

WHAT'S THIS SPACE?



SCREEN PRACTICE, AUDIENCES &
EDUCATION FOR THE FUTURE
DECADE

ASPERA ANNUAL CONFERENCE 2015

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Welcome to the 12th ASPERA conference

The theme for this conference is forward looking as we anticipate changes to screen practice and education. It is both exciting and challenging to think that cheaper, better, easier technologies are able to do to screen production what desktop publishing and web publishing has done to print. Word processing has moved from a specialist to a general skill, can we expect the same to happen to screen production? Will ADOBE Creative Cloud become the Microsoft office equivalent of screen production, and what will this mean to educators who are no longer gate keepers of technical knowledge?

Luckily in tertiary education we concentrate on, not so much the how, as the why of things, and so it is exciting to note that this conference program looks at innovation in collaboration and production, creative practice as research and pedagogy in an expanding field. There is input from industry and I note a panel discussion on day two in which we look at research in our sector in relationship to the broader research environment.

I get a sense that in the last few years the ASPERA community has grown into itself, in that we feel more secure in our position as knowledge makers and as part of the academy. I anticipate that this year's conference will continue that trend as we approach a position where film and screen production move from being a research tool to the subject of enquiry.

Special thanks to Dr Alison Wotherspoon and the team at Flinders University, and thank you and congratulations to all the presenters at ASPERA 2015. I look forward not only to your papers but also, very importantly, to the chitchat that they produce and the opportunity to catch up with old, and make new, friends in the ASPERA community.

Tim Thomas
ASPERA President

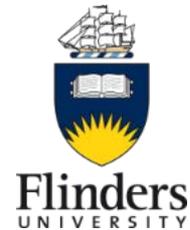
On behalf of Flinders University I am very pleased to welcome ASPERA delegates and guests back to Adelaide. Since the conference was held here in 2009 ASPERA has grown significantly as the peak discipline body of Australian tertiary institutions teaching and researching film, video, television and new media as screen based production practices. It has been exciting to see the research and creative practice undertaken by the ASPERA community increase over the years. The theme of this year's conference *What's This Space?* has attracted a rich and diverse range of research as is evident in the exciting collection of papers and panels that you will experience over the next 3 days.

The 2015 ASPERA conference Flinders University organizing committee hopes you find this conference as engaging, inspiring and collaborative as it has been for us to organize. We would also like to recognize the wonderful support we have had from staff in the School of Humanities and the Creative Arts, in particular Mrs Kerry Ludwig, Ms Joy Tennant and the Dean of the School Professor Diana Glen.

Dr Alison Wotherspoon
2015 ASPERA
Conference Convenor



HOST INSTITUTION – FLINDERS UNIVERSITY



Vice-Chancellor's welcome

Flinders University enjoys a well-justified reputation for excellence in teaching and research. It also has a long-standing commitment to enhancing educational opportunities for all and a proud record of community engagement.

We aim to inspire achievement in our students and staff and to prepare our graduates to embrace the challenges and opportunities that lie ahead.

Our touchstone is that university life should be enjoyable and enriching for all students and the campus should be a stimulating place to work. We are confident you will find Flinders University an inspiring and vibrant place in which to work and learn. We look forward to welcoming you to the University.

Professor Colin J Stirling, Vice-Chancellor

SCHOOL OF HUMANITIES AND CREATIVE ARTS

The School of Humanities and Creative Arts at Flinders University allows students to immerse themselves in a rich and diverse range of areas, either through a Bachelor of Arts, or one of our specialist degrees. We have a range of graduate degrees for those wishing to take their studies further. Our teaching and professional staff are passionate about the humanities, and dedicated to the development of our students academically, professionally and personally. We aim to develop curiosity as well as knowledge, and encourage our students to think independently while providing opportunities to enhance the skills relevant to today's – and tomorrow's – workplace.

Professor Diana Glenn

Dean, School of Humanities and Creative Arts

DEPARTMENT OF SCREEN AND MEDIA

The Department of Screen and Media at Flinders University offers Adelaide's largest and most diverse tertiary program in the study of audiovisual media. Our study and research programs include film, television, and digital technologies including games and 3D media and offer a variety of different study pathways with different emphases and outcomes. Students can choose courses of study ranging from the historical and critical study of film and TV to the applied uses of screen media in maritime archaeology.

At the undergraduate level, Screen and Media can be studied as part of a Bachelor of Arts or Arts/Education degree, or students can choose to enrol in the Bachelor of Media Arts. The Bachelor of Creative Arts degree offers yet another set of options, allowing students the chance to focus on production and industry-oriented programs, with specialisations in either Digital Media or Screen Production. The Department also offers a varied postgraduate program, embracing both research degrees and coursework programs.

Dr Alison Wotherspoon, Head of the Department of Screen and Media

Acknowledgement of Traditional Owners

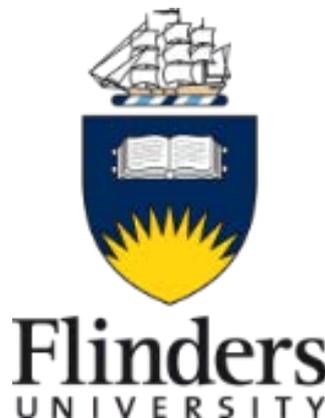
Na Marni (nah marney).

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

Welcome to Country by Uncle Frank Wanganeen

Uncle Frank Wanganeen is a Kurna Elder born at Wallaroo on Narungga country. He has lived in Adelaide for most of his life. Frank has been involved in various committees that deal with reconciliation, Aboriginal heritage, native title, social justice and the revival of the Kurna language. He is a passionate cultural educator and tour guide having operated the Kurna Cultural Walking Tours in the Adelaide CBD during 2010-2011.

SPONSORS



Flinders University Conference Committee

Dr Alison Wotherspoon, Helen Carter, Dr Tom Young, Cole Larsen

Admin Support

Kerry Ludwig, Katy Hasenohr, Katherine Sutcliffe, Blake Lenthall, Lynn Hill

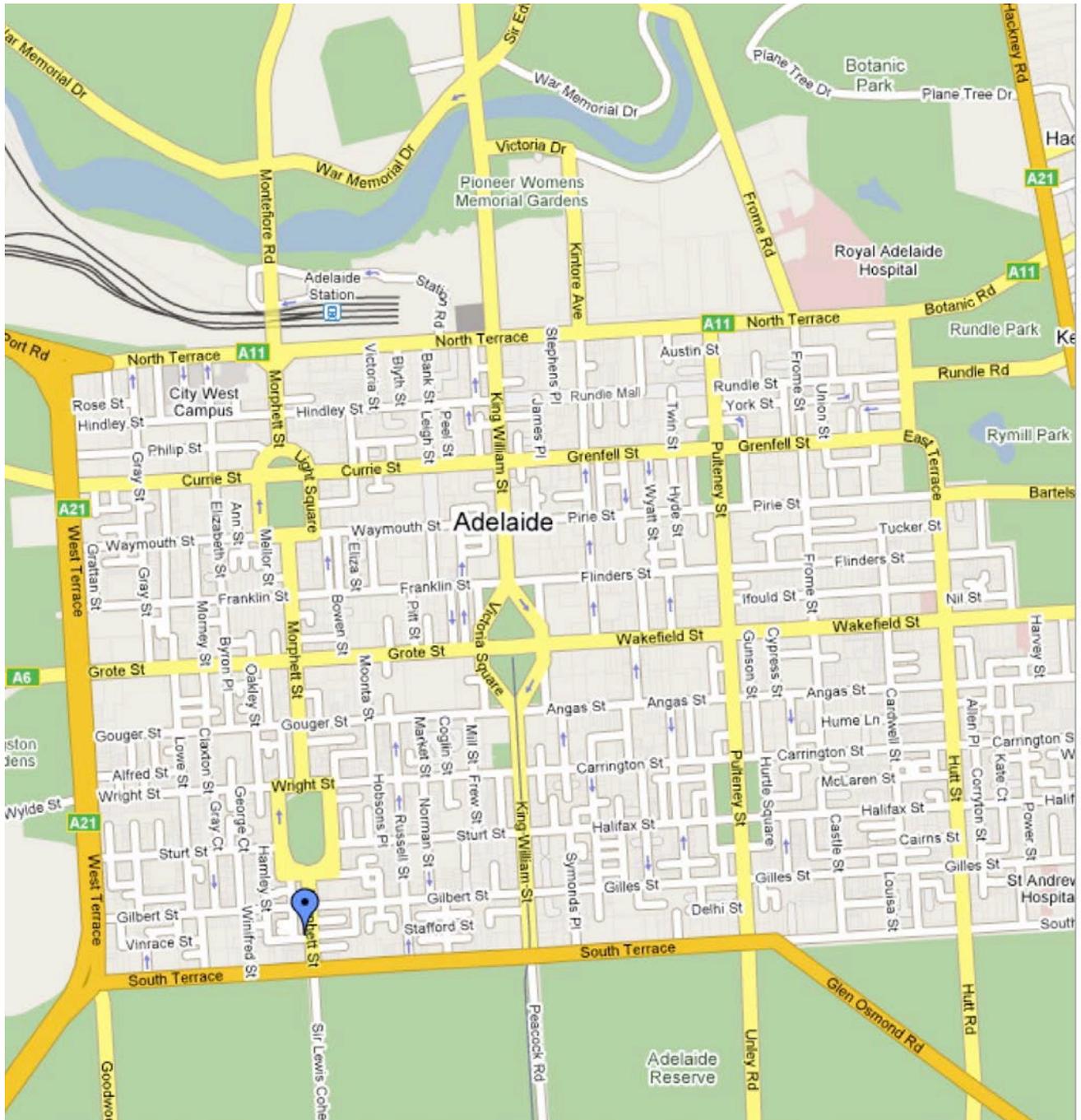
Cover image

Helen Carter

Program design

Joy Tennant

Map of Adelaide CBD - Getting around Adelaide (see booklet in your delegate bag)



15 JULY 2015 – DAY 1 – FLINDERS UNIVERSITY, VICTORIA SQUARE

INDUSTRY, PRODUCTION AND DISTRIBUTION

Time	Location & Chair	Speakers	Session Type
8.30	Registration - Victoria Square		
9.00	Welcome To Country Opening of conference by Flinders Dean	Uncle Frank Wanganeen	
9.05	Opening of conference by Flinders Dean	Prof Richard Maltby TBC	
9.15	Keynote - Annabelle Sheehan, CEO SAFC	Annabelle Sheehan, CEO, SAFC	1. Keynote

