

aspera

2016

the big questions

australian screen production
education & research association

5th to 7th July 2016



UNIVERSITY OF
CANBERRA

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President's Welcome

Welcome to the 13th annual ASPERA conference and Annual General Meeting hosted by the University of Canberra.

The presentations at this conference raise big questions for researcher-educators in screen production in Australia, as do changes currently taking place to the very constitution of academic activity. As the university sector is recast within the 'triple helix' of universities-industry-government, academics will be increasingly accountable to private rather than public interests. Increasingly, priority will be given to programs that can secure support from 'end-users'. The challenge for researchers is now shifting from publication and peer review (areas that ASPERA has channelled much of its effort into) to benchmarks of impact and engagement – measured primarily in dollars. Meanwhile, high-profit transnational corporations are seeking to diversify their product by making 'local content' for global online consumption. Are we witnessing the beginning of an aggregation of the world's entertainment, IT and educational industries in a scenario of total 'engagement'?

As demonstrated by a number of presentations at this conference, ASPERA member institutions and their staff are already highly engaged with industry. Industry stands to benefit directly, for example, from research into affordable virtual cinematography and into creative processes in screen writing, editing and the actor-director relationship. Industry is engaged in helping to develop our curricula, workplace-based learning experiences and pathways into the professional world. Practice-based postgraduate research activity is becoming a very significant avenue for meaningful collaborations. Much of ASPERA's activity has been directed to this area – through its Research Subcommittee, HDR and ECR Boot Camps, Creative Practice Research Seed Grant and the RMIT/ASPERA Sightlines projects. Of course 'industry' refers to a very broad range of professions and enterprises, and engagement can include communities beyond industry. Within the helix, how will funding be raised to facilitate initiatives of social and cultural value that do not attract corporate or philanthropic dollars?

In the legislative literature that accompanies the 'marketization' of academic work, the social good continues to be reiterated especially through values of diversity, participation and equity. What can we do to improve our performance in these areas in an increasingly competitive environment? There are some interesting correlations and mis correlations between what happens in industry and the academy. We are devoting a roundtable discussion to this matter – hoping to openly and honestly explore our best practices and the areas where we need to improve. This is NAIDOC Week. The theme for 2016 – Songlines: The living narrative of our nation – is apt for an exciting year of Indigenous screen production in Australia. Are we keeping up by embedding Indigenous content and cultural awareness into our courses?

Research-led production and practice-led research interrogate the language and processes of both established and experimental practices. As Drs Glisovic, Berkeley and Batty pointed out in a paper at this conference last year, "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". A destabilisation of conventional storytelling by new technologies, genres and viewer/listener practices is creating a climate suited to the exploration of nonlinear and even non-narrative forms. As industry scrambles for expanded, inter-disciplinary methodologies, academic researcher-producers are able

to quietly and open-mindedly explore some options. This conference attests to a reinvigoration of personal, essayistic, participatory, co-authored, hybrid and experimental modes of production. It will also prompt us to consider new possibilities for old and familiar technologies such as the university television studio.

Dr Andrew Pike OAM, film historian, writer, filmmaker and exhibitor (and co-founder of the independent distribution company, Ronin Films), leads our contingent of distinguished industry guests at this year's conference. Andrew is a pillar of screen culture in Canberra and a great supporter of independent production and screen education across Australia. The international participants in the conference include Joanna Callaghan from the University of Sussex and Trevor Hearing from Bournemouth University. Thanks to all those who are presenting here, especially to those who submitted papers to be referred for publication on the ASPERA website.

Thanks to Tim Thomas and the team at the University of Canberra for organising this years' conference and hosting the ASPERA annual general meeting. ASPERA operates on volunteer effort and we encourage all conference participants from member institutions to get involved. If your institution does not yet have a formal representative, please consider offering to take up this non-executive role. It is not onerous but provides an important point of contact. Also consider standing for an office-bearer or 'ordinary' position on the executive committee at the AGM. Please speak to one of the outgoing committee about this opportunity. The executive meets for two hours monthly on Skype with one face-to-face working bee each year. All positions on the executive committee, apart from president, will be open to nominations. In accord with ASPERA's constitution the outgoing Vice President, James Vernon, will take-up the position of President for the next year.

John Cumming

ASPERA President

Day 1 Conference Schedule 5th July 2016

8:30		Registration		
9:00		Welcomes		
9:20				
9:40		Keynote Andrew Pike OAM		
10:00				
10:20				
10:40				
11:00		Bettina Frankham	Polyvocal relational and complex Panel	
11:20		Nicholas Hansen		
11:40		Hannah Brasier		
12:00		Kim Munro		
12:20				
13:20		Helen Carter	Screen and Shipwrecks	Chair : Alison Wotherspoon
13:40		Hannah Brasier & Franziska Weidle	DOCuverse	
14:00		Debra Beattie	Virtual Cinematography as a production tool in producing Dramadoc	
14:20		Margot Nash	The Silences (2015) – Process, structure and the production of memory in a personal documentary	
14:40		Gillian Leahy	Creative Moments in Making Baxter and Me - a feature essay film	
15:00				
15:20		Susan Kerrigan & Joanna Callaghan	A filmmaker's research perspective: an overview of Australian and UK filmmaking research	Chair: Craig Batty
15:40		research sub committee discussion Chair Craig Batty		
16:00				
16:20				
16:40				
17:00		Travel to seed grant screeninTheatre room A21		
17:15		Screening followed by drinks		

Day 2 Conference Schedule 6th July 2016

8:30				
9:00			registration	
9:20		Cultural collections panel: AWM, AIATSIS, NFSA	Angelina Russo (Chair) , Stephanie Boyle , Daniel Eisenberg , Marie Ferris , Tom Eccles , Cris Kennedy	
10:40			Morning tea	
11:00		Louise Turley	Arts Documentaries: Representing the Art Making Process in Television	Chair:,James Verdon
11:20		Marilyn Tofler	From McGooley to Soul Mates: The Evolution of Australian Television Comedy	
11:40		Alexa Scarlata	Netflix and Kill: the production opportunities and limitations of "television without borders"	
12:00		Trevor Hearing	Developing a new aesthetic of the multi-camera television studio as an academic research tool	
12:20		Simon Weaving	Bakhtin goes to the movies	
12:40			LUNCH	
13:20		Kath Dooley	Better collaboration: fostering screen production students' teamwork skills.	Chair: Craig Batty
13:40		Michelle Johnston	Screen Production and Indigenous Cultural Competency	
14:00		Craig Rossiter & Celeste Alcaraz	Career Success Factors in Australian screen production	
14:20		Patrick Kelly and Kanthi Flynn	Research, Communication, and Networking: Uplifting Capability for Career Development in Media Students	
14:40		Nick More	After Kuleshov	
15:00			Afternoon tea	
15:20		Margaret McVeigh	Finding the Lightbulb Moment: Creativity and Inspiration in the teaching of the Craft of Screenwriting.	Chair: Tim Thomas
15:40		Robert Watson	Trust in a Research-led Learning Environment.	
16:00		Jill Holt	Insights into teaching creativity in editing	
16:20		Andrew Taylor	Re-composing the Real: Squeezing into old jeans? Or a radical revisioning of a subject	
16:40		Sue Cake	The use of critical reflection to inform writing narrative Comedy	
17:00		travel		
7:30		Conference Dinner	Elk and Pea	

Day 3 Conference Schedule and AGM 7th July 2016

9:00		Helen Goritsas	Transformative meeting: the creative moment in screen performance	Chair: Sarah Stollman
9:20		Louise Curham	The filmmaker is present - experiment, process, image - a practitioner's talk about process as the focus of moving image works	
9:40		Aurora Scheelings	The creative screen practitioner as observer	
10:00		Marsha Berry	Evocative moments with smartphone cameras	
10:20		Lisa Dethridge	SCI-FI MOVIES 101: AN INTERNATIONAL ONLINE COLLABORATION AND RESEARCH-LED PRODUCTION (STARRING ROBOTS)	
10:40			Morning tea	
11:00		Natalie Krikowa	Screen Writing in the Age of Millennials and Multiple Screens	Chair: Susan Thwaites
11:20		Louise Sawtell	Where is the woman in the story? Strategies for greater female representation on screen	
11:40		Craig Batty	The special place of fiction in creative practice research: a screenwriting	
12:00		Round table discussion: Alison Wotherspoon John Cumming	Models of Diversity, Participation and Equity Roundtable	
12:20			paper and discussion	
12:40			lunch	
13:20		Nick Bamford	Looking in the Mirror or Through the Window: Bringing mainstream audiences to see minorities.	Chair: John Cumming
13:40		DAMian Canduso	The Immersive Cinematic Space: Audience Perspectives	
14:00		Michael McMahon	Reaching the Audience – Where and When They Want to Watch	
14:20		Leo Berkeley, Smiljana Glisovic & Martin Wood	Filmmaking research and the role of theory	
15:00			Afternoon tea	
15:20: 1700		AGM		

Keynote : Dr Andrew Pike OAM

Dr Andrew Pike is a film distributor, film historian, documentary filmmaker and exhibitor. With Ross Cooper, he wrote *Australian Film 1900-1977*, published by Oxford University Press. His films as director include *ANGELS OF WAR* (1982) about Papua New Guinea during World War II, *THE CHIFLEYS OF BUSBY STREET* (2008) about Australia's post war Prime Minister, Ben Chifley, *EMILY IN JAPAN* (2010), an arts documentary commissioned by ABC.TV, and in 2014, *MESSAGE FROM MUNGO* co-directed with Ann McGrath. He has produced many documentaries for other directors including Chinese director, Zhang Zeming.

He managed the Electric Shadows cinema in Canberra for 27 years, from 1979 to 2006, and through his company, Ronin Films, played a key role in developing the distribution in Australia of "new cinema" from Japan and China in the 1980s. In the 1990s the company distributed many Australian films and was responsible for two of the five top-grossing Australian features at the domestic box-office in that decade: *STRICTLY BALLROOM* (\$22m) and *SHINE* (\$11m). Today Ronin specialises in documentary with a "blue ribbon" collection of 550 films for national and international markets.

In 2007, Andrew was awarded an OAM and an honorary doctorate from the University of Canberra for his services to the film industry and community. In 2003, he was appointed by the French government to the rank of Chevalier dans L'Ordre des Arts et Lettres for Ronin's promotion of French cinema in Australia. He served on the Board of the National Film and Sound Archive from 2008 to 2012, and was a member of the ACT Government's arts policy advisory council from 2008 to 2013.

In 2009 he began an association with the Asia Pacific Screen Academy, initially as a Jury member and subsequently from 2010 to present as Chair of the MPA APSA Film Fund. This fund has achieved an unusually high success-rate, and among the projects it has supported is Asghar Fahardi's Oscar-winning *A SEPARATION* (2011).

