screen explosion
aspera annual conference 2014

wednesday 18
thursday 19
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june 2014
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Dr Mark Ryan
Lecturer in Film, Screen and Animation, Queensland University of Technology

Bollywood’s Australian Yarn

Dr Amit Sarwal
Postdoctoral Research Fellow, Deakin University

Exploring the 2nd Unit Director

Dr Michael Sergi
Associate Professor, Bond University

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Department of Fine Art, Monash University, Melbourne

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Head of Department of Screen and Media, Flinders University

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Foreword

Personal or shared, networked, broadcast, cinematic or virtual we participate and are surrounded by an explosion of screens, screen narratives, practices and cultures. This conference is celebrating the multiplicity of screens and the impact they have on production and output in the Creative Screen Industries. We will be debating how traditional creative screen practices are endorsed, challenged, changed and reconstituted by the diversity of large and small screens, that are now common in our everyday lives.

The Screen Explosion program will showcase 16 sessions on Australian and International Creative Screen Industries. The Keynote speaker Jeff Julian holds the position of Creative Director of Innovation at the University of Newcastle, Jeff is a Futurist, he develops content & intellectual property for companies like Apple, American Express, Adidas and Nike. As a conceptual designer Jeff has worked with Hollywood’s 'A-List' including Ridley Scott, the Wachowski bros., David Fincher and Brian Singer. Jeff’s keynote will broaden the discussion about the global creative screen industries and Australia’s future.

The three day program includes 35 presentations including international papers, Professor Frank Millward, UoN is presenting on London Memories, a participatory content project explaining the processes involved in capturing user content for online platforms, designed to engage and grow community social networks where memories are associated with site. From Spain, Elvira Calatayud is presenting on a webdoc OResponsables, in which we see a completely different perspective to that presented by the mainstream media about the Valencia (Spain) metro accident of 2006, in which 43 people were killed.

This is also the first year we have had an animation stream and Damian Candusso, CSU, who has worked as a Sound Designer on Lego Movie and The Great Gatsby, will addresses ‘The Battle of 3-D Film Volumes’. Jane Shadbolt, UoN explains the ‘Digital ± Analogue’ process of making stop motion animation and Steven Murdoch, Swinburn, is presenting on ‘Agent-Oriented Modeling in the Production of 3D Character Animation’.

There are seven presentations exploring the dynamic and expanding world of documentary narratives followed by an Interactive Documentary workshop that will showcase the Korsakow open source software, lead by Dr Adrian Miles from RMIT. Please reserve your place to avoid disappointment.

There is an evening program which includes multiple events including a casual dinner, a Newcastle Creative Screen Industries talk followed by dinner at ‘The Edwards’ (local restaurant owned by a member of Silverchair). The highlight will be the conference dinner on Thursday evening at The Regal Cinema, a 3 course meal will be prepared by a local chef. There will also be the screening of a short film ‘Creative Newcastle’ which was an Honours project of Samuel Hutchinson, UoN and the feature ‘Johnny Ghost’ will be followed by a Q&A with Director Dr Donna McRae from Deakin.

Dr Susan Kerrigan
ASPERA 2014 Conference Convenor
Welcome to the School of Design, Communication and Information Technology at the University of Newcastle, Australia.

We bring together a range of disciplines across communication, design, information technology and natural history illustration that are at the forefront of today's interconnected world.

Due to the growing industry demand for graduates who are able to converge creativity and technology, the School has developed relevant coursework and attracted some of the best industry experts and internationally recognised academics to impart their knowledge and skillset.

Our students have the opportunity to develop their qualifications at a number of levels through the undergraduate, postgraduate coursework and Research Higher Degree programs we offer.

We have invested in purpose-built television, audio and radio studios equipped with the latest industry technology, software and equipment to help our students graduate job-ready. Our students have exposure to a diverse range of courses covering areas such as games design, visual programming, music video production, 3D animation, website design, television and video production and sound recording.
Hunter Creative Industries and Technology Centre

The Mission of the Hunter Creative Industries and Technology (HCIT) centre is to develop research knowledge and innovation within national and international scholarly communities by providing a gateway into the University's creative thinkers and innovators. Working collaboratively with national and international business and knowledge communities, the Centre addresses the creative, research and business opportunities of future.

Communication And Media Research Group

Many of the professions linked to communication and media are in a state of flux and we are facing a period of sustained digital change that is providing fertile ground for research opportunities. The Communication and Media Research (CAMR) group has been established to carry out research in the following areas:

- Digital media
- Strategic communication
- Creativity and cultural production
- Copyright, cultural and creative industries
- Journalism (print, broadcast and online)
- Media production (TV, radio, sound and online)
- International media studies
- Media ethics
- Communication and discourse

A number of our members are former media professionals who are positioned to link their research with established and emerging communication and media industries.
Acknowledgements

The University of Newcastle respectfully acknowledges the traditional custodians: The Pambalong clan of the Awabakal people of the land on whose traditional land this Callaghan campus of the The University of Newcastle is located.

We would like to acknowledge the support of Professor Bill Hogarth, Pro Vice-Chancellor of the Faculty of Science and Information Technology, and Dr Anne Llewellyn, Director of the Hunter Creative Industries and Technology Centre and also Head of School for the School of Design, Communication and Information Technology at the University of Newcastle.

The 2014 ASPERA Conference team would like to thank staff from the School of DCIT for their support including School Executive Officer, Dr Kyle Holmes, School Administrative staff, Debbie Cook and Danielle Storey and School Technical Officers, Andrew Evans, George Hyde, Stu McDonald and Eugene Mozejko. We would also like to thank the Administrative staff from the School of Business at the City Campus, including Sue Elliott and Kerry Kennedy who have assisted with arrangements for the final day.

Organising Team

The 2014 ASPERA Conference has been organized by the following Committee members: Pieter Aquilia, Susan Kerrigan, Vikrant Kishore, Cathie Payne, Jane Shadbolt and Kristi Street. All team members are Lecturers and screen producers in the School of Design, Communication and IT at the University of Newcastle.

Conference Convenor

Dr Susan Kerrigan, University of Newcastle

susan.kerrigan@newcastle.edu.au

Phone: (02) 49854500

asperaconference@gmail

Sponsors

We would like to gratefully acknowledge and thank the following sponsors for helping to make the conference a success.
# ASPERA Conference Daily Schedule
## Day 1 – University of Newcastle, Callaghan Campus, ICT Building

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<th>Location &amp; Chair</th>
<th>Speakers</th>
<th>Session Topic</th>
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<tbody>
<tr>
<td>8.30</td>
<td>Registration - ICT Building Foyer</td>
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<td></td>
<td><strong>Keynote Speaker</strong></td>
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<tr>
<td>9.00</td>
<td>TV Studio, ICT Bld</td>
<td>PVC Bill Hogarth</td>
<td>Welcome to Country Official Opening of ASPERA 2014</td>
</tr>
<tr>
<td>9.20</td>
<td>Chair: Dr Anne Lewellyn TV Studio, ICT Bld</td>
<td>Jeff Julian Director of Creative Innovation</td>
<td>Screen Explosion: Expanding practices, narratives and education for the Creative Screen Industries</td>
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<tr>
<td>10.30</td>
<td>MORNING TEA</td>
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<tr>
<td>11.00</td>
<td>Session 1 - Screen and Social Networks</td>
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<tr>
<td>12.00</td>
<td><strong>LUNCH</strong></td>
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<tr>
<td>12.45</td>
<td>Session 2 - Different faces of ASPERA: Educator, Practitioner and Researcher</td>
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<tr>
<td>1.45</td>
<td>Parallel Session 3 Animation Filmmaking</td>
<td>Damian Candusso, CSU</td>
<td>The battle of 3--D film volumes: sound v’s image</td>
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<td></td>
<td></td>
<td>Assoc Prof Pieter Aquilia, UoN</td>
<td>Webdocs as an Alternative Discourse in the Network Society and as a Means of Social Mobilisation: the OResponsables Case (Barret Films, 2013-2014)</td>
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<td></td>
<td></td>
<td>Kath Dooley, Flinders</td>
<td>To be continued: 52 Tuesdays, a case study of open-ended and cross-platform filmmaking practice.</td>
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<td>Craig Batty, RMIT</td>
<td>Creativity, Collaboration and Critique: The Value of Peer-to-Peer Learning for Practice-Based Research Degrees</td>
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<td>Parallel Session 4 Database documentaries</td>
<td>Jane Shadbolt, UoN</td>
<td>Digital ± Analogue: Digital Media and the Process of Making in Stop Motion Animation</td>
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<td></td>
<td>Steven Murdoch, Swinburn</td>
<td>Database documentaries: New audiences and storytelling practices for emergent narrative spaces.</td>
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<tr>
<td>2.45</td>
<td><strong>AFTERNOON TEA</strong></td>
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<tr>
<td>3-4.00</td>
<td>Session 5 - Round Table Discussion 1: Examination of Screen Production Doctorates</td>
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<td>6.30-7.30</td>
<td>Newcastle Screen Industries Evening with Screen Hunter and</td>
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<td>Final Post 61-63 Parry St, Wickham</td>
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<tr>
<td>7.30-9.00</td>
<td>Casual Dinner at The Edwards, 148 Parry Street, Newcastle</td>
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<th>Time</th>
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<th>Speakers</th>
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<tbody>
<tr>
<td>8.30</td>
<td>Registration - ICT Building Foyer</td>
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<td>Session 6 - ARC Research Projects</td>
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<tr>
<td>9.15</td>
<td>Chair: Prof Mark Balnaves</td>
<td>Ben Goldsmith, QUT</td>
<td>Re-thinking Ancillary: Australian Screen Content in Primary, Secondary, and Tertiary Education: Uses and Potential</td>
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<td>TV Studio, ICT Building</td>
<td>Sean Maher, QUT</td>
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<td>Phillip McIntyre, UoN</td>
<td>Pursuing Extreme Romance: Change and Continuity in the Creative Screen Industries in the Hunter Valley.</td>
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<td>Susan Kerrigan, UoN</td>
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<tr>
<td>10.15</td>
<td>MORNING TEA</td>
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<td></td>
<td>Parallel Session 7 - Creative Screen Practices</td>
<td>Chair: Susan Kerrigan, ICT 3-101</td>
<td>Parallel Session 8 - New Documentary Methods: New Methodologies</td>
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<td></td>
<td>Samuel Hutchinson, UoN</td>
<td>Creative Screen Labour: capital reciprocity in micro-budget corporate documentary</td>
<td>Locative Media, Instruction Based Artwork and Expanded Fields of Documentary</td>
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<tr>
<td>10.30</td>
<td>Marsha Berry RMIT</td>
<td>Out In the Open: Mapping creative video and photography practices with smartphone cameras</td>
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<td>Sky Crompton, RMIT</td>
<td>Transnational Cinema: Expanding beyond Post National Cinema</td>
<td>Ambience, Affect, Autodocumentary</td>
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<tr>
<td>11.50</td>
<td>LUNCH</td>
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<tr>
<td></td>
<td>Parallel Session 9 - Screen Production Education</td>
<td>Chair: Pieter Aquilia, ICT Building</td>
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<td>Natalie Krikowa, UTS</td>
<td>Using an interdisciplinary collaborative approach to teaching multiplatform production</td>
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<td>Diane Charleson, ACU</td>
<td>Student filmmakers and what they tell us: innovators or followers?</td>
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<td>John Cumming, Deakin</td>
<td>Dialectical filmmaking and problem-based learning</td>
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<tr>
<td>3.05</td>
<td>AFTERNOON TEA</td>
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<tr>
<td></td>
<td>Parallel Session 16: Roundtable Discussion 2 - ASPERA Research Futures</td>
<td>Chair: Sean Maher, Sound Studio</td>
<td>Parallel Session 13 - Korsakow Workshop pt2</td>
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<tr>
<td></td>
<td>Roundtable Discussion 2: Aspera Research Futures</td>
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<td>Workshop Part 2: continued Korsakow Interactive Workshop</td>
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<tr>
<td>3.20-4.20</td>
<td></td>
<td>Workshop Part 1: Korsakow Interactive Workshop 22 places please register on Conference website. (can BYO PC)</td>
<td>Moderator: Adrian Miles</td>
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Evening 2: Thursday 19th June 2014  Conference Dinner @ The Regal, 4 Moore St, Birmingham Gardens

5.30 Drinks @ The Regal
6.00 Entrée
6.30 Short Films: Creativity and Cultural Production & Creative Newcastle
7.00 Main Course
7.30 Feature Screening - Johnny Ghost & Director Q&A (15 minutes)
9.00 Dessert
10.00 Return to Hotels
## Day 3 – University of Newcastle, City Campus, University House

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<th>Time</th>
<th>Location</th>
<th>Speakers</th>
<th>Session Topic</th>
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<tr>
<td><strong>8.30</strong></td>
<td>Registration - University House, City Campus</td>
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</tbody>
</table>
| **9.15** | Chair: John Cumming  
Room: UNH416, Level 4  
University House, City Campus | Vikrant Kishore  
Susan Kerrigan, University of Newcastle  
Amit Sarwal, Deakin University  
Alison Wotherspoon, Flinders University | Session 14 - Indian/Australian Filmmaking  
Aaja Nachle/Come, Lets Dance: Designing the Bollywood Signature Style Dance!  
Bollywood’s Australian Yarn  
There is no one word for it: The challenges of research and creative collaboration in the production of a series of films about Bullying in India. |
| **10.15** | MORNING TEA | | |
| **10.30** | Chair: Gillian Leahy  
Room: UNH416, Level 4  
University House, City Campus | Natalie Lewandowski  
Kristi Street, University of Newcastle  
Donna McRae, Deakin  
Michael Sergi, Bond | Session 15 - Learnings through Screen Practice  
Sounding out an Education: Different Pathways, One Industry?  
Researching ‘The Shoot Out Filmmaking Festival’ by targeting creativity  
My Crew was so small I gave them all a single card credit!  
Exploring the 2nd Unit Director |
| **12.00** | LUNCH | | |
| **12.45** | Session 16 Discussion 3 - Strategies for Publishing Screen Production Research | | |
| **1.45** | ASPERA AGM | | |
| **3.30-4.30** | AFTERNOON TEA/CONFERENCE DRINKS | The Clarendon Hotel, 347 Hunter Street, Newcastle | |
Keynote Speaker

Jeff Julian – Director of Creative Innovation, University of Newcastle

DAY 1 – June 18th, Keynote Speaker at 9.15am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Jeff’s success as part of Steven Spielberg’s team of futurists for the film “The Minority Report” has seen him go on to work with Hollywood’s ‘A-List’ including Ridley Scott, the Wachowski Bros., David Fincher, Brian Singer, Warner Brothers, Dreamworks SKG, Digital Domain, Paramount Studios, Universal, Sony and ILM. Jeff produces sketches, paintings and freeze frames of movies before a dollar is spent on filming. Jeff graduated with a Bachelor of Science with honors in Industrial Design in 1999 from the prestigious Art Centre College of Design in Pasadena California. While attending ACCD he worked as a freelance designer for clients like BMW/Designworks, Gucci, Rover, Rolls-Royce and Siemens which led to a postgraduate career at Oakley resulting in several patents for his work.

