ÆSPERA 2019 CONFERENCE

Making, Learning, Thinking: Screen and Broadcast Education and Research

17 & 18 June 2019
Australian Film Television and Radio School

aspera

AFTRS

Welcome Note

AFTRS is honored to host ASPERA this year.

When the Australian Film Television and Radio School was established by the Federal Government in 1973, part of the remit of the school was to be a hub for knowledge exchange. It is exciting for the team at AFTRS to work closely with ASPERA to create this event which provides a place for meaningful exchanges of knowledge and perspectives.

Today there are many challenges in delivering education and research for screen and broadcast. Questions emerge that need addressing if not answering.

- How do we develop courses that equip students for work in a rapidly changing production and industrial landscape?
- How to balance the complexity of increasingly diverse student needs while maintaining rigorous and effective pedagogies?
- In what ways do we need to make accommodations now for future trends in the higher education environment nationally and internationally?

More broadly we know that there is an ongoing need to develop a 'culturally competent' industry; and this starts by developing the creatives of tomorrow with the right mindset. As a cultural institution AFTRS seeks to continually increase the participation of Indigenous people as skilled practitioners and increase the competence of all our students to work collaboratively with the First Peoples of this nation.

Teaching students in this environment we are continuously confronted by choices; from technologies to techniques, from concepts to competencies, to approaches and pedagogies. The opportunity to work supporting the development of the next generation of screen and broadcast practitioners is exciting.

This conference is timely; a chance to share best practice, emerging research and to engage in conversations that concern all of us and our all our students.

The schedule is full of provocative and inspiring keynotes, panels and workshops. I look forward to two days of stimulating discussion about teaching and research in the screen and broadcast sector.

David Balfour
Head of Teaching and Learning
AFTRS

NOTES:

1. Most sessions will be held in teaching
   room 2 on level 2.
2. Keynote address will be held at 2pm each
   day in the main theatre.
3. AFTRS Visitor WiFi password:
   VisitorWifi0837

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Monday 17 June

8am AFTRS Foyer	Registration open
9:10am–9:15am Room 2.2	Conference Opens: Welcome ○ Welcome to Country ○ Introductory Talk (Housekeeping)
9:15am-10:10am Room 2.2	Panel 1: Training ASPERA's HDR Supervisors: Where are the Gaps? *Chair: Craig Batty (UTS)* *Panel: Marsha Berry (RMIT), Kath Dooley (Curtin), Bettina Frankham (UTS), Susan Kerrigan (Newcastle), Margaret McVeigh (Griffith)*
10:10am-11:05am Room 2.2	Panel 2: Tacit knowledge in the screen production pedagogy in the Aotearoa context *Chair: Arezou Zalipour (AUT)* *Panel: Elizabeth Hoyle and James Nicholson (AUT)*
10 mins	Break
11:15am–12:10pm Room 2.2	Panel 3: Embedding Indigenous Graduate Attributes in Screen Production Education *Chair: Dr Natalie Krikowa (UTS)* *Panel: Professor Rachel Landers, Dr Megan Heyward, and Professor Pauline Clague (UTS)*
12:10pm–1:05pm Room 2.2	Panel 4: Flipping the Classroom at Film School *Jane Newton and Julia Avenell (AFTRS)*
55 mins Foyer	Lunch
2pm–3pm Main Theatre (Ground)	Keynote: Uncle Bruce Pascoe *A special address by the AFTRS Indigenous Elder in Residence*
3:15pm–4pm Room 2.2	Panel 5: Emerging Creative Practices *Krista Jordan and David Balfour (AFTRS)*
10 mins	Break
4:10pm–4:55pm Room 2.2	Panel 6: Story Disruptable? *Peter Herbert and Gerard Reed (AFTRS)*
4:55pm–5:40pm Room 2.2	Panel 7: GRAD SHOW - Life After Film School *Chair: Monica Davidson (Creative Plus Business Group)* *Panel: Sophie Renae (Stan, Producer, Filmmaker, and Actor) and Jessica Giacco (Lumila Films)*
5:40pm–7:00pm Foyer	Networking drinks with AFTRS staff

Tuesday 18 June

8am AFTRS Foyer	Registration open
9:00am–9:15am Room 2.2	Welcome Day 2 *David Balfour (AFTRS)*
9:15am-10:10am Room 2.2	Panel 8: Immersive 360-degree media: Creative practice and research inside and outside of the classroom *Chair: Kath Dooley (Curtin University)* *Panel: Stuart Bender (Curtin); Gregory Ferris, Bettina Frankham, Megan Heyward, Alex Munt (UTS); Max Schleser (Swinburne)*
10:10am-11:05am Room 2.2	Panel 9: Expanded and immersive video works by artists exploring complexity in the time of the Anthropocene *Chair: Georgia Wallace-Crabbe (UTS)* *Panel: Susan Norrie (Visual Artist), Kate Richards (Artist, Producer, Academic WSU), Merilyn Fairskye (Artist), Dr. Felicity Fenner (UNSW)*
10 mins	Break
11:15am–12:10pm Room 2.2	Panel 10: Gender matters in the classroom: Fostering diversity on screen and behind the camera *Chair: Sandra Sciberras (VCA Film and TV)* *Panel: Monica Davidson (Creative Plus Business Group) and Margaret McHugh (UTS)*
12:10pm–1:05pm Room 2.2	Panel 11: Benchmarking, peer review and moderation: TEQSA's external referencing requirements and possible frameworks in screen production education *Chair: Dr Megan Heyward (UTS)* *Panel: Dr Rachel Wilson (RMIT), Dr Phoebe Hart (QUT)*
55 mins Foyer	Lunch
2pm–3pm Main Theatre (Ground)	Keynote: Sue Maslin AO *Topic: Embracing Uncertainty - preparing students for a future at the intersection of creativity, business and screen technologies.*
3:15pm–4:05pm Room 2.2	Panel 12: Ticking All the Boxes: Screen Production Research, Academic Rigour, and Audience *Chair: Dr Patrick Kelly (RMIT)* *Panel: Associate Professor Marsha Berry (RMIT), Dr Phoebe Hart (QUT, Hartflicker), Christine Rogers (Writer and Filmmaker) and James Thompson (Filmmaker)*
4:15pm–5:15pm Room 2.2	Panel 13: The impact/importance of inner versus external truth when teaching emerging film makers *Chair: Dr Susan Thwaites (UC)* *Panel: Dr Andrew Taylor (UTS) and Dr Jill Holt (Swinburne)*
5:15pm–5:45pm Room 2.2	Wrap Up *End of conference*

Australian Film Television
and Radio School

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KEYNOTES

DAY 1: BRUCE PASCOE
AFTRS Elder in Residence

A TELLER OF STORIES

Uncle Bruce Pascoe is an award-winning Australian writer, editor and anthologist. He is of Bunurong, Yuin and Tasmanian heritage.

