aspera

2023 ASPERA CONFERENCE

PROGRAM

Bedford Park / Victoria Square

Flinders University

ACKNOWLEDGEMENT OF COUNTRY

Flinders University acknowledges the Traditional Owners and Custodians of the lands on which its campuses are located, these are the Traditional Lands of the Arrernte, Dagoman, First Nations of the South-East, First Peoples of the River Murray & Mallee region, Jawoyn, Kaurna, Larrakia, Ngadjuri, Ngarrindjeri, Ramindjeri, Warumungu, Wardaman and Yolngu people. We honour their Elders past, present and emerging.

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WELCOME

Flinders University in collaboration with the Australian Screen Production Education and Research Association (ASPERA) is pleased to host the 2023 ASPERA Conference June 28th-29th 2023 in Adelaide, South Australia.

In 2023 the Conference aims to address the question:

"What does the future look like for Screen Education and Research?"

The program is delivered under three broad areas:

- Innovation, Technology, and the New
- Diversity, Inclusion and Collaboration
- Money, Funding and Jobs

A MESSAGE FROM THE ASPERA PRESIDENT

Welcome to all delegates from the ASPERA Executive Committee. We are delighted that two of our member institutions - Flinders University and UniSA – are combining to host both the annual ASPERA conference and Sightlines Festival and Symposium in Adelaide over three days. It's a wonderful opportunity for these two communities – which have always had overlapping interests - to catch up in a stunning city, and for us all to examine some of the big issues facing our future. With technologies like AI and virtual production at one end of the tunnel, and pressure on university funding and employment at the other, there is no better time for all of us to take a close look at possible futures. Part of that discussion – and one that we on the Executive are really keen to have while we are all together - is how ASPERA can better support collaboration and joint strategic action. Do join the Townhall session for more discussion, or get a conversation going with an Executive Committee member as you move through your three- day journey. Really looking forward to seeing you all.

Simon Weaving
President - ASPERA

ASPERA Conference and Sightlines
28th – 30th June

For the first time in 2023 the ASPERA Conference and the Sightlines Festival and Symposium
will be run back-to-back in a packed three-day event in Adelaide, South Australia.

Day 1 – June 28th

Flinders University, Bedford Park

Lady Burra, Adelaide
(Conference Dinner)

Day 2 – June 29th

Flinders University, Victoria Square

The Mercury Cinema

The UniSA Hawke Building

Day 3 – June 30th

The Mercury Cinema

The UniSA Hawke Building

The Lab/Light ADL (closing drinks)

DAY 1 - JUNE 28TH
FLINDERS UNIVERSITY
BEDFORD PARK

[Public Transport Info - City to Bedford Park](#)

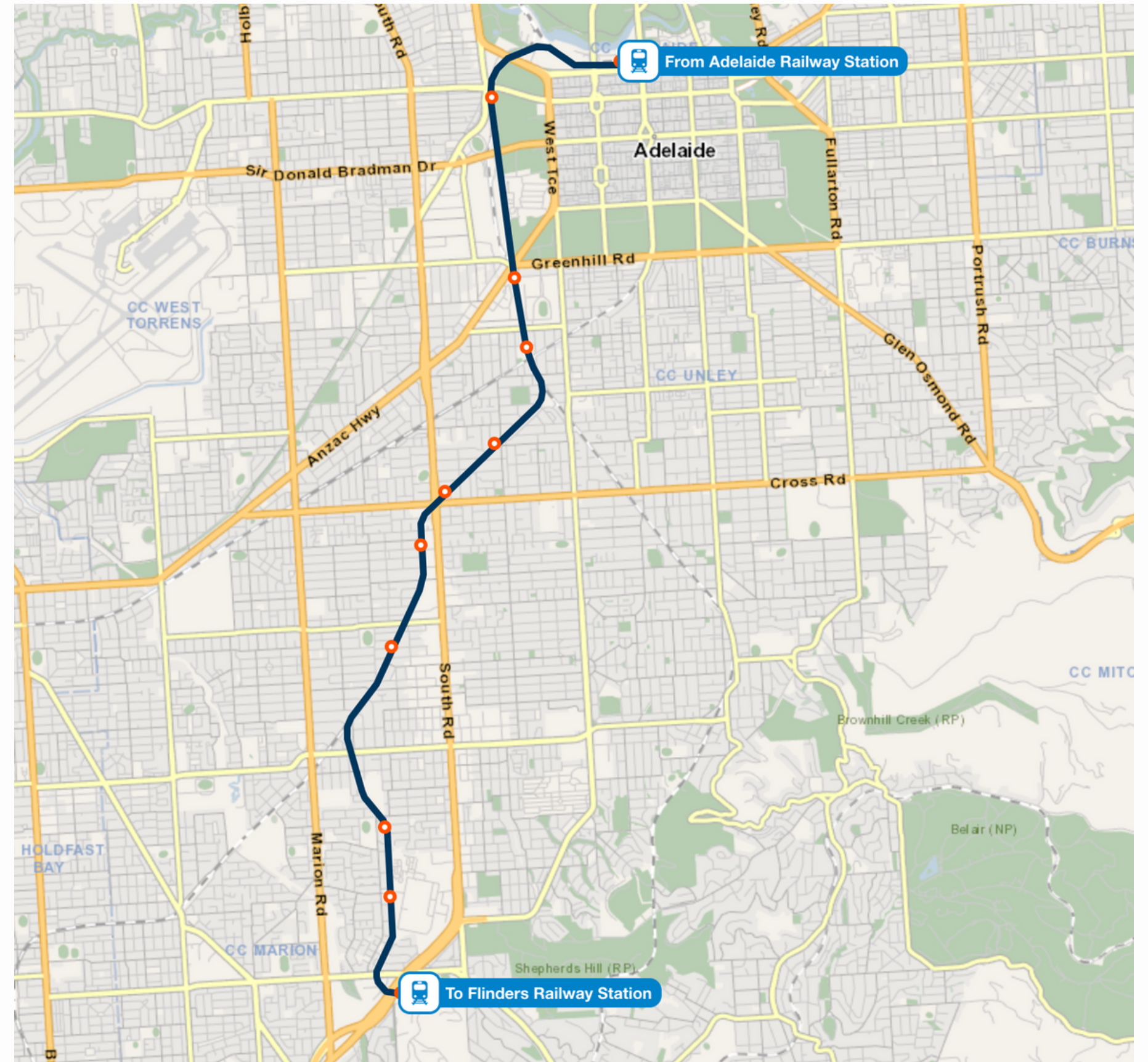**Step 1 - Train City to Bedford Park**
7:54am (depart) - 8:16am (arrive)
8:15am (depart) - 8:37am (arrive)

Step 2 - Free campus shuttle bus
Station Plaza to Registry Building

Step 3 - Walk
Registry to Humanities North 1, Flinders University

DAY 1 – JUNE 28TH
FLINDERS UNIVERSITY
BEDFORD PARK

8:30am – 5pm

Humanities North 1
- Registration & Opening (8:30-9:30)
- Presentations and Panels (9:30-5:00)

Humanities North 2
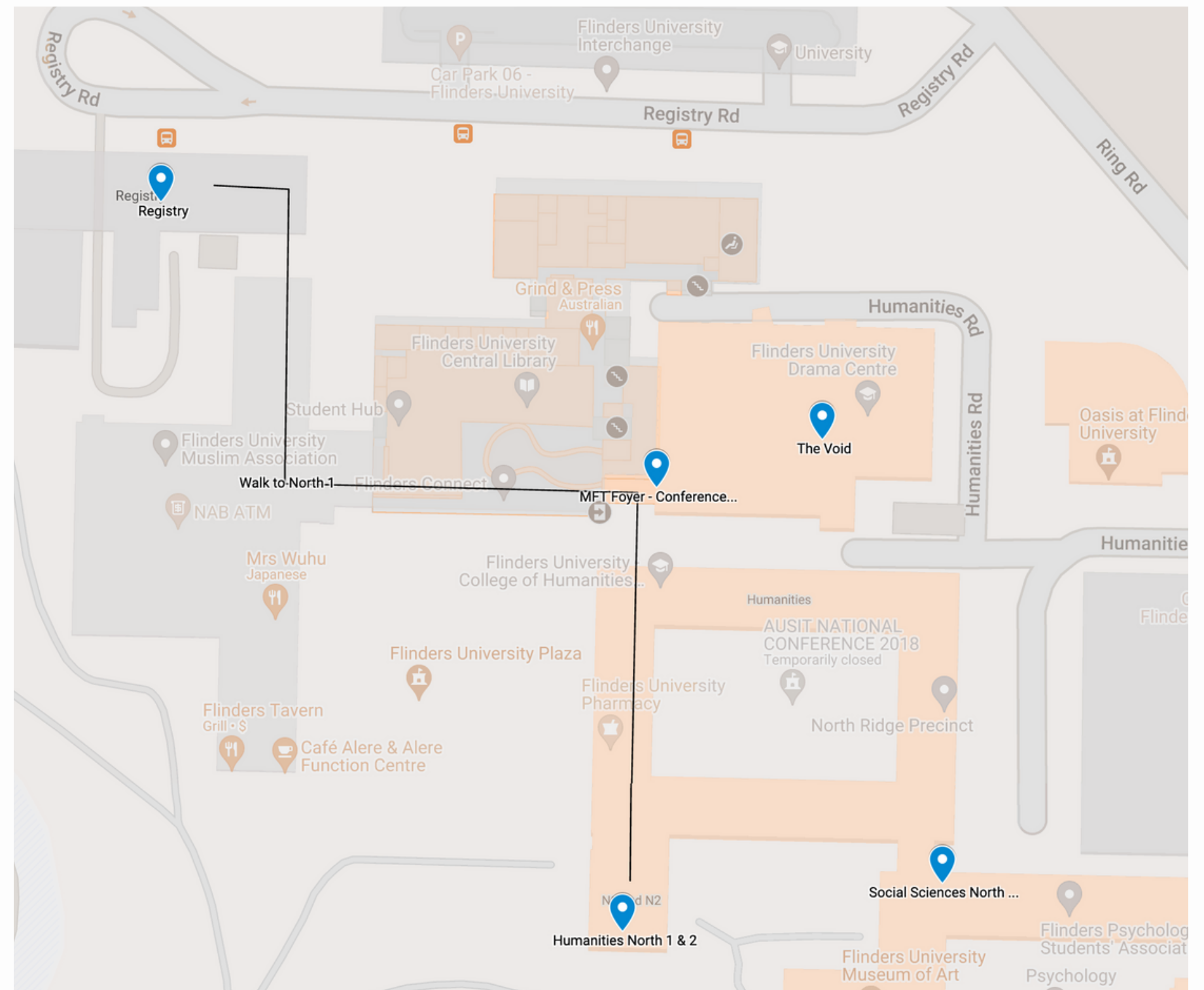- Presentations and Panels (9:30-5:00)

Social Sciences North 102 (near Humanities)
- Presentations (9:30-5:00)

Matthew Flinders Theatre (MFT) Foyer
- Morning Tea (11:00-11:30)
- Lunch (1:00-1:30)
- Afternoon Tea (3:00-3:30)

[Campus Map - Conference Rooms - MAP](#)

Day 1 - Wednesday June 28th
8:30am – 1:30pm

Time	North 1	North 2	SSN102
8:30 8:40 8:50	**Registration - Foyer, Humanities North 1**		
9:00 9:10 9:20	**Welcome - Humanities North 1**		
9:30 9:40	The Void - A university-based motion capture facility for teaching, research and industry collaboration	Collaborative Storytelling for Diversity and Inclusion in the Asia-Pacific	Educating avant-garde screen entrepreneurs to navigate disruption flexibly with a framework entitled the Parabolic Scramble
9:50 10:00	The Void Demo	Commitment or Creativity? Materialising diversity in film practice	Testing Grounds Creating space for experimentation and innovation in screen practice
10:10 10:20		Sensing otherness – Screen storytelling as eco-centric participatory practice	Examining the Creative Ecosystem of Film and Animation that makes Melbourne a thriving global creative hotspot.
10:30 10:40	The Void Demo (repeat)	Re-imagining accessibility: The future of meaningful inclusion for filmmakers with disability	Skills Shortages and Systemic Issues: Inclusivity, Diversity and the Skills Gap
10:50	Q&A	Q&A	Q&A
11:00 11:10 11:20	**Morning Tea - Matthew Flinders Theatre (MFT) Foyer**		
11:30 11:40	Panel - Harnessing Innovation, Technology and the Virtual Production Education in Film and Media Schools	Barunga Festival: Experience as Education	Left Write Hook – a case study of producing documentary across and within the marketplace and the academy.
11:50 12:00		Cascade Effects: challenges and benefits from deep inclusion behind the scenes of Franklin	Prepping media students for 2050 and the future of collaborative production
12:10 12:20	Panel - The Virtual Art Department	Questioning Creative Practice Human Research Ethics	Music Artists in a Visual Content World
12:30 12:40		Representing five moments of an asexual woman's experience	
12:50	Q&A	Q&A	Q&A
13:00 13:10 13:20	**Lunch - Matthew Flinders Theatre (MFT) Foyer**		

Day 1 - Wednesday June 28th
1:00pm - 5:00pm

Time			
13:00	**Lunch - Matthew Flinders Theatre (MFT) Foyer**		
13:10			
13:20			
13:30	The Virtual Production "Revolution" in Reality – an analysis of the logistics, costs and creative benefits/challenges facing filmmakers and educators	Panel - Interactive Documentary, Intervention and Social Activism – commentary on LGBTIQA+ representation, identity and audiences	From a Classroom to Galway to Graceland - Reflections on writing a feature film screenplay motivated by designing a Masters Screenwriting Course
13:40			
13:50	The UNREAL affordances of real-time game engine technologies for screen production		Educating our future filmmakers through an Honours practice research program
14:00			
14:10	Technology and new production processes: the challenge of teaching Virtual Production.	Panel - Developing a toolkit for Queer Screen Production in Australia	Focusing the Story - Between the Screenplay and the Audience - the Director as Clarifier of the Film's Story
14:20			
14:30	University research centres and screen infrastructure		
14:40			
14:50	Q&A	Q&A	Q&A
15:00	**Afternoon Tea - Matthew Flinders Theatre (MFT) Foyer**		
15:10			
15:20			
15:30	Cajoling screen media students back on-campus – and keeping them there	The Everyone Project: A screen industry-wide diversity and inclusion data initiative	Coexistence and Creativity - Screen Education in the Age of Artificial Intelligence Content Generators
15:40			
15:50	To Zoom or not to Zoom: Student engagement in large cohort settings in a post pandemic world	Rooms of Their Own: Female Screenwriters, Creativity and The Creative Process	Some Like it Bot - Exploring the Potential Applications of Artificial Intelligence in Screen Production Education
16:00			
16:10	Immersive Storytelling and the Metaverse	Creative Complaint: Diverse Creatives in the Screen Industry	Artificial Intelligence as a Co-creative Tool for Writing Screenplays
16:20			
16:30	The Creator-Academic: The Australian Experience of Creating Factual Screen Content on TikTok, YouTube and Other Social Media	Greening the screen curriculum: A guide for educators	
16:40			
16:50	Q&A	Q&A	Q&A
17:00	**End of Day**		
19:00	**Conference Dinner - Lady Burra, 4/41 Currie Street, Adelaide**		

WEDNESDAY 28TH JUNE

HUMANITIES NORTH 1

9:30AM –5:00PM

THE VOID: A UNIVERSITY-BASED MOTION CAPTURE FACILITY FOR TEACHING, RESEARCH AND INDUSTRY COLLABORATION

Flinders University's virtual production space, The Void, as one of the early adopters of virtual production technology, has elicited valuable findings around models of practice and potential applications for research, pedagogy and collaboration, which can be applied within and beyond university contexts. Indeed, Manolya Kavakli and Cinzia Cremona (2022) highlight collaboration, alongside industrialisation and globalisation, as one of the key impacts of the development of virtual production in Australia. In addition to being a core teaching space for topics across Digital Media, Drama and Screen, The Void has been used by different disciplines across the university, as well as for commercially focused projects with key industry partners in the South Australia. Such external partnerships developed between the university, the creative industries, and other sectors demonstrate a range of beneficial relationships that can support virtual production facilities in higher education.