Jeff is uniquely situated as a creative screen industries innovator at the University of Newcastle where he holds the position of Creative Director of Innovation. Jeff describes himself as a Futurist because he develops content & intellectual property for multi-national clients including Apple, American Express, Adidas, Nike, Audi, Ford, and Ogilvy & Mather. His experience in developing intellectual property and being a conceptual designer for blockbuster films means that he is at the cutting edge of global creative innovation. In his ASPERA 2014 keynote he will share insights about content creation for Hollywood films and television projects and also reveal some deeper insights into developing cutting edge projects for the creative screen industries.

Jeffrey.Julian@newcastle.edu.au
Sightlines: Filmmaking in the Academy

Dates: 24 and 25 November
Location: RMIT University, Melbourne CBD
Web: rmit.edu.au/mediacommunication/sightlines

The Screen Cultures Research Lab at RMIT University, with the support of the Australian Screen Production Education & Research Association (ASPERA), is pleased to announce Sightlines, a two-day conference/festival on filmmaking in the academy, to be held on 24 and 25 November 2014.

In the 21st Century, audio-visual communication is a key concern for scholarship and the wider community. The production of films in the context of academic research is growing in scale and significance. Documentaries, dramas, essay and experimental films are made by postgraduate research students and academic staff, to extend an individual creative practice, develop the field of screen production or explore the possibilities of audio-visual media as a method of research in many fields of knowledge.

Sightlines is a multidisciplinary event designed to both interrogate and celebrate filmmaking practice in the context of academic research and explore its significance, through screenings, panels, presentations, roundtable discussions and keynote addresses. It will seek to break down traditional boundaries between arts-based research and other forms of investigation, creating an arena for debate about the need for greater recognition of academic research that extends beyond written text.

Discussion topics at the event will include:

- Does the academic film have its own identity and, if so, what are its features?
- On what basis should academic films be evaluated?
- What forms of knowledge about human experience and the world can be expressed through film?
- Does an academic film need written text to validate it as research?
- What is the relationship of academic film production to the broader screen industries and can this be developed in useful ways for all concerned?
- In the academy, can a screenplay exist in its own right, without a film being made?
- Within the scope of academic film production, is there a thing called a thesis film?
- What funding, distribution and publication models are available for academic films?

Further information: leo.berkeley@rmit.edu.au
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2014 Conference Presenters & Abstracts (Alphabetical Order)
The Price Tag of a Global Film Education: Do (Wo)men need Film School to be Internationally Successful?

Associate Professor Pieter Aquilia
Conjoint, University of Newcastle
DAY 1 – June 18th, Session 2 – 12.45am
TV Studio, ICT Building, Callaghan Campus, University of Newcastle

In the 1980s, film school presented one of the few options for aspiring young filmmakers to make a film. Then, the cost of making a short analogue film outweighed the cost of a three-year degree program. It provided equipment, facilities, and crew. Today, in a world of affordable digital cameras and editing software, the average USD$75000 university course fee is a considerable investment in a short film budget. While the argument for film education cannot be dismissed, the significance of a graduate film degree in today’s digital global market is a question worthy of further exploration. This paper investigates whether film school is still one of the requirements for international success.

Despite the sustained enrolment in film schools, published research in the 1990s did not correlate film school graduation with industry success. Of particular interest is the poor track record film school plays in the success of women filmmakers. In the United States, despite the equal numbers of men and women who graduate from film schools, in 2011, only 23.9% of directors at Sundance were women; 4.4% of directors across the top 100 box office films were women; Women made up 5% of directors in Hollywood; and, in the last 85 years, female directors were nominated for an Oscar only 4 times. In Australia, 18% of film directors are women. This paper explores the most successful female graduates of film schools globally, to the career trajectory of industry-trained professionals to determine whether artistic and creative success is contingent on a global film production education or whether the school fees are better invested elsewhere.

Biography
Dr Pieter (Pia) Aquilia is Conjoint Assoc. Prof. at the University of Newcastle. She is former Assoc. Dean for NYU Tisch School of the Arts, scriptwriter, script editor and director. Her research areas include the Media in Asia, International Television Drama, Screen Studies and the Globalization of Screen Education.

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Creativity, Collaboration and Critique: The Value of Peer-to-Peer Learning for Practice-Based Research Degrees

Dr Craig Batty
Creative Practice Research Leader, RMIT University

DAY 1 – June 18th, Session 2 – 12.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Peer-to-peer learning is nowadays firmly embedded in undergraduate degrees. It is seen as a way of enhancing the experience of students, by encouraging collaborative learning and building independent skills, and of staff, by offering more flexible teaching methods and a means of innovative assessment. The potential of peer-to-peer learning in higher degrees by research (HDR), however, is relatively unexplored, with the traditional candidate-supervisor model remaining the most common practice in universities across the world. So what might peer-to-peer learning bring to the HDR, especially for those candidates and supervisors working on practice-based projects?

Since 2012, I have coordinated a peer-to-peer learning group at RMIT University that brings together practice-based HDR candidates working in the discipline of creative writing. Compared to discussions in the literature available on peer-to-peer learning in the HDR context, the group is unique in that its members have a range of supervisors from across the School, and I am only directly involved in a number of these. My role is thus as facilitator of an activity that complements supervision, where traditional models are being dissolved and re-distributed in order to enhance the candidate experience and add value to their research training.

In this paper, I wish to discuss the potential benefits of peer-to-peer learning for practice-based research degrees more broadly, and screen production research degrees more specifically. By exploring areas such as creative collaboration, peer review, research training and quality benchmarking, I will outline some of the strengths and weaknesses of such groups, and by doing so, offer advice to candidates and supervisors working on practice-based research degrees. As well as drawing on example activities from the RMIT group, I will also draw on qualitative interviews undertaken with some of the group’s members.

Biography
Dr Craig Batty is Creative Practice Research Leader in the School of Media and Communication at RMIT University. He is a writer and script consultant, and has worked on various short film, feature film, television and online projects. He is co-author of Writing for the Screen: Creative and Critical Approaches (2008), Media Writing: A Practical Introduction (2010) and The Creative Screenwriter: Exercises to Expand Your Craft (2012), author of Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey (2011) and Screenplays: How to Write and Sell Them (2012), and editor of Screenwriters and Screenwriting: Putting Practice into Context (2014).

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Out in the Open: Mapping Creative Video and Photography Practices with Smartphone Cameras

Dr Marsha Berry

RMIT University

DAY 2 – June 19th, Parallel Session 7 at 10.30am

ICT 3 – 101, ICT Building, Callaghan Campus, University of Newcastle

It's Friday afternoon, some place in a city … “What a wonderful teapot”, she tells her friend as they have afternoon tea. The friends snap some photos on their smartphone including selfies, apply faux vintage filters and share them on Facebook. They anxiously count the ‘likes’ they receive in response to their posts. In the street below a man sidesteps a woman walking, completely immersed in the contents of her smartphone screen. He, on the other hand, is keenly aware of the cool breeze on his cheeks, the smell of rain and is delighted by the sight of the shadows and reflections on the slick pavement. He shakes his head at her lack of peripheral vision, stops, takes a video of her back receding down the street, applies a high contrast black and white filter and sends it to Instagram and Twitter with an ironic film noir haiku.

Do you recognise these scenes? For many people, social media is a place to hang out and to keep up with what friends, family and acquaintances are doing. However, it is also a floating world of evolving and complex cultural meaning systems. Writers, artists and filmmakers are using innovative forms within spaces created by social media where "creative vernaculars" (Burgess, 2008) are emerging.

We are living in a moment where new types of visuality and vernaculars are emerging. For many of us sharing of objects such as photos and video have become a part of our daily routines. The sheer volume of videos and photos uploaded to social media sites such as Twitter, Facebook and Instagram provide ample evidence of our desire to document and share our most ordinary moments of life lived out in the open through the entangled zones of smartphones, networks and geography.

Geo-placed visuality seems to be increasingly important to how we make sense of the places and spaces we move through in our everyday activities, for example, taking geotagged pictures and videos of what we eat and drink, the different sights we encounter and sharing these with others through Instagram, Twitter or Facebook. These pictures trace our paths and provide a rich source of inspiration for filmmakers.

In this paper, I explore some of the entanglements video and photography have with life lived in the open, both physically and through social media, and how these might be understood within a broader context of emplaced visualities. I explore emergent photography and video vernaculars through a short and sharp digital ethnography of how creative practitioners who participate in social media groups use photographs and video.

Bibliography

Burgess, Jean 2008 ‘All Your Chocolate Rain Are Belong to Us?’: Viral Video, Youtube and the Dynamics of Participatory Culture’, in G. Lovink & S. Niederer (eds) The VideoVortex Reader, Amsterdam, Institute of Network Cultures, pp101-11

Biography
Dr Marsha Berry is a Senior Lecturer in the School of Media and Communication at RMIT University. Marsha supervises postgraduate research students across a range of topics concerned with digital media, narrative, design and mobility. She has been researching relationships between narrative and mobile media for a number of years and has over 20 publications in prestigious international journals including New Media and Society, and has won international competitive research grants. Her art practice includes poetry, video art and new media. She has explored notions of memory, place and displacement through video art, photography and poetry. Marsha’s current research investigates the implications of the entanglements between geo-placed community narratives including poetic expressions for mobile and location based media. As a part of this project, she runs a website that pins poetry to place http://poetry4u.org. 

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Towards the Essayistic List in Interactive Documentary

Hannah Brasier

PhD candidate, School of Media and Communication, RMIT University

DAY 2 – June 19th, Parallel Session 8 at 10.30am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Narratives, according to Manovich (2001), should not “exist in new media,” as there is “nothing in the logic of the medium itself that would foster its generation” (p. 228). Non-narratives, as described by Corrigan and White (2012), “eschew or de-emphasize stories and narratives, instead employing other forms like lists, repetition, or contrasts as their organisational structure” (p. 263). What I am investigating through my PhD is possible models for creating interactive documentaries attuned to the affordances of new media environments.

My first investigation of possible models for creating interactive documentaries is through a speculative interactive documentary which explores the essay film and lists as possible non-narrative models. The essay film was chosen as it de-emphasises narrative in favour of structures filtered through the ideas and thoughts of the questioning essayist. Similarly lists, taken from Bogost (2012) as “provocations, as litanies of surprising contrasted curiosities” (p. 38), eschew narrative because they divide rather than connect the items they include. Organised through the logics of the list, this first interactive documentary project, remixes Chris Marker’s essay film Sunless (1983). Sunless provides a productive case study due to its position as an exemplary essay film, and through its use of lists, such as Sei Shonogan’s list of “things that quicken the heart,” as an organising tool.

The intent of the project is to consider the essay film and lists as non-narrative forms, towards a framework to theorise and make interactive documentaries. This paper will consider whether the project succeeds at using lists to structure essayistic footage to investigate whether list-based essay films could inform practice within the context of interactive documentary. This may provide an understanding of the relationship between essay films and lists as a possible methodology to theorise interactive documentary practice in the context of new media studies.

Bibliography


Biography

Hannah Brasier is a PhD candidate in the School of Media and Communication at RMIT University, in Melbourne, Australia. Her theory-led practice-based PhD is researching methods of making and structuring interactive documentaries attuned to the affordances of new media environments. Hannah is currently researching non-narrative film forms, and how they may inform interactive documentary practices.

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The Battle of 3-D Film Volumes: Sound v’s Image

Damian Candusso

Senior Lecturer at Charles Sturt University

DAY 1 – June 18th, Parallel Session 3 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

With the recent emergence of digital 3D stereoscopic films, the image has been increasingly the focus of the immersive experience for the cinema audience. With surround sound having been introduced from as early as Disney’s 1940 release of Fantasia in Fantasound, cinema sound has traditionally been at the forefront in the creation of an immersive cinematic experience, however now appears to be foreshadowed. Over the past 2 years, parallel to the changes in screen technologies, cinema sound has been attempting to provide a true 3D aural immersive experience.

Some in Hollywood argue that cinema sound has been in 3D since the initial introduction of surround sound, and it is only now, that the film image has become 3D and has finally caught up. Cinema sound practices have not seen a shift with the introduction of the 3D imagery, with the exact same soundtrack being shared by both the 2D and 3D release of the same film.

The introduction of surround sound provided an additional dimension to cinema allowing the sound practitioner to move sounds from apparently within and beyond the visual frame. With the introduction of 3D visuals, the image is no longer sitting on a 2D plane, and it can now artificially detach from the screen itself. 3D imagery is now occupying a greater volume of the visual spectrum, however the volumetric space occupied by the soundtrack remains independent and dislocated.

Although there is a shift with cinema sound technologies to increase channels and speakers, does this in fact provide a 3D sound solution or does it actually contribute to the breakdown in relationship between the soundtrack and the image?

Biography

Damian is an international multi-award winning sound designer and Senior Lecturer at Charles Sturt University. He has over 15 years industry experience with credits including: The Lego Movie, The Great Gatsby, Happy Feet and Australia. Currently enrolled in a PhD with the ANU, Damian is researching the relationship between sound and image in digital 3D stereoscopic films.

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Student Filmmakers and What They Tell Us: Innovators or Followers?

Dr Diane Charleson

Coordinator, Bachelor of Media Communication, Australian Catholic University

DAY 2 – June 19th, Session 9 at 12.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

When it comes time for film students to produce their major projects each year, they are usually given complete freedom to choose their topics. Having been a lecturer involved with student short film production for over ten years, I have often been struck by the recurring images and themes that tend to emerge. Recurrent themes are dark indeed, like suicide, relationship conflict and breakdown, youth turmoil, drug addiction suburban ennui, and child abuse. Rarely do students choose to visually tell stories about happy romances or feel good comedies. If genres are followed they tend to be underworld gangster movies featuring hit men, zombie themes, very dark vampire films or stark social realism even comedy films have a very black bent. The images chosen to portray these themes are also dark. Many images have become synonymous with student films, the lengthy shot of a person having a breakdown in the shower, the shot of a person reflected in a mirror contemplating the meaning of life, suicide in the bath with a character lying in a pool of blood and more. Moreover the students tend to favour low light or very physically dark surroundings. They lean to night shooting, and locations like laneways, wastelands, warehouses, desolate suburbs reminiscent of Film Noir. The lead characters are often anti heroes favouring non-Hollywood style actors usually dark, disheveled and angst driven. Students lean to representing these images by using cameras that allow for a lot of depth of field, the editing style is quick and pacy with music to match. This paper will investigate the questions of, What do these choices of images tell us? What is the implication of the storytelling material and approach to story itself that is evidenced in these films? Are the students followers or innovators and how can teachers in the area foster creativity?

Biography

Dr Diane Charleson is currently a Senior Lecturer at the Australian Catholic University Melbourne Australia where she is Program Coordinator of the Media and Communication Program. She has vast experience as a filmmaker and is presently practicing as a video installation artist and documentary maker. Her research interests are in practice based research, research of the self, memory, identity, video installation, documentary and new media.

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Webdocs as an Alternative Discourse in the Network Society and as a Means of Social Mobilisation: The OResponsables Case (Barret Films, 2013-2014)

Elvira Calatayud Estevan
PhD Candidate, University of Valencia (Spain)
DAY 1 – June 18th, Parallel Session 4 at 1.45am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

Since 2007, the world wide web has seen an increasingly growing number of not-quite-traditional documentaries. Known as web documentaries, webdocs, interactive documentaries, idocs or new narratives, we are now trying to classify this new genre which, due to its recent birth, seems to still be eluding definition. What there seems to be some general consensus about is that webdocs are a type of documentary that is born within the web and uses the tools provided by it. They are not, therefore, traditional documentaries which can be accessed and watched online, but documentaries created with the web itself.

