career in a non-stereotype occupation and over 40 years of age. This research project identifies a set of five guiding principles which shaped the writing and the representation of the older characters in the research artefact, the feature film screenplay Myrtle and Ivy. This feature film screenplay addresses a gap in the field.

Joanne Tindale is an emerging writer, and producer of a chat show, Chop Chat Cook. As a storyteller, Joanne draws on her diverse background as a nurse, a manager in the not-for-profit sector and Commonwealth public service. Joanne's research interests encompass gender, screenwriting, and the underrepresentation of older women on screen. Joanne holds a Bachelor of Film and Screen Media Production with First Class Honours (2020) and a Bachelor of Arts in Asian and International Studies with Mandarin (1990) from Griffith University. Joanne was the recipient of the Griffith University Award for Academic Excellence in 2015, 2018 and 2020.

1:20pm - Room X502

5. Bollywood's Creative Industries in Australia: Perspectives on Cultural Flows, the Tourist Dollar and the Cooperation of Creative Labour

Vikrant Kishore, Phillip McIntyre, Susan Kerrigan

Bollywood film production, distribution and reception in Australia is expanding. This expansion is beneficial for both countries. For Indians it means there is an opportunity to learn more, through films, about the nature of Australian society, and for Australians this expansion provides further insights into a rich and vibrant culture that has a rising middle class who want to experience other cultures. Since members of the Indian diaspora are a significant migrant group in Australia, representing more than 18% of the total migration program (DHA 2020), this research will help bring to the fore the growing importance of Bollywood cinema in the multi-cultural realm of Australia and highlights the potential for much-needed bilateral cooperation with India. To aid this process this research describes the impact Bollywood film is having in terms of box office receipts in Australia. It also explores the advantages to be gained through film co-productions, the benefits to tourism in using exotic Australian locations by Indian film production crews working in Australia, which not only aid in the sale and promotion of particular films, but also strengthens ties between the two countries via expanded cross-cultural flows. It highlights the expanded opportunities for creative labour that constitutes the increasingly globalised production processes of the film industry. In setting out this production, distribution and reception process, this paper assesses the challenges and issues, such as a perceived over reliance on the Indian diaspora for success in Australia, which may potentially hinder the growth, collaboration, and acceptance of Bollywood films in the wider Australian community.

Vikrant Kishore is a filmmaker and an academic at Deakin University. Currently, Vikrant has been capturing stories of cultural flows and its impact on the Indian diaspora in Australia. Dr Kishore likes to integrate traditional cultural practices with new media technologies to archive, create digital exposition, collaborate on multi-media media exhibitions and festivals. He has authored and edited books on Indian cinema, and intangible cultural heritage. He has been a jury member of various film festivals. Dr Kishore's areas of research are Indian Cinema, Intangible Cultural Heritage, reality television programmes and the issues of caste politics in India.

Phillip McIntyre is an Australian Communication and Media scholar who researches creativity and the creative industries using a systems-based approach. His most recent ARC Linkage project was a nationwide venture identifying and explaining 'regional creative hotspots.' Prof McIntyre has published a number of books on creative systems across all creative industries, including chapters on film, and he is the Group Leader of the Future Work Research group in the FASTLab research centre at the University of Newcastle. His keynote to the 2016 ASPERA Sightlines conference was entitled 'Rethinking Filmmaking as Research: Applying the Scholarly Research into Creativity'.

Susan Kerrigan is a creative practice and qualitative researcher with the University of Newcastle. She has been Chief Investigator on two Australian Research Council Linkage Grants examining regional creative industries. Having worked in Australian Television as a producer/director her research is attuned to bettering workforce opportunities for the creation of Australian creative content.

1:20pm - Room X502

6. Understanding the cinema experience as part of a customer journey

Simon Weaving and Craig Hight

Although box office receipts for theatrical release of movies have remained consistently high over the past decade, this tends to mask a slow erosion in the frequency of movie-going among the Australia population. Australians - in particular those aged 18-25 - appear to be losing the habit of going to the movies. This decline sits in marked contrast to increasing numbers of audiences preferring to engage with cinematic content through VOD and other digital platforms.

In 2019, The School of Creative Industries at the University of Newcastle established a research project working with key industry players in the distribution and exhibition sectors of the movie industry aimed at better understanding how young people perceive and value the experience of going to the cinema and conceptualise this experience as a journey. In this presentation, we reveal some of the early insights that have emerged from this research project with a focus on young people's earliest memory of going to the cinema and their views of the current "customer journey".

Craig Hight is an Associate Professor in Creative Industries at the University of Newcastle. His research has drawn on documentary theory, software studies, critical data studies and a variety of approaches within the field of audience research. His most recent work explores the nature of documentary culture and practice within digital media platforms.

Simon Weaving is a Senior Lecturer in Communication and Media at the University of Newcastle with research interests in film production and distribution, narrative theory, Australian cinema, screenwriting, and the way that film genre is used to create meaning by those involved in the production, distribution and consumption of cinema

Thursday 17 June 2021

1:20pm - Room X502

7. Electronic knowings: uncertain enquires into practice theory

Catherine Gough-Brady and Christine Rogers

In *The Looking Machine* (2019) David MacDougall proposed that "Cameras impose special ways of engaging with the world and these often force filmmakers to step outside themselves and adopt intermediate positions, not knowing the outcome. These changes in behaviour produce changes in perception, and sometimes new kinds of knowledge." Catherine Gough-Brady and Christine Rogers respond filmicly to David MacDougall's writings about film practice. Their own practices form dialogues with MacDougall's writing, sometimes agreeing with his ideas, sometimes extending them, and sometimes finding alternative pathways through. By using film, rather than text alone, as their means to interact with and interrogate MacDougall's ideas they create a "change in perception".

Gough-Brady explores MacDougall's writings about the filming process, especially filming the 'subject', and uses them to help her to untangle the relationships involved in creating a documentary work. Rogers discusses two of MacDougall's notions and relates them to her creative practice. The first is that the filmmaker extends herself towards others through the act of filming and the second, that a filmmaker makes two films, the first an "uncertain enquiry" (shooting) and the second the "work of consolidation" (editing).