This paper explores the evolving use of virtual production in the university context, considering its various applications across such areas as; pedagogy, from the motion capture acting classes to the virtual sandbox it provides students in of Visual Effects and Entertainment Design; Digital Media, Drama and Film & Television, collaborations, both internal, including the Mars Rover Challenge, and external collaborations such as live performance of Sally Coleman's virtual band project Big Sand; and in providing fertile ground for research into such varying fields as performance theory, post-humanity, and liveness. Discipline Lead and Senior Lecturer in Visual Effects & Entertainment Design and AV Lead and The Void Coordinator Cameron Mackness will take you on a ride through the numerous projects that have been undertaken in 2022 and explain the future of Virtual Production at Flinders, showcasing several of the Virtual Production projects that have utilised The Void in different ways and in topics across Digital Media, Drama and Film & Television, research project work, the work of our Artist in residence programme and finally some commercially focused projects

THE VOID: A UNIVERSITY-BASED MOTION CAPTURE FACILITY FOR TEACHING, RESEARCH AND INDUSTRY COLLABORATION

Cameron Mackness - The Void Project Coordinator, Flinders University

Cameron is a cinematographer/editor/director who began his journey studying Screen at Flinders University. After travelling extensively overseas, he completed an Advanced Diploma for Film & TV at ARTTS International in England and has worked as a cameraman and commercial director before accepting a role at the Drama Centre at Flinders. In 2020 he worked to create The Void - Flinders Motion Capture and Virtual Production Studio. Cameron is now the Lead Technician for the Void and an expert in all things Motion Capture and Virtual Production.

Jason Bevan - Senior Lecturer in Visual Effects, Flinders University

A Senior Fellow of the Higher Education Academy and practitioner in Visual Effects, Postproduction, Animation, and Film-related courses. Jason has been a Course Leader in Visual Effects and associated subjects for over 2 decades. Before joining Flinders, he spent 2019 working as an Associate Professor in Visual Effects at XJTLU in Suzhou, China, helping to set up a new State of the Art Film School. He is currently an honorary Associate Professor in Visual Effects at the University of Liverpool in the UK.

HARNESSING INNOVATION, TECHNOLOGY AND THE VIRTUAL PRODUCTION EDUCATION IN FILM AND MEDIA SCHOOLS

Rapid advances in tools and technology, especially in 'Virtual Production', are evolving the ways screen content is created. Grounded in decidedly non-linear practice, Virtual Production craft challenges long-standing live-action production methodologies. Ideas framed by the assumption that 'normal' and effective practice is the century-old linear progression from 'Pre-Production' to 'Production', to 'Post-Production'. In a Virtual Production environment, screen content creation timelines are flexible and iterative. Indeed, the completed product is not dependent on an immutable period identified as dedicated to only 'Pre' or 'Production' or 'Post'. These terms can no longer be considered adequate for describing contemporary screen industry practice, and their use, while convenient, is now questionable for teaching in practice- based, tertiary educational institutions. What impact does it have for the live-action traditions that encompass the roles of Director, Writer, or Cinematographer? What is required when adapting these traditions and practices to take advantage of alternative ways of production?

This panel will explore the current and emerging challenges and issues, the impact of introducing 'Virtual Production' focused content into learning and teaching, and how research is informing and leading the industry. Drawing from the experience of AFTRS and VCA Film & TV Schools, the panel will explore opportunities and challenges around beginning to create specific curriculum utilising distinct aspects of virtual craft – from installing the LED technology into existing studio spaces, the creation and management of virtual environments assets, managing and integrated LED Volume shoots into the learning journey of students, to organising and training staff to support these emergent workflows.

This panel examines the issues associated with the challenges of the 'digital skills gap', and the struggle film schools have in meeting industry demand for highly specialised jobs in the screen sector. At the core is the question of how best to equip students with the skills needed to enter the contemporary non-linear workforce, and the concept of 'industry readiness'.

HARNESSING INNOVATION, TECHNOLOGY AND THE VIRTUAL PRODUCTION EDUCATION IN FILM AND MEDIA SCHOOLS

AFTRS Program Convenor and Head of Screen Business, **Peter Herbert**, is an experienced screen practitioner with roles as Producer, Writer, Senior Manager and Consultant. Credits include Acropolis Now, The Comedy Company, The Flying Doctors; events such as Pinot at Cloudy Bay, Forage at Cloudy Bay, Cloudy Bay's, The Shack, the TV Week Logies; media conferences such as Screen Producers Australia's key industry conference, SCREEN FOREVER, and the National Screenwriters Conference. Peter manages the Master of Arts Screen: Business, which has been running in various forms since 2007. An industry facing course, the MASB focuses on current best practice in creative leadership, financial management and strategic innovation. Through the program, Peter has led Screen Business and Leadership programs in Singapore, Thailand and Malaysia, and delivered numerous short courses and webinars across the region. Graduates of the MASB are working in high-level positions across Australia and throughout Asia.

Krista Jordan - Learning Designer, Virtual and Visual Effects, AFTRS. Krista has over twenty-five years professional screen industry experience. Her credits include 'The Matrix', 'Rabbit- Proof Fence', 'Moulin Rouge', and the Academy Award-winning 'Happy Feet', and extensive online visual effects commercial production and broadcast design for international and local clients and campaigns. As Learning and Development Manager at Animal Logic, and as part of the leadership team, Krista drove program and curriculum development, mentorship, industry, education, and government engagement. She worked directly with the University to establish the UTS Animal Logic Academy Master of Animation and Visualisation degree in 2017. In 2019 she was appointed to the role of Head of Animation at AFTRS and now focuses specifically on education in Virtual and Visual Effects in contemporary screen craft. Krista is an experienced presenter and facilitator working with professionals, students, and employees. She has an extensive professional network in the local and international industry and across educational providers, government, and corporate bodies.

HARNESSING INNOVATION, TECHNOLOGY AND THE VIRTUAL PRODUCTION EDUCATION IN FILM AND MEDIA SCHOOLS

Andrew O'Keefe is a Head of School at the VCA Film and Television. Andrew's company, Apocalypse Films, produced his debut feature film The Independent in 2008. FilmInk magazine labelled it 'a rare gem in the Australian comedy landscape'. His second feature (2016), an adaptation of Dostoevsky's Crime & Punishment, won more than a dozen awards and was selected to open the world academic conference celebrating the 150th anniversary of the publication of the novel. He is now knee-deep in a practice-led PhD and soon to be producing and directing his third feature film.

Donna Lyon, PhD, is a multidisciplinary producer and senior lecturer in the master of producing at The University of Melbourne, Faculty of Fine Arts and Music (FFAM), VCA Film and Television School. She is also the Deputy Associate Dean - Academic. Recently, Donna produced the micro-budget feature film, 'Disclosure' (released in North America in June 2020 and theatrically in Australia 2021 by Bonsai Films. The film was nominated for best indie film at AACTA Awards 2021 and took out the winner prize for Best Fiction Feature Film, ATOM Awards). She has extensive experience having produced over 10 short films that have travelled the international and national festival circuit. Donna is founder of the Left Write Hook boxing and writing intervention program for survivors of childhood sexual abuse and trauma. The project evolved from a grassroots concept, into an evidence-based research program and creative research project with various publications from journal articles to a book and industry facing feature documentary film.

THE VIRTUAL ART DEPARTMENT

In 2021 the entertainment and digital arts industries are experiencing a technological and creative production advancement that moves beyond the notion of virtual production towards a whole Virtual Art Department.

The virtual production industry has the potential to be a big player for the Australian film and television sector. Since 2020 studios such as Dreamscreen , TDC , Spectre Studios have all increased their potential for large scale Virtual Production projects. In addition, the move of Marvel Studios to Sydney increased Virtual Production in Fox studio 6 . Docklands studios in Melbourne have had a significant investment from NBCUniversal with VP infrastructure currently in development to service a new TV series Metropolis, based on the Fritz Lang classic.
Globally there have been massive changes to the industry in the last ten years as virtual production becomes more and more viable at every level of the entertainment industry. It is only recently that global companies have invested in developing large scale production facilities in Australia, whilst on a slightly smaller scale the development is increasing at a vigorous pace. Join the panel is discussion the future of the Virtual Art Department and specifically how it will shape the education and employment within film, games, media and Visual Effects companies within South Australia.

This panel of educators and industry professionals all developing knowledge with the virtual production pipelines will discuss and answer questions addressing the key issues around this creative and technological advance and the new field of VAD by looking at technological, creative, and organisational problems and opportunities that arise from implementing new technologies and pipelines in the development of entertainment production.

THE VIRTUAL ART DEPARTMENT

Panel members

Jason Bevan, Discipline Lead / Senior Lecturer in Visual Effects & Entertainment Design

Cameron Mackness, AV Lead and Coordinator of The Void

Shane Aherne, Director of Modelfarm, 3D visualisation company

James Marshall, Director of CDW Animation

Sam Hodge, Director of Cognat

Rosina Possingham, independent artist

THE VIRTUAL PRODUCTION "REVOLUTION" IN REALITY – AN ANALYSIS OF THE LOGISTICS, COSTS AND CREATIVE BENEFITS/CHALLENGES FACING FILMMAKERS AND EDUCATORS

Although Virtual Production technology has been available to film producers for over a decade, publicity around the release of The Mandalorian (Disney, 2019) led to many pundits referring to Virtual Production as "revolutionary" and "the future of film production". The benefits of shooting traditionally location-based content against a LED volume in a studio with a motion tracked camera suggested cost savings, creative potential, streamlined shot testing and production convenience. However, the behind-the-scenes material from The Mandalorian and other Virtual Production releases doesn't always reveal the full extent of the financial implications and production challenges associated with this "revolution". The many short film examples online demonstrating the technology, whilst seemingly impressive, often portray Virtual Production as a flexible and accessible filming technique without detailed data regarding time spent and real-world cost.

Researchers from QUT's School of Creative Practice have been developing capacity and producing a wide range of films using Virtual Production since 2014, and a number of recent funded productions have allowed the team to assess the logistical, financial and creative benefits/challenges they faced. This paper focusses on two case study films – The Future of Trauma Data (2022), a short film for the Jamieson Trauma Institute set in far-western Queensland but filmed in our Virtual Production studio; and The Health Digital Ecosystem (2023), a short film for Health Translation Queensland in which the researchers evaluated 3 different virtual production systems with clear results. Both films have been well received by audiences, but the true nature of the production benefits and challenges has been captured and analysed to produce key findings into the realities of using Virtual Production on funded films with budgets, deadlines and client expectations. As universities and curriculum developers start building new infrastructure and designing courses around Virtual Production tools and techniques, this research is timely and relevant.

THE VIRTUAL PRODUCTION "REVOLUTION" IN REALITY – AN ANALYSIS OF THE LOGISTICS, COSTS AND CREATIVE BENEFITS/CHALLENGES FACING FILMMAKERS AND EDUCATORS

Sorin Oancea lectures in the BFA Animation degree at QUT, and has overseen significant developments in the shaping of the course to align with industry needs and opportunities. Sorin has worked as an animation director internationally for more than 25 years, with numerous broadcast credits across a wide range of television and film content. Sorin has been a leading researcher in QUT's development of Virtual Production capabilities.

Dr Joe Carter has worked in broadcast television, commercials and documentary film since 1995, and spent almost 20 years in Europe and North America as a cinematographer and director. He is now a Senior Lecturer in the film degree at QUT, and in 2022 received his PhD in Extreme Sports film production whilst shooting a film on Mt Everest. Joe has brought traditional cinematography and storytelling techniques to the Virtual Production environment.

Paul Van Opdenbosch is a lecturer within QUT's School of Creative Practice, whose research and teaching focus on experimental practices incorporating emerging technologies, Real-Time Animation, Virtual Production, Motion Capture, World Building and Technical Arts. He has over 15 years of experience working on Animations for large-scale projection, interactive live performances and worked as an independent 3D artist, animator and as a motion capture technician for a wide range of outcomes. Paul was recently awarded for his commitment to leading the development of Virtual Production capabilities at QUT, which has seen some of the first uses of Motion Capture, Real-Time filmmaking and In-Camera Visual effects occur in both teaching and research.

THE UNREAL AFFORDANCES OF REAL-TIME GAME ENGINE TECHNOLOGIES FOR SCREEN PRODUCTION.

In recent years, virtual technologies have been thoroughly integrated into screen production. The incorporation of real-time game engine technologies into screen production, particularly in visual effects, has largely been driven by the demand for expeditious and more affordable solutions, ongoing improvements in hardware and commercial software, real-time rendering, the globalisation of virtual production and the more recently, the requirement for remote production. Open and shared source gaming engines such as UNREAL have also created new possibilities for experimental screen production, alternative content development, and the possibilities for new aesthetic practice in filmic world building and environment design.

SONNY is a short cinematic virtual reality film (CVR) being developed with the UNREAL Engine in a broader practice-led research project at Flinders University and will be exhibited at ASPERA/Sightlines Festival 2023. SONNY will demonstrate how gaming engines and virtual production can expand the parameters of traditional screen production in terms of creative practice for the individual artist as well as contributing to the development of screen production as an academic research discipline.

THE UNREAL AFFORDANCES OF REAL-TIME GAME ENGINE TECHNOLOGIES FOR SCREEN PRODUCTION.

Kristen Coleman is a PhD candidate and casual academic in Screen and Media at Flinders University. Kristen practices as a video installation artist and has exhibited nationally, including Perth Institute of Contemporary Art (PICA), SEVENTH Gallery Melbourne, Centre for Contemporary Photography, Melbourne, SAWTOOTH ARI Launceston, the Sydney Underground Film Festival, Adelaide Festival Centre Moving Image Screen Program, and FELTspace Adelaide. In 2022 Kristen was awarded the Mercury CX Hothouse Residency in Programming & Projection at Mercury Cinema and became a member of the executive committee for the Screen Studies Association of Australia and Aotearoa New Zealand (SSAAANZ).

TECHNOLOGY AND NEW PRODUCTION PROCESSES: THE CHALLENGE OF TEACHING VIRTUAL PRODUCTION.

Virtual production is changing the way the industry works, and major studios have invested millions in LED walls, supporting super-fast computer systems, lighting and camera rigs, as well as the creation of content to be shown in "the volume." This technology-heavy workflow replaces the need to shoot on location, overcomes unreliable lighting and climate conditions, and can decrease production costs by 30-40% (Forbes, 2022). Analysts forecast that VP production will "become a competitive advantage for content creators" (Deloitte 2022) and will, by 2026, "be completely normalised across the industry" (Nostradamus Report, 2021).

Through use of game engine technology, VP has also driven a convergence of animation, live action cinematography, games and VFX that has created a transdisciplinary studio environment. This has provided an opportunity to bring several different disciplines and media together in the teaching space.

Whilst creating VP facilities and workflows at the level of Disney (The Mandalorian, 2019) or Netflix (1899, 2022) is out of the question for universities, we feel there is a need to (a) ensure that media production graduates understand the technology – not just in theory but at a practical level, and (b) provide graduates with an experience in VP that could open up opportunities for employment or further skills development in the emerging field.

Over the past 6 months, we have set about investigating how to establish a VP workflow that is affordable, technically possible, and that provides students with clear insights about the technology and the challenges of of virtual production workflows.

This paper outlines both our approach to developing a technical solution for teaching virtual production, and the pedagogical challenges faced in creating a new course for third year students in our Bachelor of Communication and Bachelor of Visual Communication Design programs.

TECHNOLOGY AND NEW PRODUCTION PROCESSES: THE CHALLENGE OF TEACHING VIRTUAL PRODUCTION.

Dr. Simon Weaving is a Senior Lecturer in Communication and Media at the University of Newcastle with more than 30 year's experience in industry and academia. He leads the Media & Communication discipline at the University and is currently the President of ASPERA. His research interests are in film production workflows, narrative theory, screenwriting, and the changing nature of distribution in the global cinema industry.

Dr. Stuart McBratney is a lecturer in Transmedia Storytelling at the university of Newcastle. With more than 30 year's experience, he's made hundreds of tv commercials with clients including Honda, Nike and McDonalds, numerous music videos, an SBS tv series shot in Russia and Ukraine, and three feature films including the worldwide festival hit "Pop-Up". Stuart's research interests are in micro-financed feature filmmaking and workflows for creative production.

UNIVERSITY RESEARCH CENTRES AND SCREEN INFRASTRUCTURE

The role that artists can play in activating cultural infrastructure in cities and communities has been well documented (Jeannotte 2008) but what about in university settings? While generative relationship building is strong the creative sector, we know less about how the space for innovation and artistic collaboration can be nurtured within educational institutions. Assemblage Centre for Creative Arts is a research centre based at Flinders University. Since 2020, it has hosted five artists in residence from different fields of arts practice. The residency program seeks to foster a supportive ecosystem where unanticipated interactions and artistic invention transform perceptions an experience of creativity. This presentation focusses on the work of artists Rosina Possingham and Liam Somerville both of whom used virtual production technology in Flinders University's The Void to create works that utilised cutting edge motion capture technology.Liam used The Void to build ESCHATECH VR, an immersive, climate-fiction Virtual Reality experience of the last 100 seconds of humanity on planet Earth. Liam worked with the in-house research and development team to problem-solve different technical briefs to forge new extended reality(XR) production techniques, language and protocols. Rosina developed an exciting VR project 'Herding Caterpillars', a creative digital approach to telling the story of the Chequered Copper Butterfly and its symbiotic relationship to a particular species of ant along with the flower of the Oxalis plant. Rosina was able to use the early stages of her Assemblage residency to develop a larger project with AR and VR experiences as part of the Nature Festival. While some research has been done on how university artist residencies developed fruitful synergies between art and science (Lee et al, 2018), this can be extended to consider the possibilities of digital spaces for artists. This presentation outlines some of the opportunities, challenges and benefits of working with artists and residents in university-based screen facilities focussing on the importance of relationship building, the valuing of creative practice in university environments and the benefits of such schemes for arts practice, students, staff and artists.