His career has spanned teaching, farming, bartending, writing, working on an archaeological site, and researching Aboriginal languages. Uncle Bruce has written more than 20 books. His non-fiction book, Dark Emu (2014), won the Book of the Year and Indigenous Writers' Prize in the 2016 NSW Premier's Literary Awards, and in 2018 he was awarded a Lifetime Achievement Award for Literature from the Australia Council for the Arts.

Uncle Bruce's other books include Night Animals, Fox, Shark, Nightjar, Ocean, Bloke, Convincing Ground: Learning to Fall in Love with Your Country and Fog a Dox and the recently released children's version of Dark Emu, Young Dark Emu.

Uncle Bruce is featured in the upcoming AFTRS' podcast series Talk Talk: Indigenous Language and Storytelling to be released in July.

Uncle Bruce is the inaugural Elder in Residence at AFTRS and lives on Country looking after the land.

DAY 2: SUE MASLIN AO

Screen Producer

Charles Herschell Industry Fellow, Swinburne University of Technology

EMBRACING UNCERTAINTY - PREPARING STUDENTS FOR A FUTURE AT THE INTERSECTION OF CREATIVITY, BUSINESS AND SCREEN TECHNOLOGIES.

For the past 45 years Australian film schools have prepared students to join a small but sustainable and internationally recognised film and television industry at the edges of a global economy. That era is officially over and the rules of engagement no longer apply. The old order has been radically upturned by the digital platforms and established business models are collapsing worldwide ushering in an uncertain new media landscape. This has far reaching consequences with regard to the future of *all local* screen content. The only certainty is the need to adapt to the rapid pace of change that is throwing up incredible opportunities as well as challenges. Access to the means of production and distribution have never been greater yet building a sustainable creative practice has never been more difficult. As a practitioner who spans both academia and industry, I am deeply engaged with the question of how best to prepare students for an unknown future at the intersection of creativity, technology and business.

BIOGRAPHY

Sue Maslin is one of Australia's most successful film producers with a track record of producing award winning feature and documentary films. Her most recent is the smash hit The Dressmaker, one of Australia's all time highest grossing films winning five awards at the 2015 AACTA Awards.

Sue is committed to engaging and empowering audiences with ideas that matter. Her innovative company, Film Art Media established in 2008 produces and distributes film, television and digital content. Her most recent documentary Jill Bilcock- Dancing The Invisible received the

Greater Union Audience Award for Best Documentary at the 2016 Adelaide Film Festival and Best Documentary in the 2018 ATOM Awards.

Sue's outstanding 35-year contribution to the Australian screen industry has been recognised in numerous ways. In 2012 she received the inaugural Jill Robb Award for Outstanding Leadership, Achievement and Service to the Victorian Screen Industry. Reflecting her commitment to advocacy for women, Sue was inducted into the Victorian Honour Roll of Women in 2018. Sue is President of the Natalie Miller Fellowship, an organisation dedicated to inspiring women's leadership in the screen industry.

In 2019 Sue was appointed as an Officer (AO) of the Order of Australia for distinguished service to the Australian film industry as a producer, and through roles with professional bodies.

PROGRAM PANEL INFORMATION

PANEL 1: TRAINING ASPERA'S HDR SUPERVISORS: WHERE ARE THE GAPS?

Chair: Craig Batty (UTS)
Panel: Marsha Berry (RMIT), Kath Dooley (Curtin), Bettina Frankham (UTS), Susan Kerrigan (Newcastle), Margaret McVeigh (Griffith)

DESCRIPTION:

This panel discusses the importance of supervisor training for the ASPERA community, given the rise in screen production-based research degree enrolments and qualified (but to-date inexperienced) supervisors. While other disciplines have participated in HDR supervision for one or two decades, and some of them leading nationally funded research projects on the topic, screen production has been more dispersed. Many members of the ASPERA community are now doctoral qualified and are attaining tenured positions in universities, and so HDR supervision is becoming a clear expectation of their workload. How do we support Early Career Researchers - who might also be mid or late career screen practitioners – transition from student to supervisor? What are the 'sticking points' and how might ASPERA address them? This panel discusses some of the ways we might start to map the needs of the ASPERA supervisor community, including: methodology; ethics; contribution; cohort supervision; and funding. Delegates will be invited to help the ASPERA Research Sub-Committee map the future of this intended project.

BIOGRAPHIES:

Professor Craig Batty is Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of ten books, including *Writing for the Screen: Creative and Critical Approaches (2nd*

ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). He has also published over 50 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

Associate Professor Marsha Berry is an ethnographer, writer and artist who teaches creative practice and media in the School of Media and Communication, RMIT University. She is author of the book, *Creating with Mobile Media* (2017, Palgrave Macmillan), as well as over 40 book chapters and articles in internationally prestigious academic journals and co-editor of two volumes on mobile media. Her art practice includes filmmaking, participatory art projects and her work has been exhibited in Australia and internationally in spaces such as the Director's Lounge in Berlin and the Queensland Centre of Photography.

Dr Kath Dooley is a filmmaker, Senior Lecturer and Discipline Lead for the Discipline of Theatre, Screen and Digital Media at Curtin University, Western Australia. She completed a creative Ph.D. exploring the screenwriting approaches and production methodology of contemporary French directors, with a specific focus on portrayals of the body. Kath has written a number of short and feature-length screenplays, and has directed several award-winning short films and music videos. Her research interests include screen production methodology for traditional and immersive media, screenwriting and screen education.

Dr Bettina Frankham is a creative practice academic researching and teaching digital media arts and production in the Faculty of Arts and Social Sciences, UTS. She has a background of industry experience spanning multiple forms of media including television, radio and web production. Her moving image projects have screened at international media arts festivals and she has published scholarly journal articles and book chapters. Her research interests include art and documentary intersections, expanded documentary practice and the impact of digital

culture on creative media production. She is currently the Vice President of ASPERA and a member of the ASPERA Research Sub-Committee.