Industry Panel: Screen Production Research and the Archive

Professor Angelina Russo is a graduate of MBA in Higher Education Management from University College London (2014). She is an invited Associate Scholar in the recently established Centre for Research in Digital Education, Moray House, University of Edinburgh and a former board member of CraftACT. Angelina recently completed a leadership role as Associate Dean Research in the Faculty of Arts and Design, University of Canberra(2012-15). Prior to this she was Director of Higher Degrees Research in the School of Media and Communication, RMIT University (2010-2012) and a Chief Investigator in the ARC Centre of Excellence for Creative Industries and Innovation(2005-2011). She is a co-founder of the 4000 member social network, Museum3 and is the Chief Investigator on the newly established multi-institutional project, Mobile Makers. She is a member of the Fulbright Scholarship Committee and an ARC assessor and a current member of Australian Institute of Company Directors (AICD).

Stephanie Boyle is a senior curator in the photographs, film and sound section at the Australian War Memorial (AWM), where she has worked in mainly curatorial areas since 2006. During this time she's been involved in the digitisation and upload of publicly accessible collections to the AWM website, and been part of curatorial deployments to Afghanistan and around Australia to interview Australian defence force personnel for the national collection. She is interested in digital collections, particularly those generated by individuals for domestic or non-commercial purposes, such as oral history and amateur film.

Daniel Eisenberg is a Curator of Photographs, Film and Sound at the Australian War Memorial and is completing his PhD at the Australian National University. He is currently conducting research into the First World War film collection. He is also a trained film archivist, projectionist and sporadic film reviewer.

Marie Ferris is the Director, Communications & Media, at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Marie has a production background, producing television documentaries, mainly about Indigenous issues and with Indigenous people in remote and regional communities across Australia, corporate and education videos and Indigenous events compiles. In 2004, Marie was awarded the inaugural ACT Film Director of the Year for "Apek Kebile" a documentary about Eddie Mabo, his love for his people and culture and his passion for his homeland, Murray (Mer) Island in the Torres Strait.

Tom Eccles is Senior Technical Manager at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Tom has an extensive background in film and video preservation and archiving. Since 2001 he has worked exclusively with Indigenous collections as technical manager and archive consultant on the documentary productions "Big Name No Blanket", "Yellow Fella", "Five Seasons", "Mr Patterns" and remastering of the Australian Institute of Aboriginal Studies (AIAS) collection for Ronin Films. He has worked extensively with remote media collections and on the Indigenous Remote Communication Association (IRCA) technical committee.

Cris Kennedy: As a cultural critic and writer and longtime innovator of community arts and community engagement projects, Cris Kennedy has built a large network and experience in communication for science and the arts. He currently works for the National Film and Sound Archive in education and engagement and has been, among other projects, programming the Canberra International Film Festival.

Abstracts and speakers (in program order)

Polyvocal, relational and complex – digital disruptions of documentary practice.

Panel convenor: Dr Bettina Frankham
University of Technology Sydney

Digital, interactive and nonlinear interventions in screen-based documentary are presenting challenges to formal and conceptual frameworks in the documentary field. Where sequentiality, story and fixity have previously been the dominant underlying conditions of documentary authorship, the circumstances are now ripe to disrupt these fundamentals and push the boundaries of form in the exploration of non-fiction themes.

New methods, relationships and ways of understanding expanded documentary practice that go beyond single-channel, set duration films are required in order to address the specificities of emerging production, exhibition and global environments. While there is a growing body of critically engaged scholarship that addresses the emergent field of interactive documentary there is scope for expanding the research from a scholarly practitioner perspective where elements of interactivity act as prompts to reimagine the ways in which makers approach form, content and maker/subject/audience relationships.

Hannah Brasier will explore how noticing and listing, as multilinear documentary practices, engage with the world. Using the Korsakow authoring software she has developed a multilinear approach to documentary, which takes noticing and listing as methods to allow multiple, simultaneous relationships between interconnected parts. Her multilinear documentary, *Sunny, Rainy, Foggy*, notices, and then allows others to notice the small moments of the everyday which do not connect narratively, but rather float in front of us messily. Noticing and listing therefore become non-narrative devices to keep the relations between items complex. For this paper she will use the example of *Sunny, Rainy, Foggy* to discuss how her approach to multilinearity begins to engage with the messy interconnectedness of the world.

Bettina Frankham will discuss the potential for complex mappings of place that use 'live' interactions between fluctuating data streams and pre-composed documentary video content. With reference to examples from her current work in progress, (an experimental documentary installation, *Small Points of Intensity*) she will explore what is revealed or is able to be thought through the instantaneous algorithmic reworking of video footage. The project uses location based data to apply audio and visual treatments that are analogues for the originating experiences. The paper explores the possibilities of this live processing as a strategy to revive the sensory and affective content that may be lost in machinic data visualisations.

Nicholas Hansen will explore the potential for a non-linear interactive documentary to operate as a remake of a linear documentary film. The ability to revisit and extend content that is afforded by interactive documentary platforms such as Klynt, enable the filmmaker to have an ongoing professional exchange with participants as the story develops alongside a dynamic working relationship. The paper will use principles of interaction design to analyse the affordances and limitations of Klynt within the context of his project to reinterpret an existing linear documentary, *Breaking the News*, as an extendable, interactive remake.

Adrian Miles will argue that interactive documentary is caught, theoretically by the narratological assumptions that underwrites much cinema and documentary studies. However, the world is not a story. With a media ecology that has abandoned the command and control model of industrial media manufacture, are stories adequate to engage with this world? Revisiting interactive documentary to describe what digital media is and does, he argues that narrative is not a key trope or method that is appropriate to investigate or understand interactive documentary. Considering narrative as, at best, a handmaid to interactive documentary, this paper poses the question of what interactive documentary is for, if not story.

Kim Munro will discuss her interactive, hybrid essayistic practice and how she is using it to represent experiences of aloneness. Through this work, she will propose that nonlinear and hybrid forms of the essay film genre can enable a wider exploration of the emergence of voices and modes of representing human experience. Drawing on her reflective practice and current work, *The Alone Project*, her presentation will explore how an expanded essayistic practice is well suited to convey the many inflections of the experience of aloneness. Using a range of approaches to participation, as well as formal explorations of text, soundtrack and image, she will examine how other voices can be represented in what might be termed a polyvocal essay film.

Kim Munro is an artist, filmmaker and educator from Melbourne, undertaking a PhD at RMIT. Her research interests lie in essayistic film, participatory and interactive documentary and the crossover between art and film practices. Her current practice-led project explores emerging documentary processes, relationality, voice and the experience of aloneness.

Dr. Adrian Miles is the Program Director of the consilience Honours lab and co-director of non/fictionLab at RMIT. He does research on networked interactive video, interactive documentary, and computational nonfiction, and undertakes theoretically inflected digital projects. Adrian's research interests also include pedagogies for new media, and digital video.

Nicholas Hansen is a researcher, documentary filmmaker and factual media producer with seventeen years' experience in the digital storytelling space. His RMIT postgraduate research examines the narrative affordances and limitations of linear and nonlinear documentary media when networked in an online interactive documentary platform.

Dr. Bettina Frankham teaches in the School of Communication at the University of Technology Sydney. Her research interests include art and documentary intersections and expanded documentary practice. She is currently exploring open, poetic approaches to media projects that address issues of social concern.

Hannah Brasier is completing a project-based PhD in how multilinear documentary engages with the messiness of the everyday. Hannah is a member of the non/fiction Lab at RMIT, presented at The World Cinema and the Essay Film Conference, and was a visiting PhD scholar at the University of Leeds during 2015.

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Screen and Shipwrecks: Protector

Helen Carter, Flinders University

Emily Jateff, Maritime Archaeologist (formerly Flinders University)

HMCS Protector was the most significant vessel in South Australian naval history. It now lies wrecked off the coast of Heron Island. As part of joint research by Flinders University, Adelaide University and the SA Maritime Museum, an exhibition was launched in April 2015. A film project, drawing on oral histories and research into the vessel formed part of the exhibition. The film project provided experience for staff and student film-makers in working with underwater cameras, and recording historical information and footage for telling Maritime stories. It also furthered research into bridging the divide between Maritime Archaeology and the media, with a focus on video for exhibition. Cross-disciplinary education in screen and archaeology provided students with an innovative means to enhance archaeological knowledge at the tertiary level and the skills to better inform the public through the use of digital media and practice.

This interdisciplinary partnership has encouraged the development of knowledge to use the equipment, and then how best to use it in the context(s) of research, teaching and learning. Archaeology students know how to dive and work underwater, and Screen students know how to record and edit, but gradually we have bridged this gap so that both groups can work together on projects, combining expertise in the two areas. The project has also provided an opportunity for students to work with professional mentors on shoots and in post production. How does working with students on production inform the pedagogy and what is the importance of teaching students through on set experience?

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Making DOCUVERSE – A Postgraduate Symposium for Expanded Documentary Practices

Hannah Brasier, Nicholas Hansen, Kim Munro. Franziska Weidle

Internationally, the field of expanded documentary practices is evolving. Film festivals are incorporating more experimental works into their programs, and research groups are investigating interactive and participatory forms. “The big question” that arises is what is happening locally within the expanded documentary field?

As four HDR students with a focus on expanded documentary, we are interested in a conversation on documentary theory through experimental practices. To enhance our research experience, we were looking for a forum to showcase these works and facilitate a discussion between practitioners, academia and the industry.

In October 2015, we started organising our own symposium with the aim to show local interactive, participatory, installation, locative, and essayist projects in Australia, and to discuss how making these works enables us to think about documentary. DOCUVERSE - A symposium for Expanded Documentary Practices took place at RMIT's non/fiction Lab four months later with a program of six presentations encompassing vertical cinema, the micro-essay, interactive documentary and virtual reality.

For this paper, from our perspectives as postgraduate students, we will discuss the mechanics and trials of making such a cross-disciplinary event. We will present our current achievements in identifying a potential community and how that has enhanced our own research experience. Further, we will address the challenges of establishing DOCUVERSE as an ongoing local forum that critically engages with expanded documentary theory and practice. Through outlining our achievements and challenges we will demonstrate how DOCUVERSE serves as a viable model for HDR students to become involved in their research community, and consider how DOCUVERSE may provide a possible strategy to engage with practitioners and the industry.

Hannah Brasier is currently completing a project-based PhD interested in how multilinear documentary engages with the world.

Nicholas Hansen is a factual media producer exploring the multilinear affordances of interactive documentary as postgraduate research at RMIT.

Kim Munro is a PhD student researching voice and participation in the expanded field of documentary practices.

Franziska Weidle is a visual anthropologist investigating the role of interactivity in documentary knowledge production.

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Virtual Cinematography as a production tool in producing a dramadoc

Beattie, D. Griffith University

Maddock, D. Griffith University

Virtual cinematography is the set of cinematographic techniques performed in a computer graphics environment. The Australian Cinematographers Society was the first Guild in the world to introduce a specific category to recognise this new skill in 2013 when the Golden Tripod Award went to David Peers and David Dulac for their outstanding work with CGI on *Happy Feet*.

Visual-effects have been primarily associated with fiction, and specifically fantasy drama. The *Daphne Mayo Project* is a bio-pic set in 1929 in Brisbane, and to be produced into a film, the cutting-edge technology of virtual cinematography is utilised. The scenes chosen are ones that might seem cost prohibitive if relying on traditional cinematographic techniques. This paper discusses how to refine the techniques and stages required for a production design to enable a virtual cinematography shoot that also satisfies the need for an authentic recreation of Brisbane in 1929. The creative outcome is in the form of a 'proof of concept' - a few minutes of footage that has been created with a special focus on lighting as a key to authenticity. This could be used to raise funds for a feature film set in the past, a project currently often seen as cost prohibitive with traditional cinematographic production practices.

