ASPERA CONFERENCE 2024

FILMMAKING INTELLIGENCES

The future of authentic, creative and artificial approaches in teaching and research

26th-28th November 2024

Swinburne University of Technology, Melbourne

Department of Film, Games and Animation, School of Social Sciences, Media, Film and Education.

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SWINBURNE UNIVERSITY OF TECHNOLOGY

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Acknowledgement of Country

We respectfully acknowledge the Wurundjeri People of the Kulin Nation, who are the traditional Owners of the land on which Swinburne's Australian campuses are located in Melbourne's east and outer-east, and pay our respect to their Elders past, present and emerging.

We are honoured to recognise our connection to the Wurundjeri Country, history, culture, and spirituality through these locations, and strive to ensure that we operate in a manner that respects and honours the elders and Ancestors of these lands.

We also respectfully acknowledge Swinburne's Aboriginal and Torres Strait Islander staff and students, alumni, partners and visitors.

We also acknowledge and respect the Traditional Owners of lands across Australia, their Elders, Ancestors, cultures and heritage, and recognise the continuing sovereignties of all Aboriginal and Torres Strait Islander Nations.

Welcome to ASPERA Conference 2024

Filmmaking Intelligences - the future of authentic, creative and artificial approaches in teaching and research.

The convergence of Filmmaking, Artificial Intelligence, and the Creative and Authentic Voice marks a transformative moment in the history of cinema, screen and media. It provides filmmakers with powerful tools, expands the possibilities of storytelling, and challenges conventions of authorship. Through careful navigation of this intersection, filmmakers have the potential to create works that resonate more deeply, reach wider audiences, and reflect a broader spectrum of human experiences. As those who are educating the next generation of filmmakers and screen practitioners, and conducting research into these topics, we need to have a comprehensive understanding of the dynamic interplay between human creativity and technological innovation and what it promises for the future.

With a focus on the dynamic intersections and transformative potential of authentic, creative and artificial intelligence this conference aims to generate discussions about these multifaceted topics that face contemporary screen production, in vocational and higher education, research, and the screen industries.

Welcome, and let the conversations begin!

Australian Screen Production, Education and Research Association (ASPERA)

Established in 2004, the Australian Screen Production, Education and Research Association (ASPERA) is the peak discipline body of Australian and New Zealand tertiary institutions teaching and researching film, video, television and new media as screen-based production practices.

ASPERA membership includes Tertiary and Vocational institutions offering qualifications at undergraduate and/or postgraduate levels, including bachelor, master and doctoral degrees in various screen production disciplines. It plays an active role in shaping research in the sector and quality education for those working or planning to work in production for the screen. It addresses the relationship between the screen production education and research sectors and the wider Australian screen industries. It aims to lift the profile of the screen based industries within the wider economic, social and cultural development of Australia and New Zealand.

Swinburne University of Technology

Swinburne University of Technology is a world-class university creating social and economic impacts through science, technology and innovation. Founded in 1908 by the Honourable George and Ethel Swinburne as the 'Eastern Suburbs Technical College', Swinburne has continued to evolve, gaining university status in 1992.

Swinburne has three campuses located in the eastern suburbs of Melbourne — at Hawthorn, Croydon and Wantirna — offering tertiary education for higher education as well as Pathways and Vocational Education Training (VET). We also have a fourth campus in Sarawak, Malaysia.

As a dual-sector university, Swinburne offers higher education and Pathways and Vocational Education (PAVE). We offer courses in a broad range of disciplines and our close ties with industry provide students with opportunities for valuable workplace experiences during their studies.

Department of Film, Games and Animation

The Department of Film, Games and Animation is delighted to host the 2024 ASPERA conference. The Department is part of the School of Social Sciences, Media, Film and Education that brings these disciplines together to explore how industries, cultures and societies evolve and respond to technological transformation.

In Film, Games and Animation we deliver industry-oriented courses in film and television, Screen Production, traditional and digital animation and games production. Our courses combine strong theoretical foundations with a hands-on focus – meaning our students not only gain experience with industry-standard hardware and software, but also a comprehensive understanding of concepts that will underpin careers across the creative industries.

Our industry partnerships include Adobe Creative Campus, Toon Boom Centre of Excellence, Wacom Authorised Training Centre and we are an ARRI Accredited Film School.

Conference Location

Swinburne University of Technology, Johns Street, Hawthorn.
Address: Burwood Rd & William St, Hawthorn VIC 3122, Australia
Glenferrie train station is in the middle of the Hawthorn Campus.

Australian Graduate School of Entrepreneurship (AGSE)

Glenferrie Train Station

Advanced Manufacturing and Design Centre (AMDC)

Swinburne University Studio, 24 George St (24G)
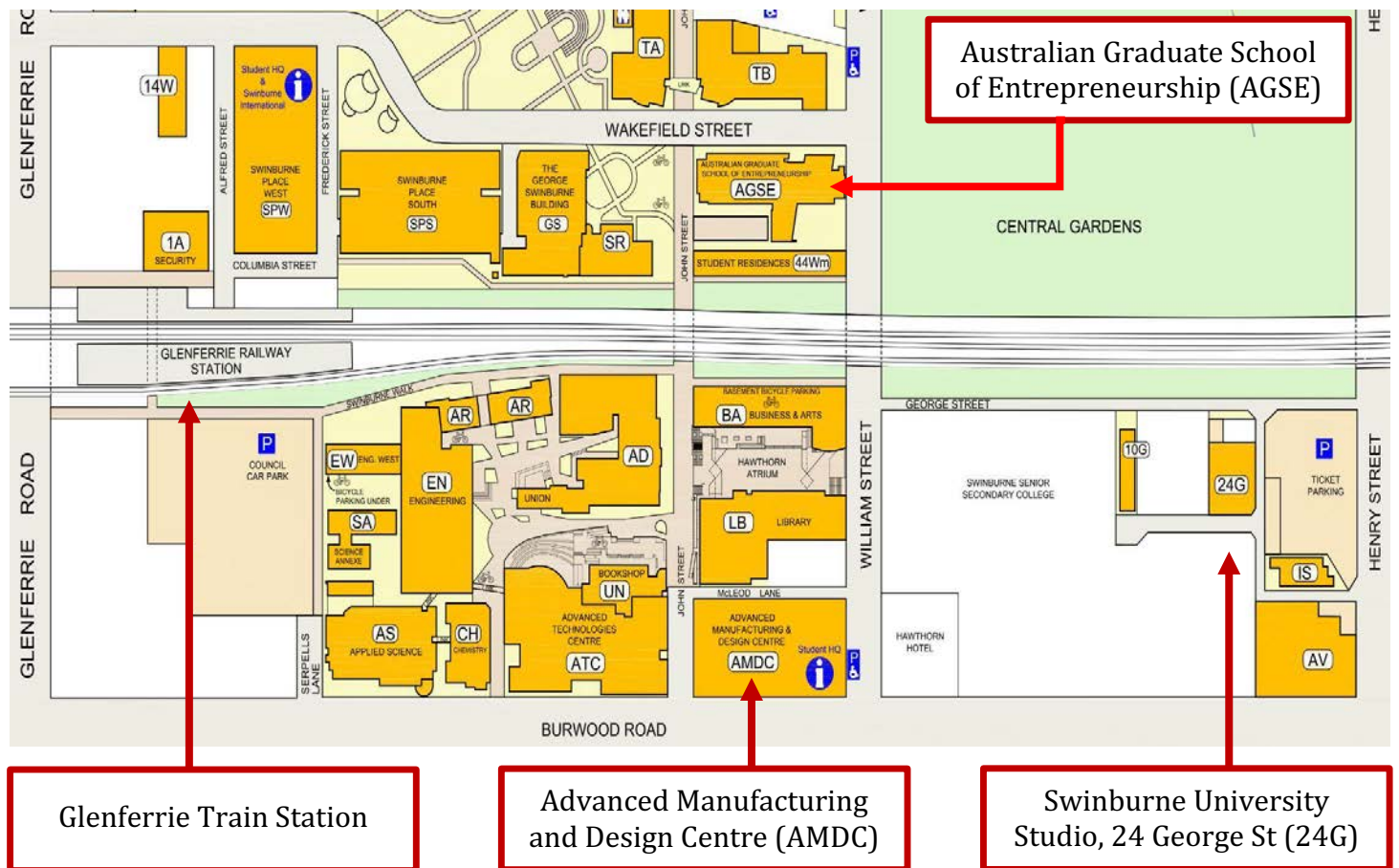
Link to Hawthorn Campus Map

Please note the Conference will be in two buildings:

- Advanced Manufacturing and Design Centre (AMDC)
- Australian Graduate School of Entrepreneurship (AGSE), plus
- Swinburne University Studio (24G)

Conference Organising Committee

The ASPERA 2024 Conference was organised by a dedicated team of Swinburne Academic support staff and Technical Team and ASPERA members. I am grateful for their support across the last 12 months - Max Schleser (Swinburne), Pieter Aquilia (AFTRS), Aaron Burton (Uni of Wollongong), James Verdon (Swinburne) and Kristi Street (Swinburne). Thank you to Adjunct Professor Michael McMahon, who assisted with preparations and speakers for the Industry Panel on Tuesday. Also it's important to acknowledge the ASPERA Executive and the monthly meetings that keep the conference organisation on track with special mention to Aspera President Dr Anne Chester and Treasurer Dr Tom Young.

I am also deeply appreciative of the Swinburne Academic Support Staff Saachii Shhedge, Irene Thavarajah and Sally Freeman, and our Technical Team led by Jonathan Lange, with Jose Sanchez Huerta, Olivia Blunt and Brad Tone. Thanks also to the students who have volunteered to help and show the ASPERA colleagues around our inner-city campus.

Susan Kerrigan (she/her)
Professor of Film and Television and Department Chair, Film Games and Animation
School Social Sciences, Media, Film and Education
Swinburne University of Technology

	Monday 25th November 2024
12:30	**ASPERA BOOTCAMP** **AGSE Building LEVEL 2 - AGSE 202**
	Light Lunch on Arrival

12:40	**Acknowledgment of Country** **Welcome**	Room: AGSE 202

1:00	**Methodology session**
	* Comparative studies and research design * Research led practice * Practice led research * Ethics and creative practice research
3:00	**Afternoon Tea - AGSE Foyer**
3:30	**Post-PhD strategies**
	* How NTROs are assessed as research in universities * Finding funding in unlikely places – Cat 2 & 3 funding * Key issues for screen production researchers
5:00	**END OF BOOTCAMP DAY**

8:30	**Tuesday 26th November 2024** **Registration -** Advanced Manufactuing Design Centre (AMDC)

9:00	**Acknowledgment of Country** **Welcome from School Dean - Professor James Verdon** Room: AMDC 301

9:15	**Keynote** **Distinguished Professor Larissa Behrendt** Room: AMDC 301

10:15	**Walk to Building AGSE Foyer for Morning Tea (30 minutes)**

10:45	**Decolonising Filmmaking, National Voices and the Cultural Wave** Chair: Liz Burke (Swin) Room: AGSE 107	**Virtual Production Unbound** Chair: Kristi Street (Swin) Room: AGSE 202
	The voice of the Māori screen producer: A systems model analysis of Indigenous creativity Christina Milligan	*Exploring diversity within the Australian virtual production sector* Kath Dooley & Julia Erhart (Tully Barnett - not attending)
11:05	*Discovery sprints: Fostering inclusivity and pasifika representation in screen education* Steven Murdoch, Nicki Wragg, Sivanes Phillipson, Lyn Kee & Malcolm Turner	*Integrating documentary HDR students in virtual production studios in Australian universities* Sarah Hope, Maria Zelenskaya & Joe Carter (Phoebe Hart & Paul Van Opdenbosch - not attending)
11:25	Q&A	Q&A

11:45	**Industry Panel: Australian Screen Production in a Local and Global Context** Industry Guests: PaulineClague(Artistic Director), Matt Vitins(Screen Executive), Jay Morrisey (Hot Dad Productions). Chair: Susan Kerrigan Room: AGSE 202
	Q&A

1:15	**Lunch - AGSE Foyer (45 minutes)**

2:00	**Decolonising Screenwriting with Authentic Voices** Chair: Craig Martin (Swin) Room: AGSE 107	**Filmmaking Education and decolonising practices** Chair: Maija Howe (AFTRS) Room: AGSE 202
	Edgewalking: Papua New Guinean culture, collaboration, and creativity in screenplay Natasha Henry	*Advocacy filmmaking that responds to the experiences of the advocates* Catherine Gough-Brady
2:20	*Viewing authenticity and 'un-castability' in scriptwriting through Half A Jar of Vegemite* Vanessa Bates	*Using immersive technologies with students to tell site-based stories* Kim Munro & Ben Stubbs
2:40	*Creativity and screenwriting: Finding your voice* Margaret McVeigh	*Colonizing creative ownership: Reflective practice and a humanist education.* James Thompson & Strutts Psyridis
3:00	*Storytelling, storying, storyteller ...* Vincent Giarrusso	*Walking with Moana: Decolonising film practice in the company of a cat* Christine Rogers
3:20	Q&A	Q&A

3:40	**Afternoon Tea - AGSE Foyer (20 minutes)**

4:00	**Industry Panel: Impact, Visibility & Value: Proposed solution(s) for Industry & Education screen distribution.** Industry Guests: Peter Calstadi, Australian Teachers of Media (ATOM), Alex West, Head of Documentary, Screen Australia. Chair: Anne Chesher Room: AGSE 202
4:40	Q&A

5:00	**ASPERA Research Forum** Room: AGSE202
6:00	**END OF DAY 1**
7:00	**- Conference Dinner -**