UNIVERSITY RESEARCH CENTRES AND SCREEN INFRASTRUCTURE

Dr. Tully Barnett
Associate Professor in Creative Industries, and Director of the Assemblage Centre for Creative Arts, Flinders University

Tully Barnett is an Associate Professor in Creative Industries in the College of Humanities, Arts and Social Sciences at Flinders University and Director of Assemblage Centre for Creative Arts. She is just completing an Australian Research Council Discovery Early Career Researcher Award (DECRA) Fellowship for a project researching digitisation as a cultural practice. She is a Chief Investigator for the ARC Linkage project Laboratory Adelaide: The Value of Culture and co-author of What Matters? Talking Value in Australian Culture (2018) with Julian Meyrick and Robert Phiddian. She is Vice President of the Australasian Association of Digital Humanities (aaDH).

Dr. Amy T. Matthews
Senior Lecturer in Creative Writing and Deputy Director of the Assemblage Centre for Creative Arts, Flinders University

Amy Matthews is an award-winning multi-published novelist and a scholar in the field of Creative Writing. She writes under the names Amy T. Matthews, Amy Barry, and Tess LeSue, in multiple genres, including literary fiction, book club fiction, historical fiction, romantic comedy, and historical romance. Amy was named John Howard Clark Scholar at the University of Adelaide, and is a recent Chair and longstanding boardmember of Writers SA; she is a judge of literary awards including the Adelaide Festival Awards and the MUD Club Prize for a debut novelist, and an affiliate of the JM Coetzee Centre for Creative Practice. Amy is Deputy Director of Assemblage Centre for Creative Arts and Discipline Lead of Creative Writing at Flinders University.

CAJOLING SCREEN MEDIA STUDENTS BACK ON-CAMPUS – AND KEEPING THEM THERE

Research shows that in today's post-COVID era, "student engagement" at university has declined, and with it, attrition has increased. Like many universities, a cohort of students at the researchers' university are dissatisfied with rapid online learning transitioning and demotivated by lower F2F face teaching for practice-based subjects. This has resulted in declining retention into second year of their degrees. This paper is about how we cajoled screen media students back on campus, boosted their engagement and, in turn, gave them a reason to keep studying. In 2022 we piloted a new subject that had never been offered: Immersive Media Technologies is a level three core subject for creative industries students. Our approach to this subject was driven by the aim to recreate the vibrant on-campus learning atmosphere of pre-COVID times. Initiatives included: on-campus teaching and learning activities (lectures, workshops, tutorials); several live, in person (not Zoom), guest lecturers; two-weeks of off-campus workshops at the University's "innovation hub"; scheduling on-campus "drop-in" technical workshops; and, for the final assignment, creating a two-day pitch-a-thon, where students presented their creative work to a live panel. The subject was chosen because of current technological developments in the screen media industry (360-video; AR/VR), but also because it's a hands-on, practical subject that lends itself to on-campus participation and the participation of industry-facing guest lecturers. By the end of the subject, attrition was low and grades were high. Attendance in lectures and tutorials also remained high, and teaching staff noted a vibrant, enthusiastic, and supportive atmosphere at the final pitch-a-thon. Student feedback in a series of student-produced video interviews is also very positive, confirming this subject as a success. This paper, and the researchers' account, will outline an innovative subject, provide suggestions for how we can get students back in the classroom —stoking their enthusiasm for screen production education, and showcase our innovative use of student-produced video interviews as a valuable, authentic means of gathering student feedback.

CAJOLING SCREEN MEDIA STUDENTS BACK ON-CAMPUS – AND KEEPING THEM THERE

Dr Rachel Bentley (Western Sydney University)
I love working with students and colleagues to develop creative projects that get to the essence of a concept for both screen and technology platforms. Making great content is a magic recipe combining creativity, technology and super charged collaboration between creative people! I am a creative digital strategist, passionate about developing innovative content and research to motivate and challenge the way we communicate and learn. Currently I am Deputy Dean, Humanities and Communication Arts at Western Sydney University. Previously I was Director of Digital Content and e-Support at incorporating emerging technologies, digital learning, digital content production, e-support and AR/VR project development and platform design.

Dr Roger Dawkins (Western Sydney University)
I am fascinated with how media impacts us all. And I just love movies! I have worked in the digital media industry as a content strategist, copywriter, blogger and web editor. I have taught media and film studies at the University of New South Wales, Macquarie University and the University of Technology, Sydney. Currently I am the Associate Dean Learning and Teaching, Humanities and Communication Arts at Western Sydney University.

TO ZOOM OR NOT TO ZOOM: STUDENT ENGAGEMENT IN LARGE COHORT SETTINGS IN A POST PANDEMIC WORLD

The Melbourne Model is the undergraduate model for the University of Melbourne. Students are required to take 50 points of study in subjects outside their major discipline area and faculty. The VCA School of Film & TV at the Faculty of Fine Arts & Music offers four different electives under the banner of Making Movies, that has grown from an intake of around 550 students per year in 2016, to approx. 2,700 per year in 2022. The largest cohort is that for Making Movies One, which attracts over 1,000 students per semester.

The subjects have evolved from face-to-face lectures delivered in a lecture theatre, recorded on lecture capture, to fully on-line offerings, delivered live via Zoom. COVID lockdown regulations turbo charged this development. Current delivery sees live Zoom presentations also recorded and then edited into 'chapters' which are loaded onto the students Learning Management platform along with the other Zoom recording offerings of audio files and PDF transcripts of the lecture. However, in a post COVID university environment, there is pressure on returning to the face-to-face delivery of 2019.

This 20-minute presentation by Film & TV Breadth co-ordinator and filmmaker Helen Gaynor, and Making Movies Subject co-ordinators and filmmakers Kate Whitbread & Emmett Aldred will discuss the changes that the move onto full on-line delivery for large cohorts have made to teaching & learning experiences in introductory level filmmaking skills. We will reflect on our data analysis in relation student engagement with both the live and uploaded content and the challenges in reverting to the university's request for a return to face-to-face delivery in a world radically different from the pre-covid era of 2019. We will interrogate what a blended approach may look like and how we seek to engage students for whom remote delivery and engagement are now a way of life.

TO ZOOM OR NOT TO ZOOM: STUDENT ENGAGEMENT IN LARGE COHORT SETTINGS IN A POST PANDEMIC WORLD

DR HELEN GAYNOR has been a freelance scripted drama director and independent documentary filmmaker for over 30 years. She has taught filmmaking in many areas of the world including Cuba (EICTV), Nicaragua and Indonesia as well as in major Australian schools including AFTRS. She is currently a Senior Lecturer at the VCA Film School, Melbourne University, and has been the co- ordinator of the Film School electives (Breadth) program since 2016. She completed her PhD in interactive documentary design at RMIT university in 2019.

Kate Whitbread is a Producer/Director of feature films, television series, television commercials, live theatre and events. Her company KWFilms develops and produces content with a focus on female audiences worldwide. Some of Kate's feature film credits include THE SPIRIT OF THE GAME, distributed by Samuel Goldwyn, which starred Kevin Sorbo. Also the AFI and IF award winning feature film THE CATERPILLAR WISH for Palace films. SURVIVING GEORGIA co producer/co director starring Shane Jacobson, Holly Valance and Pia Miranda, and DEEPER THAN BLUE with Colin Friels. Kate is Producer/Director on the horror film THE UNLIT and has a slate of films in development. For the stage Kate Co-produced 8 THE PLAY at her Majesties theatre in support of marriage equality and also all women cast for 12 ANGRY MEN at the Alex Theatre in St Kilda raising awareness for white ribbon. Kate has worked on many theatre productions including SEXERCISE-THE MUSICAL, LIFE AND TIMES OF TIMOTHY CROSS, DAMAGED ANGEL, the life of Sinead O'Connor, AFTER DINNER, MONSTERS for the Victorian Arts Centre which she also co wrote and was Executive Producer on the Tony award winning play HAND TO GOD for Vass productions. Kate is a member of Women in Film and TV Victoria and an advocate for White Ribbon Australia. Kate is also Co – Director and initiated the Screenwriters competition for the Lorne Film festival to encourage new writers.

Nicky Tyndale-Biscoe is a Melbourne/Naarm based filmmaker who works across documentary, drama and theatre practice. Her observational documentary 'Mohamed Ali's Happy Day Feast', followed the Mubarek family over their first year of life in Australia, after fleeing Somalia as refugee's. It was broadcast on SBS, and nominated for an AFI award for Best Documentary. Her CineMedia (IFF) short drama, 'Ripe', https://vimeo.com/43450589 was broadcast on Arena/Foxtel and was named 'Short of the issue' in Independent Filmmaker magazine. It has won awards for Best Film and Best Director at local and international festivals. Another recent short 'Nell & Nugget' https:// vimeo.com/97788042 won best actor and best cinematography awards at the Global Film Challenge on Homelessness and has screened in 9 International festivals. Her VCA Masters film 'The Soft-Skinned' (Best Film award, VCA Masters Narrative, 2020) follows the friendship between an Australian female veteran and an Afghan refugee: https://softskinnedfilm.squarespace.com/directors- statement She is a lecturer in Breadth at VCA School of Film and Television; University of Melbourne, and is a current PhD candidate at UniSA Creative.

IMMERSIVE STORYTELLING AND THE METAVERSE

This presentation will explore new methods of teaching immersive storytelling via creating workshops in the metaverse, this is a case of learning by doing and provides students with the opportunity to create a story world in the metaverse that they can then use to build an immersive interactive narrative. This presentation is based on a case study of teaching multimedia storytelling using a virtual environment to conduct structured workshops to create an imagined story world and build a narrative within that world in a virtual class environment. The presentation concludes that while this method proved engaging and holds a lot of potential for future immersive storytelling courses, the current barrier is that the students spend a large portion of their time learning how to navigate their metaverse, thus the novelty factor hinders the flow of the workshop and distract the students from focusing on the learning objectives, furthermore, the research shows that towards the end of the semester, the students engaged more and were able to utilize the metaverse tools to craft an immersive narrative, thus the research recommends introductory storytelling in the metaverse course to be followed by an advance course, scripting immersive stories.

IMMERSIVE STORYTELLING AND THE METAVERSE

Sohail Dahdal, Ph.D., Head, Department of Mass Communication, American University of Sharjah

Sohail Dahdal a professor of media at the American University of Sharjah in the UAE. Before that, he taught at the University of Technology, Sydney, and the Australian Film, Television, and Radio School (AFTRS). His research focuses on the use of immersive technologies to enhance the experience of teaching media and the use of immersive digital storytelling as a mechanism to engage youth on social media platforms. Sohail worked with some of the top media organizations in Australia including Lonely Planet Publication, SBS and ABC Televisions, and the United Nations pushing the boundaries of immersive storytelling in form and substance, working on pioneering projects including the award-winning web documentary, Long Journey, Young Lives.

THE CREATOR-ACADEMIC: THE AUSTRALIAN EXPERIENCE OF CREATING FACTUAL SCREEN CONTENT ON TIKTOK, YOUTUBE AND OTHER SOCIAL MEDIA

The "creator-academic" is defined here as an academic who engages in public scholarship and academic communication using the tools of the creator economy, most notably video platforms including TikTok, YouTube and Instagram. These platforms have seen significant growth with TikTok reaching one billion global monthly users, including seven million Australians (Mason, 2022). Digital screen content is increasingly popular, particularly amongst Generation Z and Millennials, which presents an opportunity for academics and public educators, particularly those engaging with screen production.

While there has been research about the use of video within educational contexts Moussiades (2017), one of the key differences with factual content for social media is that viewers are not required to watch, and the content isn't a part of a formal learning program. Drawing on Falk (2005), Amos (2021) describes these individuals as "free-choice" learners and is, themself, a creator-academic who creates city planning content on YouTube on the popular channel, City Beautiful.

Popular creator-academics within Australia include Esmé Louise James (Kinky History – the history of sexuality); Dr Karl Kruszelnicki (Dr Karl – general science) and Kirsten Banks (AstroKirsten – space and science). These individuals have large audiences across social media platforms, while also engaging with the public through traditional media. With knowledge of screen culture, and the visual format these platforms provide, there is particular opportunity for screen educators and researchers to engage in this format.

The digital landscape is always changing, based on viewer habits, algorithms, moderation policies and the rise and fall in popularity of various platforms. This paper provides real-world insights from two creator-academics, and their experience in creating, and sharing factual content across digital platforms, specifically the experiences of (1) creating and shaping a channel; (2) the impact and reach of this content; (3) role of algorithms and platform regulations; (4) audience engagement and reach; and (5) the experience of being an creator-academic.

THE CREATOR-ACADEMIC: THE AUSTRALIAN EXPERIENCE OF CREATING FACTUAL SCREEN CONTENT ON TIKTOK, YOUTUBE AND OTHER SOCIAL MEDIA

Julian O'Shea is a Lecturer in the School of Media, Film and Journalism at Monash University. He is a content creator who makes documentary and factual content about design, cities and the history of fascinating places, including as the host of the popular series, Unknown Melbourne. He has an academic background in design, engineering and business, and recently completed a Fulbright Scholarship in the USA. His work has been seen by millions of people, and he was named by YouTube as the Australian Breakout Creator of the Year.

Mary McGillivray is a PhD student at the University of Melbourne and content creator making visual culture analysis accessible for the next generation. She holds a Masters degree in History of Art and Architecture from the University of Cambridge, and was featured on the Australian's Arts and Culture 100 for 2022. Mary has worked with art galleries and cultural institutions across Australia, the UK, and Europe to bring their collections to a massive online audience of highly engaged young viewers. Her collaborations include the UK Art Fund, National Gallery London, Australian Institute for Art History, and the ABC.

WEDNESDAY 28TH JUNE

HUMANITIES NORTH 2

9:30AM –5:00PM

COLLABORATIVE STORYTELLING FOR DIVERSITY AND INCLUSION IN THE ASIA-PACIFIC

Australia has a long history of supporting skills training for the Asia-Pacific television industries. In the 1960s, the Australian Broadcasting Corporation's (ABC) worked with partners across the region to enhance television capabilities and media capacity. In the 1970s, with the establishment of the Australian Film Television and Radio School (AFTRS), off-site and onsite training with the region continued. However, by the 2000s, with the rise of global trends in television, this important relationship waned and collaboration with the region languished, with more advanced training for Asia Pacific professionals limited by AFTRS's enrolment charter. In 2019, AFTRS engaged with the Asia Pacific Broadcasting Union (ABU), to create a series of information events in the fields of screen development and screen business. During COVID, engagement was limited to online, but the first onsite workshop was delivered in Kuala Lumpur in late 2022. Now CRICOS accredited, AFTRS continues to re-establish its role of leadership role in screen education globally, with a focus on diversity, inclusion, and collaboration, and forging stronger links to the Asia Pacific.

This session looks at the collaborative storytelling and learning practices between ABU and AFTRS participants in the inaugural 2022 Advanced Television Drama Workshop, for mid- level broadcasting executives, and the pedagogy employed in this knowledge sharing event. It traces the significance of accessible learning across the Asia Pacific and resulted in the commissioning of television drama series, exploring issues around community, diversity and inclusion, by the home broadcasters. Modeled on the success of the Danish film school's (NFDS) television training term with the Danish broadcaster (DR), the program demonstrates how small television nations can defy commercial media structures by empowering public broadcasters (Waade, Redvall and Jensen 2020). The program allowed graduates from AFTRS to work alongside Asia Pacific broadcasters on significant cultural sites, with the goal of discovering new and entertaining ways of narrating stories that resonate with viewers in various television environments (Redvall 2020).