Debra Beattie's most significant research outputs *The Wrong Crowd* (2004 ABC Online) and *Fairweather Man* (2008 ABC TV) were both delivered as multi-platform narratives that operated in broadband, broadcast and museum/gallery environments. This research led to a significant change of positioning of documentary in emerging delivery platforms, *Studies in Documentary Film* (2007) and advanced knowledge in the field with policy-informed practice expanding into non-linear narrative that also delivered a story-plan discussed in *Desktop and Metro* (2007)

Daniel Maddock is currently undertaking research for a Doctor of Visual Arts degree through Griffith Film School - 'Reframing Cinematography - Interpreting Cinematography in a New Media Industry.' Virtual Image Making is now a component of Cinematography and therefore part of the Cinematographer's practice in a fresh and exciting field.

This co-authored paper specifically discusses Virtual Image Making within a dramadoc case-study that builds on the knowledge gained from Daniel Maddock's most recent work

<http://www.filmink.com.au/2016/spacetime-mind-bending-aussie-sci-fi/>

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The Silences (2015) – Process, structure and the production of memory in a personal documentary

Margot Nash The University of Technology Sydney

Part memoir and part meditation on memory, history and photography, *The Silences* is a feature-length personal essay documentary about the tangled bonds, secret histories and unspoken traumas of family life that stretches from New Zealand to the Australian suburbs. It is an exploration of early childhood and the 'silences' of the past that resonate in the present. It is a film about family secrets and the ties of love, loss and kinship between a mother and daughter. In this paper I will investigate how a long, discovery-driven creative development process - which began in the editing room without a script - allowed for a 'brooding', questioning space where the veracity of family stories, designed to hide the socially unacceptable, was challenged and stories that had 'lived outside the boundaries of cultural knowledge' were uncovered. I will share the challenge of a story that resisted a linear chronological structure and instead required a non-linear elliptical structure in order to break chronology and create subtext, mystery and suspense. I will argue that searching for the key that might unlock the story meant experimenting with form and cinematic language and 'writing' with images as well as words; and that through a close examination of family photographs, my parents' letters and clips from my own cinema, old memories were challenged and new memories were produced. Made on a micro-budget, outside conventional funding structures, *The Silences* was made slowly over an extended period and speaks to my central concerns as a filmmaker with the silences in women's lives, with repression and the power of speaking.

Margot Nash is a practicing filmmaker and a Senior Lecturer in Creative Writing in the School of Communications at the University of Technology Sydney. Her research and teaching areas are the theory and practice of screenwriting, subtext and the gaps and silences in history.
<http://www.margotnash.com>

Creative Moments in Making *Baxter and Me* - a feature essay film. Gillian Leahy University of Technology, Sydney.

Baxter and Me is an 85 minute feature essay film funded in large part by Screen Australia's Signature Documentary Program. Baxter is a large brown Labrador. Gill is a film academic. It is in part, the story of a year in Gill and Baxter's life together, and in part, a self-ethnography that reaches back to Gill's past life through her previous dogs. Films funded by this program are intended for festivals and theatrical release. It will be an ERA output and forms part of a DCA being completed at Western Sydney University in the area of critical animal studies. This paper outlines the process of developing this film from first draft script to the final film. While the film is intended for a general audience the director was keen to suggest some of the research themes being worked on in the doctoral dissertation and for the purpose of the ERA submission. These include some of the thoughts of Elizabeth Marshall Thomas (anthropologist), Donna Haraway (cultural theorist), Mark Doty (creative writer), Mark Bekoff (animal theorist) and Mark Rowlands (philosopher). One of the challenges was finding ways to present academic theory in a general audience film. This paper will include clips from the film, especially to show places where I have tried to insert theory. My talk will cover the various changes and creative leaps that were made as the film progressed including the difficulties I faced in inserting academic theory on dogs.

Gillian Leahy is Associate Professor, Media Arts and Production in the School of Communication, Faculty of Social Sciences, University of Technology, Sydney.

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Bakhtin goes to the movies: an exploration of genre Simon Weaving University of Newcastle

Filmmakers, audiences and critics have used ideas of categorisation since movies were first made, with various "cycles" and then "genres" described and discussed by film critics and commentators from the 1930s onwards. With the attribute of timelessness coming to distinguish film genres from film cycles, interest in more scholarly analyses of films began to focus, from the late 1940s onwards, on categories that endured, such as the Western and the Musical. Early film theorists analysed specific groups of films in detail and, although they suggested genre operated as a complex mediating device, most remained content to explore the detailed characteristics of specific genres rather than their essence, and concentrated on noting the occurrences of genre markers in specific films that comprise the genre. The idea of conventions and customs became an easy focus for genre criticism, often accompanied by a limited and selective sampling of films, along with warnings and apologies about the general inability to define the term "genre" and resolve a number of issues it raises (such as genre "evolution", genre's relationship to auteur theory, and the discrepancy between theory and what happens in filmmaking practice.)

This research uses Mikhail Bakhtin's insights into discourse, language and meaning to reconcile these problems, and introduces the idea of reach and homogeneity (which coincide with the extent to which film production and distribution is centrally controlled and globally orientated) as important contributing aspects for understanding how genre is brought into play in the dynamic between filmmaker, film and audience. It then suggests that Bakhtin's concept of the creative accenting of utterances – crucial to their "addressivity" – better explains how filmmakers use genre in practice,

and the research illustrates this idea through a comparison of the films *The Black Dahlia* (2006) and *The Constant Gardener* (2005).

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

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A filmmaker's research perspective: an overview of Australian and UK filmmaking research

Susan Kerrigan, University of Newcastle

Joanna Callaghan University of Sussex

It has been established through ERA in Australian and REF (Research Excellence Framework) in the UK, that filmmaking produces new research knowledge and therefore it follows that filmmaking has become an acceptable research method for creative research practice. Much like qualitative methodologies that regularly use methods like interviews, focus groups and surveys to gather new knowledge, as filmmakers we use filmmaking as a method to gather new knowledge about practice. By exploring the methodological, epistemological and ontological arguments relating to practice focused research this paper will clarify how the perspective of the filmmaker as researcher brings new opportunities for filmmaking research and filmmaking in the academy.

There is published evidence in the form of films and books that demonstrate approaches that use filmmaking as a research method. For example - some academic films are made as a means of exploring theoretical perspectives *The Brisbane Line* (Maher 2010) and *Love in the Post* (Callaghan, 2014). These are two examples of films made for highly specialised niche audiences. A written book accompanies *Love in the Post*, co-authored by the Derrida expert Martin McQuillan and the filmmaker Callaghan (2014). Other researchers make films specifically for interdisciplinary projects, where the film is employed as an audio visual trigger, a research tool that initiates discussions around acceptable social behaviours (Wotherspoon et. al, 2006, Wotherspoon 2011). Filmmakers from the creative arts use experimental films in exhibitions and installations (Glisovic, 2014) to explore audio visual arts practice. Written accounts of professional practice have also been generated by filmmakers who have published on Cinematography (Petrie 1996, 2007), writing the screen idea (Macdonald 2003, 2004) and editing (Pearlman 2009, Holt 2015). These diverse examples all share one common element, that filmmaking was a core method used to interrogate screen practices.

By looking at examples which illustrate all of these possible research outputs, some as films others as written outputs, we will showcase the unique position of a filmmaker and how a set of knowledges and practices, that of the filmmakers, provides insights into the practitioner's perspective. This will include a methodological discussion of how those insights shape the researcher intentions, quality and outcomes in a uniquely innovative way, one where an enquiry into screen production allows rigorous knowledge to be accepted by the academy.

Susan Kerrigan is Head of Discipline of Communication and Senior Lecturer at that University of Newcastle where she teaches screen production in the Bachelor of Communication. Susan is an Australian Research Council (ARC) Scholar and she has published in international journals and has

presented internationally at Media Arts and Creativity conferences on Creative Documentary practice. In 2012 Kerrigan was also the President of Australian Screen Production, Education and Research Association (ASPERA). Susan's research is closely aligned with her past employment at ABC Television Sydney (1987-2003), where she produced and directed Play School.

Joanna Callaghan is a Senior Lecturer in Film Production at the University of Sussex. She sits on the executive of the Media, Communication and Cultural Studies Association (MeCCSA) as Chair of Practice. In 2011 she was awarded a second Arts and Humanities Research Council grant for her practice-based research project "Ontological Narratives" which focuses on the production of films informed by philosophical ideas. Her most recent film is "Love in the Post: From Plato to Derrida" (2014, 80 minutes) inspired by Jacques Derrida's The Postcard.

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DAY 2

Arts Documentaries: Representing the Art Making Process in Television

Louise Turley RMIT

The myth of the “tortured artist” suffering to produce his/her work in a garret is still pervasive in western culture. I have found that feeding into these Romantic notions is unhelpful when representing the contemporary visual artist’s practice in documentaries. However the way I have represented art making in these programs is more aligned with Csikszentmihalyi’s stance of creativity, that ‘we cannot study creativity by isolating individuals and their works from the social and historical milieu in which their actions are carried out’. (Csikszentmihalyi 2014:47)

I have worked as a Television Producer/Director for over 20 years during which time I made 18 long-form, arts documentaries. In this paper I discuss a range of filmic techniques I have used in portraying the art making process in documentaries for broadcast television.

By investigating the artist’s process in more rational and systematic way ‘it becomes possible to embrace the social factors that are at work on the author, artist or documentary film-makers’. (Kerrigan & McIntyre 2010: 116) The use of abstract sequences and interviews with the artists, their dealers, contemporaries and families, enables a more balanced and reliable construction of the individual’s art making.

Throughout my practice I have repeatedly used many of these filmmaking techniques to help demystify the artist’s creative process. On reflection, my process is similar to that of the visual artist. In order to deconstruct the working methodology of visual artists I too have a system that shifts according to the subject I am representing.

By creating documentaries that take into account the lives of artists and the context in which they create their art, documentary filmmakers can more accurately portray the complex array of influences which drive the creative impulse.

Louise Turley has recently been appointed, Industry Fellow at RMIT University, Melbourne. She has worked in television for 23 years both in Australia and overseas. During this time she worked on a wide range of programs ranging from news and current affairs to landmark documentaries.

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From McGooley to Soul Mates: The Evolution of Australian Television Comedy

Marilyn Tofler – Swinburne University

Australians enjoy connecting with Australian humour within local screen stories (Screen Australia, 2013). Over the last seven years, comedy has taken over from drama as the most popular genre on television (Screen Australia, 2014).

Whilst commercial Australian television networks are reticent to commission new Australian narrative comedies, the ABC and SBS have had success with their Australian comedies including international

sales of programs such as Kath & Kim, Lowdown, Please Like Me, Wilfred and Summer Heights High.

This study aims to investigate the history of Australian narrative comedy television in order to discover the origins of some of its successes. The paper examines the significance of the Australian writer/performer and also observes how University student revues, stand-up and sketch comedy as well as cabaret have assisted in the development of comedic characters that have graced Australian screens.