Nexus between industry and ASPERA

CHAIR: Alison Wotherspoon

9.45	What is the current relationship between film schools and industry and what does the future look like?	Annabelle Sheehan, SAFC, Nicolette Freeman VCA, Herman Van Eiken, Griffith University, Sarah Stollman AFTRS.	2. Panel Discussion
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10.30 Morning tea

10.45 Welcome to the Conference from ASPERA Executive

ASPERA President Tim Thomas

Innovation in Production

CHAIR: Tim Thomas

10.55	Inventing the Future: Why we need an Australian Media and Entertainment Accelerator.	Chantal Abouchar	3. Paper
11.20	The Paperless Screenplay: A fictocritical, multimodal approach to writing for and on the screen	Louise Sawtell	4. Paper
11.45	"It's the wild West out there": Can web series destabilise traditional notions of script development?	Stayci Taylor	5. Paper
12.10	From Video Barbie to Smartphones: How portable media devices are shaping new screen production practices.	Dean Keep	6. Paper
12.35	5 minute micro talk, Digital Workflows.	Peter Allen	7. Paper

12.45 Lunch

Working across disciplines

CHAIR: Helen Carter, Flinders University

13.30	Burning Issues: reporting on discipline debates about screen production research in Australia	Gillian Leahy, Hart Cohen, Susan Kerrigan	8. Report
14.20	From Coping to well being: a case study of an enduring and evolving interdisciplinary research collaboration.	Alison Wotherspoon	9. Paper
14.45	Relationship between expectation and outcomes in designing a program in which rehabilitation is a goal	Tim Thomas	10. Paper

15.10 Afternoon tea

The future of Distribution

CHAIR: Tom Young, Flinders University

15.25	Experimenting with Distribution Models for the PhD Documentary	Patrick Kelly	11. Paper
15.50	'Australian Streaming Services and the Relationship Between Viewing Data and Local Television Production'	Alexa Scarlata	12. Paper
16.15	Industry / ASPERA round table discussion of the day		13. Round table discussion

17.00 End

17.15 Drinks at Rising Sun Pictures

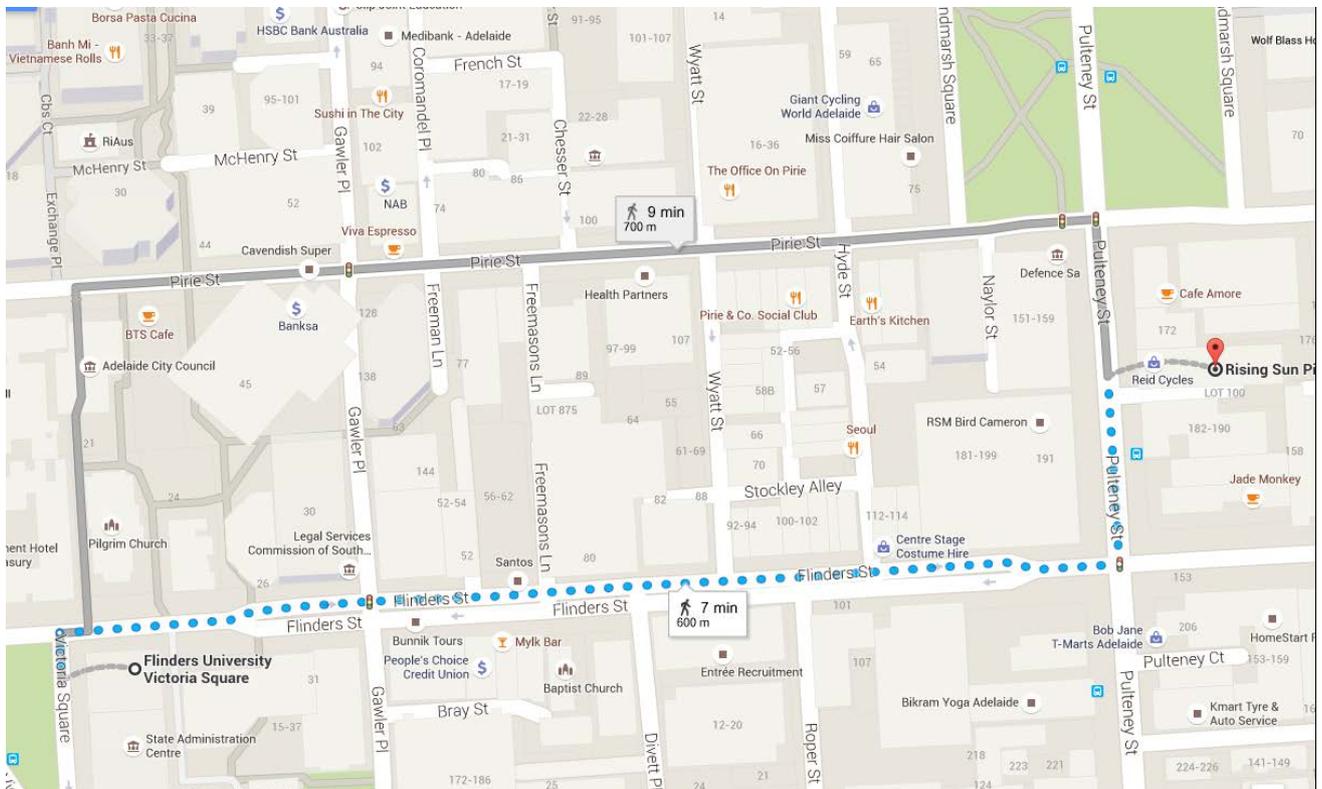
15 JULY 2015 – EVENING 1 – DRINKS AT RISING SUN PICTURES

RISING SUN PICTURES, 1/180 PULTENEY STREET, ADELAIDE

5:15pm start



RISING SUN PICTURES



16 JULY 2015 – DAY 2 – FLINDERS UNIVERSITY, VICTORIA SQUARE

RESEARCH AND CREATIVE PRACTICE

Time	Location & Chair	Speakers	Session Type
8.30	Registration - Victoria Square		
9.00	Keynote – Professor John Long, Flinders University		14. Keynote
ASPERA and Research		CHAIR: Craig Batty	
9.45	Building research capacity within ASPERA and key issues in the current Australian research landscape.	SPEAKERS: Prof John Long, Prof Denise Meredyth, Craig Batty	15. Panel / Discussion
10.45	ASPERA Research Committee Report and announcement of Seed Grant recipients	ASPERA Research committee	16. Committee Report
11.00	Morning tea		
Creative Practice Research 1		CHAIR: Bettina Frankham	
11.20	Constellations and Connections: The Playful Space of the Creative Practice Research Environment	Marsha Berry, Craig Batty	17. Workshop
11.45	The Problem of Peer Review in Screen Production: Exploring Issues and Proposing Solutions	Smiljana Glisovic, Leo Berkeley & Craig Batty	18. Paper
12.15	Lunch		
Creative Practice Research 2		CHAIR: Susan Kerrigan	
13.15	Cinematographer as <i>'Interpretant'</i> in the adaptation of novel to screen	Susan Thwaites	19. Paper
13.45	An investigation into the body's relationship to landscape	Smiljana Glisovic	20. Paper
14.05	Let's see what we can see: combining knowledge and perception centred understandings of moving image materiality	James Verdon	21. Paper
14.30	Embedding primary and emotional requirements within an agent oriented system for producing 3D character animation.	Steven Murdoch	22. Paper
14.55	Afternoon tea		
Creative Practice Research 3		CHAIR: James Verdon	
15.15	What the Wind Carries	John Cumming	23. Paper
15.45	The poetic work of documentary in artistic space	Bettina Frankham	24. Paper
16.10	Research Production Round Table	CHAIR: Craig Batty	25. Round Table
17.10	End		
18.30	Conference dinner at Citi Zen		

16 JULY 2015 – EVENING 2 – CONFERENCE DINNER

CITI ZEN, 401 KING WILLIAM STREET, ADELAIDE

6:30pm for a 7:00pm start

<http://citizenrestaurant.com.au/home>



Drinks: Longview Sauvignon Blanc
O'leary Walker Riesling
The Lane Black 5 Shiraz
Woodstock Cab/Sauvignon
James Boag
Tsingtao
Coopers Pale
Coopers Light
Soft Drinks & Juice

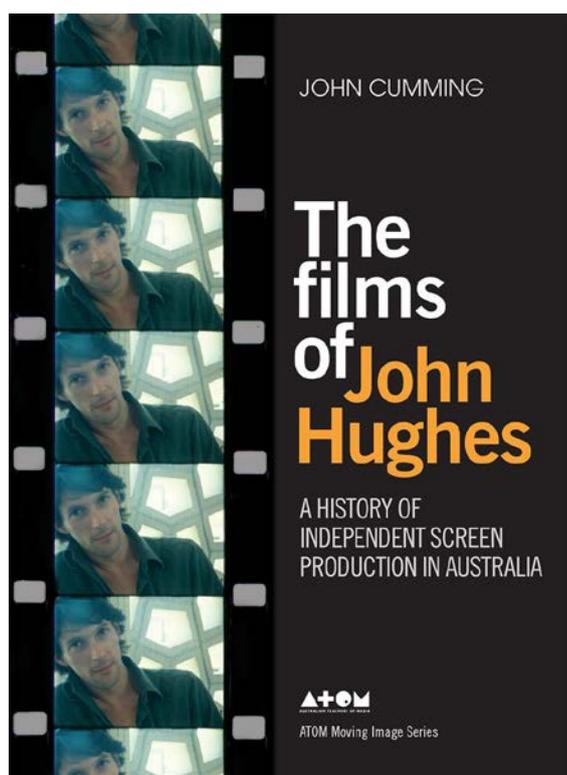
Banquet: Hot and Sour Soup
Prawn Dumplings
Spring Rolls
Sizzling Garlic King Prawns
Salt and Pepper Fish Fillets
Crispy Skin Chicken
XO Beef with Long Beans
Double Cooked Lamb
Port Ribs Plum Sauce
Steamed Rice
Mango Jelly and Fruits

17 JULY 2015 – DAY 3 – FLINDERS UNIVERSITY, VICTORIA SQUARE

PEDAGOGY

Time	Location & Chair	Speakers	Session Type
8.30	Registration - Victoria Square		
Pedagogy		CHAIR: Nick Oughton	
9.30	The Art of Editing: creative practice and pedagogy	Jill Holt	26. Paper
9.55	Teaching collaboration in Screen Production Courses	Kath Dooley	27. Paper
10.20	Australia cinema studies: how the subject is taught in Australian universities	Mark Ryan	28. Paper
10.45	Online video experiments: Using “design thinking” methodologies to teach a media studio	Seth Keen	29. Paper
11.15	Morning tea		
		CHAIR: John Cumming	
11.30	Plenary / Discussion: issues arising from 2015 ASPERA Conference		30. Plenary
12.30	Lunch		
		CHAIR: Tim Thomas	
13.15	AGM: Election of new executive members and where 2016 conference will be held.		31. AGM
15.00	Close of conference drinks and Book Launch		

The Films of John Hughes: A history of independent screen production in Australia, John Cumming



In *The Films of John Hughes: A history of independent screen production in Australia* filmmaker and academic John Cumming tells the ongoing story of Hughes' work illustrating the delicate balance of individual, collective and corporate agendas that many contemporary artists need to negotiate. This story begins in the 1960s with a generation of intelligent, socially engaged young people who challenge established power structures, conventions and stereotypes in art, politics and the media. Experiments were being made with grassroots democracy, with new social formations and new ways of seeing and communicating. The book also pays attention to earlier periods of cultural and political activism that captured Hughes' imagination in the 1970s and became the subject of a number of his films over a period of nearly forty years. Through these films Cumming traces the outline of post-war film culture and production in Melbourne from the 1940s and sets this history within the context of international trends in independent filmmaking throughout the 20th Century and into the 21st.

