XVII\textsuperscript{th} Film and History Association of Australia and New Zealand (FHAANZ) Conference 2015

Wednesday, 1 July – Friday, 3 July 2015
Welcome to the Conference

Welcome to the XVIth Film and History Association of Australia and New Zealand (FHAANZ) Conference to be held at the Queensland University of Technology between Wednesday 1 July and Friday 3 July 2015. For the first time in the conference’s history, FHAANZ will be held in association with the Screen Studies Association of Australia and Aotearoa/New Zealand (SSAAANZ).

The Conference provides a valuable opportunity for scholars, archivists, educators, policymakers, filmmakers and post-graduate students to present ideas and discuss issues pertinent to screen studies and screen history.

Over the years FHAANZ has provided an important forum for historical research while also acting as a critical meeting place for contemporary screen studies debates more broadly. The XVIth FHAANZ conference builds upon this tradition, and rather than defining a specific conference theme, it invites proposals on all aspects of screen studies and history from aesthetics and philosophy to digital media and creative practice.

On a final note, the conference convenors are very excited to host the event in Brisbane and look forward to abstracts and panel proposals for what we hope will be a diverse, insightful and thought provoking event.

Mark Ryan and Ben Goldsmith
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Conference Sponsors and Supporters

**QUT Creative Industries**

The Creative Industries Faculty generates ideas and talent for the creative arts, entertainment, media and design. Through forward-looking courses, cutting-edge research and a proven track record in growing the creative economy, QUT Creative Industries is leading the way nationally and internationally.


**The University of Queensland (UQ)**

The University of Queensland (UQ) is one of Australia’s leading research and teaching institutions. We strive for excellence through the creation, preservation, transfer and application of knowledge. For more than a century, we have educated and worked with outstanding people to deliver knowledge leadership for a better world.


**SSAAANZ**

Our professional association advocates for the importance of the Screen Studies discipline at a national and international level.

As well as fostering a culture of tertiary teaching and research, we promote academic debate and industry engagement and champion a collaborative Screen Studies community.

Further information: [http://ssaaanz.org/](http://ssaaanz.org/)

**Currency Press**

Currency Press was founded by Katharine Brisbane, then national theatre critic for *The Australian*, and her husband Philip Parsons, a lecturer in Drama at UNSW. As Australia’s oldest, independent performing arts publisher. Our catalogue includes scripts, professional handbooks, biographies, cultural histories, critical studies and reference works.


**The Queensland Art Gallery / Gallery of Modern Art (QAGOMA)**

QAGOMA is the only Australian art gallery with purpose-built facilities dedicated to film and the moving image – the Australian Cinémathèque. We present retrospective and thematic programs and exhibitions that showcase the work of influential filmmakers and artists and explore the lines of influence between the moving image and other areas of visual culture.

Acknowledgement of Traditional Owners

We are committed to supporting reconciliation between Indigenous and non-Indigenous Australian people.

In keeping with the spirit of Reconciliation, we acknowledge the Turrbal, Jagera/Yuggera, Kabi Kabi and Jinibara Peoples as the Traditional Owners of the lands where QUT now stands - and recognise that these have always been places of teaching and learning.

We wish to pay respect to their Elders - past, present and emerging - and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the QUT community.

Venue – QUT at a glance

Welcome to QUT - a leading Australian university. We’re well known as ‘a university for the real world’ because of our close links with industry and our relevant teaching and applied research.

Over the years, QUT has grown and changed. From the establishment of the Brisbane School of Arts over 150 years ago, we have been at the forefront of innovation and progress in tertiary education. Although the name QUT has only been used for the last 24 years, the institutions that came before us made us the university that we are today.
Conference Information

Registration Desk
The conference registration desk will be located on level 5 of P Block and open at the following times:

Wednesday, 1 July 8.30am – 5pm
Thursday, 2 July 8.30am – 5pm
Friday, 3 July 9am – 5pm

Conference Dinner
Date: Thursday, 2nd July 2015
Time: 6.30pm – late
Venue: Ché Asado, Shop 15, Little Stanley Street, South Bank, Brisbane.
Dress: Smart Casual

Teas and Lunch breaks
Arrival coffee and tea, morning tea, lunch and afternoon tea will be catered for in the foyer of Level 5, P Block.
Arrangements have been made for those participants who have specified special dietary requirements and will be labelled accordingly.

Security
Participants are reminded to ensure all personal items of value are carried with them at all time.
Please do not leave laptops or bags unattended.

Mobile Phones
As a courtesy to fellow delegates and speakers, please ensure your phone is switched off or is on silent during all conference sessions.

Name Badges
It is requested all delegates wear their name tags at the Conference. This will help other attendees identify who you are, and also provide a visual security check for the venue. Catering may be refused if you are not wearing your name tag.
Internet Access
You will be allocated a username and password, located on your name badge, to access the QUT network. This username and password will give you access to the wireless network on your mobile devices while on campus.

Medical Emergency
If there is a medical emergency on campus and you need an ambulance
  • From internal phones: 0 000
  • From mobile phones: 000 or 112
After phoning for an ambulance, you must notify QUT Security from an internal phone on 8 888. A Security Officer will come to you and also guide the Queensland Ambulance Service (QAS) to you. In case of emergency not requiring an ambulance, contact Security on 3138 888. Please also advise the Conference Registrations Desk.

ATMs (Cash points)
Machines can be found on Level 3, P Block and at V Block, Vending Podium (near M Block).

Help and Assistance
If you have an urgent enquiry, please go the Registrations Desk in the first instance so matters can be handled promptly and appropriately.

On-campus Attractions
QUT Art Museum is located in U Block and is open Monday- Friday from 10am – 5pm and on Saturday and Sunday from 12pm-4pm. Admission is free
Old Government House is recognised as one of Queensland’s most important heritage sites. It is open to the public 7 days a week and entry is free. This is the also the venue for the Conference dinner.

Lost Property
All lost property can be handed in/collected from the Registration Desk.
Mad Dog Morgan and David Perry’s ‘Album’ screening

Where: Australian Cinémathèque, Gallery of Modern Art, South Brisbane

When: Arriving 6pm-6:15pm for a 6:30pm start, Cinema A, 1 July 2015

A key event for the conference is the joint screening of Mad Dog Morgan (1976) and the short experimental work Album (1970) by David Perry.

To mark the launch of Jake Wilson’s book Mad Dog Morgan for Currency Press’s Australian Screen Classic series edited by Jane Mills, FHAANZ in partnership with the Australian Cinémathèque, is delighted to screen Mad Dog Morgan.

An Ozploitation classic, directed by Philippe Mora and starring Dennis Hopper who plays the eponymous bushranger, the screening will complement the book launch and provide FHAANZ delegates with an exclusive opportunity to view an archival 35mm print from the National Film and Sound Archive Australia. The movie will be introduced by Jake Wilson who will provide insight into the process of writing on the film.

The event will also include the screening of the short experimental video Album by David Perry of Ubu Films, a Sydney Filmmakers Co-operative. The screening is a tribute to David and his contribution to experimental film in Australia and his life after recently passing away.

The screening is hosted by the FHAANZ organising committee in partnership with the Australian Cinémathèque, Queensland Art Gallery / Gallery of Modern Art (QAGGOMA), and organised by Mark Ryan and Ben Goldsmith (QUT).
The Films of John Hughes: A history of independent screen production in Australia

John Cumming tells the ongoing story of Hughes’ work illustrating the delicate balance of individual, collective and corporate agendas that many contemporary artists need to negotiate. This story begins in the 1960s with a generation of intelligent, socially engaged young people who challenge established power structures, conventions and stereotypes in art, politics and the media. Experiments were being made with grassroots democracy, with new social formations and new ways of seeing and communicating. The book also pays attention to earlier periods of cultural and political activism that captured Hughes’ imagination in the 1970s and became the subject of a number of his films over a period of nearly forty years. Through these films Cumming traces the outline of post-war film culture and production in Melbourne from the 1940s and sets this history within the context of international trends in independent filmmaking throughout the 20th Century and into the 21st.
Like Morgan himself, the film straddles the line between good and evil, redemption and damnation: excessive certainly, perhaps tasteless, but too arty and ambitious to be categorised as pure abject trash, or for that matter, as straightforward popular entertainment.