8:30	**Wednesday 27th November 2024** **Registration - Building AMDC, Level 3 Foyer**		
9:00	**Welcome** Room: AMDC 301		
9:15	**Keynote Dialogues with AI** **Professor Seán Cubitt** Room: AMDC 301		
10:15	**Walk to Building AGSE Foyer for Morning Tea (30 minutes)**		
10:45	**Gen-AI and Collaboation in Filmmaking and Animation** Chair: Susan Kerrigan (Swin) Room: AGSE 104	**Authenticity and Attitudinal Changes** Chair: Eloise Ross (Swin) Room: AGSE 109	**VR Experience**
	Gen-AI and the threat of disappearing human creative labour in the screen education and production industries Stuart Bender	*Authenticity from the bottom up: How neurodiverse perspectives, relational thinking, and creative play offer a different path for screenwriting pedagogy.* Peter Cox	**Phoria VR on the Daintree**
11:05	*Blurring the line: Exploring the future of collaborative filmmaking with artificial intelligence and unreal engine* Justin Carter, Nico Meissner & Henry Sun	*Developing students' screen story concepts through haptic visuality* Priscilla Cameron & Aurora Scheelings	Room: AGSE 107
11:25	*Collaborative AI in animation pedagogy: The spatiotemporal bridge* Jack Parry	*Recreating 'lost' scenes in Charles Chauvel's The Moth of Moonbi* Andrew Best	
11:45	Q&A	Q&A	
12:00	**Lunch - AGSE Foyer (45 minutes)**		
12:45	**Screen Production Education** Chair: Jack Parry (Swin) Room: AGSE 104	**Gen AI and immerging Creative Practice** Chair: Alejandra Canales (AFTRS) Room: AGSE 109	**VR Experience**
	Women with a moving camera: Exploring female-focus cinematography workshops to enhance gender equity in the camera department at Griffith Film School productions Katherine Chediak Putnam & Martha Goddard	*Producing a feature film in 100 days – A teaching specialist on study leave* Tom Young	**Phoria VR on the Daintree**
1:05	*In search of the authentic voice in the collaboration between cinematographer and actor* James Nicholson & Ross Brannigan	*How AI can nurture creativity: Teaching creativity in the AI age* Kelsey Hall	Room: AGSE 107
1:25	*Filmmaking as method: Uncovering complexity within a creative system* Kristi Street	*Split-screen viewing and its educational potential in creating alternative learning environments and engagement.* Kristina Chapman	
1:45	*Smartphone filmmaking as a creative ecosystem: Exploring networking as research method* Max Schleser	*Redefining the reel: The theoritical and practical implications of AI from a screen production perspective* Arezou Zalipour	
2:05	Q&A	Q&A	
2:25	**Afternoon Tea - AGSE Foyer (20 minutes) Walk to AMDC (10 minutes)**		
3:00	**First Nations Voices - Culture, Creative Practice and the Academy.** Hosted by Larissa Behrendt with Jason DeSantolo and Pauline Clague Recording for the Speaking Out podcast Room: AGSE202		
4:10	**Tiny Break and re-set for Screening**		
4:15	**Screening and Panel Discussion: Smartphone Creative Practice Research and the Environment** Professor Therese Davis and A/Prof Max Schleser. Filmmaker panel: Kim Munro, Patrick Kelly and Stayci Taylor, Jenny Fraser, Todd Anderson-Kunert, Lucas Licata and Hannah Brasier Room: AMDC 301		
5:45	**END OF DAY 2**		

8:30	**Thursday 28th November 2024** **Registrations - Building AGSE Foyer & AGSE 102**

9:00	**Immersive and Independent Cinema** Chair: Dean Keep (Swin). Room: AGSE 202	**Exploring AI usages in Production** Chair: Rachel Wilson (RMIT). Room: AGSE 109
	Exploring embodying human movement through immersive media technologies - a cinematic virtual Kerreen Ely-Harper	*Strangers in a Car Park': Democratising feature filmmaking through affordable technology and AI* Stu McBratney
9:20	*Emerging voices: A new movement In Australian independent filmmaking?* Peter George	*The transmediation process, with and without AI* Jill Colton & Caroline Man
9:40	*Using immersive storytelling to engage youth in climate action: A case study of the Magical Forest* Sohail Dahdal	*Entangled with AI: Questioning authorship and the potential impact on the creative and authentic voice.* Michael Sergi
10:00	*Farnham Meadows – space time, cartography - reworking heritage narratives* Stephen Connolly	Q&A
10:20	Q&A	
10:40	**Swinburne Studio Showcase** **Room: 24G (24 George Street) Swinburne Studio**	
10:55	**Morning Tea AGSE Foyer (30 minutes)**	
11:25	**Teaching and Learning Panel & Report** Generative AI/Machine In the Screen Production Classroom and the Implications for Tertiary Educators Room: AGSE 202	
12:55	**Thursday Lunch (45 minutes)**	
1:40	**Film School Pedagogy and Collaborations** Chair: Jill Holt (Swin) Room: AGSE 107	**Panel: New Directions & Creative Developments in XR** Chair: Max Schleser (Swin) Room: AGSE 202
	Fostering collaboration, challenging stereotypes and shaping attitudinal change: Griffith Film School and Martha Goddard & Veronica Wain	***Authentic, creative and artificial approaches in XR (Extended Reality)*** Max Schleser, with online guests Augustus Raymond Segar, Delwyn Remedios, Prof. Deepak John Mathew, Mr. James Berrett, Wilson Suai Moses & Rudy Carpio-Alfsen Swinburne University and Swinburne Sarawak and Indian Institute of Hyderabad
2:00	*Cooking up pavlova paella – Australian-Spanish student film collaboration* Mark Overett	
2:20	Q&A	
2:40		Q&A
3:00	**ASPERA Pleanary** Room: AGSE 202	
4:00	**END OF CONFERENCE**	
	Post - Conference Drinks - (Motor on Glenferrie Road)	

Key Note Speakers

Our Stories, Our Way - A First Nations response to Decolonising Narratives in the Screen Industry

Distinguished Professor Larissa Behrendt

First Nations people had stories told about us. With the emergence of a vibrant First Nations screen sector, First Nations storytelling is engaging in a process of assertion of sovereignty and a decolonisation of the screen industry. This presentation explores a personal evolution in understanding the power of First Nations storytelling to transform the screen industry and society more broadly.

Distinguished Professor Larissa Behrendt AO is a Eualayai/Gamillaroi woman and Laureate Fellow at the Jumbunna Institute of Indigenous Education and Research at the University of Technology, Sydney. She is a graduate of the UNSW Law School and has a Masters and SJD from Harvard Law School. She is a Fellow of the Academy of Social Sciences in Australia and a Founding Fellow of the Australian Academy of Law. She has published numerous textbooks on Indigenous legal issues.

Larissa won the 2002 David Uniapon Award and a 2005 Commonwealth Writer's Prize for her novel Home. Her second novel, Legacy, won a Victorian Premiers Literary Award. Her most recent novel, After Story (2021, UQP) won the 2022 Voss Literary prize. Larissa is an award-winning filmmaker. She won the 2018 Australian Directors Guild Award for best Direction of a Documentary Film for After the Apology and the 2020 AACTA for Best Direction in Factual Television for her documentary, Maralinga Tjarutja.

She is a trustee of the Australian Museum, Chair of the Cathy Freeman Foundation, now Community Spirit Foundation, Chair of the Australia Council's First Nations Arts and Culture Strategy Panel, a board member of Sydney Dance Company and a member of the NSW Literature Board. She is a former Chair and Board Member of the Bangarra Dance Theatre and has previously held board positions on the Museum of Contemporary Art, Sydney Festival, Sydney Writers Festival and the Sydney Community Fund. With Lindon Coombes, Larissa co-authored the Do Better report for the Collingwood Football Club. She chaired the 2011 review of Indigenous Higher Education. Larissa was awarded the 2009 NAIDOC Person of the Year award and 2011 NSW Australian of the Year. She was awarded an Order of Australia in 2020 for her work in Indigenous education, the law and the arts. Larissa received the Human Rights Medal 2021 from the Australian Human Rights Commission. She is the host of Speaking Out on ABC Radio.

Dialogues with AI

Professor Seán Cubitt

Moving through the dark of the caves by flickering light, the oldest storytellers immersed their tribes in motion pictures. The oldest stories echo down millennia. Our technologies and narratives are not ours alone. Like languages, maths and logic, they are a common heritage. All technologies are ancestral. It is not possible to make anything alone. Humans are social animals, reliant on each other. Whatever we make – food, laws, art – we make so we can share, and we could not share without shared languages and habits of listening and looking. Films are not made by individuals but by cultures. Breathing, metabolising, stirred by sounds and sunlight, humans are utterly dependent on nature, and so are our technologies, our cultures and our movies. Half-understood energies and agencies flow through us and our world. As our ancestors knew and colonialism tries to make us forget, energies and agencies are , as they always have been, gods. We have come to a point where culture is the enemy of nature. We exploit ecologies as we exploit our own bodies and affects. We wrestle the gods into submission and force them to work for us. Meanwhile, in contemporary legal and industrial regimes, we are as alienated from craft technologies as we are from the gods. Every technology is a black box in which we imprison our ancestors, forcing them to do our bidding. Artificial intelligence combines the mass capture of energy and materials in server farms and processing power with the mass subordination of inherited skills and knowledge to serve the goals of a culture which is impoverished to the precise degree that it is obsessed with wealth. For the vast majority of the film industry, nothing has changed: nature and technology, gods and ancestors, serve the profit motive. The only real creativity occurs when, by accident or design, something escapes from the command economy. In this talk, I want to look at some fields – scripts, scores, sets, cinematography and editing – where AI feels most threatening. Film is at a critical turning point. Either we continue in hopes of serendipitous creation or we abandon our terror of liberating ancestors and gods and learn to collaborate with them. As Kieslowski once said, we are deep in crisis, but it isn't the end of the world. It could be we have the unique opportunity to be in at its rebirth.

Seán Cubitt is Professor of Screen Studies at the University of Melbourne. His publications include The Cinema Effect, EcoMedia, The Practice of Light, Finite Media: Environmental Implications of Digital Technologies, Anecdotal Evidence: Ecocritique from Hollywood to the Mass Image and Truth: aesthetic politics 1. Co-editor of two volumes on Ecocinema: Theory and Practice and series editor for Leonardo Books at MIT Press, he researches the history and philosophy of media, ecopolitical aesthetics, media arts and media technologies. He has curated exhibitions in Istanbul, Lima, Liverpool and Melbourne, and is currently working on funded research projects with colleagues in Australia, Austria, Norway, the UK, the USA and China.

Speaking Out - ABC Podcast Recording

Strategies for decolonising narratives and representations in screen production

Presented by Larissa Behrendt
Guests: Jason deSantolo and Pauline Clague

Speaking Out is an ABC Radio program and podcast covering 'politics, arts and culture from a range of Indigenous perspectives' (ABC Radio), presented by Larissa Behrendt. This is a live recording for a future episode of *Speaking Out,* in this session Larissa will interview Jason deSantolo and Pauline Clague about strategies to decolonise narratives and address First Nations representations in screen production.

Speaking Out airs on Radio National on Fridays at 12pm (noon) and on ABC Local Radio on Sundays at 9pm. The exact air date of this recording is TBC.

It is also available through podcast platforms and
https://www.abc.net.au/listen/programs/speakingout

Jason deSantolo is a Garrwa and Barunggam man and Professor of First Nations Land Justice in Jumbunna Institute for Indigenous Education and Research and Assoc. Dean (Indigenous Research) in PVC Indigenous Office at UTS. He has worked in higher education for over two decades, combining legal training with creative methodologies to further Indigenous rights and environmental justice. Jason was previously Director of Indigenous Research in UTS School of Business and Assoc. Professor in the UTS School of Design and Director of Indigenous Excellence in the Faculty of Design, Architecture and Building. He co-edited 'Decolonizing Research: Indigenous storywork as methodology' (2019) with Jo-Ann Archibald and Jenny Lee-Morgan (Zed Books). His latest documentary Warburdar Bununu / Water Shield explores water contamination in his homelands and Borroloola, Northern Territory.

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

Her work in communities has centred around teaching Digital Storytelling as a platform for community to keep oral history active utilising new technologies. While working at NITV she created the landmark series Our Stories, Our Way, Everyday which in 3 years delivered around 380 short documentaries from around the country, winning her the Stanley Hawes award in 2015 for her contribution to Australian Documentaries.

Industry Panel Discussions

Australian Screen Production in a Local and Global Context

Chair: Susan Kerrigan

Industry Guests: Pauline Clague (Artistic Director), Matt Vitins (Screen Executive), and Jay Morrissey (Hod Dad Productions)

This panel will address key issues facing the Australian Screen Production sector focusing on sustainable ecosystems, local and global productions, streaming networks and the creation of original Australian stories. The panelist will address key topics including

- Decolonising First Nations Voices through screen production
- What mechanisms support independent feature film production and blockbusters and how does that contribute to a sustainable film sector?
- What filmmaking skills will ensure sustainable employment given the rise in AI
- Unpacking the issues with streaming networks and Federal Government regulations - are they fit for purpose?
- What is the role of streamers and distributors in backing Australian Productions?

Pauline Clague is Associate Professor, Manager of Cultural Resilience Hub, Jumbunna Institute for Indigenous Education & Research at UTS and an advisor for the creative arts for Creative Plus Business. A Yaegl woman from North Coast NSW she has worked as a storyteller and producer in film and TV for 25 years. Her roles have included being the Series Producer for ABC's *Messagestick* from 2000-2004, the Indigenous training officer at the Australian Film, Television and Radio School from 2009 to 2013; and from 2013-15 she was the Commissioning Editor and Head of Internal Productions for NITV, creating among other things, the landmark initiative "Our Stories, Our Way, Everyday". In 2015 she won the Stanley Hawes Award 2015 for Contribution to Australian Documentaries. She is founder and Artistic Director of Winda Film Festival in Sydney, a programmer for imagineNATIVE media +arts festival in Toronto, Canada and co-creator of NativeSlam a 72 hour Indigenous film challenge held at Maoriland Film Festival in Otaki, New Zealand.

Matt Vitins was, until recently, the Chief Operating Officer of Matchbox Pictures. In that role he was part of the management team at Matchbox and across all commercial aspects of the development, financing and production of scripted and unscripted television projects. In his time at Matchbox, the company produced international adult dramas including: Survivors (forthcoming) Critical Incident, Class of '07, Bad Behaviour, Clickbait, Fires, Stateless, Safe Harbour, Seven Types Of Ambiguity, Secret City and Wanted; children's series Nowhere Boys and Mustangs FC; and multiple seasons of The Real Housewives franchise.

Matt also worked with the Universal Studio Group to facilitate production in Australia for various international projects, including: Young Rock (NBC Network), Joe Exotic (Peacock), La Brea (NBC Network) Apples Never Fall (Peacock) and All Her Fault (Peacock).Prior to Matchbox, Matt was a corporate lawyer at Allens in Sydney and Cravath, Swaine & Moore in New York. Matt is a co-author of the text book Media Law published by Oxford University Press and has an LL.M from Harvard Law School.