KEYNOTE SPEAKERS

Day 1

Annabelle Sheehan, CEO South Australian Film Corporation

Annabelle Sheehan is the Chief Executive Officer, South Australian Film Corporation and commenced her role in February 2015. Annabelle has longstanding experience as a Chief Executive and Senior Executive in the Australian screen industry. She has most recently been the Director, Production Investment and Acting Chief Executive- Production for ScreenWest where she oversaw production investment and business development programs and policy. From 2003 to 2013, Ms Sheehan was the CEO and Senior Agent at RGM Artist Group (RGM), a major Australian talent agency representing Australia's leading artists in film, television, theatre and radio. Prior to joining RGM, she was Head of the Film and Television division at Australia's peak national production education centre – The Australian Film, Television and Radio School (AFTRS) for six years. Her career began in post-production from which she has an extensive list of credits, nominations and awards for her work on feature films such as *Dead Calm*, *Mad Max 3*, *The Piano*, *Fearless* and *Portrait of a Lady*. She holds a Master of Arts in Cinema Studies from New York University. Her Bachelor of Arts in Communications and Graduate Diploma in Education were gained at the University of Technology Sydney. She has written numerous articles about the screen production sector and has presented at conferences in Australia, the USA and China.



Day 2

Professor John Long, Flinders University

John Long is currently Strategic professor in Palaeontology at Flinders University, prior to that he was Vice President at the Los Angeles County Museum of Natural History (2009-2012), Head of Sciences at Museum Victoria (2004-2009) and Curator at the WA Museum (1989-2004). He researches the early evolution of vertebrates, and his discoveries include the oldest evidence for sex in vertebrates, published this year in *Nature*. He has featured on several ABC *Quantum* and *Catalyst* pieces, and has been a presenter and research adviser for several documentaries. He has authored over 200 scientific papers and popular science articles and some 28 books. His awards include the 2001 Eureka Prize for the Public Promotion of Science, the 2008 Australasian Science Prize, the 2011 Royal Society of Victoria Research Medal and the 2014 Verco Medal from the Royal Society of South Australia.





aspera

**What's This Space?
Screen Practice, audiences &
education for the future
decade.**

**2015 CONFERENCE
PRESENTERS & ABSTRACTS
(Program Order)**

Nexus between industry and ASPERA (Chair: Alison Wotherspoon)

What is the current relationship between film schools and industry and what does the future look like?

Speakers: Nicolette Freeman, Head of the VCA School of Film and Television
Herman Van Eyken, Griffith Film School
Sarah Stollman, AFTRS
Gail Kovatseff, Media Resource Centre

Biographies:

Nicolette Freeman, Head of the School of Film and Television, VCA, University of Melbourne, studied at UTS and AFTRS (where she specialized in cinematography). As a documentary film director and producer, her films include *Eclipse of the Man-Made Sun* (1991), *Leaping Off the Edge* (2000), *The Lifestyle Experts* (2005) and *How The World is Made* (2009). Her research interests are principally in visual storytelling, documentary film form, and the creative use of audio in storytelling.
nfreeman@unimelb.edu.au

Herman Van Eyken has a background in script writing, producing and directing. He has directed more than 190 films – shortlisted within international competition of leading film festivals such as Cannes, New York, Montreal and Vienna. Many of his films have received top awards in their respective category. His feature film has been released in more than 10 countries, including Australia, Canada, France, Italy and Taiwan. Herman’s research interests lay in the area of film policies, cross cultural collaboration and film training needs for professionals. As Project Chair and curator he developed a research pilot project (DVD - 600 min. of interviews with foremost filmmakers from Europe and the Asia-Pacific region) called *Lessons in film (CILECT - The International Association of Film and TV Schools)*. He has served on the jury of several international competitions. Herman is the current Chair of CAPA (*CILECT Asia-Pacific Association*) and is a member of the CILECT Executive Council representing the Asia Pacific Region. Recently he was invited to join NETPAC, the Network for Promotion of Asian Cinema and launched the operations of the Asia Pacific Screen Lab in close collaboration with the Asia Pacific Screen Awards and its Academy.

h.vaneyken@griffith.edu.au

Sarah Stollman, is BA(Screen) Subject Leader in Design at AFTRS, following contributions as Deputy Director and Convenor of the Master of Screen Arts degree. Production designer for several decades with directors such as Todd Haynes, Hal Hartley, Rachel Perkins, and John Hughes, Sarah is currently completing a Master of Philosophy thesis entitled *Cinematic Objects: Nostalgia and Design in Magical Realism*.

sarah.stollman@aftrs.edu.au

Gail Kovatseff has been the director of the Media Resource Centre since mid 2007. Prior to this, Gail worked for ten years as a Senior Industry Officer at Arts SA; she was responsible for the contemporary music program and the film organisations. At Arts SA, she also managed several funding programs, primarily in the festival and events area, as well as managing the Festival Awards for Literature.

g.kovatseff@mrc.org.au

Innovation in Production (Chair: Tim Thomas)

Inventing the Future: Why we need an Australian Media and Entertainment Accelerator

Speaker: Chantal Abouchar

Abstract:

The need for greater co-development between the creative and technology sectors is a given; arguably, the need is urgent, as content creators attempt to come to grips with digital media platforms and as technology entrepreneurs search for new possibilities in the content arena. A media and entertainment accelerator directly addresses this mutual need and tech startups are the new players in this digital landscape.

Accelerators fast track the potential of an idea or business, testing its capacity and viability. There are various types and categories of accelerators such as private, university, corporate and vertical.

This paper investigates two media and entertainment (M&E) accelerators (media-tech accelerators) run separately by Turner and Warner, part of Time Warner Corporation in the United States. It considers whether a variation on this model could be applied successfully to the Australian media and entertainment (M&E) industry.

The primary method of analysis was qualitative research with alumni and executives from the Media Camp accelerators in the United States. Qualitative research was also undertaken in Australia with individuals from the startup community, professionals from the M&E sector and researchers. Other research was conducted from books, reports, academic papers, newspapers and journal articles.

Turner and Warner each run an accelerator called "Media Camp". Media Camp is an example of a corporate accelerator and a vertical accelerator. The Walt Disney Company and the BBC have also recently established accelerators. There is limited research on corporate and M&E accelerators. This paper aims to discover the characteristics of corporate and M&E accelerators and to understand the underlying motivations for involvement from Time Warner and the startups that take part in the accelerator programs. The Media Camp accelerators also provide an opportunity to investigate the way technology is being used to create new opportunities in the M&E industry at inception.

My research shows the use of a corporate accelerator by Time Warner is strategic and a way of bringing innovation into the corporation. Importantly it allows it to test new business models, products and services, before adoption. Media Camp chooses later stage startups that are relevant and can be piloted in their existing businesses. Media Camp provides the ability to extract value from existing assets and brings both tangible and intangible benefits for the corporation and executives.

Media Camp's primary purpose is for the benefit of Time Warner. This changes its underlying function when compared to other accelerators that look outwards for opportunities rather than inwards to the needs of a corporation.

Importantly, for Time Warner, Media Camp is a way of creating an alumni network of technical business creatives and entrepreneurs, which may assist in future proofing Time Warner's businesses.

My research shows that an M&E accelerator can provide an entry point into the M&E industry for relevant startups with a technical and scalable element. For startups, the value of Media Camp is gaining unfettered access to Time Warner and becoming part of the corporate family. The

accelerator gives them the ability to pilot and validate their product or service, the potential for commercial deals, the status of the accelerator brand and leverage in attracting funding. It also helps participants build ongoing relationships as part of Media Camp alumni.

Startups gain a range of benefits from accelerator programs that continue beyond the program. New networks are formed through advisors, mentors, investors and other startups. Seed funding and intensive education on business fundamentals from other entrepreneurs are all benefits that assist startups on the path to success.

Despite the benefits, it is still early in the history of accelerators to determine significant outcomes and shortcomings. Detractors of accelerator programs cite the following drawbacks of accelerators: they only build small companies, they divert talent from other high growth startups, good companies still fail, they exploit startup founders, they attract companies that are struggling, they're helping to create a bubble, they're just startup schools.

Accelerators are just one mechanism for startups to survive in the early days. There is limited research on the efficacy of accelerators for startups.

My research shows that Time Warner, the 6th largest media corporation in the world, is using accelerators as a mechanism to engage with startups and revolutionize the future of the M&E industry. Hollywood has always been good at finding and exploiting talent, accelerators are the newest mechanism.

In a 2014 report by Startup Muster, the largest survey of the Australian startup community, 38% of startups that used an accelerator in Australia say they couldn't have launched without it. Recent findings from the 2015 Startup Muster Survey found that media/content is one of the two largest categories of startups in Australia. Out of 36 categories, where startups could list more than one category, media/content had the second highest ranking. My paper proposes the time is right for the establishment of an M&E accelerator (media-tech accelerator) in Australia.