Mad Dog Morgan was a risky project on every level: artistic, financial, psychological and physical. What made the risks worth taking? What was at stake for the film’s makers—and for Australian cinema? Released in 1976 at the peak of the Australian film revival, Philippe Mora’s dramatisation of the bloody life and death of the nation’s most notorious bushranger stands at the crossroads of multiple genres and trends: a violent action movie, an excavation of a traumatic colonial past, an antipodean variant on the ‘acid Western’, and a radical experiment with echoes of Bertolt Brecht and Jean-Luc Godard. Morgan himself is seen as a ruthless avenger, yet also as a helpless victim—a paradox brought to life in the gonzo lead performance by counterculture icon Dennis Hopper, backed by an extraordinary supporting cast including Jack Thompson, David Gulpilil, Bill Hunter, John Hargreaves and Frank Thring. Jake Wilson’s thoroughly researched book takes a fresh look at the historical Dan Morgan as well as the film’s colourful production history and its significance in the wayward career trajectories of its director and star. Above all, it interrogates the creative risk-taking drive that made the film, like the man himself, into the legend that it is.
## FHAANZ 2015 Program  
*Subject to Change*

### FHAANZ: Wednesday 1st July 2015 - DRAFT

<table>
<thead>
<tr>
<th>Time</th>
<th>Event/Session</th>
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<tbody>
<tr>
<td>8.30am</td>
<td>Registration Opens&lt;br&gt;Level 5, P Block, QUT Gardens Point Campus</td>
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<tr>
<td>9:00am - 9:15am</td>
<td>Opening: Welcome by Paul Makeham School of Media, Entertainment and Creative Arts, QUT, followed by Mark Ryan and Ben Goldsmith&lt;br&gt;ROOM: P514</td>
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<tr>
<td>9.15am - 10.15am</td>
<td>PLENARY 1: The Emerging New Screen Ecology&lt;br&gt;Keynote speaker: Stuart Cunningham&lt;br&gt;ROOM: P514</td>
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<tr>
<td>10.15am - 11.15am</td>
<td>PLENARY 2: Visceral Cinema, Somatic Resonance, and Screen Technology&lt;br&gt;Keynote speaker: Jane Stadler&lt;br&gt;ROOM: P514</td>
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<tr>
<td>11.15am - 11.45am</td>
<td>Morning Tea&lt;br&gt;Level 5, P Block, QUT Gardens Point Campus</td>
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<tr>
<td>Time</td>
<td>SESSION 1.1</td>
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<td></td>
<td>TOPIC: Australian Cinema</td>
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<td>CHAIR: Anthony Lambert</td>
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<td>ROOM: P514</td>
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<tr>
<td>11.45am - 1.15pm</td>
<td>1.1A - Adrian Danks, South of Ealing: Recasting a British studio’s antipodean adventure</td>
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<td>1.1B - Andrew Couzens, Visions of Australian Colonial Authority in Captain Thunderbolt (1953), Robbery Under Arms (1957) and Eureka Stockade (1949)</td>
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<td>1.1C - Ben Goldsmith, Australian characters</td>
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<td>1.15pm - 2pm</td>
<td>Lunch</td>
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Lunch: Level 5, P Block, QUT Gardens Point Campus
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<tr>
<th>2pm - 3:30pm</th>
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<tr>
<td>SESSION 2.1</td>
<td>SESSION 2.2</td>
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<tr>
<td>TOPIC: Australian Cinema</td>
<td>TOPIC: Screen Theory</td>
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<tr>
<td>CHAIR: Therese Davis</td>
<td>CHAIR: Emma Somogyi</td>
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<tr>
<td>ROOM: P514</td>
<td>ROOM: P413</td>
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<tr>
<td>2.1A - Matteo Dutto, Crosshatch histories of Indigenous resistance in Kelrick Martin’s Yagan (2013)</td>
<td>2.2A - Warwick Mules, Film Degree Zero: Antonioni’s The Passenger</td>
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<tr>
<td>SESSION 2.3</td>
<td>SESSION 2.4</td>
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<tr>
<td>TOPIC: Genres and Cycles</td>
<td>TOPIC: Television</td>
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<tr>
<td>CHAIR: Mark Ryan</td>
<td>CHAIR: Ben Goldsmith</td>
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<td>ROOM: P506</td>
<td>ROOM: P506a</td>
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<td>2.3A - Alexander Possingham and Ruth Vasey, Anatomy of a Film Cycle: Cyberpunk</td>
<td>2.4A - Matthew Campora, Rake: An Australian answer to HBO television</td>
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<tr>
<td>2.4B - Kate Warner, Gangster Women: Female Crime Bosses in 21st Century Television</td>
<td>2.5A - Chris Carter and Joe Carter, The use of extreme sports to advertise in online video</td>
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<td>SESSION 2.5</td>
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<td>TOPIC: Transmedia and Online Media</td>
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<td>CHAIR: Geoff Portmann</td>
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<td>2.5A - Scott Knight, From Unlicensed to Transmedia: Trends in the Historical Poetics of Film-to-Game Adaptation</td>
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<td>3.30pm - 4pm</td>
<td>Afternoon Tea</td>
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<td>3.1B - Felicity Collins, Shifts in Reconciliation Genres in Australian Television</td>
<td>3.2B - Anne Rutherford, Performance, the cinematic body and the cultural mediator in Mystery Road</td>
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<tr>
<td>3.2C - Sylvia Lawson, At the crossroads: Robert Connolly’s Balibo</td>
<td>3.3C - Myriam Couturier, Isabel Fernandez and Daryna Granik - Gender and Fashion in Federico Fellini’s 8 1/2 and La Dolce Vita</td>
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6.30pm for 7pm start

**GOMA Screening: Mad Dog Morgan (1976) and David Perry’s ‘Album’ screening**

**Gallery of Modern Art**
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<td>8.30am</td>
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<td>Level 5, P Block, QUT Gardens Point Campus</td>
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<tr>
<td>9.00am - 10.00am</td>
<td>PLENARY 3: Kinds of Intermediality: Film and its Neighbours the Australian Experience</td>
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<td>Keynote speaker: Tom O'Regan</td>
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<td>ROOM: P514</td>
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<td>10.00am - 11.00am</td>
<td>PLENARY 4: Australian National Cinema Today (panel dicussion)</td>
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<td>Panel members: Jane Mills (Chair), Therese Davis, Ben Goldsmith, Olivia Khoo, Tom O'Regan, Jake Wilson</td>
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<td>11.00am - 11.30am</td>
<td>Morning Tea</td>
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<td>TIME</td>
<td>SESSION 4.1 TOPIC: Australian Cinema</td>
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<tr>
<td>11.30am</td>
<td>CHAIR: Jodi Brooks</td>
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<td>ROOM: P514</td>
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<tr>
<td>1pm - 2pm</td>
<td>4.1B - Ben Goldsmith, Is Everything Awesome? The LEGO Movie, Global Film Production and the Australian Film Industry</td>
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<td>1pm - 2pm</td>
<td>4.1C - Anthony Lambert, Schapellevision: Screen Aesthetics and the (Re)production of a National Televisual Phenomenon</td>
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<td>1pm - 2pm</td>
<td>4.5D - Kathryn Talbot, Body of a Woman, Heart of a King: The Question of Female Leadership in The Virgin Queen</td>
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<tr>
<td>1pm - 2pm</td>
<td><strong>Lunch &amp; Book Launch:</strong> <em>Directory of World Cinema: Australia and New Zealand 2, Mad Dog Morgan (Australian Screen Classics Series), &amp; The Films of John Hughes: A history of independent screen production in Australia</em></td>
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<tr>
<td>1pm - 2pm</td>
<td><strong>Level 5, P Block, QUT Gardens Point Campus</strong></td>
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<td>Time</td>
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<td>2 pm -</td>
<td><strong>TOPIC: Australian Cinema</strong></td>
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<td>3:30pm</td>
<td><strong>CHAIR: Lisa French</strong></td>
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<td><strong>ROOM: P514</strong></td>
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<td>5.1A - Kelly McWilliam</td>
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<td></td>
<td>Spatially Negotiating the Queer Body in Australian Cinema</td>
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<td>5.1B - Joanna McIntyre, In the Name of the Mother: Oedipal transgressions and</td>
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<td>Australian transgender film</td>
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<td>5.1C - Chloe Benson, The Melbourne Queer Film Festival: A matter of language</td>
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<td>3.30pm -</td>
<td>Afternoon Tea</td>
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<td>4pm</td>
<td>TOPIC: Australian Cinema</td>
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<td>CHAIR: Michael Dezuanni</td>
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<td>ROOM: P514</td>
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<td>4.30pm</td>
<td>6.1A - Huw Walmsley-Evans and Tom O'Regan, Kenneth Slessor: Film Critic and the Sound Cinema</td>
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<td>6.1B - Lisa French, ‘Only Registered Female Club Members Eligible’ ~ 8mm Filmmaking in Melbourne</td>
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<tr>
<td>5pm</td>
<td>6.1C - Mark David Ryan, Australia cinema studies: how the subject is taught in Australian universities</td>
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**Conference Dinner**

South bank: Ché Asado
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<tr>
<th>Time</th>
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<tr>
<td>9.00am</td>
<td>Registration Opens</td>
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<td>Level 5, P Block, QUT Gardens Point Campus</td>
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<tr>
<td>9.30am - 10.30am</td>
<td>PLENARY 5: In Love With Shirley Temple: Hollywood, New Zealand and cultural memory</td>
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<td>Keynote speaker: Geoff Lealand</td>
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<td>10.30am - 11.00am</td>
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<td>Level 5, P Block, QUT Gardens Point Campus</td>
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<tr>
<td>11.00am</td>
<td>TOPIC: Australian and New Zealand Cinema</td>
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<td>CHAIR: Adrian Danks</td>
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<td>ROOM: P514</td>
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<tr>
<td>7.1B</td>
<td>Stephen Gaunson, 'Marketing Controversy: Birth of a Nation as Historical Adaptation'</td>
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<td>7.1C</td>
<td>Don Perlmut, Film criticism in Australia: how much does it matter?</td>
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<td>7.2D</td>
<td>Phoebe Macrossan, One Direction and the musicalization of everyday life</td>
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<td>12.30pm</td>
<td>Lunch</td>
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**Lunch**