Jay Morrissey is a comedy writer/director/producer/editor who has worked in the industry for over a decade. After completing his Bachelor of Film and Television in 2013, Jay reached the Raw Comedy National Final, which began his comedy career. Since then Jay has worked on shows such as 'Please Like Me', 'The Slot', 'Tanya Hennessey's Get a Real Job', 'Home Alone

Together'. As well as this Jay has worked as a writer, director and editor on Hot Dad Productions projects such as 'Gocsy's Classics', 'Gocsy's Australia' as well as their branded content work, short films and sketches. Most recently he was a writer, producer, co-director and editor of the Screen Australia funded feature film The Emu War which is due for Australian release in June 2024.

Professor Susan Kerrigan is Department Chair, Film, Games and Animation at Swinburne University of Technology, Australia. She is an expert in Creative Practice and Screen Production Research and has published extensively in these fields for the last 15 years. Kerrigan has authored books on the Australian Creative Industries and Screen Production Research and was on the editorial board for "The Journal of Media Practice and Education". As a qualitative researcher she has investigated regional Creative Industries in Australia. Applying the creative (eco)system in action approach, she has been Chief Investigator on two Australian Research Council Linkage Grants examining regional creative workers. She worked at the University of Newcastle, Australia for nearly two decades and has worked professionally at the Australian Broadcasting Corporation, producing and directing Australian Children's content - Play School.

Impact, Visibility & Value: Proposed solution(s) for Industry & Education screen distribution

Chair: Anne Chesher
Industry Panel: Peter Castaldi (ATOM) & Alex West (Screen Australia)

The question of whether digital technologies can democratise screen content production is not new. For years, digital technologies have been heralded as the *democratisation* of the industry. With smartphones growing smarter and software becoming more accessible, the barriers to entry have steadily diminished. These technologies have empowered practitioners, educators, and even consumers—anyone with a passion for creating—by making the means of production, distribution, and exhibition more accessible than ever before.

In the early 21st century, it became possible for almost anyone to produce, distribute, and exhibit their own screen content. This shift is best exemplified by the smartphone: what was once a passive device for viewing media has transformed into a powerful tool for production and distribution. Users have become both producers and consumers. The once-dominant "black box" of traditional screen exhibition has been replaced by a multitude of platforms, and the points of entry into the world of screen content have expanded beyond recognition.

AI has further *lowered barriers* in screen content production, but this development is not entirely new. Aspiring creators from diverse backgrounds have already leveraged digital tools to produce content and share narratives across various screens, enriching what we might call the "cinematic landscape." The tools, both hardware and software, have become more accessible, and the ability to tell stories has spread to a far broader population than ever before.

The panel will raise questions on the use of and proliferation of new technologies and modalities seemingly built on a bed-rock diet of imported content. Should Screen Production and Filmmaking education extend beyond the mechanics of production to address broader domestic cultural issues surrounding the consumption, distribution, and exhibition of screen content?

Peter Castaldi is Executive Editor of Australian Teachers of Media (ATOM). He has an extensive career in journalism, film and screen exhibition, distribution and marketing, venue and event management, as well as hospitality, for most of his professional life.

Alex West is Head of Documentary at Screen Australia. Alex has written, produced and directed over 40 factual and documentary series and specials for TV networks, including BBC, C4, Five, ABC, SBS, National Geographic, Discovery and Seven.

Dr Anne Chesher is a senior lecturer of film at SAE. She is an educator in screen and creative media producer and has worked professionally as a filmmaker and multimedia producer. Anne is President of the Australian Screen Production, Education & Research Association (ASPERA).

Smartphone Creative Practice Research and the Environment

Chairs: Therese Davis & Max Schleser

**Panel: Kim Munro, Patrick Kelly, Stayci Taylor,
Jenny Fraser, Todd Anderson-Kunert,
Lucas Licata & Hannah Brasier**

The aim of this session is to explore and debate the potential of smartphone filmmaking as a way of 'getting closer to the world' - what Weber (2006) describes as micro-scale responses by individuals as modes of environmental consciousness, agency, and connectedness in the face of the global scale impacts of climate crisis. It includes a 30-minute screening of six 5-minute, non-fiction smartphone films supported by a Creative Practice Research collaboration between Australian Environments on Screen (AEOS) and the Mobile Innovation Network and Association (MINA) 2023 festival. Led by curator-researchers Therese Davis and Max Schleser, the collaboration is a component of Davis' larger collaborative project that looks at the history of an Australian 'documentary public' of environmental knowledge and the impacts of this knowledge on environmental consciousness, understandings of Indigenous lifeways, national image, activism and policymaking. It is guided by Schleser's curatorial background and Director of MINA and other mobile productions, in which decisions are focused on two major elements -- to engage communities and drive social innovation, and investigation of moving-image art and more generally digital creativity, which is understood as the currency to identify changes in the continuous development of smartphone filmmaking aesthetics. Davis and Schleser contend that the compact and ever-ready recording capability of personal mobile devices offered the commissioned filmmakers' opportunities for sensory interaction with environments, including capturing ephemeral moments and fragments, semi-permanent situations, Indigenous Traditional Knowledge, queer interventions in the environments of everyday life, speculative imaginings, and sensory memory.

The discussion will focus of Davis and Schleser's open-ended approach as creative commissioner-researchers to explore how smartphone filmmaking can produce novel and challenging perspectives on Australian environments, and participating filmmakers' reflections on their creative and intellectual processes of interacting with environments of their choice.

This roundtable discussion will present the mobile films by Kim Munro, Patrick Kelly and Stayci Taylor, Jenny Fraser, Todd Anderson-Kunert, Lucas Licata and Hannah Brasier and a Q&A moderated by curators Therese Davis and Max Schleser.

Films
City's New Malls, Kim Munro
In 2011, Burnside Shopping Village in the leafy eastern suburbs of Adelaide completed its upgrade and opened to the public. At the centre of the mall was a 100-year-old protected river red gum that couldn't be removed.

Dirty/Queer/Green/City, Patrick Kelly and Stayci Taylor
This film examines how queer smartphone practices can be used to explore notions of the 'dirty green city'; forging new relationships between queer people and the environment.

DURANGEN, Multiple artists, curated by Jenny Fraser
Our new documentary featuring Bundjalung Women Artists was commissioned after proposing our work to share Traditional Indigenous Knowledges and plant love from the ancient Gondwana Rainforest Region of Australia's far East Coast.

The Details I Remember, Todd Anderson-Kunert
This film investigates presence and absence within the Australian landscape, through the use of Light, Shadow, and Minimalist Electronic Music Composition.

Searching Dark Skies, Lucas Licata
The Australian dark night sky not only offers breath-taking views of our galaxy it is also the home to our unique native animals. Searching Dark Skies is an astrophotography mobile phone film.

Surface Levels, Hannah Brasier
Surface Levels is a five-minute experimental nonfiction smartphone film shot in Kinchega National Park and the surrounding Menindee Lakes, in south-west New South Wales, in so-called Australia.

Jenny Fraser's 'DURANGEN', meaning 'grow' or 'growing', documents the work of six Bundjalung matriarchs who share their insider perspectives on plant art from the ancient Gondwana Rainforest Region of Australia's far East Coast. Kim Munro's speculative documentary 'City's New Malls' takes a speculative response to a well-known battle between the built environment of an Adelaide shopping mall and giant trees through a mobile aesthetic of scanning. Hannah Brasier's 'Surface Levels' invites attention to the "what's left" in the flood and drought damaged environments of inland Australia through a process of collecting fragments 'left out' in a dominant narrative of ruin and despair. Lucas Licata draws attention to the need for protection of the darkness of the Australian night sky from light pollution through immersive, low-impact astrophotography in 'Searching Dark Skies'. Todd Anderson-Kunert's 'The details I remember 'is a visual and sonic remembrance of a lived environment through a minimalist aesthetic of 'visual silence' – tensions between light, shadow and electronic music. Patrick Kelly and Stayci Taylor's Dirty/Queer/Green/City summons queer ecologies embodied in improvisation, collaborative co-presence, and everyday moments of smartphone practices through their playful innovations in mobile screenwriting.

Therese Davis has more than 25 years of experience teaching film and media studies at universities in Australia. She is a co-recipient of three Australian Research Council Discovery grants. She has demonstrated commitment to principles of equity and diversity in universities through inclusive education approaches, cross-cultural collaborative research, and engagement with community and cultural organisations.

Max Schleser is Associate Professor in Film and Television and a researcher in the Centre for Transformative Media Technologies (CTMT) at Swinburne University of Technology (Melbourne, Australia), Adobe Creative Educator Innovator, Founder of the Mobile Innovation Network & Association (www.mina.pro) and Screening Director of the International Mobile Innovation Screening & Festival.

Kim Munro is Lecturer at University of South Australia. As a documentary maker, curator, researcher and educator, her work explores how expanded practices, experimental forms, and emerging technologies engage with ways of being together.

Patrick Kelly is Senior Lecturer and Program Manager of RMIT's Media programs. He is a filmmaker, media producer and artist, who works with mobile devices and platforms as part of

his creative practice research. He enjoys collaborating on storytelling projects with diverse communities and contributing to inclusive screen cultures.

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

Dr. Jenny Fraser is a digital native working within a fluid screen-based practice, celebrated internationally with a background in Art and Media Education spanning over three decades. Her old people hail from Migunburri Yugambeh Country in the Northern Bundjalung, the region between Queensland and NSW Northern Rivers. Alongside lecturing and publishing she runs Solid Screen Festival and Retreats.

Todd Anderson-Kunert is an interdisciplinary artist working across the fields of installation, performance, and releases with an interest in experimental sound, and spatiotemporal speficity. Exhibiting and performing nationally and internationally, he was awarded an honorary mention at Prix Ars Electronic in 2017, in the category Digital Musics and Sound Art. www.toddanderson-kunert.com

Lucas Licata, living on the banks of the Yara River near Banyule Flats in Wurundjeri Country, has a solid connection to the Victorian wilderness. He is passionate about biodiversity and the protection of the natural environment, including the night sky. An inspirational motion designer working as a lecturer at the Swinburne University of Technology School of Design.

Dr Hannah Brasier is a teacher, researcher and media practitioner exploring how 'noticing' can be used to engage with the world ecologically. Her films combine the everyday, travel, landscape and environment to create ecologically conscious media. Hannah teaches conceptual studios and Cinema Studies in the School of Media & Communication at RMIT, and has published in the *Studies in Documentary Film* journal.

Generative AI/Machine In the Screen Production Classroom and the Implications for Tertiary Educators

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

The rapid emergence and integration of generative AI/machine learning tools in screen production has sparked significant interest and debate within our institutions. This roundtable will explore the nuanced ways in which educators are incorporating these technologies into the classroom, the impact on students' learning and creativity, and the broader implications for academic integrity, skill development, and industry expectations.

The roundtable centred around two key questions: How are Screen Production students engaging with generative AI/machine learning tools in their productions? and, What are the implications for tertiary educators?

The panel will consist of a range of screen production teaching staff from across the country and be chaired by members of the ASPERA Learning and Teaching Committee. They will share their experience and questions from their own schools and audience members will be invited to engage with the panel and collective.

Discussion is expected to yield a multifaceted understanding of the role of generative AI in screen production education, highlighting the innovative ways in which these tools can enhance teaching and learning, while also addressing the complexities related to their adoption. By sharing experiences, challenges, and best practices, participants will contribute to a richer dialogue around integrating technology into creative education in a manner that prepares students for the evolving demands of the screen production industry.

Objectives:
- To share current use of generative AI tools by educators and students in screen production courses.
- To discuss the benefits and challenges faced by staff and students, including issues related to academic integrity, skill acquisition, and the ethical use of AI technologies.
- To explore the expectations of industry partners regarding the integration of AI skills in the education of future screen production professionals.

Structure:
1. Introduction (5 minutes)
    - Overview of the session's theme and objectives.
    - Introduction of the panellists.
2. Panellist Case Studies or Provocations (Up to 5 minutes)
    - Brief presentations by each panellist of their experience integrating of generative AI in screen production education.
3. Roundtable: Moderated discussion focusing on three key areas: (45 minutes)
    - Adoption and Application: Who is using generative AI?; How students are leveraging these tools (e.g., for poster design, dialogue cleanup, audio transcription, and idea generation)? and, the variance in adoption among staff.
    - Challenges and Concerns: Academic integrity; The potential loss of fundamental skills; Overreliance on technology and, AI hallucinations
    - Ethical and Industry Considerations: How do you frame the ethics of use?; What are the positive applications (such as subtitling)?; What are the cost barriers of

the technology? And, what are the expectations of industry partners regarding ethical AI application?
4. Open Floor Discussion (20 minutes)
   - An interactive segment allowing the audience to pose questions and share their insights and experience.
5. Closing Remarks and Future Directions (5 minutes)

The ASPERA Learning and Teaching Committee:
Andrew O'Keefe (VCA),
Jill Holt (Swinburne),
Kerreen Ely-Harper (Curtin),
Nico Meissner (Griffith),
Rachel Wilson (RMIT),
Tom Young (Flinders)
James Thompson (SAE)

New Directions & Creative Developments in XR

Chair: Max Schleser
Panel: Augustus Raymond Segar (online), Delwyn Remedios (online),
Deepak John Mathew (online) James Berrett,
Wilson Suai Moses (online) & Rudy Carpio-Alfsen

Over the last years XR (extended reality) has established itself in the contemporary mediascape. With the introduction of XR headsets such as Apple's Vision Pro and/Meta Quest alongside, wearable tech in the form of smartwatches and smart glasses (such as Viture One XR or Ray-Ban Meta Smart Glasses) sensors merge the story worlds with our everyday experience. While technology is developing swiftly, its creative application in community settings, GLAM (galleries, libraries, archives and museums) and the Screen Industry will be key to inform, educate and entertain diverse audiences. This roundtable will discuss the development from storytelling to storyliving (Maschio 2017), storymaking (Schleser 2018) and most recently storyfinding (Urricchio 2022). As creative arts researchers the panel will discuss five case studies (*Listening to the Salako: Voices of the Paddy and Human, Table for Two, Phases of Motion, The Long Akah Fort: Cultural Heritage Education through Storytelling in Virtual Reality* and *Gala*) with a focus on examining the creative and authentic 'voice' in immersive experiences.