Biography:

Chantal has worked for three decades in the film, television and digital media industry in Australia and internationally, producing work for national and international broadcasters, major production companies and enterprise clients. Specialising in factual, documentary and news/current affairs, she has worked as a Producer, Director, Cinematographer, Journalist and Researcher. She has a Masters in Screen Arts and Business from AFTRS and is currently working towards establishing Australia's first media and entertainment (media-tech) accelerator program, Epic Labs. ca@capture.com.au

The Paperless Screenplay: A fictocritical, multimodal approach to writing for and on the screen
Speaker: Louise Sawtell, RMIT University

Abstract

If a screenplay's purpose is to represent what will be seen and heard on screen, why is actual vision and sound missing from the document? In an era of digital filmmaking, it is possible to include many different narratives, images, video and audio recordings about the story. It becomes a multimodal form. This new style of screenplay would not be limited by the traditional screenwriting conventions of a literary model. Now that audiences are reaching for more portable and accessible screens, it could be time for filmmakers to use these devices during the screenwriting process. Through the use of digital technologies, it is possible to *write* and *view* the future story on many different screens. The idea of a *paperless screenplay* invites future collaborators to share the experience of the story as it unfolds on the screen.

In this paper, I wish to discuss the possibilities of this alternative approach to screenplay development. By exploring my own screenwriting practice as a PhD Candidate, I will share the early stages of developing *One in a Million Girl* for the screen. My approach to *writing* the screen story involves more than words on the page. Through what I am defining as a 'fictocritical screenplay', I include visualisations, influences, reflections and films alongside the actions and dialogue of the scenes. These extra elements invite the reader to explore the multi-layered development of the screenplay. A reader is able to access the screenwriter's intentions and thematic concerns about the story. By demonstrating how my approach differs from a more conventional development, I argue that *the paperless screenplay* offers the Writer/Director of a film further scope to experiment and discover what the story might look and sound like on the screen.

Biography:

Louise Sawtell is a current PhD Candidate in the School of Media and Communication at RMIT. She has taught screenwriting, filmmaking and media studies at various universities across Australia. Her film practice as a Writer/Director/Performer is influenced by fictocriticism, feminism and the actor's process as a way to challenge conventional storytelling models in the development of a screenplay. louisesawtell@gmail.com

“It’s the wild West out there”: Can web series destabilise traditional notions of script development?

Speaker: Stayci Taylor RMIT University

Abstract:

This paper proposes that the concept of ‘script development’ - already an ambiguous and arguably unexamined term - is further complicated by the rise of the webisode. From the perspective of screenwriting practice, this paper draws from existing discourse and scholarship on web series, much of which focuses upon (and/or problematises) an assumed amateur/professional binary that would cast online media as ‘other’. But, as this paper argues, whilst this distinction is being debated, a space opens up within which web series creators are making their own rules – as [New Zealand web series] *Flat3* writer/director Roseanne Liang has said, “it’s the wild west out there” (2014). Thus this paper makes a distinction between ‘development’ - which might be considered the individual process by which a screenwriter devises, writes and refines their narrative - and ‘in development’, which usually incorporates notions of collaboration, feedback, production hierarchies and commercial imperatives. Script development, then, for the purposes of this paper, assumes the latter definition when considering ‘the wild west’ landscape of web series (in the context of screenwriting practice) where “both the newbie and the veteran can create their own shows without permission from, or the approval of, traditional electronic media networks and studios which historically served as gatekeepers” (Ajakwe 2012).

Acknowledging the multiple meanings attached to the notion of ‘web series’, this paper assumes, for the purposes of our discussion, that it is “Short form and low budget [...] not quite television but is still filmed and episodic” (Christian 2011), and wonders how previous ideas of script development are challenged when “Audiences can now watch what they want, when they want, which, in turn, means that [television] shows no longer have to be packaged in 30- or 60-minute installments” (Brown 2011). Thus script development, as it has been defined for the purposes of this paper, is considered from a television point-of-view (and discussed in the context of web series) drawing from both the author’s own experience of the medium and the small well of emerging script development scholarship.

Ultimately this paper takes an optimistic view of the potential of web series to destabilise established script development practices towards new and more useful processes for screenwriters and their collaborators, even perhaps facilitating more diversity of characters and stories. It hopes to invite others’ insights into the rise of the web series, and to also promote discussion around script development, an element of screen production with few clear definitions and multiple connotations.

Biography:

Stayci’s holds an MA (First Class Hons.) in Film, Media and Television Studies (University of Auckland), and a BA (Theatre Studies) from Otago University in her hometown of Dunedin, NZ. Stayci comes to her PhD research from a TV writing background, teaches screenwriting at RMIT and is published in *Philament*, *Writing-in-Practice* and *TEXT*.

stayci.taylor@rmit.edu.au

From Barbie Video Girl to Smartphones: How portable media devices are shaping new screen production practices.

Speaker: Dean Keep

Abstract:

From Barbie dolls capable of recording video through to tablet computers and smartphones with cameras, portable digital media devices are arguably changing our relationship with technology and providing new and innovative means to produce a wide range of video content. Whereas once video production may have been perceived as a specialized field limited to industry professionals, the advent of relatively inexpensive and accessible video capture devices, editing software and social media applications presents opportunities for a wide range of individuals to engage in the making and sharing of screen-based media.

Video has arguably become an important mode of everyday communications and self-expression and portable digital media devices, in particular smartphones, with an array of media production apps, are perhaps ideally placed to provide individuals with greater levels of digital and visual literacy, and therefore a higher degree of agency in a growing 'screen production' culture. These portable media devices may be viewed as part of a convergence culture (Jenkins) whereby individuals engage in the production of user-generated media content that can be disseminated across communications networks via social media applications (Vine, Instagram, Facebook), posted to online platforms (Vimeo, Youtube) or screened in one of the growing number of international mobile film festivals.

So does using smartphones and tablets for making screen-based media require a change our thinking and production processes? In this paper I suggest that filmmakers and creative practitioners look beyond the perceived technical limitations of smartphones and tablet computers and instead focus on ways that portable digital media devices might instigate innovative production strategies, new creative processes and experimental media forms.

A selection of case studies and video works produced by the author will be used to demonstrate some of the ways that portable media devices may be employed for the production of video content.

Biography:

Dean is a lecturer in the department of Film and Animation at Swinburne University where he teaches across a broad range of media disciplines. Dean's research examines the nexus between mobile media, emergent media cultures and creative practice. Dean is a PhD candidate at the ANU School of Art, Canberra. dkeep@swin.edu.au

Digital Workflows or VFX for use in low budget filmmaking – a 5 minute micro talk

Speaker: Peter Allan

Abstract:

Digital visual effects allow filmmakers immense flexibility and creativity, however this 'freedom' comes at a significant cost. Student filmmakers who are unfamiliar with digital effects techniques also lack the means to employ experienced, knowledgeable practitioners to solve visual effects problems and offer guidance on set.

This research project investigates several visual effects techniques developed in the early decades of the Twentieth Century and attempts to adapt them for application to a contemporary digital filmmaking workflow. By assessing the results it is hoped to discover if such techniques will be of use in saving time and resources for student filmmakers while still contributing effectively to the *mise- en-scene*.

Biography:

Peter Allen is lecturer of Film & Television at the Victorian College of the Arts, Melbourne Australia. Peter has worked extensively as a media educator as well as a digital artist/ animator. His body of work encompasses short films and corporate video through to national and international TVCs and feature films. peter.allen@unimelb.edu.au

Working across disciplines (Chair: Helen Carter, Flinders University)

Workshop: Burning Issues: reporting on discipline debates about screen production research in Australia

Speakers: Gillian Leahy, Dr Hart Cohen, Dr Susan Kerrigan

Abstract:

'Burning Issues' provided an opportunity for thirteen screen production researchers to discuss '*how creative screen based works fared in the University Research System*'. Held at UTS in 2013 this one - day symposium was New South Wales' contribution to the OLT research project SPARC. The day's agenda was simple each screen researcher had five minutes to explain their burning issue. Following this was an afternoon of more lengthy discussions focusing on the contradictions and problems that underpin screen production scholarship within the academy.

Topics that represent these complex and multi-layered arguments were discussed and included films as research quantum, creative research outputs and weightings, screen practice research models including PhD or DCA's and funding the academic and PhD film. Presented here are summaries of the day's discussions with de- identified key quotes used to highlight some of the more contentious issues that we face as screen production researchers working in the academy.

The purpose of this paper is to firstly report on the symposium's discussions using data analysis and secondly to present the multi-layered complexities of these debates about screen production research in Australia.

Biographies:

Gillian Leahy is Associate Professor, Media Arts and Production in the School of Communication, Faculty of Social Sciences, University of Technology, Sydney. She is currently in production on an AFC funded signature feature documentary, *Baxter and Me*. Her film, *The Chikukwa Project* (2013), is in distribution and has screened at four film festivals. She supervises a number of DCA candidates. Gillian.Leahy@uts.edu.au

Hart Cohen is Associate Professor in Media Arts in the School of Humanities & Communication Arts at the University of Western Sydney, Australia. Dr. Cohen is a member of the Institute for Culture and Society and the Digital Humanities Research Group, supervises a number of MA (research), DCA and PhD students and teaches *Researching Convergent Media* in the Masters of Convergent Media. H.Cohen@uws.edu.au

Dr Susan Kerrigan is a Senior Lecturer and Head of Discipline for Communication at the University of Newcastle. Susan's teaching and research is informed by her past professional practice as a TV Producer/Director for the Australian Broadcasting Corporation. Susan is on ASPERA's Research Committee and is a filmmaker and researcher. Susan.Kerrigan@newcastle.edu.au

From Coping to well being: a case study of an enduring and evolving interdisciplinary research collaboration

Speaker: Dr Alison Wotherspoon

Abstract: This presentation focuses on an interdisciplinary research partnership that has evolved and grown over the past 13 years. It examines how a DVD resource *Coping with School Bullying*, a series of four short dramatized scenarios workshopped and made in collaboration with high school students, has been used as an effective anti bully intervention nationally and internationally. This resource was made on a small budget in 2006 and is still continuing to produce a range of research outcomes, opportunities and partnerships.

Educational and psychological research literature clearly identifies productive and non-productive ways that adolescents use to cope with school bullying. The DVD resource was used in conjunction with 8 weekly lessons delivered in schools by teachers. The finding that there was a significant reduction in the level of bullying reported by seriously bullied students will be discussed in relation to the implications for international interventions. The interdisciplinary partnership that resulted in the production of *Coping with School Bullying* brought together the different cultures of academia, policy, practice and filmmaking. This quantitative and qualitative research partnership continues to identify and produce examples of best practice in bullying interventions.