In this paper we’re going to analyse webdocs as an application of information technologies in the network society which offers an alternative to the hegemonic discourse, not just in relation to its textual structure but also to the radical nature of its message. We wonder whether this could mean an added value in the context of network society; a value which, for these purposes, would signify alternative political power. In order to answer this question, we’ll be mostly using the theoretical framework about the network society created by Manuel Castells.

As an illustrative example, we’ll be analysing the webdoc OResponsables, in which we see a completely different perspective to that presented by the mainstream media about the Valencia (Spain) metro accident of 2006, in which 43 people were killed. Besides comparing both discourses, we’ll be focusing on the webdoc interface, putting an emphasis on non-linear narrative and interactivity and seeing how they relate to the presented theoretical framework.

Biography
Elvira Calatayud is a PhD candidate at the University of Valencia (Spain). Her research focuses on emerging forms of documentary as an alternative discourse to the hegemonic one. She has made research stays at the Universidad Austral in Chile and at the Pontificia Universidad Católica in Sao Paulo (Brazil).

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Transnational Cinema: Expanding beyond Post National Cinema

Sky Crompton

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DAY 2 – June 19th, Parallel Session 7 at 10.30am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

In an increasingly globalised screen space the problems associated with small local market share of Australian Cinema Box Office and local audiences seeking universal and blockbuster narratives, there is an argument for local screen creators to look beyond National Cinema towards a Post-National, Transnational audience.

This approach is not without problems and objectors. Residing in an Australian space that attempts to define itself individually, while being caught between the history and the physicality of the West and the East, is not an easy task. This paper attempts to provide an explanation and example of how this can be achieved through the lens of my transnational feature film Citizen Jia Li released Internationally in 2013. The paper covers three key questions to understanding a transnational Post-National screen space; What Is Transnational Screen? What are the obstacles? and, What are the benefits? for those engaging with transnational screen narrative as it expands the global reach of storytellers.

Understanding the nature of transnational screen is a journey from National Cinema to Post National Cinema. Early adopters of Post National cinema have demonstrated that it is possible to create ‘Culturally blended’ cinema and screen narratives that retain rather than diminish the gathered cultural elements of transnational cinema. National Cinema has been seen as the answer to the force and scale of Hollywood, but increasingly this has forced projects located in the national space to smaller and smaller audiences.

As Australians we live in a culturally blended space. Whatever label we individually choose to place upon this face be it multiculturalism or otherwise the fact remains that the transnational is a component of our identity. This cultural location should make the transition to telling culturally blended stories for international audiences one that is easily facilitated and beneficial and has the potential to raise both the cultural ad economic value of screen stories that are increasingly international in their appeal.

Biography

An educator, entrepreneur and entertainment producer Sky has lectured in the field of Film, TV, Animation and New Media to eastern and western storytellers for over a decade. His Award winning feature film Citizen Jia Li has been screened and commercially distributed internationally. His research and practice focus on Transnational and Asian screen production for international audiences.

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Dialectical Filmmaking and Problem-Based Learning

John Cumming

Senior Lecturer, Deakin University

DAY 2 – June 19th, Session 9 at 12.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

The dialectic has been a fundamental concept in philosophy from Plato’s ideal forms to Marx & Engels’ dialectical materialism. Western intellectual and scientific endeavours can be seen as a progression of dialectical exchanges; one idea usurping, reformulating and building upon another or synthesizing multiple others.

Form and style are concepts that construct stable and singular perspectives for the subject; be they author or auditor. From this omnipotent position order is constructed from chaos. Dialectics is also a formal undertaking and therefore concerned with creating an orderly understanding of apparently chaotic activity. It is concerned, however, with process and interaction rather than property and organisation. The perspective of the subject within dialectics is perpetually unstable – oscillating infinitely from thesis to antithesis through the explosive force of synthesis. This destructive-creative dialectic requires more than one subject. It is tempting to say, therefore, that there can be no dialectical monologue. However, that would be to assume a stable and unified subjectivity. Our chattering consciousness is crowded with others, as it is pulled between multiple impulses and imperatives. Likewise a language or a text, such as film, is crowded with the influences of others; is seething with dialectical possibilities.

Problems that cannot be solved through the application of formulas or computation can be described as ill defined. Ill-defined problems generally require creative solutions and are pedagogically useful. The solution of an ill-defined problem requires productive thinking that is divergent or indirect and not entirely goal-oriented. When we ask students to write an essay or make a film we are presenting them with an ill-defined problem. Within the broad challenge of making an experimental screen production, the requirement to incorporate a dialectical approach presents an ill-defined problem that can be productive of a high level of engagement with the negotiation of meaning.

Biography

John Cumming is a filmmaker, a senior lecturer in Film and Television at Deakin University and an executive member of ASPERA. He has taught at the VCA and UTS, La Trobe and Melbourne universities. His book on the films of Australian filmmaker John Hughes is about to be published by ATOM.

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To be Continued: 52 Tuesdays, a Case Study of Open-ended and Cross-platform Filmmaking Practice.

Dr Kath Dooley

Associate Lecturer, Flinders University

DAY 1 – June 18th, Session 2 at 12.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

52 Tuesdays (dir. Sophie Hyde, winner ‘best director in world cinema’, 2014 Sundance Film Festival) is an ambitious experimental film shot in suburban Adelaide. The story revolves around the journey of 16-year old Billie (Tilda Cobham-Hervey), who is somewhat surprised to discover that her beloved mother Jane/James (Del Herbert-Jane) wishes to transition from female to male. As James needs some time out, the pair agree to spend every Tuesday afternoon together for a year, with Billie moving to her Dad’s house for the remainder of the week. The film draws upon documentary elements in that it was in fact filmed over 52 consecutive Tuesdays, with considerable input from the cast. The film’s editing style, which incorporates news footage from the year that passed during production, highlights the wealth of material that influences Billie on her journey.

This extraordinary film, which was funded by the South Australian Film Corporation’s now defunct ‘Film Lab’ program, went into production based on a short treatment. Co-writers Matt Cormack and Sophie Hyde then developed the story on a weekly basis as shooting progressed, meaning that the ending of the film was initially unclear. In this presentation I will examine the innovative practices of ‘staggered’ screenwriting and production that bought the project to fruition, and consider the consequences of these working methods on the finished product. I will argue that this ‘one day a week’ style of filmmaking, with its open-endedness and incorporation of documentary elements, could be used as model for screen production in the tertiary environment. Additionally, 52 Tuesdays features an online component, My 52 Tuesdays, a web and smartphone-based project that follows interested participants’ responses to a year-long series of questions. I’ll also examine the specifics of this online extension of the film.

Biography

Dr Kath Dooley is a researcher and filmmaker based in Adelaide, South Australia. She recently completed a practice-informed PhD exploring the thematic, stylistic and practical approaches of French directors Claire Denis, Catherine Breillat and Marina de Van. Prior to this, Kath wrote and directed several award winning short fiction films and music videos. She continues this activity while working at Flinders University.

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Locative Media, Instruction Based Artwork and Expanded fields of Documentary

Dr Bettina Frankham

Media Arts and Production Lecturer, University of Technology Sydney

DAY 2 – June 19th, Parallel Session 8 at 10.30am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

The media production landscape is being significantly impacted by the ready availability of hand held media capture and distribution devices such as smartphones and tablets. Not only must a new generation of trained media makers reconsider how they can add value in this era of self-documentation and hyper archiving but the widespread use of these technologies is also changing how traditional forms, such as documentary are conceptualised.

While established formats are being challenged there is scope to explore how traditional documentary making skills can be applied to an expanded understanding of documentary production. Impacted by ongoing shifts around what can constitute authorship, existing documentary practices nonetheless have much to offer in making connections between a disparate range of materials and in processing the eternal now of social media.

This paper considers the possibilities of realising the form of an instruction-based artwork through the framework of a mobile, site-specific, screen-based documentary. Emphasising the embodied experience of digital content as it resonates between the user and the real world point of access, locative media has the potential to expand the perceptual field of documentary rhetoric. Complementary to this, poetic renderings of instruction based art can have the effect of directing user attention to the physical world and offer alternative ways for perceiving the immediate environment.

Drawing on case studies of interactive documentaries that are shaped by the emergent exchanges between users and developers this paper proposes an approach to site-specific, instruction-based artwork that utilises key documentary making skills such as researching, interviewing, developing audiovisual strategies to convey concepts and sequencing material into meaningful patterns. The key difference in this proposal is that these efforts are directed at developing instructions that guide the user through a series of experiences as a way to provoke situated knowledges that may arise from sensory engagement and the opportunity to consider other perspectives.

Biography

Dr. Bettina Frankham is a Media Arts and Production lecturer at the University of Technology, Sydney. She is a practice led researcher within the Transforming Cultures Research Centre and the Centre for Media Arts Innovation. Her current research interests include art and documentary intersections and expanded documentary practice.
Learning from Television: How Will it End?

Bruce Gater

Lecturer in Television Production, Charles Sturt University

DAY 2 – June 19th, Parallel Session 7 at 10.30am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

The source of innovation in screen production is sometimes expressed as a mystery even though it is possible to clearly identify individuals who have made (and continue to make) significant contributions and engaged innovative practices in the film and television industry. One such key individual is Australian television producer Hal McElroy whose longevity in the creative industries demonstrates it is still possible to challenge and be innovative in creating successful screen productions. The television production *Going Home* is perhaps the prime example of McElroy’s creativity and innovation. In 2000, McElroy and his wife Di created a world first: a daily topical interactive television drama. This unprecedented concept merged the day’s news events into storylines to be shot, edited then aired that evening on SBS. It is this paper’s contention that McElroy’s production practices in *Going Home* provide a rich insight – the management of knowledge – that can be applied to teaching and learning strategies for media students.

The teaching of creative practices does not often afford students with the potential to be creative. Rather, it often emphasises learning through a technical and pragmatic sphere. Quite often this notion seems to be based on the belief that the screen production industry prefer technically based skilled operators rather than creative thinkers. But it may be possible through *Going Home* that we find what students both know and don’t know can be turned into knowledge (how they know what they know) through incremental productions based on their knowledge.

Using *Going Home* as a case study and applying narrative analysis to McElroy’s own texts and interviews, the paper investigates the sources and mechanisms of his innovations in storytelling and management, in the context of television screen production. The findings of how this key innovator worked could significantly impact the development of future innovators in screen production.

Biography

Bruce Gater began lecturing in Television Production at Charles Sturt University in 2002. Prior to this he worked in television on many of the early drama series including Homicide, Cop Shop, Skyways and Bobby Dazzler before moving into the regional networks in the areas of producing, directing and production management. Currently, for his PhD he is researching the television dramas of Hal McElroy.

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Re-thinking Ancillary: Australian Screen Content in Primary, Secondary, and Tertiary Education: Uses and Potential

Dr Ben Goldsmith and Dr Sean Maher

Queensland University of Technology

DAY 2 – June 19th, Session 6 – 9.00am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

In this presentation we will deliver some preliminary findings from the first stage of the first comprehensive, nation-wide, provider agnostic study of the use of Australian Screen Content in primary, secondary and tertiary education. The project, funded through the ARC Linkage Grants scheme with industry partners Screen Australia, SBS, ABC and the Australian Children’s Television Foundation, aims to measure and document the dynamics of the educational market for Australian screen content, and to examine the various ways students use and engage with that content across all curriculum areas. The first stage of the project involves two national online surveys: one in the school sector, and one in the university sector. In this presentation we will discuss some of the findings from the pilot tertiary sector study that is currently being conducted among the institutions that comprise the ASPERA membership.

Biographies

Dr Ben Goldsmith is Senior Research Fellow, ARC Centre of Excellence for Creative Industries and Innovation, QUT. He is currently working on an ARC Linkage project investigating educational use of Australian Screen Content (feature films, television programs, documentaries, interactive digital and online content including apps, and allied learning resources).

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Dr Sean Maher is a Senior Lecturer in Film, Screen & Animation in the Creative Industries Faculty at Queensland University of Technology (QUT). Prior to being appointed at QUT he has held teaching and research positions at the Australian Film, Television and Radio School (AFTRS) and University of New South Wales (UNSW) and a media policy researcher at the Communications Law Centre (CLC). Sean is an award-winning independent filmmaker, producing, writing and directing short films, documentaries and corporates. His films have been selected for the Brisbane International Film Festival and he has worked as a festival organiser for New York Anthology Film Archives.

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The Future of Nature

Maryella Hatfield

University of Western Sydney

DAY 2 – June 19th, Parallel Session 10 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Many depictions of the future on our screens, that reference nature and the environment, in media, in popular culture, cinema, documentary, television, science fiction and the emerging genre of ‘cli-fi’ include significant elements that are dystopian and apocalyptic.

In ways of looking at the future, positive options may be absent. Often, the dystopian vision dominates the frame, excluding any possibility of solutions. The apocalyptic image and narrative has become normalized, and difficult to challenge. New discourses may be called for.

Paradoxically in documentary, some representations of nature, which are not apocalyptic, can appear to be airbrushed, not representing the reality of political conflicts that can arise from the unfettered use of natural resources.

Change processes are occurring in a number of fields, and many of these are occurring through frameworks that seek to address problems arising from transitions. But how much of this can be seen on our screens in cinema or television?

Given the proliferation of dystopian images, directly and indirectly reflecting or communicating contemporary environmental and social dilemmas, and the widespread use of apocalyptic imagery in fictional depictions of ‘the future’, a key question explored in this paper is ‘what is the role of narratives on our screens that seek to explore possibilities, alternate options or potential solutions to current environmental dilemmas? Where is the space for narrative avenues, that might permit the consideration of alternate ideas; ideas which might allow for the possibility of turning away from the brink of destruction?

These questions are explored, along with consideration of The Future Makers, a documentary that explored new approaches to innovation, and ways of incorporating principles of nature into design, that may include technologies, economic and industrial models. This paper considers how narratives that explore possibilities for the future are frequently absent from our screens, and asks ‘what are the options?’

Biography

Maryella Hatfield is a filmmaker and lecturer in Media Arts & Production at the University of Western Sydney. Her documentary film The Future Makers, was broadcast on Discovery Channel and in a number of international festivals, and will be referenced in this paper.

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Would you like Popcorn with that Download? A Uses and Gratifications Study into the Motivations of Legal and Illegal Film Consumption

Leah Henkel & Dr Melanie James

University of Newcastle

DAY 2 – June 19th, Parallel Session 10 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

This paper presents an analysis of 18-24 year olds’ movie consumption habits across the legal (paid) and illegal (unpaid) spectrum, conducted under a uses and gratifications theoretical framework. The aims of this research were to find what motivations underpin 18-24 year olds’ distribution platform choices to legally and illegally obtain film; discover any related factors between paid and unpaid platforms (which has not been done in other studies); and to use these results to inform communication programs to persuade illegal downloaders to more frequently use legal distribution platforms.

This exploratory study used convenience sampling and focused on those living in the Hunter Region in New South Wales, Australia. Analysis of data obtained from two focus groups and 92 anonymous online surveys revealed high social, fan-related motivations and ultimately a memory building need that convinced participants to consume film via cinema, rental and retail platforms. Legal motivations surrounded the ideas of social, fan-related, treat and escapism factors that fall into four of the five uses and gratifications categories posited by Katz, Haas and Gurevitch (1973). These include affective (pleasure seeking) needs, personal integrative (credibility or status seeking) needs, social integrative (social relationship seeking) needs and tension release (escape seeking) needs. Across the three legal distribution platforms of cinema, rental and retail the idea of memory building emerged as the significant factor. ‘Digital natives’ thrive on the social aspect of communication media like film, and the participatory culture that emerges through social networking sites is an integral component (Pardo, 2013). The illegal initial consumption motivations identified the factors of free content and fast accessibility to film via the Internet.