Listening to the Salako: Voices of the Paddy and Human is an Extended Reality documentary co-created with the Salako community from the Island of Borneo in Malaysia. It highlights the storyliving of the Salako's Gawe ka Padi and Gawe ka Manusia rituals before the celebration of the Harvest Festival in June. The documentary is a collective voice of the polyvocality that emerges from immersive experiences aspiring to unite community and technology as an innovative society.

Table for Two introduces the concept of parallel interactive narratives to virtual reality. This novel cinematic experience is designed to encourage each viewer to teleport between genres and engage in multiple viewings to intellectually assemble the disjointed pieces of a cinematic puzzle.

Phases of Motion is an exploration of novel temporalities for real-time VR experiences. The Creative Practice research is informed by the investigation of the visual language of motion graphics and experimentation of real-time rendering workflows, including investigating the potential for the mobile virtual camera, and for interactivity.

The Long Akah Fort: Cultural Heritage Education through Storytelling in Virtual Reality focuses on Fort Long Akah and it's 'Lost City', which was built in 1929 during Brooke's era in Borneo, East Malaysia. Employing creative research methods and immersive VR storytelling, the study seeks to document, educate and gather the tangible and intangible cultural heritage of Long Akah and it's fort for future generations.

Gala, a Study of Accessible Workflow in Producing Embodied Virtual Reality Films: This research explores the impact of embodied virtual reality (EVR) in the short film Gala, comparing it to a traditional two dimensional (2D) version.

This roundtable will discuss new directions and creative developments in XR production processes in relation to cinematic narration and experiences (Gödde et al 2018, Mateer 2017, Schleser 2020), non-fiction interactive storytelling (Aston et al 2017) and intangible cultural heritage (Argyriou et al. 2017). The integration of game engines and genAI (such as OpenAI Sora to VR headsets such as Apple Vision Pro) into production processes calls for experimentation

with interactive and immersive assets, components and stories. Next to the technical innovation, community voices will be key in the discussion of authentic experiences. This roundtable will also point at the short comings of AI when dealing with communities that are not represented in the new mainstream of the world wide web. 'Filmmaking Intelligences' thus also includes co-creative and collaborative approaches to embrace storyliving as Gropius (1923) proclaimed 'art and technology – a new unity' (Gropius in MacCarthy 2019).

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A/P Max Schleser is Associate Professor in Film and Television and a researcher in the Centre for Transformative Media Technologies (CTMT) at Swinburne University of Technology (Melbourne, Australia), Adobe Creative Educator Innovator, Founder of the Mobile Innovation Network & Association (www.mina.pro) and Screening Director of the International Mobile Innovation Screening & Festival.

Ts. Augustus Raymond Anak Segar is a Lecturer and the Deputy Head of School for Design and Arts at Swinburne University. Augustus specialises in Augmented Reality (AR), Virtual Reality (VR) and Mixed Reality (MR) and currently teaches in the areas of immersive media & technologies, interactive applications, games and animation.

Mr. Delwyn Remedios is an Assistant Professor at the Department of Design, Indian Institute of Technology Hyderabad. He has a Master's degree in Animation Film Design from the National Institute of Design Ahmedabad. His animation films have received National and International recognition. His research interest is in Cinematic Virtual Reality.

Prof. Deepak John Mathew is a Professor at the Department of Design, Indian Institute of Technology Hyderabad. He is involved in setting up the Design Department at IIT Hyderabad. He holds a PhD in Design Education from the Centre for Advanced Studies in Education, M.S. University, and Vadodara.

James Berrett is an internationally experienced, published and awarded academic and creative practitioner with an interdisciplinary background spanning design, film, games, and animation. He is a highly experienced educator and creative-practice researcher. He is a Senior Lecturer in the School of Social Sciences, Media, Film and Education and is the Discipline Coordinator of Immersive Media at Swinburne University of Technology.

Mr. Wilson Suai Moses is a Lecturer in the School of Design and Arts, Faculty of Business, Design and Arts at Swinburne University of Technology Sarawak Campus. He has worked

together with educators and various higher learning institutions in SEA region, focusing on integrating technology and innovation in their curriculums.

Dr. Rudy Carpio-Alfsen over the past few years has made numerous short films which have had much success in various international film festivals. Rudy wrote, directed and produced the 2017 film 'The Generator', which marked his feature film debut. He completed his PhD at Bond University and is teaching at Swinburne University of Technology.

Presentations

Building A Master of Arts Screen Business Pedagogy for Future Intelligences

Pieter Aquilia & Peter Herbert

The Master of Screen Business (MASB) at the Australian Film Television and Radio School (AFTRS) has produced successful industry collaborations and alumni who are now gatekeepers of the Australian screen industries. Over the years, the flexibility of the MASB program, which is delivered both part-time and online, has established a strong reputation in navigating ever-changing technologies within the media industry. The successful formula includes a combination of theory and targeted industry skills acquisition, practical workshops, and industry mentoring.

This paper explores the policy changes and financial challenges to practice-based screen business education since COVID. The production phase, from the first day of principal photography to the completion of editing, no longer defined the dominant stage of screen media production. Instead, the Australian screen industry embraced a well-resourced and extended phase of screen development and research incorporating new understandings of AI and visual effects, while post-production included the possibility of new worlds via virtual and immersive technologies. Screen producers explored the intersections of live action with 3D technology and virtual assets such as the Volume studio. This transformation created new workflows and production processes. While AFTRS responded with investment in virtual production hardware, MASB revised its pedagogical offerings to manage growth and technology.

The Australian Film Television and Radio School, with its remit to the federal government to train and research Australia's next generation of storytellers is constantly challenged by adapting to industry best practice. This paper explores the post-COVID screen environment and how the MASB program utilised the systems model of production and industry feedback to rapidly renew its screen business pedagogy in response to these developmental and technological advances.

Pieter Aquilia is a scriptwriter, script editor and director, who has combined her creative practice with a career in academia. Pieter is currently Discipline Lead, Creative Projects, for MA Screen Business at AFTRS and an Adjunct Associate Professor at Swinburne University. She has served as Head of Screenwriting at AFTRS from 2017-2023.

Peter Herbert is AFTRS Program Convenor and Head of Screen Business. He manages the Master of Arts Screen: Business, which has been running in various forms since 2007. An industry facing course, the MASB focuses on current best practice in entrepreneurial leadership, financial management and strategic innovation.

Viewing authenticity and 'un-castability' in Scriptwriting through Half A Jar of Vegemite

Maria Vanessa Bates

'Authenticity' and 'lived experience' are highly valued in writing for screen as well as for stage. My PhD on scriptwriting and the mixed culture identity, explores these themes of authenticity by using a Practise Based Enquiry methodology to explore how a playwrighting practise can inform a screenwriting practice. The research is further focused through the lens of a mixed cultural identity and the writing of a 6 part narrative comedy entitled HalfJar.

Much earlier in my career a play I wrote about a Filipino woman and her mixed-race child was, I was told, unlikely to be produced. It was 'un-castable'. This presentation will discuss this idea of an 'un-castable' play and examine how this experience has implications for a screenwriting as well as a playwriting practice. Is writing an 'un-castable' play equivalent to creating;

> 'art that defies conventions by being produced with little if any knowledge that it will be in a form where it may ever reach an audience. The artist is unsure whether their creativity will ever ultimately be communicated beyond their immediate 'private' world.' Negus & Pickering 2004 p85

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Maria Vanessa Bates is an award-winning playwright, her plays include *The One*, *A Ghost In My Suitcase*, *Trailer, Light Begins To Fade, Every Second, The Magic Hour, PORN.CAKE, Checklist For An Armed Robber* and *Darling Oscar.* For television, she wrote for *East West101* and *Play School*. *HalfJar* is a 6 part narrative comedy.

Gen-AI and the threat of disappearing human creative labour in the screen education and production industries

Stuart Bender

This paper focuses on concerns about the disappearance of human creative labour due to Gen-AI, considering how this impacts vocational training aspects of screen media education as well as the fundamental basis of how media practitioners talk about their 'work'. I critically examine the discourse of the 2023 Hollywood strikes, which replicated prevailing assumptions of the superiority of human creativity over Gen-AI. This discourse emphasises a 'replacing tasks' model to stave off human obsolescence, anticipating a future where AI simply assists human creatives in a limited capacity. However, I show that there is a fundamental missed opportunity presented by this model for education and industry.

I propose a new framework: an alternative model of human-AI coexistence that amplifies human creativity rather than merely supplementing it. This conceptual shift recognises and values human contributions in the media industries, providing enhanced training and educational opportunities including those for diverse learners. Drawing on the historical parallel of the transition to digital visual effects during the production of Jurassic Park (1992), I demonstrate how transformational technologies can transcend mere task simplification. That film's visual effects team initially anticipated a totalising move replacing traditional stop-motion techniques with CGI. Through a surprising discovery however, the project team eventually collaborated in a way which significantly enhanced the film's storytelling by combining human artistic insight with advanced technology.

The paper thus underscores the importance of human agency and creativity, advocating for an approach that clarifies those intrinsic value of human contributions to the media industries while accommodating Gen-AI. Key takeaways include a clearer understanding of what are the essential human contributions, as well as a model of co-existence beyond mere 'task replacement'. This approach is useful for education and industry perspectives to position themselves during this time when the hype cycle of so-called 'AI-disruption' threatens alterations to both sectors.

A/Prof Stuart Bender currently teaches visual effects, post-production and drama production at Curtin University. His research specialises in audience emotional responses to high-impact media, with a particular interest in emerging screen technologies. He has published multiple articles and delivered keynote presentations about 'co-existence' in the context of human-AI creativity.

Recreating 'lost' scenes in Charles Chauvel's *The Moth of Moonbi*

Andrew Best

The Moth of Moonbi has historical significance as the first feature-length film shot in Queensland and as the directorial debut of Australian filmmaking pioneer, Charles Chauvel. Only half an hour of the original two-hour feature survives today, with the remainder lost to history. As an incomplete silent film, *The Moth of Moonbi* is largely forgotten. While other films are suitable candidates for reconstruction, reconstruction of *The Moth of Moonbi* in its original form is impossible due to its high rate of loss, lack of a definitive record of the film's narrative (such as an original script or shot list), and limited historical material.

My research project highlights the historical value and creative possibilities of lost film fragments and presents recreation as a valid practice for preserving films where traditional reconstruction is impossible. Using *The Moth of Moonbi* as a case study, I explore the process of recreating the film's lost ending – a cliff-top fight between the hero and villain – in a way that is authentic and faithful to the original lost film work.

I examine the recreation process: the detailed research and use of surviving historical material to authenticate aspects of the original film work as well as the creative speculation required to fill narrative 'gaps' resulting from lost footage. To guide this speculation, I investigate speculative approaches used in various literary and film contexts and evaluate the usefulness of these methods for recreating scenes from lost films. I also consider how these speculative approaches provide insight into the original filmmakers of lost film works and how this may assist in the faithful recreation of the original filmmaker's authentic voice. Finally, I discuss the potential of recreations to facilitate greater public access to and awareness of lost films.

Andrew Best is a PhD candidate and sessional staff member at Griffith Film School, Griffith University. He is a researcher and filmmaker with a particular interest in Australian film history and preservation.

Developing Students' Screen Story Concepts through Haptic Visuality

Priscilla Cameron & Aurora Scheelings

Teaching university screen production courses for over two decades, we have observed a tendency for students to move too quickly away from the exploration phase to the logistical problem-solving space of plotting a story. In addition to the typical methods taught to develop screen stories; such as character exploration, world building, and three-act structure, we saw the need for an approach that would allow students to feel into their story. This idea of feeling into a story, without pre-emptive judgements on the outcome, suggested to us that the 'way in' may be through exploring the sensory world of their preliminary story concepts and characters.

Notable filmmakers who exploit this space not only tell a story where identification with a figure is encouraged, more so, they immerse audiences into a story and point- of-view of the character/s through direct sensory experience, and by so doing transform the story. Repeatedly in such work the use of haptic elements, defined as 'the combination of tactile, kinesthetic, and proprioceptive functions', are evident, and where audiences', '... eyes themselves function like organs of touch' (Laura U. Marks 2000, 2002).

The idea of exploring students' early story development via the visceral, tactile and haptic cinema approaches thus emerged. What we hoped students would achieve through this process was to wholistically explore the potential of what their story concept, nascent characters and story worlds had to offer. Also, for this exploration to enhance the way in which their characters interact and behave in given worlds and circumstances, as well as the visual and aural interpretation and expression chosen. This paper interrogates the process and results of Griffith Film School student screenwriters and directors who were encouraged and taught to feel into their story concepts using haptic visuality (ibid) at an early stage in their screen stories' development.

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Dr Priscilla Cameron is an award-winning screen writer/director, educator and more recently academic researcher. For more than a decade she has designed and taught a variety of screen media courses at Griffith Film School to both undergraduate and postgraduate students across the disciplines of live action, animation and games.

Dr. Aurora Scheelings is a Senior Lecturer in Screen Production at Griffith Film School. She has taught screen production at universities for almost two decades, including leading undergraduate degree programs. Aurora's research explores social issues, cultural diversity and ethnography more broadly, including the study of screen production practices.

Blurring the Line: Exploring the Future of Collaborative Filmmaking with Artificial Intelligence and Unreal Engine

Justin Carter, Henry Sun & Nico Meissner

Virtual production and Artificial Intelligence have emerged as transformative forces in the entertainment industry for cinematic storytelling, blurring traditional boundaries between pre- and post-production. Unreal Engine is at the forefront of this revolution, a powerful real-time rendering platform that offers filmmakers unprecedented creative possibilities during production. This paradigm shift challenges traditional boundaries between creative and technical roles, paving the way for a more integrated approach to filmmaking.

This paper provides insight into our recent virtual production collaborations, integrating motion capture and highspeed robotic camera tracking technology with a dynamic team of performers, filmmakers, digital artists and researchers. Through a critical examination of these projects, we delve into the intricacies of the productions, including their technical design and reflect on our approach to explore the notion of 'below the line', which is typically associated with essential technical roles and tasks in filmmaking that operate separately from creative decision-making.

Our investigation underscores how Virtual Production and technology such as Unreal Engine disrupt entrenched filmmaking methodologies by seamlessly incorporating technical design alterations into the digital creative workflow during production. Additionally, we explore the burgeoning role of AI-driven tools in challenging both creative and technical tasks, ushering in novel avenues for collaborative innovation for filmmaking. The paper aims to provide insight from our experience on strategies and the challenges to virtual production approaches that attempt to 'blur the line' by fostering an agile, collaborative and integrated filmmaking approach. This discussion provides professional filmmakers with insight into production strategies that enhance the transformative influence of Unreal Engine and Artificial Intelligence on the collaborative landscape of filmmaking.