From the beginning this project was committed to featuring students on screen and a giving them a voice, in the scripting and production phases as students have expertise in, and an understanding of what the student experience is in school communities, and their opinions are valid and meaningful.¹ Student voice emerged relatively recently as an area of research interest for educational theorists and practitioners. Effectively it is a model of learning and schooling where students are active participants in the educational experience, in this case via their screen presence. Students are given the opportunity to have a say, be actively involved and engage with the way they learn and participate in the school community. More recently educational researchers in Australia, such as Spears, have embraced the notion of students as co-researchers and collaborative partners in research into schools, in particular in issues such as bullying.²

The videos gave voice to the students and allowed them a space within them to comment first-hand on their experiences of bullying, identify significant issues of concern and contribute thoughtfully on how best to address these issues in order to positively change school cultures. A process of participatory action research (PAR) was employed in the production of *Coping with School Bullying*, and demonstrates that videos can be useful and valid research outcomes, and that creative works can contribute new knowledge and be recognised as research within a university. Presentations of this work continue to be of significant interest to other researchers from a range of disciplines working in the field of bullying and aggression.

Biography:

After graduating from UNSW with a B.A.Dip.Ed.Hons Alison worked at BBC Pebble Mill, Film Australia, ABC and SBS before studying producing at AFTRS. Alison moved to Adelaide in 1997 to teach Screen Production at Flinders University, where she completed her PhD in 2012. She continues to write, produce, direct, travel and work with interesting colleagues and talented emerging film/video. Alison is the convener of the 2015 ASPERA conference and is a corresponding member of CILECT. Alison.wotherspoon@flinders.edu.au

¹ Margaret Wood, "Closer to the Ground": Pupil 'Voice' and the Development of Knowledge about schools', Turkish Online Journal of Qualitative Inquiry, 2 (2011), 1-15

² Barbara Spears and Students from the Youth Affairs Council of Victoria Spears, 'Engaging the Student Voice to Reduce Cyberbullying', in *COST Action IS0801: Australian training School: From research to policy and practice: Innovation and sustainability in cyberbullying prevention* (Melbourne, 2010)

Relationship between expectation and outcomes in designing a program in which rehabilitation is a goal

Speaker: Tim Thomas

Abstract:

In early 2015 I was asked to run a month long photography workshop for returned servicemen. The aim of the workshop was to allow a group of returned soldiers to develop photographic and video skills and a visual vocabulary. I was told that since this work shop was being run as part of a rehabilitation program and that the participants had physical and psychological injuries I would have to be available, in the workshop, five days a week for four weeks. To me this seemed like a lot of time.

In agreeing to take part I decided that expectation in terms of our understanding of what is a photograph and what is photography, with its focus on the photographic object as an outcome, could in this instance be an obstacle. Instead I decided to consider the workshop as a practice based activity in which we would find our goals and define the photographic object as part of the workshop process

This presentation is a report of that workshop and in particular asks what is the relationship between expectation and outcomes in designing a program in which rehabilitation is the goal.

Biography:

Tim Thomas teaches Media Production in the Faculty of Arts and Design at the University of Canberra. From 1986 to 1998 he worked extensively within the Film and Television industry, working his way through the camera department hierarchy, and when he wasn't doing that he sold pots and pans. In 2000 he started his second childhood studying visual art at the ANU National Institute of the Arts. As an academic his research interests include the nature of stories and the part played by a work of art as it brings stories into time. Tim.Thomas@canberra.edu.au

The future of Distribution (Chair: Tom Young, Flinders University)

Experimenting with Distribution Models for the PhD Documentary

Speaker: Dr Patrick Kelly

Abstract:

This paper will examine the experimental process for a filmmaker who takes a traditional feature-length PhD documentary film and explores new distribution options for it, including Video On Demand (VOD), video capabilities on Social Networking Sites (SNS), and various models of Interactive Documentary (iDocs). In other words, how does a filmmaker release a documentary made for academic purposes via contemporary networked platforms?

Rosa & Burgess (2014) have highlighted the increasing popularity of networked modes (including Netflix, iTunes, Apple TV, Vimeo On Demand, and Google Play) over more traditional ones (film festivals or regular season movie theatres) for documentary films. They also point to the success of feature-length documentaries over short form films on these contemporary platforms.

Using a practice-led methodology, this project reflects on the process of experimenting with a series of networked platforms, as well as the feature-length, chronological edit versus the user-navigated interactive edit. As well as examining case studies of a number of short and feature-length films, including *RiP!: A Remix Manifesto* (2008, dir. Gaylor), *One Day On Earth* (2012, dir. Ruddick), and *I'm Here: A Love Story* (2010, dir. Jonze), I will unpack the process of finding the right distribution method for my own PhD film, *Detour Off the Superhighway* (2013, dir. Kelly).

In doing so, I will highlight the various features that impact this process of deciding on an appropriate distribution model, including length, genre, structure, subject matter, budget, to name a few. As such, I will discuss the features of my own film, including the process of experimenting with an 80 minute film, as well as a project made up of many small clips; the interplay between genres having an impact on the edit of a project; the situation documentary and its malleability as an interactive project; and the question of narrative arcs and their consistent effectiveness in various platforms. I will also point to debates over budgets and marketing tactics for the distribution of academic documentaries. I also hope to provoke discussion over the appropriateness of the aforementioned distribution models for academic films. Although the project's focus will navigate towards the distribution of my own film, it will be representative of the issues experienced by creators of PhD films and will stand to advance discourse in this field.

As such, this paper will offer a practice-led examination of the exploration of distribution for academic films, with particular reference to emerging platforms and the features of documentary films in academia that impact these decisions. This project will answer some of the questions left open by my PhD, in relation to interactive documentary production and how the VOD option for filmmakers might alter the way we go about our creative processes.

Other links: *Detour Off the Superhighway* website – <http://detouroffthesuperhighway.com/>,

North – <https://vimeo.com/73666570>

#Selfie #NoFilter – <https://vimeo.com/101908757>

My website: <http://patches-kelly.com/>

Biography:

Dr. Patrick Kelly is a Lecturer at RMIT's School of Media and Communication. He has worked as a writer and digital producer within the film, television, and online media industry since 2006, and currently serves as Co-Director of Critical Animals creative arts festival. His teaching and research investigates traditional and contemporary image-making forms and methods in the current technological age.

patrick.kelly@rmit.edu.au

'Australian Streaming Services and the Relationship Between Viewing Data and Local Television Production'

Speaker: Alexa Scarlata

Abstract:

The international success of video streaming services has Australian audiences eagerly anticipating what has often been described as a new era of entertainment. This year, US industry-leader Netflix will join recently launched, local net-based delivery providers, Quickflix, Presto and Stan in offering exclusive media content and products, new forms of access and innovative modes of interaction. If experiences in other countries are replicated in Australia, this distribution development will disrupt both the existing advertising models and programming practices of the established broadcast and subscription industries, in part because of the ways in which streaming services will alter the televisual habits and experiences of viewers.

The international television industry has long been forced to rely on the often inaccurate and unreliable feedback of test audiences, viewer diaries, eye tracking, and of course, ratings, to assess how well programming (and corresponding advertising) have been received. New streaming services offer unprecedented access to "big data". They are able to meticulously track the behaviour of viewers: 'when they start, stop, rewind, fast forward, and pause videos, in addition to logging the time of day of viewing, the user's location, the device on which the streaming occurred, whether the user watched a program from beginning to end, what if anything he or watched next, and more' (Hallinan and Striphas, 2014: 12). As such, 'data collection and interpretation [now] permeate many aspects of corporate decision making, from the vetting of potential acquisitions to the shaping of the context of acquired properties' (Hallinan and Striphas, 2014:12).

Expanding upon the examinations of Netflix' *House of Cards* and *Arrested Development* by Hallinan and Striphas (2014) and Jenner (2014) respectively, this paper will consider the potential impact of streaming services upon the reception and subsequent production (as opposed to production and subsequent reception) of locally made television content. To what extent will access to the minutiae of Australian audience's viewing habits change what and how original television content is produced here? How are the audience-tracking capabilities of net-based delivery systems likely to effect production considerations like casting, structure and substance?

Additionally, streaming services substitute the traditional flow of appointment-viewing programming that has long been subject to minimum local-content standards for unregulated, 'individualised viewing practices and self-scheduling' (Jenner, 2014). Could access to Australian "big data" and increased audience 'addressivity' (Hallinan and Striphas, 2014: 13) serve to protect and promote the continued production and consumption of local content via this "new screen"?

References

Hallinan, B. and T. Striphas (2014) 'Recommended for you: The Netflix Prize and the production of algorithmic culture', *New Media & Society*, online 23 June, 1-21. Jenner, M. (2014) 'Is this TVIV? On Netflix, TVIII and binge-watching', *New Media & Society*, online 7 July, 1-17.

Biography:

Alexa Scarlata is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her doctoral research critically examines the recent introduction of streaming services into the Australian broadcast and subscription ecology, and considers their impact upon the local television production industry (2015-2017). a.scarlata@student.unimelb.edu.au

ASPERA and Research

Panel/discussion Building research capacity within ASPERA and key issues in the current Australian research landscape.

Speakers: Professor John Long, Professor Denise Meredyth and Dr Craig Batty

Biographies:

Professor Denise Meredyth is Pro Vice Chancellor for the Division of Education, Arts and Social Sciences at UniSA. She was Deputy Director at the Swinburne Institute leading a series of ARC-funded projects, Deputy Pro Vice Chancellor Research and Innovation at RMIT University, Executive Director in Humanities and Creative Arts at the Australian Research Council between 2013 and 2015, one of the Chief Investigators in the ARC Centre of Excellence in Creative Industries and Innovation and is on the Advisory Board of Swinburne Institute, of the Public-Private Platform at the Copenhagen Business School, and of the journal *Communications, Politics and Culture*.

