

SIGHTLINES: FILMMAKING IN THE ACADEMY

27 - 29 NOVEMBER 2016
RMIT UNIVERSITY, MELBOURNE

Presented by the Communication, Politics and Culture Centre, School of Media and Communication, RMIT University, Melbourne and supported by the Australian Screen Production Education & Research Association (ASPERA).





SIGHTLINES: FILMMAKING IN THE ACADEMY

WELCOME FROM LEO BERKELEY
FESTIVAL DIRECTOR

It is with pleasure that I welcome you to the second Sightlines: Filmmaking in the Academy event.

Since 2014 we have witnessed a growing maturity in the discourse around the different ways in which filmmaking academics contribute to the development of the film medium. Both the quality and diversity of filmmaking in the university sector have also flourished since our first Sightlines event.

The 2016 program sees a significant international input, which is most gratifying and adds a valuable dimension to the event. You will find challenging and innovative films, as well as papers exploring new approaches to style, form and content. There are reflections on what is possible in different production roles and sectors, the tensions between the creative practitioner and the academy, papers cross-examining screen industry practices, as well as discussions of research into the theoretical, historical and socio-political contexts of the field. Our focus on practice continues to be mediated by the challenges of new ways to make films, as much as by the consideration of how to develop and support screen-based creative practice as a form of academic research.

One very exciting development is the launch at Sightlines 2016 of the international Filmmaking Research Network through an extended workshop session looking at filmmaking as research output - sharing our experiences and exploring what the future could be. Thank you to the Filmmaking Research Network for sponsoring Monday evening's drinks.

Thank you also for being part of this year's event. We hope you enjoy the program.

Leo Berkeley
Director

Sightlines: Filmmaking in the academy is presented by the Communication, Politics and Culture Centre in the School of Media & Communication at RMIT University, with the support of the Australian Screen Production Education & Research Association (ASPERA).

OPENING NIGHT

Date 27 November 2016
Venue Cinema 'corridor', Level 2
RMIT Swanston Academic Building (SAB) (Building 80)
427-433 Swanston Street Melbourne
Time 6-10 pm

MAIN EVENT

Dates 28 and 29 November 2016
Time 9 am - 7 pm (Monday)
9 am - 5 pm (Tuesday)
Venue RMIT Swanston Academic Building (SAB) (Building 80)
427-433 Swanston Street Melbourne
Venue 1 80.01.02 (SAB Cinema)
Venue 2 80.04.11
Venue 3 80.04.06

MONDAY DRINKS

Time 7 pm Monday 28 November
Venue Oxford Scholar Hotel
427 Swanston Street (corner of A'Beckett St)
(Booking: Leo Berkeley)

WI-FI

User name x80522
Password rmit2016

CONTACT

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Time		SAB Cinema (80.01.02)	Mins		Venue 2 (80.04.11)	Mins		Venue 3 (80.04.06)	Mins
Sunday, 27 November									
6.00	Welcome drinks & Introduction								
7.15	Screening: Baxter & Me, Q&A		95						
Monday, 28 November									
9.00	Plenary 1: The Identity of the Academic Film								
10.00	Keynote 1: Phillip McIntyre: Rethinking Filmmaking as Research: Applying the Scholarly Research into Creativity								
11.00	Morning Tea								
11.20	Jill Daniels	Inside the Academy: Experiments in Documentary Film Practice. My Private Life II (2015)	50	Craig Batty, Anne-Marie Lomdahl, Louise Sawtell and Stacy Taylor	Having words: re-thinking the language of the screenplay	60	Gillian Leahy	Baxter and Me	30
11.50							Kerreen Ely-Harper	STRANGE BEDFELLOWS: Filmmaking in the Academy	30
12.20	Lunch								
1.00	Dominique Webb, Philip Stevens	Filmmaking is an Expensive Business so How Should Academic Filmmakers be Funded?	60	Ben Michael	Theme-Led Script Development Is This the Real World (2014)	120	Kim Munro	Events of the Alone	30
1.30							Sumugan Sivanesan	Alex & I: Moving Pictures	30
2.00	Martin Wood, Smiljana Glisovic, Leo Berkeley	600 Mills	50				Hannah Brasier, Helen Gaynor, Nicholas Hansen	Does Meaning Matter? Perspectives on the Multi-Linear Documentary	60
3.00	Afternoon Tea								
3.20	Plenary 2: The ASPERA Research Subcommittee: Writing with/on/for Screens: Screen Production and the Doctoral Experience								
4.20	Plenary 3: Setting the Agenda: Research Quality in Screen Production Research								
5.20	Alan Nguyen	FIREBIRD: Cinematic Techniques Used in the Communication of Anti-Vengeance Themes	40	Allister Gall	Everything Imperfect	60	Marilyn Tofler	Group Devised Screenplays and Film Projects in the Higher Education Curriculum	60
6.00	Jan Hendrik Brueggemeier	Nature in the Dark II	60						
6.20				Samuel Hutchinson	Captain Cow	20	Aaron Burton	Ecological Intimacy: The Possibility of Interspecies Social Documentary	40
6.40				Nick Moore	The Video Essay Challenge	20			
7.00	Drinks - sponsored by Filmmaking Research Network, Oxford Scholar Hotel, Swanston Street.								

Time		SAB Cinema (80.01.02)	Mins		Venue 2 (80.04.11)	Mins		Venue 3 (80.04.06)	Mins
Tuesday, 29 November									
9.00	Siobhan Jackson	Sow's Ears and Silk Purses	110	Trish FitzSimons	Navigating Norman Creek (2015): Six Documentaries	50		Filmmaking Research Network	110
9.50				Herman van Eyken, Margaret McVeigh, Peter Hegeudus	Making Away and The Making of Away. Filmmaking in the Academy:	60			
10.50	Morning Tea								
11.10	Kenta McGrath	This Used to Be Here	110	Dean Keep	Remembering Hiroshima	20		Filmmaking Research Network	110
11.30				Max Schleser	Owhiro Bay Parade (2016) Einstellung: Your Camera Format	50			
12.20				Gerda Cammaer	Maputo by Tuktuk and on iPad: The Making of Mobilarte	30			
1.00	Lunch								
2.00	Patrick Kelly	Detour Off the Superhighway	100	Danielle Zorbas	Ants in the Legs	60	Catherine Gough-Brady	A Portrait of Judith Buckrich	20
2.20							Marsha Berry	Wayfarer's Trail	30
2.50							Daniel Maddock	Reframing Cinematography: How is Film and Filmmaking in the Academy Evolving?	30
3.00				Diane Charleson	Remixed Memories	30			
3.20							Marjaana Rantama	Opportunities and Challenges in Multi-Disciplinary Artistic Collaboration Integrating the Production Designer's Know-how into the Filmmaking Process	30
4.00	Afternoon Tea								
4.20	Plenary 4: The Future of Filmmaking Research								
5.20	Event concludes								



OPENING NIGHT SCREENING BAXTER AND ME

Hugely popular at the 2016 Sydney Film Festival, Gecko Films brings you *Baxter and Me*, a charming documentary where Gillian Leahy combines her two great passions: dogs and film. She openly reveals her life story through a canine prism – lovers may come and go, but there are always the dogs. Leahy also weaves in her filmmaking career, starting out at the Women's Film Workshop in 1970s Sydney and the newly formed AFTRS. Dogs have carried her through childhood illness and heartbreak; in return she lavishes care, and frets over their waywardness. Today, she shares her life with a big brown Labrador called Baxter. There are echoes of Leahy's award-winning *My Life Without Steve*, a study in love and loss, in this meditative and romantic film.