The study investigates how Government development programs have supported Australian screen comedy to date and what development programs currently exist to ensure the future of Australian screen comedy. By discovering which development programs have had successes we may be better informed to make recommendations for future programs to help develop screen comedy projects.

The paper will also explore how the internet is changing development options for screen comedy by providing opportunities and an audience for the next wave of comedy creators to experiment, refine their craft and test their material. By identifying how several of our most popular television comedies and their characters were first developed, this study aims to provide insights into strategies for the next generation of comedy performers, creators and developers to produce television comedy that resonates with networks and audiences.

Dr Marilyn Tofler is a screenwriter, lecturer, performer and has worked as a script assessor for ABC Television Comedy, Village Roadshow, Film Victoria and NBC Entertainment (L.A.), searching for new writers for shows including Seinfeld, Frasier and Friends. She co-created the television comedy series, Whatever Happened to That Guy? and currently lectures in film and television at Swinburne University.

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Netflix and Kill: the production opportunities and limitations of “television without borders”

Alexa Scarlata University of Melbourne

“Great stories come from everywhere. We’re working with local storytellers right now in Brazil, Cambodia, Canada, Colombia, France, Italy, Japan, Korea, Mexico, the UK and the United States, and that list is only going to grow over time... We’re in a unique position to bring the world’s stories to the world’s people”

Ted Sarandos, Chief Content Officer, *Netflix*
January 6, Las Vegas, Consumer Electronics Show 2016

In January, Netflix announced their simultaneous expansion into a further 130 countries. Now available in nearly every nation in the world (and with China firmly their sights), the behemoth that pioneered the production of original television content for exclusive release in the online space seems to have now turned its focus from achieving global accessibility, to catering to their subsequently diverse subscribers. Beyond the customary licensing of existing local content in each new region of operation, Netflix has also expressed the intention to produce content that is culturally relevant to distinctly transnational audiences.

This paper will analyse the noticeably “international” turn Netflix’s slate of original drama productions took in 2015, by assessing the location-centric *Sense8* and exclusive international co-productions *Club de Cuervos*, *Narcos*, *Atelier* and *Marseille* (Latin America, Japan, France). How have/will such programming be received by its intended “local” audiences and, arguably more importantly, the world? Can concentrating on “universal” themes and depicting “relatable” characters, working in more languages, and making subtitles and dubbing more widely available really present more opportunities for international commissions of significance to local audiences, or merely cater to prioritised American audiences? Finally, what are the implications of these developments for Australian television producers, with whom Netflix has publically (albeit superficially) expressed interest in collaborating?

If, as previous theorists have posited, the concept of “television” depends on your location (Turner and Tay, 2009; Pertierra and Turner, 2013), how can we locate “television” created for and simultaneously consumed by a global audience? If we consider that screen production starts with development and ends with delivery, one of the key questions in this area of research today is: how do you produce “local” content for the world?

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).

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Developing a new aesthetic of the multi-camera television studio as an academic research tool

Trevor Hearing Bournemouth University

This paper examines the potential to develop live multi-camera screen production methods as a scholarly tool. Drawing on experimental work in broadcasting in the 1970s and early 1980s, exemplified by *The Journal of Bridget Hitler* (BBC 1981 – dir Philip Saville), and recent developments in multi-camera live-streaming online and to cinemas (<http://ntlive.nationaltheatre.org.uk>), the paper asks if we might develop a novel screen production method as a tool to research, review and disseminate knowledge across a range of academic disciplines. Whilst single-camera production methods have long been used for experimentation by filmmakers and scholars, there has not been an equivalent exploration in form using multi-camera or ‘live’ television studio facilities, which have tended to be regarded as the site of more populist fare. Whilst this may be due to the limitations of access and gatekeeping by broadcasters, in the past two decades, television studios have been built as teaching facilities in a number of universities in response to staff and student interest in industry-focused media production. However, we have not seen the significant use of such facilities for research and experimentation. We need to return to the experimentation of directors such as Philip Saville in the public service protected environment of the 1970s to find an openness to non-naturalistic studio production and a hybrid form which might lend itself to academic inquiry. This paper surveys the history of experimentation in multi-camera and live television studio techniques and forms, and questions why there has been so little attention paid to exploring the creative possibilities of the medium in recent years. It asks whether the shift to online and mobile platforms, combined with the technology of live-streaming and the trend towards “live” and “event”

experiences, offers the opportunity for new audiences and new understandings in the academy beyond the constraints of mainstream broadcast media, and posits an agenda for the construction and

debate of a new aesthetic of the television studio, led within Higher Education, which might inform the way we apply screen production in research-led learning environments.

Trevor Hearing is Principal Academic in film and television and makes film and television productions at Bournemouth University. Previously he was Principal Lecturer and Head of Television and Video at the University of Sunderland. Prior to his academic career, he was a television cameraman, director, producer and executive producer working in ITV, BBC and Channel Four from 1980 – 2000 on a wide range of factual, entertainment and drama programmes. He has recently completed a PhD by practice researching documentary film production as a method of scholarship and he is currently researching live and multi-camera studio methods.

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Better collaboration: fostering screen production students' teamwork skills.
Dr Kath Dooley, Curtin University, WA.

At the 2015 ASPERA conference I presented a paper that argued for the explicit teaching of teamwork skills to screen production students. I surveyed literature that addressed this issue, noting the changing nature of the screen production industry worldwide. Given the continuing upheaval of storytelling structures, screen production, distribution and exhibition, I echoed the sentiments of a number of researchers (Hardin, 2009; Hodge, 2009; Sabal, 2009) who stress that effective teamwork underpins success in all areas of film and video production. In other words, despite the aforementioned changes, good teamwork skills continue to be of the utmost importance for students hoping to succeed in the screen industry.

This presentation will report on an empirical research project undertaken in semester 2 2015 in the Department of Screen Arts at Curtin University, which aimed to foster students' skills in this area. The study involved an interrogation of contemporary models of filmmaking collaboration and of the notion of the auteur. Students used group contacts to create communication strategies and identify shared values of teamwork. They also participated in activities designed to improve their awareness of different collaboration styles and types of conflict.

Outcomes were measured by both qualitative and quantitative means through student surveys. These surveys revealed a positive change in student attitudes towards collaboration and an increased awareness of the importance of giving and receiving feedback. I aim to disseminate my findings and to generate further discussion on pedagogy in this area.

Dr Kath Dooley is a filmmaker and academic in the Department of Screen Arts at Curtin University, Western Australia. She completed a creative PhD exploring portrayals of the body in the work of contemporary French directors Claire Denis, Catherine Breillat and Marina de Van at Flinders University, South Australia, in 2013. Kath has written a number of short and feature length screenplays, and has directed several award winning short films and music videos. Her research interests include screen production methodology, screenwriting and screen education.

Screen Production And Indigenous Cultural Competency

Michelle Johnston.

Curtin University

In 2016 reconciliation between Australia and our first peoples is high on the agenda for government, educational institutions and many independent businesses. There is ambition for change: for example, to close the gaps relating to the shorter life expectancy for Indigenous Australians; to improve educational outcomes for young Aboriginal people; and to celebrate and support Aboriginal language and culture. How best to achieve these outcomes is the subject of continued debate, and educational institutions in particular are eager to offer opportunities for graduates to develop cultural competency. A first step for some universities has been to adopt a reconciliation action plan, which demands that the university executive demonstrate progress in developing cultural competency for staff and students, and to engage with Aboriginal people and communities.

This paper will describe several screen production projects that are currently running at Curtin University in Perth, WA. These case studies illustrate the use of service-learning and action research as effective and successful approaches to embedding Indigenous content and cultural awareness into University screen production courses. Students commence university with little knowledge or personal experience of Indigenous people, history and culture. Often what they do know has originated from the media who are more likely to present Indigenous people in a negative way and as a problem to be solved. Students are eager to engage with Indigenous people and culture, but are unsure where to start – there is a fear of ‘getting it wrong’.

By providing opportunities for students to work collaboratively with Aboriginal people and community, there is potential for university graduates to not only develop their own cultural competency but to also affect social change in the wider community and contribute to reconciliation. These Curtin case studies provide a model for cultural engagement in the university.

Dr Michelle Johnston is a senior lecturer in screen arts at Curtin University in Perth. Her doctorate involved working with the Perth Noongar community in the production of a television series for NITV. Her research continues to focus on Aboriginal art and media, action research, and service learning.

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Career Success Factors in Australian screen production

Craig C. Rossiter and Celeste Alcaraz

Griffith University

A long and successful career in screen production can be elusive, particularly for those in the creative fields of writing, directing, and producing for feature films. Only one in eighty of these types of practitioners will make more than five features in their career.

The project-based attributes of a screen production enterprise coupled with the uncertainty of project outcomes, implies that career paths in the industry are often nonlinear and largely unstructured. In alignment with growth of the industry in Australia, formal training through film schools has grown in popularity and are considered one of the key entry gates to the industry. Australian tertiary institutions currently produce over 7,000 media graduates each year (Metro Screen, 2015). This does not include counts of alumni from vocational education providers and

registered training organisations. However, film school does not guarantee a career in the screen industry. Only 22% of those employed in media production graduated in media studies as indicated by Census figures.

This study commissioned by Metro Screen explores the career pathways of fifteen screen practitioners in both creative and technical fields at various stages in their career. The background literature review and NVIVO thematic analysis of in-depth interviews revealed six factors required for a successful career. An interrelated combination of education/training, practical production experience, access to resources, personal qualities, networks and reputation-building are necessary conditions for career longevity, with no single factor being sufficient. Understanding these career success factors will assist training providers in designing media courses adjusted towards more successful employment outcomes and can help manage the expectations of students with respect to career and course outcomes.

Craig Rossiter began his career working for Ronin Films during the release of *Strictly Ballroom*. Subsequent roles included positions at Roadshow Film Distributors, Dendy Cinemas, and Screen Australia where he was a Senior Analysis for five years. Craig undertook the economic modelling for Producer Offset as part of the Australian Film Commission's submission to the 2006 *Review of Australian Government Film Funding Support*. He also initiated the Post, Digital and Visual Effects (PDV) Survey in 2007 and ran the 2010 Screen Business Survey. Craig is currently Acting Manager (Innovation) for the Queensland Department of Transport and Main Roads. He recently published *Emerging Visions: Career Pathways in Australian Screen Production* for Metro Screen, and teaches marketing at Griffith University. He holds a Master of Business (Research) degree and wrote his thesis on *The factors that drive success in motion picture Development*. His book chapter entitled "Film Funding in Australia: Recent History and Empirical Analysis" with Professor Jordi McKenzie (Macquarie University) is to be published in the upcoming book *Public Funding for Film: industries, Governance, International Cases* (editors Paul Murschetz, Roland Teichmann, and Matthias Karmasin).

Celeste Alcaraz is a lecturer/tutor for the Griffith Business School within the Department of Marketing and a market research, innovation and strategy consultant. She has worked on major research projects to inform organisations including the Department of Communications and Digital Economy and has publications relating to museum services and the arts sector. Celeste has a profound interest in supporting Australian youth in successful career development as both an educator and a researcher. She is undertaking her PhD on the effectiveness of online delivery of domestic violence services.

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Research, Communication, and Networking: Uplifting Capability for Career Development in Media Students .