Catherine Gough-Brady is an award-winning documentary producer and director who has published on the emergent use of video as a method of academic discourse, and the relational nature of documentary production processes. Catherine Gough-Brady produced and directed six ABC TV documentary series, including *Legal Briefs* (2016) and *Ethics Matters* (2017). Catherine created 11 radio features for ABC Radio National. Catherine is head of postgraduate studies at JMC Academy, and is an associate editor of *Screenworks Journal*.

Christine Rogers is a writer and filmmaker. She has multiple credits in drama, education and digital stories that have screened at many festivals. Her writing has been published in anthologies, newspapers and blogs. She recently completed a creative practice PhD at RMIT University where she was a recipient of the Vice Chancellor's Scholarship. Christine is a lecturer in film production at Queen's University, Belfast.

10:00am - Room X101

8. Millennial social fears, Documentary filmmaking and V-logging

Anastasis Pantotis

Millennials have been characterised as a generation suffering particular social fears, including fear of missing out, anxiety and oversharing, that are attributed by scholars, in part, to their immersion in social media. Millennials, or generation Y, are the first generation whose subjectivity has been shaped by intensive exposure to, and immersion in, social media. Social fears are a subject of discussion in everyday life for many people and a prevalent topic for segments in TV talk shows and films. Although a few documentary films discuss the case of social fears, such as climate change, inequality and FOMO, the coverage is still small. On the other hand, if we consider video blogging (vlogging), as a new documentary style, then there is plenty of exposure to millennials' social fears. Platforms such as YouTube are so successful with Generation Y because they are multipurpose, cheaper, more accessible and enable greater dialogue. Online content creators discuss a range of personal and social themes with their audience. The most well-known creators on the platform are the ones that inform, entertain, and connect emotionally. This paper examines how the social fears of millennials are represented in mainstream contemporary documentaries within the last ten years (2010-2020) and how millennial online creators represent these fears through the use of vlogging. It further explores how the millennial generation has been represented in terms of specific social fears, and how mainstream documentary filmmaking and vlogging might help us to better understand these problems when using them as autoethnographic data. I will argue that this generation experiences contemporary social, cultural and economic problems in a more complex way than much of the popular press would suggest and I will demonstrate this through my own documentary series, Talking Y (2019) and vlogs, Anastasis Vlogs (2020).

Anastasis Pantotis is a filmmaker who constantly explores various mediums to broaden his own artistic pursuits. He is currently researching representations of millennial social fears in media, and how documentary filmmaking and vlogging might help us to understand these problems better. Anastasis holds a BA in Creative Arts, majoring in Screen, Sound and Performance, and he is an MA candidate at La Trobe University. His creative practice includes short films, documentary web series and V-logging videos. His first web series Talking Y, has been available online since November 2019, and his ongoing V-logging project is available on his YouTube channel.

10:00am - Room X101

9. “That’s broken. That is broken legislation”: Reforming the regulation of sports broadcasting in Australia

Edward Reddin

Sport is part of our culture, and for many Australians, participating in this aspect of culture involves watching professional sport live on television. More than 6.6 million people tuned in to watch the 2000 Olympic Games closing ceremony, and sporting events regularly feature in our most watched programs every year. The connection between sport and culture is so pronounced that in 1992 the Australian Government introduced a set of special laws, designed to keep culturally relevant sports on free-to-air television, where they could be seen by everyone. However, these laws were written in the pre-internet era and are becoming obsolete as online consumption increases. Furthermore, free-to-air broadcasters are experiencing a drop in revenue, making it harder to buy expensive sports rights, and sports organisations such as Cricket Australia have shown an inclination to circumvent the law and sacrifice the reach of free-to-air coverage, in favour of the premium revenues on offer from subscription broadcasters. However, subscription broadcasters find it harder to protect their content from piracy when it moves online, and as Optus’s failed coverage of the 2018 World Cup demonstrates, new media platforms may not yet be able to reliably deliver live sport coverage on a national scale. Meanwhile, with an increasing range of entertainment options available, audiences are more capricious in their viewing habits, reducing the political relevance of the regulation. While each party has a role to play in generating outcomes to preserve the availability of sport on television, this presentation argues that significant law reform is needed in the first instance to protect consumers and provide certainty for broadcasters, who can then develop innovative outcomes to ensure this aspect of Australian culture remains widely available in the contemporary media environment.

Through a case study of the AFL, PhD research candidate **Ed Reddin** is investigating how changes in consumption habits and disruption to the broadcasting market is impacting our access to culture. His research is titled: Exploiting the entrepreneurial opportunities presented by a changing AFL television environment – Adopting a creative and innovative approach to television broadcasting.

10:00am - Room XG18

10. The emerging moral panic around violent Virtual Reality content

Stuart Bender and Billy Sung

One of the most contentious aspects around Virtual Reality (VR) is the emergence of industry commentators and academics suggesting that violent content in the medium can lead to negative social effects (Krohner 2016; Meyer 2016). However, there is no research that supports such claims. The discipline of screen studies has been remarkably quiet about these issues, despite having had important impact in the former debate(s) about violent content in traditional media. This silence has enabled some astonishing claims from the field of psychology, such as Jeremy Bailenson’s suggestion that changing the physics of bullets in VR will prevent a potential school-shooter using VR to rehearse their actions (2018). It is essential that screen studies embark upon an intervention into this area before it is colonised by the restricted paradigms of psychology. To do so will require more than simply stating that the concerns about violent VR are echoes of previous moral panics about alleged negative effects of cinema, videogames and comic books (for example, see: Lewis 1991). Academia has an opportunity to work with the business interests of the VR industry to get ahead of the emerging debate with legitimate critical insight. In this paper we present the argument that screen studies can embrace some methodologies of psychological studies of audience engagement. Via a case study of a violent zombie game, this argument will demonstrate that screen studies has much to contribute to psychological research into the area, and vice versa that psychology methodologies – particularly the study of biometric response – has substantial value for a screen studies examination of how representations of violence impact users in the new medium of VR. We aim to illustrate the potential contribution to screen culture, audience studies and the immersive media business that can come from the interdisciplinary combination of media theory and media psychology.

Stuart Bender is Senior Lecturer in the School of Media, Creative Arts and Social Inquiry at Curtin University. His research addresses the digital aesthetics of violence in media ranging from Virtual Reality, videogames, digital cinema and social media. His most recent book, *Legacies of the Degraded Image in Violent Digital Media*, was published by Palgrave Macmillan in 2017.