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

Dr Margaret McVeigh is Head, Screenwriting & Contextual Studies at the Griffith Film School, Griffith University. She is a member of the ASPERA Executive, ASPERA Research Sub-Committee and the SRN (Screenwriting Research Network International) Executive. Margaret holds a Masters of Screenwriting by Creative Practice and a PhD in Film and New Media Narrative. She has extensive national and international industry experience in Public Relations and Post-Production, and has worked as Commissioning Editor for Wiley publishers and writer for the Australian National Broadcaster's *ABC Splash*. Margaret is co-editor of *Transcultural Screenwriting: Telling Stories for a Global World* (2017).

PANEL 2: TACIT KNOWLEDGE IN THE SCREEN PRODUCTION PEDAGOGY IN THE AOTEAROA CONTEXT

Chair: Arezou Zalipour (AUT)
Panel: Elizabeth Hoyle and James Nicholson (AUT)

DESCRIPTION:

The Television and Screen Production Curriculum at the Faculty of Design and Creative Technology (Auckland University of Technology) is a well-established practice-based programme with an impressive track record in producing successful graduates who find employment in creative and culture industries in New Zealand and overseas. This has been the result of the pedagogy that has been securely anchored at developing students' technological and craft skills while providing ample opportunities for scaffolding the learning of creative and practice knowledge. Focusing on non-fiction screen production, this panel discussion traces the pedagogical thinking that occurs in designing and integrating learning activities to develop our students' production skills and storytelling. The panel will focus on the ways in which the tacit knowledge and internalised experiences and skills of practitioner-teachers are translated and encapsulated in the learning activities to enable students' projects. Through examples of students' feedback, teachers' observation and reflection, we will discuss the complexity of identifying, sharing and communicating the tacit knowledge.

BIOGRAPHIES:

Elizabeth Hoyle is a graduate of Swinburne Film and Television School and Victorian College of The Arts Film and Television. She has worked in various roles from camera department, researcher and writer/director. Currently teaching in the Department of Screen Production at Auckland University of Technology teaching nonfiction and fiction writing and production, multicamera production and alternative approaches to

screen production. Her research interests include documentary animation, mobile and interactive filmmaking.

Current projects:
I am Geena. A Longitudinal study of a transgender woman
Help Me Find the Story: Interactive First-Person work shot on mobile and created through EkoStudio.

James Nicholson
James entered the New Zealand film and television industry in the early 1980s, working in camera, sound and editing departments on productions which included feature films, commercials, documentaries and TV series. He has been a lecturer at AUT University since 1993, specializing in the design and teaching of production courses, and is the current Curriculum Leader of Screen Production in the School of Communication Studies. He received his MA from Auckland University in 2014, focusing his research on the deployment of voices in documentary film. His current teaching includes documentary and short film production, scriptwriting and multi-camera studio production.

Arezou Zalipour (PhD, UKM; PhD, Waikato), Associate Professor in Screen Production and Cultural Studies, School of Communication Studies, Auckland University of Technology

Arezou is a researcher-practitioner who loves learning, thinking, theorising and making. She has worked in a variety of roles in higher education in different countries for more than 19 years. Her research interests cluster around diasporas and socio-cultural diversity in New Zealand, practice-oriented research, creativity and imagination, and the relationship between the screen and the viewer. Arezou's past project offered an innovative insight into New Zealand film through the first conceptualisation of 'Asian New Zealand cinema' inaugurating diasporic film and filmmaking in New Zealand. Arezou is currently working on production of a documentary about non-profit social agencies in New Zealand.

PANEL 3: EMBEDDING INDIGENOUS GRADUATE ATTRIBUTES IN SCREEN PRODUCTION EDUCATION

Chair: Dr Natalie Krikowa (UTS)
Panel: Professor Rachel Landers, Dr Megan Heyward, and Professor Pauline Clague (UTS)

DESCRIPTION:

"Utilising Indigenous knowledge into teaching practices opens filmmakers to a view of breaking down their own stereotypes and working through story to see how the psychology of film plays a part in societies framing of Indigenous and people of diversity on screen." – Pauline Clague

This panel seeks to discuss the recent efforts by UTS to embed Indigenous cultural competencies in teaching and learning within the School of Communication, building on the *National Best Practice Framework for Indigenous Cultural Competency in Australian Universities* (2011) report. Drawing on their experiences developing and implementing Indigenous Graduate Attributes in both undergraduate and postgraduate screen and digital media disciplines, the panel will explore the development process involved, challenges faced and support provided in terms of curriculum and assessment design, and discuss the student learning outcomes and experiences. Recognising that a diverse range of approaches and practices may be appropriate for embedding Indigenous cultural competencies, the panel seeks to open up discussion in this area, share their experiences, incorporate feedback from Indigenous academics, and explore approaches for building ethical professional practice concerning Indigenous knowledges and competencies in screen education nationally.

BIOGRAPHIES:

Professor Pauline Clague, Industry Associate, Jumbunna Institute, UTS
Pauline Clague is Associate Professor, Manager of Cultural Resilience Hub, Jumbunna Institute for Indigenous Education & Research at the UTS. A Yaegl woman from North Coast NSW she has worked as a storyteller and producer in film and TV for 25 years. She is founder and Artistic Director of Winda Film Festival in Sydney, a programmer for imagineNATIVE media +arts festival in Toronto and co-creator of NativeSlam a 72 hour Indigenous film challenge held at Maoriland Film Festival in Otaki.

Dr Megan Heyward, UTS
Dr Megan Heyward is an academic and media artist whose creative practice is at the intersection of storytelling and digital technologies. Working across interactive narrative, electronic literature, locative media and augmented reality, she has created digital narratives for mobile, tablet, desktop and other platforms. Her works have been exhibited in Australia and internationally, including Europe, Japan, Canada and the US. Megan continues to investigate emerging formats, exploring the storytelling and artistic potentials of smartphone apps, AR and VR. She is a Senior Lecturer at the University of Technology Sydney, teaching into the Media Arts and Digital and Social Media programs.

Dr Natalie Krikowa
Dr. Natalie Krikowa is a media scholar and practice-led researcher at the University of Technology Sydney. Her work problematises and discusses issues surrounding media representation and identity politics in screen studies, popular culture, and transmedia, with a feminist, Queer, and gender studies focus. She currently researches and teaches in digital media, and researches in participatory and fan culture. In addition to this, she works as the Creative Director of Zenowa Productions, writing and producing queer female focused works including *The Newtown Girls* (2012) and *All Our Lesbians Are Dead!* (2017).

Professor Rachel Landers, UTS

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

PANEL 4: FLIPPING THE CLASSROOM AT FILM SCHOOL

Workshop: Jane Newton and Julia Avenell (AFTRS)

DESCRIPTION:

A flipped classroom is a type of blended learning that reverses the traditional way of delivering instructional content to students. In the flipped classroom students are exposed to the content before class, leaving lecture time for practice-based activities and other active learning exercises. This workshop is an introductory session to the flipped classroom teaching model and explores how it can be successfully applied to practice-based curricula, such as screen production.