Dr Patrick Kelly, Kanthi Flynn,
RMIT University

This paper will draw on the experience of teaching the Media Career Development (MCD) course, proposing a pedagogical approach to enhancing employability and marketability for media students, involving self-directed learning within modules.

MCD is a core unit within RMIT's Master of Media program, designed to address the university's priority to 'build a globally-focused networked careers and advisory capability to guide student choice and promote learning and career opportunities' (RMIT University 2015). Occupational categories within the media and screen production industries are becoming increasingly diverse as the platforms with which we access media (Spurgeon & O'Donnell 2003) and, as such, educators need to prepare their students for diverse career opportunities. Furthermore, with increasingly culturally diverse cohorts, students must be Global-ready; developing strategies as to how coursework can further students' intercultural competencies and, in some cases, language skills.

Appropriately, the issues surrounding the employability of media graduates are also global, with global studies highlighting employers' desire that students and prospective employees hold practical experience, recommendations, occupational specialisation, and experience abroad (Mwilima 2010, Pillai et al. 2011).

As such, MCD engages students through a series of modules that advance skills and tangible outcomes in the areas of CVs, Portfolios, Networking, Work Placements, Entrepreneurship, Industry Research Projects, and Creative Pitch Projects. While many of the activities and outcomes of each module are distinct from one another, they have collectively been designed with the intent of enriching students' capacity for research, communicating ideas and values (often within a business-oriented space), and networking with professionals within their respective fields. These skills of research, communication, and networking form the foundations of employability (Jones 2011, Araujo et al 2015, Mwilima 2010).

This paper will discuss the nature of the course's modules, including activities, assessment and milestones, examining how these undertakings might enhance the employability of media students.

Dr. Patrick Kelly is a Lecturer at RMIT's School of Media and Communication. He has worked as a writer, digital producer, and festival director within the film, television, arts, and online media industries since 2006. His teaching and research investigates traditional and contemporary screen production in the digital age.

Kanthi Flynn is a Sessional Lecturer at RMIT's School of Media and Communication. She has generalist and specialist expertise in trans communications, behavioural change, culture and strategic human resource management across diverse multinational organisations causing innovative and disruptive effects.

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AFTER KULESHOV: Using a social science research model in a screen research context.

Nick Moore,
RMIT University

In the early 1920s, Lev Kuleshov was reported to have performed a pioneering research experiment that gauged audience reactions to filmmaking decisions; the consequence of this today is the wide use of the term "the Kuleshov Effect". Since then, the literature and pedagogy of moving image production describes many other effects, most commonly expressed as rules: the 180° Rule, the

Rule of Thirds, Hitchcock's Rule of Composition, Murch's Rule of Six, and so on. None of these rules have been identified by specifically designed research experiments; they have come to us post hoc through creative practice.

This paper reports on an ongoing studio within the RMIT Media program that is developing procedures for investigating the veracity, dimensions and interaction of the rules at play within the moving image using a model based on scientific methods and forms. The studio, and my research, seeks to define a space within the academy for specifically designed experimental moving image research that is along the lines of the Kuleshov experiment, but which is also valid and reliable. We are testing the rules assumed to be true in one context using methods that have proven legitimate in another. To do this, I have developed a range of strategies that help refine the research question, assess the dimensions of creativity, support reliability and turn tenets into experimental hypotheses.

Kuleshov's montage experiment was the first and, to a degree, the only research experiment of its kind. As the social sciences borrowed their methods and language from the natural sciences, what can be gained by borrowing them from the social sciences? Where might it lead screen production research if we were to follow Kuleshov?

Nick Moore is a professional editor, sessional academic and filmmaker. He was programmer at the Melbourne International Film Festival for two years. His film *Rauch und Spiegel* won the Prix CANAL+ at Clermont-Ferrand in 2013. Nick has a psychology degree and is an HDR candidate at RMIT University.

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Finding the Lightbulb Moment: Creativity and Inspiration in the teaching of the Craft of Screenwriting.

Dr Margaret McVeigh, Griffith University

What is most important when writing a screenplay? Knowing how to follow the rules of screenwriting or knowing how to be creative? This paper will explore this question based on research and interviews from "The Creativity Workshop for Screenwriting" conducted at Griffith Film School (Summer Semester, 2016). Here techniques of Inspiration were explored as part of the Creative Process using exercises tapping into the key elements of creativity - self belief, risk taking, collaboration, right brain left/brain thinking and contextualised in the teaching of the initial craft elements of screenwriting.

Writers work in different ways, but all need to recognise and assemble the tools - both inspirational and technical - that they need to create. We do students a great disservice if we tell them at the outset that 'this' is how they must create based on the rules and formulas of Screenwriting "How to" Manuals. William Froug in *Zen and the Art of Screenwriting* (1996) asserts 'Rigid outlines are the kiss of death of creativity'. As one of the students commented after the workshop: "(It is) important for writers to understand how the creative process works ... I think this is an essential course that provides understanding within the writing world. Whilst also providing helpful tools that will assist you in your journey. Don't be afraid to share your stories. Every story is beautiful and unique, every story has a place in this world".

Dr Margaret McVeigh is Acting Head of Screenwriting and Convenor of Contextual Studies at Griffith Film School, Griffith University, Australia. She has been a writer, or worked with writers, throughout her career in education, corporate communications, post-production and educational publishing in Australia and overseas, including in roles as Commissioning Editor for Wiley publishers and as a writer for the Australian National Broadcaster's Online Education Portal, ABC Splash. Her Master's thesis, 'Work in Progress, The Writing of Shortchanged' explored screenwriting and the creative process. Margaret has run workshops on Creativity and Screenwriting in Australia and China and has researched, published and addressed conferences in Australia on Screenwriting and the Creative Process.

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Trust in a Research-led Learning Environment.

Dr. Robert S. Watson.

How is trust developed between lecturer and movie screenwriting students in a research-led learning environment?

John Dewey's *Democracy and Education* (2008, 1916) argues that individual researchers – or students in learning environments – contribute to industrial, cultural and social progress. Today, Dewey's research-led learning environment – student-centered learning – is championed by reformist philosophers and educators such as Richard Rorty (2006), Thomas E. Wartenberg (2007) and Stephen E. Abbott (2014).

A movie's first production stage – original screenwriting – differs markedly from performer and crew "teamwork" stages. Original screenwriting centers on individuals who expose the depths of their own experience and beliefs. Writers revisit the strong and often troubling actions of people close to them while researching and developing original drama. It is highly personal, and risks upsetting people and breaching their privacy. How then is a deep confidence developed between mentor and students, such that each individual genuinely trusts the mentor to both teach successful industry practices and also protect the dignity and flourishing of every student? What undermines this trust? Having established trust in the mentor's skills and ability to keep confidences, and lifted confidence in the student writer – what kind of screenplays result? How do these screenplays compare with strong industry projects?

Dr. Robert S. Watson. 2016: exploring 4K filmmaking. 1990s to Present: Developed Australians' feature motion ideas as commercial screenplays. 2016: Currently developing a biography set in Victoria, Darwin and Queensland during the 1970s to the present. Past Head of R&D – Becker-Dendy and Beyond International. 2004-2005 lectured screenwriting at QUT.

After an early film career, I graduated in Dewey's methods and taught language acquisition in Australia and China. Then I returned to studios where I headed up movie research and development on Quentin Tarantino, Matt Damon, Cate Blanchett etc. projects. R&D included hundreds of Australian movie projects. Our approach used Ian Robinson's theory, "Heroic Myth Structure For Writers and Its Relation To Classical Models Of Narrative Film" (c.1994) which I had helped develop. Returning to teaching in 2001, I worked with screenwriting students, including Queensland's TAFE and QUT, 2004-2006; and coordinated Utas philosophy postgraduates 2010-2012.

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Insights into teaching creativity in editing

Dr Jill Holt

Swinburne

As an editing practitioner and educator the practice of teaching creativity in editing is what brought me to my research topic, *The 'Art of Editing': Creative Practice and Pedagogy*. In undertaking practice-led/practice-based research, the pedagogy specifically addresses the question of how can creativity in editing can be taught when so much of what editors do is attributed to 'intuition' or 'what feels right'.

In designing my artifact as an educational resource, I investigated the 'creativity/pedagogy nexus' in higher education in reference to the question, can creativity be taught, and specifically can creativity in editing be taught? My challenge as an educator is to harness the more abstract qualities in editing such as intuition and rhythm and bring that knowledge into a learning environment. In response my artifact addresses contemporary notions of creativity in editing, designed around a series of interviews with prominent Australian screen editors who discuss the creative attributes of editing in reference to their work and specifically in terms of defining editing as a craft or an art. In practical terms, I anticipate this 'first-hand knowledge' together with visual representations of the editors' work will be immediately accessible to film students by identifying with the editors process, their stories and the film content. The exegetical component of my research substantiates the intent of the artifact, and further investigates theoretical, historical and contemporary notions of 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.

Dr Jill Holt is a Senior Lecturer and Course Director of the Swinburne Film and Television program. Jill completed her doctoral studies in 2015, which focused on her practice as a screen editor and educator in postproduction and editing.

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Re-composing the Real: Squeezing into old jeans? Or a radical revisioning of a subject? Dr. Andrew Taylor, University of Technology, Sydney

Three big questions educators face are: why do we teach?; what do we teach?; and how do we teach? As fundamental as these questions are to our teaching and learning endeavours, they are usually brushed aside because they are too hard and complex to answer, and the day-to-day demands of teaching, research and administrative work take precedence.

Nevertheless, from time to time it becomes difficult to keep sweeping matters from under the carpet and we are forced to check in with these questions.

This paper tackles these 'Big Questions' using the specific example of *Composing the Real*, a 100-level Documentary subject that is part of a Media Arts major housed in a Communication degree at UTS.

The paper argues the subject in question is no longer successful in the way it once was and it is now time for a re-think and re-design. It looks at reasons the subject is no longer working and the challenges it faces in its re-design. It then proposes five key strategies to re-model the way the subject is taught.

Although focused on a specific subject area (documentary production) and workplace (UTS), the paper points to a set of challenges that many screen educators in the tertiary sector are facing. The paper is also a work in progress in-so-far as the changes it outlines will be implemented in Spring 2016 (after this year's ASPERA conference). It is envisaged that the findings and reflections from these proposed undertakings will be presented at a later conference such as ASPERA 2017.

Andrew Taylor is a Senior Lecturer in Media Arts at the University of Technology, Sydney (UTS) and has a background as an animation director, documentary filmmaker and cinematographer. Andrew's most recent film, *First Person Kodachrome* (2014), combines a history of Kodachrome with a personal memoir exploring family photos, memory and loss.

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The use of critical reflection to inform writing narrative comedy and its impact on teaching screenwriting.

Susan Cake Queensland University of Technology

Teaching screen production requires strategies of continuous improvement and innovation. Critical reflection on lived experience that can inform the writing of narrative comedy forms the basis of current doctoral creative practice--led research at QUT. The research emerged from critical reflection on the tension between holistic project--based approaches to teaching screen production within the vocational education and training (VET) sector and economic pressures which resulted in larger class sizes, reliance on a more casualised workforce and the introduction of online approaches.