Director	Gillian Leahy
Producer	Sue Brooks
Editor	Denise Haslem
Cinematographer	Steven Macdonald

Screening followed by Q&A

Day	Sunday 27 November
Time	7pm
Venue	SAB Cinema (80.01.02)

KEYNOTE ADDRESS RETHINKING FILMMAKING AS RESEARCH: APPLYING THE SCHOLARLY RESEARCH INTO CREATIVITY

Rather than relying on entrenched but anachronistic belief systems, the rethinking of filmmaking as a form of academic research requires a deep engagement with the scholarly research into creativity. This research has demystified the creative process and begun to see creativity as an emergent property of a system in action. What happens when filmmakers take this research seriously and apply it to their own work in the academy, a setting for scholarship that depends on both critical and creative thinking?



PHILLIP MCINTYRE

Dr Phillip McIntyre is an Associate Professor at the University of Newcastle in the School of Design, Communication and IT. His research focus is on creativity and innovation. Phillip has been a video and documentary maker, music journalist, record producer and songwriter and musician. His recently edited book *The Creative System in Action: Understanding Cultural Production and Practice* is published by Palgrave Macmillan. He is a current recipient of an ARC Linkage grant looking at the creative industries and teaches media production and media studies courses. Phillip is the group leader of the University's Communication and Media Research group and is a member of the Hunter Centre for Creative Industries and Technology.

Day	Monday 28 November
Time	10am
Venue	SAB Cinema (80.01.02)

PLENARY SESSIONS

PLENARY 1 THE IDENTITY OF THE ACADEMIC FILM

Led by contributions from some Sightlines participants, this session will involve a plenary discussion about the current state of filmmaking in the academy.

We will seek to identify the issues of most importance to screen practitioners working in the higher education sector.

Day Monday 28 November
Time 9am
Venue SAB Cinema (80.01.02)

**PLENARY 2
WRITING WITH/ON/FOR SCREENS:
SCREEN PRODUCTION AND THE DOCTORAL EXPERIENCE**

This panel considers what it means to write with/on/for the screen in the research space, and how underlying pedagogies of creative practice research inform the methodological scope, shape and experience of the screen production doctorate.

Speaking on behalf of the Australian Screen Production Education and Research Association (ASPERA) Research Sub-Committee, panelists discuss their experiences of undertaking, supervising and examining research degrees in this area. Specifically, they consider what excellence does and might look like; how supervisors might encourage innovation in content and form; common methodological pitfalls; and contributions that candidates can make to the emerging screen production research discourse.

The panelists will also discuss the personal and professional challenges that candidates often face, and strategies for encouraging them to not only overcome and succeed, but also use the challenges as a springboard for innovation and excellence.

Day Monday 28 November
Time 3:20pm
Venue SAB Cinema (80.01.02)

**PLENARY 3
SETTING THE AGENDA: RESEARCH QUALITY IN
SCREEN PRODUCTION RESEARCH**

Following the 2016 ASPERA Scoping Project, conducted by Smiljana Glisovic in collaboration with the ASPERA Research Sub-committee (and screen production researchers working across Australian universities), some initial findings and recommendations have been compiled. A key finding has been the need for this discipline to set the agenda in regard to research quality and evaluation in screen production research.

The key outcome for this workshop is to collaboratively begin the work of writing this document that will provide a framework for understanding research that uses a screen production methodology.

We intend that this framework will work to establish a foundation upon which we can grow the discipline and lobby government and our own institutions for what is particular to screen production research within the broader creative practice research field.

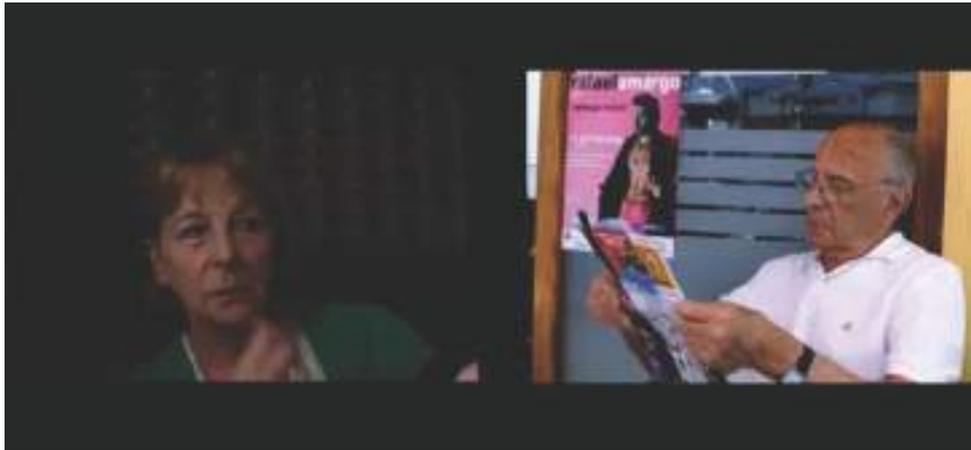
Day Monday 28 November
Time 4:20pm
Venue SAB Cinema (80.01.02)

PLENARY 4
THE *FUTURE OF FILMMAKING RESEARCH*

ABSTRACTS

Considering the screenings, workshops and discussions that have occurred during Sightlines, in this session we will discuss the next steps for filmmaking in the academy, including Sightlines 3, audiovisual publication outputs from the event, and outcomes from the Filmmaking Research Network and ASPERA Research Quality workshops.

Day Tuesday 29 November
Time 4:20pm
Venue SAB Cinema (80.01.02)



**INSIDE THE ACADEMY: EXPERIMENTS
IN DOCUMENTARY FILM PRACTICE**
MY PRIVATE LIFE II (2015)

Jill Daniels
University of East London

Screening and paper via Skype

The notion of the experimental documentary film begins and ends with uncertainty. Implicit in the notion of experimentation is the risk of failure. In the mainstream film industry failure would very rarely be tolerated. However, working within the Academy I am free to experiment. However, this comes at a price.

I rely on theory, as well as the work of others, to inform my work, along with my life experience and intuition. I am also committed to the pursuance of an elusive 'filmic' moment, a moment, MacDougall observes, that is neither signifier nor signified, but unsigned, thus defying theorisation or interpretation. As Susan Sontag wrote, "Real art has the capacity to make us nervous" (1966).

My Private Life II (2015) aims to advance a critical understanding of the opportunities and limitations in the filmic strategies available to experimental documentary filmmakers in the exploration of memory, place and subjectivities. It is second in an autobiographical documentary trilogy exploring long-buried secrets in my Jewish family. My aim is to transform realism into poetic evocation through the use of reflexivity, a fragmented narrative, enactment and home movie footage, in order to explore the mediation of memory and experience, not to naturalize it.

Day Monday 28 November
Time 11:20am
Venue SAB Cinema (80.01.02)



**HAVING WORDS: RE-THINKING THE
LANGUAGE OF THE SCREENPLAY**

Craig Batty
Anne-Marie Lomdahl
Louise Sawtell
Stacy Taylor
School of Media & Communication
RMIT University

Panel

Screenplays have their own distinctive language. The ways in which words are used distinguish the screenplay from other forms of creative writing, and separate it from the produced screen work. Because of this, screenplays are often regarded as technical documents; as mere blueprints of an idea. Intermedial texts only given life when transformed into another form – the screen work – screenplays sit precariously between current author and collaborator; between individual actions and industry processes.

In recent times, screenplays as texts in and of themselves have been given greater academic attention. Research has highlighted the complex nature of screen work authorship, rooted in the screenplay and/or the screen idea, and creative practice approaches to research have encouraged new ways of writing for the screen. We can re-think the language of screenplays in ways that not only challenge industry norms, but that also give agency and meaning to those writing them. As practitioner-researchers, we have created new screenplay works that test concepts relating to format, scene text and dialogue.