Billy Sung is Senior Lecturer in the School of Marketing at Curtin University. His research to date has been based on the study of emotion and the application of psychophysiological methodology in multiple disciplines including psychology, marketing, health, nursing, and robotics. He also leads the Consumer Research Lab at Curtin University that uses biometric measures to conduct consumer research.

10:00am - Room XG18

11. Education: Cracking the (Curriculum) Code

Anne Chesher

With online education booming, the market is ripe for screen-based learning content that engages and informs young people about the world they live in. Teachers and students from K – 12 are relying on screen content as a learning resource to discover, play, explore, investigate and research. Both at school and at home, textbooks are being shelved for screen productions that present curriculum relevant content in dynamic and insightful ways that resonate with students. Hence, screen producers, broadcasters and networks are seeing value in extending a production outreach, possible returns, by developing complementary online education 'kits'. Determining the commercial value of the investment required to produce such online teaching and learning resources is challenging to measure given the market complexities. Calculating the anticipated returns it may generate can be even more elusive. While curriculum relevancy is key to these considerations, understanding the education market's needs and complexities helps determine investment levels as well as long-tail revenue opportunities for a given project. In this session, Screen Education Specialist Dr. Anne Chesher shares case studies and discusses the ways and means of a producing valued and impactful Education Kits with revenue generating potential.

One of Australia's leading authorities in childrens' education and screen content, **Anne Chesher's** experience and knowledge of the education sector and the screen industry has culminated in her PhD research entitled – *Television in the 21st Century Classroom*. As a teacher, curriculum specialist, screen and creative media producer, Anne has produced teaching resources and learning assets for Australian broadcasters ABC, SBS, Foxtel and international networks BBC Knowledge, Discovery Kids, Showtime and National Geographic with whom Anne worked with for fifteen years developing learning resources for global markets. Anne is a Senior Lecturer in SAE Creative Media Institute in the Master of Creative Industries program, a member of SAE's Scholarship and Research Committee, and is a Board Director of Screenrights.

10:00am - Room XG18

12. Schollywood Confidential: university filmmaking and the secrets of critical screen production

Aaron Burton

University filmmaking, or "Schollywood", has influenced cinema since its inception. Scholarly modes of film production have been pivotal to the history of cinema, from the pioneering investigations of the Moscow Film School to visual ethnography's influence on cinéma-vérité, and contemporary critical practices such as films and installations from the Harvard Sensory Ethnography Lab or Oppenheimer's critically acclaimed *The Act of Killing* (2012) from University of Westminster's Centre for Research and Education in Arts and Media. Recent trends in production and distribution technologies are transforming global screen media practices, manifesting unprecedented challenges and opportunities for scholarly modes of production in Australia.

This paper draws on pivotal case studies of filmmaking within and outside of the academic frame, in order to reveal the unique processes and meaning of scholarly provenance. The discussion foregrounds multiple tiers of scholarly production, from undergraduate experiments and teaching, to ARC research collaborations, industry partnerships, and direct social engagement. The paper argues that greater awareness and understanding of scholarly production needs to be integrated into our institutional and cultural paradigm in order to overcome economic imperatives.

Aaron Burton is a Media Arts lecturer at University of Wollongong. Burton uses creative practice-based research methods including visual ethnography, documentary media, and scholarly publication to explore experiential storytelling. His doctoral research and corresponding documentary film titled *Provenance in Personal Documentary: My Mother's Village* (2014) traverse scholarly work in media art, art history, cultural studies, and ethnography. His research in experimental ethnography extends to a collaborative documentary film with professors Stephen Muecke and Michael Taussig titled *Sunset Ethnography* (2014) as part of professor Muecke's ARC Discovery Project Goolarabooloo Culture of the Western Kimberley.

11:40am - Room X101

13. Sentimental Communities: web series for engaging marginalised voices and niche audiences.

Vikrant Kishore and Martin Potter

Using large scale web-based platforms such as Facebook and YouTube to give marginalised individuals and communities voice is an emerging process and how it may look in practice needs further exploration. The ideas raised in this paper initially emerged over the course of the authors' involvement in the development, creation and dissemination of a number of web series including *My Desi Life* for SBS (<https://www.facebook.com/ItsMyDesiLife/>) and the *Big Stories, Small Towns* participatory documentary project (bigstories.com.au). These projects have facilitated the telling, recording, archiving and dissemination of hundreds of intimate auto/biographical narratives to over 1 million viewers.

This paper will explore a body of web series that engage marginalised voices for niche audiences with institutional support. We outline how we, as practitioners, have worked across a range of settings with various individuals, communities, platforms and institutions to produce web series that illustrate intimate everyday life to describe both individual and collective experiences, and to create communal identity. We argue these acts of participatory storymaking can empower individuals and communities to remediate a more nuanced identity of their shared selves. The stories from these series offer compelling artefacts that reflect the aspirations that the storytellers had and the visions they started to formulate as they authored new worlds for themselves and their communities. The acts of making the stories, and the artefacts of various media forms that emerge from the acts of making, aspire to produce a collectively enacted sense of identity. Through co-created representations of the everyday these web series enable a sophisticated and reflexive negotiation of community, place and relationships that offers an oppositional to traditional representations of these communities in more mainstream media.

Vikrant Kishore is a filmmaker and an academic at Deakin University. Currently, Vikrant has been capturing stories of cultural flows and its impact on Indian diaspora in Australia. Dr Kishore likes to integrate traditional cultural practices with new media technologies to archive, create digital exposition, collaborate on multi-media media exhibitions and festivals. He has authored and edited books on Indian cinema, and intangible cultural heritage. He has been a jury member of various film festivals. Dr Kishore's areas of research are Indian Cinema, Intangible Cultural Heritage, reality television programmes and the issues of caste politics in India.

Martin Potter is a producer and director of internationally acclaimed participatory media projects, including *Big Stories, Small Towns* (www.bigstories.com.au) and the *White Building* media and arts program in Phnom Penh (whitebuilding.org). He has worked across the Indo-Pacific region on participatory media programs since 2006 and has received more than \$10 million in competitive grant funding for this work. At Deakin University Martin researches and teaches into Screen & Design, is a member of the Deakin MotionLab and the Alfred Deakin Institute for Citizenship and Globalisation. He is also a board member of Engage Media.