Level 5, P Block, QUT Gardens Point Campus
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<th>SESSION 8.1</th>
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<tbody>
<tr>
<td>TOPIC: Australian Screens</td>
<td>TOPIC: Sonic Selves: theorizing contemporary experiences of sound in cinema, television and the art gallery</td>
<td>TOPIC: Distribution and Video</td>
<td>TOPIC: International Cinema (Chinese cinema)</td>
<td>TOPIC: The Australian War Memorial Film Collection</td>
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<tr>
<td>CHAIR: Jane Mills</td>
<td>CHAIR: Jane Stadler</td>
<td>CHAIR: Kayleigh Murphy</td>
<td>CHAIR: Geoff Lealand</td>
<td>CHAIR: Tom O'Regan</td>
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<td>ROOM: P514</td>
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<td>ROOM: P506</td>
<td>ROOM: P506a</td>
<td>ROOM: P413</td>
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<tr>
<td>8.1A - Elizabeth Ellison and Mark David Ryan, A dangerous place: the function of the beach as a setting in Australian horror movies</td>
<td>8.2A - Sean Redmond, Sounding Loneliness in Under the Skin</td>
<td>8.3A - Kathleen Williams, Eulogies for the Video Store: How Digital Audiences Historicise the Practices and Objects of VHS</td>
<td>8.4A - Paola Voci, The (Moving) Image Amateur: Auteur, artisan, archivist, and ... revolutionary</td>
<td>8.5A - Daniel Eisenberg, &quot;A most miserable hotchpotch&quot;, Charles Bean and the Origins of the First World War Collection</td>
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<tr>
<td>8.1B - Fincina Hopgood, Empathy and Portrayals of Mental Illness on the Australian Screen</td>
<td>8.2B - Angela Ndalianis, Hannibal: The Dark Sounds of Walking Nightmares</td>
<td>8.3B - Jessica Hughes, &quot;Somebody's Got A Bloody Job To Do&quot;: Marketing and Distributing Japanese Extreme in the Age of Digital Media</td>
<td>8.4B - Dan Edwards, Reclaiming the Historical Subject in Hu Jie’s Searching for Lin Zhao’s Soul</td>
<td>8.5B - David Gist, Selling the Good Fight? The Directorate of Public Relations in Vietnam</td>
</tr>
<tr>
<td>8.1C - Ruari Elkington, Arguing the Archive: Reconceptualising the NFSA in a Time of Austerity</td>
<td>8.2C - Catherine Fowler, Sound's relational geography: new vocabulary for film studies in the art gallery</td>
<td>8.3C - Alexa Scarlata, ‘A Stream Come True? Australian Audience Interaction with Net-Based Video Delivery Services’</td>
<td>8.5C - Stephanie Boyle, Small Screens and True: Digital Video in the Museum, the Home and Battlefield</td>
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<td>3.00pm - 3.15pm</td>
<td>Closing</td>
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<td>3.30pm - 5.00pm</td>
<td>FHAANZ SSAAANZ AGM</td>
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<td>*Agenda to be Announced</td>
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General Information

Getting around Brisbane

Getting around Brisbane is easy - the city is serviced by a variety of public and private transport options including train, bus, ferry, taxi, and bicycle. To access public transportation in Brisbane you will need to purchase a single paper ticket or Go card. The paper ticket is ideal for infrequent public transport users and short-term visitors.

CityCats operate seven days a week with regular services every 13 minutes for most of the day, and express routes and more frequent services during peak times. For up to date terminal information, visit Terminal locations. You can discover great trips on the CityCats with the CityCat journey videos.

Brisbane also offers a free bus loop service, commuting between the city and Gardens Point, if you need to rest your feet or escape the heat. The free loop bus circles Brisbane’s central business district and provides access to central station, Queen St Mall, Botanic Gardens, Riverside Centre and King George Square.

Information on Train, Bus, and Ferry schedules and routes can be found at TransLink Journey Planner to help give you travel options via bus, train and ferry for the date and time you specify, or telephone: 13 12 30.

City Centre Free Loop Buses Schedule

Clockwise Loop
Service departs QUT every 15 minutes between 7.00am and 6.00pm

Anticlockwise Loop
Service departs QUT every 15 minutes between 7.05am and 6.05pm
Brisbane Dining Precincts

Brisbane City
There are many exciting eating establishments, which are scattered across the CBD. For easy reference the two main areas are:

Queen Street Mall
Offers numerous food courts for quick, casual meals, open air cafes for those who prefer to take their time or a number of different restaurant & bars spread from one end of the mall to the other.

Riverside/Eagle Street Pier
Is the heartland of the city’s dining precinct. In this prime riverfront location, there are literally dozens of places to eat with many of the restaurants making the most of the stunning river views for alfresco, relaxed dining.

Fortitude Valley
‘The Valley’, as it is known by the locals, is full of an energy and individualism that makes it one of the most exciting dining areas in Brisbane. This vibrant dining locale offers everything from quality Asian to distinctive European and Middle Eastern cuisine. The main dining precincts are the Brunswick Street precinct (Brunswick Street, the Brunswick Street Mall, Central Brunswick and Chinatown), the James Street precinct and the Emporium precinct.

South Bank
Eating out at Brisbane’s South Bank gives diners so many options. There are restaurants and cafes in South Bank Parklands but the precinct also extends to nearby Little Stanley Street and Grey Street. This is a heartland of Brisbane’s dining scene, offering cuisines from around the world and for all budgets. It’s also a dynamic place, with new places opening regularly.

West End
West End has so many eating options on Boundary Street from Vulture Street to Melbourne Street. You’ll also find other dining areas on Hardgrave Road and a small selection further down Vulture Street or on Melbourne Street, towards South Brisbane.

West End is known as the place to cruise the cafes, rather than dine in formal restaurants. There are always footpaths overflowing with patrons. There are all-night places to buy pizza or kebabs and early morning joints for strong coffee interspersed amongst the real and living village.
Maps

QUT Campus

Local Bookshops and Cinemas

Please click here to download a user-friendly map of bookshops and cinemas in the area.
Conference Keynote Speakers and Abstracts

Associate Professor Jane Stadler
The University of Queensland

Visceral Cinema, Somatic Resonance, and Screen Technology

What actually happens when you have a gut reaction to a film? Might the relationship between the intestines and the screen provide fresh perspectives on cinematic intelligibility, embodied knowledge, taste, and cultural value? Such questions arise as empirical research and screen theory converge to reconceptualise the physicality of cinematic technologies and film audiences. My aim in this keynote is to give gut reactions the serious consideration they deserve by investigating how involuntary somatic responses inform the cognitive and emotional processes by which audiences make sense of cinema.

When Linda Williams introduced the concept of “body genres” in her 1991 essay “Film Bodies” to describe melodramatic tearjerkers, hair-raising horror movies and “sensational” but culturally denigrated films that directly address the body of the spectator she catalysed new research into embodiment. Recent scholarship has drawn on cognitive theory, phenomenology, and neurocinematic approaches to further explore the interplay of screen aesthetics, genre characteristics, meaning, and emotion in the cinema. Since Williams’ influential essay we have also seen rapid technological development and increasingly sophisticated efforts to produce an immersive cinematic experience with Dolby Atmos, D-Box, CGI and 3D. Along with somatic sounds and techniques that may bypass familiar pathways of cognitive-perceptual processing, these technologies are often used to cue mood, augment experiential realism, and direct the audience’s physiological reactions. Building on Vivian Sobchack’s essay “What my Fingers Knew” (2004), this presentation explores what our bodies know and offers a reassessment of concepts of volition, manipulation, and shared experience that are at stake in an account of cinema’s visceral effects.

Biography

Jane Stadler is Associate Professor of Film and Media Studies in the School Communication and Arts the University of Queensland. Her interdisciplinary research draws on approaches from philosophy and the digital humanities to study screen aesthetics and film spectatorship. She is author of Pulling Focus: Intersubjective Experience, Narrative Film and Ethics (2008), co-author of Imagined Landscapes: Geovisualizing Australian Spatial Narratives (in press), Screen Media (2009), and Media and Society (2012), and co-editor of an adaptation studies anthology, Pockets of Change: Adaptation and Cultural Transition (2011).
In Love With Shirley Temple: Hollywood, New Zealand and cultural memory

Beginning with the discovery of an old scrapbook in a Christchurch antique store (subsequently destroyed in the 2011 earthquake), this is a story about Shirley Temple as extraordinary child star. It is centred on the life histories of three New Zealand girls (now elderly ladies in their mid-80s) who were prize-winners in a Shirley Temple ‘double’ competition in Christchurch in 1935.

Constructing this story has involved extensive research in New Zealand, which has included archival research, interviewing and re-tracing the history of Shirley. It has also been a journey for me, in that I once had scant regard for Shirley but now have considerable respect for her and a better appreciation of her central role in American film history.

It is a story about fandom and film, in a time and places long gone. But it also touches on controversy (the Twentieth Century Fox vs Graham Greene libel case of 1938), as well as speculating on contemporary approaches to popular culture and history in respect of the commodification and sexualisation of young girls in film. The reality TV ‘star’ Honey Boo Boo also gets a mention!