While generalisations cannot be made to the entire 18-24 population in Australia, this research does provide an exploratory analysis and a foundation for future, in-depth research. For the film industry, this study did show some significant and possibly difficult recommendations attained from illegal downloaders. Ideas of decreasing costs, offering a larger range of movies, accelerating release dates and offering better online services which cater to the individual consumer’s needs have been posited previously by Pardo (2013). While all of these ideas seem good in theory for the consumer, businesses are still finding it difficult to offer a business model that monetises the power of new media technologies (Pardo, 2013). Many participants said offering a service like Netflix would persuade them to legally obtain film. However, although Quickflix, the Australian version of this American company does exist, participants were not aware of its existence and its merits. This demonstrates a real chance for public relations practitioners to establish companies like Quickflix in the minds of many more consumers, especially the important digital native market.

Continued research into consumer motivation research using the uses and
gratifications theoretical framework will produce significant results that could help solve the issues illegal downloaders face and which promotes their illegal activity.

Bibliography


Biographies

Leah Henkel, a recent University of Newcastle graduate, achieved Honours Class I in Communication (Public Relations) with her thesis on legal and illegal motivations to consume film. She hopes to utilise this knowledge and passion for the film industry by one day working for film companies and/or their affiliates.

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Melanie James, PhD, is a senior lecturer in communication at the University of Newcastle. Prior to her academic career, she worked in senior communication management roles in government, health and financial services sectors. She is the author of Positioning Theory and Strategic Communication published by Routledge, 2014.

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Measuring Social TV: How Social Media Co-Creation is Expanding Participation in Public Service Screen Production

Dr Jonathon Hutchinson & Mr Richard Huddleston

University of Sydney       Australian Broadcasting Corporation

DAY 1 – June 18th, Session 1 at 11am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Social media promotes ubiquitous communication and has increasingly been incorporated into the television production environment, with Twitter emerging as one of the more popular platforms (Nielsen, 2012). Typically, media organisations engage audiences through the use of a hashtag, with some of the more appropriate tweets incorporated into the live television broadcast. This interactive activity comes under the broad umbrella term of social TV (Harrington, Highfield, and Bruns, 2012) and has become the modus operandi for many television programs produced at the Australian Broadcasting Corporation (ABC). The ABC has also been experimenting with including the audience in the co-creative production process by asking them for input on the narrative direction of the content development. Given the existing regulatory framework of public service media (PSM), and its remit to foster a national culture and public sphere (Cunningham, 2013), inviting the audience to participate in the production process via social media is a complex undertaking. The ABC requires new approaches to understand how to facilitate co-creative production across social media while maintaining outstanding television production and editorial quality.

To demonstrate not only the production complexities of social TV intersecting with traditional screen production, but also the challenges of internet governance models that reconstitute the editorial policies of the ABC, this research tracked the social media activity of #7DaysLater. #7DaysLater is a crowd sourced comedy series that throws down the gauntlet to Australia’s most popular YouTube creators. Can they come together as an ensemble ‘cast’ and invite their social media followers to collaborate in creating, shooting, editing a high quality television comedy program in just 7 Days? It is also worth noting that #7DaysLater has recently been nominated for an International Digital EMMY, 2014.

The YouTube creators wrangled public contributions towards making each episode, submitted 24/7 via digital platforms like Facebook, Twitter, Instagram and Google Hangouts. Contributions included script, character development, themes, locations, props, effects, musical score and extras. As well as the ensemble cast, each episode has a special guest star from the world of film or TV. The six episodes premiered on Australian digital channel ABC2. Following transmission they are made available immediately on platforms like YouTube, Facebook and ABC’s digital catch up service iview. #7DaysLater is a multi layered user experience that has been integrated across a wide range of digital platforms. At its heart, #7DaysLater is a risk taking, challenge packed, creative partnership between the best digital stars and its online community.

By combining a mixed method research design that incorporates social network analysis with ethnographic interviews, this research mapped the Twitter conversation for the first season of #7DaysLater in 2013. The results demonstrate the inclusion of
granular quantitative and qualitative research into Australian screen production could expand the potential of narrative based, co-creative television. Specifically, identifying and interacting with communication leaders on social media platforms will assist in developing future production models for Australian screen industries.

Figure 1 The Twitter network for #7DaysLater highlighting the communication leaders and topics

Biographies

Jonathon Hutchinson (Ph.D. 2013, ARC Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology) has recently completed his thesis investigating the role of user-generated content within the ABC. Hutchinson also worked at the ABC as the community manager of the UGC site, ABC Pool (2010-2013).

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For over 15 years Richard Huddleston has worked on television programmes for the UK, Australian and Asian TV markets. Series include; Wife Swap, Faking It, River Cottage, Australian Idol, Australia’s Next Top Model and I’m A Celebrity Get Me Out Of Here. Many of these series have won or been nominated for major prestigious International and UK awards. He is currently Supervising Executive Producer of Development and Entertainment at the ABC.

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Creative Screen Labour: Capital Reciprocity in Micro-budget Corporate Documentary

Samuel Hutchinson
PhD Candidate, The University of Newcastle

DAY 2 – June 19th, Parallel Session 7 at 10.30am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

Working within the academic field of screen practice research and employing a practitioner based enquiry methodology this paper will present part of my creative practice honours research that explored the Bourdieusian concepts of habitus, capital and illusio (see Bourdieu 1998; 1993; 1990; 1986) that allowed for the successful completion of two corporate documentaries. Both documentaries were produced for the Australian Research Council (ARC) Linkage project, ‘Creativity and Cultural Production in the Hunter’, led by CI Dr Phillip McIntyre. The first four and a half minute corporate documentary — of the same name — provided an overview of the research project while the second corporate documentary — Creative Newcastle — presented thematic vignettes of the issues facing creative industries practitioners within Newcastle. My investigation of capital exchanges were centered around Bourdieu’s concept of capital in their four generic forms of economic, cultural, social and symbolic (see 1993; 1990; 1986) and the notion of illusio (see Bourdieu 1998; 1993; 1990) — the belief that entering or participating within a field is ‘worth it’. Drawing upon examples from the documentary-making process, this paper explores how the access to capitals within the wider fields of academia and film-making allowed for “the chances of success for practices” (Bourdieu 1986, p. 242) within the sub-field of corporate documentary film-making and my self-reflective analysis exemplifies instances of where the collective illusio of the key crew members shaped the choices within the production process and allowed for the recognition and valuation of the equivalents of non-economic reciprocal capital exchanges.

I argue that the lack of economic capital within this micro-budget project is off-set via the belief of the potential acquisition of capitals and field position, which to the documentary-makers involved making these exchanges ‘worth’ the cost of investment.

Bibliography

Biography
Samuel Hutchinson is a PhD student from the University of Newcastle with research interests in creative practice and documentary. Starting his career in post production, Samuel worked as an online editor and a colourist on TVCs, broadcast documentaries and feature films. Most recently Samuel has been working as the assistant editor for Air Rescue season two.
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Transformed Practices: What is a Documentary Designer?

Seth Keen

Media Lecturer, RMIT

DAY 2 – June 19th, Parallel Session 8 at 10.30am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

In an evaluation of shifts in approach towards the articulation of interactive documentary, O’Flynn (2012) argues that documentary practitioners are moving towards integrating interaction design into documentary practice. This change is occurring due to an altered comprehension of interactivity and narrative within the interactive documentary form. The transformation to an engagement with design raises the issue of documentary practitioners developing an understanding of how the affordances of video, computers and new digital platforms are utilised to produce interactive documentaries.

This problem is significant to documentary practitioners as a community in regards to endeavoring to continue the process of documentary practice being in a continual state of redefinition in response to the development of new technologies. For instance, if practitioners can work towards a better understanding of the affordances of video, computers and the Internet they will be able to make the shift towards changing their practice and improving the quality of online interactive documentaries.

I propose that documentary practice is transformed on the Internet resulting in a reconceptualisation of the term ‘documentary maker’. A practitioner who produces on the Internet is more accurately named a ‘documentary designer’, and I support this new role by outlining the affordances of ‘granularity’, ‘remix’, ‘indexing’ and ‘spatial montage’, and how they can be used to produce an online interactive documentary.

If documentary is to progress in a similar manner to other online media that have utilised the affordances of the Internet, then documentary must find ways to integrate media and design practices. Design can be considered as a process that responds to problems that arise through change, which is why it has become a key feature of many practices associated with the fast–paced development of the Internet. If documentary is going to adapt to the constant transformations occurring in online media, then it can look to design for solutions.

Bibliography


Biography

Seth Keen teaches New Media at RMIT University in Melbourne. He is currently in candidature on a practice based PhD. Seth works with video to explore the nexus between documentary practice and new media technologies. Seth collaborates with organisations on the design of frameworks to create online interactive documentaries and tools.

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Dean Keep

Digital Media Lecturer, Swinburne University of Technology

DAY 1 – June 18th, Parallel Session 4 at 1.45am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

The development of sophisticated portable media tools, social media applications and high-speed communication networks has arguably changed our understanding of the documentary form. Database documentaries offer producers and audiences new ways to produce and/or experience a wide range of documentary forms. Relatively inexpensive camera phones and portable digital audio capture devices present opportunities for individuals to collect media assets for the production of hybrid documentaries which may be uploaded to dedicated online spaces (Korsakov, Wix, Wordpress) and viewed on a wide range of fixed or portable media devices.

Media content, in the form of photos, videos and audio information, may now be viewed on a wide range of screens or pinned onto everyday locations, thus transforming places into information spaces and reconfiguring our experience of, and relationship with, the documentary form. Whereas once the documentary form may have been perceived as a self-contained linear medium, hybrid-documentaries using sophisticated convergent media technologies may be understood as dynamic non-linear narratives that invite high levels of interaction and audience participation.

Projects such as Rider Spoke (Blast Theory, 2007) mesh location-based services with portable computing to construct a dynamic documentary experience whereby participants navigate urban and virtual spaces whilst engaging in personal storytelling. Whilst online documentary projects such as Max Schleser’s ‘24 Frames, 24 Hours’ and Perry Bard’s ‘Man with a Movie Camera: The Global Remake’ exploit the potential of networked technologies to create innovative modes of participatory filmmaking which remediate and reinvigorate the traditional documentary form.

This paper will examine the potential and perceived opportunities presented by networked portable media devices and associated software to aid the creation of hybrid-documentary forms that can extend our perceptions of storytelling practices whilst promoting audience engagement with documentary content in both virtual and real-world environments.

Biography

Dean is a researcher/artist at Swinburne University, Melbourne. His research has a strong focus on mobile media cultures/practices, hybrid narratives and memory studies. Dean’s creative practice involves the use of heritage and emergent media technologies.

Dean is currently a PhD candidate at the School of Art, Australian National University, Canberra.

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Using an Interdisciplinary Collaborative Approach to Teaching Multiplatform Production

Natalie Krikowa

PhD Candidate, UTS

DAY 2 – June 19th, Session 9 at 12.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Both the University of Technology Sydney (UTS) and SAE Creative Media Institute (SAE) have degrees available in various forms of media production, with UTS offering a Bachelor of Arts in Communication (Media Arts and Production), and SAE offering bachelor degrees in Film, Audio, Games, Animation, Design, and Web and Mobile. Whilst we have seen a move towards multiplatform and transmedia production in the screen industry both nationally and globally, tertiary screen education, in Australia, remains traditionally structured.

My focus at both of these institutions is on how we might teach multiplatform production, by using an interdisciplinary approach that cross-pollinates discipline-specific skills to all individuals. I am interested in exploring how we might teach screen production in the modern age of multiplatform and transmedia practice where, increasingly, we require multi-skilled individuals knowledgeable across all media platforms. An interdisciplinary approach can potentially provide students with the opportunity to tackle creative, cognitive and technical problems in a collaborative setting; bringing together their individual skills and knowledge areas in order to create innovative content.

To do this I will have student groups from both institutions create a multiplatform project, and using an interdisciplinary approach, determine if skills and knowledge are in-fact cross-pollinated successfully. This new model aims to identify (1) the common foundational skills and knowledge areas necessary for all students to have, (2) how peer-to-peer, cross-pollination increases the skills and knowledge of individual students, and (3) whether an interdisciplinary approach increases innovation and creativity, and successful learning and project outcomes. The study will be completed in time for the ASPERA conference and could incite some vigorous debate on screen education in Australia, and how we might lead the world in media education.

Biography

Natalie Krikowa is a Doctoral Candidate at the University of Technology Sydney (DCA) researching multiplatform storytelling and production, and teaching multiplatform research and practice. She is also a lecturer at SAE Creative Media Institute in Sydney. She is primarily interested in how transmedia can provide inclusive communities for audiences and spaces for shared narratives.

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Sounding out an Education: Different Pathways, One Industry?

Natalie Lewandowski
PhD Candidate, Macquarie University

DAY 3 – June 20th, Session 15 at 10.30am
Level 4, RM UNH416, University House, City Campus, University of Newcastle

This conference paper uses ethnographic research on creative screen industry professionals to discuss the various educational pathways available within the Australian and New Zealand film sound industries specifically. The tasks allocated to Australian and New Zealand film sound personnel are said to be unique to their international counterparts. Examination of current education pathways and the education backgrounds of interviewees explain this difference in task allocation and practice. This implies that workplace hierarchies and reporting structures are influenced by education experiences. Collaboration and future work opportunities are also areas that are affected by educational background. In order to accommodate all aspects of what is classed as education, the following areas will be considered (adapted from Throsby and Hollister 2003, p.29):

- Formal coursework at a tertiary level in a variety of institutions
- Private tuition
- Apprenticeships
- Other types of training including workshops
- Learning on the job (practical experience)
- Self-training

Within this paper, formal education will encompass tertiary coursework and private tuition while practical education will refer to apprenticeships, workshops, learning on the job and self-training. The discussion of education and training brings to light the stance of the industry towards education. It is important to take these perspectives into account if we are to provide education programs that create pathways to employment. Industry trends, such as the closure of production facilities or changes in task allocation, influence education and training. Multi-tasking is an area that is particularly influenced by such industry trends and therefore has an impact on the education provided to film sound personnel. Of the interviews conducted for this ethnographic analysis, all interviewees followed different education paths yet operate in similar professional roles. Personnel working within film sound follow unique education paths that reflect the broad scope of education choices available. As with many creative industries, the film sound industry has a strong focus on practical experience. Interviewees highlighted that practical experience is valued more highly than theoretical learning, with formal education paths in this area being limited. While tertiary institutions today offer courses or modules specific to film sound and music, this was not necessarily the case for all interviewees. A number of interviewees came from an era where training for their roles was undertaken with more of an apprenticeship approach rather than a formal course. There is a distinct correlation between age and educational background of personnel. Those personnel born before the 1970s have a higher proportion of practical learning than formal education.
Additionally, interview material revealed that there is a strong link between the film and music industries and crossover of personnel between the two. Through an analysis of such interviewee characteristics, their perspectives as well as examination of what educational courses are offered within Australia and New Zealand, the paper presents ideas on current and future education pathways for film sound personnel.