11:40am - Room X101

14. Screen Business in the Regions: Balancing the Production of Corporate and Passion projects

Susan Kerrigan, Mark Ryan, Stuart Cunningham, Phillip McIntyre, Marion McCutchen

Regional screen business activities are broad and include filming locations, film festivals and screen production businesses who are surviving outside of the broadcasting business models. Regional resourcefulness means there are new markets and new ways of working that have not been recognized nor supported by state and federal screen agencies. The Australia Research Council Linkage research project, "Australian Cultural and Creative Activity: A population and hotspot analysis" examines these activities and argues there are multiple factors converging to maintain successful screen business regionally.

Locations can be a key selling point for sourcing funding, and Australia's screen agencies offer tax-offsets and deals to entice productions into the regions, so that they might benefit from economic gains including the boost provided by the presence of a film crew of 40 to 100 people and increased tourist visitation as people seek out the places they have seen on screen. Similarly regional film festivals also benefit communities that might otherwise be slow. For example, Winton, in Queensland's Central West, has benefited greatly from its growing reputation as 'Hollywood in the outback', past productions include *Mystery Road* (2013) and *Total Control* (2019). Screenwave in Coffs Harbour and Bellingen is another example of a film festival, that attracts visitors and film fans in the hottest month of the year, January.

Regional employment in film and television also occurs through those smaller production houses that make regional advertising, government and corporate projects and develop passion projects, that frequently lead to more work for that business. Sandra Pires, the owner of Why Documentaries indicates, many of the businesses in the screen production sector in the Wollongong region maintain successful operations that source work locally but also competes in the Sydney and state-wide markets. This paper will explore a number of case studies of regional screen business activities and draw on economic employment data from the Australian Census and business count data from the Australian Business Register. In doing so it will widen the frame of what contributes to the possibility of sustainability for screen business and careers in the regions.

Susan Kerrigan is a screen production scholar at the University of Newcastle, Australia. She was co-investigator on the Filmmaking Research Network grant, funded by the UK's Arts and Humanities Research Council, and is Chief Investigator on Australian Research Council Grant investigating the creative industries. Susan has professionally produced and directed Australian television programs, including *Play School*. See more detail at: <https://www.newcastle.edu.au/profile/susan-kerrigan>

Mark Ryan is an Associate Professor in film and screen and a Chief Investigator for the Digital Media Research Centre (DMRC). He is an expert in screen industries research, Australian genre cinema, genre film studies, and digital media. He is a Chief Investigator of various funded research projects and research fellowships including the ARC Linkage Project, Australian Cultural & Creative Activity: A Population & Hotspot Analysis. He was the President of the Screen Studies Association of Australia and Aotearoa/New Zealand (SSAAAZ) between 2015 and 2018 and an Executive Member of Australian Screen Producers Education and Research Association (ASPERA) in 2015/2016.

Stuart Cunningham AM is Distinguished Professor of Media and Communications, QUT. He is internationally recognised for his contributions to media, communication and cultural studies and for exemplifying their relevance to industry practice and government policy. He is author, co-author or co-editor of fifteen books, twenty five reports, over 200 chapters and articles, and a wide range of general articles and public communications. He has served in several leadership roles in advocacy, advice and governance in research and higher education, and in the screen and library sectors. His most recent honours include admission into the UK-based Academy of Social Sciences in 2013, the award of a Fulbright Senior Scholarship for 2014-15, and the award of Member of the Order of Australia in 2015.

Phillip McIntyre worked creatively for a number of years in the music industry as a songwriter, performer, producer, engineer, music journalist and video maker before moving into academia. He now researches at the University of Newcastle NSW where he also teaches sound production and media theory. He is the author of three books including *Creativity and Cultural Production: Issues for Media Practice* (2012) and is chief investigator on an Australian Research Council Grant entitled *Creativity and Cultural Production: An Applied Ethnographic Study of New Entrepreneurial Systems in the Creative Industries of the Hunter Valley NSW*. For more detail see: <http://www.newcastle.edu.au/profile/phillip-mcintyre>

Marion McCutcheon is a Research Associate with Digital Media Research Centre at the Queensland University of Technology and Honorary Research Fellow at the University of Wollongong's C3P Research Centre for Creative Critical Practice. A communications economist, she has worked within the Federal Government in telecommunications and broadcasting policy advisory and research roles. Her current research includes examining the role of the creative industries in economic systems in Australian creative hotspots, and evaluating the economic and social benefits derived from cultural and creative outputs—with a focus on crime drama series.

11:40am - Room X101

15. Community Voices Program

Tom Young and Helen Carter

Screen Production students often aspire to work in the film and television industry, however bridging the gap between university and employment can be difficult. Many recognised filmmakers have worked their way up through government, corporate and community video productions. Students are able to develop relevant skills and knowledge through involvement in community and corporate video production. For most students, university is the first time they will work with a client. We aim to provide students with the opportunity to work with real-life clients while supporting them with technical and organisational processes. To mirror commercial expectations, students are required early on to become accountable and take ownership of their project. They collaborate with the client to script, storyboard, location scout, schedule, film, edit and deliver the production. Students also meet outside of class to develop, film and edit the videos. We encourage and empower the students to make the significant decisions that affect the outcome of the project. Mentorship and guidance is often required as the students struggle to interpret the client brief while having to justify their own creativity. Intervention is rarely required but both students and clients appreciate this safety net and having the autonomy to work independently.

One of our success stories is the Community Voices Program, which inspires students to collaborate with not-for-profit organisations to produce online video ads and short documentaries that promote, celebrate and recruit volunteers in South Australia. Over the last 14 years more than 300 students have participated in the program, producing 140 videos. The Community Voices Program and our other initiatives aim to provide students with industrial training while still at university, producing graduates capable of finding employment or becoming self-employed early in their career.

Helen Carter is an award-winning cinematographer with 30 years' experience in the film and television industry. She has been recognised by her peers, winning awards from the Australian Cinematographers Society, the Australian Film Television and Radio School (AFTRS), Kodak and the Film Critics Circle. Helen began her film career as a clapper loader on television series and has since worked on many documentaries, commercials, short dramas and feature length films. She has graduated from the AFTRS in Cinematography and is now writing a PhD. She lectures in Screen and Media Production at Flinders University.