Biography

Professor Tom O’Regan  
Media and Cultural Studies, University of Queensland  

Kinds of Intermediality: Film and its Neighbours the Australian Experience

The transition to digital media has foregrounded cross-overs among and the interconnections between media forms and platforms and their promiscuous mixing. We are continually confronted with screen media’s ‘intense porosity, its loss of autonomy and singularity and its combinatorial multimedia quality’ as Andre Gaudrealt and Philippe Marion put it. This intermedial aspect of our contemporary screenscape is often seen as the defining property of our age and as its point of difference with past screen settlements. In comparison past media formations are seen to be characterised by silos of discrete media forms, delivery platforms, and stable boundaries between film, television and print. But what if instead of using the past to better understand and identify the difference, novelty and innovation of our present moment, we asked the reverse question: what might our contemporary sensitivity to the promiscuous intermixing of media forms illuminate in our screen media’s past. In this keynote presentation I want explore Australian media history from just this standpoint of intermediality. The story that emerges is not of an absence of intermediality so much as the presence of different kinds of intermedia connections. By focusing on the ‘intermedia’ dimension we are able to think about the longstanding ensemble character of our media systems. Using examples drawn from the beginning of screen exhibition in Australia, the coming of sound, the introduction of television, colour television and digital media I will argue that this intermedial dimension is a permanently present characteristic of our media but that it takes different paths and routes. Taking my cue from Donald Sassoon’s magisterial examination of the evolution of cultural markets in the 19th and 20th century Europe I want to show how distribution methods, processes, ideas, people and texts migrate among several media forms and have done so over much longer time periods than we have hitherto recognised.

Biography

Tom O’Regan is Professor of Media and Cultural Studies at the University of Queensland. Research interests include film and TV history, cultural and media policy, political economy of media, Australian and international screen and media industries, the traffic between different media and cultural forms (including adaptation studies), production of culture studies, broadcast ratings and audience development, and the historical aesthetics of film and television. Recent books: (with M. Balnaves and B. Goldsmith) Rating the Audience: the Business of Media (2011); (with B. Goldsmith and S. Ward) Local Hollywood: Global Film Production and the Gold Coast (2010).
Australian screen policy and culture, and scholarship about it, have been historically structured by what Dermody and Jacka (1987, 1988) termed Industry-1 (culturally specific, domestic market-oriented production) and Industry-2 (internationally-oriented entertainment product), with a normative bias toward the former over the latter, conditioned by cultural policy-based state subvention and regulatory support. Cultural policy influence also treats long form narrative fiction and social documentary as privileged genres for the purposes of subsidy as they are uniquely vulnerable to market failure. As the screen sector has globalised, some of the normative weight in these dualisms has eroded. Verhoeven (2014) calls on the discipline field to recognise the degree to which digitisation and globalisation are laying waste to established critical approaches. And the urgent need to address digital distribution opportunities is increasingly recognised (Harris 2013a, 2013b; Sheehan 2009). Google Australia promotes the idea that Australia has a trade surplus in online video, and that such content is delivering a consumer surplus (the value that consumers place on an activity over and above the price they pay for it) of $24 billion a year (BCG 2012: 5). But the question of the globalisation (or ‘de-nationalising’) of Australian film and television production remains open to regular critique (O’Regan & Potter 2013).

This keynote looks at the changing Australian screen ecology in the broader context of a US-led but increasingly global explosion of low-budget, advertising-supported online content driven mainly by the professionalisation and monetisation of previously amateur content creation. It is proposed that this phenomenon may be the most challenging and potentially disruptive and innovative form the new screen ecology is taking. The talk focuses on the strategies of the main platform for this work, YouTube and tracks the Multichannel Networks (MCNs) that are aggregating and facilitating the professionalisation of previously amateur creators.

Biography

Stuart Cunningham AM is Distinguished Professor of Media and Communications, Queensland University of Technology. His most recent books are Digital Disruption: Cinema Moves Online (edited with Dina Iordanova, 2012), Key Concepts in Creative Industries (with John Hartley, Jason Potts, Terry Flew, John Banks and Michael Keane, 2013), Hidden Innovation: Policy, Industry and the Creative Sector (2013), Screen Distribution and the New King Kongs of the Online World (with Jon Silver, 2013), The Media and Communications in Australia (edited with Sue Turnbull, 2014) and Media Economics (with Terry Flew and Adam Swift, 2015). He currently holds appointments to the Cooperative Research Centre Committee and the board of Screen Queensland. His most recent honours include admission into the UK-based Academy of Social Sciences in 2013, the award of a Fulbright Senior Scholarship for 2014-15, and the award of Member of the Order of Australia in 2015.
Panel Discussion
Jane Mills (chair), Therese Davis, Ben Goldsmith, Olivia Khoo, Tom O’Regan, Jake Wilson

Australian National Cinema Today

The narrow frame of reference that has typically defined how Australian cinema has been conceived and discussed is increasingly challenged in contemporary scholarship by transnational perspectives. Such approaches attempt to offer more nuanced and complex explanations for cultural production that account for the porous and blurred nature of national boundaries, globally dispersed production flows, mobility and contingent relational networks between Australian cinema, Hollywood and other international cinemas. In this framework, the role of the national, its usefulness as a concept and what it means in relation to how Australian cinema has traditionally been understood in scholarship and policy is called into question. Each author on the panel will provide their views on how Australian cinema can be conceptualised or understood in an environment of mutable national boundaries, cross-cultural exchange, transnational production processes and how they think the ‘the national’ is transformed or maintained, and whether it remains relevant to discussion at all.
Jean Rollin’s first feature film *The Rape of the Vampire* was quite literally released in May of 1968. The film foreshadowed the close connection between vampires and sexual exploitation which would become such a feature of 1970s low-budget horror production, at the same time situating itself within the French Art cinema tradition. This paper explores the ways in which the three “genres” – exploitation (with its explicit representations of female bodies, sex and female desire), art (with its connection between narrative unsettlement, disruption, displacement and the female), and horror (with its exploration of male fears around female sexuality) - are mixed and intermingle in the film, and considers in particular the ways in which the film appropriates and reworks various antecedent models of the female vampire for both exploitation and “art” cinema ends.

**Biography**

Dr David Baker lectures in Screen Studies, Media and Communication at Griffith University in the screen studies program. David researches in the area of screen history, aesthetics and popular culture.
The Babadook and Critical Receptions of Australian Gothic Horror: Creeping between High and Low Genres

The Australian film industry’s most critically successful export of 2014, *The Babadook* (Jennifer Kent), coheres two distinct but interrelated generic trends: popular horror and the Australian Gothic. *The Babadook*’s near-universal acclaim provides a notable contrast to David Stratton and Margaret Pomeranz’s refusal to review *Wolf Creek 2* on *At the Movies* in 2013. Stratton and Pomeranz stated that they had declined to review the film while refusing to expand upon their decision, a pointed dismissal which seemed to display their generic bias. By contrast, *The Babadook* received four and four-and-a-half star reviews from Stratton and Pomeranz respectively, and was included in Pomeranz’s best films of 2014. Unlike *Wolf Creek 2*, which participates in the much maligned torture porn sub-genre populated by ‘low-brow’ Hollywood releases such as the *Saw* and *Hostel* franchises, *The Babadook* combines popular horror devices with an Australian Gothic sensibility. The local Gothic tradition is associated with high-art prestige in Australian film culture, as is evidenced by the culturally elite status of Gothic art films *Picnic at Hanging Rock* (Peter Weir, 1975) and *Walkabout* (Nicolas Roeg, 1971). This paper explores *The Babadook*’s knowing traversal of high and low art boundaries through its carefully balanced deployment of horror and the Gothic, and considers how this finely-tuned generic interplay contributed to the film’s widespread acclaim.

Biography

Jessica Balanzategui is a doctoral candidate at The University of Melbourne. Her thesis explores the construction of uncanny child characters in a recent assemblage of transnational horror films from America, Spain and Japan. She has published on horror media in refereed journals and a number of forthcoming edited collections published by Palgrave Macmillan and McFarland.
Administering sonic shock in *Samson and Delilah*

This paper explores and focuses on a series of visual and sonic shocks that occur in Warwick Thornton’s film *Samson and Delilah* (2009). Gilles Delueze in *Cinema 2*, uses’s Bergson’s concepts of ‘recollection image’ and ‘world memory’ to investigate the perception of time and memory. In *The World and the Home*, Homi Bhabha discusses the ‘uncanny voice’ of the ‘unhomely’, heard at the point where home and world become intermingled.

Using Delueze and Bhabha as a starting point and incorporating interview material from Thornton and sound designer Liam Egan, this paper investigates how the soundtrack of *Samson and Delilah* releases a series of shocks administered by the play between sound and image. For the audio-viewer, history and memory are open to question; another shock, a dream, an audible contested site are open to interpretation.

This paper argues that in *Samson and Delilah*, the audience is not bombard with information, instead the carefully constructed sound and image tracks are specifically designed to instigate emotional jolts, to create unease and to form questions in relation to home and memory.