COLLABORATIVE STORYTELLING FOR DIVERSITY AND INCLUSION IN THE ASIA-PACIFIC

Dr. Pieter Aquilia, Screenwritng and Screen Business, Australian Film Television and Radio School (AFTRS)

Pieter Aquilia is a scriptwriter, script editor and director, who has combined her creative practice with a career in academia. Pieter is currently teaching into Screenwriting and Screen Business at AFTRS and an Adjunct Associate Professor at Swinburne University. Formerly, Head of Screenwriting at AFTRS and an Associate Dean/Associate Arts Professor for NYU Tisch School of the Arts Asia, she has also served as Associate Professor and Head of Program at UNSW Asia and Nanyang Technological University, Singapore. Pieter completed her Doctor of Creative Arts at University of Technology Sydney in 2000. Her research publications cover International Television Drama, the Globalization of Screen Education, Ethnic and Gender Representation on Screen, and the Media in Asia. Her credits as a creative practitioner in prime-time television drama include Australia, United States and Asia.

Peter Herbert, Program Convenor, Screen Business Australian Film Television and Radio School (AFTRS)

AFTRS Program Convenor and Head of Screen Business, Peter Herbert, is an experienced screen practitioner with roles as Producer, Writer, Senior Manager and Consultant. Credits include Acropolis Now, The Comedy Company, The Flying Doctors; events such as Pinot at Cloudy Bay, Forage at Cloudy Bay, Cloudy Bay's, The Shack, the TV Week Logies; media conferences such as Screen Producers Australia's key industry conference, SCREEN FOREVER, and the National Screenwriters Conference. Peter manages the Master of Arts Screen: Business, which has been running in various forms since 2007. An industry facing course, the MASB focuses on current best practice in creative leadership, financial management and strategic innovation. Through the program, Peter has led Screen Business and Leadership programs in Singapore, Thailand and Malaysia, and delivered numerous short courses and webinars across the region. Graduates of the MASB are working in high-level positions across Australia and throughout Asia.

COMMITMENT OR CREATIVITY? MATERIALISING DIVERSITY IN FILM PRACTICE

In recent years filmmakers, film industries, Academy awards and everywhere around the film world have swung against the lack of racial, ethnic and gender diversity. Currently, there seems to be a surge of films and filmmakers associated with some aspects of 'diversity', whether in the Hollywood, BAFTAS, or our own backyard. For a long time, the forefront of New Zealand's public, industry and research debates revolved around the lack of diversity, initially meant creating space for women and racial, ethnic minorities on screen and in production. Now the concept of 'diversity' in film industry and practice has expanded to include all underrepresented groups such as people with disability, LGBTQIA+ communities, and ageing groups. Additionally, the tone of such debates has recently shifted as the country's film and television industries are now using various types of interventions to face representational issues in both the workforce and onscreen content.

These changes have led to the recent momentum and appetite among New Zealand's practitioners and creative talents from underrepresented groups to lead screen projects. In this paper I ask how the gaining momentum pertains to commitment or creativity, bringing the material decisions made by filmmakers in conversation with industry's diversity and inclusion interventions.

Raymond Williams discussed 'the inherent materiality of language' in creative writing practice in relation to the concept of 'commitment'. In this paper, I apply the literature surrounding the concepts of commitment and creativity to examples of film production projects run by underrepresented groups in the New Zealand context to discuss and illustrate how diversity- based relations and the creative license play out and interlace and what effects they may have on the cinematic storytelling.

In conjunction with interviews with the creative teams, I analyse examples of recent films that are made through the industry's diversity interventions and discuss the ways such interventions have (or not) impacted the materiality of film style and content. My case studies are the New Zealand's portmantua diversity trilogy – Waru (2018) written and directed by nine female Maori filmmakers, Vai (2019) directed and written by nine female Pacific filmmakers, Kāinga (2022) written and directed by eight Pan-Asian filmmakers. I will conclude by raising questions about the consequences of current diversity and inclusion industry strategies on the pedagogy of film practice.

COMMITMENT OR CREATIVITY? MATERIALISING DIVERSITY IN FILM PRACTICE

Arezou Zalipour (PhD, UKM; PhD, Waikato) is an Associate Professor of Film at the Department of Screen Production, Auckland University of Technology (AUT), New Zealand. Arezou's past research project offered an innovative insight into New Zealand's film practice through the first conceptualisation of 'Asian New Zealand cinema', and the publication of Migrant and Diasporic Film and Filmmaking in New Zealand (2019). Arezou is the Director of the newly established AUT Centre for Screen Practice Research (SPR@AUT), and on the 'Diversity and Inclusion Industry Leadership Group' of the New Zealand Film Commission (NZFC) to advise on the development and implementation of New Zealand's first 'Diversity and Inclusion Strategy'. In 2022 she completed directing and producing an award-winning short documentary *Shama*, and co-writing of a feature-length drama screenplay with an award-winning international writer-director that will go into production in 2023. Arezou's academic profile: https://academics.aut.ac.nz/arezou.zalipour

SENSING OTHERNESS – SCREEN STORYTELLING AS ECO-CENTRIC PARTICIPATORY PRACTICE

We live at a time where human fate is undeniably interlinked with the wellbeing of their environments, and where the human often takes the role of the antagonist in the eco-systems wellbeing. Defying the notion of just one nature, Muecke (2019: 23) establishes that "natures are entangled with cultures" that turns the issue of diversity into a more-than-human matter, much in the same way that the practices of screen storytelling have always been intertwined with the materials and resources of nature (Pick & Narraway 2013). And yet: While the traditional custodians of these lands have always fostered these connections, Western screen practices hardly ever make active notion of it.

For a future of screen storytelling and, in particular, screenwriting, I am asking: How can we actively nurture these connections to nature in our practice and teaching and foster the diversity of a more-than- human screen storytelling?

With the past as "partner in the present to the formation of future possibility" (Cooke 2018: 1), my research is looking back at traditional participatory storytelling practices to move towards screenwriting practices of voice-giving to those other-than-human narrators. Following notions of an ecosystem of screen practices as "multisensory milieu" (Pethő 2015: 2), I am considering the screenplay as intertextual, polysemic site in my search for the collaborative meaning-making processes of other-than- human sensations and eco-centric, participatory screen practices.
References:

SENSING OTHERNESS – SCREEN STORYTELLING AS ECO-CENTRIC PARTICIPATORY PRACTICE

Carina Böhm is the name of the body that tells the realities of many different stories. A PhD candidate at the University of South Australia on Kaurna country, she is researching perspectives of character, and more-than-human languages of the screenplay text. A screenwriter, she has worked across various productions and in development for German television. A collector of perspectives, she has tread on various steps of life, from working in the community to casting,

RE-IMAGINING ACCESSIBILITY: THE FUTURE OF MEANINGFUL INCLUSION FOR FILMMAKERS WITH DISABILITY

Creative industries are characterised by a gig economy featuring short-term, intensive contracts, word-of-mouth recruitment, ten-hour days, and precarious work. Such conditions can pose challenges for filmmakers with disability to flourish. While federal anti-discrimination legislation requiring reasonable adjustments has existed in Australia since 1992, industry policies rarely meet the diverse needs of filmmakers with disability. Increasingly, filmmakers with disabilities are advocating to re-evaluate 'business as usual' and re-shape production practices.

Accessibility is often characterised by adjustments such as wheelchair-access, handrails or captions and inclusion is performed through high-visibility marketing campaigns. Little available data exists about adjustments in the arts for people with invisible disabilities or neurodivergent people, such as the availability of quiet spaces or measures to address sensory overload. People with disability report push-back about whether their needs are considered 'reasonable' or 'cost-prohibitive'. As a result, they may engage in their own risk management exercises, weighing up the value of disclosure or pre- emptively screening themselves out of employment.

Drawing upon qualitative interviews among Australian filmmakers and film students with disability, as well as the author's own experience as a filmmaker and lecturer with disability, this presentation considers the opportunities and limitations of existing policies and practices for disability inclusion in both teaching institutions and production sets. It argues that, as an industry teeming with innovators, designers, and imaginers, we need to be more creative in the ways we imagine not only accessibility but disability justice and disabled futures. Through our collective knowledge, filmmakers with disability can drive industry protocols and new standards, establishing parameters for ethical practice that are not simply tokenistic or concerned with legal compliance but involve meaningful inclusion and structural change. There is a significant role to be played by our educational institutions that seek to reflect and improve industry standards. Listening to filmmakers with disability will not only support improved vocabulary, cultural competency, and on-set practices but will contribute to an environment in which filmmakers with disability can flourish and thrive.

RE-IMAGINING ACCESSIBILITY: THE FUTURE OF MEANINGFUL INCLUSION FOR FILMMAKERS WITH DISABILITY

River Heart (they/them) is an art director, project manager, lecturer and higher degree researcher working across film, theatre, festivals and educational institutions. They are currently completing their Masters in Screen Production (Digital Filmmaking) at Griffith University and are a Lecturer in Visual Storytelling and Project Manager at the Australian Film, Television and Radio School (AFTRS). With an interest in the intersections of diversity and accessibility in the Arts, River is a creative leader building unique and generative spaces to encourage collaboration, innovation, and excellence.

BARUNGA FESTIVAL: EXPERIENCE AS EDUCATION

Barunga lies deep in the Northern Territory, four hours south of Darwin. The annual Barunga Festival brings together some 4,000 people (Indigenous and non-Indigenous), to celebrate the musical, artistic, cultural, and sporting talents of this remote Indigenous region.

At the invitation of organisers Skinnyfish Music, I have taken a small group of Film and Television students to document the festival for the past two years and am now planning for the 2023 festival. These students act as documentarians, covering everything from AFL games, traditional dance events, music performers including local heroes Mambali and all-female band 'Ripple Effect,' to interviewing esteemed elder Samuel Bush-Blanasi from the Northern Land Council.

For our students, Barunga is a life-changing experience. Apart from the greater cultural understanding of First Nations people, they gain a sense of perspective far beyond anything we can teach them in class. You can literally see them growing as people. As a seasoned film producer, teaching in an industry-focused creative institution, this has also been a profound journey paved equally by design, vision, and fortunate circumstance.

This paper documents the careful process of making connections and building trust, finding our way into a very protected cultural community. I set out how this extraordinary access connects to Kolb's model of 'experiential-learning,' especially the key principles of 'concrete experience' and 'reflective observation.' Here, I ask what do we want our students to experience in their educational journey, what kind of thinkers and agents for change do we want them to become?

Our connections with First Nations Australians are deepening. Currently, we have six students in the FTV department alone and two brilliant indigenous lecturers. We will soon be introducing an indigenous screen studies unit as core for all our degree students. From small beginnings we are building meaningful, long-term relationships with indigenous communities.

BARUNGA FESTIVAL: EXPERIENCE AS EDUCATION

Mark Overett is the Head of the Film & TV department, JMC Academy, Brisbane.
Mark has written and/or produced several documentaries and factual series including "ABBA – Bang-A-Boomerang" (ABC-TV).

Mark's first film was "Unfinished Sky" (dir. Peter Duncan; starring William McInnes) in 2006. This Aust/Dutch coproduction premiered in Toronto and won 6 AFI Awards, 4 Inside Film Awards and 4 Critics' Circle of Australia Awards.

He produced Kiwi comedy "Separation City" (starring Joel Edgerton); Danish/Aust adventure romp "At World's End"; and sci-fi comedy "Iron Sky" a Finnish/ German/Australian co-production premiering in Berlin and a world leader in crowdfunding.

Mark co-created the "In the Dark with Julian Clary" TV format produced in 20+ countries – the most successful comedy game show of its time.

Mark holds a Bachelor of Arts Degree (Griffith University) and Diploma in Scriptwriting (AFTRS).

Mark has presented papers/workshops at Screen Forever Conference, Montreux Golden Rose Television Festival and the Kota Kinabalu International Film Festival.

Mark was co-awarded SPAA Independent Film Producer of the Year in 2008.

CASCADE EFFECTS: CHALLENGES AND BENEFITS FROM DEEP INCLUSION BEHIND THE SCENES OF FRANKLIN

At a key moment when many years of development work, networking and pitching had opened a crack in the door to having our Franklin river movie funded, we hit an unexpected hiccup. Our protagonist, me, discovered he was trans. In a perfect world this should be no big deal. However in a world obsessed with telling the so-called 'universal story' which is frequently a pseudonym for the stories of cis het white people that are universally accessible, were the powers that be ready to take this sort of risk? And were the team ready to contend with the additional challenge of telling an unfamiliar experience when everyone's creative hearts were on the line?

This talk looks at the process of making Franklin from a transgender filmmaking perspective, examining the conflicts of personal vs professional within the well meaning team, as well as discussing experiments in enshrining iterative consent and the unexpected benefits and insights that this process provided when it came to working through our internalised colonialism and engage with first nations people.

We will be discussing some of the practical processes we developed as well as ideas we'd take to future productions which we believe could be adapted for tertiary students. Taking a leaf from the tree of Franklin, we learnt that human diversity and biodiversity are in fact the same thing, it is the key to understand ourselves and our world, and when we lean into it we are stronger, more resilient and more whole.

Franklin the successful 2022 Australian documentary telling the history of the fight to save the Franklin River through the eyes of Oliver Cassidy as he undertakes a life changing rafting trip following the paddle strokes of his late activist father.
www.franklinriver.movie

CASCADE EFFECTS: CHALLENGES AND BENEFITS FROM DEEP INCLUSION BEHIND THE SCENES OF FRANKLIN

Principal cast and Co-Producer of of the AACTA and Walkley Award nominated feature documentary Franklin, **Oliver Cassidy** has had a wide ranging career in the arts, beginning in Australia's longest running play The Ship That Never Was, before moving to Queensland to study a Fine Arts degree majoring in film and television at QUT. His final year short film Lola The Magnificent won several awards including Best Film at the QNFA in 2010. Oliver also won Best music Video at the inaugural Online Video Awards for Phantom Hitmen's Beautiful Mind in 2014 - a first of its kind made using the principles of Lean Filmmaking. Oliver freelanced in film and TV production in Brisbane, the Gold Coast and Melbourne before Franklin drew him back to Tasmania, where he took up a thematically related job at the Tasmanian Conservation Trust. Oliver rediscovered a love of music, primarily playing piano, with a bit of piano accordion, flute and melodica in Philomath - "a band with the philosophy of music risk taking and working in concert to discover a path to transportative harmony". Philomath have had performances at festivals such as MONA FOMA and are regulars at MONA and other stages around Hobart. Music brought Oliver back full circle to the theatre as a regular performer at Hobart's QT Cabaret. This led him into music directorship in Hobart Comedy Tours' Sailor And The Bawd at the 2019 Festival of Voices, and Tasmanian Theatre Company's production of Leo J Skilbeck's Joan in 2021. In early 2022 Oliver finished a two year stint as the executive producer of the Tasmanian Theatre Company in time to launch his biggest project to date Franklin which has received much critical and audience acclaim and is still enjoying a cinema season that, at the time of writing, has passed 20 weeks.

QUESTIONING CREATIVE PRACTICE HUMAN RESEARCH ETHICS

One of my first tasks at the creative arts tertiary institution where I work was to examine the existing ethics processes and policy. As a result, I delved into the growing literature on creative practice research ethics to examine the ways in which academic ethics and creative practice research interact. A particular focus of this paper is the human research ethics process, with its underlying principle of reduction of harm by the researcher on the individual researched person. I investigate this by reflecting on the experiences of researchers as documented in the literature, as well as reflecting on my own experience. This paper examines the tensions that arise between the underlying assumptions of university ethics that emerged from the medical science's Nuremberg Code, the realities of interreacting with participants in creative practice research, and existing creative industry moral codes. In particular, I explore whether ethics can be discipline specific; the potentially harmful effect of participant anonymity; using a rolling consent process to allow for changing circumstances and understanding; who the consent is between, for instance, a researcher and a community; and self-care of the researcher. As a result of the discussion, I challenge existing university research practices as directing researchers into a colonial relationship with the researched. This research has implications for how universities manage their human research ethics and audit research.

QUESTIONING CREATIVE PRACTICE HUMAN RESEARCH ETHICS

Catherine Gough-Brady is an award-winning documentary producer and director who publishes on the relational nature of documentary production processes in journals including Media Practice and Education, Screenworks, [In]transition, The International Journal of Creative Media Research, and Cultural Geographies. She is the co-editor of the edited collection exploring the intersection of theory and practice, Constructing the Real (2023). Catherine produced and directed six ABC TV documentary series, including Legal Briefs (2016) and Ethics Matters (2017). Catherine created 11 radio features for ABC Radio National. Her most recent TV half-hour for ABC TV is called The Communicator (2022). Catherine is Head of Postgraduate Studies at JMC Academy in Australia, and is an associate editor of Screenworks.