Tom Young is an experienced Screen Production lecturer, a filmmaker, and business owner. At Flinders University Tom teaches short drama, documentary, music video and commercial video production. Integrated into his teaching is the Community Voices Program, in which students produce online video ads and short documentaries for volunteer organisations in South Australia. As an honours supervisor his students collaborate to produce feature films and TV pilots. Tom also serves in a leadership role as the Creative Arts Honours Coordinator. Externally Tom heads up Frankie Films Pty Ltd, a video production company specialising in commercial, education and government projects.

11:40am - Room XG18

16. Consciously Unconscious

Idris Ho

This exegesis is a commentary to the film *Consciously Unconscious* which is generated as a result of a PaR (Practice-as-Research) project. The researcher who is also the filmmaker aimed to look into her senses and her creativity in-depth during the filmmaking process. The relationship between senses and creativity are what many filmmakers neglected because of the intensive atmosphere and pressing timelines in filmmaking. Very often, filmmakers' effort would go into producing the film only. As an experienced filmmaker, the researcher can handle the film work at professional standard technically and aesthetically. Yet she noticed that her fulfilment was diminishing during the creative process which pulled her back from her motivation for creativity. Creativity is an important energy in her life. Meanwhile, she noticed the changing of her senses. She has been conscious of her senses since she was a child. In this research, she looked into how her senses can boost her creativity and how she may apply that insight into filmmaking. PaR was chosen as the methodology for this project as it matches the practical and flexible characteristics of filmmaking. She invited eight participants from different art fields to join this research-based film, while she also included herself as the ninth participant. In other words, she was both the researcher and the researched in this project. Upon the completion of this research and filmmaking process, she found that spontaneity was a key element in sharpening her senses which in turn boosted her creativity. This finding developed throughout the PaR project. The findings also involve how being aware of her senses and staying open bring benefits to the relationship between herself, the participants and the filming crew. The research benefited the researcher in providing her with a new, meaningful motivation for filmmaking and art-making, keep her from falling into old habits. All these findings were transformed into film language through the production of *Consciously Unconscious*, while this exegesis contextualises the work, discusses the key concepts and literature that informs this work, and the researcher's reflections about the work. The researcher believes these would bring a fresh perspective for the film industry.

Idris Ho is an artist from Hong Kong who engages in different art fields including film, photography, illustration and design. Idris has solid experience in film and TV commercial industry for over a decade. She has been involved in different departments, like directing, production, art-direction, post-production and so on. She has been travelling with different film crew all over the world - France, Africa, Japan, Taiwan, Singapore, Thailand, etc. Idris gained solid experience with film productions like *2046*, *Tilt We Do Apart*, *Midnight-Fly*, etc. Since she wanted to explore more of herself, she selected to conducting research through a Master of Fine Arts program in 2017-2019. The two-year full paid scholarship for the MFA program she received and graduation with distinction became a great encouragement for her. The time of the completion of her latest research is indeed a beginning thence extension of another research of her. She is studying a Master of Arts in Philosophy for further exploration.

11:40am - Room XG18

17. The Shoot Out Filmmaking Festival - Evidence of Domain Evolution

Kristi Street

Csikszentmihalyi refers to the systems model of creativity as 'a cycle in the process of cultural evolution' (1988, p. 333) where variation, selection and transmission of novelty are the three main phases. The Shoot Out Filmmaking Festival as a creative system that operated over a ten-year period offers an opportunity to analyse a systems model in action and its cultural evolution. The Shoot Out unlike traditional film screening festivals invited filmmakers to shoot a film in 24 hours with only 'in-camera' editing and include a list of Newcastle based items. These unique rules and conditions gave rise to identifiable meme's or 'unit[s] of imitation' (Dawkins, 1976) in the form of specific filmmaking techniques and novel approaches that were replicated, adopted and adapted with each iteration of the festival. Analysis of the Top Ten films over a ten year period provides evidence of the transmission and variation of novelty to the Shoot Out domain.

The evolution of a creative system requires a tradition of rules and memes that are not only replicated but varied through innovation and experimentation. 'A domain is a system of related memes that change through time, and what changes them is the process of creativity' (Csikszentmihalyi, 1988, p. 333).

Kristi Street is a lecturer in Screen Production at the University of Newcastle. An award-winning filmmaker working in both film and TV, she is a founding director of The Shoot Out 24 Hour Filmmaking Festival that operated both in Australia and abroad for over 10 years.

2:00pm - Room X101

18. The Business of Script Development: Insights from Industry Practitioners

Craig Batty and Stayci Taylor

Script development has emerged as a rich site of scholarly interest over the past three years. Seen as a subset of screenwriting studies, scholars from Australia predominantly but overseas more broadly have contributed to emerging discourse across journal special issues, book chapters and two edited collections currently in preparation by the presenters of this paper. This work has provided definitional and methodological foundations, theoretical explorations and critical insights, as well as case studies of specific screen projects and of particular roles within the screen industry. But what of the practical realities of script development? How do those developing or being developed feel about its practices and processes? What can we learn about the screen business from those who undertake it, and equally, what might the screen business learn about itself from these insights? In this paper, we draw from a collection of interviews with screenwriters and script development personnel in order to map the lived experiences of script development. Focussing on the ways in which people and process operate, and how that results in how people feel about the work they are doing, we hope to offer a snapshot of the 'human dimension' of participating in the business of script development; and by doing this, speculating on some of the implications this might have for those working in script development in the future.

Craig Batty is Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of ten books, including *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). He has also published over 50 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

Stayci Taylor is Lecturer and Industry Fellow in the School of Media and Communication at RMIT University. Her publishing and teaching interests are screenwriting, creative writing, gender, comedy and web series, and she brings to these her background as a screenwriter for film and television. Since completing her PhD by project in 2016, she has continued this creative practice approach in further screenwriting-as-research works, notably for *TEXT: Journal of Writing and Writing Courses* and Melbourne Knowledge Week. Her publications include articles in *New Writing and Senses of Cinema*. Her television credits for broadcast include nine series of an award-winning bilingual serial drama and a prime-time sitcom.