**Biography**

Anne currently lectures in screen studies at the New York University Sydney campus. She has worked in both the New Zealand and Australian film industry's as a sound professional and has also taught film and media studies at the University of New South Wales.
Bronwyn Beatty
New Zealand Broadcasting School, CPIT, Christchurch, New Zealand

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Bronwyn Beatty: Transmedia Storytelling and fandom: A case study from the Potter Generation

Transmedia storytelling, with its demand for audience engagement across multiple media platforms, is no longer merely a buzzword; it is an expectation for creatives and consumers alike. ‘Bibles’ and guides have been written, workshops run and conferences held. Websites, articles and books abound. Commensurate with this development in mainstream storytelling to utilise multiple platforms is a revision of fandom. Arguably, everyone or no one is a fan now, with ‘fannish’ behaviour required for transmedia storytelling to succeed. No longer chided and ridiculed for asocial behaviour, the fan is the imagined audience of Hollywood projects and incorporated into national and regional economic strategies.

This paper will reflect on the changing face of fandom in relation to the transmedia storytelling project using Harry Potter as a case study. A group discussion was held with some members of the Potter Generation in which they reflected on their engagement with the franchise. Their comments and observations suggest that a hierarchy remains within fandom and that traditional ‘fannish’ behaviour remains anathema to most. Yet there is a creeping along the continuum of fan behaviour suggesting that transmedia storytelling is influencing audience expectations from the creative industry.

Biography

Dr. Bronwyn Beatty teaches and researches at the New Zealand Broadcasting School, CPIT Christchurch. Research interests include film and television studies with a special focus on political economy, transmedia storytelling and audience studies.
The Melbourne Queer Film Festival: A matter of language

Queer film festivals have often been at the centre of language battles. Adapting their titles and use of language to mirror the expanding acronym of identities they represent, the paper programs of many queer film festivals hold a wealth of evolving and clashing discourses. Despite a tendency to overlook such ephemera in our studies, this paper will argue for the centrality of paratexts to understanding queer film festivals as contexts of reception. Analysing the language employed in programs from the past ten years of the Melbourne Queer Film Festival (MQFF), this paper presents an overview of the ways that the MQFF’s paratexts employ sexual identity labels, and, subsequently, frame and shape reception. As well as presenting data, a reflection on the interplay between language, visibility and contexts of reception will be offered, highlighting the intersections between paratextual and film festival studies.

Biography

Chloe Benson is currently undertaking her PhD at Federation University Australia. Her doctoral research addresses the complex relationships that exist between sites of exhibition, paratexts, discourse and representations of bisexuality.
DN Rodowick suggests that cinema and photography primed the advent of “time-based spatial media,” triggering a whole new set of ethical questions related to images of time rather than images of space in films. While Gilles Deleuze remains a leading figure in film-philosophical discourse dealing with issues of time and duration, Walter Benjamin’s contribution to the field is less explored. This paper maintains that a Benjaminian approach to film-experiences allows shifting the focus of environmental film criticism from issues of space and representation to issues of time and duration, enabling a different set of aesthetic and ethic considerations on the role of film technologies in the anthropocene. Through a figural analysis of temporal relations in Terrence Malick’s *The Tree of Life*, this paper will foreground the philosophical importance of the film-experience in dealing with the aesthetics and ethics of time in ecocinema theory. Benjamin’s philosophy provides the theoretical tool for a novel approach to Terrence Malick’s film and enables a positive engagement with humans “self-alienation” through films. This reading contributes to the growing sensation that film-experiences can alter and reconfigure current conditions of apperception through a highly productive use of the apparatus in an age of global environmental crisis.

**Biography**

Gabriella Blasi is a PhD Candidate in the School of Communication and Arts, The University of Queensland. Her current research focuses on applications of the figural methodology in ecocinema theory.
Stephanie Boyle
Photographs, Film and Sound, Australian War Memorial, Canberra, ACT
stephanie.boyle@awm.gov.au

Small Screens and True: Digital video in the museum, the home, and battlefield

Institutional film collections often contain small gauge film (8mm) – the home movies of previous generations, a rich source material for historians, educators, content producers and artists. Now that people - including the armed forces - are making home movies in digital formats, are there implications for museums, and for the Australian War Memorial’s film collections in particular? Australian soldiers, sailors and air personnel create videos using standard devices, such as mobile phones, to record their ordinary day to day lives, even editing them into engaging narratives just as the troops in Vietnam did. But they are also generating in-field-of-battle video, a.k.a “helmetcam”, which digitally records their patrols and engagements with the enemy. This is a subject steeped in analytical, archival and potentially ethical issues ripe for discussion, building on the author’s previous research into home movie collections.

Biography

Stephanie has worked in an archive environment, most particularly with audio visual collections, since 1997, and has been senior curator for film and sound at the Australian War Memorial for four years. She is interested in questions concerning digital collections, particularly those generated or created by individuals, such as oral history and amateur film, and how these may be examined in a museum context.
Through a squarer frame: cinema, adolescence and the Academy Ratio in the teen-centered films of Andrea Arnold and Gus Van Sant

Over the last decade a number of critically acclaimed films have turned to the largely discarded Academy ratio of 1.33: 1. Michael Hazanivicius’s award winning silent film The Artist (2011) was made in the Academy ratio, and Wes Anderson has used it in his film The Grand Budapest Hotel (2014). These high profile films have used the Academy ratio as a way of referencing earlier moments of cinema. But alongside these films that have deployed this largely discarded aspect ratio as a way of “framing cinema,” other contemporary filmmakers have used the ratio for how it can frame teen experience. In this paper I look at the work of two filmmakers who have each used the Academy ratio in films that focus on the teen or adolescent subject. Gus Van Sant and Andrea Arnold have created some of the most disarming cinematic representations of adolescence in contemporary cinema. In this paper I look at how these filmmakers use the squarer frame for their portraits of teen life to give a central place to the perceptual world and consciousness of the isolated teen subject.

Biography

Jodi Brooks teaches Film Studies in the School of the Arts & Media, University of NSW. Her work has appeared in journals such as Screen, Screening the Past, Camera Obscura, and Continuum and in various edited collections. She is currently working on a project on the indie teen.
Sounding the Hook, Silencing the Hook: Television Sound Design in *The Twilight Zone*, Episode 1, 1959

Dr Steven Campbell’s specialisation is in music with a composition focus on computer music. Work with sound and image has resulted in investigations of the relationships between image and sound, not only in performance systems but also sound in new media and sound in film and television.

Taking into account the full narrative of the first episode of *The Twilight Zone*, this research puts forward an analysis of the opening minutes (the hook) of this anthology television show to reveal relationships between the episode’s sound design, narrative, and sociocultural events at the time of the show’s debut in 1959. Utilising a graphic and tabulated analysis, relationships between the show’s narrative themes of isolation and loneliness are related to social, political and cultural highlights of 1959 and discussed with emphasis on the soundtrack’s dialogue, sound effects, music and silence.

Biography

Dr Steven Campbell’s specialisation is in music with a composition focus on computer music. Work with sound and image has resulted in investigations of the relationships between image and sound, not only in performance systems but also sound in new media and sound in film and television.
Rake: An Australian answer to HBO television

This paper will consider the Australian television series Rake (Peter Duncan, 2010) as an example of what television scholar Jason Mittell has described as “complex narrative television”. To do this, it will first consider the characteristics of complex narrative television generally, as well as those characteristics of a sub-category of that can be referred to as “HBO-Style Television”, arguing that the television series produced by HBO—from The Sopranos to Game of Thrones—constitute a form of television with its own distinctive mode of narration. This mode of narration is related to Mittell’s complex narrative television but also has its own unique characteristics as well. The paper will use Rake as a case study through which to explore the ways in which the mode of narration employed in HBO series has influenced television made in Australia.

Biography

Matthew Campora is a senior lecturer at the AFTRS and an honorary research fellow at the Centre for Critical and Cultural Studies at the University of Queensland. His book Subjective Realist Cinema (2014) is concerned with complex narrative films depicting the subjective experience of their characters.
Digital 3-D: Competing Cinema Spaces

3-D films have allowed filmmakers to create visual imagery that is no longer bound to the single plane of the screen. Often occupying the Z-Space, 3-D brings the frame to the audience, creating an immersive suture beyond the narrative. The recent introduction of digital 3-D technologies looks set to outlive the 3-D boom of the 1950s and continue to be a valued film medium. With sound production practices not changing from 2-D, the relationship between the soundtrack and 3-D imagery needs to be considered. Although contemporary surround sound has been described as being 3-D, and new immersive sound technologies are marketing themselves as being 3-D, do these contemporary cinema sound formats truly compliment the 3-D imagery? The relationship between the imagery and sound is now challenged as a result of the cinematic Z-Space containing two individual competing volumes. This conflict is a result of traditional industry film sound mixing practices and 3-D pictures not being incorporated into the production pipeline early, if at all. This paper questions contemporary working methods in film postproduction in order to achieve a more homogenous 3-D immersive experience.

Biography

Damian is an international multi-award winning sound designer and Senior Lecturer at Charles Sturt University. He has over 17 years industry experience with credits including: The Lego Movie, The Great Gatsby, Happy Feet and Australia. Damian’s research includes the relationship between sound and image, digital 3D stereoscopic films and immersive sound.
The Application of Functional Morphology to 3D Creature Animation

The systematic analysis of a creature’s form has always been an important part of the animator’s practice. To gain a better understanding of kinematic events, the animator often relies on captured sequences of movement, be that via video reference, motion capture or even the early photographic works of Muybridge and Marey. While this process has commonly been associated with animation practice, it has not yet been formalised as a field or method of enquiry. In this paper, I propose a new conceptual framework, which I have tentatively labelled Applied Functional Morphology, for the study of the relationship between organismal form and function for application in animation practice.