**Biography**

Natalie Lewandowski is the editor of *Screen Sound Journal – The Australasian Journal of Soundtrack Studies* and is currently completing her PhD, through Macquarie University, on Australian and New Zealand film soundtrack personnel. Natalie teaches in screen sound, media copyright, public and media relations and Australian contemporary art and has published articles on soundtrack personnel, sound in contemporary Australian film sound, music supervision and science fiction sound. Natalie’s interest in soundtrack studies and communication is integrated with her industry background in marketing, economics and public relations. Natalie is the current treasurer for the *International Association for the Study of Popular Music – Australia and New Zealand chapter*.

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Aaja Nachle/Come, Lets Dance: Designing the Bollywood Signature Style Dance!

Dr Vikrant Kishore & Dr Susan Kerrigan

University of Newcastle

DAY 3 – June 20th, Session 14 at 9.15am

Level 4, RM UNH416, University House, City Campus, University of Newcastle

‘Music, song and dance in Bollywood films is a cultural necessity rather than a signifier of a genre as it has been seen in western and Hollywood cinema’ (Kishore & Kerrigan, 2014, p. 2). Song and dance sequences are an essential part of Bollywood’s cinematic creativity and this gives Bollywood it’s own unique creative process that highlights the creative input of the dance director, the person who choreographs a film’s song and dance sequences. Bollywood dance directors take into consideration various aspects before choreographing, such as, the requirement of song and dance within the film’s narrative or outside the film’s narrative. Is the actor/actress a trained dancer or a non-dancer, what are the aesthetic features of the costumes and location where the sequence will be filmed and how can those elements be brought into the picturisations of the dance sequence. Dance Directors design ‘signature dance moves’ as part of each song and dance, which allows the audience to participate in the spirit of the dance.

Choreographers intentionally design dance movements that are easily mimicked by the audience. Bollywood star Manoj Bajpayee (pers. Comm. 2009) is of the view that “the Indians love song and dance, as it is a part of their life; Bollywood films offer them informal access to the latest trends, fashion, as well as, the dance moves and style. The Bollywood audience love to mimic the dance moves of the film stars in their real life celebrations or night club outings.” According to a Choreographer, D’Souza (pers. comm. 2013), “Signature dance movements are quick dance steps, either a hand or feet movement, eye rolls, head thumping or facial expression, that can be easily copied or mimicked by the audience when they hear that song.” This article will analyse the choreographer’s trend of utilising “signature dance” movements through first hand interviews with established Bollywood choreographer Remo D’Souza, Longinus Fernandez and Jayesh. An examination of two popular Bollywood song dance numbers – Maahi Ve/My Darling from Kal Ho Na Ho/There May Or May Not Be A Tomorrow (2004) and Chammak Challo from Ra.One (2011), will provide an exploration of Bollywood’s cinematic creative process through signature dance moves.

Bibliography

Kishore & Kerrigan (2014) Bollywood Cinematic Creativity examined through its Song and Dance Sequences, In press.

Biographies

Dr Kishore is an academic and a filmmaker; a lecturer in Media Production at the University of Newcastle, Vikrant’s areas of expertise are Bollywood Cinema, folk culture, and caste politics in India. He works actively in the field of folk culture and is a member of CID and ANCT.

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Dr Susan Kerrigan is the Bachelor of Communication Deputy Program Convenor at the University of Newcastle, Australia. Susan’s teaching and research is informed by her past professional practice as a TV Producer/Director for the Australian Broadcasting Corporation. Susan teaches the Screen Production courses in the Media Production Major for the Communication program.

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My Crew was so Small I Gave Them All a Single Credit Card.

Dr Donna McRae
Lecturer in Film and Television, Deakin University
DAY 3 – June 20th, Session 15 at 10.30am
Level 4, RM UNH416, University House, City Campus, University of Newcastle

In 2010 I was determined to make a micro budget film through any means possible, and one option that presented itself was a PhD. The purpose of my PhD was twofold.
1) to secure a scholarship so I would have a small budget to make a feature film and
2) to research an area I was interested in – Ghosts and haunting. The university as a site for feature film production was a new frontier and no model was in place for me to imitate. The screen industry was off limits as far as production funding was concerned, and I had exhausted every avenue so far with short film funding that I wasn’t eligible for anything other than additional professional development strands. But would a PhD model sustain a feature film borne of research?

Would there be an audience for this type of film?
Would it be accepted by the screen industry as something that could sit, side by side with a production backed by traditional production methods?
Could this model be introduced as a possible model for production within a university curriculum?
What type of candidates would it attract?
What type of candidates should it attract?
How would this model integrate within a film school?

This paper will outline the model that I forged for a film PhD that was fruitful in two ways – the first – the exegesis that documented my research, discussions and approaches and added to the existing material involving ghosts, haunting and film experience, and the second, the wildly successful feature film Johnny Ghost that has travelled the world – being screened at film festivals, won seven awards including two special jury prizes, best feature and best female director, and has secured North American with L-A company Continuum Pictures, and local and NZ distribution with Titan View.

Biography
Donna McRae completed a PhD at Monash University in 2012. Her first feature film, Johnny Ghost, (2012) has been selected into numerous film festivals here and overseas, winning 7 awards including Best Female Director, Best Feature and 2 Special Jury Prizes. The film has North American distribution with Continuum Pictures, and local distribution with Titan View.

Donna is currently working on several other feature film projects, including a ghostly revisionist version of the life of Ned Kelly’s sister Kate, and a “Women in Horror” anthology project with four other directors interested in presenting female contributions to the horror genre. She has also collaborated with visual artist Michael Vale since 2002, principally on the feature film project Le Chien qui Fume (currently in development with Screen Australia & Film Victoria support). Donna works at Deakin University as a Lecturer in Film and TV.

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Innovation is at all times accompanied by tradition and creative action of all types takes place against a backdrop of continuity and change (Negus & Pickering 2004, pp. 91-114). ‘It is only by thinking about their interrelationship that we can understand processes of creativity and cultural change’ (ibid, p 91). These assertions can be seen most readily in the creative screen industries that exist in the Hunter Valley of NSW. Whether we are talking about networked, broadcast, cinematic or virtual screen industries it can be seen that the Hunter Valley, centred on the city of Newcastle, has participated, and continues to participate, in the multiplicity of production practices that typify this industry. From Yahoo Serious’ Young Einstein (1997) to Jamie Lewis’ Mikey’s Extreme Romance (2013), from NBN television’s Big Dog to The Face of Birth (2011) an independent documentary from Gavin Banks of Goodeydeer, from the Shoot Out competition to the Real Film Festival, from the contributions of Enigma to the Feel Inspired promotions of OOTS (2014), the creative screen industries have been well represented in the Hunter Valley and are supported by the regional film agency Screen Hunter. These screen industries are like all creative industries in that many of the creatives who work in these sectors depend on patronage to do what they do (Dawson and Holmes 2012, p. 10). That may come in the form of direct payments for their skills or being subsidised by other related work, for example, in the advertising industry or being embedded within institutions that need those screen-based skills. There is an increasingly entrepreneurial bent amongst these creative screen workers. All of them are engaged in one way or another with the generation and exploitation of intellectual property which comes with an increasing reliance on digital technologies (Flew 2012, 2014). This paper intends to map the creative screen industries in the Hunter, outline where they came from, and attempt to place them inside a fast changing global context (Towse & Handke, 2103). This research has been enabled by an ARC Linkage Project grant entitled: Creativity and Cultural Production in the Hunter: an applied ethnographic study of new entrepreneurial systems in the creative industries.

Bibliography
Biographies

Dr Phillip McIntyre is the Head of Discipline of Communication and Media at the University of Newcastle, Australia. He worked professionally as a record producer, audio engineer, music journalist, performer and manager prior to entering academia. His most recent book is entitled *Creativity and Cultural Production: Issues for Media Practice* (2013). More detail can be found at: http://www.texasradio.com.au/pages/mcintyre_p.html

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Dr Susan Kerrigan is the Bachelor of Communication Deputy Program Convenor at the University of Newcastle, Australia. Susan’s teaching and research is informed by her past professional practice as a TV Producer/Director for the Australian Broadcasting Corporation. Susan teaches the Screen Production courses in the Media Production Major for the Communication program.

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Ambience, Affect, Autodocumentary

Dr Adrian Miles

RMIT University

DAY 2 – June 19th, Parallel Session 8 at 10.30am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

In my pocket I have a phone. In my phone I have a camera, GPS, and a microcomputer. While we have witnessed a rise in mobile media platforms and services — in the realm of video most notably Vine, for text Twitter, and photography Instagram — each of these services still creates media as single artefacts via a mode of intentional making. However, we now have a generation of applications and services that reconceptualise the smart phone as a media instrument, producing an always-on ambient environment of indifferent indirect capture and recording. These apps and network aware applications (Mother), represent a post–digital movement away from the screen as the site of a particular mode of making and consumption, towards what I want to characterise as ambient autodocumentary. They work by aggregating and curating our individual media trails, in real time, shifting the role of media documentation from one that privileges a media practice (I photograph, write, film) to one that facilitates the production of media artefacts in the wake of my lived, post digital, experience. This is media as a particular type of distributed event where the specificity of practice is secondary to the programmatic curation of my media trail.

In this paper I intend to explore the implications of these apps and services in relation to new concepts of agency and materialist digital practice. In their use the individual increasingly becomes a relay or signal within networks of other materials, things, and flows and, while their mode of address is to the self, the self becomes, in turn, a moment of affective indetermination.

These services and apps (for example the iOS apps Reporter, Heyday, Momento and 1SE, and the ‘web art’ project We Feel Fine) have implications for nonfiction practice, in particular interactive documentary, including the emergence of new documentary forms that are a making ‘smart’ of the everyday. They also pose interesting and problematic questions for professional media practice in the context of tertiary media education and what ‘screen production’ might become.

Biography

Dr. Adrian Miles is a Senior Lecturer in New Media and currently the Program Director of the consilience Honours lab at RMIT, in Melbourne, Australia. He does research on hypertextual media and interactive documentary, and undertakes theoretically inflected digital projects. Adrian’s research interests include pedagogies for new media, and digital video poetics (with a Deleuzean cinematic inflection).

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London Memories – Processes for Instigating the Production of Participatory Content – Exploring the Case Study Platform
www.londonmemories.net

Professor Frank Millward
Head of School of Creative Arts, University of Newcastle, Australia

DAY 1 – June 18th, Session 1 at 11am
TV Studio, ICT Building, Callaghan Campus, University of Newcastle

This paper will discuss the processes involved in capturing user content for online platforms designed to engage and grow community social networks where memories are associated with site. The discussion will focus on the case study London Memories – a knowledge exchange project funded by Creative Works London (AHRC) involving collaboration between researchers at Kingston University (London) and Stromatolite – an SME who work to bridge the gap between the worlds of science and art, design and technology, and academic research and industry.

The project uses London’s locations, buildings, objects and features to bring communities together to celebrate narratives about where they live and work. The aim is to engage communities in creative interaction, and stimulate memories with the aid of existing and created, visual and sonic, tangible and intangible mnemonic triggers. The situated memories are expected to reflect the interest of local communities and create a pool of narrative content reflecting the richness of local culture.

A mobile digital platform for disseminating community-generated narratives was developed as a prototype to begin to develop and locate an archive of memories to encourage communication between social and multicultural groupings around London sites. Making use of the Google Maps API, we used signposting of mnemonic triggers – buildings, locations, objects, features – with a graphic language responding to the ubiquitous “Blue Plaques” with “Blue Pins” – location markers of ordinary people’s memories.

The aims have been to reflect on the richness of local culture and communities and encourage novel types of exchange, behaviours and interactions. Exploring such possibilities through Town Councils, community libraries and historical associations, we encouraged the widest possible demographic involvement, particularly the interaction of more senior members of the community with younger generations.

The way this was initiated was through a series of arranged meetings with small groups of people in four London locations: Peckham Rye, Wapping, Deptford and Kingston upon Thames. At these locations meetings were convened where discussions were instigated around the idea of ‘memory connected to place or site’.

The content that is now posted on the platform came out of recording these discussions, some group some individual. Video materials were shot by researchers to identify the sites referred to in audio recordings, the team then developed a style of video, audio and/or text presentation for posting, the principal element being that we hear voice or voices and see the site which is being spoken about or remembered as the place of a memory or the place where a memory was triggered.
The paper will discuss this content in relation to what and how memories that relate to site identify or code occurrences that have social and cultural significance. Further discussion will investigate some of Ricoeur's ideas about memory and forgetting, and how memories represented as moving image, voice narrative, text and still image in combination can provoke the accumulation of seemingly randomly connected or unconnected narratives around site or place.

**Further Information**

The platform *London Memories* gives users the opportunity to post using YouTube, Flickr, SoundCloud, Instagram or Freesound by dropping a 'Blue Pin' on the London Google Maps API.

[http://www.londonmemories.net](http://www.londonmemories.net)

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**Biography**

Professor Frank Millward is a multimedia artist, composer / performer. He has composed and directed a number of large-scale site-specific works for U.K., European and Australian festivals including: *Dining With Alice* and *The Perfect Day*. He has also written, arranged and performed on a number of documentary film scores for ABC, BBC, Channel 4 and independent producers in Australia and the U.K. His work explores cross-disciplinary relationships between technology, science and art where focus is given to the ways in which sound and moving image are shaping new interactive forms in live performance. He is Head of the School of Creative Arts at the University of Newcastle. (see [www.frankmillward.com](http://www.frankmillward.com))

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Agent-Oriented Modeling in the Production of 3D Character Animation

Steven Murdoch

PhD Candidate, Swinburne University of Technology

DAY 1 – June 18th, Parallel Session 3 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

With the explosion of 3D character animation across contemporary screen media, more people, disciplines and technologies are engaging with the production process or 'the act of animating'. However, the myriad of creative techniques and technical complexities that embody the process make it challenging to convey. This paper offers a new and explicit approach to communicating the creative and technical attributes of a 3D character animation production process.

High-level computer animation frameworks, high-level production strategies and animation principles are thoroughly documented in animation literature (Kerlow, 2009; Whitaker & Halas, 2009). Conversely, the ground level processes performed by animators are seldom explicitly defined, and tend to rely on the amalgamation and balancing of creative techniques and technological workflows to accommodate shifting production scenarios (Lasseter, 2001; Luhta & Roy, 2012).

Aiming to explicitly communicate such processes, a conceptual framework for producing 3D character animation was devised using the software engineering methodology 'Agent-Oriented Modeling' (AOM; Sterling & Taveter, 2009). Aligning with the principles of AOM, descriptive animator techniques and objectives were translated into explicit functional and quality requirements, and then configured to portray a transparent and repeatable production process. This approach was evaluated with a small team of student animators who used the framework to inform process and activity as they animated three short stories. As a result, the framework was successfully and repeatedly applied forty-one times throughout the production of the three stories. The paper concludes by proposing AOM as a way forward to simplify, and explicitly convey the production process and its requirements.

This paper contributes to computer and character animation literature with the introduction of a new, applied theory towards the explicit representation of a 3D character animation production process. This research also broadens the knowledge surrounding AOM with the methodology used to frame a repeatable animation process, and be used as a tool to guide the production of animation in field work.