2:00pm - Room X101

19. Adapting The Little Mermaid, Again

Seema Seraphina Devashri

Hans Christian Andersen's *The Little Mermaid* has been retold a total of 17 times on film, with Disney's impending live remake to be its 18th adaptation. Two notable examples hit popular culture via animation; Disney's *The Little Mermaid* and Studio Ghibli's *Ponyo*. Inspired by the unlimited magic inherent within animation and the debate about the central character's agency, the purpose of this research-led, practice-based project is to complete my own adaptation, *The Little Mermaid, Revisited*, which will ideally be the 19th adaptation produced.

Whether or not the central female protagonist has agency in each of these tales is debated within scholarly literature, as is the extent to which she uses it in an empowered way. This project engages in a content analysis examining the protagonist's agency within the original tale and the two most popular animated adaptations. Using a theoretical framework that draws upon Anthony Giddens and Pierre Bourdieu, agency is examined according to the character's habitus, structure and relative power in her story world, along the plot points outlined by Syd Field in his 1979 *Paradigm*. Starting with the Inciting Incident, this research examines the character's agency at the Plot Point One, Midpoint, Plot Point Two and Resolution of all three stories.

The purpose of this research has been to create an original feature-length screenplay that reshapes the story of the *Little Mermaid* as a lead female protagonist who acts with agency in an empowered way, told from a feminist perspective and inspired by the boundless possibilities within both animation and adaptation.

Seema Seraphina Devashri is a research student with the School of Creative Industries and a casual academic at the School of Creative Industries and the School of Humanities and Social Sciences. She also works as a research assistant and Research Training Officer for the University of Newcastle. Seema has been working on a body of screenplays that examine female and racial identity, most recently through workshops with UCLA Extension, with the goal of securing development and representation. Prior to screenwriting, Seema worked in the communication space in journalism, PR and marketing. She now teaches in these areas, along with film studies. She is passionate about the written word and the power of visual storytelling.

2:00pm - Room X101

20. Risky Business: Scripting long-form protagonists: character arcs and serial narratives.

Marco Ianniello

Crafting and managing long-form character arcs has been at the core of serial storytelling since the Dickensian era, through to the evolution of the soap opera to the current streaming era of designing and scripting long-form serial drama. Perspectives on the nature of change in television drama characters varies in both scholarly and industry texts: from those advocating a prevalence of stability and lack of change (see Pearson 2006, Yorke 2013, Mittell, 2014), to writers acknowledging character change is occurring in both drama serials and series (See O'Meara 2015, Douglas 2011, Smith 2006). This paper will contribute to the discourse, linking theory and practice to investigate the precarious nature of the protagonist arc via a textual analysis of characters in recent television dramas. It will link the work of television scholars such as Mittell, O'Meara, and Dunleavy with writers from 'The Biz': industry manual authors such as John Yorke and Pamela Douglas to create a framework through which both screenwriters and theorists can discuss long-form character arcs in serial narratives.

Marco Ianniello is head of Film and Screen Production at The University of Notre Dame Australia. He is an award-winning filmmaker and screenwriter, and his work has screened at festivals around the world and on Australian television. He is currently completing a screenwriting practice Ph.D. investigating the structuring of long-form screenplays and the nature of change in the television drama protagonist.

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2:00pm - Room XG18

21. Beyond 'the biz': Preparing students for media production futures.

Anna Jackson, Rufus McEwan and Dafydd Sills-Jones

One of the biggest challenges for media production educators in the tertiary sector is how to prepare today's students for sustainable and meaningful futures in media industries that are rapidly changing and difficult to define. What is 'The Biz' we are preparing them for, and how do we balance the needs and demands of industry with our duty to support the development of students as creative and critical citizens? The importance of these questions is heightened by the significant disruption COVID-19 has caused for universities as well as media industries amidst broader technological, social, economic and cultural change. In recent years, many educators have shared case studies of curriculum redesign or pedagogical experiences that explore the challenges of teaching media production in a rapidly changing environment (Braun et al., 2019, Colwell, 2014, N. Fox, 2014, 2019, Morris, 2019, Petrie et al., 2014, Riley, 2017, Stewens, 2017, Wagner, 2016). During 2019 and early 2020 – immediately prior to COVID-19 – we undertook interviews with media production educators at universities in Victoria, New Zealand, the UK and Europe with the aim to undertake a broader cross-sector analysis of the field that examines the factors that affect media production education and the guiding concepts and principles that influence teaching and learning approaches.

This paper presents a summary of insights from our pre-pandemic conversations with media production educators and examines what these findings mean in the context of the wider disruption that COVID-19 has caused. Despite the challenges that both industry and educators now face, what are the opportunities to reassess and challenge established beliefs and practices in media production education?

Anna Jackson is a Senior Lecturer in Design Thinking in the School of Art and Design, AUT. Her research and teaching began in Film, TV and Media Studies with a focus on Documentary Production and she is the co-founder and consulting producer at online short documentary initiative, Loading Docs. After lecturing in Creative Technologies at Colab (AUT) with a focus on transmedia narratives, a role as a Project Lead at a social change agency, Innovate Change sparked an interest in Human Centred and Participatory Design, which is the focus of Anna's current teaching and research.

Rufus McEwan has worked at AUT as a lecturer in the School of Communication Studies since 2006. His research considers radio and convergence, industry practice, media policy, and contemporary media work. Rufus is involved in the teaching of both the radio and media communication curriculums at AUT, as well as new media theory at a postgraduate level. His teaching practice combines key media studies theory and practical radio skills, particularly the operation of the AUT student radio station and ProTools audio editing software. Rufus has previously worked in the New Zealand radio industry as an announcer and a producer on both music and talkback stations.

Dafydd Sills-Jones is an Associate Professor in Auckland University of Technology's School of Communications. Dafydd has published in both 'traditional' scholarly mode (on history in the media, Welsh language media, Finnish documentary) and in 'screen practice as research' mode, making installations and films that have been screened in several countries and at major international festivals.

2:00pm - Room XG18

22. What if? Valuing Creativity in Higher Education

Margaret McVeigh

Creativity is the bottom-line skill said to drive innovation in industry. The Australian independent Think Tank, A New Approach (ANA) in their 2019 report, Transformative: Impacts of Culture and Creativity, proposed that “Creative capability is demonstrably the driving force behind innovation-driven, economically-diversified economies. Preparing Australia for the future of work in the Fourth Industrial Revolution requires workers to develop skills in Creativity”.