Writing screenplays within the context of doctoral research has led to an examination of the process of writing narrative comedy and the impact of critical reflection on lived experience to both inform the creative work and facilitate a 'transformative learning' process. Transformative learning refers to a type of learning specific to adult education in which epistemic assumptions are challenged and revised. The stages of the hero's inner journey is argued to correlate with stages in transformative learning. Feedback on scripts from a critical community and industry mentor were incorporated into a reflection journal and have been used to inform the creative work. The process of critical reflection, triangulated through external feedback, led to an examination of the sources for inspiration for characters and storylines and enabled lived experience to be examined through different critical lenses.

The impact of this research indicates that critical reflection on the process of scriptwriting can offer insights into lived experience which can impact writing processes and enable characters' inner emotional journeys to be more fully realised. Just as the transformative emotional experience of a character resonates on an emotional level with an audience, creating that character's emotional journey can resonate with the writer by tapping into intuition, emotions and experiences which provide a bridge to transformative learning. The research outlines strategies for teaching

screenwriting enabling learners to draw on lived experience that can inform the emotional journey of characters and result in deeper audience engagement.

Susan Cake has over 15 years experience teaching screen production in the vocational education and training sector. She began practice-led doctoral research in February 2014 and is documenting the process of writing narrative comedy scripts to inform her teaching practice as well as tutoring in screenwriting at Queensland University of Technology.

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Day 3

Transformative Meeting: The Creative Moment in Screen Performance

Dr Helen Goritsas

Academy of Information Technology Sydney, NSW

Inclusive of post structuralist concerns of the importance of the spectator in modern cinema and the difficulties of attributing authorship in screen production this paper will examine instances of the creative moment in screen performance. An Encounter Theory of Modern Cinema will be introduced and the connectedness of the process of screen performance in filmmaking and its reception explored. The Encounter perspective a process of dialogical meeting which places transformative relationship at the heart of filmmaking will be exemplified through a thorough case study analysis and critical review of the scholarly literature as it pertains to director - actor collaborations. Influenced by Leo Tolstoy's treatise *What is Art?* in which Tolstoy argued - that a real work of art destroys the separation between the spectator and the artist, this paper will analyse the creative moment as transformative meeting in screen production. Konstantin Stanislavski's acting system in which actors remain in contact with one another and live rather than represent a role, exerting such a profound influence upon "Method" acting on screen, will be deliberated upon, as will the similarities of an aesthetic of impermanence in traditional Japanese Noh, which demands a total identification of the actor with their role. The radical and innovative theatre director Jerzy Grotowski, who considered encounter to be the core of acting; a self-revelation requiring an emergence from oneself, opening up infinite interpretive possibilities for the viewer will also be appraised. The working practices of the most remarkable actor director relationships in film studies, notably the creative collaboration between director Akira Kurosawa and actor Toshiro Mifune and that of Carl Theodor Dreyer and Renee Maria Falconetti will be advanced in support of this view. This paper concludes that these partnerships attest to an interdependent relationship in screen production in which an actor has the capacity to trust in the director and surrender completely and without self-monitoring, to the creative moment.

Helen Goritsas is a Senior Lecturer of Screen Studies and Production and Course Coordinator of the Bachelor of Interactive Media at AIT. She has served as President of Women in Film & Television (NSW), 2011-2013. Last year Helen exhibited 'Lightwell' a collaborative installation for VIVID, Sydney, and Associate Produced the Australian feature, *Alex & Eve* (2015).

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The filmmaker is present - experiment, process, image - a practitioner's talk about process as the focus of moving image works

Louise Curham University of Canberra

What happens when we scrap pre-production, production, post-production instead focusing on process alone? In this short paper/presentation, I discuss process-based experimental techniques as productive strategies to make moving image works.

A graduate of VCA School of Film & TV in the early 90s, my work over two decades has moved from narrative to abstract, from emphasising output to a focus on process. My work uses three strategies: material algorithms, incompleteness and re-enactment. I share my experience with these.

I use the material algorithm of technology, exploring what is uniquely possible with the material form particular technology permits, striving for the point when it starts to fail or breakdown. For example, I use photographic chemistry to hand-process S8 film, enhancing errors and artefacts such as grain and uneven processing.

Secondly I use incompleteness. Rather than completed works that circulate alone in the world, I produce fragments that I project live, often in collaboration with other artists such as musicians.

My third strategy is re-enactment. Working in the Australian artist/filmmaker collaboration Teaching and Learning Cinema, we make a new Expanded Cinema works from the 1960s and '70s. Expanded Cinema broke the projected image out beyond the screen. The works we re-enact combined experimental film with the body in live performance. Our approach has been one of 'mapping' these works from the past onto ourselves and emphasising where that mapping breaks down. Our new works are neither identical to the original works yet nor are they unrecognisable, they are both old and new at the same time.

So these three strategies are productive in my own practice. This paper concludes with a provocation, can these be productive in screen production more widely?

Louise Curham is a PhD candidate in the Faculty of Arts & Design at Uni Canberra. Drawing on her practice as an experimental filmmaker and as an archivist, 'Tending the archive' explores what re-enacting live art from the past can teach us about caring for things that are prone to disappearance.

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How Research-led Practice Can Ask Questions of the Documentary That Cannot Be Asked Within Industry Practice

Aurora Scheelings

In light of recent attention to ethics and documentary production in the making and broadcasting of *Struggle Street* (SBS, 2015), this paper considers the unique place of the research-led documentary to observe and illuminate the culture and practices of television production

itself. A documentary practice not beholden to audience ratings, not seeking to create illusions for the sake of narrative impact or story cohesion, a practice that seeks to ask questions, to reflect upon findings, to further knowledge and understanding and potentially to offer better ways of doing things. I discuss three unrelated productions by way of case study to highlight the key issues at play here; precarious ethics in production and the culture of television from financing to production. And I raise the inevitable question: do research--based findings make any difference?

Given the mix of what is referred to as "content" for factual programming; traditional conventions and defining notions of documentary have become somewhat muddled amidst singular efforts to make what is deemed compelling television. It is within this maelstrom of factual filmmaking, often also referred to as 'documentary', that there is an increasing need for questions and reflection from what Nichols has referred to as "the community of practitioners". The obvious place for documentary practitioners to question, to debate, to negotiate and to reflect is through documentary film. What is also obvious is that production that showcases industry practice is unlikely to occur within the parameters of industry. Which places the onus on those practitioners not reliant on industry support – research--led practitioners.

Documentary filmmaking looking at industry practice is useful, as this paper will discuss. The findings of three participant observers (TV historian, independent filmmaker, TV producer) highlights similar themes all encounter despite the divide of time and continents, as is the nature of global TV production.

Aurora Scheelings is a Lecturer and filmmaker whose documentaries have been broadcast to national and international audiences. Her work explores homelessness, multicultural and cross--cultural themes and ethnographic studies more broadly, including the nature and culture of television production itself. She has worked as an independent filmmaker and in--house TV producer.

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Evocative moments with smartphone cameras

Marsha Berry, RMIT

In this paper, I propose that we imagine and reimagine places and events through the use of smartphone cameras combined with social media to evoke a sense of what it's like to 'be there' in the moment. People communicate multi-sensory and heightened aspects of everyday banalities through smartphone apps that sit in the background of everyday activities and practices. The routine stuff of life can be transformed into evocative expressions. This, in turn has affected how smartphones and applications influence contemporary everyday aesthetics.

'Being there' is a fundamental concept in ethnography according to Clifford Geertz and provides a touchstone for my discussion of creative mobile filmmaking and photographic practices. It is multidimensional and presupposes some kind of presence in a particular moment. The notion of presence has been extensively problematized and debated in mobile media literature since Geertz wrote the still influential book titled, *The Interpretation of Cultures: Selected Essays* in 1973 before the mobile phones we take for granted appeared on the scene. Presence and copresence are now more than being physically face-to-face in the same geographical place. 'Being there' is a concept that lends itself to adopting non-representational theories or approaches that seek to understand

some of the more-than-representational, the more-than-textual multi-sensory aspects of visual creative practices with mobile devices.

Romance, memory, nostalgia, playfulness and epiphany all play a part in inspiring the desire to create poetic still and moving images that capture creative moments. I explore how photography and video making has become entangled with embodied mobility. I follow Tim Ingold's approach to place feelings at the centre so I can begin to account for the multi-sensory and affective dimensions of filmmaking and photography in the context of 'being there'. I will provide a braided ethnographic (and at times, autoethnographic) account of the dynamic relations between smartphone assemblages and embodied mobility that will contribute to current debates in creative practice research.

Marsha Berry is a researcher and artist who is Program Manager for BA (Creative Writing), School of Media and Communication, RMIT University. She has published extensively on mobile media and creative practice and is a co-editor of a book titled, *Mobile Media Making in an Age of Smartphones*.



SCI-FI MOVIES 101: AN INTERNATIONAL ONLINE COLLABORATION AND RESEARCH-LED PRODUCTION (STARRING ROBOTS)

Lisa Dethridge, RMIT; Damian Schofield, State University of New York

This paper describes an innovative multidisciplinary course in film production and science fiction that was developed as an international online collaboration with face-to-face components. We investigate the process of establishing an international, research-led film production project between two universities, RMIT Melbourne and State University of New York, Oswego campus.

Using simple online methods, three instructors taught topics from the disciplines of media production, screenwriting, computer science, literature, robotics, philosophy, artificial intelligence and psychology. Around forty students in USA and Australia collaborated online and face-to-face on the research and production of three short, science fiction films using student-programmed robots as characters. The unifying theme was how to understand and represent robotic artificial life and intelligence on screen?

This paper analyzes how teams which are geographically and culturally diverse may engage in a process of research-led learning. We discuss the emerging field of online collaboration as it relates to production research, practice and pedagogy. We focus on a model that may be useful for collaborative screen practice as a means to produce exciting screen research and production outputs.

The paper considers what we learn from this new methodology. and how to foster a strategic online partnership. We conclude that fun, online international collaboration allows new pedagogical practices. These include hybrid teaching models that use both real and virtual classrooms.

Further, we suggest this model of collaborative online learning may

increase staff capacity in developing international teaching and learning methods. It may provide more options for students to experience aspects of global learning, virtual mobility and cultural exchange. Finally, we suggest that teaching screen production within a research-led learning

environment may enhance our ability to create inspiring international stories and to enhance international employment opportunities and learning experiences for Australian students

Lisa Dethridge: Centre for Game Design Research, RMIT. In addition to virtual experience and telecommunication systems design, Dethridge has worked with film and TV producers to develop script and story material for major and independent studios and networks in USA and Australia. Author of *Writing Your Screenplay*. PhD Media Ecology, New York University

Damian Scholfield: Director of the [Human-Computer Interaction](#), State University of New York, Oswego campus. A director of [Aims Solutions Ltd.](#), computer graphics visualization, reconstruction, simulation and virtual reality products for industrial, legal, public and private sector organizations UK. Former Lecturer, Mixed Reality Laboratory in School of Computer Science, University of Nottingham UK.