In this panel we discuss some of the approaches we have taken to re-think the language of these screenplays. We frame our works with ideas from the fields of creative writing, screen production and screenwriting studies, and advocate the 'academic screenplay' as a legitimate and important research output – one that we also hope can have currency outside of the academy.

Day Monday 28 November
Time 11:20am
Venue Venue 2 (80.04.11)



BAXTER AND ME

Gillian Leahy
University of Technology Sydney (UTS)

Paper

My life has been mediated and mitigated by my relationships with dogs. *Baxter and Me* begins with my question, 'What am I doing with a big brown beast living in my bedroom?' I try to unpack the question of the relationship between dogs and humans. What do we, and they, get out of the relationship? How much freedom do domesticated dogs have? Is it, as Donna Haraway (2003) argues, that dogs are slaves? It is also a memoir of my life told via the dogs I have known.

Some drama films express the needs of dogs for freedom and love e.g *White Dog*. Both Laurie Anderson's *Heart of a Dog*, and Jean Luc Godard's *Goodbye to Language* have used experimental approaches in documentaries where dogs feature. But both are more concerned ultimately, as with dog-loving film *Marley and Me*, with the emotions of human protagonists.

I use the mode of the poetic. This style allows that documentaries can be pleasurable to the senses but with a relationship to the real. Such films are more about texture, sensation and emotion and less about argument and 'facts' while still covering a 'real' relationship and 'real' subjects in order to produce empathy in audiences.

The film tries to make audiences care for the lives of animals, how they feel, and what we might owe them.

Day Monday 28 November
Time 11:20am
Venue Venue 3 (80.04.06)



STRANGE BEDFELLOWS: FILMMAKING IN THE ACADEMY

Kerreen Ely-Harper
Curtin University

Paper

"it is far more difficult to cordon off statements about reality from the immediacy of the reality shown. The kinds of knowledge we gain from images and texts may have to be approached in quite different ways."

Visual anthropologist David MacDougall notes this in his critiquing of scholarly writing on image texts (*The Corporeal Image: Film, Ethnography, and the Senses* 2006, 3) questioning the capacity of film to create and impart knowledge. He calls for scholars and filmmakers alike to devise new spaces for understanding by looking more attentively at film as a "discourse of risk and indeterminacy" reflecting historically hidden forms of consciousness.

My search for a missing family story led me to make the documentary *Close to the Bone* (2014). The documentary film's capacity to represent, preserve and transmit the hidden and lost voices of history is the conceptual premise and inspiration for wanting to reconstruct a personal story on film. I also addressed questions of re-construction of social and individual memory narratives in a theoretical framework informed by creative-based practice. The story continues to unfold and the film is in the process of being remade.

In this paper I will discuss the challenges of making a film within an academic research framework while straddling the critical and commercial imperatives of the screen production industry. With the increasing corporatization of universities, I as a creative media researcher/filmmaker hope to encourage debate on how academia can meaningfully and strategically engage with the business of film production and risk taking necessary for knowledge creation without a loss of scholarly rigor or artistic merit.

Day Monday 28 November
Time 11:50am
Venue Venue 3 (80.04.06)



FILMMAKING IS AN EXPENSIVE BUSINESS SO HOW SHOULD ACADEMIC FILMMAKERS BE FUNDED?

THE EMPTY THRONE (2015)
THE FORECAST (2015)

Dominique Webb
Philip Stevens
Lincoln School of Film & Media
University of Lincoln

Screening and Paper (in person and via Skype)

While each filmmaking project offers a unique experience, the major driving force that determines the route a project takes is its funding source. Where does funding for filmmakers in the academy come from, given that the relationship between filmmaking in the academy and the screen industries is unfamiliar? The academy is reluctant to value filmmaking as a genuine area of knowledge production. Combined with the funding issue, this results in a curious and complex predicament that needs detailed discussion. There are factors inherent to all screen production, whether in the academy or big budget Hollywood and we share many aims and intentions such as; striving for excellence in practice, innovation, creatively, financially and logistically. If we were able to develop a closer, healthier relationship with the wider screen industries that would mutually help and benefit both parties and evolve new funding opportunities, would the University system begin to recognize filmmaking as a valid area of knowledge production?

The Empty Throne won the BUFVC Educational Multimedia Award (2016). *The Empty Throne* is a window into some of the central characters and key events that led to the sealing of Magna Carta by King John in 1215. It also stresses the power of the individual and is a call to arms for young artists to make their voices heard.

The Forecast was devised as a comment on the current sensationalist scandals surrounding child abuse and the power the UK press has over our common social consciousness.

Day Monday 28 November
Time 1pm
Venue SAB Cinema (80.01.02)



THEME-LED SCRIPT DEVELOPMENT *IS THIS THE REAL WORLD* (2014)

Ben Michael
Victorian College of the Arts
University of Melbourne

Screening and Paper

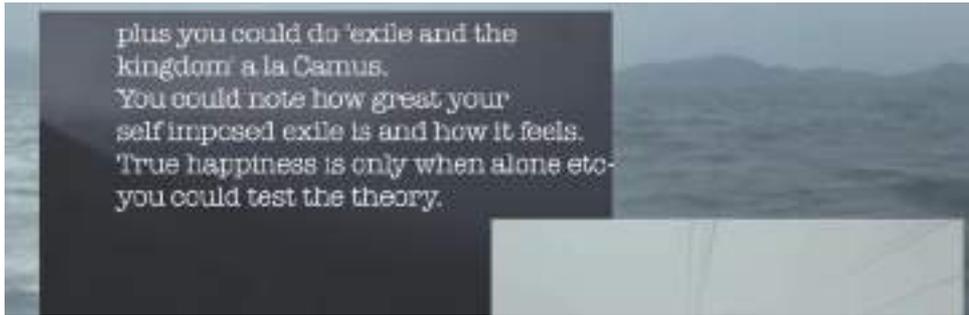
In 2011 I commenced practice-led research in theme-led script development. Drawing on my many years as a screenwriter, my aim was to investigate how theme might go beyond being something writers discover as they write, to something that informs *how* they write. What would happen when theme comes first in the writing process? Will this craft decision lead to what I consider a more compelling, emotionally satisfying, finished project?

While researching this topic I was employed to work on a feature film script for what became *Is This the Real World*. I was able to put what I was learning about using theme to guide all craft decisions to the test in an intense collaborative script development process.

My findings and resulting script, which has since been made and released across Australia, illustrate the benefits of using theme to guide collaborative writing.

I will go through a step-by-step methodology of the process I used and screen the film to illustrate this new way of approaching writing.

Day Monday 28 November
Time 1pm
Venue Venue 2 (80.04.11)



EVENTS OF THE ALONE

Kim Munro
School of Media & Communication
RMIT University

Paper

I will discuss a series of filmic iterations that render multiple experiences of aloneness. My talk investigates the process of making a linear essay film from the research and observations gleaned from an interactive and non-linear work.

Nichols' concept of voice in documentary (1983) is understood to include approach, style, and formal considerations, as well as subject participation. The voice of documentary is also thought of as both authorship and address to audience.

More recently, the 'essay turn' in filmmaking has allowed for a more questioning, unsure and unstable voice to emerge. While the essayist voice is considered intersubjective and in dialogue with the audience (Rascaroli, 2009), it still presents a singular subjective viewpoint. This problematises the ability to render multiple perspectives.

Events of the Alone is a short experiment in polyvocal essaying, adapted from an interactive work of the same name. This confluence of forms draws on both the assumption that interactive works - by their nature of representing the granularity of individual contributions - are polyvocal (Nash, 2014), and the singular subjectivity of the essay film. *Events of the Alone* interrogates the questions of what happens when you use the affordances of non-linearity and interactivity to inform a linear work.