Dr Justin Carter is a researcher, game designer and award-winning educator. His experience includes the design and leadership of programs with a focus on game design and development, screen media, and interaction design. Justin is the program director for the Bachelor of Games Design at the Griffith Film School.

Henry Sun is a lecturer and researcher in game design. Henry collaborates with studios and individuals, specialising in realistic 3D creature sculptures for games, film and animation. His research focuses on believable creature designs, functional morphology and virtual production.

Dr. Nico Meissner, Associate Professor at Griffith Film School, researches entrepreneurship in creative industries and storytelling innovation. Former Dean of Cinematic Arts in Malaysia, he has taught filmmaking globally. He holds MAs in Journalism and TV Documentary Production, and a PhD in Cultural Industries.

Split-Screen Viewing and its Educational Potential in Creating Alternative Learning Environments and Engagement

Kristina Chapman

Audience interaction and engagement with media platforms see rises in trends. Multiplatform storytelling is often theorised with simultaneous content across two different mediums, often of related content. In recent years, mobile media apps such as TikTok have allowed users ease in creating split-screen viewing content. Bandara, P (2023) noticed a rise of split screen viewing by 3-17-year-olds. Sometimes the content is related, but often time there appears to be no obvious connection. While previous theorists of multiplatform viewing focused on the related content across the additional screens, it's curious to note the difference in engagement when researching split-screen viewing.

Research in this area is relatively new, with researchers yet to define this phenomenon. Potential terms such as stim-maxing, stim-'tok, cocktail content, and content sludge have been considered (Weaver, J. 2023). Wang, K (n.d.) writes everyone has a stim but notes it's commonly linked to people with autism. It could be as simple as playing with your hair while chatting or linked to watching multiple different videos at the time with the intent to overburden your visual and auditory senses, relating to why split-screen viewing is 'stim' in some of its suggested terms. Ahmed Al-Rawi prefers cocktail content; "most of the time it's nonsensical, there is no connection… [but] I don't think this will stop – it will continue to grow," (Weaver, J. 2023).

Bandara writes how the split-screen trend appears to be a progression from the recent multi-screen trend. This paper considers the potential links and progression of these two terms, theorising how split-screening could be used in educational environments to improve the perceived learning from its audiences.

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Kristina Chapman. As the Head of Screen Production at the Australian Performing Arts Conservatory, I focus my interests in the dynamic evolution of audience engagement, particularly in the realm of modern technology such as social media platforms. I explore how these platforms shape and redefine the landscape of traditional media with the influence of modern social media.

Women with a Moving Camera: Exploring Female-Focus Cinematography Workshops to Enhance Gender Equity in the Camera Department at Griffith Film School Productions

Katherine Chediak Putnam & Martha Goddard

Globally, women are still underrepresented in key creative roles within the film industry. Despite females constituting over half of the film school graduates in Australia and the United States (Aquilia, 2015; Screen Australia, 2015), studies show that only 9 percent of the films and TV dramas produced in Australia between 2011 and 2019 had a female director of photography (DOP) (Australian Cinematographers Society, 2022). Anecdotal evidence suggests that a significant barrier faced by female filmmakers, including DOPs, is a lack of self-belief (Screen Australia, 2015), and a diversity deficit in leadership positions within camera departments in Australian productions (Australian Cinematographers Society, 2022). This gender inequality in the film industry is equally reflected in Griffith Film School (GFS) undergraduate students' productions. Women are substantially underrepresented in camera department roles across GFS productions, and this gender imbalance can potentially have negative effects on female students' career prospects after graduation. To address this issue, researchers Dr. Katherine Putnam and Martha Goddard launched a three-year series of research-based female-focused cinematography workshops in 2023. These workshops aim to increase the number of women working in the camera department in Griffith Film School productions, better preparing them for their filmmaking careers after graduation, and potentially contributing to mitigating gender inequality within the camera department in the Australian film industry. This paper will delve into the conception of this workshop series, including the framework utilized by the researchers to develop, finance and deliver this research output, the pedagogy employed by the teaching staff, and the students' experiences after attending the first-year delivery of the workshop program.

Dr. Katherine Chediak Putnam is a film lecturer at the University of Southern Queensland. Her research focuses on screenwriting, genre cinema, and gender studies. As a filmmaker, her horror shorts have been featured in prestigious film festivals around the world including Sitges and Seattle International Film Festival. Katherine's debut feature, Perdida, was released in 2023 in Brazilian theatres and on Disney+.

Martha Goddard is a film lecturer at Griffith Film School and an accomplished industry practitioner. She has garnered awards and showcased her work at global festivals like New York International and London Independent. Martha's career highlights include directing for television on The Bureau of Magical Things 2 and collaborating with Bus Stop Films on inclusive projects.

The transmediation process, with and without AI

Jill Colton & Caroline Man

Artificial Intelligence (AI) is likely to have a significant impact on the way we create screen content in the future and on the way we teach creative processes in higher education. AI art generator applications draw on digitally available material that has been created by humans to produce new images, which are created by the tool. What does this new way of creating and producing images mean for creative practice?

This presentation is based on work with a cohort of pre-service teachers who explored the process of transmediation (meaning making across sign systems) with and without AI tools. Students were asked to use the AI art generator tool https://www.imagine.art/ to create a collection of images based on a poem. Using a different poem the students were also asked to create a screen story without the use of an art generator tool. The cohort were asked to compare the process of translating meaning across sign systems with and without the use of AI tools and to reflect on how they felt as they were engaging in the transmediation processes.

Analysis of their responses focussed on the students' experiences of transmediation and what was required of them. Initial findings indicate that using AI art generator tools to transform written text into images could be understood as a creative process, but not in the same way as transmediating without the use of AI tools. There were notable differences in the affective aspects of the processes, which were relevant to creative practice.

Critical reflection of technological practices was an element of the project. The opportunity for us as educators and for future practitioners to explore the use and possible consequences of these tools in creative practice will build critical awareness of the affect and effect of the wider use of generative AI.

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Dr Jill Colton is a senior lecturer in English/literacy education at the University of South Australia. In her interdisciplinary research she collaborates with colleagues to study multimodal text production and meaning making with digital tools and technologies, across primary, secondary, and tertiary education contexts, through socio-material perspectives.

Caroline Man is a tutor/ lecturer in Film and TV in Creative at the University of South Australia. Experienced in Film Production and in Education she specialises in assisting final year degree students develop Internship experience in the Creative Industries. Her research is centered around the creative process and how technology may impact it in the future.

Farnham Meadows – space time, cartography - reworking heritage narratives

Stephen Connolly

Farnham Meadows is a moving image and sound artefact exploring the enclosures of land along the river Wey from the 17th century to the present in the vicinity of the small town of Farnham, Surrey. This practice-as-research presentation will discuss how short-form video work can mobilise and materialise multi-disciplinary perspectives towards the production of space (Lefebvre 1991). It will feature clips and maps and context the work as a contribution to the exploration of long durée perma-crises in the seemingly benign material environments of rural southern England.

Dr Stephen Connolly is an award-winning artist filmmaker and academic. His moving image work is invested in application of the "production of space" (Lefebvre) to an exploration of our surroundings and their narratives. Stephen is currently teaching in the Digital Media Art programme at ICI/XMU in Xiamen, Fujian, China.

Authenticity from the Bottom Up. How Neurodiverse Perspectives offer a Different Path for Screenwriting Pedagogy

Peter Cox

A consistent and powerful theme of science fiction is how an encounter with a new or alien technology compels us to question what it is to be human. The closer we look, the less certain the answers. So, as we consider how AI might challenge notions of 'authentic' human creativity, we must challenge conceptions of authentic human creativity in general. How are our conceptions of creative practice contested, confused or simply mired?

Screenwriting scholars have suggested pedagogical strategies have, indeed, become mired in the teaching of analytical craft knowledge, often critiqued as formulaic, and producing dull, inauthentic storytelling. Many professional screenwriters also reject such analytical strategies, but alternative conceptions remain difficult to formulate. We have prioritised the need for authentic voices and diverse approaches, but remain uncertain what authenticity means, where it comes from, much less how to go about 'teaching' it.

This paper considers an alternative conception of creative practice by examining how neurodiverse (specifically autistic) people tend to 'think' through problems from the 'bottom up'. This strategy is consistent with how many innovative and distinct screenwriters report on their own practice, so offers us an opportunity to not only envision a non ableist approach to what is often considered a 'disorder' but encourages a fresh conception of artistic authenticity and creative process more generally.

This conception reimagines Csikszentmihalyi's systems model of creativity in order to centre a relationship between the artist and the artefact as an intuitive discovery driven practice that uses an examination of detail in order to uncover emergent patterns. In doing so, we will also be looking at comparable models of relational and discovery driven systems thinking amongst non-Western traditions; Keats' negative capacity; Harari; Barthes; Eisenstein; and call for a more robust scholarly engagement with the way professional screenwriters approach their practice.

Dr. Peter Cox is an award-winning television writer and creator. Peter's series have won more than 30 NZ Film and TV awards. Most recently Peter won a 2021 AWGIE, for historical crime drama New Gold Mountain, as creator/head writer/co-producer. He is currently a lecturer in Screenwriting at AFTRS.

Using Immersive Storytelling to Engage Youth in Climate Action: A Case Study of the Magical Forest Virtual Reality Film

Sohail Dahdal

The Magical Forest Virtual Reality Film project is designed to engaging youth with the urgent issue of climate change. Functioning as both a creative narrative experience and a research project, it aims to evaluate the impact of immersive storytelling on youth participation in climate action. Placing viewers at the heart of the story, the goal is to evoke empathy and a sense of urgency regarding climate action. In addition to its narrative elements, the project incorporates a comprehensive toolkit designed to empower youth to take meaningful steps in addressing climate change. This toolkit equips young viewers with resources, strategies, and opportunities for action, enabling them to effect change in their communities and beyond. Our research explores the concept of presence, as articulated by Slater (2018), wherein viewers are immersed in the narrative, fostering a state of flow. We investigate how this immersive experience enhances engagement and, consequently, translates into tangible action among youth participants. By examining participants' immediate engagement levels during the VR experience and their subsequent utilization of the action toolkit, we seek to evaluate the overall effectiveness of immersive storytelling in engaging and mobilizing youth toward climate action. Through this interdisciplinary approach, the Magical Forest Virtual Reality Film project aims to not only raise awareness about the urgency of climate action but also empower a new generation of environmental advocates. By harnessing the power of immersive storytelling, we aspire to inspire meaningful change and contribute to a more sustainable future.

A/Prof Sohail Dahdal is an immersive media researcher and the head of the Media Communication Department at the American University of Sharjah. He holds a Doctorate of Creative Arts from the University of Technology, Sydney. His research goals are to inspire, through story-driven XR experiences, the younger generation to become engaged citizens.

Exploring Diversity Within the Australian Virtual Production Sector

Kath Dooley, Julia Erhart & Tully Barnett

Virtual Production (VP) has garnered considerable attention in recent years as an innovative filmmaking approach that utilizes game engine technology to generate previsualized location and screen content. VP involves the real-time fusion of tangible and virtual components, enabling filmmakers to efficiently conceptualize, strategize, and film scenes. This advancement has been embraced by certain industry leaders who have posited that the affordability of game engine technologies like Unreal Engine could 'democratize visual effects technologies and, thus, allow a greater diversity of individuals to tell unique stories' (Jobin 2022, 105). Moreover, it has been suggested that the altered workflow that VP offers could open doors for individuals who were previously excluded from on-set production work, whether due to geographical constraints, physical limitations, or, perhaps, family and caregiving responsibilities.

On the ground, however, the picture does not live up to this wishful thinking for enhanced workforce diversity and accessibility in VP. Early research has pointed to the domination of white male workers in VP education, VP recruitment, and the sector as a whole (Bennett et al. 2021, 15: Koljonen 2021), leading to calls for gender-inclusive recruitment packages (Willment and Brereton 2023) or further work to reshape existing screen industry dynamics more generally.

Our presentation will explore the current landscape for VP in Australia, considering the opportunities for diversity that the sector offers. We draw upon a series of semi-structured interviews that we conducted with Australian VP practitioners and tertiary educators with diverse identities (including female-identifying and trans-identifying) to interrogate the question of whether VP industry practice disrupts or, conversely, maintains structural inequalities associated with gender and other factors in the screen industry. In doing so, we raise questions about the way that workers' intersecting identities might impact upon VP processes and outputs.

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Kath Dooley is a filmmaker and Associate Professor based at the University of South Australia. She is author of *Cinematic Virtual Reality- A Critical Study of 21st Century Approaches and Practices* (Palgrave Macmillan, 2021) and co-editor of *The Palgrave Handbook of Screen Production* (2019).

Julia Erhart is Associate Professor at Flinders University and researcher in feminist film studies and gender equity and the Australian screen industry. She is the author of three books: *Gendering History on Screen* (Bloomsbury 2018), *Gillian Armstrong: Popular, Sensual and Ethical Cinema* (Edinburgh 2020), and *The Children's Hour* (McGill-Queen's 2024).

Tully Barnett is an Associate Professor in cultural policy studies and digital humanities at Flinders University. She researches digitisation as a cultural practice and ways of understanding the value of arts and culture beyond economic spillover effects. She serves as Vice President of the Australasian Association for Digital Humanities.

Exploring embodying human movement through immersive media technologies - a cinematic virtual reality (CVR) research project reflection.

Kerreen Ely-Harper

Our research explores the transformative potential of VR 180-degree format and the use of 3D imaging in the realm of cinematic storytelling, specifically focusing on the reimagining of traditional 2D cinema conventions for immersive films. We will discuss our research approaches, challenges and outcomes with reference to a VR film research project, *A Love Letter to Skating* (2024) produced through the HIVE (Hub for Immersive Visualisation eResearch) Curtin University student internship program.

A Love Letter to Skating, a short VR180 3D documentary, was created to allow viewers to experience a story told in the VR environment. Utilising recent technology that combines Artificial Intelligence (AI) and software that captures a 3D render, a static immersive VR scene was created for viewers to step inside the film for a multisensory experience in a virtual outdoor cinema on film location. This visceral recreation of Hyde Park, Perth, stands audience members side by side with filmmaker Cassandra Edwards who takes us through a journey of how skating has impacted on her life. The project experiments with innovative ways of conveying narrative elements, such as framing, pacing, and visual composition.