Biography

Chris Carter is a Lecturer and Study Area Coordinator for the Film, Screen and Animation discipline at Queensland University of Technology. Chris has worked across digital media production and education since the late 1990s. His recently completed PhD study focussed on a remediation of fundamental principles of animation for the 3D Computer Graphics medium.
The use of extreme sports to advertise in online video

The use of video for advertising extreme sports products has continued to expand as companies such as Red Bull, Nike, Mitsubishi, KFC and North Face continue to find new ways of reaching their markets online. With niche sports like skateboarding and mountain biking appealing to more mainstream audiences, and the summer and winter Olympics now featuring new X-Games originated sports (Slope-style, Boarder-Cross and BMX-Cross), the potential to link brands with excitement and risk is growing. Despite the expanding role video has in contemporary extreme sports marketing, little has been written on the form and style of these video campaigns. This paper begins to address this emergent gap in the field by discussing the results of a close textual analysis of four Internet advertisements that use extreme sports video to promote and sell products online.

Biography

Joe has worked in the advertising and television industry since 1994 and as a university lecturer for the past 15 years. His most recent extreme sports film “Taming the Bear” followed a team of British athletes becoming the first to climb and then snowboard down remote Alaskan peak Mt Bear. In February 2013 he joined the QUT teaching team, and he is undertaking a PhD in Extreme Sport as Entertainment.

Chris is Study Area Coordinator and Lecturer in the Film, Screen, and Animation discipline at Queensland University of Technology. Chris has 15 years experience in multimedia production and teaching and is the cofounder and owner of one of Australia’s leading online retailers of European motorcycle spare parts and accessories.
Ben Chapman  
School of Humanities and Communication Arts, University of Western Sydney, Sydney, NSW  
benchap82@yahoo.com.au

Colonial mythology in twenty-first century Australian film

My paper explores the changing nature of representations of the landscape in Australian film from 2003-2012. It uses as case study two recent films Japanese Story and Red Dog. I chart the ways these films represent changes to the mythological base of Australian film, as outlined by Ross Gibson in South of the West: Postcolonialism and the Narrative Construction of Australia. I also chart the way these films continue the tradition that Gibson outlines. My paper criticises analysis of some recent Australian film, claiming that the analysis is too focused on emerging stories that relate to indigenous reconciliation and multicultural integration missing other stories and evolutions. I suggest that examinations of landscape in Australian film need to consider the visual construction of the landscape to fully understand the complex process that goes into its formation in film. I also engage in a discussion of the development of monolithic ideas of Australian identity in the twentieth century and how mining mythology in the films studied co-opts elements of this identity. This is followed by discussion of the ways in which cultural power interacts with the political and economic spheres suggesting a wider application for work concerning cultural knowledge of society.

Biography

Ben Chapman has worked actively in Australian Politics for the past ten years. During this time he has maintained an active interest in the expression of Australian identity in film and what it tells us about Australian society. He has undertaken study in film completing an Honours thesis in 2011.
Feature Film Diversity on Australian Cinema Screens: Implications for the Domestic Film Industry

Australian cinema screens are dominated by features from the US. This is nothing new and is reflected in both the volume of distinct first release feature titles that make it onto our screens as well as in the level of saturation revealed by show-time data. However, in recent years the total number of films making it onto Australian cinema screens has increased markedly (up by 23% between 2011 and 2012 for example). Drawing on a unique show-time dataset that covers all films screening in Australia over the period 2012-2014, this paper explores the dynamics of film exhibition in Australia to consider how Australian films and filmgoers have fared under these changed circumstances. We analyse the relationship between cinema venue location, venue type (particularly in terms of the number of screens) and film programming allocations between Australian, US and other imported feature films. We find that as more films are being released, non-US films, including Australian films, are struggling in a tight contest for screen time. As a result we argue that a more nuanced view of film release and distribution strategies needs to be taken into account when assessing the relative box-office performance of the local film industry in Australia.

Biography

Bronwyn Coate (PhD) is a Research Fellow at the School of Communication and Creative Arts at Deakin University. Bronwyn’s research has involved the application of quantitate modelling techniques to various aspects associated with the arts and creative industries. Recently Bronwyn’s research has focused on the economics of film and media.

Deb Verhoeven is Professor and Chair of Media and Communication in the School of Communication and Creative Arts at Deakin University. Her principal research lies in extending the limits of conventional film studies. She is a member of the Australian Film Critics Association, the Federation Internationale de al Presse Cinematographique (FIPRESCI) and an honorary Life Member of “Women in Film and Television”.

Alwyn Davidson (PhD) is an early career researcher specialising in the digital humanities and geovisualisation. Alwyn’s research interests include the visualisation of humanities data, the application of geographic information systems (GIS) and spatial techniques, the analysis of cultural datasets, and working within an interdisciplinary environment. Alwyn in currently a research assistant at Deakin University.

Colin Arrowsmith is Associate Professor in the School of Mathematical and Geospatial Sciences at RMIT University. Colin’s research interests include the application of spatial information systems, including geographic information systems (GIS) utilising cinema data. Colin is a founding member of the Surveying and Spatial Sciences Institute and a Fellow of the Royal Geographical Society.
Shifts in Reconciliation Genres in Australian Television

This paper takes its inspiration from the rural family serial The Gods of Wheat Street (ABC), the reality TV series First Contact (SBS & NITV), the Indigenous sketch comedy series Black Comedy (ABC) and the performance documentary Prison Songs (SBS). Mapping shifts in reconciliation genres in Australian television, the paper will explore the role of public broadcasters in commissioning innovative work in popular genres from a network of Indigenous filmmakers. It will look at the roots of this phenomenon in screen policies and programs that date back to the 1988 Bicentenary, whose cultural programs seeded the work of filmmakers like Warwick Thornton. The paper will explore how current Indigenous work in popular television genres opens a new space for contesting or reorienting reconciliation’s recurrent themes of loss, public mourning and memorialization; trauma, healing and forgiveness; the ethics of anger and abiding resentment; pluralism, tolerance and the promise of future justice, and the meaning of responsibility.

Biography

Felicity Collins is Reader/Associate Professor in Screen + Sound in the Department of Creative Arts at La Trobe University. She has published widely on Australian screen culture, its institutions, its feminist interventions, its popular genres (particularly comedy), and its imbrication with the history wars and reconciliation since the 1990s. She is the author of Australian Cinema after Mabo with Therese Davis, and The Films of Gillian Armstrong. Her recent work has been informed by memory and trauma studies. Her current work contributes to debates on decolonizing ethics and aesthetics, as well as publics and performance.
Gender and Fashion in Federico Fellini’s 8 1/2 and La Dolce Vita

Women occupy a fundamental place in Federico Fellini’s films. The following statement, by Fellini himself, is particularly representative of his portrayal of, and fascination for women: “I haven’t done anything other than make films about women, or about myself, if you want. I was driven by women to make films. [...] Without women I couldn’t do anything.” (Fellini, 1995, p. 112) The director viewed women as being sources of great mystery, describing cinema as a way to illuminate women’s enigmatic darkness and obscurity (Fellini, 1995).

This study will examine how femininity is represented in two of Fellini’s most celebrated films, 8 1/2 (1963) and La Dolce Vita (1960), with a particular focus on fashion. The presentation will analyze how psychoanalytical theories have been applied to cinema (with an emphasis on feminist film theory), it will establish how some of these theories are expressed through fashion in the two films, and will conclude with a more general commentary on the way fashion is represented in both movies.

Biography

Isabel Fernandez has two bachelor’s degrees, one in graphic design and another one in mass and media communications. Her scholar interests include fashion and film, fashion as a narrative and politics of fashion.

Darina Granik previously obtained a Bachelor of Cultural Studies and Masters of Cultural Studies from Odessa National Polytechnic University in Ukraine. Her scholar interests include celebrity culture, fashion and film, Italian fashion, semiotics of fashion.

Myriam Couturier holds a bachelor’s degree in International Studies and Modern Languages. Her research interests include the performance and negotiation of gender, fashion and film, and fashion as material culture.
Andrew Couzens
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Visions of Australian Colonial Authority in Captain Thunderbolt (1953), Robbery Under Arms (1957) and Eureka Stockade (1949)

This paper interrogates representations of colonial authority, in particular the police force, in three films with a colonial Australian setting that were produced following the Second World War by British or Australian producers: the Australian production Captain Thunderbolt (1953) directed by Cecil Holmes; Jack Lee’s British adaptation of Australian literary classic Robbery Under Arms (1957); and Harry Watt’s Eureka Stockade (1949), which was the British production company Ealing Studios’ second production in Australia. It argues that the two British films, despite their outlaw protagonists, reinforce and justify imperial authority in Australia while Captain Thunderbolt treats the colonial police and governments with sardonic irony. I relate the positive depiction of police and authority in the two British films to Peter Limbrick’s discussions of a post-war British film industry attempting to maintain imperial ties to Australia as the political and economic bond between Australia and the United States strengthened. On the other hand, Captain Thunderbolt offers a counterpoint that views authority with the kind of mistrust discussed in accounts of the Australian character such as Russel Ward's The Australian Legend (1958).