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Screen Writing in the Age of Millennials and Multiple Screens

Natalie Krikowa,

Doctor of Creative Arts Candidate University of Technology Sydney

For screenwriters, the mediums of film and television are what we are currently trained in and equipped to write for. It is important to recognise however that new screens (computers, tablets, and mobile phones) are becoming increasingly popular with younger generations. In Australia, 90 percent of all media interactions are screen based and on average, we are spending 4.1 hours of leisure time a day in front of screens. (Google 2013, p. 8) Australians are also high multiscreen users, with another device being used while watching television 77 percent of the time. (Google 2013, p. 25) For millennials in particular, smartphones are now more important than laptops and computers for searching for information and viewing media content. (Google 2015, p. 2) So if the new generations are multiscreen users and spend the majority of their time using mobile screens, then how does this impact how we write, develop, create and distribute screen media content?

This paper outlines some of the recent research into transmedia and writing specifically for multiple platforms that arose from my doctoral project. My practice-led research in writing a transmedia narrative suggests there is a need for screenwriters to adapt to not only the use of these new technology platforms, but see the potential for new storytelling opportunities if they wish to remain relevant in the future. “Craft elasticity”, as I call it, suggests that a writer’s craft requires a certain level of elasticity to meet the demands of the evolving media landscape. Screenwriters are no longer just writing for the traditional screens of film and television - but games, animation, websites, mobile applications, web comics, graphic novels, and many other incarnations that emerge when you combine audio-visual media with the affordances of mobile screens and Internet connectivity.

Natalie Krikowa is a doctoral candidate at the University of Technology Sydney. Her research intersects film and transmedia studies, and gender and queer studies. Her thesis investigates the potential of transmedia narratives to provide inclusive spaces for marginalised audiences. She lectures in Media Arts and Production at the University of Technology Sydney.

Where is the woman in the story?

Strategies for greater female representation on screen

Louise Sawtell RMIT University

Recent research suggests that women are not being represented on screen as much as men. The Center for the Study of Women in Television and Film reported that females comprised 22% of protagonists, 34% of major characters and 33% of all speaking parts in the top 100 domestic grossing films of 2015 (Lauzen 2016). The Gender Bias without Borders research showed that the lack of female characters is not limited to American films. Across eleven countries an average of 30.9% of all speaking characters are female. This same report found that films with a female director or writer attached had significantly more girls and women on screen (Smith, Choueiti & Pieper 2016). If women are creating the stories, will this lead to greater female representation on screen?

This paper will highlight some of the current screen production practices that attempt to address the gender disparity. There are ways of exposing certain representations in film, such as The Bechdel Test and The Representation Project's TheRepTest, which could be used when developing a screenplay. Initiatives such as the Swedish Institute's Towards Gender Equality in Film Production, Women at Sundance and Screen Australia's Gender Matters show how the industry is supporting women's voices. Lastly, I will examine how I have developed a number of female characters for my practice-led research screenplay, *One in a Million Girl*. It is by writing the woman into the screen story that I have been able to identify and challenge the way females have been represented on screen.

Louise Sawtell is a PhD Candidate in the School of Media and Communication at RMIT University. As a feminist writer-director, her practice-led research project, *One in a Million Girl: A fictocritical* screenplay explores new ways of writing for the screen. Her multidisciplinary film practice and research is influenced by fictocriticism, feminism and the actor's process as a way to challenge conventional storytelling models. She has won awards for her experimental short films and taught in universities across Australia.

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The special place of fiction in creative practice research: a screenwriting approach

Craig Batty, RMIT University

Much has been written about creative practice research, particularly in fields such as art, design and creative writing, and increasingly in screen production. It is a staple of many university research cultures, and core to the work of many ASPERA members. We know of its potential as a site of knowledge; we know of its fabric and principles; and we usually know how to articulate it to others.

But little has been written about the form this type of research takes; specifically, why one might choose fiction over nonfiction to express, embody or otherwise perform research findings. In many ways, nonfiction or documentary work is straightforward to argue as research, usually because the research is explicit in its content. But what of fiction: of film, television and web drama screenplays set in imagined worlds? In this paper I explore the special place that fiction inhabits within the academy when it comes to creative practice research. I draw on my experience of writing, supervising and evaluating screenplays to discuss the ways in which the creative practice researcher might use the tools of fiction storytelling to present their findings in imaginative, innovative and fun ways that can expand our understanding and experience of academic research.

Craig Batty is Associate Professor of Screenwriting at RMIT University, Australia. 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) and *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey* (2011) and has published many journal articles and book chapters on screenwriting, creative practice research and research degree supervision. He is also a screenwriter, script editor and consultant.

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Diversity, Participation and Equity Roundtable

John Cumming Deakin University

Alison Wotherspoon Flinders University

In the government literature that accompanies the 'marketization' of academic work, the social good continues to be reiterated especially through values of diversity, participation and equity. On a number of indicators and for many people, however, the conditions that determine access to a tertiary education and to teaching and research work have deteriorated. The decline, for instance, in the number of students receiving either Austudy or Youth Allowance (that Universities Australia identified in a 2008 study) continues. This has had a particular impact on access to tertiary education for low-income young people. The 2015 Metro Screen study *Emerging Visions* found that "only 13% of students enrolled in media and communications studies, where the majority of screen production courses are classified, come from a low socio-economic background, while 30% come from a high socio-economic background". Increasingly, education comes with additional costs attached. Overseas study tours, unpaid internships, extension courses, travel associated with film industry events film festivals etc. all benefit those who can afford them. Likewise starting a 'portfolio' career in the screen production industry after graduation usually requires financial support.

Indigenous Australians on low incomes, especially in remote regions of Australia, are doubly disadvantaged when it comes to tertiary education. There are, however, a good number of very talented Indigenous screen production professionals working in Australia now – many with tertiary qualifications. And NAIDOC Week – with its theme *Songlines: The living narrative of our nation* – is a good opportunity to celebrate their productions and to talk about how we use them in our teaching. On Day 2 of this conference, in her paper 'Screen Production and Indigenous Cultural Competency',

Michelle Johnston prompts us to consider the role screen production by Indigenous practitioners currently plays in tertiary screen courses and the potential for development of the profile of this work in screen education within Australian universities. How can non-Indigenous academics better

support the development and recognition of screen production by Indigenous Australians in a manner that is consistent with the perspectives and aspirations of these cultural producers? What steps can be taken to improve the enrolment, experience and retention of Aboriginal and Torres Strait Islander students, enhance Indigenous research, and increase the number of Indigenous people working in universities and participating in their governance and management?

The 2015 Screen Australia report *Gender Matters – Women in the Australian Screen Industry* points to some misconceptions between what happens in industry and in the academy. “The proportion of female film school graduates is much higher than the percentage of female key creatives associated with theatrically released Australian films, and much closer to the share of the Australian population”, with continued “poor levels of female representation” in industry. So gender balance in education is not translating to the workplace and it is not always the norm in courses either – especially those that are less selective. What more can we do to address the cultural factors that are driving the under-representation of women in industry and in some courses?

The aim of this round table discussion is not to set up a competition between member representatives about whose program is most equitable. The purpose is to have an honest and frank discussion to identify what research and advice might support programs of improvement, what strategies are already in place, and what might be parameters of best practice.

John Cumming is a filmmaker and writer, Course Director and Senior Lecturer in Film & Television at Deakin University and president of ASPERA. His first book *The Films of John Hughes: A history of independent Screen Production* is published by ATOM.

Dr Alison Wotherspoon is Head of Department of Screen and Media, Flinders University. Her research interests include producing, directing, creative practice research, documentary, bullying, cyberbullying, women's health and Indigenous filmmaking.

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Looking in the Mirror or Through the Window: Bringing mainstream audiences to see minorities.

Nick Bamford Bournemouth University

As Vito Russo made clear in *he Celluloid Closet* (1987), 20th century LGBT screen representations were almost entirely negative or, at best, hidden or coded. Contemporary emancipation has changed that, aided by screen representations. But that requires a mainstream audience to come in to see a gay-themed film.

Two successful early examples of such films were *Philadelphia* and *Back to Back Mountain*. ~~US~~ gay audiences were very aware that those were not entirely authentic in their representation – feeling ‘watered-down’ or ‘heterosexualised’ to make them acceptable to mass audiences. They were also seen to have reassured those audiences because, although sympathetically told, both stories end with the death of one of the lovers, subtly reinforcing a homophobic message.

More recently two British TV dramas, *Cucumber* and *London Spy* have taken a different approach, offering an 'exotic otherness' in the world they present, making gay men seem somehow exciting in their difference. But these are, arguably, equally inauthentic.

In this paper I draw from my PhD by practice for which I am writing a contemporary, gay, screen version of *Madame Butterfly*. My intention is to offer a mainstream audience an authentic insight into a gay world. But the story involves aspects of gay behaviour which might alienate such an audience. So do I make a film which will easily attract a gay audience but 'preach to the converted'? Or do I tone it down to make it more palatable to the mainstream, or, conversely, exaggerate and 'exoticise' it, both of which risk rendering it inauthentic?

I argue that there is a challenge addressing the issue of diversity in contemporary screen production – persuading audiences not simply to look in a mirror at a reflection of themselves, but rather to look through a window at others.

Nick Bamford is Senior Lecturer in TV Production at Bournemouth University, following a lengthy career as Producer at the BBC and as a freelance Producer/Director on factual shows as well as drama. He has also directed for the stage and run two theatre companies. Writing includes two produced stage plays.

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The Immersive Cinematic Space: Audience Perspectives

Damian Candusso Charles Sturt University

The production, screening, technologies and audience experiences, influence the perceptions of the immersive cinematic experience. Since the introduction of digital cinema, directors have provided increased immersion through High Frame Rates (HFR), 3-D imagery and immersive 3-D sound technologies.

Despite excitement by the production industry, new immersive technologies are being introduced with caution into the cinema exhibition space. Cinema managers are not rushing to upgrade to new technologies even though 3D and immersive sound films are being produced. The cost of upgrading equipment, and many new technologies not yet standardised, make any technological investment a costly risk. This risk also factors in audience (customer) demand. John Kellogg warns that the immersive technologies need to be affordable for theatre owners, if not they will invest in upgrading their chairs. Kellogg cites 'The Wall Street Journal recently reported that AMC is spending \$600 million on larger, fully reclining seats.' This cautious approach to upgrading technology is reminiscent of the format war that occurred during the introduction of widescreen and Cinerama.

With 3-D being introduced to bring the audience back to the cinema, how much of an attraction are immersive exhibition formats? Many are now stating that the 3-D experience is underwhelming, especially considering the premium price of tickets. 'As a result of 3-D, films such as *The Avengers* have sped past the records. But was *The Avengers* in 3-D really worth it?' Although vendors are pushing the benefits of their new technologies, what influence does the audience have on the future of cinema? This raises questions including: is the audience demanding more from the cinema? What is the technical literacy of the cinema audience? Does the cinema audience understand the differences in new immersive technologies, or is contemporary cinema exhibition adequate?

During 2014 the author conducted an online survey with 200 participants to investigate the audience awareness of contemporary and emerging cinema technologies. This paper analyses the results from the survey and explores the relationship between the audience and the cinema. It identifies audience literacies of cinema technologies and formats, and the demand by the audience for emerging technologies. It also questions the influence an audience may have on cinemas and the future of the cinematic space, and ultimately filmmaking.