Denise.Meredyth@unisa.edu.au

Professor John Long is currently Strategic professor in Palaeontology at Flinders University, prior to that he was Vice President at the Los Angeles County Museum of Natural History (2009-2012), Head of Sciences at Museum Victoria (2004-2009) and Curator at the WA Museum (1989-2004). He researches the early evolution of vertebrates, and his discoveries includes the oldest evidence for sex in vertebrates, published this year in *Nature*. He has featured on several ABC *Quantum* and *Catalyst* pieces, and has been a presenter and research adviser for several documentaries. He has authored over 200 scientific papers and popular science articles and some 28 books. His awards include the 2001 Eureka Prize for the Public Promotion of Science, the 2008 Australasian Science Prize, the 2011 Royal Society of Victoria Research Medal and the 2014 Verco Medal from the Royal Society of South Australia.

john.long@flinders.edu.au

Craig Batty is Associate Professor of Screenwriting at RMIT University. He is author, co-author and editor of eight books, including *Screenwriters and Screenwriting: Putting Practice into Context* (2014), *The Creative Screenwriter: Exercises to Expand Your Craft* (2012), *Screenplays: How to Write and Sell Them* and *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey* (2011). Craig is also a writer and script editor.

craig.batty@rmit.edu.au

Creative Practice Research 1 (Chair: Bettina Frankham)

Constellations and Connections: The Playful Space of the Creative Practice Research Environment

Speakers: Craig Batty, Marsha Berry

Abstract:

We start this paper with the proposition that the Higher Degree by Research (HDR) space for creative practice is dynamic and 'is always in the process of being made. It is never finished: never closed' (Massey, 2005, 9). These research spaces are filled with constellations of connections, which serve as vital incubators for risk taking, reflexivity and fearless critical thinking.

Candidates move fluidly between thinking and making, allowing their creative practice to be innovative and informed. Drawing on a community of practice of thinkers and makers, they draw connections to form constellations that extend and expand what they would usually do. Their practice becomes their methodology, located in an environment that is responsive to new concepts and customs.

Supervising research candidates involves being there with them in that messy space. When candidates try to organise ideas and practices into neat boxes, and those boxes leak, supervisors play a role in making sure the content does not collapse. Supervisors, who are often creative practice researchers themselves, are both the guardians of academic standards, and the ones who dare candidates to 'go there'. Collectively, a dynamic space for play and the pushing of boundaries is created.

In this paper we present a series of vignettes and dialogues drawn from our collective experience of supervising creative practice research degrees, in and around the discipline of screen production. By being playful ourselves, we offer a creative-critical discussion of what this creative practice research space is and can be, and how it is a vital component of the contemporary academy.

Biographies:

Craig Batty is Associate Professor of Screenwriting at RMIT University. He is author, co-author and editor of eight books, including *Screenwriters and Screenwriting: Putting Practice into Context* (2014), *The Creative Screenwriter: Exercises to Expand Your Craft* (2012), *Screenplays: How to Write and Sell Them* and *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey* (2011). Craig is also a writer and script editor.

craig.batty@rmit.edu.au

Marsha Berry is the program manager for BA (Creative Writing) School of Media and Communication at RMIT University. She is co-editor of the book, *Mobile Media Making in an Age of Smartphones* (2014). She is a writer and artist whose practice includes filmmaking, participatory art projects, poetry and new media.

marsha.berry@rmit.edu.au

The Problem of Peer Review in Screen Production: Exploring Issues and Proposing Solutions

Speakers: Dr Smiljana Glisovic, Dr Leo Berkeley and Dr Craig Batty

Abstract:

With traditional academic work, the process of peer review is seemingly clear - work is refereed as a way of gatekeeping ideas and research contributions, to ensure it is not publicly available until it has passed a test of rigour, originality, clarity and significance to the field. Those with assumed knowledge of the discipline are the said gatekeepers, tasked with assessing the work on the basis of disciplinary knowledge and general research expertise. This rests on the notion that the research and knowledge are made explicit in the writing. This is problematic for non-traditional academic work, such as screen production, media art and creative writing, because a key value in this kind of work is the ability to communicate implicitly and differently from what can be articulated within the parameters of written, academic language. This tension between the implicit and explicit knowledge claims has been one source of the difficulty in evaluating creative practice research – evidenced by the simple fact that creative practice as research is not acknowledged by HERDC, apparently because we do not yet know how to evaluate it as research.

In this paper, we discuss the complexities of peer reviewing screen production works for the academy, and point towards possible solutions. Drawing on our combined experiences of completing creative practice PhDs, making screen works in the academy and industry, and research leadership, we focus on where and in what form the articulation of research might happen in order to aid the peer reviewing process. One common approach is the requirement of a statement that makes explicit the research elements and knowledge claims.

This has incited some protest from within the screen production community: how do we account, with language, for the very thing that is in excess of language, the very contribution which finds its unique place outside of language and within the moving image? We will discuss the dialogic relationship between art and writing, and the kind of relationality that might be created that makes room for the 'in-articulable'. We focus on how the research and new knowledge in an artwork might be illuminated and how a peer might evaluate it. We conclude by discussing an approach we are taking to develop an online refereed publication for screen production works.

Biographies:

Dr Smiljana Glisovic is an early career researcher in the field of documentary and poetic forms in audiovisual installation. Her particular interest is in creating affective and embodied experiences in audiovisual installation environments. She works sessionally at RMIT University in the School of Media and Communication.

smiljana.glisovic@rmit.edu.au

Leo Berkeley is a senior lecturer within the School of Media and Communication at RMIT University. He also has considerable experience as an independent filmmaker. His current research interests are in the practice of screen production, low and micro-budget filmmaking, improvisation, essay films, community media and machinima.

leo.berkeley@rmit.edu.au

Cinematographer as 'Interpretant' in the adaptation of novel to screen

Speaker: Susan Thwaites, University of Canberra

Abstract:

This paper looks at screenwriting, adaptation and translation theory to understand the creative challenges faced by cinematographers as they make visual a screenwriter's text.

Cinematographers write with light. Their role in a film is to translate the written word of the screenplay into the visual language of the screen. Their tools are the static or moving camera, the lens, the frame, light, filters, depth of field and choice of 'stock', film or digital.

Screenwriters have been whispering visual clues to cinematographers for decades, yet in the field of Screenwriting Research, how the screenwriter has written for the cinematographer has not been fully explored. In Adaptation Studies, the role of the cinematographer in interpreting the screenplay and adapting the written word to the screen is also in need of further pursuit. Lawrence Venuti in his paper, *Adaptation, Translation, Critique* (2007), proposes that the 'interpretant' is a 'third term' in what he sees as the 'competing discourses of fidelity and intertextuality' in adaptation theory. Using this critical framework, this paper identifies the practice of the cinematographer as he/she translates the written word of the screenplay text into the visual of the completed film.

The work of the late screenwriter/director/adaptor, Anthony Mingella (*The English Patient, Cold Mountain, The Talented Mr Ripley*) and his collaborator, Australian cinematographer, John Seale will be used to contextualise this paper.

Biography:

Susan Thwaites teaches film and screenwriting in the Faculty of Arts & Design at University of Canberra. Susan has a production background in fiction and non fiction film, and is the recipient of industry awards and nominations for her cinematography and screenwriting. Her current research projects concern the role of the cinematographer and director in the adaptation process of novel to screen. Susan is the course convenor of the Bachelor of Film Production at University of Canberra, member of the CCCR, Screenwriters' Research Network and UCDocLab.

Susan.Thwaites@canberra.edu.au

An investigation into the body's relationship to landscape

Speaker: Smiljana Glisovic

Abstract

Screen production can be much more than a representational mode; it can be a powerful tool to investigate subjects that are difficult to represent or pin-down. To move beyond the seeable and sayable and toward a more haptic experience of the moving image is what has been theorised as an important feature of the intercultural film. This paper will take my PhD, an investigation into the body's relationship to landscape, as a case study to discuss how this practice is not only about stylistic or formal exigencies but that it is also a methodological imperative. I will discuss ways in which the instrument itself, the apparatus (the camera, the moving image, sound) allowed me to venture into intercultural spaces that are marked by experiences of dislocation and by disjunctions in time and space. It was a crisis with image and language that called for knowledges of the body and affective spaces. In this movement beyond what can be shown in clear images or spoken directly, the work required space, physical space outside of the screen. I will discuss how this spatialisation into an audiovisual setting extends the notion of the haptic space of the screen and opens out into a dark and haptic space which houses the body of the audience. In this setting the screen becomes a sculptural object, the moving image becomes a body with which other bodies can interrelate in affective ways. This is a mode that can make such a condition so that the audience may know 'what it feels like' to enact the making and unmaking of boundaries between self and space, self and language, and self and image, and what it feels like to be displaced in this act.

Biography:

Dr Smiljana Glisovic is an early career researcher in the field of documentary and poetic forms in audiovisual installation. Her particular interest is in creating affective and embodied experiences in audiovisual installation environments. She works sessionally at RMIT University in the School of Media and Communication.

smiljana.glisovic@rmit.edu.au

Let's see what we can see: combining knowledge and perception centred understandings of moving image materiality

Speaker: Dr James Verdon

ABSTRACT

This paper considers the changing materiality of screening environments and picture sources as a crucial aspect of the space in which screen stories are told. Technologies that record and present moving images are responsible for our understanding of what we see as audiences; and as makers, how we create reality on screen. This paper considers select theoretical and practical rhetoric regarding material relationships between technologies of the moving image and the reality the resultant images represent. It focuses on claims made regarding successive transitions between technologies that manifest moving images.

Drawing on the application of 19th century American philosopher CS Peirce's indexicality as applied to photography, this paper argues that iterative imaging technologies modulate the manner in which moving images represent reality and determine how they are traced back to that referent. Peirce's taxonomy is one of mediation and more specifically, identification through relational signs. Within a metonymic framework it attempts to systematically describe the relationship between signs and their referents. This model is compelling and able to clearly articulate the relationship between moving images and reality. Historically and as demonstrated in this paper however, it has been leveraged without due consideration for the technological specificity of moving images. Rather than subscribing to the canonical divergence between analog and digital technologies, this paper argues that current and past theoretical moving image models do not sufficiently acknowledge the granularity of technology when describing indexical relationships between reality and moving images. Despite their shared use of analog technologies, film's technique of fixing a full frame of movement to a momentarily static strip of light sensitive celluloid or Mylar for example, is profoundly different from analog video's parsing of the frame to its constituent parts and then recording this signal to continuously moving tape or transmitting the resulting images. These are particularities of technique and technology; not easily ranked in terms of verisimilitude but often considered together as part of an analog/digital distinction.

There are evident gaps in knowledge within literature regarding the material status of particularly analog electronic images in terms of their indexicality and mutability. These are misunderstandings about imaging technologies that have wide ranging impact on our knowledge of moving images and how we regard those images. It is important to consider historical and cultural contexts when examining new technologies of the moving image. This paper teases out previously unacknowledged nuances between the operations of mechanical, analog electronic and digital media technologies using Peirce's taxonomy so as to better understand the current and future materiality of moving images.