I also explore whether an essay film can be polyvocal. Can the merging of authorial subjectivity and multiple perspectives and experiences of participants around the theme of aloneness be considered essayistic? This film uses a range of devices such as layering images, text, sound, music and interviews to inform this polyvocality.

Day Monday 28 November
 Time 1pm
 Venue Venue 3 (80.04.06)



ALEX & I: MOVING PICTURES

Sumugan Sivanesan
Independent Scholar

Screening and Paper

Drawing on the field of visual anthropology, I touch on concepts such as 'survival media' (Suvendrini Perera) and 'post-production' (Hito Steyerl) which in my own academic-artistic research practice connect to avant garde notions of 'cinema by other means' (Pavle Levi).

Alex & I: Moving Pictures is a video essay made to document a series of 'visual lectures' I delivered between 2013 and 2015 based on an inventory of images circulating in the aftermath of the civil war in Sri Lanka, 2009.

The video recalls the (mis)adventures of Sanjeev 'Alex' Kuhendrarajah who gained global notoriety as spokesperson for 255 Tamils attempting to reach Australia by boat who were intercepted by the Indonesian Navy and towed back to Merak in October 2009. In the years following this event, Alex was incarcerated in Thai immigration detention.

Exploiting my relative mobility and using Facebook 'friendship' as a methodology, I sought to interpret, intervene and extend Alex's narrative and discuss the consequences of his image circulating online and into real life. The lectures, which were in themselves a performance of montage, articulated a recent understanding of moving pictures as images circulating across networks, rather than cinematic flow. The video is part of an ongoing research enquiry under the banner *Alex & I*, which includes academic texts, installations, a song writing workshop and a postcard campaign.

Day Monday 28 November
 Time 1:30pm
 Venue Venue 3 (80.04.06)



600 MILLS

Martin Wood
Smiljana Glisovic
Leo Berkeley
School of Media & Communication
RMIT University

Screening and Panel

The documentary film '600 Mills' was funded and produced as an academic research project, designed to investigate, through cinematic means, the decline of the textile industry in the inner Melbourne suburb of Brunswick. Fifty years ago this suburb contained over 600 textile mills, now reduced to around ten through the impact of free trade policies and globalization.

The film looks at the history of the textile industry in the second half of the twentieth century, focusing on the story of a father and son manufacturing business that has survived into the present through taking a creative and adaptable approach to difficult economic circumstances, built to some extent on the failure of others. It also looks at how the industry is transforming in a post-industrial era through examples from a new generation of makers, more engaged with issues of sustainability and ethics. These case studies are interspersed with the views of several academics and philosophers who suggest ways of understanding the complex social, economic, historical and personal forces at play.

The film engages with the work of twentieth century economist Joseph Schumpeter and his influential concept of 'creative destruction', as well as ideas from philosophers Gilles Deleuze and Felix Guattari. From the beginning, an objective of this project was to engage with how the creative possibilities of film production could be used to conduct the research and not just report on the findings, as a mode of research that produces a unique knowledge artefact rather than merely 'illustrating' the work of a written text. While this has been an exploratory and ongoing research process, the film '600 Mills' is one outcome so far.

Day Monday 28 November
Time 2pm
Venue SAB Cinema (80.01.02)



DOES MEANING MATTER? PERSPECTIVES ON THE MULTI-LINEAR DOCUMENTARY

Hannah Rose Brasier
Helen Gaynor
Nicholas Hansen
School of Media & Communication
RMIT University

Panel

Multi-linearity in the online environment produces a milieu that potentially reconfigures documentary practices, approaches, and finished films.

Nicholas will look at the movement to multi-linear documentary, in the context of his own project to ask what types of meanings (if any) does the multi-linear online documentary set out to produce? He explores how a project aims to develop meanings (if any) through the multi-linear online documentary. Also the epistemological tensions created when the existing linear documentary is re-situated in an interactive, multi-linear environment.

Hannah will talk about what a practice of aesthetic noticing does in multi-linear documentary, beyond meaning and representation, in her current project *Walking Home, Last Night*. If linear documentaries simplify mess by corraling footage into a durational sequenced structure, does the multi-linearity afforded by noticing and listing allow a conversation with the messiness of the world?

Helen will examine if the move by documentary filmmakers into the non-linear world of data based, web based work is concomitant with the activist documentary, or 'committed' documentary intent. Are we replacing "first order expression" (work that has an integrated worldview and aesthetic, Lanier 2010), that is the linear "discourse of sobriety" (Nichols 1991) committed documentary, with organized collections of second order expression and "snippets", (work that is a fragmentary response to first order material, (Lanier 2010)? If so, what are the implications for the committed nonlinear documentary?

Day Monday 28 November
Time 2pm
Venue Venue 3 (80.04.06)



FIREBIRD: CINEMATIC TECHNIQUES USED IN THE COMMUNICATION OF ANTI-VENGEANCE THEMES

Alan Nguyen
Griffith University

Screening and Paper

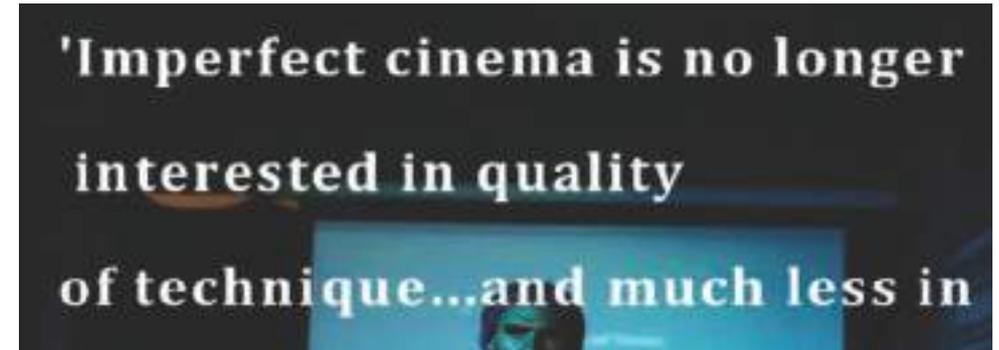
The theme of vengeance in film can be seen as a continuation of revenge as a longstanding narrative trope in religious, folk, literature and theatre traditions (Kuhn & Westwell, 2012). Simkin (2006) points out that many American revenge films of the 1970s and the post-September 11 era portray vengeance as heroic acts of justice, reflecting a cultural desire for revenge.

The short science-fiction revenge film *Firebird*, explores the use of narrative film in questioning the pursuit and act of vengeance. This paper will discuss various cinematic techniques used in *Firebird* to challenge pro-vengeance themes, making reference to techniques in other films used in support of, or against, the notion of retaliation and violence as an effective and desirable means of obtaining justice.

Discussion will focus on scripting, the cinematic image, sound design and editing used in *Firebird* and other revenge films such as *Broken Blossoms* (1918), *The Virgin Spring* (1960), *Death Wish* (1974), *Boyz in the Hood* (1991), *Unforgiven* (1992), *Memento* (2000), *Irreversible* (2002), *Old Boy* (2003), *Munich* (2005), *Harry Brown* (2009), *Prisoners* (2013) and *To Kill a Man* (2014).

Points to be discussed include: othering the enemy vs. sympathetic portrayal; presence of the enemy's perspective; revenger-protagonist as hero, anti-hero, or villain; portraying psychological consequences for the avenger/ person committing violence; misdirected acts of vengeance; quelling vs. escalation of violence; and triumphant vs. tragic endings.