We offer a reflection on the project and use this reflection to suggest a framework for the guidance of students moving from traditional cinematography into VR screenspace/stereoscopy. We reflect on the challenges of supervising a project like this with reference to teaching. We discuss the concept of embodiment with relation to VR 180 and 360 and reflect upon our own experience with shooting mono and stereoscopic video. We then offer our reflections as audience members on the project.

Our research aims to detail a method filmmakers can use to adapt traditional cinema language for immersive VR works and contribute to the evolving discourse on the intersection of traditional filmmaking and virtual reality.

Kerreen Ely-Harper is a creative media researcher, educator and filmmaker. Her research expertise and interests are staging and performing personal stories, memory and trauma narratives on film, screenwriting, screen production, transdisciplinary and interdisciplinary collaborations, creative practice methodologies in well-being and health settings. She is a Senior Lecturer in Screen Arts, Curtin University.

Emerging Voices: A New Movement In Australian Independent Filmmaking?

Peter George

This paper will explore new filmmakers from diverse backgrounds exploring storytelling with an authentic voice.

The last 20 years of Australian cinema have mostly been mired in a state of cultural paralysis. Recently however, the burgeoning presence of authentic independent Australian cinema continues to cut through to market. Australian filmmakers have always been tenacious and have implemented the Robert Rodriguez resourceful and risk-taking approach to filmmaking long before he made it famous with 'El Mariachi'. (Rodriguez, 1995).

Emerging Australian filmmakers continue to disrupt traditional funding systems to make their films. Kylie and David Eddy documented this in 'The Art of Lean Filmmaking' (Eddy & Eddy, 2021), where we are beginning to see other contemporary filmmakers 'applying lean and agile principles to the development, production, marketing and distribution of films''.

Australia's most memorable films usually emerge from an independent origin even if they end up receiving some sort of marketplace support along their development journey. We are beginning to see a new spate of films that are bolder, genre-bending and unashamed in their exploration of cultural identity and presenting an authentic voice. These same films are getting into major festivals, winning awards and slowly finding their way to distributors and screens.

From Noora Niasari's heartfelt and hard-hitting 'Shayda' based on her own story. Or Jack Clark and Jim Weir's horror thriller 'Birdeater' whose take on toxic masculinity is taking SXSW by storm. And let's not forget Gabriel Carrubba's 'Sunflower' a queer coming-of-age story told with authenticity and grace.

This paper will take a deeper dive into the state of contemporary Australian filmmaking, and endeavour to detect signs of a new pulse beating from the independent sector. Most importantly, how is the industry (via screen agencies & key influencers) reacting and adapting to this change?

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Peter George is an award-winning Producer, Writer, and Educator. His major credits include the award-winning documentaries Original Schtick, Schtick Happens, The Dream of Love, and The Triangle Wars. Peter is the Head of Film & Television at JMC Academy, where he also produces and EPs an array of productions.

Storytelling, storying, storyteller …

Vincent Giarrusso

What is a distinctively Australian approach to creative practice in storytelling? This question leads me to two disparate methods. Indigenous concepts of storying are closely linked to place and spirituality that pervade both communally and individually. Autoethnography on the other hand requires the practitioner to perform narrative analysis pertaining to himself or herself as intimately related to a particular phenomenon (Mcilveen 2008).

At the heart of the Indigenous concept of "storying" are fundamental questions about interpretation and subjectivity to develop story. As noted by Phillips and Bunda (2018) there are five principles of storying. It nourishes thought, body and soul. Storying claims voice in the silenced margins. Storying is embodied relational meaning making. Storying intersects the past and present as living oral archives and importantly Storying enacts collective ownership and authorship (Phillips & Bunda 2018, p. 43)

Autoethnography as a framework and method in creative practice for film students is 'performative, pedagogical and political' rather than critical and analytical (Denzin 2006, p 421). Autoethnography is intrinsically linked to and inextricable from 'epistemology, theory, culture, context, and history' (Lapadat 2009, p. 957). The order of reflexivity in ethnography recognises that there can be no disengaged practitioners or observation of practice independent of the observer's presence. The observations are formal or casual, but the reliability of the observation is the main concern. As noted by Ellis and Bochner (2006) the epistemological tenets of reliability, validity and generalisation are treated very differently within autoethnography. That indigenous storytelling and autoethnography engage on the level of both intimate and personalised narrative within a larger context indicates the broader pedagogic implications and potentiality of this approach.

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Vincent Giarrusso is lecturer specialising in creative practices for screen. His practice, teaching and research is underpinned by the social and cultural significances of creativity, social cohesion and cultural issues. Vincent is an ARIA award winning and AMP nominated musician . His film *Mallboy* which he wrote, directed and composed music was selected for Directors Fortnight at Cannes.

Fostering collaboration, challenging stereotypes and shaping attitudinal change: Griffith Film School and Bus Stop Films' Inclusive Filmmaking Elective

Martha Goddard & Veronica Wain

The underrepresentation of people with disabilities in the screen industry remains a pressing concern in Australia, despite recent improvements. With nearly one in five Australians living with a disability, ensuring their visible representation in screen stories, and fostering accessibility within the industry are paramount. Data from *The Everyone Project* (2019) and Screen Australia's *Seeing Ourselves Project 2* (2023) reveal that while people with disabilities make up 18% of the population, they only account for 6.5% of on-screen roles and 5.3% of crew roles. Achieving accurate cultural representation and inclusion in the screen industry remains a distant goal.

This research investigates the impact of an inclusive filmmaking elective currently offered through the Griffith Film School (GFS), where mainstream students collaborate with students with disabilities from Bus Stop Films' Filmmaking Program. The Elective provides a fully supported environment where mainstream students are exposed to inclusive teaching practice frameworks while working alongside and collaborating with students with disabilities to co-create a short film.

The study seeks to examine whether this collaborative experience can instigate a substantial attitudinal shift among Griffith Film School's mainstream students towards diversity and inclusion in their future work. By steering away from the autocratic auteur model and promoting the co-production of screen-based stories across diverse cohorts, real-world outcomes may be achieved by breaking down barriers. This shift from away from segregation of learners based on perceived differences in ability and capacity has the potential to promote and elevate the place of people with disabilities in the screen industry, challenging outdated assumptions and unconscious biases.

The benefits of on-set diversity, inclusion, and collaborative practice cannot be overstated, with the program evidencing marked shifts in mainstream film students' views about disability and the capacity of their peers with disabilities.

Martha Goddard is a film lecturer at Griffith Film School and industry practitioner, having won awards and screened at festivals around the world. Martha regularly works with Bus Stop Films and has directed four inclusively made projects co-created with people with intellectual disability.

Dr Veronica Wain is an award-winning filmmaker, academic and speaker having led federally funded advocacy, employment, and screen-based projects that have been delivered outcomes driven by collaborative practice with people with intellectual disability. Veronica is currently a tutor with Bus Stop Films and sessional academic with the University of the Sunshine Coast.

Advocacy filmmaking that responds to the experiences of the advocates

Catherine Gough-Brady

In 2023 and 2024 I was commissioned to work with a group of Clunes village elders, called Attitude, to create a series of film outputs as they explored what it means to age well in place. I was given significant creative freedom in how I created these works. In this paper I reflect on my processes for working with this group and connect this experience with research on radical ideas of care and on participatory filmmaking. I found that the group were not interested in being actively involved in the creation of the films, instead a relationship formed where I listened to them, watched them, and created films in a dialogue with their experiences and their needs. Early in the project the group realised that working 'with' rather than 'for' forms a key concept to ageing well. I used this philosophy in the making of the films thinking about what making 'with' might mean. I found the result was a series of films that became dialogical with their needs. For instance, a film to make audiences stop and listen to them in response to them being ignored at an event; a film to remind them of the joy of what they are doing at a time when they were struggling with the agendas of their project partners, and a film to discuss their radical ideas around community structure as a way of sharing their experiences with other elders. The films give voice to an emotional need in the group as well as engaging wider audiences who are also experiencing the same need. This research is of interest to those working in advocacy filmmaking and adds to research on participatory filmmaking by exploring a dialogical process where the filmmaker works 'with' the participants to create works.

Catherine Gough-Brady is an award-winning documentary producer and director. Catherine's most recent documentary for ABC TV is The Communicator (2022). Catherine is a senior lecturer at Edith Cowen University who publishes on the relational nature of documentary production processes and is an associate editor of Screenworks.

How AI can nurture creativity: Teaching creativity in the AI age

Kelsey Hall

The rapid development of Artificial Intelligence (AI) has caused a great deal of angst and fear in the creative community. At a high school level and into tertiary, students are warned away from the use of AI with fears the technology will replace individual thought and creative skills such as ideation, storyboarding and mood boarding. As a high school teacher in Queensland and with my own recent Masters completion in Creative Industries, I have experienced the fear firsthand, witnessed the misuse of AI by my own students and developed an understanding of how AI can help develop a creative project rather than remove the humanity away from creativity.

My recent Masters project explored the notion of the "distracted viewer" and explored the ways content creators can embrace the disruptive viewing habits of our young people by creating content that better matches their own and thus creating 'ruptured' or interruptive short form content. Young people don't necessarily lack attention spans as they are able to hyper focus on short form content such as TikTok for hours on end, but the economy of their attention is vastly different from the traditional ways content has been consumed in the past. My Masters exegesis investigated the best method for content creators to create concurrent content for the youth of today by incorporating their mobile devices into the overall structure of a television series and encouraging the disruptive nature of their viewing practices. No longer do young people want to watch a 90-minute drama, but instead spend 90 minutes watching multiple forms of short form ruptured content that is interruptive and ever-shifting. How do we teach our students to both embrace AI but to also be critical in the way it is used? Creating short form content through the help of AI could be the beginning.

Kelsey Hall is a senior Film, Television and New Media high school teacher in Queensland. She is an executive member at ATOM Queensland. She has recently completed her Masters of Creative Industries: Film at SAE focussing on disruptive television and is involved in various minor film projects through her tertiary connections.

Edgewalking: Papua New Guinean culture, collaboration, and creativity in screenplay development

Natasha Henry

A tension exists in the screen industry about who has the right to tell cultural stories. My research aims to explore ethical ways to collaborate with Papua New Guinean culture as part of the screenplay development process, and how collaboration can be shaped to create better authentic representation of Papua New Guinean people, land, and culture in a screenplay. By taking an approach which privileges a PNG Indigenous perspective, it is envisioned the creative artefact will realise a level of authenticity and community engagement not practised in today's conventional collaboration methods.

Utilising an autoethnographic approach and applying Brayboy's (2005) Tribal Critical Race Theory (TribalCrit) lens, the project examines collaborating with Papua New Guinean (PNG) community utilising tok stori, a traditional Melanesian method of sharing knowledge and experiences (Sanga & Reynolds 2023) as a collaborative screenplay development method.

The research project is comprised of a feature screenplay as creative artefact; a thesis which explores cultural script development collaboration, methods, and process; and a best practice framework to guide future cultural script development collaborations, 'ethical guidelines for good cultural screenplay development'.

The feature screenplay explores the burgeoning PNG fashion industry through the point of view of an emerging fashion designer. Waitpela Bilum, which translates to "white womb" in Tok Pisin, a form of "creole" common tongue spoken across language and cultural groups in PNG (Sanga et al. 2018), is a creative artefact which subverts PNG tropes such as the Dependency Myth and which combines social thriller and supernatural genres. The story has been constructed around the five beats of Indigenous storytelling (Clague, 2013). The tok stori method will explore issues and pressure points within the PNG fashion industry, which will in turn inform the creative artefact.

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Natasha Henry is am AWGIE-nominated Papua New Guinean Australian screenwriter and story developer who holds a Master of Screen Arts in Screenwriting from the Australian Film Television Radio School. She was a writer on the Stan/Matchbox psychological drama series Critical Incident and trained as a Development Producer at Matchbox Pictures.

Integrating Documentary HDR Students in Virtual Production Studios in Australian Universities

Sarah Hope, Maria Zelenskaya, Joe Carter
Not attending contributors: Phoebe Hart & Paul Van Opdenbosch

In this research, we explore as how best to bring higher degree research (HDR) students into virtual production workflows for the purposes of conceiving original material for a creative practice research documentary film. At present, there is limited research on integrating HDR students into university virtual production spaces, and our aim is to critically reflect on our lived experiences of working together on a collaborative virtual production project. The methodology involves informal discussions, structured individual reflections, and thematic analysis by the group. Our case study at Queensland University of Technology utilises virtual production studio techniques in Unreal Engine to visualise a contemporary Ukrainian environment during the recent Russian invasion, integrating live-action ballet performance. The scene harkens to 1991, when Soviet authorities broadcast performances of Swan Lake as a diversionary tactic to the union's dissolution. Our study aims to determine how best to involve HDR students in virtual production to explore its creative potential for documentary filmmaking via immersion in this technically complex research environment.

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Sarah Hope comes into filmmaking from a community theatre arts background. She spent eight years living and working in Northern Territory communities where she found and fostered her passion for community arts into documentary filmmaking. She's currently based in Brisbane and working on her PhD project, Beyond the Contact Zone: Women, Meta-narratives, Memory and Conflict in Hybrid Documentary Practice.

Aspro. Phoebe Hart is an inspiring film educator and globally acknowledged expert bridging academia and industry as a "pracademic." A successful documentary filmmaker and widely published researcher, her interdisciplinary outputs investigate creative practice, diversity on/off screen, and screen education to disrupt representations of marginalised groups.

Dr. Maria Zelenskaya is an animator with almost two decades of practical experience in motion graphics and multimedia design. She specialises in real-time animation, performance capture and interactive characters and avatars. She has collaborated on multiple successful research projects involving mixed reality, performance capture, and virtual production.