Biography

Andrew Couzens is a PhD student whose research interests include national cinemas, Australian screen history, and genre. He is currently working on a historical overview of representations of outlaws in Australian colonial stage melodramas and cinema.
“It’s Macktastic!”: Celebrity Voice and the Critique of Hip Hop Culture Through Animation.

This paper will examine the intersection of critiques of Hip Hop culture and the use of celebrity voices to portray the fictional MCs Gangstalicious (voiced by Mos Def aka Yasiin Bey), Macktastic (voiced by Snoop Dogg), and Flonominal (voiced by Busta Rhymes) in Aaron McGruder’s animated series *The Boondocks* (2005-2014). As Curch (2010 p.361) has noted, “prime-time animation is a television genre that frequently reflects on issues that are significant in contemporary society”. *The Boondocks* provides an example of this type of reflection. *The Boondocks*, originally a comic strip that began in 1998, has been a controversial series in part because of its criticisms of Black popular culture, and of Hip Hop in particular. By employing famous Hip Hop artists to voice characters that, at points, mock their own musical identities, *The Boondocks* presents an avenue to explore the multifaceted ways in which Hip Hop artists present themselves. This paper demonstrates how animation can be used as a unique platform for cultural critique due to the masking of vocal identity through a cartoon image.

Biography

James Cox is a PhD candidate at Macquarie University. His research interests include Hip Hop culture, canon, gender, shared listening histories, and musical borrowing. James has written and presented on the topics of masculinity in Hip Hop culture and Hip Hop in New Zealand and Australia.
Abroad: Production tracks and narrative trajectories in films about Australians in Asia

Since the early 2000s, and during a period in which Australia has become an increasingly attractive destination for international filmmakers, a number of Australian fiction films have been produced partly or largely offshore about Australians travelling in Asian nations. In *Balibo* (Connolly 2009), *The Waiting City* (McCarthy 2009), and *Wish You Were Here* (Darcy-Smith 2012), for instance, Australian subjects are engaged overseas in acts of journalism, holiday, or adoption. In the case of *Balibo*, much of the production occurred within Australian territory, while substantial parts of the other two films were shot on location in the countries of the narrative places. These films offer what might seem paradoxical angles of commentary in this paper: on the broadening profile of Australian cinema in the Asian Century; and towards an expanding perspective on landscape and the use of space in Australian cinema.

Biography

Allison Craven is a Senior Lecturer in English and Screen Studies in the College of Arts, Society and Education at James Cook University. She has published on Australian cinema, Disney media, Children’s Literature, and she continues to research gender, place and culture in the cinemas of Australia and South East Asia.
Revealing *Some Aspects of Australian Racism* (1973)

John Hughes, recipient of the inaugural FHAANZ Joan Long Award for Achievement in Australian Film History in 2006, started making films in the late 1960s. In 1973 Hughes, equipped with his second small Australia Council grant to make ‘a film concerning urban Aboriginal experience’, recalls activist-filmmakers Bruce McGuinness and Gary Foley telling him ‘the question should not be about a problem of urban Aborigines but that the question should address Australian racism’ (Hughes, 2001). The surviving version of *Some Aspects of Australian Racism* has the appearance of a completed short film, but for the absence of a title and credits. Its focus is consistent with the advice Foley and McGuinness gave. He says he used just some of the money from the Australia Council, kept a print himself and returned the remaining money together with the other print to the Council with a report saying: ‘I cannot make the film I have been funded to make. We don’t need any more films about Aboriginal people by white filmmakers’ (Cumming, 2014). This polemic gesture, and the creation of a ‘report’ made the film more akin to a work of experimental research than to one of cultural production. *Some Aspects of Australian Racism* (12 minutes, b&w, 1973) will be screened publically for the first time at this conference.

Biography

John Cumming is a Senior Lecturer in Film and Television at Deakin University and Vice President of the Australian Screen Production Education and Research Association (ASPERA). He has taught at the VCA, UTS, La Trobe and Melbourne universities. His book *The Films of John Hughes: A history of independent screen production in Australia* (2014, ATOM) will be launched at this conference.
James Curnow
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A History of Men: Clint Eastwood and Historical Representation in the American Biopic

From the Western to the War film, Clint Eastwood’s career has always been strongly embedded in representations of masculinity placed against the backdrop of American history – both as a director and actor. However, it was not until the Charlie Parker biopic, Bird (1988), that Eastwood directed a film focused explicitly on the representation of historical events and/or individuals. Eastwood’s subsequent body of work has revealed an ongoing interest in issues of historical representation across a range of genres. In this session, taking the example of Eastwood’s work within the contemporary Hollywood biopic – Bird, White Hunter Black Heart (1990), J. Edgar (2011), American Sniper (2014) – I will argue that Eastwood’s approach to historical representation demonstrates a metahistorical departure from Hollywood conventions, subverting them in such a way as to question traditional understandings of the subject, and highlighting the limitations of the genre itself.

Biography

James Curnow is a PhD candidate in Film Studies at Monash University. His thesis is on issues of historical representation within the films of Clint Eastwood. James’ previous research has predominantly been directed towards the contemporary Hollywood biopic and post 9/11 science-fiction disaster cinema.
Adrian Danks
School of Media and Communication, RMIT University, Melbourne
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South of Ealing: Recasting a British studio’s antipodean adventure

The five films made in Australia by Ealing Studios in the 1940s and 1950s have largely been analysed and “reclaimed” (by figures such as Bruce Molloy) as key works of Australian National Cinema, movies that occupy and populate a period of meagre feature film production while reworking popular genres such as the Western. Although these films can be read symptomatically in terms of their “localised” renderings of landscape, character and narrative situation, they have seldom been discussed in relation to the broader patterns of Ealing film production, the studio’s preoccupation with interiorised communities, work, Britishness, and small-scale settlements on the geographic fringes of Britain and the Empire, and the various others films (such as the Kenya shot and set Where No Vultures Fly and West of Zanzibar) that light upon far-flung locations and settlements. Focusing specifically on the films directed by Harry Watt – The Overlanders, Eureka Stockade and The Siege of Pinchgut – this paper re-examines the Ealing “adventure” through a transnational lens that focuses attention on the unacknowledged parallels between such films as Eureka Stockade and Passport to Pimlico, The Siege of Pinchgut and The Blue Lamp, The Overlanders and various movies set on the outskirts of the British Isles (Whisky Galore!, Another Shore).

Biography

Adrian Danks is Director of Higher Degree Research in the School of Media and Communication, RMIT University. He is also co-curator of the Melbourne Cinémathèque, author of A Companion to Robert Altman (Wiley, 2015), and is currently writing a monograph examining “international” feature film production in Australia during the postwar era (Australian International Pictures, with Con Verevis, to be published by Edinburgh University Press).
Expats, Natural Disasters, and the Screen: An examination of mediated sincerity through creative practice

The role of screen-based media in disseminating vicarious trauma in the wake of natural disasters or a catastrophe is becoming a more widely discussed issue. In the event of a natural disaster occurring at home, the expat can only view from a hopelessly vicarious position, whereby the screen becomes the face of trauma, a conduit for experience and empathy, a site of potential catharsis, and a tool for sincere connection. With particular reference given to the 2011 New Zealand documentary *When a City Falls*, this paper will explore the act of watching the Christchurch earthquake from afar, and how that developed into an obsession with exploring the ideas and forms of sincerity through making art. In the wake of a disaster like this where the truth of the event is not in question, sincerity is no longer just a matter of truth as opposed to deception but rather a shared emotional currency and means of expressing the incomprehensibility of what has happened. Through elaborating on my own processes and approaches to creative practice, this paper will examine the ways that sincerity can be both conveyed and understood through the mediation of the screen.

Biography

Rebecca Daynes is a New Zealand born artist now residing in Brisbane. She is currently a PhD candidate in Visual Arts at the Queensland University of Technology. Her practice-led research project investigates the phenomenological aspects of sincerity and authenticity through screen-based and traditional media.
Disciplining the screen: the 1928 Royal Commission into the Moving Picture Industry in Australia

In this presentation, we outline the complex relationship between societal concerns about children and young people’s exposure to cinema and the role of film in education. We therefore consider attempts to ‘discipline’ the screen for popular viewing, and how screens began to enter the disciplined spaces of school and education from the late 1920s. One of the 1928 Commission’s key objectives was to ‘ascertain the effect and the extent of the power of film upon juveniles’. The Commission canvassed issues such as children’s exposure to sexual content, ‘excesses’ in film content, children’s inability to concentrate at school following cinema attendance and the influence of cinema on youth crime. While the Commission ultimately suggested it was parents’ role to discipline children’s engagements with cinema, it made policy recommendations for restricting children’s access to films with inappropriate themes. Meanwhile, the Commission championed film’s educational role stating that ‘the advantage to be gained by the use of the cinematograph as an adjunct to educational methods should be assisted in every possible way by the Commonwealth’. We argue the 1928 Commission provides valuable insight into the beginnings of the use of screen content in formal schooling, both as a resource across the curriculum and as a specific focus of education through film appreciation (and later, media literacy education).