Likewise, Griffith University values Creativity highly, stating a Griffith Graduate will be “innovative, creative and entrepreneurial” (Graduate Attribute Three), important “in the era of ongoing technological disruption, [where] creativity, innovation and applied problem-solving are critical skills to graduate success. These skills enable graduates to develop approaches to solution-finding and think outside the box in an increasingly competitive labour market”. We are all familiar with these statements. They are inspiring, worthy and grand. But how do they translate into day-to-day Learning and Teaching in Tertiary Education?

This paper will outline my steps in creating a framework for the development of Creativity via the staged development of Critical and Creative thinking skills across the introductory core course: Story and Voice and the second-year elective courses, Inspiring Films and Script 2, all delivered via intensive mode in three or four weeks as part of Griffith Film School’s new Bachelor of Film and Screen Media Program. These courses are designed to challenge students to explore the many “What if?” scenarios that are unique to them and central to the development of their own Creativity and Voice by reflecting and working on “how they may push the boundaries of narrative, aesthetics and form in their own work”. This paper forms part of my ongoing research into the Creative Process drawn from theories of Creativity, Innovation, Psychology and Cognitive Neuroscience. (288 words)

Margaret McVeigh is Head, Screenwriting & Contextual Studies, Griffith Film School. She has a Masters in Screenwriting by Creative Practice a PhD in Film & New Media. Margaret has worked in Post-Production & PR including as Commissioning Editor, Wiley publishers and as a Writer for ABC Splash. Margaret has researched, published and presented at conferences in Asia, Europe, USA, South America and Australia on creativity and the creative process. Her chapter, Work in Progress: the Writing of Shortchanged in The Palgrave Handbook of Screen Production (2019), explores her creative process in writing a feature film, development-funded by Screen Queensland.

2:00pm - Room XG18

23. Times up for Film Schools

Rachel Landers and Margaret McHugh

One of the biggest challenges to screen business is the urgent need to topple bias, discrimination and barriers within business models both behind and in front of the camera. This presentation examines the question of how to teach the next generation of filmmakers the skills they will need to generate significant social, cultural and industrial change when confronting the biggest issues facing the industry without being tokenistic and rigidly PC. How can students learn to achieve excellence in screen storytelling and ethics and equity all at the same time? One way is to build a postgraduate degree explicitly focussed on this aim. In 2019 the Media Arts and Production discipline at the University of Technology Sydney launched a new Masters of Media Practice and Industry. Embedded in the pedagogy is an acknowledgement that graduates will need to be acutely aware of the social and political consequences of their decision making. They will need to embrace change and allow it to inspire and inform the screen stories they create as well as the business strategies behind them. Additionally, this presentation interrogates the theory, practice and challenges behind this new approach to postgraduate screen curriculum with a particular focus on the introductory compulsory subject - Story Core: Ethical Production which aims to address issues of diversity, representation, gender equity, screenability, Indigeneity and sustainability. To facilitate this learning, online and in-class exercises paired with dynamic assessments were created such as video essays illuminating culture, identity and bias, provocative engagement with sticky ethical industry scenarios and the creation of social impact campaign videos with real-world NGOs.

Rachel Landers is a filmmaker with a PhD in history. Her films have screened all over the world and won a number of prestigious awards. In 2011/12 she received the NSW Premier's History Fellowship and was appointed Head of Documentary at AFTRS. In 2015, she released the ABC/DVA/Screen Australia documentary *Lest We Forget What?* for the centenary of World War 1. She published her first non-fiction book *Who Bombed the Hilton?* with New South Books in 2016 which won the 2016 national Nib award. In 2018 Rachel was appointed head of Media Arts and Production at UTS.

Margaret McHugh is a creative practice researcher and an award-winning documentary filmmaker. She comes from an industry background working in film production, and film festival programming and marketing. As a practitioner, she has directed, written and produced over 16 short video works. Her films have won multiple awards and have screened at over 50 national and international film festivals, galleries and online exhibition platforms. Margaret's current research interests include documentary film, feminist theory and screen production research. She is a lecturer in Media Arts and Production at the University of Technology Sydney (UTS).

Friday 18 June 2021

9:00am - Room X502

24. Establishing ethical foundations for screen media practitioners, and their enterprise with the wisdom of best practice for educators, students and researchers

Maija Howe and Gerard Reed

In recent years we've seen an increasing call for more ethical representations and practices in screen and media industries, off the back of movements like #metoo and #oscarssowhite. As educators in the screen sector it is increasingly important for us to acknowledge, and address with greater sophistication, ethical considerations in the creation of media products, services and experiences.

This research engages with the issue of ethics in screen production and media enterprise and seeks to understand how ethics can be better incorporated into screen practice pedagogy. Comprising a multifaceted project that integrates interviews with national and international practitioners working in the screen and media sectors, podcast production, and consultation around ethical tools and frameworks, this research has produced a module of learning delivered to postgraduate students at the Australian Film, Television and Radio School (AFTRS).

Content produced as part of this research engages with a range of topics including diversity and inclusion, intersectionality, intimacy protocols, environmental impact, and social responsibility. Guiding these discussions has been an attempt to move beyond the concept of best practice towards a notion of wise practice. The goal is for students—whether screen practitioners or media entrepreneurs—to understand the importance of ethical practice as a core component of creative practice, and to recognise the benefits of producing screen and media content that engages responsibly with practitioners, employees, and consumers.

This session will open out to members of the audience with the goal of creating a forum in which to compare, discuss and continue to improve both screen and media practice, and pedagogy, with the objective of moving from best to wise practice.

Maija Howe is a Lecturer in Creative Practice and Theory at the Australian Film, Television and Radio School (AFTRS). She has a background in media arts, and has worked on projects screened at Sydney Film Festival, ACMI, Art Gallery of New South Wales, Anthology Film Archives and Los Angeles Film Forum.