In this workshop we will explore the following topics:
- What is a flipped classroom and what are the benefits of integrating this model into practice-based curriculum design?
- What makes a great flipped lesson and how can we best use it to enable student learning?
- What challenges exist in applying this model to practice-based curriculums?
- Models of flipped learning and examples of the flipped model
- What technologies do we need to consider and what tools can we use, besides video?
- Activity - how to get started and brainstorming ideas for flipping a classroom.

BIOGRAPHIES:

Julia Avenell
Julia Avenell is an eLearning Consultant at the Australian Film TV Radio School (AFTRS). With over 17 years' experience in Screen Education Support she works directly with faculty and students to build their online courses and support their educational technology needs. She holds a Bachelor of Creative Arts (Macquarie University), a Graduate Certificate

in Screen Studies (AFTRS), and a Graduate Certificate in eLearning (university of New England). Julia is passionate about film and design and has published articles on Screen Design for Unfolding Florence in *Metro Screen* magazine and Design Skills for *Screen Education* magazine. She is a past Vice President of Women in Film and TV (WIFT) where she helped manage 3 World of Women (WOW) film festivals. Julia recently presented at Moodle Moot 2018 in Brisbane on Teaching Creative Practice Online. She lives to travel but most weekends can just be found walking her dogs around Sydney or at the cinema with a choc top in her hand.

Jane Newton
Jane is the Faculty Development Consultant at AFTRS, where she has designed and facilitates a program of professional development and support for teachers across all of the AFTRS course offerings. Jane holds a Bachelor of Arts/Bachelor of Education, majoring in performance studies. Initially a high school teacher, she has worked extensively in state government, not for profit and arts sectors as an educator and VET specialist, with curriculum design and compliance being her two key areas of experience and interest. Jane previously worked at NIDA as the Manager of Vocational Studies. In this role she designed, delivered and managed four new - and revamped several existing - VET programs for the national drama school; managing student matters, tutor workload and budgeting/staffing/resourcing for all programs. Jane is currently undertaking her Master of Education (Learning and Leadership) at UTS.

PANEL 5: EMERGING CREATIVE PRACTICES

Panel: Kim Batterham, Krista Jordan, Martin Taylor and David Balfour (AFTRS)

DESCRIPTION:

This panel will examine emerging creative practices and the creative practice pedagogies. The panel will explore the opportunities and challenges that curriculum structures provide in developing deep sustained creative practice. It will look at the nature of creativity with in the screen and broadcast industry. It will look at the questions we don't ask when thinking about creativity and what that means for creative education.

BIOGRAPHIES:

Kim Batterham ACS

Kim Batterham has been a director of photography for over 25 years. Kim has shot features, mini-series, TV series, independent dramas and documentary. He has been recognised for the high standard of his work by his many awards, which include Cinematographer of the Year 2000 and an AFI for Best Cinematography in 2001.

Kim has achieved recognition of his portrait work and was hung by the National Photographic Portrait gallery in 2009.

Krista Jordan

Krista has over twenty years professional industry experience in creative and commercial filmmaking. Her professional film credits include The Matrix, The Matrix Reloaded, Rabbit- Proof Fence, Moulin Rouge and the Academy Award-winning Happy Feet. In recent years, Krista's focus has shifted to learning, leadership and strategic development. As Learning and Development Manager at Animal Logic, Krista was a pivotal member of the leadership team and drove program and curriculum development, mentorship, industry, education and government engagement. Krista worked with the curriculum

development team to establish the UTS Animal Logic Academy Master of Animation and Visualisation degree in 2017.

Krista is an experienced and highly gifted presenter and learning facilitator and has lectured, facilitated and run masterclasses for both external professionals, students and internal employees. She has an extensive professional network in the local and international industry and across educational providers, government and corporate bodies.

David Balfour
David Balfour is a teacher, script editor and producer. He oversees continuous improvement of the curriculum, the professional development of the faculty and the quality assurance of the courses. Prior to working at AFTRS, David was the Director of Undergraduate Programmes at the Met Film School, London. He is a Graduate of the National Film & Television School in the UK with an MA in Producing. He started work as script editor for Film Colony, Ecosse Production, UK Film Council, Newline Films, before becoming a producer.

Martin Taylor
Martin has been creating standout content for 20 years, with over 150 screen credits in every area of production. He has produced work for more than 65 commercial clients and with 10 broadcasters in 5 countries. Though it seems all roads have lead Martin to be working in Virtual Reality. Award-winning international filmmaker and former industrial designer, trained in human perception and viewer psychology; an avid dreamer with a flair for hand crafting beautiful human stories. These are qualities that combine to make magical VR experiences and why Martin heads up our content division.

PANEL 6: IS STORY DISRUPTABLE?

Chairs: Peter Herbert and Gerard Reed (AFTRS)

DESCRIPTION:

Technology has disrupted everything else, so why can't it disrupt Story? A snapshot of how content producers are reacting to a quickening market.

In the domain of producing screen and audio content, for distribution to consumers and end-users, it is sometimes posited, or assumed, that classical narrative construction and story are constants, impervious to technological disruption. But in the post-digital market, the so called Fourth Industrial Revolution, rapidity of change bends time, creates new forms, new perspectives and challenges the traditional view as to what exactly is a Story. In gaming, protagonist and audience have merged into one. Smart devices, big and small, use giddying screen resolution to deliver cinematic complexity for mass mobile audience experiences across the commercial expanse of consumption, for city to suburbia and beyond. On the big screen, imagination bends the knee to the spectacle, with audience demand for noise and VFX exponential in its expectation, and therefore consumption. And in the virtual world, truly immersive experience challenges life to the point of absorption. *Story is disrupted*.

BIOGRAPHIES:

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

producer, director, writer, director of photography, editor, narrator and researcher for factual programming, with a specialisation in documentary produced formats, across platform and broadcast television applications. He has completed scripting for television documentary programming funded by the South Australian Film Corporation, Screen Australia, Foxtel and the Australian Broadcasting Corporation.

Gerard holds a PhD in Entrepreneurship and a Master of Entrepreneurship degree from ECIC, a Master of Arts degree from The University of the Arts, London, and a Bachelor of Arts degree from the UNSW, Australia.