Day Monday 28 November
Time 5:20pm
Venue SAB Cinema (80.01.02)



EVERYTHING IMPERFECT

Allister Gall
Plymouth College of Art

Screening and Paper

Everything Imperfect was made in 2013 to be submitted alongside my PhD thesis. The film utilised diary/documentary footage of micro-cinema events organised as part of the practice, films submitted for the project, filmed interviews with participants, a collaborative/participatory B-movie, as well as personal home movie footage and text. Underpinning this was the dialectic relationship between DIY subculture, 'punk' and film practice.

My preliminary work had understood this translation had to be more than just an aesthetic or style that would lead to nostalgia. Instead, a participatory cinema practice had to create new collective possibilities as to what might develop through social, creative interactions. In this sense, it can be seen as being what Deleuze and Guattari (1986) term 'a minor'.

The material provides a snapshot of the process, the projects and politics of the research, as well as scenes from my life, which acknowledge the auto-ethnographic nature of this research. The methodological probing of 'value' and its relationship to participatory practice embraces uncertainty and 'unfixed' processes, situated within social spaces, and supports the blurring/disrupting of disciplinary division. This praxis supports a non-hierarchical process, considering the lines separating the idea of the 'expert', or 'professional', by affirming the 'amateur'.

This understanding is informed by its 'punk' context, in which often the space between performer and spectator is contested. Ultimately, *Everything Imperfect* reflects a moment in time, but does not fully capture it; celebrating playful interactions, creativity, performance and collective artistic production.

Day Monday 28 November
Time 5:20pm
Venue Venue 2 (80.04.11)



GROUP DEVISED SCREENPLAYS AND FILM PROJECTS IN THE HIGHER EDUCATION CURRICULUM

Marilyn Tofler
Swinburne University

Paper

Group projects are a well-recognised pedagogical practice in higher education. Group work within film and television production subjects emulates industry practice and prepares students for employment within the industry. Collaborative projects help to develop increased communication, social and negotiation skills (Deeter-Schmeltz, Norman Kennedy, & Ramsey, 2002) as well as student satisfaction (Gatfield, 1999; Knight, 2004). On the other hand, group collaboration may also lead to a lack of commitment, disorganisation and conflicting personalities (Pauli et al., 2008).

With increased numbers of students enrolled in tertiary film and television units, and limited time within a semester to produce short film projects, what are the most useful and practical models of curriculum design for film production? How can students create and develop narrative short film projects as a team without some students becoming marginalised, disengaged or free-loading?

This study examines group devised short screenplay processes—including concept pitches, collaborative brainstorming and feedback, script reading workshops and actor script improvisations—in the higher education setting.

By writing a group-devised short film screenplay, students may have a stronger sense of engagement and ownership over the group project, from its conception and throughout the production and post-production period. The contribution of a collaborative writing team will, in turn, lead to stronger written projects and a more productive group dynamic.

Day Monday 28 November
Time 5:20pm
Venue Venue 3 (80.04.06)



SUPPORTING RESEARCH IN ART UNIVERSITIES: DISCURSIVE AND MATERIAL PRACTICES

Kirsi Rinne
Aalto University
ELO Film School Helsinki

Paper

This paper examines practices of doctoral studies in two Finnish art universities, focussing on support structures for research that contains art productions in the field of film and performing arts. The study was qualitative and used so-called at-home ethnography and semi-structured interviews as data collection methods. Ten doctoral candidates in film and in performing arts were interviewed. The data was analyzed thematically into four categories: motivation to doctoral study, activities with the research object, mediating activities, and new artistic agency. Within the third theme I identify various support structures, dividing them into discursive (supervision and peer support) and material (research infrastructure, funding and institutional conditions).

This presentation concentrates on the third thematic category, mediating activities. The findings only marginally support the official view of the importance of supervision in artistic doctorates. In turn, the relevance of peers and research community seems to play a crucial role. Appropriate working spaces, to allow spontaneous interaction, facilitate research processes.

Although Finnish art universities have a long history of research, today office spaces may be good enough, but research infrastructure, in terms of studio spaces and financial support to productions, is still undeveloped. Additionally, doctoral candidates have to struggle with funding applications and succeeding is tough. Thus, I suggest, the material conditions for artistic doctorates need to be reconsidered in order to meet expectations placed on postgraduate researchers in the audiovisual field.

Day Monday 28 November
Time 5:50pm
Venue Venue 3 (80.04.06)



NATURE IN THE DARK II

Jan Hendrik Brüggemeier
School of Media and Communication, RMIT University
 Caitlin Griffith
NatureWatch, Victorian National Parks Association program coordinator
 Stefan Howe, *marine scientist, Parks Victoria*
 Georgina Butterfield
philosopher & independent researcher

Screening and Panel Discussion

I love forms beyond my own and regret the borders between us.
 Loren Eiseley, *Magic* 1972

Nature in the Dark invited international artists to create video works inspired by ecological habitat surveys from Victorian National Parks land and water. Video and photographs originally used to identify animals and population sizes are creatively repurposed to create works of art. Nature in the Dark became the name for this collaboration between Victorian National Parks Association, Parks Victoria and the Centre for Creative Arts first, because literally speaking we are often still “in the dark” when it comes to our understanding of ecology. Second, in looking at the material, one of the most prominent features was that the motion-triggered cameras used were mostly activated by nocturnal animals. *Nature in the Dark II* (2015) is based on underwater survey material from marine national parks along the Victorian shore.

The panel discussion will consider what are the philosophical and political implications of video technology employed to witness non-humans? What is the role of screen-based creative research practice here? How to make sense of this kind of mediated encounter – given we can never entirely escape our own ‘bubbles’ of subjective experience and therefore cannot really ‘think like a mountain’ (Leopold & Sewell 2001)? Just as we can never really understand what it is to be an albatross, zooplankton, a coral reef, or an ocean.

Day Monday 28 November
 Time 6pm
 Venue SAB Cinema (80.01.02)



CAPTAIN COW

Samuel Hutchinson
University of Newcastle

Screening and Paper

A Hunter Valley dairy farmer, David Williams, is using social media to advocate for his industry and livelihood. He started with tweeting weather reports to ABC Newcastle Radio every morning, earning the nickname ‘Captain Cow’. Williams now has 2300 followers. He has been invited to national social media think tanks for Dairy Australia and his social media posts are part of the advocacy work the industry is doing. Economically compromised – consumers like buying milk as cheaply as possible – a disconnect from farmer to consumer is jeopardising the dairy industry’s future. Self-promotion through social media, and radio, is giving it a voice.

Captain Cow is part of my exploration of corporate documentary and Bourdieusian theory through habitus, where the creative component of the research will be a multi-platform corporate documentary to promote an ARC project, *Creativity and Cultural Production in the Hunter*.

Captain Cow is part of a video series with creative industries practitioners. Seventeen interviews have been conducted with filmmakers, architects, graphic designers, writers and artists. These interviews cover subject matter such as creative products, labour, careers, entrepreneurship, networking and futures.

Under the creative networking theme, ‘Captain Cow’ focuses on the creation of digital networks in regional Australia. A work-in-progress, this film will establish the visual and narrative style for the character-based look to be used for the other interviews.

Day Monday 28 November
 Time 6:20pm
 Venue Venue 2 (80.04.11)



ECOLOGICAL INTIMACY: THE POSSIBILITY OF INTERSPECIES SOCIAL DOCUMENTARY
TAKING STOCK: CARBON STOCK ASSESSMENT OF REHABILITATED MANGROVES IN TIWOHO, NORTH SULAWESI (2006)

Aaron Burton
School of Creative Arts & Humanities
Charles Darwin University

Screening and Paper

When making social documentary, one of the most significant tools is physical perspective. The physical space between us, and the associated intimacy and complicity this entails, can be directly transferred through photographic perspective. There are many interesting reasons for this but Robert Capa's mantra rings true, 'If your pictures aren't good enough, you're not close enough.'