Bibliography

Biography

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

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The Australian Screen Producer in Transition

Dr Mark Ryan

Lecturer in Film, Screen and Animation, Queensland University of Technology

DAY 2 – June 19th, Parallel Session 10 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

The role of the screen producer is ramifying. Not only are there numerous producer categories, but the screen producer function is also found on a continuum across film, television, advertising, corporate video, and the burgeoning digital media sector. In recent years, fundamental changes to distribution and consumption practices and technologies should have had a correlate impact on screen production practices and on the role of existing screen producers. At the same time, new and recent producers are learning and practicing their craft in a field that has already been transformed by digitisation and media convergence. Our analysis of the work, experience and outlook of screen producers in this chapter is based on data collected in the Australian Screen Producer Survey (ASPS), a nation-wide survey conducted by the ARC Centre of Excellence for Creative Industries and Innovation, the media marketing firm Bergent Research, and the Centre for Screen Business at the Australian Film, Television and Radio School (AFTRS) in 2008/09 and 2011. We analyse the results to better understand the practice of screen production in a period of industry transition, and to recognise the persistence of established production cultures that serve to distinguish different industry sectors.

Biography

Dr Mark David Ryan is a Lecturer in film and television for the Creative Industries Faculty, Queensland University of Technology. He has written extensively on Australian horror films and genre cinema. He is a co-editor (with Goldsmith and Lealand) of the Directory of World Cinema: Australia and New Zealand 2 published by Intellect.

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1 A presentation based on: Ryan, Mark, David, Goldsmith, Ben, Cunningham, Stuart and Verhoeven, Deb (2014 forthcoming), 'The Australian Screen Producer in Transition', In Andrew Spicer, Anthony McKenna and Christopher Meir (eds.), Beyond the Bottom-Line: The Producer in Film and Television, London and New York: Bloomsbury.

Bollywood’s Australian Yarn

Dr Amit Sarwal
Postdoctoral Research Fellow, Deakin University
DAY 3 – June 20th, Session 14 at 9.15am

Level 4, RM UNH416, University House, City Campus, University of Newcastle

It’s 101 years since the birth of Bollywood, the world’s largest and most vibrant movie industry and, of course, that’s more than enough time to mature and alter, to grow arms and legs. Since the 1990s particularly, the connections between Australia and Bollywood have really taken hold. As a genre Bollywood has grown and developed over a period of 100 years, coloured by India’s history, politics, socio-economic conditions, culture, sensibilities, dreams, fantasies, hopes and expectations. The ever-increasing presence of the Indian diaspora in different parts of the world has helped to realise what we might think of as Bollywood’s cultural diplomacy project. Various Australian state tourism bodies have since supported Indian productions and used Bollywood stars as ambassadors to promote Australia as a welcoming nation. The 1996 film Indian has been credited for featuring the first appearance of kangaroos in Indian cinema. But, as early as 1974, a Hindi film Majboor made first reference to Australia and its iconic boxing kangaroo. It featured Bollywood superstar Amitabh Bachchan with a poster captioned: ‘Just hop, skip and jump every Thursday to Perth Sydney’. Australia is now a hot destination for Bollywood as well as regional language film-makers, with a successful foray of films from Soldier (1998) to Bhaag Milkha Bhaag (2013). Over the past two decades, Australian films such as Holy Smoke! (1999), The Waiting City (2009), Save Your Legs! (2012), feature India, not just as a background location but as an integral part of the plot. Bollywood’s influence on Australia can be gauged by the direction of Australian film careers. Be it the Indian-Australian actress Pallavi Sharda (Besharam) or Australia’s bowling sensation Brett Lee (Asha and Friends), Mary Ann Evans – AKA Fearless Nadia, Louise Lightfoot, Tom Cowan, Bob Christo, Tania Zaetta (Salaam Namaste), Nicholas Brown (Kites), Tabrett Bethell (Dhoom 3), Rebecca Breeds (Bhaag Milkha Bhaag), Kristina Akheeva (Yamla Pagla Deewana 2). This paper will focus on the journeys and stories of actors, chiefly Fearless Nadia, Bob Christo, and Pallavi Sharda; and also compare a few Bollywood films, particularly Kya Kehna (2000) and Salaam Namaste (2005) made on the same theme but set in India and Australia respectively, to show how Australia has been presented as sexually liberating, visually romantic, and fantastical land of beaches and beauties.

Biography

Dr Amit Sarwal is Alfred Deakin Postdoctoral Research Fellow at the Centre for Citizenship and Globalisation (CCG), Deakin University, Australia and also the Founding Convenor of Australia-India Interdisciplinary Research Network (AIIRN). His current research project, titled ‘Cross-Cultural Diplomacy: Indian Visitors to Australia, 1947 to 1980,’ is the first examination of how Australia and India viewed each other in the aftermath of decolonisation. He has co-edited a number of books on Australian studies, latest being: Bridging Imaginations: South Asian Diaspora in Australia (2013); Enriched Relations: Public Diplomacy in Australia-Indian Relations (2013); and forthcoming Bollywood and Its Other(s): Towards a New Configurations (Palgrave Macmillan, 2014).

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Exploring the 2nd Unit Director

Dr Michael Sergi

Associate Professor, Bond University

DAY 3 – June 20th, Session 15 at 10.30am

Level 4, RM UNH416, University House, City Campus, University of Newcastle

There has been little academic attention paid to the contribution of the 2nd unit director in the production of feature films. Yet some of the most notable scenes and sequences ever filmed are the work of the 2nd unit director, rather than the director credited with making the film. The chariot race scene, which is arguably the most famous scene of the 1959 film Ben Hur (dir: William Wyler), was directed by 2nd unit directors Andrew Morten and Yakima Canutt. Ben Hur won eleven Academy Awards, including Best Picture and Best Director. More recently, almost all of the free-running/parkour chase sequence in Casino Royale 2006 (dir: Martin Campbell) was shot by the 2nd unit director Alexander Witt. Campbell provided Witt with some storyboards, but encouraged him to add shots and improve the action when he felt it necessary. These two examples demonstrate that the 2nd unit director can, on occasion, make a significant contribution to a film, and not just be limited to filming close-ups, inserts and cut-aways. Using the methodology of practitioner-based enquiry (Murray & Lawrence, 2000) and reflective practice (Schön 1987) and Cowan (1998) the writer will use their own experience as a 2nd unit director on the new Australian feature film The Fear Of Darkness 2014 (dir: Chris Fitchett) to explore the creative contribution of the 2nd unit director.

Biography

Dr Michael Sergi is the Director of Film and Television at Bond University. He is also a director, screenwriter and producer; a member of the Australian Directors Guild, and was artistic the director of the Canberra International Film Festival for thirteen years. He has published on directing, team-work and teaching.

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Digital ± Analogue: Digital Media and the Process of Making in Stop Motion Animation

Jane Shadbolt

Lecturer in Visual Communications, University of Newcastle

DAY 1 – June 18th, Parallel Session 3 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

This paper will discuss hybrid forms of animated filmmaking using analogue elements in a digital environment. It reflects on the effect these techniques had on the creative and directorial processes involved in making the award-winning short stop motion animation, The Cartographer (Shadbolt 2011, 11.5mins)

The Cartographer is a low-budget, digital-analogue hybrid narrative drama that took four years and a crew of almost 30 people to complete. It uses stop motion puppets composited into digital backgrounds, and despite being a celebration in miniature of analogue materiality, is a film that could only be made through digital means. The combination of techniques formed a creative environment that appeared to be excitingly virtual and thus somehow boundless but was one that had extremely real, and sometimes surprising, limitations.

The collision of the digital with the analogue formed a challenging intersection at the point of creative collaboration with both the crew and the mechanics of digital production. The post-production stages, especially those of VFX and compositing, involved negotiating visual solutions through a combined process of creative visual research and technical development. This process occurred in silent collaboration with the digital form itself and revealed a digital world that possesses a unique style of invisible materiality. In light of these unique challenges, the traditional top-down directorial role became a more nuanced engagement with both the post-production crew and the technological processes we used in making the film.

Biography

Jane Shadbolt is a filmmaker and designer and lectures in Visual Communications at The University of Newcastle. The Cartographer is her first stop motion animation and was the longest 11 1/2 minutes of her life.

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Researching ‘The Shoot Out Filmmaking Festival’ by Targeting Creativity

Kristi Street

Research Masters Candidate, University of Newcastle

DAY 3 – June 20th, Session 15 at 10.30am

Level 4, RM UNH416, University House, City Campus, University of Newcastle

The Shoot Out 24 Hour Filmmaking Festival began in Newcastle in 1999 and unlike traditional film screening festivals invited participants to come to the events location and make a film in 24 hours. Films had to be edited ‘in-camera’ and include a list of specified items. At a time when access to equipment required for video production was cost prohibitive to young filmmakers, the events’ rules created a level playing field while at the same time challenged the filmmakers’ creativity.

Contrary to the festival directors original expectations the films created for this event went on to be screened and gain Industry recognition outside the context of the 24 hour festival. So what was it about this creative process that allowed filmmakers to create work that connected strongly with an audience when it could be perceived that this limiting style of filmmaking would have the exact opposite effect?

Using Kaufman and Beghetto’s (2009) Four C Models of creativity, of Big C, Pro C, Little c and Mini c creativity to categorise the teams of participant filmmakers, my research will examine how the events’ rules and conditions changed and influenced the filmmakers’ creative process.

Filmmakers, such as Jason Van Genderen, will be used to illustrate this model, first entering ‘The Shoot Out’ in 2003 as a young filmmaker he is now renowned for being ‘something of a poster boy for how to make beautiful short films on a limited budget, using unconventional techniques.’ (tropfest: online)

As a founding director of ‘The Shoot Out 24 Hour Filmmaking Festival’ I am in the unique position of having over 10 years experience working with the event. In this presentation I will provide insights into how ‘The Shoot Out’ fostered creativity and was at the forefront of a burgeoning new wave of filmmaking festivals that do more than just screen films.

Bibliography


Biography

Kristi Street is a Masters candidate at the University of Newcastle. Her academic work is informed by her previous experience as an actor, director, producer and founding director of The Shoot Out 24 Hour Filmmaking Festival. She has taught Media Production for 14 years and is currently teaching at the University of Newcastle.

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Humans in Architecture: Compositional Parallels between Painting and Film

Dr Michael Vale
Department of Fine Art, Monash University, Melbourne
DAY 2 – June 19th, Parallel Session 10 at 1.45am

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Teaching film studies to art and design students requires privileging the visual over other cinematic concerns, including narrative. This paper will explore compositional strategies in both the European painting tradition and cinematic framing.

The most immediate problem facing image-makers, particularly in the traditional media of Painting and Film, is to navigate the challenges of the rectangle. This ubiquitous shape offers us a subliminal window into narrative worlds that are quintessentially separate from the actual space they preside over. In fact the rectangle has become for us the predominant pre-condition for visual narratives. Simple subdivisions of the rectangle – into smaller rectangles, symmetries, diagonals and implied spaces – must be carefully composed, even before lighting and movement are added. One of the great strengths of geometric abstraction was to elevate the subtleties and possibilities of the sub-divided rectangle to an artform requiring no narrative reflections of the human world.

If we consider the dominant rectangle as a window, and thus an entry into another space, then smaller windows within can offer more portals into a succession of implied spaces. This strategy is fundamental to the history of narrative painting from Giotto to Vermeer to Edward Hopper, and clearly informs cinematic framing and set construction. By offering strategically lit glimpses of imaginary spaces through apertures such as doorways and windows, a viewer can be enticed to make visual assumptions regarding the dimensions of the ‘imaginary world’ presented. A corner of Vermeer’s studio functioned in the same way as a film set, with directional key lighting and a two or three-walled structure. By looking at shared approaches to the placing of humans (both static and moving) into contrived architectural spaces, a connection can be made between the use of sets and geometric spaces within Vermeer’s paintings and the use of interior spaces in the films of Yasujiro Ozu and Wong Kar-Wai. (In Kar-Wai’s In the Mood for Love (2000) architectural elements are elevated to the role of character signifiers, one character represented almost entirely by an oval-shaped window).

Compositional devices employed by Titian, Velazquez, Whistler and Mondrian find ready parallels in the world of cinema. Likewise, the Austrian artist Gustav Deutsch has recently constructed film sets based on the (cinema inspired) paintings of Edward Hopper (Shirley – Visions of Reality, 2013). On another level, the metaphoric power of dis-harmonious or distorted subdivisions can evoke precarious mental states (The Cabinet of Doctor Caligari, Robert Wiene 1920, Vertigo, Alfred Hitchcock 1958) or political instability (Citizen Kane, Orson Welles 1941, The Third Man, Carol Reed 1949).
This paper will conclude that painting and cinema can be seen to spring from the same well, particularly when approaching the challenge of presenting narrative scenarios within a constructed space.

Biography

Based in Melbourne, Dr Michael Vale is a visual artist, writer, curator and academic. In addition to exhibiting paintings, installations, photographs and video works he has also worked as a TV writer, scenery painter, interior designer, and art administrator. In 2006 he completed his PhD at Monash University with a multi-media “art fiction” project entitled *Le Chien qui Fume – A Smokey Life*.

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Database Documentary Narrative and `The StoryAlity Theory’ K-Film

JT Velikovsky

PhD Candidate, University of Western Sydney

DAY 1 – June 18th, Parallel Session 4 at 1.45am

ICT 3-101, ICT Building, Callaghan Campus, University of Newcastle

Korsakow films (or K-films) are: ‘an opensource application for creating web docs and other kinds of nonlinear, interactive narratives’ (Thalhofer 2013). This paper presents an analysis of the author’s production of a K-film i-doc (interactive documentary) StoryAlity Theory: Episode 1 (Velikovsky 2013) a 30-minute multi-linear online interactive database documentary. The paper examines how such i-doc K-films potentially change the way content producers and educators can access support, reach audiences and distribute content. K-films are generally free or inexpensive to produce; are viewable online; and allow for different forms of audience engagement to traditional linear media. A multi-linear documentary is also a useful way to explain a theory as it allows the audience to actively follow its own interests - rather than passively absorb information in a predetermined linear mode. As Kinder (2008) has noted about modular online videos, such as on YouTube, the two-minute SNU’s (Single Narrative Units, or clips) in the Korsakow film system are “brief, modular and remixable” (Kinder in Lovink and Niederer 2008: 53); the viewer does this mixing (and/or remixing) in real time, as they view the K-Film. As Miles (2008) notes, ‘These systems allow us to revisit and reconsider the role of editing’ (Miles in Lovink and Niederer 2008: 226) thus this multi-linear database narrative film model `implicitly requires, and accepts, that the network and computer are no longer merely tools of production and distribution, but are integral to the possibility of being able to create and use video online.’ (Miles in Lovink and Niederer 2008: 228). O’Flynn also identifies how i-docs integrate with transmedia (O’Flynn 2012). What does this imply for i-doc design – such as an online instructional/educational K-Film? Moreover, when the viewer also becomes the editor in real-time, does ‘user know best’? (See also: http://storyality.wordpress.com/2013/03/16/storyality-65-the-storyality-k-film-online-interactive-documentary-part-1/)

Bibliography

Lovink, Geert and Niederer, Sabine (eds.) (2008), The Video Vortex Reader: Responses To YouTube (Amsterdam: Institute of Network Cultures).


--- (2012b), 'Creative Practice Theory (Game Demo)', (Sydney: JTVelikovsky).

The StoryAlity Theory K-Film: Episode #1 (http://storyality.wordpress.com/, 2013), --- (dir.)

Biography

JT Velikovsky is a transmedia writer-producer-director (films, games, television, books, comics, theatre, interactive media), a B.A. (Communications) from University of Newcastle, an
AFTRS (Screenwriting) postgrad, and currently a doctoral candidate in Film / Screenwriting / Transmedia at the University of Western Sydney.