Peter Herbert
A writer, producer and executive producer for a many national and international companies, among them Crawford Productions, PBL Productions, Taffner Ramsay, Beyond International and Granada, Peter began his career writing and producing for television classics such as Cop Shop, The Sullivans, The Flying Doctors, The Comedy Company and Acropolis Now. He produced the inaugural Comedy Festival Charity Gala in 1992 and created The World Comedy Tour in 2000. He also produced The 34th Annual TV Week Logies, and he has created or co-created a number of series, among them Skirts, The Comedy Sale! The Agency, Parties, FAQ, and The Big Wig for Sky1 in the UK. Working with Caroline Aherne of The Royle Family, he co-created, co-wrote and produced the BBC2 comedy series, Dossa and Joe. Other credits include the Network Ten production, Unreal TV, a sitcom Sit Down, Shut Up, as well as the tonight show, The Big Schmooze and a number of other productions at thecomedychannel for Foxtel, and script editing on the Lindy Chamberlain mini-series, Through My Eyes and the feature Perfect Victim.

Peter has taught at a number of universities in screen business, creative industries and producing. He is currently Head of Screen Business and Producing at the Australian Film Television and Radio School (AFTRS).

PANEL 7: GRAD SHOW - LIFE AFTER FILM SCHOOL

Chair: Monica Davidson (Creative Plus Business Group)
Panel: Sophie Renae (Stan, Producer, Filmmaker, and Actor) and Jessica Giacco (Lumila Films)

DESCRIPTION:

There are currently thousands of students studying screen in creatives arts courses at intuitions across Australia, but what happens when study ends for these innovative practitioners? New technologies and the 'gig economy' mean that screen practitioners are entering the world of the new normal, juggling casual employment with freelancing and accidental entrepreneurship to get by – often without any fundamental education in small business or freelancing to support them.

Facilitator Monica Davidson, creative industries specialist and filmmaker, will discuss these issues based on her research and practical experience working with graduates, and interview two grads about 'what they wish they'd known' in terms of working in the screen industry after graduation.

BIOGRAPHIES:

Monica Davidson
Monica Davidson is an award-winning expert on the creative industries. She was a freelance journalist and filmmaker before starting the social enterprise Creative Plus Business Group in 2015, an organisation dedicated to educating creative practitioners about business skills. Monica is a regular guest lecturer at AFTRS and NIDA, the Australian author of Freelancing for Dummies, and a renowned speaker. In 2014 Monica completed her Master degree in Screen Business at AFTRS, and was appointed as the first NSW Creative Industries Business Advisor. She was also named one of Westpac's 100 Women of Influence for her work in creative industries.

Sophie Renae

Like many modern-day creatives, Sophie Renae works across a number of areas within the Film & Television Industry. Sophie studied at the Actors Centre Australia, MET Film School (London, UK) and the International Screen Academy, and has attended countless workshops & short-courses throughout the years. Since graduating in 2016, Sophie's professional experiences have been colourful and varied. She has worked as an Actor, Assistant Director, Associate Producer, Locations Coordinator, Talent Wrangler, Chaperone and, yes, even as a Runner. Sophie is currently a Development Coordinator at Stan, casually crews on Film & TV sets and is Producing an exciting new kids series with CJZ; all while continuing to pursue her Acting career.

Jessica Giacco

With a background in Film and Installation Art, Jessica also has an extensive career at SBS, Network Ten, Foxtel & Fairfax and has worked on a number of ward-winning short films. She has a BFA from UNSW School of Art & Design, and a Graduate Diploma in Producing from AFTRS. Jessica co-produced the web series BLIND, and has managed the WOW and For Film's Sake Festivals & been Vice-President of WIFT. In 2017 Jessica was the recipient of the Create NSW Emerging Producer placement and worked on Bruce Beresford's *Ladies in Black*. IN 2018, Jessica received the ART Bites initiative through ABC Arts, Screen Australia and Create NSW. She recently joined Allanah Zitserman's production company LUMILA Films.

PANEL 8: IMMERSIVE 360-DEGREE MEDIA: CREATIVE PRACTICE AND RESEARCH INSIDE AND OUTSIDE OF THE CLASSROOM

Chair: Kath Dooley (Curtin University)
Panel: Stuart Bender (Curtin); Gregory Ferris, Bettina Frankham, Megan Heyward, Alex Munt (UTS); Max Schleser (Swinburne)

DESCRIPTION:

This panel presents a cross section of current research and teaching practices concerning immersive 360-degree media, so as to explore the challenges and opportunities associated with this form. Panellists will present a brief overview of their research and/or teaching practices, shedding light on current work being undertaken in the academy. The panel chair will then pose a series of questions with the aim of highlighting potential approaches and issues for the instructor and student. For example, where and how is the teaching of immersive media taking place? What equipment and workflow is needed? What prerequisite knowledge is required? What challenges and successes can be noted to date?

BIOGRAPHIES:

Kath Dooley
Dr Kath Dooley is a filmmaker, Senior Lecturer and Discipline Lead for the Discipline of Theatre, Screen and Digital Media at Curtin University, Western Australia. She completed a creative Ph.D. exploring the screenwriting approaches and production methodology of contemporary French directors, with a specific focus on portrayals of the body. Kath has written a number of short and feature-length screenplays, and has directed several award-winning short films and music videos. Her research interests include screen production methodology for traditional and immersive media, screenwriting and screen education.

Stuart Bender

Dr Stuart Bender is Early Career Research Fellow in the School of Media, Creative Arts and Social Inquiry at Curtin University. His research and teaching focus on the aesthetics, postproduction and affective impact of digital media including immersive VR, AR and digital cinema. His media works, including VR and AR productions, have screened internationally and his creative-research practice has resulted in publications that appear in Text Journal, Media Practice and Education, Projections and many more. His third monograph, Virtual Realities: Case Studies in Immersion and Affect (with Mick Broderick) is in press with Palgrave Macmillan for 2019.

Gregory Ferris

Dr Gregory Ferris works across a variety of media formats, including film, video, installation, interaction, and immersive media. His PhD research included the projects 'Eavesdrop' and 'Conversations', which were world firsts in the areas of panoramic, interactive, multi-linear narrative filmmaking. Recent Virtual Reality projects include 'Only at the air, only at each other' (SFF 2017) and 'Sympathetic Threads' (2018), which has its international premiere at the Sci-Fi London Film Festival (May 2019). His most recent immersive work 'The Falls' will premiere as part of the 2019 Sydney Film Festival. He is represented in Australia by the Kronenberg Mais Wright Gallery.