Paul Van Opdenbosch is an animation academic who engages in experimental practices incorporating emerging technologies. He is leading the development of virtual production capability within the School of Creative Practice at QUT, enabling an array of new production methods and opportunities to tell stories using virtual production.
Joe Carter's biography was not available at time of printing

'Strangers in a Car Park': Democratising Feature Filmmaking through Affordable Technology and AI

Stuart McBratney

The conversation surrounding Artificial Intelligence (AI) in filmmaking commonly highlights concerns of job displacement and the potential redundancy of humans in creative fields. However, this perspective can overlook the potential of AI for independent filmmakers, particularly those operating on microbudgets. This research argues that rather than diminishing the role of filmmakers, AI can assist in overcoming resource limitations, subsequently democratising the filmmaking process. This paper presents a case study of "Strangers in a Car Park", an Australian feature film produced with a budget of AUD 15,000, to illustrate the practical application of AI in microbudget feature filmmaking. The project utilised AI for specific post-production enhancements such as mise-en-scene augmentation, audio restoration, and video noise reduction. The primary acquisition technology included a Z-Cam camera, Atomos external recorder, and Vazen anamorphic lenses. Post-production was completed on a MacBook Pro. The paper argues that such cost-effective digital cinema technologies employed alongside AI offer a system for creating market-ready films with significantly reduced expenses. By demonstrating the practical use of AI in specific production and post-production scenarios from a feature film, this paper contributes firsthand knowledge to the largely speculative dialogue surrounding AI's role in creative endeavours.

Dr Stuart McBratney is a lecturer at the University of Newcastle's School of Humanities, Creative Industries, and Social Sciences, where he teaches media production. He has directed one tv series, four movies, and around 500 commercials. His primary focus as a researcher is microbudget feature filmmaking.

Creativity and Screenwriting: Finding Your Voice

Margaret McVeigh

Finding your authentic voice and believing in yourself enough to express this voice is at the core of doing creative work. It encompasses complex and dynamic self-world interactions that are critical for the development of creativity. These complexities are evident in the learning and teaching of screenwriting, which involves systemic, iterative, and recursive creative processes that often require an active engagement with uncertainty, with potential consequences for the development of an authentic voice. Developing your personal voice as part of a creative personal identity is enhanced by building meta-cognitive awareness and agentic control over our creativity. However, within the academic field of screenwriting, there seems to be little notion of developing an awareness of the creative process, including understanding the interplay between creative self-belief, as well as other factors impacting creative personal identity and authentic voice, as theorized in cognitive psychology and neuroscience.

This paper discusses how I work with students to develop and express their authentic voice via building a knowledge of their creative personal identity. I use as case study, iterations of Script 2 2701 GFS, an elective screenwriting class at Griffith Film School. In doing so, I explore how I use research from the transdisciplinary academic fields of screenwriting as creative practice, cognitive psychology, and cognitive neuroscience, scaffolded by a framework of the four stages of the creative process: Inspiration and Envisioning, Research and Insight, Writing and Flow, and Shaping and Sharing (McVeigh 2023), to explore and teach about factors impacting the development of the screenwriter's authentic voice. These include the attributes of the creative personality, theories of creative cognition and theories of emotion and self-regulation, which I apply to teaching the art and craft of screenwriting to ultimately help emerging screenwriters find their voice.

Associate Professor Margaret McVeigh is Head, Screenwriting and Contextual Studies, Griffith Film School. Her national and international work around Writing and Creativity includes: Commissioning Editor, Wiley; Writer, ABC Splash; Chair, SRN 2021-2022; Creativity Keynote 2022, and monograph, Screenwriting from the Inside Out: Think and Write Like a Creative (Palgrave, 2023).

The voice of the Māori screen producer: a systems model analysis of Indigenous creativity

Christina Milligan

Since the late twentieth century, systems thinking has emerged as a valuable methodology in the analysis of various forms of cultural production. Prominent among the models being applied is the systems approach initially developed by Mihaly Csikszentmihalyi, whose model has been used by researchers to analyse a variety of cultural endeavours. This paper presents a revised version of Csikszentmihalyi's model, restructuring it from an Indigenous perspective and using this revision to illustrate the work of the Māori film producer. Film production in Aotearoa New Zealand is an industrial and creative space controlled almost solely by Pākehā (European New Zealanders). However, since the turn of the century, Māori filmmakers have risen to increasing prominence, becoming owners of the means of production and of the intellectual property generated when a film is made. At the heart of this growing success is story sovereignty, or Māori control over Māori screen storytelling. With non-Indigenous financiers and audiences to please, Māori film producers walk simultaneously in two worlds, bringing their understanding of mainstream expectations together with their Indigenous world view. Concepts such as *tikanga* (protocol), *manaakitanga* (respect for others), *whanaungatanga* (kinship) and *mana* (spiritual power) are elements of their daily practice, as they adapt the Western-originated filmmaking process to their own ends. The authenticity of a filmmaking approach grounded in Indigenous thinking enables these producers to realise films told from the Indigenous heart, and this researcher's revision of Csikszentmihalyi's systems model incorporates and extends the original by connecting the elements of the model through the holistic framework of *te ao* Māori or the Māori world view, to enable analysis of the work of the Māori film producer within its specific Indigenous context.

Dr. Christina Milligan is Associate Professor in Screen Production at Auckland University of Technology and an award-winning feature film and television producer. Her industry work reflects her Indigenous heritage. Christina was recently appointed by the NZ government to the Board of New Zealand On Air, the national funding body for public media.

Using Immersive Technologies with Students to Tell Site-Based Stories

Kim Munro & Ben Stubbs

This paper will explore the Creative Ventures course at the University of South Australia run by Dr Kim Munro and Dr Ben Stubbs and their teaching and learning grant pilot studies for the project 'Telling diverse, inclusive and interactive stories using Extended Reality (XR) immersive technologies'.

In this project we aimed to expand on the work of Dooley et al (2020) in providing a scaffolded and site-based learning environment in which to use immersive technology for screen-based stories. Central to the pedagogical approach is a practice-based methodology which involves experimentation, reflection and analysis. This approach accords with modes of communication necessary for complex problems. As Sara Penrhyn-Jones argues, "the university's walls are porous, and knowledge is not contained exclusively within the institution's physical or intellectual structures" (2019). Rather, she suggests that the collaborative and interdisciplinary nature of "creative practice as research lends itself to the organic emergence of ideas, offering ways to connect people to issues in emotional ways" (2019). The secondary aspect of this project focuses on the co-teaching outcomes and how a practical and creative course can draw on the diverse specialisations of university lecturers.

The first iteration of this course in 2023 saw students work to a brief with the Adelaide Botanic Gardens. Here, they utilised both augmented and virtual realities to create stories from within the gardens which were then exhibited at the 2023 Nature Festival. In 2024, for the second iteration, the students focused on Adelaide's West End to collectively create an Augmented Reality tour for the Adelaide History Festival focusing on the dynamics of 'Power'.

This paper will examine the pilot study process, the conclusions and missteps, how it has been both informed and restricted by COVID-19 and how it is scaffolded from similar projects within the GLAM sector.

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Kim Munro is Lecturer at University of South Australia. Her work across documentary practice, curation, writing explore ways of being together. Kim is the founder of the Adelaide-based Documentary Film Society and her recent live documentary project, The Art of Work is a Work of Art explores radical feminist histories.

Dr Ben Stubbs is a senior lecturer in journalism and creative writing at the University of South Australia. He has written five books and is part of the executive committee of the Australasian Association of Writing Programs (AAWP). Ben is the special issues editor of TEXT journal.

Discovery Sprints: Fostering Inclusivity and Pasifika Representation in Screen Education

Steven Murdoch, Nicki Wragg, Sivanes Phillipson, Lyn Kee & Malcolm Turner

Second generation Pasifika youth in Australia experience significant educational disengagement, contributing to broader issues of social and economic exclusion within their communities. This disengagement stems from a disconnect between an education system that lacks accessible and culturally relevant pedagogy and community and familial values that resonate with this demographic.

Inspired by Google Ventures' Design Sprint methodology, in 2023 we hosted a series of four-day master classes – the Sa'ili le ala Discovery Sprints – that immersed 100 Pasifika youth in design, art and animation activities. The aim of the Discovery Sprints were multifaceted. We sought to develop the students' practical skills, confidence and create awareness of the university context through culturally nuanced activities that enabled self-reflection and personal growth.

This paper presents a case study of the Discovery Sprints' screen-based activities that included the creation of animations and processes that underpin live-action filmmaking. Our examination of the activities and outputs highlights the dynamic interplay between authenticity, diversity and tailored education practices that supported Pasifika youth engagement and prompted seasoned educators to question conventional teaching methodologies.

In this paper, we argue that our pedagogical philosophy fostering cultural inclusivity and engagement created a transformative environment where the authentic voices and experiences of the Pasifika youth shaped the context for screen-based storytelling and production.

Steven Murdoch is a Senior Lecturer in Animation at Swinburne University of Technology. His research interests include animation practice, process and education. Steven's focus is using do/be/feel goal modelling as method to foster interdisciplinary collaboration with animation and to deepen stakeholder understanding of animation's unique creative properties.

Nicki Wragg is a Professor of Communication Design at Swinburne University of Technology, who applies a design lens to curriculum development, research, engagement, and leadership. She uses design processes in multifaceted ways as a research tool to understand people; a method to create change; and design outcomes that shift behaviour.

Sivanes Phillipson is a Professor of Education at Swinburne University of Technology. Her research interests focus on multicultural studies, in particular parental involvement and expectations of culturally and linguistically diverse and disadvantaged children. Her research expertise comprises mixed method approaches including Rasch modelling, meta-analysis and structural equation modelling.

Lyn Kee is a Research Fellow in the Department of Education at Swinburne University of Technology with over seven years of experience in educational research. As a statistician and academic researcher, Lyn employs quantitative, qualitative and mixed-methods methodologies in her research to enhance students' educational experiences.

Malcolm Turner brings over 25 years' experience as an animation festival director to his role as an animation educator and researcher. He is passionate about encouraging makers and audiences to understand and appreciate the unique properties of animation, and to reinforce the notion of animation as a standalone art form.

In search of the authentic voice in the collaboration between cinematographer and actor

James Nicholson & Ross Brannigan

This project examines the collaboration between the actor and cinematographer in independent screen production.

Although the director-cinematographer and director-actor relationship receives attention in publications about directing, comparatively little has been published in academic journals about cinematography (McGowan and Fernandez-Ramirez, 2018?).

On the other hand, a number of authoritative books deal with the techniques and procedures of cinematography (Mascelli 1965, Frost 2020, Brown 2021), but these contain little or nothing about the relationships between cinematographers and actors.

However, cinematographers place major constraints on screen actors: Greenhalgh (2010) characterises the practice of filmmaking as 'appropriating space'. From the point of view of the actor, the constraints placed on screen performance in both time and space can be a barrier to creative process.

Can cinematographers and actors benefit from learning more about each other's processes? Katie Mitchell explored this when she chose to incorporate screen elements in her production of …*Some Trace of Her*, (2011), where she taught actors the principles of cinematography. Would an improved mutual understanding be reflected in more satisfying process and better results?

Using a practice as research approach, we have designed experiments to explore variations on conventional approaches to organising the on-set space, working relationships and hierarchy in a context that simulates independent, non-commercial production.

Drawing on our experience in screen performance, cinematography and directing, we aim to both build on a long history of past collaborations and extend our practice beyond our normal roles in production.

In this we draw a distinction between the actor's understanding of and collaboration with the cinematographer (and vice versa) and the interpersonal collaborative relationship. Our practice starts from a position of working knowledge and a body of practice that traverses these two fields. Therefore we are able to ask how we can use that tacit understanding towards developing a template for an extended collaborative process that will have use beyond our own practice.

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Cooking up Pavlova Paella – Australian-Spanish Student Film Collaboration

Mark Overett

The Australian screen industry collaborates across both international borders and platforms. This presentation examines the educational and future career benefits of international collaboration, specifically between Australian film, television and acting students and their Spanish counterparts.

In January 2024, JMC Academy escorted 20 students from Brisbane, Sydney and Melbourne campuses for a two-week study tour to Madrid, to participate in masterclasses and collaborative filmmaking, posing the question would students positively respond to the challenges of new locations, different production methods and diversity of crew? Specifically, our students from two different-but-complementary courses collaborated with an even greater diverse mix of TAI Arts students (from Madrid, rest of Europe and South America), through their work in studio and on location - notably in El Parque del Buen Retiro, Pasco del Arte and Centro. Production mirrored real world international co-productions with crew comprising of an Australian producer, director, cinematographer and editor with a Spanish production designer, sound recordist, camera assistant, continuity and location manager, with Australian and Spanish cast.

Together, students co-produced 20 TikTok videos, two short films (a psychological drama and a dark comedy) and one music video. In so doing, students gained a sense of perspective and achievement far beyond anything we can teach them in class or even in the Australian production environment.

This emphasis on peer-led collaboration embodies 'deschooling theories' put forward by Kidel (1990), marking a shift away from hierarchical teaching and learning processes. It also provides a far more realistic parallel for their future workplaces. 'Students need to learn the skills to become expert collaborators', HI (Banks, M.J. 2019). The outcome of this exercise via observational analysis, on-camera interviews, production output, and qualitative and quantitative surveys, indicates the International Study Tour served well as an introduction to international co-productions and the importance of networking, communication, inclusivity and shared story-telling.

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Mark Overett Head of FTV Department, JMC Academy, Brisbane, Mark's CV includes 'Unfinished Sky', 'Separation City', 'Iron Sky' and 'In the Dark' TV format. He's presented at Screen Forever Conference, Montreux Television Festival, ASPERA Conference and Kota Kinabalu International Film Festival. Mark was co-awarded SPAA Independent Film Producer of the Year 2008.

Collaborative AI in animation pedagogy: the spatiotemporal bridge

Jack Parry

The now omnipresent technology of genAI is increasingly seen as a threat to animation production, particularly in light of the recent generative video technologies like openAI's Sora and Krea. Much of the polemic focus in animation understandably orbits around issues of IP and copyright infringement. Yet the uncanny temporal nature of generative AI provides a sturdy yoke to harness this dull beast of burden. This paper takes the view of genAI as being nothing more than yet another labor saving innovation (like beasts of burden or the machines of industry). The issue comes from the false employment of the word "Intelligence" with this labor saving innovation A more appropriate term would be something more like a "weighted large-data stochastic codebook". Intelligence comes from being in a world and experiencing as an organism in a nodal and cumulative manner. Data is not intelligence, and logic is not thinking. Thinking is formed from the triangle of existing, experiencing and cognizing, none of which this automaton does. To form a large data stochastic model is neither nodal, nor cumulative. It fundamentally lacks the spatiotemporal singularity of human awareness as is evidenced by its uncanny representations of temporal phenomena. This paper presents a spatiotemporal animation pedagogy framing large data automata as beasts of burden that can be directed using human immanence – the missing dimension that is beyond the reach of AI. I explore in particular how immanence is wielded by the animator as the master of space and time. An interdimensional understanding of the creative process shows how and where data driven stochastic models can serve the creative process in meaningful ways. The capacity of the human mind to experience, what animation calls, *the eternity of the frame*, sets the artist apart as master of creation, firmly holding the reins of the stochastic beast.