More information: https://uws.academia.edu/JTVelikovsky and http://storyality.wordpress.com/

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There is No One Word for it: The Challenges of Research and Creative Collaboration in the Production of a Series of Films about Bullying in India.

Dr Alison Wotherspoon
Head of Department of Screen and Media, Flinders University

DAY 3 – June 20th, Session 14 at 9.15am
Level 4, RM UNH416, University House, City Campus, University of Newcastle

Working on international inter-disciplinary research projects can be challenging, time consuming, frustrating and highly rewarding. Over the past two years I have been working with researchers from Australia, France, Germany, India and the Netherlands on the establishment of a research network between the EU, India and Australia examining bullying in India. My role, both as an academic researcher and filmmaker, is to document this process in a series of short films.

This presentation will include the screening of two of the three short films produced so far (combined running time of 8 minutes), a brief description of the research collaborations, cross cultural challenges, discoveries and the production process of making them and their reception. The films are funded through a Flinders University Creative Research Fund and the Australian Academy of Science as part of the larger research project. The principal aim of which is to link key Australian and Indian researchers and to enable opportunities for an exchange of understandings regarding the development of policy and practice to address school bullying.

Internationally the issue of school bullying is a significant concern to educators and students but to date there has been limited research undertaken in India. Australia has played a leading role internationally in investigating all forms of school bullying. Research (Cross et al., 2009) indicates that 27% of Australian school students aged 8 to 14 years report being bullied every few weeks or more. In India, Damajit (2012) has identified a range of factors that pre-dispose young people to adverse mental health consequences including peer abuse. Suresh (2012) in a North Indian study showed that 58.7% of students 14 to 18 believed that bullying was present on campus, with girls reporting a higher figure of 65.09%.

The films presented are works in progress and aim to share knowledge and support a greater understanding of culturally appropriate ways to address school bullying and violence in both Indian and Australian Schools. They are designed to be part of a website that will provide resources and ideas for policy and practice in Australian and Indian schools, as well as information for parents and young people. The filming took place at research meetings held in Patiala, Perth and Chidambarum between April 2013 and April 2014.

Biography
Dr Alison Wotherspoon is Head of the Department of Screen and Media at Flinders University. After graduating with a BA Dip ED Hons from UNSW Alison worked in film and television at the BBC, Film Australia, ABC and SBS, studied Producing at AFTRS and worked as an independent producer in Sydney. Alison produces, writes and directs and is currently producing a series of short documentaries on bullying research in India.

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Roundtable Discussions

Roundtable 1 – Examination of Screen Production Doctorates

Moderator: Dr Leo Berkeley, RMIT University

DAY 1 – June 18th, Parallel Session 5 at 3.00–4.00pm

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

‘Examination of doctoral degrees in creative arts: process, practice and standards’ was a major OLT research project led by Professor Jen Webb, Professor Donna Lee Brien and Dr Sandra Burr that concluded in 2013 (creativedocexams.org.au). ASPERA and the screen production discipline had some input into the project through Gillian Leahy and Leo Berkeley, amongst many Australian creative arts universities, academics and peak bodies. The topic of the research and the recommendations of the report have much relevance for the ASPERA community.

With more screen production academics completing doctoral degrees every year, the pool of people qualified to supervise and examine doctorates in film, TV and digital media is steadily increasing. This is an encouraging situation for higher degrees students in screen production, who for years have suffered from their research being examined by people who did not necessarily have a strong alignment with their discipline. However, it also highlights the importance of training and standards amongst a relatively new cohort of examiners in an emerging research discipline.

One of the key recommendations in the final OLT report was to institute ‘formal examiner training through input from heads of Postgraduate Research Programs, Research Offices and the Peak Bodies.’ As the report stresses, standards are not the same as standardization and the objective of this process is not to impose uniformity on screen production doctorates or the creative works involved. What is being sought is a shared understanding of the expectations of a screen production doctorate in relation to issues like the contribution to knowledge, methodologies, theoretical paradigms and the role of the critical essay or exegesis. Through this process, guidelines can be developed to support more consistent examination outcomes.

Since completing my practice-based PhD in early 2012, I have examined four doctorates from four different Australian universities. Based on this experience and that of my own examination as a student, I propose leading a roundtable discussion focusing on the experience of doctoral examiners and students within the screen production discipline in relation to developing appropriate guidelines. Relevant issues for discussion include but are not limited to clarifying examiner (and student) expectations in relation to:

- The role of the critical essay or exegesis
- The relationship between the essay and the screen work
- Methodology
- Theoretical paradigms
- The standard of the creative work
- The research question
The relationship between creativity and knowledge

The outcomes of this roundtable discussion will inform the development of guidelines for the screen production academic discipline in Australia, which will be submitted to ASPERA for endorsement. These guidelines can then form part of ASPERA’s contribution to a broader creative arts sector process through organizations like the DDCA (Deans and Directors of Creative Arts).

Biography

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

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Roundtable 2 – ASPERA Research Futures

DAY 2 – June 19th, Parallel Session 12 at 3.20pm

TV Studio, ICT Building, Callaghan Campus, University of Newcastle

Chair: Dr Sean Maher, QUT

There are a number of pathways for future research that ASPERA members should consider. This session is dedicated to discussing the following points in a round table forum:

- Research Sub Committee – Brief update
- Creative Practice Collaborations
- ASEPRa peer review of non-traditional outputs
- Exhibition collaborations with esteemed institutions

Roundtable 3 – Strategies for Publishing Screen Production Research

DAY 3 – June 20th, Session 16 at 12.45am

Level 4, RM UNH416, University House, City Campus, University of Newcastle

Research outputs as traditional or non traditional outputs are essential to success in academia. In this session we will provide fundamental information about how to negotiate the Field of Research (FoR) codes and the ERA criteria. A detailed look at Division 19 Studies in Creative Arts and Writing, will allow a more broader discussion of the four digit FoR code of 1902 Film and Television. If you are applying for a grant through your university, or external to your university you will most likely be asked to nominate the six digit FoR code that your research complies with. So it is important to understand the criteria listed under each six digit code and which code you should choose if your research category is ‘not elsewhere classified’:

A review of traditional research outputs classifications like A1, B1, C1, and E1 will fuel discussion about the criteria used to describe the non traditional research outputs (NTRO). The NTRO category is called Creative Works or category J. By reviewing the three J category listings we hope to shed some light on the essential elements that a film and television creative work needs to have including information about the weighting systems assigned to each research output in order to comply with a particular category:

- J1 Major Creative Works – Written works such as film scripts, recorded works such as films.
- J2 Minor Creative Works – minor written or recorded works such as short films or songs
- J3 Collections, Edited Works and Compilations

A review of the blind peer-review criteria and processes should help Higher Degree Research students to understand the stages involved in preparing an article for blind peer-review. We hope to share strategies and techniques to improve and increase research outputs and discuss conferences and national and international journals that are recognized as complying with the FoR 1902 code, this will include looking at John Lamp’s website that lists Journals for all FoR codes and provides up to date information about the ERA [http://lamp.infosys.deakin.edu.au/era/](http://lamp.infosys.deakin.edu.au/era/)
Practical Workshop

Korsakow Interactive Documentary Workshop

Co-ordinator: Dr Adrian Miles, RMIT
DAY 2 – June 19th
Part 1 is Parallel Session 11 at 1.45–3.00pm
Part 2 is Parallel Session 13 at 3.20–4.20pm
ICT 3-97 (Computer Lab), ICT Building, Callaghan Campus, University of Newcastle

Korsakow is open source software (Mac and PC) that allows you to author and publish online interactive ‘hypertextual’ documentaries. In this two hour hands on workshop the software’s concepts will be introduced and all participants will experiment with authoring an interactive video work.

Reservations

To reserve a place please register on the conference website or email Susan.Kerrigan@newcastle.edu.au to book your place in the workshop.

Workshop places: 24

The workshop will be held in mac lab ICT3097. Software and video material will be provided. If you want to bring your own PC laptop please download the software and footage from these links.

Korsakow Software download for Mac or PC:
http://korsakow.org/download/

Media library for workshop is at:

The direct URL to video’s and jpegs is:
http://vogmae.net.au/works/assets/korsakowMedia/16to9library.zip

Biography

Dr Adrian Miles has used Korsakow in his undergraduate teaching for several years, has published Korsakow films and research essays about the software. He is a member of the Korsakow international board of advisors. The Korsakow project is currently hosted by Concordia University, Montréal, and the software has been used to author and publish a large number of individual documentaries.

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Film Screening

**DAY 2 – June 19th, Conference Dinner @ The Regal**

The Regal Cinema, 4 Moore St, Birmingham Gardens

Drinks start at 5.30pm

**Short – Creativity and Cultural Production in the Hunter**

*Producer/Director/Editor: Samuel Hutchinson*

Creativity and Cultural Production in the Hunter is a short promotional film about an ARC Research project of the same name. Professor Mark Balnaves explains Newcastle’s industrial past as it was once a town driven by steel and it is now finding a sustainable future as a creative digital centre. Dr Phillip McIntyre, Chief Investigator of the ARC project, explains what creativity is and why it is important to undertake ethnographic research about the creative industries in Newcastle and the Hunter region.

*(4 minutes)*

**Short - Creative Newcastle**

*Producer/Director/Editor: Samuel Hutchinson*

Creative Newcastle is a visual case study of creative industry practitioners who work in Newcastle. Shane Burrell from Final Post talks about the filmmaking sector, Kevin Coffey from Jean Bas discusses his long term experiences of Newcastle’s Fashion Industry, while Brett Piva explains the collaborative and creative opportunities that are open to him as a designer. Step Hinds from Growthwise provides insight into the changing face of Newcastle’s Creative Industries by highlighting creative industry practitioner’s hopes for their future in Newcastle.

*(14 minutes)*

**Feature - Johnny Ghost**

*Director: Donna McRae*

Millicent, a professional musician, lectures in music at a Melbourne university. Popular with the students, she loves her job and the opportunities it brings her. Millicent lives alone in her flat. She is also a recovering alcoholic who has a commemorative tattoo – ‘Johnny Ghost’ – that stretches across her shoulder. It signifies a past that she has long since buried – the time of post punk Melbourne in the early ‘80’s, when she was a different person. In fact she has suppressed the past so effectively it is concealed like a crypt inside her. So she lives her life in almost solitary confinement – paying for an old sin. When she decides to take a risk and remove the tattoo she encounters ghosts who won’t let her move on so easily. They want her to pay for what she has done.

The film has won 7 awards and played at 12 film festivals internationally and locally.

*(76 minutes)*
Evening Events

Pre-Conference Dinner

Tuesday 17th June

Arriving in town on Tuesday 17th evening and want to find ASPERA people, then head to the Honeysuckle Hotel at 7pm. If you want me to look out of you please email your RSVP to Susan.Kerrigan@newcastle.edu.au

Honeysuckle Hotel,
Lee Wharf C, Honeysuckle Drive, Newcastle NSW 2300
Phone:(02) 4929 1499

Newcastle Screen Industries Evening

Wednesday 18th June,

Final Post is hosting the Newcastle Screen Industries evening, and Shane Burrell will be our host. Screen Hunter, the local film agency will talk about filming activates in the region and a few other local filmmakers will talk about living in and working out of Newcastle.

Final Post (See Venue 2 map), 61-63 Parry St, Wickham
Casual dinner to follow across the road at:
The Edwards (see Venue 2 map), 148 Parry Street, Wickham

Conference Dinner @ The Regal Cinema

Thursday 19th June

The conference Dinner will be held at The Regal Cinema with The Underground Epicureans as our host. You will be greeted with a glass of champagne, served a sumptuous 3 course meal created by a local Chef. Complementary bottles of white and red wine will be on the tables and a bar for the purchase of additional wine and beer. We will be booking transport back to hotels in the city.

There will be two film screenings during the evening. The short film is ‘Creative Newcastle’ Dir: Samuel Hutchinson, the feature is ‘Johnny Ghost’ and following the feature screening will be a short Director Q&A with Dr Donna McRae.

The Regal Cinema (see Venue 3 map)
4 Moore St, Birmingham Gardens, 2308

Closing Drinks at The Clarendon Hotel

Friday 20th June

After the AGM, everyone is invited to the conference closing drinks at the Clarendon Hotel, (Venue 5), 347 Hunter Street Newcastle, a 5 minute walk from City campus.
Presenter and Chair Guidelines

Each presenter is allocated 20 minutes, which includes a 15 minute presentation and 5 minutes for Q&A. There are four exceptions to this, which are Prof Frank Millward, Dr Jonathan Hutchinson and Richard Huddleston, Dr Ben Goldsmith & Dr Sean Maher, Dr Phillip McIntyre and Dr Susan Kerrigan. These four presentations have been allocated 20 minutes presentation time and 10 minutes of question time.

Presentation Timing –You will be reminded twice about how much time you have left – first at 5 minutes, and then at 1 minute. Please be courteous and wrap up when asked to.

1. Presentations can be copied to the computers before Keynote session or during tea and lunch breaks.
2. Please load your presentation onto the computer, either using an external USB2 harddrive or a USB2 Memory Stick. If you want to use your own computer please email Susan.Kerrigan@newcastle.edu.au so we can be sure you have the correct data projector adaptors for Mac.
3. Presenters on Day 1 and 2 will be presenting on Macintosh computers. Presnters on Day 3 will be presenting on a PC, which does have Laptop presentation capabilities.
4. The Presentation rooms have AV equipment connected via a data projector, stereo speakers and the internet. Please test each video clip or internet link during your set-up to ensure everything can be seen and heard.
5. Each session has a nominate Chair, their name is printed on the program schedule. Please seek out this person before your session, so that you both know each other and to ensure they can pronounce your name and the name of your presentation.
6. Please arrive at your session time at least 15 minutes before the session begins. So that you can take time to familiarize yourself with the set-up, the other presenters and the Chair person.
7. Be sure to bring a print out copy of your original paper too. (Just in case)
8. Please introduce yourself briefly, remember your abstract and bio is in the conference program, so don’t waste time going over information that the audience already has.
9. Paper presenters and panels have been grouped by theme. So, all questions from the audience shall be taken in one Q & A session after all the presentations are completed.
10. Please observe the session times, as we have a tight schedule and everyone has travelled a long way to hear everyone speak.

For Chairpersons

1. Please briefly introduce yourself as the session chair, and introduce each presenter with just his/her name, designation and affiliation. All paper presenters’ biographical notes are included in the conference booklet.
2. Each presenter is allocated 15 minutes for oral presentation and 5 minutes Q&A. Please make sure to remind the presenter twice – when the time is 5 minutes left, and when it is 1 minute left.
3. When the time is up, please ask the presenter to stop immediately and conclude with key insights only.
4. All questions from the audience will be taken as a 15 or 20 minute Q&A session after all the presentations have been delivered. Ensure that every presenter receives a question from the audience and encourage the audiences to participate in Q & A as per the time availability.
ASPERA 2014 Annual General Meeting

DAY 3 – June 20th from 1.45–3.30pm
Level 4, RM UNH416, University House, City Campus, University of Newcastle

ASPERA 2014 AGM Agenda

<table>
<thead>
<tr>
<th>Meeting</th>
<th>Annual General Meeting</th>
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<tbody>
<tr>
<td>Date</td>
<td>Friday, 20th June 2014</td>
</tr>
<tr>
<td>Time</td>
<td>1.45pm – 3.30pm</td>
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<tr>
<td>Location</td>
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1. Attendance and Apologies
2. Previous Minutes
3. Business Arising
4. Reports
   4.1 President’s Report
   4.2 Treasurer’s Report
   4.3 Secretary’s Report
   4.4 Research Sub-Committee Report
5. General Business
   5.1 SPARC Report
   5.2 Seed Funding Research Grant
   5.3 Peer Review process
   5.4 Journal Publication
   5.5 TAFE / HE relationship
   5.6 Election of new Executive
6. Other Business
   6.1 2015 Conference location
   6.2 ASPERA Advisory Council
   6.3 Congratulations and thanks
President’s Report 2013-2014

It has been a pleasure and privilege to be serving as the ASPERA President over the past 12 months. ASPERA has now passed the 10-year mark and looks to continue to expand with the recent addition of the newest institutional member, Australian Catholic University, whom we warmly welcome.