Bettina Frankham

Bettina Frankham is a creative practice academic researching and teaching digital media arts and production in the Faculty of Arts and Social Sciences, UTS. She has a background of industry experience spanning multiple forms of media including television, radio and web production. Her moving image projects have screened at international media arts festivals and she has published scholarly journal articles and book chapters. Her research interests include art and documentary intersections, expanded documentary practice and the impact of digital culture on creative media production. She is currently the Vice President of ASPERA and a member of the ASPERA Research Sub-Committee.

Megan Heyward

Dr Megan Heyward is an academic and media artist whose creative practice is at the intersection of storytelling and digital technologies. Working across interactive narrative, electronic literature, locative media and augmented reality, she has created digital narratives for mobile, tablet, desktop and other platforms. Her works have been exhibited in Australia and internationally, including Europe, Japan, Canada and the US. Megan continues to investigate emerging formats, exploring the storytelling and artistic potentials of smartphone apps, AR and VR. She is a Senior Lecturer at the University of Technology Sydney, teaching into the Media Arts and Digital and Social Media programs.

Alex Munt

Dr Alex Munt is a screenwriter and director. In addition, he works across artists' moving image, photography and VR in a contemporary art context. He has published on cinema, fashion, design, screenwriting, contemporary art and emerging media. His work has been screened, distributed and exhibited in Australian and abroad including at: SXSW, Sydney Film Festival, Vivid: Festival of Light, Music & Ideas; ISEA: Vancouver Art Gallery, Mosman Art Gallery, Galerie Pompom and Alaska Projects. Alex is a Senior Lecturer in Media Arts and Production, School of Communication, Faculty of Arts and Social Sciences at the University of Technology Sydney.

Max Schleser

Max Schleser (B.A. Hons, M.A., Ph.D.) is Senior Lecturer in Film and Television at Swinburne University of Technology (Melbourne, Australia), Adobe Education Leader, Co-Founder of the Mobile Innovation Network & Association (www.mina.pro) and Screening Director of the International Mobile Innovation Screening & Festival. Max's research expertise are Immersive Media and Creative Arts 4.0 with a focus on Cinematic VR and interactive filmmaking. His research explores Screen Production, Emerging Media and Smartphone Filmmaking for community engagement, creative transformation and transmedia storytelling. Max's experimental films, moving-image arts and cinematic VR projects are screened at film festivals and exhibited in galleries and museums (www.schleser.nz). His community engaged documentaries are broadcasted on TV and online (https://www.behance.net/maxschleser).

PANEL 9: EXPANDED AND IMMERSIVE VIDEO WORKS BY ARTISTS EXPLORING COMPLEXITY IN THE TIME OF THE ANTHROPOCENE

Chair: Georgia Wallace-Crabbe (UTS)
Panel: Susan Norrie (Visual Artist), Kate Richards (Artist, Producer, Academic WSU), Merilyn Fairskye (Artist), Dr. Felicity Fenner (UNSW)

DESCRIPTION:

Video art as a global art form evolved in parallel with globalisation. Digital technology, with image-quality comparable to film, has stimulated experimentation particularly in expanded and immersive works. Immersive multiscreen works allow a form of interaction by the architecture of video screens. Virtual Reality imaging technology and 3D take us further towards the concept of a multiverse.

In a time of environmental crises, shifting modalities, locations and identities, immersive video art offers meaning through fractured narratives, parallel views and cross-cultural exchanges. A group of established artists/filmmakers and curators discuss how expanded, multi-screen and immersive video works, operate in relation to realism, documentary, and video art and the concept of The Anthropocene - challenging audiences regarding the environmental crisis.

BIOGRAPHIES:

Georgia Wallace-Crabbe
Filmmaker and visual artist Georgia Wallace-Crabbe completed a Doctorate of Creative Arts at UOW in 2016 with *The Earth and the Elements* - an immersive, five-channel work, using Daoism as a metaphoric frame to explore ecological issues arising from the extraction and flow of minerals from Australia to China - exhibited UNSW Galleries 2016 and Samstag Museum 2017. She also created a series of

multiscreen videos, *Memories of the Struggle,* for the Museum of Australian Democracy, Canberra, now touring South African museums.

In 2017 Georgia produced OTTO, by video artist Laurent Grasso for the Sydney Biennale and the documentary *Cultivating Murder* (SBS). She teaches Media Arts and Visual Communication at UTS.

Susan Norrie
Susan Norrie is a Sydney-based artist whose practice utilises art, documentary and film genres. Her projects are concerned with the environment, human rights and survival. Norrie represented Australia at the 52nd Venice Biennale (2007); she participated in the Yokohama Triennale (2011) with her project TRANSIT, later acquired by the Tate Modern, London. She has been an artists' representative on the boards of ACCA and the MCA. In 2011 Norrie received the Solrun Hoass Documentary Award for TRANSIT. She has had numerous international residencies: including at ZKM,Germany (2001). In 2016 she was commissioned by the Australian War Memorial Museum and deployed to Iraq. She has received the Australia Council Visual Arts award 2019.

Kate Richards
Sydney-based media artist, producer and academic (WSU), Kate Richards' art works and collaborations have leveraged most new media platforms and channels, from generative software to interactive projections and VR. She has exhibited at the ACMI (Melbourne), Performance Space, the Blake Prize, Australian Centre for Photography, Centre for Contemporary Photography Melbourne, International Symposium for Electronic Art Sydney, Belfast and Helsinki, Experimenta, Art Gallery of NSW and Sydney Opera House. Kate has also produced multimedia projects for a variety of clients including Badanami Centre for Indigenous Education, Sydney Harbour Foreshore Authority, Sydney Olympic Park, Australian War Memorial, Museum of Sydney and the Police and Justice Museum.

Merilyn Fairskye
Merilyn Fairskye is a Sydney-based artist whose recent work explores the realities of nuclear sites and their relationship to human vulnerability

and environmental disaster. This has taken her to Chernobyl, to a Soviet atom bomb test site in Kazakhstan, to Dungeness and Sellafield in the UK, to Los Alamos, New Mexico, Ranger Uranium Mine, Kakadu, and Maralinga. It has resulted in an artist's film, video installations and photographic series that have been exhibited widely in Australia and internationally in film and video festivals and art museums and galleries. Her work is represented in numerous Australian and international public collections. www.fairskye.com

Felicity Fenner
Dr Felicity Fenner has curated over 40 exhibitions of contemporary art. Her latest book, Running the City: Why Public Art Matters, was published by NewSouth Publishing in 2017. Felicity's research focuses on aspects of place and curatorial place making, encapsulated in exhibitions such as Once Removed, Australia's group exhibition at the 2009 Venice Biennale. She brought to Australia Richard Mosse's multi-channel work The Enclave, named by ABC Arts as one Australia's top three visual arts presentations in 2014, and in 2017 Diller Scofidio + Renfro's data visualisation, EXIT. Her international video-based exhibition, People Like Us, has recently completed a three-year national tour.