Biography:

James' creative practice spans video installation, moving image for theatre and performance, broadcast television, and experimental film. His current research examines the nexus between the real and screen-based representations of reality, particularly focussing on the technological mediation of this relationship. He teaches into Production and Theory Units at Swinburne Film and Television and serves as Chair for the Department of Film and Animation.

jverdon@swin.edu.au

Embedding primary and emotional requirements within an agent oriented system for producing 3D character animation.

Speaker: Steven Murdoch

Abstract:

This paper presents two emerging requirement types; the 'primary' and the 'emotional' requirement as vehicles that can aid in the simplification and communication of complex requirements and interactions in agent-oriented system designs.

Contemporary screen production tools and workflows can embody thousands of interactions between different domains and stakeholders, each may even carry their own expectation of achievement and quality. Visualising such interactions can pose significant challenges, particularly as they grow in complexity. The notion of 'Agent-Oriented Modeling' (AOM) can facilitate such visualisation, and has recently been explored beyond its conventional domain of software engineering to model the creative and technical complexities associated with the production of 3D character animation.

An earlier study of this original model, the 'Mk I system' for producing 3D character animation, demonstrated that AOM can successfully convey and facilitate a depth of specialised animation activity when implemented into a production scenario. Insights gained through observation and stakeholder feedback suggested that a greater awareness of higher-level intent, a reduction in requirement granularity and a stronger emphasis on quality requirements may improve the overall design and success of the system. These and other insights, provided the foundations for a set of concise system design guidelines which incorporated 'primary' and 'emotional' requirements. Adherence to these guidelines during the review of the Mk I system resulted in substantial modifications made to its high level design, and a significant reduction in the volume of lower level requirements. The outcome of these actions is now encapsulated within the Mk II system.

Also under review was the current approach to evaluating the achievement of system requirements. This process saw judgment deferred to higher level stakeholders, and resulted in an undesirable lack of input from the system's primary stakeholders - the animators. Seeking to increase their engagement in this process and to foster critical analysis of their own activities, the evaluation process was refined and broadened to capture judgment from all project stakeholders via a standalone evaluation tool.

As the notion of AOM is novel to the 3D animation domain, it is foreseeable that the Mk II system and the evaluation tool may confuse new stakeholders and those from conflicting domains at first. To counter this, a concise briefing document was drafted explaining the system's intentions and definitions of its notations. In addition, it also advised stakeholders of how to reference and evaluate the system.

Results show that by embedding primary and emotional requirements into the system design process, key concerns discovered in the Mk I study such as the need to emphasise higher level intent and quality, and to increase stakeholder engagement within the system, have been successfully addressed within the simplified Mk II system design and the refined evaluation process. Future work will seek to implement and study the Mk II system and stakeholder engagement within a production environment.

Biography:

Steven Murdoch is Deputy Department Chair, Film and Animation; and Discipline Leader, Animation at Swinburne University of Technology in Melbourne, Australia. His research explores the use of Agent-Oriented Modelling (AOM) to communicate the technical and creative goals embedded within the production of 3D computer assisted character animation. stmurdoch@swin.edu.au

What the Wind Carries

Speaker: John Cumming

Abstract:

With each generation of aspiring filmmakers there are some from non-Indigenous backgrounds who hit upon the idea of making a film that addresses the situation of Aboriginal and Torres Strait Islander people. The impulse here is often complex. An awareness of the apparent social issues can emerge almost simultaneously with an interest in documentary filmmaking. Also, in this divided society, such a project can be imagined as a bridge – a means to learn about an ‘other’ from whom these young filmmakers’ lives have often been largely if not completely segregated. Meanwhile, the commercial media generally avoid, trivialise, dehumanise and sensationalise Indigenous issues. This has the dual effect of engendering ‘white’ ignorance and missionary zeal – two things Aboriginal and Torres Strait Islander communities are well practised at having to deal with. Such films ‘about’ Indigenous people rarely get off the ground.

Whilst there are now a good number of indigenous Australians with established film and television practices non-indigenous filmmakers and technicians are still often called upon to undertake screen production work with Aboriginal and Torres Strait Islander communities. These communities, Indigenous organisations and broadcasters have been commissioning films and television programs for decades. During this time protocols have been developed to guide cultural producers – particularly filmmakers – who work with Indigenous communities or Indigenous content.

This paper seeks to identify some of the key themes and issues that emerge from documentary practices involving collaboration between non-Indigenous filmmakers and Indigenous communities today, through an examination of *Milpirri Winds of Change* a film about a unique biennial, cross-cultural event held by the remote Lajamanu community in the Northern Territory. The film is co-directed by Walpiri leader Wanta Jampijinpa Patrick and non-Indigenous filmmaker Stewart Carter.ⁱ

¹ *Milpirri Winds of Change* (2014), 60 minutes. Directors Wanta Jampijinpa Patrick and Stewart Carter, writers Wanta Jampijinpa Patrick, Cath South and Stewart Carter, Camera Stewart Carter & Shane Jupururrla White, Editor Cath South, Produced by Pintubi Anmatjere Warlpiri Media (PAW) and People Pictures

Biography:

John Cumming is a filmmaker and Senior Lecturer in Film and Television at Deakin University. He has also taught at the VCA, UTS, La Trobe and Melbourne universities. John is Vice President of ASPERA. His book *The Films of John Hughes: A history of independent screen production in Australia* is available from <http://theeducationshop.com.au/john.cumming@deakin.edu.au>

The poetic work of documentary in artistic space

Speaker: Dr Bettina Frankham, UTS

Abstract: Much of the scholarship regarding documentary practice to date has concentrated on single channel works screened in cinema, on television or online. Yet there is a growing body of work, which may be considered as *documentary* in approach and intention, being exhibited within galleries and other contexts that have generally been the domain of the visual arts.

This is liminal and largely under theorised territory for documentary. In considering an expanded field that extends beyond traditional broadcast and cinematic forms, the discussion needs to accommodate the staging and scripting of elements as can be seen in the work of artists such as Isaac Julien, Fiona Tan, Yang Fudong and Miyarrka Media. These and other artists are addressing social issues through the multiple modes of expression employed in their moving image works in ways that are undeniably aligned with conceptions of documentary as established within the framework of Michael Renov's "four fundamental tendencies of documentary" (1993, p. 21).

However, rather than solely indicating the originating event, the documentary works within visual arts spaces can become metaphorical representations pointing to ideas and experiences beyond the immediate range of the source material. Direct reference may be de-emphasised and the sign may become more abstracted and expressionistic. Poetic multi-channel works may take a deliberately figurative approach to their subject material, through allusion, visual abstraction, fragmented editing, unexpected juxtaposition, awareness of duration and experimental sound. The use of architectural space is added to the creator's toolkit as material for multiple screens can be choreographed within three dimensions. Consequently, the experience of the work becomes a way of knowing and thinking, with its own attendant forms of truth and authenticity.

The works discussed in this paper embrace evocation as a guiding principle instead of acting as documents that serve to provide proof or evidence. Freed from requirements for objective representations, in these spaces the documentary artist can be seen to have license to draw upon the full range of aesthetic tools at their disposal. Consequently the sensory dimension is called upon, memories are triggered and critical engagement is created anew through experiences that stimulate imagination and require an active response. A strategy of evocation then can be viewed as a clear statement that "the maker is less concerned with 'accurate' representation (a notion called into question by the powerful critiques of ethnography since the mid-1980s) and more with outlining the contours of experience, memory or sensation" (Renov 2007, p. 19).

This paper will argue that the work of documentary, as it is displayed in a gallery has a permit to extend poetic investigations further into conceptual territory, engaging with technique and aesthetic experience as elements of an overall rhetorical strategy. Operating at an intersection between art and documentary practice, the works discussed in this paper engage with aspects of complexity, doubt and questioning. There is potential to explore affective, visceral and other personally impacting dimensions beneath the surface of ideas as the context frees the makers from overriding expectations for singular truths, incontestable representations of reality and expert testimony.

References

- Renov, M. 1993, *Theorizing documentary*, Routledge, New York.
Renov, M. 2007, *Away from copying: the art of documentary practice*, in G. Pearce & C. McLaughlin (eds), *Truth or dare: art & documentary*, Intellect, Bristol

Biography:

Dr Bettina Frankham teaches in the Faculty of Arts and Social Sciences at the University of Technology Sydney. She is a practice led researcher in digital media arts and production. Her research interests include art and documentary intersections and expanded documentary practice. She is currently exploring the role of aesthetic experience in knowledge creation and is developing an open, poetic approach to media projects that address issues of social concern.

Bettina.Frankham@uts.edu.au

Pedagogy (Chair: Nick Oughton)

The Art of Editing: creative practice and pedagogy

Speaker: Jill Holt

Abstract:

The topic of my doctorate studies, *The 'Art of Editing': pedagogy and practice*, has been undertaken as practice-led/practice-based research, and leads to new insights into creativity in editing and the teaching of editing practice. The artifact is designed as an educational resource, structured around a series of interviews with prominent Australian screen editors who discuss the creative attributes of editing in reference to their practice, and in terms of defining editing as a craft or an *art*.

The topic supports my practice as a film editor and educator, and investigates contemporary notions of the creative editing practice through integrated theory and praxis pedagogy, contemporary teaching practice and strategies including studio-based learning and visual-aided learning in teaching creativity.

Biography:

jholt@swin.edu.au

Teaching collaboration in Screen Production Courses

Speaker: Dr Kath Dooley

Abstract:

Film and video production worldwide is experiencing rapid and fundamental change thanks to the development of new technologies and platforms across production, distribution and exhibition. Filmmaker Robert Connolly has called for 'a necessary reimagining of the film industry' (2008: 2), while Ryan and Hearn describe the rise of 'a new culture of entrepreneurial filmmaking [...] driven by 'next generation filmmakers' – both aspiring and established practitioners who are approaching filmmaking in new ways' (2010: 1). Given this environment where 'technology, process, storytelling structures, exhibition, and distribution outlets continue to change rapidly', one might question what University-based screen production courses teach that has lasting value for students (Sabal, 2009: 13). On this subject, a number of researchers (Kerrigan & Aquilia, 2013; Hardin, 2009; Hodge, 2009; Sabal; West, Williams & Williams, 2013) have noted that success in all areas of film and video production is dependent on effective group communication and teamwork. In other words, despite changes to the industry, being a skillful collaborator is key for students wishing to pursue a career in the field and should be an important focus of any production course.