Dr. Jack Parry is an animation lecturer at Swinburne University of Technology in Melbourne, Australia. His research spans animation theory, philosophy of mind, existentialism and phenomenology as applied to cross-disciplinary work in biomedicine, engineering as well as education. His research interest is pure transcendental phenomenology used in animation practice and pedagogy.

Walking with Moana: decolonizing film practice in the company of a cat

Christine Rogers

My cat Moana and I walk in the dark, on an empty back street of Buderim. New arrivals to Queensland, she is now an indoor cat, to protect her from snakes and the birds from her. This new arrangement sees us walking out in the evening, her on a leash. But it's less walking than fitful starts and stops, an occasional mad dash after an insect, and many long sittings and ponderings. I work to attune myself to her timing. I try to experience the world through her eyes and ears. I hear the wind and begin to see and hear rampant non-human life. Then I pick up my camera.

In *Walking with Moana* I describe my work to decolonize my practice as I film my cat as we walk together. As Pākehā/Ngāi Tahu (European New Zealander/Māori) I strive to film the non-human in a way that reflects the *kaitiakitanga* (guardianship) and *pono* (respect) that my Tūpuna (ancestors) showed to the non-human in relationships defined by connection (Tidemann, et al. 2010). Animals are on our whakapapa, our family tree, they are our kin. My practice is autoethnographic and I work to decolonize by prioritizing intuition and haptic knowledges and process over outcome (Toyosaki 2018). My guide is Haraway, who asks us to sit in the space of the non-human, to respect and cherish them, to treat them as equal (2008), and in this case, to step out into the night together. This research is a continuation of my exploration of how to decolonize myself as a filmmaker. Previously my subject was wild foxes (Rogers and Burke, 2023), now it is the domestic, a beloved cat. This paper will include a screening of the short essay film that results from this research.

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Christine Rogers is a Ngāi Tahu/Pākehā academic, filmmaker and textile artist with screen credits in drama, documentary, corporate and digital stories. She holds a PhD from RMIT University, and her writing has been published in journals, anthologies, and newspapers. She is a lecturer at the University of the Sunshine Coast.

Smartphone Filmmaking as a creative ecosystem: Exploring Networking as Research Method

Max Schleser

In order to understand creative screen production and mobile storytelling (Schleser 2021) forms and production formats, it is key to study screen storytelling beyond the mainstream. In smartphone filmmaking distinctive creative filmmaking processes established itself, "stylistic developments of vertical video and collaborative processes in smartphone filmmaking are evolving into hybrid formats that resonate in other film forms" (Schleser 2021). These innovations and authentic approaches in turn influence Film and Screen Industries, the domain in which they operate and simultaneously culture more generally.

The annual *International Mobile Innovation Screening* is part of a longitudal research study into the constant aesthetic refinement of mobile and smartphone filmmaking as an "artistic field" and its "specific laws" (Bourdieu 1993). Smartphone filmmaking operates with its own festivals and distribution mechanisms that are similar, but different from mainstream filmmaking and the Screen Industry context. The "artistic field is defined by the fact that the more autonomous it is, i.e. the more completely it fulfils its own logic as a field…" (Bourdieu 1993). McIntyre, Kerrigan, Fulton, King and Williams describe 'the creative (eco)system of the field in action' as a holon, which are nested inside interconnected networks of action (McIntyre et al 2023). This presentation will explore the potential of decentralised approaches inspired by DAOs (Digital Autonomous Organisations) towards the curation of screenings to examine smartphone filmmaking as a creative ecosystem.

While filmmaking is more accessible than ever before, there seems to be a disconnect between communities and the creative industries. As there is no national or international body or organization for smartphone filmmaking, smartphone film festivals such as MINA's *International Mobile Innovation Screening* have an important function beyond film exhibition as an affinity space (Jenkins 2019) and shaping a community of practice (Wenger 1999). This presentation will explore networking as part of a creative arts research methodology by means of developing "supportive structures for new ventures" and "community building" (Vear 2021). Networking will be understood as a creative process interacting with relational aesthetics (Bourriaud 1998) and aesthetics of collaboration (Dunn 1997 and Hamilton 2020).

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A/P Max Schleser is Associate Professor in Film and Television and a researcher in the Centre for Transformative Media Technologies (CTMT) at Swinburne University of Technology (Melbourne, Australia), Adobe Creative Educator Innovator, Founder of the Mobile Innovation Network & Association (www.mina.pro) and Screening Director of the International Mobile Innovation Screening & Festival.

Entangled with AI: Questioning Authorship and the Potential Impact on the Creative and Authentic Voice

Michael Sergi

To what extent can a screenwriter utilise the analytical and discovery powers of AI as a research assistant and still maintain their authentic and creative voice? Is it even possible to retain one's creative voice and professional integrity while iteratively engaging with AI? This paper challenges several decisions made by the author before engaging with AI as a research assistant in the design and writing of a mid-budget horror feature film screenplay. By expressly defining clear creative and linguistic boundaries, limiting AI research inputs, providing targeted and specific instructive prompts, filtering and refining any suggestions before use, firmly maintaining sole creative control by not harnessing AI as a creative collaborator, continual self-assessment, and also accessing other sources, such as published screenplays, academic and trade textbooks the author hoped to keep AI quarantined from the ideas and content of their screenplay, and their creative voice, and thus, hopefully, retain their authenticity and academic and professional integrity.

By not turning to AI to generate story ideas, design characters, suggest dialogue, write location descriptions, map out character and story arches, advise on inciting incidents, plot turning points and climaxes the author attempted to steer the tricky course between harnessing AI's ability to analyse tropes, story patterns, and character development in successful horror movies for idea generation, and still ensure that it is their creativity that is on the page. But is this attempt to maintain the author's creative and authentic voice by quarantining AI an ultimately futile exercise?

Associate Professor Dr Michael Sergi was the Director of Film and Television at Bond University from 2008 to 2022. Recently Michael worked on the Indigenous documentary series, Rebel With A Course, which was selected for the MIFF 2023, and won Best Documentary / Factual Single at AIDC 2024.

Filmmaking as method - Uncovering complexity within a creative system

Kristi Street

In researching the creative capacity of *The Shoot Out 24 Hour Filmmaking Festival* the dynamic interdependence between the components of a creative system have been highlighted. Csikszentmihalyi's Systems Model of Creativity (1988), revised by Kerrigan (2013), outlines three components of a creative system as field, individual agent and domain. Each of these components, by themselves, is not enough to ensure creativity. This research found that 'creativity required a complex, dynamic interplay and overlapping of domain, field and filmmaking agents that was scalable and iterative, evolving over time' (Street, 2023, p. 226).

The Shoot Out 24 Hour Filmmaking Festival required filmmaking entrants to make a 7-minute film in 24 hours with no editing. The strict filmmaking rules and parameters made the festival a unique and valuable site of enquiry, exploring creativity within this context. Uncovering the complexity of interaction between the components of this creative system involved an ethnographic methodology which values an 'insider's perspective' (Robson, 2011, p. 143). The researcher with a background in filmmaking and creator of the festival was able collect and interpret data from the films and interviews with filmmakers and festival directors due to their familiarity with the social context and constructed experience of the festival.

Filmmaking was used in this research, not as a methodology but rather, as a method of collecting and analysing interview data. The researcher interviewed subjects in a medium native to their experience as a filmmaker. The filmed interviews were coded, analysed and grouped using video editing methods and finally presented as video clips within a web based thesis chapter. This method of analysis will be presented, discussing how the festival's structural design fostered creativity.

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Dr. Kristi Street is a senior lecturer having worked at Swinburne University, AFTRS, UTS and the University of Newcastle. An award winning filmmaker herself working in film and TV, she is a founding director of The Shoot Out 24 Hour Filmmaking Festival that operated both in Australia and internationally for over 10 years.

Colonizing Creative Ownership: Reflective practice and a humanist education

James Thompson & Strutts Psyridis

As professional educators for the screen and media industries, we seek pedagogical models which claim to enhance entrepreneurial agency, creative vision, and intellectual depth. However, in this discussion we question the apparent avalanche of competing, contemporary curriculum and delivery strategies which vie for the twenty-first century goal of producing a generation of screen-media practitioners in the guise of the much vaunted 'life-long-learner' (Brandt, 2009; Kalantsis & Cope, 2009; Sadovnik, 1991; Scolari, C.A, 2009; Street, 2003). When discussing progressive pedagogies, as suggested here, we mean those that characterize themselves as student-centred and of a constructivist alignment. In short, do progressive pedagogies deliver on their student-centred mission?

Literacy and social theorist Deborah Brandt asserts the notion of a 'second age of Literacy' (2009) where logo-graphic modes of communications have been superseded by digital, audio-visual and context-based literacies. In our research we seek to reappraise this 'second age' of literacy, and whether, in the Australian context, this notion has an impact on expectations of student and educational standards; both as students enter the institution, and as they leave. We argue that this 'second age' of literacy is disembodied, or virtual, and has therefore allowed post-industrial pedagogies to be built around the managerialism of a 21st Century Skills ethos, and now a possible monstrous unknown that is Generative AI. Creativity is being annexed by corporatist and digital interests; student creativity no longer belongs to the individual, but is routinely colonized by commercial actors. Creative practice as a form of research in tertiary institutions, and the new horizons offered by AI, demand a reappraisal of mainstream, twenty-first century, pedagogical theory.

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James Thompson is a filmmaker and educator with 13 years' experience teaching undergraduate courses in cinema and media studies and film production. Committed to excellence and originality in creative vision his work has been exhibited in film festivals and galleries across the globe, alongside scholarship with publications in major international academic journals.

Strutts Psyridis is a Senior Lecturer in Screen Education at SAE University College. A former professional editor in television, features and documentary, he now pursues his interest in the nexus of 21st century pedagogy and socio-technological change, recently completing a Master of Education to further engage with this complex field.

Producing a Feature Film in 100 Days – a Teaching Specialist on Study Leave

Tom Young

In 2023 I embarked on an ambitious approach to study leave (aka sabbatical), from the relatively unexplored perspective of a Teaching Specialist. Over 100 days I worked in collaboration with local Adelaide filmmakers and emerging creatives to produce a feature film. The production started with a draft script, and included pre-production, filming, editing and post. On day 100 the film simultaneously premiered in Adelaide and online.

This approach serves as a case study for those wishing to significantly enhance the quality of their teaching within the academy, while demonstrating the value of study leave for teaching focused staff. The initial period of activity enabled intense practice led research, engaging staff and recent graduates as collaborators, facilitating work placements for current students, and the production of a significant portfolio of tutorial videos. Longer term the dissemination of this unique knowledge is enriching filmmaking topics and more broadly curriculum redevelopment.

The project embraced a micro budget methodology and a condensed timeframe. To save time the project uses a range of techniques including limited coverage, improv, and stock footage. I also looked for ways to use AI to assist with my workload. I found AI to be useful in some limited areas, including idea generation, character development, audition and improv preparation, image manipulation, effect generation and dialogue clean-up.

The creative process was documented online via www.100dayfilm.com and five social media accounts - YouTube, Facebook, LinkedIn, Instagram and TikTok. Over the 100 days, 60 behind the scenes and teaching focused videos were published. On the last day the complete 70-minute feature film, Lucid Dreaming (2023), was uploaded to YouTube.

This presentation explores making a feature film within the academy, the use of AI in filmmaking, generating teaching materials for future use in the classroom and the value of study leave for Teaching Specialists.

Dr Tom Young is a Senior Lecturer and filmmaker. At Flinders University he teaches short filmmaking, documentary, and client video production. Tom heads up Frankie Films, a video production company specialising in commercial, education and government projects. Tom's independent filmmaking work focuses on writing, directing, and producing micro budget drama.

Redefining the Reel: The Theoretical and Practical Implications of AI from a Screen Production Perspective

Arezou Zalipour

Scholarly inquiry into the incorporation of Artificial Intelligence (AI) within the filmmaking process remains sparse. The majority of existing scholarship focuses on the depiction of AI characters in mainstream cinema and their capacity to develop human-like emotions, with a handful of articles published in science and management journals (notably Park et al. 2018) that discuss AI models, and not from a film production perspective.

In this study, the scholarly investigation is directed towards the process of filmmaking through a screen production perspective. This paper delves into the transformative influence of AI on film production, scrutinising the principal issues and challenges during the greenlighting and pre-production stages, and highlighting how conventional methodologies are being contested and reshaped.

In this study, I also draw on my own creative practice in a New Zealand-German film co-production and our engagement with a Swiss-based AI firm for script analysis. The film project is a feature-length screenplay Come Together (the film slated for production in 2025), where I have contributed as a co-writer and cultural adviser. The story centres on a Muslim refugee woman who comes to Christchurch, Aotearoa to forget her past, a compelling narrative of fear and forgiveness. I will present the AI analysis we received including AI recommendations for casting, prediction of audience engagement and film success, and discuss our team's response to these in creative decision-making processes.

My discussion will be contextualised in a critical literature review of relevant scholarly materials, in conjunction with a thematic analysis of representative interviews with industry professionals, and through the lens of the humanities philosophy of technology. This paper aims to contribute meaningfully to the ongoing discourse surrounding the challenges and opportunities presented by the integration of AI in redefining the reel.

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Presenting at ASPERA 2024 Conference
- Each Presenter is allocated 20 minutes - 5 minutes to set-up their powerpoint/PFD and 15 minutes to present.
- Talk with the Session Chair, about timekeeping and and confirm if you would like a 5 minute to go warning for your presentation.
- The Q&A session will be at the end, after everyone has presented, and 20 minutes have been scheduled for each Session's Q&A.
- Please try and visit the room where you are presenting during Morning Tea, Lunch and Afternoon Tea to load your powerpoint onto the computer.

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- 10 minutes before the session starts please be in the room, introduce yourself to the presenters and help them load their presentations on the computer.
- Start the session on time, introduce each presenter and please keep them to time (15 minutes per presentation).
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