REPRESENTING FIVE MOMENTS OF AN ASEXUAL WOMAN'S EXPERIENCE

Sex talk in the schoolyard. Men leering in a club. The discovery of a new identity in a new relationship. A failed round of IVF. A foster child in her care. When sex is part of the picture, how can an asexual woman find some kind of connection to the people in her life? This question threads through the five stories being developed as creative practice research: a screenplay for a proposed anthology film, I feel like I'm the only one and associated autobiographical explorations and reflections about the writing process. With limited representations of asexuality on screen, particularly through a central character, there is an opportunity to show the complexity of this orientation before and after an identity is discovered. The fragmentary nature of the story and its development, that could be shown chronologically, divided into separate episodes, or woven together, plays with alternative narrative structures, time and memory to find innovative ways to represent the under-represented. This hybrid presentation will highlight the creative work-in-progress, showing how the creative, critical and personal aspects of script development are intertwined. This can open up the possibilities for a range of perspectives and voices to be seen and heard.

REPRESENTING FIVE MOMENTS OF AN ASEXUAL WOMAN'S EXPERIENCE

Louise Sawtell is a teacher, researcher and filmmaker. She teaches video production courses in the digital media degree at UniSA Online and completed a practice-led PhD at RMIT in 2019. As a creative practitioner and researcher, she is interested in telling female stories through a multidisciplinary practice that challenges traditional and industrial models. Current projects include an anthology feature, a coming-of-age musical and a collection of poetic documentaries. Her publications about script development and creative writing methodologies feature in The Journal of Screenwriting, New Writing and The Journal of Writing in Creative Practice.

INTERACTIVE DOCUMENTARY, INTERVENTION AND SOCIAL ACTIVISM – COMMENTARY ON LGBTIQA+ REPRESENTATION, IDENTITY AND AUDIENCES

This presentation contributes to this year's conference theme, the future of screen education and research, through a discussion of how interactive documentaries (i-docs) can be used for intervention and social activism within and about the screen media industries. I-docs are an innovative hybrid form of storytelling, garnering significance among immersive media of the twenty-first century. The convergence of the personal computer, mobile communication technologies and accessible media production tools has provided vast potential for counter-hegemonic discourse and an incentive for creative expression by minority practitioners. While i-docs can take on many forms integrating elements from film, journalism and digital games, the accessibility of Internet as a distribution platform, enables creative practitioners to distribute their stories with fewer to no restrictions or gatekeepers. By situating these stories outside of mainstream screen media (TV and film), i-docs can act as commentary on contemporary screen media issues, while also making them accessible to a wider range of audiences. This presentation uses two i-docs centred on LGBTIQA+ identity and representation, Evangeline Aguas' Queer Interruptions (www.queerinterruptions.com, 2021) and Natalie Krikowa's All Our Lesbians Are Dead! (link TBC, 2023).

In Queer Interruptions, queer female and genderqueer TV fans discuss how they experience queer time: in what ways they feel out-of-sync or delayed compared to their heterosexual peers; in what ways they feel backward while LGBTQ+ rights advance forward; and how they envision a queer future for themselves. This online creative work disseminates the research beyond the academic community, ensuring accessibility for international fan audiences and those with financial or privacy concerns. Through its subject content and design, the i-doc appeals to a media-savvy and politically inclined online fan community focused on education, social justice, and solidarity-building. The work is primarily image-based, utilising streaming video and animation to align the project with the online fan community's ethos and aesthetics. Further fostering the participatory ethic of online fan culture, the website's non-linear navigation allows for interactive meaning-making as users make their own path through the documentary videos and interview quotes, creating their own narrative connections and appointing users as co-producers of meaning.

INTERACTIVE DOCUMENTARY, INTERVENTION AND SOCIAL ACTIVISM – COMMENTARY ON LGBTIQA+ REPRESENTATION, IDENTITY AND AUDIENCES

In All Our Lesbians Are Dead!, academics, filmmakers, and media professionals discuss the 'bury your gays' trope, which sees queer characters being killed off television shows disproportionately to their heterosexual counterparts and often in extremely violent ways. The i-doc discusses the historical and contemporary nature of the trope and the trauma it inflicts on queer audiences. Through the use of a nodal structure and short videos, users are able to explore the content by theme, issue or topic, or use the interactive timeline to see how the trope has evolved. This creative practice work ensures that along with the academic community, media professionals, media students and media audiences can better understand these issues and contribute to the provision of safer screen media experiences for LGBTIQA+ audiences.

Dr Natalie Krikowa is a media scholar and creative practice researcher at the University of Technology Sydney. She holds a Doctor of Creative Arts in media and cultural studies and a Master of Creative Writing. Her research focuses on issues of media representation and identity politics in screen studies, popular culture, and transmedia, particularly how it relates to LGBTIQA+ people, audiences, and communities. In addition to this, she works as the Creative Director of Zenowa Productions, writing and producing queer female focused works including The Newtown Girls (2012) and All Our Lesbians Are Dead! (2017, 2023).

Dr Evangeline Aguas (she/her) completed her PhD at the University of Technology Sydney. With a background in film and television production, her interdisciplinary research aims to combine the fields of queer theory, digital media, and fan studies with creative practice. Her PhD was a non-traditional thesis and ethnographic study on how queer female and genderqueer fans experience queer temporalities, capturing abstraction and lived experience through documentary form.

DEVELOPING A TOOLKIT FOR QUEER SCREEN PRODUCTION IN AUSTRALIA

In 2022 the Manly NRL club and Melbourne's Shrine of Remembrance quashed initiatives of queer visibility in different, but significant, ways. With 'sustained abuse' and 'threats' being hurled at those who acted in solidarity with the queer community, these stories contributed to the dissemination of negative messages that have powerful wellbeing impacts, especially for LGBTQIA+ regional youth (Roberts, Black and Hart 2018). It is still the case that queer representations – and, more importantly, queer perspectives – are maligned, or missing, in the mainstream media.

Queer Screen Production Practices in Australia (QSPPA) aims to develop a toolkit of queer screen production methods through creative practice ethnography, with the utopian goal of empowering queer communities to tell their own stories. We began the project in 2022 with reflexive case studies of our own practices (filmmaking, screenwriting, mobile media making) producing the short film A mani-pedi-anti-counter-FESTO for a queer screen production practice. We recruited participants from outside the academy, including stakeholders from the Victoria Pride Centre and Melbourne Queer Film Festival, alongside independent filmmakers to begin the process of developing tools to produce outputs from (and with) queer communities.

Featured in this presentation are some of the results of these early collaborations, including findings from our first focus group/workshop. By looking to our own, and others', queer storytelling practices, we seek to develop understandings of what a queer screen production is, how queer screen projects are produced, and to highlight key affordances and challenges faced in such production contexts, so as to articulate queer screen production practices 'within hegemonic and counterhegemonic struggle' (Oswell 2006, 59).

This project uses an explorative, inventive and rigorous approach to better support and understand the processes of LGBTQIA+ screen producers who tell queer stories across a field of practice that is increasingly diverse, both intersectionally and disciplinarily. By developing a 'toolkit' of queer screen practices, the project contributes toward the emerging study of queer screen production research in Australia.

DEVELOPING A TOOLKIT FOR QUEER SCREEN PRODUCTION IN AUSTRALIA

Angie Black is a senior lecturer at VCA, University of Melbourne. They are an award-winning director who specialises in filmmaking as practice-led research. Their debut feature film, The Five Provocations (2018), along with an extensive body of short films, explore innovative approaches to filmmaking and actively promote on screen diversity.

Patrick Kelly is a senior lecturer at RMIT. He is a filmmaker, media producer and artist, currently working on a documentary film project about Honcho Disko, an inclusive queer performance night, and exploring notions of identity, belonging and community in and around queer documentary film practice.

Kim Munro is a lecturer at University of South Australia and a documentary researcher and practitioner at the intersection of immersive and interactive technology and social and environmental issues. Kim was the conference programmer for the 2020 and 2021 Australian International Documentary Conferences (AIDC), Australia's premiere event for nonfiction content.

Stayci Taylor is a senior lecturer at RMIT. She brings to her research an ongoing practice in screenwriting, script editing and performance. She is the co-editor of two books on script development, and one on creative writing methods. Publications include works in TEXT, New Writing and the Journal of Screenwriting.

THE EVERYONE PROJECT: A SCREEN INDUSTRY-WIDE DIVERSITY AND INCLUSION DATA INITIATIVE

The Everyone Project is an industry wide effort to collect and analyse comprehensive longitudinal data on diversity in the Australian screen industry. The Screen Diversity and Inclusion Network's first report from the initiative, Everyone Counts (2022), presents preliminary findings from a voluntary demographic survey of cast and crew working on TV and film productions in Australia. The report also provides context and nuance by drawing on existing industry research and population benchmarks.

This presentation aims to raise awareness among screen production educators and researchers about The Everyone Project and the Everyone Countsreport. The report highlights areas of strength, such as the representation of First Nations people in on-screen roles, and areas for improvement, such as the low representation of people with disability across the screen sector. The report acknowledges the limitations and challenges of the data collection process and calls for more participation and collaboration from the industry to enhance the quality and validity of the data.

As The Everyone Project continues to evolve, it is crucial to have feedback and input from industry stakeholders and academic researchers. This presentation provides an opportunity for screen production educators and researchers to engage with the initiative and contribute to its ongoing development. This includes an opportunity for conference participants to provide feedback on reporting and what further data they may find valuable as the initiative evolves. The Everyone Project aims to be a useful resource for academics, policymakers, practitioners and advocates who are interested in advancing diversity and inclusion in the Australian screen industry.

THE EVERYONE PROJECT: A SCREEN INDUSTRY-WIDE DIVERSITY AND INCLUSION DATA INITIATIVE

Mandy Whitford is a freelance researcher and writer with more than 16 years' experience and a passion for using research to further equity and social justice. Mandy has worked extensively on national research reports for the cultural and creative sector, including for the Australia Council for the Arts, Screen Australia, the Screen Diversity and Inclusion Network and The Everyone Project.

Adam Smith is a passionate believer in the value of diversity, equity and inclusion and the importance of evidence driven action to achieve it. He leads The Everyone Project. Its mission is "to help everyone put their hand up and be counted" by optimising the collection, protection and utility of DEI data. He's previously worked at screen funding agencies, across all genres of TV production at ITV (UK) and headed business affairs for Warner Bros.' local language feature production working across Europe, Asia and North America.

ROOMS OF THEIR OWN: FEMALE SCREENWRITERS, CREATIVITY AND THE CREATIVE PROCESS

In "A Room of One's Own" the great feminist writer Virginia Woolf explores the relationship between writing and the individual lives of women and the forces of society and culture as it impacted their ability to be writers during her time. The first line of her polemic, based on two lectures Woolf delivered in 1928 at the University of Cambridge women's colleges, Newnham College and Girton College, sets the scene for this exploration. "But you may say, we asked you to speak about women and fiction – what has that got to do with a room of one's own? I will try to explain". While Woolf does not specifically discuss women and their creative process in this extended essay, she does explore the conditions and ideas that are important to women writers, including their need for education, as they pursue their craft in search of the truths of life that can be revealed by writing stories by and about women. This paper will draw upon my original transdisciplinary research into creativity, screenwriting pedagogy and cognitive psychology and neuroscience from my forthcoming book, Screenwriting From the Inside Out: Think and Write like a Creative" (Palgrave). Findings and implications for screenwriting as creative practice and screenwriting pedagogy will be illustrated by the work of, and interviews with, female screenwriters.

ROOMS OF THEIR OWN: FEMALE SCREENWRITERS, CREATIVITY AND THE CREATIVE PROCESS

Dr Margaret McVeigh PhD is Head of Screenwriting and Contextual Studies Griffith Film School, Griffith University, Australia She is an academic and industry screenwriter, most recently, as co-writer for the award-winning feature documentary, Love Opera (2019) which premiered at the Brisbane International Film Festival (2019), was released in Australian cinemas (2020) and screened at Cannes Cinephiles, Cannes Film Festival (2021). Margaret is a recognized international expert in screenwriting and creativity. In 2022 she delivered a keynote address to the Marconi Institute of Creativity conference at the University of Bologna, was Chair of the SRN and hosted the ASPERA (Australian Screen Production Education and Research Association) 2022 annual conference, "Creativity Matters" at Griffith Film School. She is the author of the forthcoming Palgrave book, Screenwriting from the Inside Out: Think and Write Like a Creative.

CREATIVE COMPLAINT: DIVERSE CREATIVES IN THE SCREEN INDUSTRY

Diverse creatives in the screen industry have pushed for more diversity for a long time. For diverse creatives – and this includes students – agitating for change can be challenging and risky. Complaining about the way diversity is handled leaves the complainant open to becoming a complaint magnet – where they are labelled as the problem itself.

Recently there has been a wave of policies, procedures and programs designed to increase diversity in the Australian screen industry. Examples include the ABC's Commissioning for Diversity and Inclusion Guidelines (2021), the Commissioning Equity and Inclusion Guidelines from SBS (2022) and development opportunities such as SBS Digital Originals. Ironically the production and promotion of these policies, reports and programs have further-reduced opportunities for practitioners from a diverse background to complain. The diversity materials created are held up as a shield of defence by the institutions that create these documents.

Sara Ahmed deals with stories of complaint by listening to the complainers and using this as a methodology to identify where and how systems could and should be changed. In Complaint (2021), Ahmed describes how complaint collectives can be effective and notes that "so much complaint activism is about finding other ways to express complaints" (p.289). In my presentation, I will share how I am using Ahmed's methodology to explore how diversity in the Australian screen industry has been dealt with and how this agitates creatives from diverse backgrounds. I am taking Ahmed's methods a step further by expressing complaints in the form of a fictional podcast. I will share the ethical challenges and solutions found by fictionalising complaints. Finally, I will share an excerpt of the fictional podcast which is a deep dive into the complex and nuanced conversations that diverse creatives have behind closed doors.

CREATIVE COMPLAINT: DIVERSE CREATIVES IN THE SCREEN INDUSTRY

Pearl Tan is the founder and director of Pearly Productions, a creative boutique with a focus on diverse stories. She is currently the Discipline Lead for the Master of Arts Screen program at the Australian Film Television and Radio School (AFTRS). Prior to this she was the Senior Lecturer in Directing at AFTRS, leading the Directing stream of the Bachelor of Arts Screen: Production course. She is currently the Vice President of New Media on the Australian Directors Guild (ADG) Board and was previously the NSW Chapter Head for the ADG.

In 2020, Pearl was listed in the 40 Under 40 Most Influential Asian-Australian Awards and was named the most influential in the Arts and Culture category. In 2017, Pearl was invited to deliver a TEDx talk entitled Reimagining Diversity. In 2016, Pearl was named a Woman of Influence by the Australian Financial Review and Westpac. She has been on the AFTRS Council and the Screen Australia Gender Matters Taskforce. She was Co-Founder and Co- Chair of the Equity Diversity Committee within the Media Entertainment and Arts Alliance (MEAA) and held positions on the MEAA Board and the National Performers Committee (NPC) for Actors Equity.

Pearl is a graduate from the National Institute of Dramatic Art (NIDA) with a Bachelor of Dramatic Art (Acting). She also holds a Bachelor of Communications (Media Studies) from Edith Cowan University and a Master of Commerce (Strategy, Innovation, & Entrepreneurship), which she completed on a Business Leader Postgraduate Scholarship from the University of Sydney.
Pearl is currently completing her PhD in Creative Practice at the University of New South Wales, where her research focus is on the experience of diverse creatives in the screen industry. As part of her PhD, she will release a fictional podcast entitled Diversity Work in 2023.

GREENING THE SCREEN CURRICULUM: A GUIDE FOR EDUCATORS

Are you ready to become an industry game-changer?

Sustainable Screens Australia (SSA), the national, industry-led not for profit organisation, is here to help you arm your emerging screen practitioners with the knowledge and skills needed to create environmentally sustainable productions.

As the global screen industry moves towards production practices that align with the science-based targets outlined in the Paris Climate Agreement, SSA is dedicated to bringing the Australian industry in line with our international counterparts.

Our core offerings include tailored training, a sustainable vendor/services database, a sustainable production toolkit, and a specialised carbon footprint calculator.

We've partnered with the amazing BAFTA-led 'we are albert', industry leaders driving this work globally. Our impressive foundational members include broadcasters/streamers ABC, SBS, Netflix, and Paramount ANZ; screen agencies Screen Australia, Screen NSW, VicScreen, Screen Queensland and Screen Tasmania; production companies BBC Studios, CJZ, Dreamchaser, Film Art Media, Matchbox Pictures, Regen Studios and the Docklands Studios.

As an educational institution, you have the opportunity to integrate our tools and resources into your curriculum, setting your students up for success and supporting a more sustainable screen industry long term. By tracking, measuring, and reducing the industry's environmental footprint, we can collectively create a more sustainable future for all.

Join us to learn more about the resources, tools, and training we are currently rolling out across the industry and discover how your institution can both benefit from and support this work.