Yet, as is noted by Hodge, young adults with limited life experience 'are too often expected to master collaboration on their own, as if it were an innate skill, not a learned one' (19). Explicit teaching about collaboration and conflict management is often absent from a curriculum that focuses on the development of students' individual creative voice and technical proficiency. Working with the assumption that people who work together well make better films, one might therefore pose the question of how instructors could better facilitate the development of collaboration skills in students? Should teamwork and conflict resolution be given equal time to the development of technical skills and aesthetic talent in a University course curriculum? Hardin asks 'Are we teaching students to make films, or are we teaching them how to become the people who make films?' (32).

This paper seeks to generate discussion on the teaching of collaboration skills within screen production courses at Australian Universities. The author will draw upon existing literature to compile and interrogate a range of strategies in this area. The presentation of the paper will involve powerpoint and require access to a computer and projector.

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- Hardin, T. (2009). Notes on collaboration: Assessing student behaviors. *Journal of Film and Video, 61(1), 31-50.*
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- Sabal, R. (2009). The individual in collaborative media production. *Journal of Film and Video, 61(1), 6-17.*
- West, R. E., Williams, G. S., & Williams, D. D. (2013). Improving problem-based learning in creative communities through effective group evaluation. *Interdisciplinary Journal of Problem-based Learning, 7(2), 5.*

Biography:

Dr Kath Dooley is a filmmaker, researcher and lecturer in the Department of Film, Television and Screen Arts at Curtin University. She recently completed a practice-informed PhD exploring the filmmaking approaches of French directors Claire Denis, Catherine Breillat and Marina de Van. Kath's research interests include screenwriting, production methodology, screen education and French cinema.

kath.dooley@curtin.edu.au

Australia cinema studies: how the subject is taught in Australian universities

Speaker: Dr Mark Ryan

Abstract:

The Australian screen industry and the feature films it produces are at an interesting juncture. Industry practices are integrated into a transnational system of global production challenging fundamental tenets of a national cinema paradigm, technological disruption is transforming distribution and viewing practices, and critics are questioning the primacy and disproportionate emphasis given to 'cinema' as a distinct industry practice. Since the mid-1970s, 'Australian cinema' and its various synonyms and neologisms has long been a subject of study in the film, media, English, sociology and cultural studies' disciplines. 'Australian film studies', a distinct field of research within film theory and criticism, plays an important role in informing critical and empirical approaches, discourses, and theoretical paradigms at the core of the Australian cinema studies curriculum. However, there is a lack of empirical data that examine holistically the diversity of subjects offered in Australian universities, and thus common approaches to curriculum. This is despite the fact that periodicals like *Screen Education* occasionally publish insights into Australian cinema curriculum issues and a handful of film critics have advocated shifts away from production-centric analysis and a national cinema paradigm to audience-centred and comparative models of analysis *inter alia* in recent years. This paper presents findings from a 2014 study into how the subject 'Australian Cinema' – also commonly titled 'Australian film', 'Australian national cinema', and 'Australian film and television' – is taught in undergraduate degrees in Australian universities. More specifically, it examines: 1) key approaches to curricula and syllabus; 2) typical learning outcomes and assessment items; and 3) mandatory movies or television programs screened. For the 39 Australian universities examined, online 'course handbooks' were searched for Australian film units. The unit outlines collated were examined using thematic and content analysis and follow-up interviews were conducted with unit-coordinators. The study finds that Australian cinema is a healthy – albeit still fragile – area of study in higher education: 31 universities offered units that study Australian cinema in some shape or form, and 27 offered units solely devoted to the subject. While transnationalism is gaining currency as a popular theoretical lens in research, almost without exception, the subject remains firmly embedded with a national cinema curriculum although approaches to syllabus are extremely diverse. The study of 'classic' films is common; yet film texts studied vary greatly for individual units across classic, popular, cult, and recent releases.

Biography

Mark David Ryan is a Senior Lecturer in Film, Screen and Animation for the Queensland University of Technology, Brisbane, Australia. He is the co-editor of the *Directory of World Cinema: Australia and New Zealand 2* published by Intellect. Mark has written extensively on Australian horror films, genre cinema, and industry dynamics of movie production.

m3.ryan@qut.edu.au

Online video experiments: Using “design thinking” methodologies to teach a media studio.

Speaker: Dr Seth Keen, RMIT University

Abstract

Traditional approaches towards teaching video production in a media context are not necessarily appropriate for new media platforms like the Internet. Media production is often taught using a traditional film and television model of pre-production, production and post-production. I would argue that this traditional model in most cases does not suit the production of video content for publication on the Web.

The traditional model of teaching video production generally relies on an industrial approach of clear demarcated practices and fixed outcomes. The historical development of previous cinematic films and television programs using this traditional model provide clear reference points for informing production processes. In comparison online video production due to fast paced technical developments and ongoing changes in practice, involves the creation of works in fluid contexts, which often do not have an established history of practice and production processes.

Online video practices are evolving into new narrative and non-narrative forms. For instance, evidence of the changes that have occurred in online video technologies and practices, is demonstrated in the success of the micro-form video sharing service Vine (2013), which works with six-second loops. Online video practices like the Vine example, demonstrate how video is being used in different ways to portray topics to audiences, using a service that has been designed to encourage a specific type of online video practice.

Addressing technical and practice transformations requires a new approach towards teaching video production. The ongoing changes occurring in online video practice emphasise a need for students to be provided with skills and knowledge, which enable them to work with the specificity and complexity of problems that arise in a variation of production contexts.

A solution to this problem is the development of a teaching model that utilises “design thinking” in the design and production of video content. Design in this context can be considered as a process that responds to problems that arise through change, and this is why design has become a key feature of many of the practices associated with the fast-paced development of the Internet. Designers are problem orientated practitioners who integrate hands on skills with conceptual ideas, thinking through a making process to create solutions. I utilise design thinking because it provides an agile way to engage with problems, and determine the strategies and practices required, to work in an environment that is undergoing rapid transformation.

In a studio context within the professional production strand of a tertiary media program, I explore how design thinking can be used to teach online video practices. I use the experience of teaching as practice-led research, to test out ideas and conceptualise a design thinking model for teaching online video production.

It is important to develop new approaches towards teaching media production at a tertiary level, as part of providing students with the aptitude required to work with changing technologies and practices, more broadly in the media field. New Media practitioners need to explore the nexus between media and design practices to work within a dynamic and technology – driven domain like the Internet.

Biography:

Dr. Seth Keen teaches New Media at RMIT University in Melbourne, Australia. He holds a MA (by Research) in Media Arts and a PhD (Media and Communication). Seth works with video to explore the nexus between documentary practice and new media technologies. His practice is interdisciplinary across media, art and design. He produces video works for exhibition, broadcast, screening and online publication. Interested in social and environmental change, Seth collaborates with organisations on the design of frameworks to create interactive documentaries, audio-visual archives and tools.

seth.keen@rmit.edu.au

17 JULY 2015 – DAY 3 – ANNUAL GENERAL MEETING

This is to advise you of the upcoming annual general meeting of the Australian Screen Production Education and Research Association. This meeting will conclude the 3 day ASPERA annual conference. The details of the annual general meeting are as follows:

Date: 17 July 2015

Time: 1.15pm

Place: Flinders University - Victoria Square Campus, 182 Victoria Square, Adelaide, South Australia

A copy of the agenda for this meeting is available to download from the ASPERA website at http://aspera.org.au/wp-content/uploads/2015/03/ASPERA_2015_AGM_Agenda-.pdf

A copy of the minutes of the last annual general meeting are available to download from the ASPERA website at <http://aspera.org.au/about/annual-general-meeting-minutes/>

At the meeting, member representatives will have the opportunity to:

- find out about ASPERA's operations and finances
- ask questions about the operations and finances of ASPERA
- speak about any items on the agenda
- vote on any resolutions proposed.

At the meeting, member representatives will be asked to vote to:

- accept the minutes of the last annual general meeting
- accept the President's report
- accept the Treasurer's report
- elect members of the executive committee.

The following special resolution/s will be proposed at the annual general meeting:

- special resolution to add the position of Online Communications Editor as an office bearer to the Executive committee
- special resolution to add the position of Chair of the Research Sub Committee as an office bearer to the Executive committee.

In accordance with the ASPERA constitution, each member is entitled to appoint a proxy by notice given to the secretary no later than 24 hours before the meeting starts. Proxy forms are available through the ASPERA website at <http://aspera.org.au/wp-content/uploads/2015/03/Appendix-2.pdf>



Executive committee nominations

We encourage all member-organisation representatives to consider nominating for the executive committee positions and to discuss the roles with members of the current executive before the AGM. Representatives can nominate or be nominated at the AGM.

Treasurer role: After many years of dedicated work our treasurer, Nick Oughton, is ready to handover that role. So we are particularly keen to see nominees for that position.

The ASPERA executive members can be contacted as follows and all will be at the conference and keen to speak with you:

Tim Thomas (President) -

tim.thomas@canberra.edu.au

John Cumming (Vice President) -

john.cumming@deakin.edu.au

Nicholas Oughton (Treasurer) -

n.oughton@griffith.edu.au

Craig Batty (Member – Research) -

craig.batty@rmit.edu.au

James Verdon (Member) - jverdon@swin.edu.au

Bettina Frankham (Secretary) -

bettina.frankham@uts.edu.au

Alison Wotherspoon (2015 Conference Convenor) -

alison.wotherspoon@flinders.edu.au

New Screen Makers Conference

The Media Resource Centre is running a fantastic conference in Adelaide on the weekend immediately after the ASPERA conference. Consider extending your stay in the city of churches and head along to the Mercury Cinema to find out how to cut through in a new world. More information available

at <http://mercurycinema.org.au/products/our-films/new-screen-makers-conference/>



Research sub-committee EOI

The ASPERA research sub-committee was established in 2014 to concentrate the efforts a number of people were making to consolidate research in the discipline and prepare for its future. Through various publishing and creative practice initiatives, screen production research is gaining a foothold and becoming more visible. Now is the time to take stock of the capacity of ASPERA researchers and move forward. We need to be more present and vocal within broader research communities, in Australia and internationally. We also need to focus on quality. To this end, we are seeking expressions of interest from those who wish to be on the research sub-committee for 2015/16. We need passionate, accomplished and/or emerging researchers who will help us to develop and drive our research agenda. If this sounds like you, please send a short statement of intent and experience along with an academic CV to craig.batty@rmit.edu.au by Friday 31st July at the very latest.

Special reduced conference registration for casual and sessional staff

Casual and sessional academic staff at ASPERA member institutions can now register to attend the conference for the same fees as HDR degree students. Go to <http://aspera.org.au/annual-conference/conference-2015/registration/> for information and links to the online payment system.

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