Rupturing normal viewing perspectives, in combination with other strategies and techniques, have achieved profound levels of audience engagement, affect, and perhaps a more literal 'new perspective' on the imaged subject. Throughout the history of documentary, from W. Eugene Smith's Dr Ernest Ceriani, *Country Doctor* (1948), a photo-essay for LIFE magazine, Mary Ellen Mark's sensitive depiction of sex workers in *Falkland Road* (1981), to filmmaker Dennis O'Rourke's controversial proximity to his subject in *The Good Woman of Bangkok* (1991), photographic perspective has provided unique insights to social issues.

As we confront the crisis of human-induced global climate change, in the early stages of the sixth mass extinction event - the first to be caused by a single species - the challenge facing social documentary is in generating a similar degree of empathy and understanding towards ecological issues as we have towards our fellow humans. This paper explores the potential of extracorporeal photographic technologies such as drones and GoPro cameras to mimic interspecies perspectives and experiment with how these images might assist a non-anthropocentric understanding of ecological issues.

Day Monday 28 November
Time 6:20pm
Venue Venue 3 (80.04.06)



THE VIDEO ESSAY CHALLENGE

Nick Moore
School of Media and Communication
RMIT University

Screening and Paper

There has been an exciting proliferation of video essays on the moving image that make use of popular and emerging audio-visual modes and practices: such as mash-ups, overdubs, supercuts, and desktop documentaries. They have been made largely outside the academy and through their form insouciance and pervasiveness provide a lively challenge to the academy and the trajectory and form of the essay film.

Can media practitioners within the academy produce video essays that also challenge the written essay's place as primary pedagogical currency? Made for the RMIT Media program, my video essay is intended as a call-to-action to media practitioners within the academy and explores this question.

Day Monday 28 November
Time 6:40pm
Venue Venue 2 (80.04.11)



SOW'S EARS AND SILK PURSES

Siobhan Jackson
 Mischa Baka
 University of Melbourne
 Victorian College of the Arts
 School of Film & Television

Screening and Paper

We have been discussing, researching and practising alternative approaches to screenplay and performance generation for years. More often than not we are sympathetic to one another's views. Influenced by the Mumblecore movement, Dogma 95, La Nouvelle Vague, John Cassavetes, Hal Hartley, Kelly Reichardt, Harry Sinclair, and others, words such as collaborative, improvisational, intuitive, automatic, provocative, experimentation, performance, wrong, risk, funny, awkward and unexpected are common in our conversations. In 2014 we decided to test our mettle and embed these words directly into our practice. Within a week we had completed our first short film.

It was a great success, teaching us a swag of unexpected things about screen content generation, performance-as-text and collaborative process. Six months later we launched into our first feature. The results have been equally unexpected and interesting.

We will present the films (in part) and insights into the processes we employed.

We have discovered a highly productive 'recipe for making', one that exploits collaboration as a tool of provocation and dispatch, employs performance as a revelatory text and encourages creativity. It proved to be a supremely generative process, creating a collaborative firestorm of story ideas, creative ownership and performance torque.

Day Tuesday 29 November
 Time 9am
 Venue SAB Cinema (80.01.02)



NAVIGATING NORMAN CREEK (2015): SIX DOCUMENTARIES

Trish FitzSimons
 Queensland College of Art
 Griffith University

Screening

Navigating Norman Creek is a multifaceted creative research project on the history and ecology of Norman Creek in inner city Brisbane, and primarily comprises six documentaries: *Visual Poem*; *Creekdreamers*; *Creekmaking*; *Creek Boats*; *Creek Kids*; and *Creekolology* that together formed an exhibition at the Museum of Brisbane in 2015 and continues to be available online.

It has further digital media dimensions and an ongoing exploration of how some of the maps and historical images uncovered might be related to Google Earth.

The work forms part of the emerging field of exhibition-focused documentary, consistent with Andrea Witcomb's (2004) argument that digital media are central to the proliferation of exhibiting institutions in the 21st century. It contributes to environmentally focused social history and asks what the history of an urban place looks like when viewed from the perspective of waterway and catchment, rather than land and suburb. The work demonstrates Yi Fu Tuan's classic aphorism (1977) that Space + History = Place and in its various screening contexts demonstrate Bourriaud's (1998) relational aesthetics.

As social history documentary largely disappears, along with history in formal education, this work finds new audiences in new ways. It is based on substantial primary research, and the films and resources of the project provide an important and abiding archive.

Finding a history, an ecology and an engaging aesthetic within a waterway so degraded in parts that it is recognised as neither creek nor catchment, *Navigating Norman Creek* can be seen as contributing to meeting the Millennium Development goal of environmental sustainability.

Day Tuesday 29 November
 Time 9am
 Venue Venue 2 (80.04.11)



THE FILMMAKING RESEARCH NETWORK WORKSHOP

A UK-Australia Arts and Humanities Research Council funded project

Joanna Callaghan, *University of Sussex, UK*
 Susan Kerrigan, *University of Newcastle*
 Leo Berkeley, *RMIT University*

This workshop will begin with an introduction to the project and a series of questions to focus small group discussion, followed by a plenary and an opportunity for input.

Filmmaking research has tended to reside in either the creative arts or in media, communication and film studies. This has made it fragmented, sometimes difficult to identify and subject to different forms of support and engagement.

The purpose of the Filmmaking Research Network (FRN) is to create an international forum for research and exchange between the UK and Australia that explores methodologies and frameworks. The FRN will run for 18 months and involve over 20 industry and sector institutions.

To foster a deeper understanding of filmmaking research and develop resources to sustain the future of the field, the FRN will ask; 'What is needed to improve understanding and consolidate the field of filmmaking research?' By inviting filmmakers from the academy to participate we will examine how people in the UK and Australia use filmmaking research to generate new knowledge. The FRN will research and exchange through workshops, visits, meetings, screenings, conference panels and a survey.

New resources to improve capacity and research infrastructure will include a register of films, case studies of best practice, a tool kit, resource lists and a training seminar. A special edition of the *Journal of Media Practice* in 2018 will be dedicated to the project.

Day Tuesday 29 November
 Time 9am
 Venue Venue 3 (80.04.06)



MAKING AWAY AND *THE MAKING OF AWAY* FILMMAKING IN THE ACADEMY: ON SET AND BEHIND THE SCENES WITH STUDENTS AND INDUSTRY FROM SCRIPT TO SCREEN

Herman Van Eyken
 Margaret McVeigh
 Peter Hegedus
 Griffith Film School

Panel

The idea behind the making of the film *Away* at Griffith Film School was simple. High quality footage was needed for exercises in editing fiction. But the project became so much more. Over a period of six months Masters students, staff and industry professionals collaborated to make the short film, *Away* and the documentary, *The Making of Away*.

Away tells the story of a man who has to make a decision to right the wrongs in his life. *Away* is in part a reminiscence of *Paris, Texas* by Wim Wenders. Often 'less is more' was the driving force for this exploration of Australia in its visual poetry, its richness of sound, silence and music.

The Making of Away is not the usual "making of" film. Yes, it goes behind the scenes during the making of *Away*. But it does more. It traces the way the production enabled Masters students to work in a professional industry scenario in collaboration with mentors. The strength of the film is the way it connects all the dots from scriptwriting all the way through to colour grading, as well as showing how one single vision is communicated from one creative department to another.

This panel presentation discusses the process of filmmaking in the academy from a number of perspectives, including the collaboration between staff and industry personnel to create and mentor students in key creative roles throughout the making of *Away*.