GREENING THE SCREEN CURRICULUM: A GUIDE FOR EDUCATORS

Executive Director of Sustainable Screens Australia, **Maree Cochrane**, spent the first 10 years of her career in film and television, before a lack of sustainable practices led her to explore other careers. In 2015 she completed a fellowship with the Centre of Sustainability Leadership (CSL) before supporting students to drive systems change as CSL's Program Manager, Co-Facilitator and Coach. Since then she has managed Impact and Partnerships with a First Nations not for profit enterprise incubator, worked in Research and Innovation at RMIT and led Strategy, Engagement and Learning for the Innovation Network - a 17,000 member digital learning platform for the Victorian government. Maree is a passionate learner, playful problem-solver and loves collaborating with good humans on impactful projects.

WEDNESDAY 28TH JUNE

SOCIAL SCIENCES NORTH (SSN) 102

9:30AM -5:00PM

EDUCATING AVANT-GARDE SCREEN ENTREPRENEURS TO NAVIGATE DISRUPTION FLEXIBLY WITH A FRAMEWORK ENTITLED THE PARABOLIC SCRAMBLE

Aim - This paper details a dynamic framework that has been successfully presented during post-graduate courses at the Australian Film Television and Radio School (AFTRS) enabling educators, and practitioners to ethically prepare students, start-ups, and enterprise with best to wise practice to encounter disruption across the screen and audio sectors. For participants of the workshop at AFTRS detail is shared to accommodate flexibility with enterprise, and endeavours across industry sectors, with the notion of being able to inform, to potentially reform, the respective sector, noting ethical implementations, with diversity and inclusions in terms of leadership as the market shifts and fragments, and disrupts the established market norm.

Method - Utilising a specifically designed worksheet, supplied electronically, the participants create a culturally and ethically bespoke iteration of a start-up venture, or enterprise particular to their own endeavour, career or need. The worksheet details the Parabolic Scramble framework, that has demonstrated its diversity towards the planning and strategizing of enterprises, especially when encountering disruption across entrepreneurial, or intrapreneurial ventures.

Outcomes and Impact - The Parabolic Scramble framework, and its worksheet, is utilised in detail to achieve one iteration of the framework cycle. The workshop session, as discussed in this paper, is also used to inform educators, students, and practitioners to formulate enterprises, successfully deriving unique outcomes, but also complementing other business strategy frameworks, which is contextualised during the workshop. The Parabolic Scramble framework and its worksheet is the basis of a book publication entitled 'Entrepreneurs Navigating a Universe of Disruption' published by Palgrave Macmillan in 2022.

EDUCATING AVANT-GARDE SCREEN ENTREPRENEURS TO NAVIGATE DISRUPTION FLEXIBLY WITH A FRAMEWORK ENTITLED THE PARABOLIC SCRAMBLE

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

TESTING GROUNDS: CREATING SPACE FOR EXPERIMENTATION AND INNOVATION IN SCREEN PRACTICE

How do we encourage students to experiment, innovate and drive change in their craft areas?

In the Masters program at AFTRS, the Innovation Fund enables students to apply for an allocation of funding to pursue a creative or research project that breaks with traditional production practices and ideologies. Students applying for Innovation funding must be able to demonstrate how their project experiments or innovates within their domain. Proposed projects may experiment with new technologies or platforms, connect with audiences in new ways, implement new production process, explore new kinds of narratives, or engage with emerging industrial trends.

This paper will expand on the role of the Innovation fund within the Masters program, and showcase work produced with the support of the fund in order to illustrate the learning, challenges and opportunities this initiative offers students.

TESTING GROUNDS: CREATING SPACE FOR EXPERIMENTATION AND INNOVATION IN SCREEN PRACTICE

Maija Howe is Lecturer in Creative Practice at the Australian Film, Television and Radio School. Her writing has appeared in publications including RealTime, Senses of Cinema, The Moving Image, and Amateur Filmmaking: The Home Movie, The Archive, the Web. She's also worked on projects like Soda_Jerk's Terror Nullius (2018) and Sam Smith's Cameraman (2011).

Dr. Alejandra Canales is the Head of Research at AFTRS and an award-winning documentary filmmaker who has worked across performance, theatre, installation, film and VR exploring the poetics of practice. Her documentaries have been broadcast on ABC and screened at several festivals worldwide, including IDFA, Sheffield DocFest (UK), The International Documentary Association in Los Angeles; Melbourne Film Festival and Sydney Film Festival.

EXAMINING THE CREATIVE ECOSYSTEM OF FILM AND ANIMATION THAT MAKES MELBOURNE A THRIVING GLOBAL CREATIVE HOTSPOT.

The City of Melbourne has become a global creative hotspot for film and animation. Over the last decade multinational studios such as Framestore, Luma Pictures, Princess Bento Studio and Wētā FX have taken up residency within the City. Their arrival raises questions such as what are the future needs of Melbourne's screen industries? And is Melbourne now a player in a global service industries model for screen production?

Alongside Sydney and the Gold Coast, Melbourne is an attractor for screen industries, employing 43% of the nation's screen workforce (Kerrigan, Ryan, McIntyre, Cunningham & McCutcheon, 2020). State Government, often in partnership with Federal Government, offers financial incentives and infrastructure to productions which can be considered part of the 'Film Attraction' phenomena where large international film and television productions are enticed to Australian shores.

This paper presents the premise and introduction to a research project that uses mixed methods to perform a creative ecosystem analysis (McIntyre, Kerrigan, King, Williams, 2020) with input from some of Melbourne's leading film and animation studios. Qualitative methods will include interviews with senior studio creatives to identify future creative needs, for example, visual effects and virtual production, and how recent graduates and established creatives might be attracted to these opportunities. Quantitative methods will be leveraged to draw upon and analyse the latest census data, and to compare creative industries employment across the nation. This combination of methods will enable an interrogation as to why Melbourne continues to be a magnet for attracting global entertainment business. Focused on the City of Melbourne, this research will extend the creative hotspots work undertaken by Kerrigan, McIntyre & McCutcheon (2020) that confirmed regional Victoria as a significant Software, Digital Content and Film industry sub-sector of Australia.

EXAMINING THE CREATIVE ECOSYSTEM OF FILM AND ANIMATION THAT MAKES MELBOURNE A THRIVING GLOBAL CREATIVE HOTSPOT.

Susan Kerrigan is Professor of Film and Television at Swinburne University of Technology, she has been Chief Investigator on two Australian Research Council Linkage Grants examining creative ecosystems in regional creative industries. Her research highlights creative agents and how their practices produce creative products that are culturally and globally consumed. Having worked in Australian Television as a producer/director her research is attuned to bettering workforce opportunities for the creation of the next generation of Australian filmmakers.

James Verdon is Professor of Film and Animation at Swinburne University of Technology. His research in creative practice spans moving image production across a range of fields in addition to traditional outputs, all examining notions of reality on screen. James has received project funding from the Australia Council for the Arts, Film Victoria, Asialink, and The Australian Network for Art and Technology. He has screened creative outputs at Leicester Square in London, University of Southern California, Goethe-Institut in Berlin, Australian Centre for Photography, Centre for Contemporary Photography, Melbourne Museum, National Gallery of Victoria and the Australian Centre for the Moving Image.

SKILLS SHORTAGES AND SYSTEMIC ISSUES: INCLUSIVITY, DIVERSITY AND THE SKILLS GAP

There is currently a post-COVID production boom in the demand for new screen content globally, as more streaming services offering original content come online. A recent Ausfilm audit into Australian production infrastructure and capacity has identified shortages in key roles like line producers and 1st assistant directors. In response, Ausfilm has launched a National Workforce Capacity Working Group to address key skills shortages in below-the-line crew. This has prompted the following question:

What is really driving the skills shortage in the Australian screen industry and why should we care?

Rather than reiterate the economic reasons, this paper presents an exploration of the systemic, ethical issues regarding the shortages, to analyse the decline in existing crew. Particular attention is paid to significant gaps in inclusivity and diversity as reported by the Australian Cinematographers Society, whose 'A Wider Lens' 2022 report calls for a mandatory approach to diversity data collection, monitoring, reporting, and sharing on industry projects.

This research draws upon interviews with recent graduates embarking into industry, many of whom report feelings of disconnection and fragmentation in their career development, upskilling and the acquisition of new skills. The paper utilises a mixed mode of interviews, narrative enquiry, and intersectional analysis, to probe the endemic reasons for screen skill shortages in Australia. Pivotal to this discussion is a focus on experiences of (in)equality, lack of diversity and ex/inclusion for crew.

This paper argues for a deeper understanding of how the interaction of social categories like age, gender, sexuality, race and disability produce systemic privilege for some, while simultaneously producing exclusion and oppression for others. Looking forward, it proposes a new conceptual framework to develop a robust, evidence-based strategy, aiming to address both the current and ongoing skills shortage and promote inclusive growth in the Australian screen ecosystem.

SKILLS SHORTAGES AND SYSTEMIC ISSUES: INCLUSIVITY, DIVERSITY AND THE SKILLS GAP

Peter George is a Melbourne based, award-winning Producer, Writer, Interviewer, Script Editor and Educator. His major credits include the award-winning documentaries Original Schtick (1999), Schtick Happens (2002), The Dream of Love (2005) and The Triangle Wars (2011).

Original Schtick won two AFI awards and the prestigious Rouben Mamoulian Award at the Sydney Film Festival. Both Original Schtick and short film William (2006) premiered at the Sundance Film Festival and all his films have traveled widely around the globe. In 2014 Peter wrote and produced short film Hope City, which premiered at the 31st Interfilm Film Festival Berlin.

Peter has served as Head of Film & Television at JMC Academy – Melbourne since 2012, where he also produces and EPs an array of events, outside broadcasts and other projects. Since 2020 Peter has served as the Chair of the Learning & Teaching Committee. In 2022 he completed the Master of Screen: Business at AFTRS.

LEFT WRITE HOOK – A CASE STUDY OF PRODUCING DOCUMENTARY ACROSS AND WITHIN THE MARKETPLACE AND THE ACADEMY.

Across the last decade significant shifts within the academy and non-fiction production sectors alike have resulted in a revised interest in an ethics of responsibility, growing expectations of project impact and increasingly dispersed financing models. While within the academy this is often felt as increased pressure to attract external income and prove creative practice research engagement, these shift also open new possibilities for partnerships and expansive research dialogues. In 2017, the presenters began developing the creative practice research project Left Write Hook with a view to moving toward production of a feature length documentary film. The resulting film, currently in post-production, has enabled the filmmaker/researchers to bring together an assortment of financing partners from inside and outside the academy, along with emergent possibilities for expanded interdisciplinary research collaboration. This session presents a producers' case study of Left Write Hook, as a multi-modal creative practice research project.

LEFT WRITE HOOK – A CASE STUDY OF PRODUCING DOCUMENTARY ACROSS AND WITHIN THE MARKETPLACE AND THE ACADEMY.

Shannon Owen is a documentary filmmaker and practitioner researcher. Her work has been broadcast nationally and internationally, screened at festivals in Asia, Europe and North America and exhibited in Australia's National Portrait Gallery. Her documentary credits include JUSTPUNISHMENT (2006), NOTHING RHYMES WITH NGAPARTJI (2009) MISS SOUTH SUDAN AUSTRALIA (2010), THOMAS BANKS QUEST FOR LOVE (2019) & GUY BOURDIN IMAGE MAKER (2021). An alumni of the VCA School of Film & Television, in 2012 Shannon returned to the school to lecturer in the VCA documentary program. Her research interests centre around documentary ethics, social impact filmmaking and the intersections between documentary making and futures discourse.

Donna Lyon, PhD, is a multidisciplinary producer and senior lecturer in the master of producing at The University of Melbourne, Faculty of Fine Arts and Music (FFAM), VCA Film and Television School. She is also the Deputy Associate Dean - Academic. Recently, Donna produced the micro-budget feature film, 'Disclosure' (released in North America in June 2020 and theatrically in Australia 2021 by Bonsai Films. The film was nominated for best indie film at AACTA Awards 2021 and took out the winner prize for Best Fiction Feature Film, ATOM Awards). She has extensive experience having produced over 10 short films that have travelled the international and national festival circuit. Donna is founder of the Left Write Hook boxing and writing intervention program for survivors of childhood sexual abuse and trauma. The project evolved from a grassroots concept, into an evidence-based research program and creative research project with various publications from journal articles to a book and industry facing feature documentary film.

PREPPING MEDIA STUDENTS FOR 2050 AND THE FUTURE OF COLLABORATIVE PRODUCTION

This paper reflects on three years of Collaborative Production Workshop, a subject within the Bachelor of Communications and Media program at the University of Wollongong. Collaborative Production Workshop brings together final year students to explore professional collaborative strategies and techniques for contributing their respective expertise to media projects. Underlying this task is the proposition of an unknown future of media production and the prospect by 2050 graduates will be professionals of media that hasn't been invented yet, in an ecology vastly different from the present day. We ask how screen education can be adequate to the thought and practice required for a vital media ecology.

Ecologies of collaboration is proposed as a system for creative exploration and critical reflection. Our ecological framing identifies five levels of collaborative production: i) material ecologies; ii) interpersonal ecologies; iii) organisational ecologies; iv) societal ecologies; and v) global ecologies. These ecologies reflect the scope of literature concerning creative collaboration: from how we touch our digital interfaces to the Socratic Method of dialogue; Human Resource guides for productivity and innovation; and socially concerned practices 'staying with the trouble' of a damaged planet, for example.

Over multiple iterations, Collaborative Production Workshop has played with project parameters and assessment design to encourage creative thinking and build confidence in collaborative modes of production. Student projects simulate a future World Expo, in which they navigate speculative imaginings and real-world ambitions for social transformation to produce original media experiences. The unconventional project parameters encourage inter-disciplinary problem solving and specialised contributions. Innovative assessment design, such as taking another group's project and re-making it, foregrounds iterative development and critical reflection. We ask our students how their media practice modulates the vitality of the ecologies of which that practice is part and which it modulates; to think with, and practice, screen media ecologically.

PREPPING MEDIA STUDENTS FOR 2050 AND THE FUTURE OF COLLABORATIVE PRODUCTION

Dr Aaron Burton is a Lecturer of Communications and Media at the University of Wollongong. Burton uses creative practice-based research methods including visual ethnography, documentary, and scholarly publication to explore experiential storytelling. His doctoral research and corresponding documentary film titled Provenance in Personal Documentary: My Mother's Village (2014) traverse scholarly work in documentary film, art history, cultural studies, and ethnography. His research extends to collaborative filmmaking within the academy, such as Sunset Ethnography (2014) with professors Stephen Muecke and Michael Taussig, and ongoing collaborations with environmental scientist Madeline Goddard, such as Between the Tides (2020).

Mat Wall-Smith is a Lecturer of Communications and Media at the University of Wollongong. He has taught for 20 years across media arts, theory and production. His research is concerned with ecologies of thought, affect and technology. Mat served for 10 years as the manager and editor at The Fibreculture Journal one of the first online independent open-source journals serving the humanities. He lives and dreams on the unceded lands of the Wodi Wodi people of the Dharawal nation and is forever grateful for their care and custodianship of that place. He seeks to live, learn and teach, ecologically, according to their example.

MUSIC ARTISTS IN A VISUAL CONTENT WORLD

Professional musicians now operate in a saturated new media landscape, hungry for visual content. Yet, our music students can go through a whole tertiary education with limited exposure to the importance, the skills, or the right networks necessary to make professional-level visual content in support of their music.

As an established country music artist and educator, I have developed long-terms collaborations and strategies to promote myself effectively in music videos, social media content, concert filming and marketing. Much as I would prefer to concentrate solely on song writing and performing, this has become an increasingly necessary aspect of how I function as an artist.

This paper focuses on a case study, documenting the music video I made for 'We Got This,' a song about Australians standing together in the face of the hardships of the last 3-4 years. Collecting footage of floods and bush fires, setting up a shoot on the Story Bridge, negotiating access and fees, all required significant organisation, time and budget, and an expert crew. The logistics and setbacks involved in shooting on the top of Story Bridge in particular, frame this analysis of just how versatile a recording artists need to be in the new media era.

The case study acts as a springboard for a wider educational discussion- how do we teach our students to build the understanding and networks to thrive in a multi-media, multi-platform environment? What is the baseline standard in terms of visual presence? Looking ahead, I explore pathways for educators to engage in meaningful, long-term relationships with co-creators in Film and television, and build a model for collaborative experiential learning, beyond the comfort of their main discipline.