PANEL 10: GENDER MATTERS IN THE CLASSROOM: FOSTERING DIVERSITY ON SCREEN AND BEHIND THE CAMERA

Chair: Sandra Sciberras (VCA Film and TV)
Panel: Monica Davidson (Creative Plus Business Group) and Margaret McHugh (UTS)

DESCRIPTION:

In recent years individuals and groups from inside and outside of the screen industries have called out the gender imbalance that exists on screen and behind the camera. Screen Australia figures from May 2015 revealed a gender imbalance in traditional film making, with women accounting for 32% of producers, 23% of writers and only 16% of directors. Later that same year, Screen Australia announced their five point, $5 million plan for Gender Matters, a suite of initiatives aimed at addressing this imbalance within the Australian screen industry.

In parallel, Australian screen educators have considered the ways in which issues of gender bias affect outcomes in tertiary screen production education. The film school environment is a place where young individuals develop their own views, biases and values. It can also be a place where a diverse mix of students are empowered and where inclusivity is cultivated.

This issue has recently been explored in the Screen Australia article, 'Women Below the Line'.
See: https://www.screenaustralia.gov.au/sa/screen-news/2019/05-15-women-below-the-line?utm_source=email&utm_medium=enews-15-may&utm_campaign=2019-05-15-women-below-the-line

This panel will interrogate these issues with the goal of developing action points for further research and discussion.

BIOGRAPHIES:

Sandra Sciberras (Chair)
Sandra Sciberras is Senior Lecturer and Head of VCA Film and Television, Faculty of Fine Arts and Music University of Melbourne. She was Post Graduate Convenor working closely with the graduates of the Master programs, including screenwriters, directors, and producers. Having established long relationships with industry as a professional screenwriter and director, Sandra also works through her film company Three Feet of Film in both development and production. Her commitment to nurture filmmakers from all walks of life are a primary focus for her and is an extension of her desire for a healthy, diverse Australian film and television industry.

Monica Davidson
Monica Davidson is an award-winning expert on the creative industries. She was a freelance journalist and filmmaker before starting the social enterprise Creative Plus Business Group in 2015, an organisation dedicated to educating creative practitioners about business skills. Monica is a regular guest lecturer at AFTRS and NIDA, the Australian author of Freelancing for Dummies, and a renowned speaker. In 2014 Monica completed her Master degree in Screen Business at AFTRS, and was appointed as the first NSW Creative Industries Business Advisor. She was also named one of Westpac's 100 Women of Influence for her work in creative industries.

Margaret McHugh
Margaret McHugh is an award-winning documentary filmmaker and is currently doing her PhD at the University of Technology Sydney (UTS). She was a lecturer in documentary film at the Australian Film, Television and Radio School (AFTRS) before joining UTS as a tutor and curriculum designer for the Media Arts & Production Programs. Margaret's PhD research explores how gendered narratives of women in documentary film, and the underlying values they represent, might be critiqued using an intersectional feminist approach and screen production research.

PANEL 11: BENCHMARKING, PEER REVIEW AND MODERATION: TEQSA'S EXTERNAL REFERENCING REQUIREMENTS AND POSSIBLE FRAMEWORKS IN SCREEN PRODUCTION EDUCATION

Chair: Dr Megan Heyward (UTS)
Panel: Dr Rachel Wilson (RMIT), Dr Phoebe Hart (QUT)

DESCRIPTION:

Under the Higher Education Standards Framework (2015), "external referencing" must be undertaken by Australian tertiary providers to ensure they inform their operations, "particularly teaching and learning, through external comparisons" (TEQSA 2019). TEQSA also expects providers to demonstrate that "the objects and processes employed for referencing are credible, tenable and recent".

Approaches recommended by TEQSA include benchmarking, peer review and moderation, typically through development of a benchmarking relationship with partner institutions. One framework, ERoS (External Review of Standards) – developed by Curtin, QUT, RMIT, and UOW – involves peer review of student work across capstone subjects. It is unclear whether this has been fully implemented within screen education. An alternate approach such as benchmarking might involve more detailed comparisons across programs.

This panel will discuss how Australian screen production programs are responding to external referencing requirements, and consider how we might build peer review and benchmarking partnerships across the sector.

BIOGRAPHIES:

Dr Megan Heyward

Dr Megan Heyward is an academic and media artist whose creative practice is at the intersection of storytelling and digital technologies. Working across interactive narrative, electronic literature, locative media and augmented reality, she has created digital narratives for mobile, tablet, desktop and other platforms. Her works have been exhibited in Australia and internationally, including Europe, Japan, Canada and the US. Megan continues to investigate emerging formats, exploring the storytelling and artistic potentials of smartphone apps, AR and VR. She is a Senior Lecturer at the University of Technology Sydney, teaching into the Media Arts and Digital and Social Media programs.

Dr Rachel Wilson

Rachel is a Senior Lecturer in the Bachelor of Communication (Media) program at RMIT University, past ASPERA board member (2007-2013) and president (2010-2011). Rachel is heavily involved in local screen and media culture in Melbourne and sits as a director on the 3RRR community radio station and was a short documentary selector for the Melbourne International Film Festival from 2006-2018 inclusive. Rachel's research focuses on the student experience, moving image archival practices and the media representation of trauma.

Dr Phoebe Hart

Dr Phoebe Hart is a writer, director and producer of documentaries, factual content and children's television. Dr Hart is also a lecturer in film, television and digital media at the Queensland University of Technology, and principal of Hartflicker, a video and film production company. She is known particularly for her autobiographical road trip movie, _Orchids: My Intersex Adventure_. Hart completed her film studies at the Queensland University of Technology (QUT) in 1995. She has worked for Network Ten and the Australian Broadcasting Corporation.