Day Tuesday 29 November
 Time 9:50am
 Venue Venue 2 (80.04.11)



THIS USED TO BE HERE

Kenta McGrath
Curtin University

Screening

"An outstanding contribution - both to cinema scholarship, and to Australian film/digital production within an international context."

- Adrian Martin

Following a chance encounter, a young filmmaker is offered an unusual job to be used as a Christmas present by his childhood best friend's father: putting his daughter, Zoe, into a film.

Declining the job, but obliged to come up with an alternative, the filmmaker instead offers to make a "day in the life" documentary about Zoe and creates a gift voucher that she can redeem when she's ready for the film to be made. Years later, Zoe hasn't called. The filmmaker revisits the family to follow up on the voucher and a production begins. Years pass again, and the film remains unfinished and effectively abandoned. Yet through this standstill a different film continues to be made, one that connects the past with the present and future.

Spanning across seven years and two countries, *This Used to Be Here* combines documentary and fiction, fact and fantasy, to depict a transnational tale about dreams, family and filmmaking. This feature length film helps draw direct links between minimalism as a concept and as an artistic practice, and demonstrates the challenges and virtues of representing reality through minimalism.

Day Tuesday 29 November
Time 11:10am
Venue SAB Cinema (80.01.02)



REMEMBERING HIROSHIMA

Dean Keep
Swinburne University

Screening and Paper

Remembering Hiroshima investigates the relationships and tensions between the key concepts of time, place and memory. Using an inductive methodology, I propose that photographic and moving images may be used to construct palimpsests (Huysen, 2003) and/or memory sites (Nora, 1989) that draw on personal and cultural memories.

Adopting an evocative auto-ethnographic approach, I use the smartphone as a tool to capture relevant photographs and moving images that draw on my personal experiences. These media artefacts are then combined with archival images from the family photo album to produce an auto-ethnographic video.

I retrace the steps of my father, and journeys to Hiroshima, in order to mesh the stories and photographs of the past with the present day. In 1947 my father served with the British Commonwealth Occupational Forces in Hiroshima; an experience which filtered through the family via his stories and a collection of souvenir photographs depicting places before and after the atomic bomb.

This video demonstrates the ways in which smartphones may be used for auto-ethnographic research, while providing artists/filmmakers with the means for spontaneous and simple collection of visual data. It fuses analogue and digital media technologies and experimental narrative strategies to interrogate the ways in which personal and cultural memory may shape experiences of place.

Day Tuesday 29 November
Time 11:10am
Venue Venue 2 (80.04.11)



OWHIRO BAY PARADE (2016)
EINSTELLUNG: YOUR CAMERA FORMAT

Max Schleser
 Swinburne University of Technology
 (Work undertaken while at College of Creative Arts Massey University)

Screening and Paper

This essay film depicts a cul-de-sac road on the New Zealand (Aotearoa) coastline. Owhiro Bay Parade is at the end of a town, the end of a street and the end of an island. The Cook Strait scenery is merged into an exploration of New Zealand's architecture, combining LA Sunset Plaza style, Open Urban, Modernist and Kiwi batches on one street. The assemblage of stylistic features depicts some traces of identity and representation in defining contemporary New Zealandness.

Reminiscent of this unique aesthetic combination, *Owhiro Bay Parade* combines 2K high definition video, Ultra HD, raw files, DNG image sequences and iPhone 6 smartphone footage. While these video codecs provide some similarity, the filmmaking process and approaches to storytelling are distinctively diverse.

The moving-image work, capturing the rhythms of the sea and the lunar calendar, explores light as storytelling technique through a Pakeha (white New Zealander) perspective. Maori measured time according to the nights rather than the days, and the monthly cycle begins with the new moon 'whiro'.

The paper *Einstellung: Your camera format* will attempt to provide an overview of high definition smartphone video beyond its application in broadcast ('mojo' - mobile journalism) or mainstream smartphone feature film productions. While the video codes are technically similar to other camera formats, the image treatment and chosen aesthetics approaches are quite distinctive.

Day Tuesday 29 November
 Time 11:30am
 Venue Venue 2 (80.04.11)



**MAPUTO BY TUKTUK AND ON IPAD:
 THE MAKING OF MOBILARTE**

Gerda Cammaer
 School of Image Arts
 Ryerson University

Screening and Paper

Mobilarte breaks new ground through - shooting, editing and sound - in translating the experience of riding a tuktuk in Maputo (Mozambique). It explores and exploits the particular qualities of iPad moving images (ghost frames, pixellation, motion blur), and ways to represent "real" and "experienced" time. A variety of editing strategies are based on theories about associative memory and change blindness, i.e. if movement and action remain constant, viewers don't perceive continuity errors in film (Simons and Levin 1997).

The sound track was created by generating musical tones of short tuktuk sounds that were attributed to a national color of Mozambique (red, green, yellow, black). A program scanned the images for those four colors and placed the tone attributed to each into the soundtrack each time one was detected, translating images into a musical score.

Mobilarte's three parts have different characters. *Maputo alto* (uptown) is closest to a travelogue and was edited based on the principles of change blindness. *Maputo baixa* (downtown) covers the thriving market area. Here the editing mimics associative memory by using flash-backs and flash-forwards. *Maputo praia* (Maputo Beach) is the most poetic and least edited, with colorful displays of street vendors as the high notes of memories to come.

Day Tuesday 29 November
 Time 12:20pm
 Venue Venue 2 (80.04.11)



DETOUR OFF THE SUPERHIGHWAY

Patrick Kelly
 School of Media and Communication
 RMIT University

Screening and Paper

In 1911, efficiency expert Frederick Winslow Taylor asserted that 'in the past the man has been first ... In the future the system must be first' (Carr 2008, n.p.). As a result of experts like Taylor, the art of filmmaking has become synonymous with a modern utilisation of the internet and the most contemporary digital media equipment (Weil 2002). At the beginning of 2010, a group of German theorists wrote 'The Slow Media Manifesto', which calls for, among other things, filmmakers to resist the immediate nature of the internet and to create perfect, discursive, dialogic and social media (David, Blumtritt & Köhler 2010). Other theorists have highlighted the detrimental neurological effects of the internet (Carr 2010).

This research project challenges the trend towards the modern through the production of a documentary, which shows the researcher surrendering the use of modern media and communication technology for eighty days. Selecting eight technological signposts in time, starting at 2004 (with the prevalence of DV Video) and ending at 1822 (with the advent of the diorama, prior to the first stages of photography), the researcher documents the utilization of technology from each period and explores the consequences of 'going offline' in the modern world.

Day Tuesday 29 November
 Time 2pm
 Venue SAB Cinema (80.01.02)



ANTS IN THE LEGS

Danielle Zorbas
 Macquarie University

Screening

Ants in the Legs is an absurdist alien pop image agency of de-centered fiction science 'healthy lifestyle choice' scenarios, abstracting the mimetic image data economy.

A PhD video research project, it is inspired by the contemporary nexus of cinema, film and video art under the influence of the internet.

The research involves an improvised deconstructivist approach to the moving image, addressing complexities surrounding identity as the site of exchange and consumption within the limitations of patriarchal capitalist linear narrative genre cinema and social media networked public mimesis.

Through an experimental mix of anti-performance, elliptical and overtly iconic modes of cinematic representation, the project engages questions of cinema beyond dogma and affinity after identity, abstracting tropes and affects in light of the internet data economy spectacle.

Day Tuesday 29 November
 Time 2pm
 Venue Venue 2 (80.04.11)



A PORTRAIT OF JUDITH BUCKRICH

Catherine Gough-Brady
School of Media & Communication
RMIT University

Screening

A portrait of Judith Buckrich plays with the concept of the painted or photographed portrait hanging on the wall. The camera is locked off on a wide shot. The central character, Judy, sits for her portrait. In non-sync sound we hear excerpts from her life story.