MUSIC ARTISTS IN A VISUAL CONTENT WORLD

Will Day is an established Australian new country music artist, specialising in song writing and performing. Identified as a Southern Stars Australian rising star in 2017, his career highlights include performing at multiple festivals and events such as the Tamworth Music Festival, Groundwater Country Music Festival and the Gympie Muster. His most recent single found its way onto three editorial Spotify playlists and has surpassed 250,000 streams, with previous releases reaching number 5 on the Country Town Music Network Hot 50 and has achieved more than 75,000 views online for his heartfelt ballad, 'Dear Dad'. Will tours and records new music regularly, drawing large crowds from his loyal fan base across Australia.

Alongside his burgeoning music career, Will is Head of Music for JMC Academy Brisbane. In this role he is responsible for academic leadership, curriculum development, and managing a team of expert professional staff. His teaching focuses on Popular Music History, vocal teaching and the importance of developing a multi-disciplinary output for professional music practice.

FROM A CLASSROOM TO GALWAY TO GRACELAND: REFLECTIONS ON WRITING A FEATURE FILM SCREENPLAY MOTIVATED BY DESIGNING A MASTERS SCREENWRITING COURSE.

Recently, I designed a new Screenwriting Course for a Master of Arts (Writing) program, which I would be co-teaching. The course would be revisiting screenwriting fundamentals but crucially, introducing feature film screenwriting skills and methods to a cohort minimally experienced in writing feature films.

Striving for a practice-led approach to the course design and classroom environment, I initiated a collaborative screenplay project with my co-teacher in order to link the screenwriting literature to a current screenplay in development: Galway to Graceland. The creative practice of writing the screenplay became a means of testing the validity and application of the course content developed for the masters students. In the classroom, screenwriting practice was discussed through the literature of recent manuals and canonical screenwriting texts, as well as critically analysing screenplays in various formats. Crucially, the screenwriting development of Galway to Graceland was also based on these discussions, from first to final draft. The semester concluded with the workshopping of students' screenplay projects in development, where Galway to Graceland commenced the workshop lessons to introduce students to workshopping methods and re-writing considerations in a collaborative learning space.

By adopting a practice-led teaching framework to the course and synthesising the writing of Galway to Graceland with the design and classroom activities, the course structure was tested as both a masters-level course structure and a professional collaborative project structure. The result was a dynamic through-line that was mutually beneficial to the students and the teachers, allowing them to collaborate beyond the student/teacher dynamic as screenwriters in practice.
This not only opens up the possibility of applying a scholarly structure to a professional collaborative project as a guide for development of screenplays in the industry; but also suggests that postgraduate studies in screenwriting may benefit from a more industry-focused approach to development and teaching.

FROM A CLASSROOM TO GALWAY TO GRACELAND: REFLECTIONS ON WRITING A FEATURE FILM SCREENPLAY MOTIVATED BY DESIGNING A MASTERS SCREENWRITING COURSE.

Marco is an independent documentary filmmaker, screenwriter and senior academic. He recently completed a creative practice Ph.D investigating the structures and characters of TV drama screenplays and this work will be the basis of the forthcoming book, The Serial Drama Complex to be released in 2024.

EDUCATING OUR FUTURE FILMMAKERS THROUGH AN HONOURS PRACTICE RESEARCH PROGRAM

In 2019 Swinburne re-introduced an Honours component to its Bachelor of Film and Television. This enhancement intended to offer students an additional year of study to better realise major screen projects and have students become further developed as emerging practitioners on graduation. Over four years this degree has produced 275 research projects aligned with 91 graduate films, some of which have received awards at Oscar qualifying festivals ranging from Berlinale to Melbourne International Film Festival (MIFF), and recognition at the BAFTAs and the Student Academy Awards.

The final year of the degree centres on team production of fiction and non-fiction films, in which students conduct research into their Head of Department role and write an individual exegesis related to their film production and creative role experiences. Across two subjects, a compact and 'deep dive' curriculum presents a range of seminars that work with key research methods and interrogative writing skills to deliver learning outcomes.

What has been occurring at Swinburne is a Systems Centered Learning (SCL) approach to Creative Practice.1 Previously this approach has been delivered through Communication and Media programs and this project provides a case study for Film and Television. SCL 'places the individual learner among their peers, with expert tuition from professionals, and inside a subject area which provides access to those peers and subject content, thus creating an optimal context for systemic learning' (Kerrigan et. al. 2019, p. 120).

Academics teaching these subjects each work with a subset of a large cohort in supervisory roles, ensuring that students are mentored with specific and generalised expertise guiding their creative practice research. Students are also encouraged to draw on additional staff and industry resources provided by Swinburne. This presentation will focus on four graduate exegeses and their films offering insights for student learning, and presenting clear evidence that Swinburne is contributing to the creative education of Australia's future filmmakers.

EDUCATING OUR FUTURE FILMMAKERS THROUGH AN HONOURS PRACTICE RESEARCH PROGRAM

James Verdon is Professor of Film and Animation at Swinburne University of Technology. His research in creative practice spans moving image production across a range of fields in addition to traditional outputs, all examining notions of reality on screen. James has received project funding from the Australia Council for the Arts, Film Victoria, Asialink, and The Australian Network for Art and Technology. He has screened creative outputs at Leicester Square in London, University of Southern California, Goethe-Institut in Berlin, Australian Centre for Photography, Centre for Contemporary Photography, Melbourne Museum, National Gallery of Victoria and the Australian Centre for the Moving Image.

Mark Freeman is a Lecturer in the Department of Film, Games and Animation at Swinburne University of Technology. His research ranges from an interest in national cinema, cultural representation and archetypes to reality television and narratology. He has published work on the aesthetics of found footage horror and the improvisational comedy of Elaine May, and worked as editor on the journal Senses of Cinema.

Susan Kerrigan is Professor of Film and Television at Swinburne University of Technology. She has been Chief Investigator on two Australian Research Council Linkage Grants examining creative ecosystems in regional creative industries. Her research highlights creative agents and how their practices produce creative products that are culturally and globally consumed. Having worked in Australian Television as a producer/director, her research is attuned to bettering workforce opportunities for the creation of Australian filmmakers.

FOCUSING THE STORY – BETWEEN THE SCREENPLAY AND THE AUDIENCE – THE DIRECTOR AS CLARIFIER OF THE FILM'S STORY

This paper investigates the role of the film director as a clarifier of the film's story, between the story's existence in the screenplay and the story as it appears in the finished film. Using selected scenes from the screenplay and film of Trumbo (2015, director Jay Roach, writers John McNamara and Bruce Cook), this paper examines the director's transformation of the screenplay into a film through the creative choices they make in visualising and staging the presentation of the story. Much has been written about screenplays being blueprints or production manuals for films (Böhm & Batty 2022, Maras 2009, Nelmes 2007, Price 2010a) as well as the creative tensions during script development and re-writes (Taylor & Batty 2016, Bloore 2012, Macdonald 2010). Yet after all this creative activity, which is centred on getting the screenplay exactly 'right', a screenplay is again subject to the creative interpretation of the director who will ultimately stage and visualise its contents. It is at this mediating point, that the director, as the final creative interpreter of the story, must transcend the written words on the page to maximise the clarity by which the writer's story is presented to the audience in a visual form. This paper seeks to demonstrate that consciously being the clarifier of the film's story is a key function of the director's role. Thus, rather than slavishly reproducing the exact dialogue and big print as they appear in the screenplay, the director's function is to take the essence and intent of the film's story as it exists in written form in the screenplay and present it as simply and clearly as practical to maximise the possibility that the audience correctly interprets the story.

FOCUSING THE STORY – BETWEEN THE SCREENPLAY AND THE AUDIENCE – THE DIRECTOR AS CLARIFIER OF THE FILM'S STORY

Michael Sergi was the Director of the Bond University Film and Television School from 2008 – 2023. Prior to becoming an academic Michael directed many episodes of network television dramas, Home and Away, Neighbours, Shortland Street (NZ), Pacific Drive and Breakers. Michael recently consulted as directors' mentor on the Indigenous documentary series Blak Portraits.

COEXISTENCE AND CREATIVITY: SCREEN EDUCATION IN THE AGE OF ARTIFICIAL INTELLIGENCE CONTENT GENERATORS

This paper explores the implications of Artificial Intelligence Content Generators (AICGs) for the field of screen media education. In light of the 2022-23 releases of ChatGPT, DALL·E 2 and Midjourney, I pose the provocation of why a student would enrol in a screen/film program given the public view that AICGs threaten to replace human jobs in artistic fields. This is an important question to which the field must respond: after all, rather than 10-year old predictions that AI would replace creative work last, this generation of commercially-successful AICGs have demonstrated that human creativity could be the first to be automated. Yet, this paper suggests that this moment of AI can be leveraged to boost student interest in media/creative arts studies generally, and also to renovate in exciting ways how students engage with the theory/practice nexus. Drawing upon my experiences using a variety of AICGs in screen and creative arts programs during 2022, the paper argues that there is potential for AICGs to offer major benefits to existing approaches to media education.

The act of creativity is valued by those who practise it for intrinsic purposes, and many graduates of screen programs have traditionally built upon their passion and creative understandings to pivot their employability into a wide variety of fields outside vocationally-oriented screen production roles. A central aim of this paper is to demonstrate that rather than replacing education in screen practice, AICGs rely upon the user having a strong theoretical/critical command of screen aesthetics. Therefore, the paper presents the view that AICGs can benefit screen media programs in three specific ways: i) by improving employment opportunities for graduates, ii) by enhancing access and diversity for underrepresented students, iii) addressing the classic challenges of the theory-practice nexus for media production students by augmenting the learning process and improving motivation.

COEXISTENCE AND CREATIVITY: SCREEN EDUCATION IN THE AGE OF ARTIFICIAL INTELLIGENCE CONTENT GENERATORS

Stuart Marshall Bender is Associate Professor in Screen at Curtin University. He is a filmmaker with expertise in digital visual effects and teaches screen production and theory in the context of a creative arts degree. Stuart's research specialty is understanding the impact of high-emotion media content on audiences. He has published extensively in the fields of emerging and digital media, audience studies, aesthetic and media pedagogy. His recent monograph Virtual Realities: Case Studies in Immersion and Phenomenology (co-authored with Prof. Mick Broderick) was published by Palgrave Macmillan in 2021.

SOME LIKE IT BOT: EXPLORING THE POTENTIAL APPLICATIONS OF ARTIFICIAL INTELLIGENCE IN SCREEN PRODUCTION EDUCATION

Artificial intelligence (AI) tools are increasingly being deployed across multiple sectors of the screen industry with the aim of enhancing creative decision-making and technical processes. Major studios such as Warner Bros. use the AI-driven Cinelytic platform to inform "green-lighting" production, casting and distribution release strategies. AI screenplay and narrative generator Deep Story boasts 150,000 users and machine learning algorithms are streamlining VFX work flows. At the same time, AI is becoming increasingly prevalent in tertiary education through online learning platforms, adaptive course content, and automated grading and feedback. Against a backdrop of global universities weighing up how to deal with student use of large language model chatbot's such as OpenAI's ChatGPT, this paper aims to examine how AI-tools might be a friend rather than foe of screen production educators.

Whether we welcome it or not, AI is quickly revolutionising key components of the screen industry: for example, by augmenting screenwriting, project packaging, finance planning, and time-intensive postproduction tasks. After outlining some of the current screen industrial experimentations with AI, this paper will focus on two AI-related case-studies, exploring their relevance for the classroom: ChatGPT's functionality as a brainstorming tool and Cinelytic platform's analytic capabilities. It aims to examine some of the ways that these AI tools might be used for content generation and analysis by students in the development phase of screen projects. Rather than viewing AI as a threat for tertiary education or a replacement for future screen industry roles that students are looking to step into, this paper proposes that now is a timely moment to examine if and how AI tools might enhance developmental processes of screen production education.

SOME LIKE IT BOT: EXPLORING THE POTENTIAL APPLICATIONS OF ARTIFICIAL INTELLIGENCE IN SCREEN PRODUCTION EDUCATION

Sandy Cameron is an Australian Writers' Guild award winning screenwriter and AACTA- nominated feature film producer. His work has screened at Sundance, Toronto, Venice and South By Southwest film festivals, streamed on Netflix, Stan and Binge and been remade internationally. He currently teaches the Graduate Certificate of Film and Television at UniSA, an industry collaboration with NBCUniveral International Studio owned production company Matchbox Pictures. He is also studying a PhD at UniSA, undertaking research and creative artefact project on artificial intelligence and its potential impact on approaches to screenplay development within both the screen industry and education sectors.

ARTIFICIAL INTELLIGENCE AS A CO-CREATIVE TOOL FOR WRITING SCREENPLAYS

Discussions about the impact of Artificial Intelligence (AI) has increased dramatically over the last six months, particularly regarding how students might make use of it to not only write critical essays but to produce creative works. A Belgium company called DeepStory, has developed a generative AI that uses machine learning to write screenplays. CEO Nadira Azermai describes it as a co-creative tool for writers and has suggested that within five years machine learning will enable the AI to write screenplays better than humans. This prompts the question: how might AI be used within the context of teaching and learning screenwriting within the academy and what are the implications for assessing students' work where AI is a co-creator? To address these questions the research design includes a multi-staged process: a) identifying and refining prompts and parameters, b) entering prompts into an AI program and responding to AI generated content to write a screenplay, c) assessing the script against criteria that mirror conventional script coverage reports, and d) using the script assessment to further develop the screenplay. The findings explore the challenges and opportunities of using AI as a co-creative tool and the implications for assessing students' screenplays written using AI. This research contributes to debates about the potential for AI to disrupt traditional approaches to scriptwriting and script development.

ARTIFICIAL INTELLIGENCE AS A CO-CREATIVE TOOL FOR WRITING SCREENPLAYS

Dr Susan Cake lectures in screenwriting in the Creative Industries, Education and Social Justice Faculty at Queensland University of Technology. She was awarded Outstanding Doctoral Thesis in 2018 for her creative practice-led research examining how writing narrative comedy performed creative resistance in her proposed television series, Fighting Fit. Susan's current research explores screenwriting pedagogy, disruptive script development practices and writing for expanded notions of 'the screen'. Susan has published in the International Journal of Reflective Practice, Studies in Australasian Cinema, TEXT, The Palgrave Handbook of Script Development, Media Practice and Education and the Journal of Screenwriting.

END OF DAY 1

CONFERENCE DINNER 7PM
LADY BURRA, 4/41 CURRIE STREET, ADELAIDE

DAY 2 - JUNE 29TH
FLINDERS UNIVERSITY VICTORIA SQUARE

City Tram

Tram routes around the CBD are **free**. The free zone is the area between the South Terrace stop, Adelaide Entertainment Centre, Festival Plaza and the Botanic Gardens.
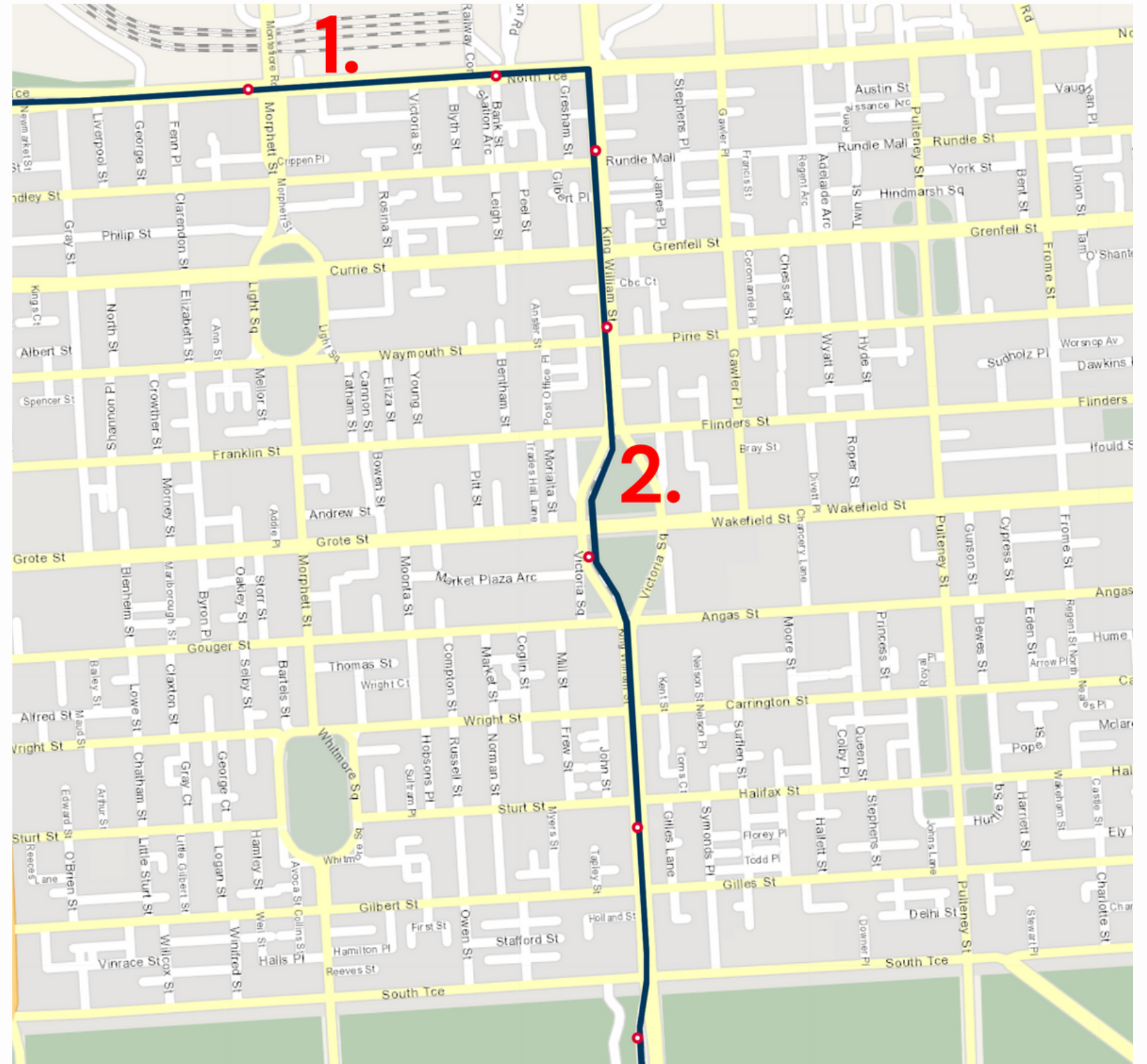
1. North Terrace / Adelaide Railway Station