Gerard Reed is a Senior Lecturer in Screen Business at the Australian Film Television and Radio School (AFTRS) and has experience in economic development with an emphasis on entrepreneurial and innovative screen business practices developed through post-graduate studies at The University of Adelaide's Entrepreneurship, Commercialisation and Innovation Centre (ECIC), and involvement with the South Australia Department of State Development and across industry. Gerard holds a PhD in Entrepreneurship and a Master of Entrepreneurship degree from ECIC, a Master of Arts degree from The University of the Arts, London (UAL), and a Bachelor of Arts degree from the University of New South Wales (UNSW), Australia.

9:00am - Room X502

25. Scripting For Screen and Space

Renée Brack

The emergence of immersive technology, such as the meta-medium of Virtual Reality (VR, 360°, CVR) offers an alternative exhibition platform for audiovisual content. It highlights the assumption of the screen as a pervading and determining influence over all stages of production practice, from concept to exhibition. This assumption is challenged by an investigation into the scripting methodology of poetic documentary sequences designed for exhibition on screens as well as in 'space' in the form of VR and explores the impact of immersive meta-media on scripting practice.

Scripting for screen has traditional templates that govern the way a story is told for a production crew to execute it as footage and for an audience to engage with it. Experiments with an emerging scripting tool, as a dual-pane colour-coded system (the Petridis Prototype), indicate a text-based scripting template for immersive narratives may be useful from pre-production through to post-production.

Renée Brack is a storyteller and screen professional in post-production on a feature documentary. She is also a lecturer nurturing student crews through the production process from concept through to festival release delivering short films, documentaries and web series.

9:00am - Room X502

26. Adapting the TV Writers Room for Industry Partners

Pieter Aquilia, Susan Kerrigan, Fyona Smith

Increasingly the screen industry is recognising the significance of collaborative research across emerging media platforms and the academy, most significantly in the area of developmental resources for the marketplace. Over the last 18 months, MAS Screenwriting at AFTRS has made considerable progress in developing Writers Rooms for industry partners such as the VR/animation outfit, Evaro, and immersive technology partner, Grumpy Sailor. These collaborative experiments conducted between AFTRS and industry partners in 2019 suggested the need for a more concrete structure for the knowledge transfer.

In 2020, a collaboration between AFTRS Radio, Screenwriting, ABC Radio and Audiocraft produced a series of writer's rooms that orientated writers and radio producers to the unique characteristics of contemporary audio drama podcasts. We trialled this experiment over a five-days intensive, producing an audio drama anthology published on AFTRS FM. This paper documents the experiment, demonstrating its pedagogical and industry application.

Fyona Smith is Head of Radio at The Australian Film, Television and Radio School (AFTRS), responsible for the development and delivery of AFTRS Radio and Podcasting courses. An accomplished Radio, and Podcast, education professional with over 20 + years' industry experience. Fyona is regularly invited to judge New York Festival's World Radio Awards, The Australian Commercial Radio Awards and Community Radio Awards and holds a Graduate Certificate in Tertiary Teaching. Fyona has an active interest in podcasting and researching the potential for new podcast opportunities. Fyona has produced and presented award winning local and national shows and is a multi-Australian Commercial Radio Award winner.

Pieter Aquilia is a scriptwriter, script editor and director, who has combined her creative practice with a career in academia. She is currently Head of Screenwriting at the Australian Film Television and Radio School and Conjoint Associate Professor at the University of Newcastle. Formerly an Associate Dean and Associate Arts Professor for NYU Tisch School of the Arts Asia, she was also Associate Professor and Head of Program at UNSW Asia and Nanyang Technological University, Singapore. Pieter completed her Doctor of Creative Arts at University of Technology Sydney in 2000. Her research publications cover International Television Drama, the Globalization of Screen Education, Ethnic and Gender Representation on Screen, and the Media in Asia.

2:30pm - Room X101

27. New Modes for teaching screen and media

Peter Herbert, Gerard Reed, Krista Jordan

In the domain of producing screen and audio content, for distribution to consumers and end-users, there are emerging technologies that are being implemented by practitioners to achieve new modes and methods of production. The resultant benefits, of these new modes and methods, is an increased efficiency in terms of process and collaboration, with a direct impact on budgets due to the streamlined nature of crew roles, and the ability to pre-construct a range of on-set exigencies using virtual technologies, including the open source program, Unreal Engine.

For teachers, in the arena of screen and audio content production, across an increasing range of media enterprises, the benefits of this streamlined process presents in terms of instruction to producers to create content with greater efficiencies. The researchers of this study have undertaken to utilise Unreal Engine as an example and means of deriving cost benefits for post-graduate students involved in simulated and live-projects. There is increasing opportunity presenting across the gaming and screen media sector for graduates with high-level expertise and proficiencies with game engines, programs and tools to secure employment in established teams that offer a consistency of work on projects. The results across the investigating cohorts are being implemented in real-time, with impacting and insightful results.

This presentation will provide a snap-shot of the on-going research study, with an updating ability to incrementally innovate and improve processes, whether on-set, off-set or during in-class or simulated/live project across an increasing range of applications that the open source program, Unreal Engine offers.

Peter Herbert is writer, producer and executive producer with experience across many national and international companies, among them Crawford Productions, PBL Productions, Taffner Ramsay, Beyond International and Granada. Peter has taught at a number of universities in screen business, creative industries and producing. He is currently Head of Screen Business at the Australian Film Television and Radio School (AFTRS).

Gerard Reed is a Senior Lecturer in Screen Business at the Australian Film Television and Radio School (AFTRS) and has experience in economic development with an emphasis on entrepreneurial and innovative screen business practices developed through post-graduate studies at The University of Adelaide's Entrepreneurship, Commercialisation and Innovation Centre (ECIC), and involvement with the South Australia Department of State Development and across industry. Gerard holds a PhD in Entrepreneurship and a Master of Entrepreneurship degree from ECIC, a Master of Arts degree from The University of the Arts, London (UAL), and a Bachelor of Arts degree from the UNSW, Australia.

Krista Jordan has over twenty years professional industry experience in creative and commercial filmmaking. Her professional film credits include The Matrix, The Matrix Reloaded, Rabbit- Proof Fence, Moulin Rouge and the Academy Award-winning Happy Feet. Krista is an experienced and highly gifted presenter and learning facilitator and has lectured, facilitated and run masterclasses for both external professionals, students and internal employees. She has an extensive professional network in the local and international industry and across educational providers, government and corporate bodies.

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