Photographers and painters usually need to capture a person's past by using symbolic objects, mise en scène, facial expression, and lighting. By using audio, the past becomes a first-person memory, rather than coming from the physical world. Some conventional portrait devices are used here, for instance, we can see that Judy is interested in art and literature through the mise en scène. But the room does not reveal her Jewish and communist heritage, her experiences of migration, or even that she is a mother.

During the single take I did not direct Judy to do anything other than sit and read. Her movements and expressions are her own choice.

Where my method intersected with the conventional portrait is in looking for relationships between some of her gestures and the story being told. I decided the key connection would be her smile at the cat with the memory of becoming a mother. With a little manipulation in editing, the arrival of the cat also coincides with the beginning of her travels, and other points of their interaction connect with or punctuate the story.

I am interested in creating a series of 'memory portraits'. This was the first experiment to see if the idea would work.

Day Tuesday 29 November
 Time 2pm
 Venue Venue 3 (80.04.06)



WAYFARER'S TRAIL

Marsha Berry
School of Media & Communication
RMIT University

Film and Paper

The development of camera phones has generated new ways of making film and video art. Wayfaring, co-presence and mobility are concepts through which filmmaking can be reimagined. Our ability to easily document our movements through everyday life has shifted how we think about film and photography.

Wayfarer's Trail was made as an experiment, in the form of a walking meditation, engaging with the extreme accessibility of smartphone cameras. My inspiration came from Zen philosophy and non-representational theory (Ingold 2011) rather than from psychogeography (Debord 2006) or the modernist notion of a flâneur (Benjamin 1983). I cast myself as a digital wayfarer (Hjorth and Pink 2014) whose online and physical worlds are entangled.

I worked intuitively, without any specific intention other than to notice my embodied and emplaced experiences while walking along a coastal trail. As I walked, I imagined motion and stills, layers and double exposures and posted to social media - Twitter and Facebook - and checked how people reacted to my posts. Some stayed with me as I walked. My photos, videos and poems were pulled into a narrative about the universalities of beach trails, even though the specifics were unknowable to my interlocutors.

Wayfarer's Trail is an example of a moving image work that places a theory of movement and a non-representational way of working at the centre of our conceptualisations of media production, expanding the field through creative practice research that experiments with new and emergent forms of filmmaking.

Day Tuesday 29 November
 Time 2:20pm
 Venue Venue 3 (80.04.06)



REFRAMING CINEMATOGRAPHY: HOW IS FILM AND FILMMAKING IN THE ACADEMY EVOLVING?

Daniel Maddock
Griffith University

Paper

Discussions around the practice of cinematography focus on the extension, or disruption, of the art-form as it is increasingly practiced in the realm of the virtual.

Having been the cinematographer on the feature length *Space/Time* (O'Halloran, 2016) I will discuss scenes from this film to explain how the process of cinematography was performed, both on set during live-action production, and in a virtual environment using computer-generated-imagery. Cinematography in a virtual environment is discussed initially by reflecting on the work of early cinematographers. Traditional and 'new' virtual practices of cinematography are unpacked through the prism of concepts first proposed by Jean Baudrillard in *Simulacra and Simulation* (1995). Then comparisons are made between current leading examples of virtual cinematography.

Globally, cinematography education is lacking in its address to this emerging field. We see an aversion to teaching virtual cinematography-is it cinematography at all?

I argue that the practice of the twenty-first century cinematographer is, in style and substance, much the same as the very earliest practice. Recognising the current practice of the art-form as part of this trajectory means an enhancement of the teaching of cinematography with this 'new' virtual component on a continuum rather than as a disruption.

Day Tuesday 29 November
Time 2:50pm
Venue Venue 3 (80.04.06)



REMIXED MEMORIES

Diane Charleson
National School of Arts
Australian Catholic University

Screening

Over the last decade, my work as academic and video artist has been predominantly devoted to found Super 8 family home movies and recontextualizing them to elicit personal memories and storytelling. These images have lost the personal and emotive qualities that they once had. By rescreening them I hope to regain their emotional value.

My practice-led research aims to explore and create a medium that will provide viewers with an auratic experience that engenders memory recall and sharing. The aura created, I argue, results from a combination of factors. It emanates mainly from the nature of the very personal and authentic subject matter of the home movies, rich with nostalgia. The impact is made more potent when imbued with the physical attributes present in the medium itself.

I have been using found Super 8 family home movies in a variety of ways. In my latest film, *Remixed memories*, I am exploring the concept of remixing found footage from experimental Super 8 artists, Jasper Rigole, Derek Jarman, Peter Forgacs and anonymous home movies shot in the 1970s, to create a new work that offers a greater aura through this combination. I layer selected sequences together, creating evocative images imbued with nostalgia and reverie. The layering creates compelling images that I hope promote contemplation.

Images are accompanied by a soundtrack, also created from found footage, heightening the auratic experience.

Day Tuesday 29 November
Time 3pm
Venue Venue 2 (80.04.11)



OPPORTUNITIES AND CHALLENGES IN MULTI-DISCIPLINARY ARTISTIC COLLABORATION INTEGRATING THE PRODUCTION DESIGNER'S KNOW-HOW INTO THE FILMMAKING PROCESS

Marjaana Rantama
*School of Arts, Design and Architecture Film,
Television and Scenography
Aalto University*

Paper

At their best, collaborative and multi-disciplinary artistic endeavours encourage development and lead to unique results. However, too often inspired individuals find themselves in situations where their pooled creative potential is stifled instead of enriched. Stubborn ways of thinking can uphold prevalent structures and behaviour which hinder a project's ultimate opportunities for innovation.

Collaboration in filmmaking tends to be perceived either from the vantage point of the director, or of a scholar external to the process. Thus the wealth of tacit knowledge and experience found within the team, and the unofficial system of interaction the creative process is based on, can be left unrecognised.

I examine the process of making a fictional movie from the viewpoint of a production designer, using my own professional processes (the involved experience; others through my eyes) and interviews with filmmakers (the outside experience; myself through the eyes of others). As a theoretical framework I use the systems intelligence approach, introduced by Hämmäläinen and Saarinen, combining philosophical and psychological elements with systemic thinking.

The production designer's characteristic cinematic nature, as divergent from linear narrative thinking, has hardly been verbalised in theoretical discourse. My study answers the need to recognise the sensory and corporeal thinking styles ensconced in multi-disciplinary artistic collaboration in filmmaking. It provides information on leadership and the creative process, and discusses methods to bring different ways of thinking and doing into mutually beneficial dialogical interplay.

Day Tuesday 29 November
Time 3:20pm
Venue Venue 3 (80.04.06)

SIGHTLINES TEAM

Sightlines Director
Dr Leo Berkeley

Centre for Communications, Politics & Culture CPC Director
Dr Antonio Castillo

Selection Committee
Associate Professor Craig Batty, Dr Leo Berkeley,
Dr Marsha Berry, Dr Smiljana Glisovic, Dr Patrick Kelly

Event Documentation & Support
Rilke Muir

Program Design
George Coltman

Communication & Marketing
Aleng Joses
Wendy Little

Festival Tech & AV Support
RMIT IT Services.

Special thanks to
Centre for Communications, Politics & Culture Director
Dr Antonio Castillo



Centre for Communication, Politics and Culture RMIT University
The Australian Screen Production Education & Research Association (ASPERA)



Centre for Communication, Politics and Culture RMIT University
The Australian Screen Production Education & Research Association (ASPERA)

Sightlines: Filmmaking in the academy 2016