In order for the association to prosper it relies on the commitment of the Executive Committee and the invaluable contributions that are often called upon across the broader membership.

The annual face-to-face Executive meeting took place in Melbourne in March 2014 and progress checks were made on the organisation’s recent initiatives that include:

ASPERA Journal Partnership

Conferece papers that were successfully turned into journal articles from the 2011 and 2012 conferences held at Curtin and QUT respectively were combined into a peer-reviewed special edition of IM Journal in December 2013. Previously there has also been ASPERA conference papers that have been turned into journal articles and published in TEXT.

At the AGM of the 2013 conference in Melbourne the ASPERA Executive agreed to pursue an ongoing relationship with a notable journal appropriate for peer review publication of ASPERA journal articles arising out of ASPERA conference presentations. Thanks to the efforts of Dr Susan Kerrigan, Dr James Verdon, John Cumming and Dr Leo Berkeley we are in the final stages of securing such a partnership with Studies in Australasian Cinema.

The aim behind this important collaboration with Studies in Australasian Cinema is to secure regular publication of articles generated each year out the
annual ASPERA conference. We are also seeking a two-tiered level of publication that will include full peer reviewed journal articles as well as peer-reviewed conference proceedings. The two-tier approach is aimed at assisting the increasing number of postgraduate students who present at the ASPERA annual conference and facilitating what may be their first foray into peer-reviewed publication.

**ASPERA Creative Research Seed Grant**

The ASPERA Creative Research Grant is entering its second round upon successful completion of its introduction in 2013. The Seed Grant is aimed at supporting new and early career researchers pursuing creative practice research and to facilitate cross-institutional collaborations between two or more member institutions. Executive Committee members, John Cumming (Deakin) and Dr James Verdon (Swinburne) have been leading the second round Grant offering. A shortlist of applicants has been recently compiled and it is hoped we can announce successful recipients at the end of the 2014 conference.

**Screen Australia’s Enterprise Program - ASPERA Submission**

On January 31, 2014, on behalf of ASPERA and with assistance from the Executive, Dr Susan Kerrigan and myself made a formal submission in response to Screen Australia’s request to review its Enterprise Program. The ASPERA submission joined other organisations like SPA, the Director’s Guild of Australia, Screen Tasmania, South Australian Film Corporation and Documentary Australia Foundation.

In consultation with the ASPERA Executive, our submission endorsed continuation of this specific Screen Australia funding program. In short, it was clear the Enterprise Program was succeeding and also represented a policy measure that aligned with global industry support strategies.

In light of the 2014 May Federal Budget it is clear that Screen Australia along with the ABC, SBS and the screen and education sectors as a whole, will be facing many challenges in the years ahead. It is more vital than ever then, that as a peak body, ASPERA continues to make such representations.

**Research Sub Committee**

In 2014, Assoc Prof. Gillian Leahy, Dr Leo Berkeley and myself have been devising the implementation of a three-year Research Sub Committee. The initiative is in response to some of the findings identified by the OLT funded SPARC (Screen Production and Research Collaboration) project awarded to Dr Josko Petkovic (Murdoch) and in which many ASPERA members participated. A key finding for ASPERA was the call for a renewed emphasis on high calibre research collaborations amongst tertiary institutions delivering screen production programs. Formation of the three-year, Research Sub Committee forms part of our response and aims to provide oversight from established research leaders that can guide,
advise and support such research related activities that can intersect through ASPERA.

Professorial level invitations to form ASPERA’s Research Sub Committee have been met with enthusiasm and strong support. We are currently in the final stages of securing the eight distinguished research leaders who will comprise its membership. It is hoped an inaugural meeting can be held in Sydney in August/September this year.

2014 Conference

Thank you to Dr Susan Kerrigan for convening this year’s conference at the University of Newcastle. Dr Kerrigan has put together a very rich and exciting conference program and on behalf of the entire ASPERA membership we thank and congratulate you. I also extend my gratitude to the University of Newcastle, including the Hunter Creative Industries and Technology Centre and all those colleagues who have supported Dr Kerrigan.

Finally, I would like to extend my sincere gratitude to the ASPERA Executive for all of its support during my tenure as President. It is no fait accompli that once an association like ASPERA is formed that it will be sustained let alone prosper. The yearly deployment and continued expansion of activities occurring under ASPERA is a testament to the commitment made by all past and present members, but particularly those who have served on the Executive, and it has been an honour to lead it these past 12 months.

I wish incoming President Tim Thomas (University of Canberra) every success in the year ahead.

Dr Sean Maher
ASPERA President 2013/2014
Treasurer’s Report 2013-2014

Treasurer’s report for 2013/2014 cannot be completed until June 30, 2014. As a substitute the final balance of accounts for 2013 is included below. As at 2nd June 2014 the ASPERA account balance is $17,0313.35 with no current outstanding debts. A running balance will be provided to ASPERA President just prior to the AGM. Also provided below are the costs of the 2013 Conference.

Nick Oughton, ASPERA Treasurer 2013/2014

### ASPERA Income and Expenditure Summary (Trading Acc) 1/7/2012 to 30/6/2013

<table>
<thead>
<tr>
<th>Date</th>
<th>Details</th>
<th>Income</th>
<th>Ref</th>
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<td></td>
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<td>Balance ASPERA Accounts at 27th June, 2013</td>
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**Notes on Accounts**

1. There is an outstanding dept of $3704.45 for Conference 2012 to QUT
2. $10,000 has been transferred from ASPERA Business Cheque Acc to ASPERA interest baring Savings Acc
3. This year ASPERA provided the first annual research grant amounting to $2170
4. Income after expenses and outstanding debt (QUT) for year 2012-13: $(1032.88)
5. Paid up members at 30th June 2013: Murdoch, McQuarie, RMIT, EC, AFTRS, Curtin, Deakin, VCA, UNSW, GFS, UC, UWS, Bond.

### ASPERA Income Expenditure Balance: Aspera Conference 2013 Revised at 17/1/2014

<table>
<thead>
<tr>
<th>Date</th>
<th>Supplier</th>
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<td>9-Jul</td>
<td>Sake Restaurant, Melbourne</td>
<td>Conference Dinner</td>
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<tr>
<td>9-Jul</td>
<td>Pearson &amp; Murphy</td>
<td>Refreshments</td>
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<tr>
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<td>Urban Events</td>
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<td>Preparation of Conference</td>
<td>Nicoi des</td>
<td>-1000</td>
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<tr>
<td>28-Aug</td>
<td>Liz Burk</td>
<td>Sundry costs</td>
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Finalised by Nick Oughton 3/06/14
1. Attendance and Apologies
Gillian Leahy (UTS), Howard Worth (Curtin), Nicolette Freeman (VCA, UoM), Jill Holt (Swinburne), James Verdon (Swinburne), George Karpathakis (Edith Cowan), Ron Elliott (Curtin), Rose Woodcock (Deakin), Alison Wotherspoon (Flinders), Chris Pahlow (Deakin), Alexandra Millar (Deakin), Jeanette McGown (QUT), Kath Dooley (Flinders), Michael Sergi (Bond), Josko Petkovic (Murdoch), Nicholas Oughton (Griffith), Sean Maher (QUT), Susan Kerrigan (Newcastle), Leo Berkeley (RMIT, minutes).

2. Previous Minutes
Passed without amendment.

3. Business Arising

4. Reports

4.1 President’s Report - See Appendix 1

As well as tabling her report, Susan encouraged people to sign up to the new email list. The Association had lost some numbers in transferring from the previous list to Google Groups.

4.2 Treasurer’s Report - See Appendix 2

Nick tabled his report. He said the Association was operating well financially and slowly building up a reserve. He highlighted the travelling costs associated with the Executive working bee but argued this was a worthwhile activity.

4.3 Secretary’s Report - See Appendix 3

Leo tabled his report.
5. General Business

5.1 SPARC MOU for Australian Screen Academy

The meeting was asked to respond to a proposal to establish an Australian Screen Academy, which emerged from an OLT research project led by Josko Petkovic called Screen Production and Research Collaboration (SPARC) and was the focus at a colloquium held in Melbourne immediately before the ASPERA Conference.

A report on the issue was given by people who attended the colloquium and were involved in the SPARC project, then Gill Leahy presented a draft motion that was discussed by the meeting. It was suggested that a research subcommittee of ASPERA might be a better way to advance the research objectives of the academic screen production discipline, rather than a new organisation with its own governance structure, even if this was in some way aligned with ASPERA.

Numerous suggestions were made about the composition and function of the subcommittee, including timelines for setting it up, how it could be funded and to what level. It was proposed that a small steering group of three members be appointed to work out guiding principles, objectives and a timeline for action, reporting back to the Executive by February 2014.

The following motion was put to the meeting:

'ASPERA thanks Josko Petkovic for his work via the OLTC SPARC project towards improving the research outputs of our screen production tertiary sector. Accordingly ASPERA agrees to set up a subcommittee (membership to be determined by the executive using a group of 3 ASPERA members – a steering committee - to advise on the setting up of that subcommittee) to advance research in our sector. This subcommittee will be formed specifically to foster research in the screen production sector.

This will include all or any of:

• Workshops to improve ARC and linkage applications
• Work on collaborative research projects
• Other research to collect data and reference material useful to researchers in our sector
• Activities to promote research and to publicise research in screen production
• Requests to our universities to support the aims of this subcommittee of ASPERA
• And to undertake any other activities useful to researchers in our sector

This subcommittee’s general aims will be to increase our research outputs and the quality of those outputs. ASPERA to commit initial funding of $3,000 to this project. Initial actions are expected from the steering committee by February 2014.

Steering committee should develop a set of guiding principles, goals and objectives as soon as possible.

There is an intention for this steering committee to seek advice and a mentor with considerable research experience and research funding success and outcomes in our sector.

Sean Maher (incoming president), Leo Berkeley and Gill Leahy will be members of steering committee.'

The motion was put by Gill Leahy and seconded by Susan Kerrigan.

The result was 13 in favour, 0 against and 1 abstention.
5.2 Seed Funding Research Grant

See Appendix 4 for a report from the 2013 grant recipient.

Susan outlined the process followed for awarding the inaugural Seed Funding Research Grant. The successful application was from COFA (UNSW). It transpired that the grant money was used for a project that was different to the one in the application. It was a worthwhile project but the meeting was asked whether we should allow this in future. Howard argued we need to ensure that the grant money has to be used on the stated project. It was also suggested that the awarding of the grant become part of the functions of the new research subcommittee. Nicolette asked whether there should be a window where successful applicants can’t apply the following year, or priority given to people who haven’t got it before. It was agreed that application guidelines be adjusted to reflect the changes above.

5.3 Peer Review process

The ASPERA process for the peer review of screen works was discussed. This process ran twice in 2008 and 2009. Attempts to run it again in 2011 were unsuccessful, with a shortage of films submitted and difficulties in finding reviewers willing to participate. The consensus was that it is nevertheless a worthwhile and relevant process for ASPERA to be involved and there should be further attempts to continue it. It was proposed that making it a rolling process rather than one with an annual fixed deadline might be more successful. Howard suggested this activity could also be included in the proposed research subcommittee’s work. Leo agreed to work on reviving the process with rolling deadlines. The meeting thanked Ken Miller for his efforts in this area previously.

5.4 Journal Publication

Sean reported that 2011 and 2012 ASPERA Conference papers submitted for publication had all been reviewed, reviews sent to the authors and author responses reviewed in turn by Sean. Eight papers were still under consideration for publication in a special issue of IM Journal. There was line editing yet to do, with a proposed publication date in October. Howard said he would oversee the process from here.

In relation to the publication of 2013 conference papers, Sean said he would explore a suitable journal to build an ongoing relationship with. Susan asked whether we need to establish our own journal. Alison cautioned about this in relation to workload issues. Howard mentioned that Curtin has just set up a new journal called ‘Control Z’.

5.5 TAFE / HE relationship

Susan reported on this issue, which was raised because Holmesglen TAFE was now owned by the University of Canberra, blurring the distinction between TAFE associate members and HE full members. It was proposed that the constitution be adjusted to say full membership required organisational units to have a postgraduate research program, which would clarify the distinction between TAFE and HE members.

The following motion was put the meeting:

‘To ensure ASPERA’s Full Membership criteria continues to support the delivery of post-graduate research programs, therefore we agree to amend the wording of the ASPERA Constitution, Section 2 Membership Qualifications, 2.1 Full Membership, to delete the following ‘/or’ from the paragraph and to insert the term ‘post-graduate’ into the phrase so that it reads:
2.1 Full membership of ASPERA is open to Australian Universities, AFTRS, or academic units within a University (faculty, school, department, institute or college) responsible for the teaching and management of screen production and postgraduate research programs where the central objective is the education and advancement of screen practitioners. A University or academic unit as defined above can join ASPERA if one third of their subjects are production based. Each institution or academic unit nominates its representative for ASPERA.

The motion was put by John Cumming and seconded by Nicholas Oughton.

Passed unanimously.

5.6 Election of new Executive

The following people were elected to the ASPERA Executive for the year 2013/14:

- President: Sean Maher
- Vice-president: Tim Thomas
- Treasurer: Nicholas Oughton
- Secretary: Alison Wotherspoon
- Other members: James Verdon & John Cumming

Susan Kerrigan was co-opted to the Executive as the convenor of the 2014 Conference.

Leo Berkeley was officially thanked by the meeting for his work as the previous Secretary.

6. Other Business

6.1 2014 Conference location

Newcastle University was chosen as the conference location for next year.

6.2 ASPERA Advisory Council

As the immediate past President, Susan Kerrigan was inducted into the ASPERA Advisory Council.

6.3 Congratulations and thanks

The meeting thanked Howard Worth for his great contribution to the Executive over several years. Howard agreed to see through the current journal publication process.

Nick proposed a vote of thanks to Susan as the outgoing president. This was unanimously passed.

The meeting also wished to express a big thank-you to Liz Burke as the administrator of the current conference.

The meeting closed at 4:15pm.
Conference Venue Maps

Venue 1 – Day 1 & 2 at University of Newcastle, ICT Building, Callaghan Campus

The ICT Building is a multi-story car park, the top floor is where the conference will be. Parking costs $4.30 per day, there are coin operated machines in parking areas.
Venue 2 – Day 1 Newcastle Screen Industry Evening

Final Post (new premises) 61-63 Parry St, Wickham followed by casual dinner at The Edwards 148 Parry Street Wickham
Venue 3 – Day 2 Conference Dinner at The Regal Cinema,

4 Moore Street Birmingham Gardens, 2308 - 10 minute walk from the ICT Building to The Regal Cinema
Venue 4 – Day 3 at University of Newcastle, University House, City Campus
Venue 5 – Day 3 Conference Closing - Clarendon Hotel

347 Hunter Street Newcastle