Dr Damian Candusso is an international multi-award winning Sound Designer and Senior Lecturer at Charles Sturt University. He has over 18 years industry experience with credits including: *The Lego Movie*, *The Great Gatsby*, *Happy Feet* and *Australia*. Having recently been awarded a PhD with the ANU, Damian's ongoing research investigates 3-D film, immersive cinema and virtual reality.

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Reaching the Audience – Where and When They Want to Watch

Michael McMahon Swinburne University of Technology

A marked growth in volume of television production in Australia indicates a continuing appetite by audiences for content. This is particularly true for multi-episode drama. However, broadcasters are finding that the public “overnight ratings”—the traditional measure of how many viewers watched a particular program at the time of broadcast—are becoming less reliable as an indicator of popularity or audience-reach of a program. The many platforms by which content can now be made available to viewers require other measures of reach and popularity for screen content.

This paper will examine and compare two case studies of recent Australian “firsts” in the way that multi-episode dramas have been made available to audiences.

In 2015 the Australian Broadcasting Corporation (ABC) placed all six episodes of the new series **Glitch** on its streaming service iView at the same time as episode 1 of the series was broadcast free to air. While the overnight ratings for each episode of **Glitch** fell below what both ABC and the production company had expected, the series itself became the most watched drama series on ABC iView in 2015.

In January 2016, the Special Broadcasting Service (SBS) made episode 1 of its new series **The Family Law** available for viewing on Facebook for 55 hours over the weekend immediately prior to the commencement of the broadcast of the series. This was a “first time” marketing campaign targeting a younger audience who do not watch television content at the time it is broadcast—but who are high-volume consumers of content. By the end of the 55-hour weekend period the Facebook link to the episode had been “hit” 1.1 million times. When Episode 1 was broadcast the following Thursday night, overnight ratings far exceeded expectations. Post -broadcast views of full episodes of the series made it the most watched content on SBS streaming service, SBS On Demand. Is this an example of servicing a non-broadcast audience or a very effective marketing campaign? Or both?

The paper will use the success or otherwise of these two case studies to examine the extent to which a producer of screen content needs to be involved in the overall plan for distribution and marketing of the content. It will argue that new marketing methods and expanded delivery platforms require changes to the producer's role. It is essential that producers be involved in the early planning of marketing and delivery plans so that negotiations can be conducted for intellectual property and cast rights to support the use of extended platforms and the production of additional materials and content.

Michael McMahon BA (Admin), LL.B. Commercial Director, Matchbox Pictures. Department of Film and Animation, Swinburne University of Technology.

Production Credits Documentary - *Sadness, Wildness, Anatomy* and *Whatever Happened to Brenda Hean?*

Drama - *Call Me Mum, Saved, Bogan Pride, The Slap* and *Nowhere Boys*. Feature film
- *The Home Song Stories, Lou* and *Cut Snake*.

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Screen Production: Where do screen ideas originate?

Bruce Gater - Charles Sturt University

In the history of screen production, the definition of screen production is generally described as an idea produced for screening. This understanding has served very well when the concept of the screen was very limited (film and television) and very dependent on new ideas. It could be that the screen, now without limits, is just a vehicle (or even a generator) of infinite imitation and the result of all screen production might be where the idea is now located. If so, the location of the idea has been reversed - it is produced by the screen rather than by the producer or the production or more importantly audiences may dictate screen ideas.

If the screen has been unleashed from its historical limits, what is to become of screen production? As an initial approach to an answer to this question I ask another question - is the screen no longer dependent on ideas and if so does it produce the ideas? In consideration of these two questions this paper compares and contrasts two productions by Australian film and television producer Hal McElroy, to propose some new ways we might think about screen production.

Bruce Gater began lecturing in television production at Charles Sturt University in 2002. Before CSU he worked in metropolitan television working on drama series and major sporting and music events before moving into the regional networks in the areas of producing, directing, and production management. Bruce's PHD study is investigating the impact Hal McElroy had on the Australian television.

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Filmmaking research and the role of theory

Leo Berkeley, Smiljana Glisovic, Martin Wood (RMIT University)

Should a film made in an academic research context engage with theoretical ideas and, if so, how? The documentary film *600 Mills* was explicitly funded and produced as an academic research project, designed to investigate, through cinematic means, the decline of the textile industry in the Melbourne suburb of Brunswick. From the beginning, an objective of the research was to engage with how film could be used to conduct the research and not just report on the findings, as a mode of research that produces a unique knowledge artefact rather than merely 'illustrating' the work of a

written text. The film was shot using a loose, exploratory approach, informed by several theoretical concepts felt to be relevant to understanding this complex human, social and economic environment. The filmmaker-researchers made two separate edits of the film in order to explore different ways of thinking with the audiovisual raw material and to see whether different kinds of conceptual or thematic ideas would emerge as a result of different approaches to handling the footage.

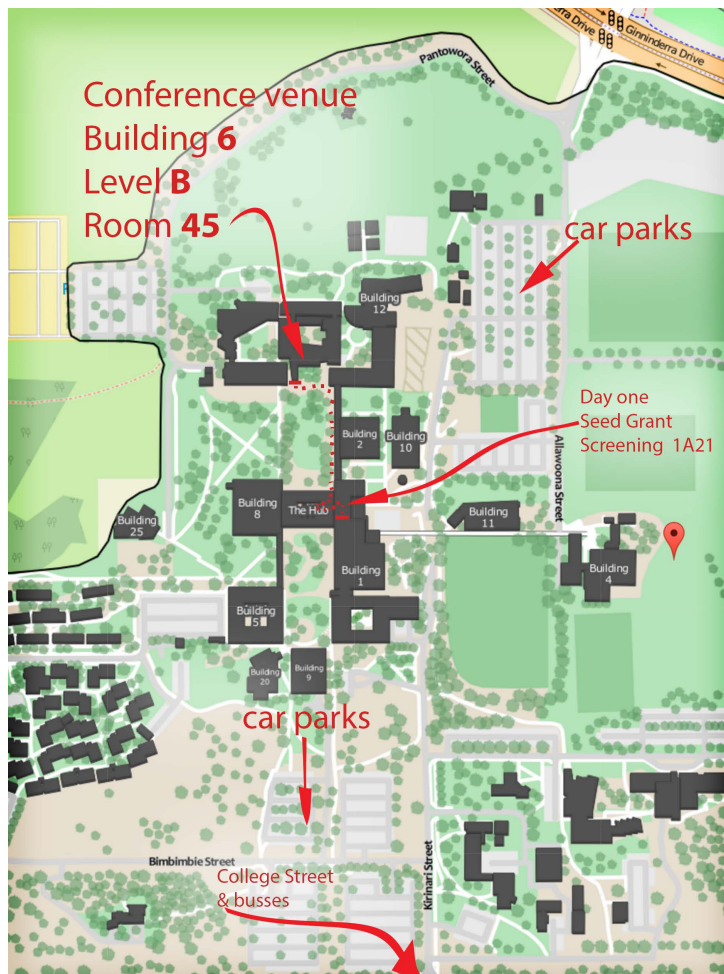
This paper will present findings from a comparative evaluation of the two edits, discussing what conclusions can be drawn about how to present theoretical ideas in a film, either explicitly through spoken word material or more implicitly through cinematic techniques available during the filming and editing process. There will also be a discussion about how valuable a comparative editing approach can be as a research method through which knowledge about the screen production process can be made available to researchers.

Leo Berkeley is a senior lecturer within the School of Media and Communication at RMIT University in Melbourne, Australia. He also has considerable experience as an independent filmmaker, having written and directed the feature film, *Holidays on the River Yarra*, which was an official selection for the Cannes Film Festival in 1991. His current research and production interests are in the practice of screen production, low and micro-budget filmmaking, improvisation, essay films, community media, mobile media and machinima.

Martin Wood is a teacher, researcher, theorist and (budding) filmmaker. In 2011, he was appointed Professor in the School of Management at RMIT University, Australia. Prior to assuming his role at RMIT, Martin served at leading public universities in the UK. In his research, he pursues a philosophy of process and his outputs include publications in highly rated journals, as well as other types of media presentations. His short film *Lines of Flight* received exposure and prizes at international film competitions and was a category winner at the *IAFOR Documentary Film Awards 2014*.

Dr Smiljana Glisovic is an early career researcher in the field of documentary and poetic forms in audiovisual installation. Her other research is in the area of creative-practice and the moving image. Her creative practice engages with text, moving image, installation, and performance. She works sessionally at RMIT University in the School of Media and Communication where she teaches in Creative Writing and Media.

Venue :Building 6 Level B room 45 find on google [map](#)



Getting around

Canberra city hotels are about 10 minutes from University of Canberra campus by taxi, and about 20 minutes by bus. Taxi information is available here:

<http://visitcanberra.com.au/getting-around/cabs-taxis-and-ride-sharing>

Canberra's Action busses are safe and relatively cheap – a single ride is \$4.70 and an all-day pass is \$9.00. You can purchase these when you board a bus (exact change is preferred).

Alternatively, you can purchase a MyWay Card for \$5.00 (available from [recharge agents](#)) and fares are \$2.37, capped to \$9.00 per day. You can also [purchase a MyWay card online](#) and have it sent to you (allow 3-5 working days).

The 300 series blue rapide bus departs the city depot every 5 to 8 minutes 7 am to 7pm Monday to Friday http://www.action.act.gov.au/_data/assets/pdf_file/0010/708274/network14_300.pdf

Appendix 1.



AGM AGENDA

Meeting	Annual General Meeting
Date	7 July 2016
Time	3.20-5.00pm (AEST)
Location	University of Canberra, Canberra

1. Attendance and Apologies

2. Previous Minutes. Draft for amendment and ratification available at http://aspera.org.au/wp-content/uploads/ASPERA-2015-AGM-Minutes_DRAFT_for_web-.pdf

3. Business Arising

4. Reports

4.1 President's Report (see Appendix 1).

4.2 Treasurer's Report (see Appendix 2 & 3).

4.3 Research Sub-Committee Report.

4.4 Online Communications Report.

5. General Business

5.1 Seed Funding Research Grant: Update and discussion of the future of the fund, in light of the fact that there were no applications for the fund this year.

5.2 Direction for the incoming executive regarding the restrictions on full membership as outlined in the ASPERA constitution.

5.3 Election of new Executive.

- President;
- Vice President;
- Treasurer;
- Secretary;
- Chair of the Research Sub-Committee;
- Online Communications Editor; · Other Members.

6. Other Business

6.1 Next conference location - proposals for ASPERA 2017.

Interest in hosting the conference in future years was expressed, at the 20015 AGM, by Michael Sergi (Bond University, NSW), Nicollette Freeman (VCA/University of Melbourne, Vic), Sarah Stollman (AFTRS, NSW), Richard Seale (Curtin University, WA).

Past conferences have been held at: 2015 (Flinders University, SA), 2014 (Newcastle University, NSW), 2013 (Swinburne University, RMIT University, Deakin University, Vic), 2012 (Queensland University of Technology), 2011 (Curtin University, WA), 2010 (UTS, NSW), 2009 (Flinders University, SA), 2008 (RMIT University, Vic).

6.2 Congratulations to all recent PhD graduates.

6.3 Congratulations and thank you.