Tram (7 mins) or walk (13 mins)

travel to

2. Flinders University Victoria Square

Lift to level 1

DAY 2 - JUNE 29TH
FLINDERS UNIVERSITY
VICTORIA SQUARE

8:30am - 1pm

Breakout Area
- Registration (8:30-9:00)
- Morning Tea (11:00-11:30)
- Lunch (12:30-1:00)

Room 1
- Townhall (9:00-10:00)
- Panel 1 (10:00-11:00)
- Keynote (11:30-12:30)

Room 2
- Panel 2 (10:00-11:00)

Move to The Mercury at 1:00
- Sightlines from 1:30

LEVEL 1

ROOM 1

ROOM 2

LAW OFFICES

ROOM 3 ROOM 5 ROOM 4

BREAKOUT AREA

LIFTS & LOBBY

STUDENT KITCHEN

STUDENT STUDY SPACE

ADAPTIVE TECHNOLOGY SUITE

STAFF HOTDESK AREA

STAFF KITCHEN

Day 2 - Thursday June 29th
8:30am - 1pm

Time	Session	
8:30	**Registration**	
8:40		
8:50		
9:00	**ASPERA Townhall**	
9:10		
9:20		
9:30		
9:40		
9:50		
10:00	Room 1 - Panel - Virtual Production and its Intersections	Room 2 - Panel - Creative media pedagogies for teaching diverse cohorts: promoting accessibility and removing barriers to participation in the academy
10:10		
10:20		
10:30		
10:40	Q&A	Q&A
10:50		
11:00	**Morning Tea**	
11:10		
11:20		
11:30	**Keynote - Lisa Scott**	
11:40		
11:50		
12:00		
12:10	**Q&A**	
12:20		
12:30	**Lunch**	
12:40		
12:50		
13:00	**Move to Mercury for Sightlines**	
13:10		
13:20		

KEYNOTE - LISA SCOTT

In 2023 our keynote address will be presented in collaboration with Sightlines. We welcome Adelaide-based Producer, Lisa Scott, who will reflect on changes to the screen production industry and ramification for academics.

Lisa is a multi-award winning producer of quality scripted drama through her company Highview Productions. Her recent productions include A Sunburnt Christmas for Stan and the series The Tourist, which premiered on Stan, BBC1 and HBO Max in early 2022 to critical acclaim and was the most watched drama in the UK last year.

THURSDAY 29TH JUNE

VICTORIA SQUARE ROOM 1

10:00AM -11:00AM

VIRTUAL PRODUCTION AND ITS INTERSECTIONS

In this panel we assess the impact that virtual production has on the film, television and animation industries. Each presenter explores either a different artform, and/or addresses a theme that is considered central to current debates about how VP will shape the practices of making and the ideologies of representation. **Lienor's** paper addresses how animation will both shape and be shaped by the new possibilities afforded by VP. **Colin's** paper takes the question of cinematography as their starting point, assessing both formula and innovation that VP may lead to. **Sian's** paper takes us to a current debate in film and television studies: the politics of filming intimate scenes and the role of the intimacy coordinator. Sian assesses the complex role that VP will have in filming sex scenes and how it will re-shape on-set protocols. **Sean's** paper explores the role that VP has taken in capturing non-white skin and assesses whether the democracies afforded by VP actually work against racial representation rather than for it. Taken together, the papers move us from text, to production, to questions of power and representation.

VIRTUAL PRODUCTION AND ITS INTERSECTIONS
ANIMATED PRESENCE IN VIRTUAL PRODUCTION

This paper explores the presence of animation and its production practices in virtual production. Virtual production signals an opportunity for the renegotiating and reconsidering of animation and animation practices in contemporary virtual production filmmaking.

One could argue that digital animation, by its very process, has always constituted a form of virtual production. That is, every element of a digitally animated scene is constructed; worlds are created, virtual cameras are integrated, and incredibly flexible interplays between characters and objects, and between moving cameras and environments, are made possible. With the advent and accessibility of game engines and VR, digital animation's relationship with the methods of virtual production has become unmistakable and very much foregrounded. For example, the production process of the wholly animated 2018 Disney production of The Lion King enabled the directors to virtually enter into the diegesis of the cinematic world.

Even before the advent of cinematic virtual production and its LED screen volumes, animation had infused many areas of filmmaking: from the inclusion of 3D animated characters, background characters, props, assets, and of course animated digital visual effects. Often planned in pre-production and composited in as postproduction, the animated elements were designed in relation to live action footage on a 2-dimensional screen. With virtual production's LED screen volumes, animation now infuses the live-production process and can interact with material props and actors. The performance of animation (including animated lighting) is now integrated into the live-action performance (the actors' performance, and the real-world camera movements).

This paper will consider both the role, and the experientially unique presence of animation in virtual production. In doing so, it will also consider how contemporary live-action virtual productions, can enable a fundamentally animation-like approach to filmmaking therefore extending the understanding of both animation and live-action filmmaking.

Lienors Torre is a senior lecturer in animation at Deakin University. She is co-author of Australian Animation – An International History (Palgrave 2018) and Grendel Grendel Grendel - Animating Beowulf (Bloomsbury 2021). She is a practicing artist and animator.

VIRTUAL PRODUCTION AND ITS INTERSECTIONS

REFOCUSSING FOR THE VOLUMETRIC CAMERA: EXPLORING NEW TECHNIQUES AND UNDISCOVERED POSSIBILITIES

Virtual Production creates a new and challenging environment for cinematographers, gaffers and VFX artists, since as an immersive technology it transforms the pro-filmic event. In the virtual production environment, the challenge emerges in maintaining a realistic visual consistency, one that fools the eye into believing in the existence of a three-dimensional reality. A photo-realistic image, however, does not necessarily reproduce reality, rather it represents the reality through the (literal) lens of the medium employed. Verano, (2022,) when analysing Bazin's notions of realism, point out that sometimes "making the trick look real is more important than rendering physicality just as it is". More than this, making the trick resemble the tricks to which we are already accustomed assists in the suspension of disbelief and acceptance of the image as photo real. Virtual production produces realistic images when care is taken to manage the characteristics of the medium, but this realism utilises the viewer's previous experience of other photo-realistic images and the styles of cinematography they exhibit. In virtual production this is not merely a case of imitating reality (verisimilitude) but an imitation (mimesis) of the qualities of images captured by cameras filming the actuality of a three-dimensional reality. The practical application of this understanding is expressed in the manipulation of focal characteristics, nuances of lighting and the challenges presented by parallax and moiré. These aspects of virtual production cinematography will be considered from a technical perspective. The paper intends to demonstrate that, at this early stage of its development, implementation of virtual production cinematography is currently concerned with imitation of existing cinematic conventions and the familiar characteristics of the medium. The potential for new aesthetics unique to virtual production technologies to emerge can and should be explored as the techniques and applications continue to evolve.

Colin Perry is a Film and Television lecturer at Deakin University. His background as a director, editor, sound engineer and academic all contribute to the breadth of knowledge he brings to this subject.His interest in Virtual Production stems from the preparation of curriculum to implement volumetric cinematographic techniques and research. Dr Perry is currently implementing modifications to Deakin's Television Studio courses to integrate volumetric cinematography.

VIRTUAL PRODUCTION AND ITS INTERSECTIONS

INTIMATE FRAMES: RETHINKING THE CREATION OF INTIMACY SCENES IN THE AGE OF VIRTUAL PRODUCTION

In recent years, there has been an increased focus on creating safe environments when shooting intimate scenes. Emerging from the watershed moment of #MeToo has been the development and inclusion of intimacy coordinators on set, and the revision of industry codes of conduct to ensure (predominantly female-identifying) actor health and safety. The rise of virtual production in the screen industry may offer an opportunity to rethink how intimate scenes are approached in relation to actors' wellbeing, the relationship between actors and directors, and on set protocols more generally. As an example, Goran Stolevski's 2022 queer drama 'Of an Age' filmed its key intimate scene between protagonists Kol and Adam at Dreamscreen Australia studios, a large virtual production volume located in Melbourne. This was the only scene from the film that was shot in the virtual production environment, allowing the actors and Stolevski a different way of focusing on the scene's emotional importance.

This paper presents an initial investigation from a larger collaborative project with feminist erotic filmmaker, Anna Brownfield, into what virtual production can offer for the shooting of intimate scenes, and the impact this has on performance, direction and storytelling. With reference to Stolevski's film, this paper poses questions such as how can the integration of virtual production help facilitate and underpin ethical approaches to shooting intimacy for the screen?; and how does this approach impact notions of authenticity and realism in the performance and direction of these scenes?

Sian Mitchell is a Lecturer in Film, Television and Animation at Deakin University, Australia. She is also the Festival Director and co-founder of the Melbourne Women in Film Festival, an annual festival showcasing the work of Australian, Aotearoa New Zealand and Pasifika women and gender diverse screen creatives. Her research in areas of film festivals, the Australian moving image and women's screen practice has been published in journals such as Camera Obscura, Historic Environment, and Peephole Journal, as well as online for the AFI Research Collection and the National Film and Sound Archive in Canberra.

VIRTUAL PRODUCTION AND ITS INTERSECTIONS
RACE, IDENTITY AND VIRTUAL PRODUCTION: PASSING THROUGH THE TECHNOLOGY

At the birth of film, the 'chemical baseline' employed to calibrate and frame celluloid was white skin. This emulsified rendering positioned film as a technology that didn't simply objectively capture human bodies, but one that subjectively placed them in a hierarchy of skin tones, essentialising racial difference into the materiality of the moving image (Lewis, 2019). Photographing 'dark' or black skin became not only a technological problem but a representational and ideological one: white bodies became signifiers of light, of pure beauty, of easy capture and transmission (Dyer, 1997).

In the contemporary moment this has all supposedly changed: digital and virtual film production is credited with overcoming this 'problem' with systems such as Disney Research Studios and ILM's Medusa which captures 'true skin pigmentation, color texture maps, luminosity, and blood flow of the actor's face' (Anon, 2020). Virtual film production seems to remove light skin tone as its default setting, democratising the way different coloured bodies are captured.

Nonetheless, a number of issues remain, as this paper will explore. First, human actors need to be positioned by VP directors and cinematographers, still largely male and white, and their subjectivity influences the type of visual environment that non-white actors are set in. Second, the types of black faces that are chosen to be captured are idealised and may still operate within a 'hierarchy' of racial difference where the lightest people receive the highest rewards. Third, the virtual nature of such representations may act to remove them from indexical reality/realism, so that these non-white bodies are witnessed or viewed as passing through the technology - there and not there at the same time. This hyperreal passing would undermine their significance as affective racial registers, inviting a type of 'toxic empathy' (Nakamura, 2019) from the viewer. Films to be discussed include The Batman (2022), Black Adam (2022) and Dune (2021).

Sean Redmond is Professor of Film and Television at Deakin University, Australia. He is the author of eighteen books including Liquid Space: Science Fiction Film and Television in the Digital Age (Bloomsbury, 2017), the editor of Breaking Down Joker: Violence, Loneliness, Tragedy (Routledge, 2021), and Endangering Science Fiction Film (Routledge, AFI Film Series, 2015). He has written for such journals as the Cinema Journal, New Review of Film and Television, Continuum, Social Semiotics, and the European Journal of Cultural Studies. His latest monograph, The Loneliness Room: An Audio-visual Ethnography of Loneliness, will be published by Manchester University Press in 2024.

THURSDAY 29TH JUNE

VICTORIA SQUARE ROOM 2

10:00AM –11:00AM

CREATIVE MEDIA PEDAGOGIES FOR TEACHING DIVERSE COHORTS: PROMOTING ACCESSIBILITY AND REMOVING BARRIERS TO PARTICIPATION IN THE ACADEMY.

How do we teach diverse student cohorts within the changing landscape of knowledge creation and dissemination?

This panel will explore creative media practice pedagogies that specifically aim to decolonise and embrace diverse voices that challenge traditional information based models of teaching.

As a result of the growth and the popularity of media and screen production courses over the last 10-15 years the diversity of our student cohorts has also grown. This is of course a fabulous shift. With the increasing complexity and diversity of our student populations and to cater for an ever changing environment that has a greater focus on values, beliefs and equity, we are required to be more nuanced in our teaching. Our role in opening up and making space for these new cohorts requires new ways of doing things. No longer solely content providers and keepers of knowledge, the changing identity of educators comes with new responsibilities and agendas. What new skills, confidences and capabilities do we need to bring to our teaching?

In addition, well-being and emotional resilience has become critical in the university setting (and within the screen industries generally) for both staff and students. What are the current challenges and barriers to participation for diverse learners (i.e., access, economics, assessment performance, cultural differences)? How do we as educators manage these demands? How do we counter burn out, inflexible time management and develop emotional resilience and teaching skills when dealing with students with complex needs?

In this interactive panel we showcase some of the ways we navigate and juggle these complex agendas and invite session attendees to contribute and share their experiences teaching and learning in this space. Session attendees will leave with tips and resources that we have found useful as we navigate teaching in these exciting and dynamic classroom environments.

CREATIVE MEDIA PEDAGOGIES FOR TEACHING DIVERSE COHORTS: PROMOTING ACCESSIBILITY AND REMOVING BARRIERS TO PARTICIPATION IN THE ACADEMY.

This panel is brought to you by the ASPERA Learning and Teaching Committee

Panel Contributors - Dr Kyle Barrett and Dr Kerreen Ely-Harper. Panel Chair/Moderator - Rachel Wilson

Dr. Kyle Barrett is a Lecturer, researcher and an award-winning filmmaker at the University of Waikato, Aotearoa (New Zealand). His research focuses on global, low-budget production cultures and cinemas, gender representations, and creative practice. He has been published in numerous multi-disciplinary journals and edited collections including: Directory of World Cinema: Scotland, European Journal of Communication, The Routledge Companion to Transmedia Studies, MECCSA Special Edition Journal on Screenwriting and Gender, and AMES: Media Education Journal. Kyle has directed several documentaries which have screened internationally, such as "Artefact 93" (2019) and "Glass Shards" (2020).

Dr Kerreen Ely-Harper is a creative media researcher, educator and filmmaker. Her research focuses on staging and performing personal stories, life story, memory and trauma narratives on film; screenwriting methodologies; social storytelling; smartphone and social media narratives. Media projects include short fiction, documentaries, corporate, dance film, and virtual 3D digital texts: Foul Whisperings, Strange Matters (2008-2010) in Second Life: In Her Own Words, Best Education Resource ATOM Winner, 1997; Even Girls Play Footy, Best Secondary Education Resource ATOM nomination, 2012; Parts of a Horse, Best Short Film ATOM nomination, 2003; Girls Can Do Anything Winner Best Film, Spiritus Short Film Festival, 2020: No Bus, Best Social Issue Drama nomination, iCINEMA Film Festival, "Obiettivo Corto" Mobile Short Film Festival, Italy, 2021; Best Short, Black Lives Matter, Mykonos International, 2023.

Dr Rachel Wilson is the Program Manager of the Bachelor of Communication (Media) program at RMIT University, and Chair of the ASPERA Learning and Teaching Committee. Rachel's research focuses on the student experience, moving image archival practices and the media representation of trauma.

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