PANEL 12: TICKING ALL THE BOXES: SCREEN PRODUCTION RESEARCH, ACADEMIC RIGOUR, AND AUDIENCE

Chair: Dr Patrick Kelly (RMIT)
Panel: Associate Professor Marsha Berry (RMIT), Dr Phoebe Hart (QUT, Hartflicker), Christine Rogers (Writer and Filmmaker) and James Thompson (Filmmaker)

DESCRIPTION:

This panel aims to draw connections between creative practice case studies that explore the challenges of straddling the rigour of academic screen production research while maintaining industry and audience appeal. As part of this discussion, we will discuss the implications for the evolutions that occur in one's filmmaking practice methodologies; how the alternating use of practice-led, practice-based, method-led research impacts the outcome of the creative artefact; how screen producers straddle the divide between industry and academia in terms of the emphasis on theory in practice; the challenges inherent in working with the haziness of creativity and metaphor, while also clearly defining a contribution to the field that is situated in contemporary discussions and debates in the academic literature pertaining to screen production research; and the associated challenges of the peer review and editing process of screen production in the academy. Panelists will contextualise their own experiences as screen producers inside and outside of the academy to unpack the trials of creatively communicating the epistemologies, methodologies and methods in their screen production practices.

BIOGRAPHIES:

Associate Professor Marsha Berry is an ethnographer, writer and artist who teaches creative practice and media in the School of Media and Communication, RMIT University. She is author of the book, *Creating with Mobile Media* (2017, Palgrave Macmillan) as well as

over 40 book chapters and articles in internationally prestigious academic journals and co-editor of two volumes on mobile media. Her art practice includes filmmaking, participatory art projects and her work has been exhibited in Australia and internationally in spaces such as the Directors Lounge in Berlin and the Queensland Centre of Photography.

Dr Phoebe Hart is a writer, director and producer of documentaries, factual content and children's television. Dr Hart is also a lecturer in film, television and digital media at the Queensland University of Technology, and principal of Hartflicker, a video and film production company. She is known particularly for her autobiographical road trip movie, Orchids: My Intersex Adventure. Hart completed her film studies at the Queensland University of Technology (QUT) in 1995. She has worked for Network Ten and the Australian Broadcasting Corporation. In 2009 Hart was awarded her doctorate from Queensland University of Technology, of which Orchids was a central element of her doctoral studies.

Dr Patrick Kelly is a Lecturer in Media in RMIT University's School of Media & Communication. He is a filmmaker, media producer, and artist interested in the impact of new technologies on screen production, and he collaborates with queer and indigenous communities on films, mobile apps, and other media projects. He completed a PhD in Creative Media at RMIT University in Melbourne in 2013. Patrick's media practice has screened at international festivals, such as the Queensland New Filmmakers Awards, Canada International Film Festival, Tropical Alternative Film Festival, Sightlines: Filmmaking in the Academy, and the International iPod Film Festival.

Christine Rogers is a writer and filmmaker. She has multiple screen credits in drama, educational film and digital stories that have screened at local and international festivals. Her fiction and non-fiction writing has been published in anthologies, newspapers and blogs. Christine also creates web content for Briarbird.com. She is currently undertaking a PhD at RMIT University, where she is the recipient of The Vice Chancellor's Scholarship. For her PhD she is exploring her Ngāi Tahu ancestors through short videos and embroidery, and her short film

Looking Forward, Walking Down, recently screened at Ethnografilm Festival in Paris.

James Thompson is a filmmaker based in Melbourne, Australia. His work has featured in festivals such as Palm Springs International ShortFest (2016), Austin Film Festival (2016, 2017) and received awards from the Zed Fest Film Festival and Screenplay Competition. He is currently completing a practice led PhD at MADA (fine arts) Monash University. His research is focused on the cinema works of Jean Epstein conceptions of photo-genie.

PANEL 13: THE IMPACT/IMPORTANCE OF INNER VERSUS EXTERNAL TRUTH WHEN TEACHING EMERGING FILM MAKERS

Chair: Dr Susan Thwaites (UC)
Panel: Dr Andrew Taylor (UTS) and Dr Jill Holt (Swinburne)

DESCRIPTION:

Is fiction (in screenwriting and short/long form film) more difficult for our students to achieve because it involves an internal truth they haven't yet formed or understood, whereas non-fiction involves an external truth that allows them more freedom to explore the film making medium that, as a result, allows them to find their voice (as filmmakers)?

This question is posed to academics teaching into three distinctive areas – screenwriting/fiction short and long form drama, documentary, and editing. The aim is to learn more about different teaching and assessment tasks that work to allow students to not just become film makers, but to become films makers (and screenwriters) with a distinctive voice.

The background to this idea comes from the reality that most of our students are uninterested in watching Australian films or TV, yet want to write screenplays or make films set in an Australian landscape, representing Australian voice, and character. We are interested in the pedagogy around this conundrum.

BIOGRAPHIES:

Dr Susan Thwaites is a Lecturer in Film Production, and Discipline Lead for the Film Major in the Faculty of Arts and Design at University of Canberra. She trained as a cinematographer at the Australian Film, Television and Radio School and has worked in the industry shooting drama, music clips and documentary. Her cinematography has gained

AFI and ASC awards and nominations. She has a Masters in Writing (Thesis) UTS. Her research interests led her to writing screenplays, and she has been nominated for an Australian Writers' Guild Monte Miller Award (long form). Susan also has a passion for teaching Australian national cinema, and allowing these films to inform and inspire the screenplays and films of her students. Her PhD (ANU) looked at the role of key production crew, the screenwriter, cinematographer and director, in the adaptation of novel to screen.

Dr Andrew Taylor is a Senior Lecturer in the Media Arts Program at University of Technology, Sydney. He is a cinematography graduate at the Australian, Film, Television and Radio School, and has a BA (Monash) and a Doctorate of Creative Arts (UTS). He has worked as both a director and cinematographer.
Recently, Taylor has focused on his work as a documentary-maker. In 2009, he completed *Siberia*, a short lyrical documentary based on photos he took in Russia in the early 1990s. *Siberia* has since been selected to screen at over a dozen International events including the Oberhausen and Edinburgh Film Festivals and as part of a curated season at the Pompidou Centre (Paris). Andrew's most recent film, *First Person Kodachrome* (2014), screened nationally on ABC TV. The film combines a history of Kodachrome with a personal memoir exploring family photos, memory and loss.

Dr Jill Holt is a Senior Lecturer in the Bachelor of Film and Television (Honours) at Swinburne University of Technology in Melbourne. The focus of her teaching and research is postproduction and editing. In her professional career as freelance film editor, Jill worked across all areas of postproduction including feature films, short films, documentary and lifestyle TV. She has a Master of Design in Multimedia Design (Swinburne University, 2005) which had a short documentary outcome titled *The Utzon Tapestry,* designed as an installation piece for the Sydney Opera House. Jill completed her PhD in 2015 as Practice-based Research producing the artefact/ teaching resource, *The Art of Editing: Australian screen editors discuss creativity in editing,* that leads to new insights into creativity in editing and the pedagogy of editing practice.