Biography

Michael Dezuanni is a Senior Lecturer and researcher in the field of digital cultures and education, which includes film and media education, digital literacies and Arts education. He is the Deputy Director of QUT’s Children and Youth Research Centre. He is a joint appointment of the Faculty of Education (School of Curriculum) and the Creative Industries Faculty (Film, Television and Animation).

Ben Goldsmith is a Senior Research Fellow in the ARC Centre of Excellence for Creative Industries and Innovation (CCI), based at Queensland University of Technology. He previously held academic positions at Swinburne University, the University of Queensland, the Australian Film, Television and Radio School, and Griffith University.
Crosshatch histories of Indigenous resistance in Kelrick Martin’s *Yagan* (2013)

Australia’s colonial past is a history of clashes and encounters between white settlers and Indigenous peoples whose continuing legacy in the present is often denied or relegated to a distant chapter in Australian history. In this presentation I look at the ways in which many Indigenous films about Indigenous resistance in the past connect their stories to contemporary acts of cultural resistance as a way of asserting Indigenous sovereignty in the present. I focus on a recent documentary by Indigenous filmmaker Kelrick Martin that retells the history of Yagan, the Noongar leader who in the early 19th century fought against British settlers to defend the land that is today known as the city of Perth. Drawing on China Mieville’s portrayal of “crosshatch spaces” in his novel *The City & The City*, theories of film re-enactment and my recent interview with Martin, I consider how Martin retells the story of Yagan by setting it against the background of Perth’s contemporary urban environment. I argue that in doing so *Yagan* enacts a culturally specific “crosshatch history” where the past breaches the present to screen the continuity of Noongar culture and sovereignty in the face of the colonization and subsequent urbanization of their country.

Biography

Matteo Dutto is a PhD candidate in Film and Screen Studies at Monash University whose research focuses on Australian Indigenous filmmaking and Aboriginal history. He is particularly interested in the emerging field of Indigenous Film Studies and recently collaborated on the production of the *Australian Indigenous Film and Television Digital Bibliography.*
Dubbing Mad Max

2015 sees the release of George Miller’s fourth Mad Max venture Fury Road starring Brit Tom Hardy. Ben Anderson (2014) quips that this sequel has been ‘ethnically cleansed’ of its Australian origins and accent, with Hardy speaking in a ‘mid-Pacific growl’. For a series that made its name as ‘ozploitation’ and trades strategically off its Australian identity –overplaying its harsh, outback setting and ‘end-of-the-world’ Antipodean tag –it is curious that the decision to go British has not attracted more coverage as a potential thorn in Fury Road’s side. In this paper, I consider Fury Road’s casting and the spotlight it throws onto questions of nationality and vocal imprint in relation to the Mad Max saga as a whole. Discussion focuses on the initial Mad Max (Miller, 1979) and its infamous same-language dubbing by American International Pictures (AIP) for US audiences. I look in detail at the reasons behind AIP’s costly decision to dub, and how this strategy shaped the series’ reception as a whole. Finally, I consider how the Mad Max phenomenon presents an intriguing take on the centrality of voice to the national-international negotiations so vital to screen industries located outside Hollywood.

Biography

Dr Tessa Dwyer teaches Screen Studies at the University of Melbourne, specialising in language diversity within global screen culture. She has published widely in local and international journals and edited collections. Tessa is a member of the Melbourne-based Eye Tracking and the Moving Image (ETMI) Research Group and is currently writing a book on error and screen translation.
Reclaiming the Historical Subject in Hu Jie’s *Searching for Lin Zhao’s Soul*

Hu Jie’s documentary *Searching for Lin Zhao’s Soul* (*Xun zhao Lin Zhao de ling hun*, 2004), about a writer executed in 1968 by Mao’s regime, represents a marked break with previous uses of the essay film form in a Chinese context. This paper will argue that Hu’s key innovations are two-fold. Firstly, in contrast to the collective narratives of “the nation” in both Maoist-era documentaries and the *zhuanti pian* TV series of the 1980s, *Lin Zhao* evokes history as an individualised, subjective response to a broader historical moment. Secondly, the “voice” of the film is the individualised voice of the filmmaker himself, who develops an emotionally affecting relationship with the absent figure of Zhao and, as the film progresses, increasingly represents her as a figure martyred for her ideals.

Through a careful analysis of Hu Jie’s film, this paper will tease out the range of local and international influences the film draws upon, including first-person documentaries, Chinese “scar” literature, and Christian iconography. It will describe why the film represented an innovation in the representation of Chinese history in documentary, and the impact of the film on perceptions of the Maoist era in contemporary China. Finally, the crucial role Hu Jie’s work has played in the development of a socially engaged independent documentary culture in China today will be considered.

**Biography**

Dan Edwards is an academic and writer based in Melbourne. He was awarded a PhD in Film and Television Studies by Monash University in 2014, and his first book, *Independent Chinese Documentary: Alternative Visions, Alternative Publics*, will be published by Edinburgh University Press in May 2015. He is currently teaching Asian Cinema and Media at Melbourne University.
“A most miserable hotch potch”: Charles Bean and the origins of the First World War Film Collection

The story of the moving picture collection of the First World War held by the Australian War Memorial is a frustrating, complex and intriguing one. The journey this celluloid has taken from the battlefields of France, Gallipoli and Palestine to the vaults in Canberra is filled with trials and tribulations. Charles Bean struggled from the earliest days of the war to get Australian film, shot by Australian cinematographers, into Australian hands – with limited success. Using the report Charles Bean wrote on his dealings with the War Office Cinematograph committee in 1919 as a framing device, this paper traces some of the paths taken by these fragile records. By using a handful of the films as case studies, exploring the history of the W.O.C.C and its major players and by drawing on (and pulling apart) contemporary correspondence, diaries, notes a chaotic picture emerges. Though Bean himself is not without sin in the mishandling of the Australian footage, his fight for it is a story worth telling.

Biography

Daniel is Curator of Photographs, Film and Sound at the Australian War Memorial and is currently completing his PhD in Film at the Australian National University. He has conducted extensive research into the First World War film collection. He is also a trained film archivist and projectionist, sporadic film reviewer and insatiable fan of all things cinema.
Ruari Elkington
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Arguing The Archive: Reconceptualising the NFSA in a Time of Austerity

This paper examines key recurring issues in the July Where We Are Heading sessions conducted between NFSA CEO Michael Loebenstein, industry stakeholders and members of the public seeking to engage with the future direction of the NFSA. Analysis of transcripts from these public meetings reveal a disconnect between public expectations of the NFSA’s role regarding film and documentary content in a climate of economic austerity and expanding curatorial responsibilities. In 2014 the National Film and Sound Archive (NFSA) proposed a restructure of the organisation leading to significant changes in program delivery. These proposed changes were met with vocal opposition from a range of stakeholders resulting in the NFSA leading a two stage public consultation process of meetings and workshops across Australian capital cities in July and October of 2014.

Biography

Ruari Elkington completed his undergraduate degree in Film and TV with First Class Honours at QUT. As a researcher and PhD candidate at the ARC Centre of Excellence in Creative Industries and Innovation he is strongly grounded in the industry context of film distribution with a focus on documentary content. Other research areas include screen content and cineliteracy. He is supervised by Dr Sean Maher and Distinguished Professor Stuart Cunningham and his PhD thesis is titled: The Education Market for Documentary Film: Digital Shifts in an Age of Content Abundance.
A dangerous place: the function of the beach as a setting in Australian horror movies

Landscape has been a significant motif in Australian horror movies. Powerfully executed in Picnic at Hanging Rock (1975), Wolf Creek (2005) and Razorback (1984) among many others, the outback has functioned as a dangerous backdrop, or an active character, in the horror narrative. The beach has played a curious, albeit marginal, role in Australian horror movies. While beach settings are less common in Australian cinema than outback landscapes, they occupy a prominent place in the national consciousness centred upon a complex dichotomy as both an idyllic and simultaneously ordinary, everyday space (Meaghan Morris 1998). The beach’s mythic connotations (Fiske, Hodge, and Turner 1987) have been idealised and embraced internationally as a national icon. And yet, for Australians, the beach is more meaningful as a holiday destination than an idealised space of romanticised beauty though often represented this way. This paper examines the function of the beachscape in Australian horror films that feature beach settings. The discussion explores movies where the beach is an essential setting or character in the narrative (The Long Weekend [1978; 2008], Lost Things [2003], The Last Wave [1977]), as well as films set offshore or on an island (The Reef [2010], Uninhabited [2010], Caught Inside [2010]). It also considers outback films (Wolf Creek [2005] and Wake in Fright [1971]) where the beachscape plays a less central but symbolically important narrative role. The paper suggests that the generic conventions of the horror film tend to reduce the complexities of a beachscape to a simple binary: a place of safety, civilisation and leisure and a dangerous monstrous landscape drawing upon mythology from outback-set horror. For films set offshore, representations of this liminal space become more complex; operating according to their own textual logic removed from outback mythology.

Biography

Elizabeth Ellison is a Lecturer in the Creative Industries Faculty at Queensland University of Technology, Brisbane, Australia. She is interested in and has published about cultural examinations of the Australian beach, including representations in Australian media and literature.

Mark David Ryan, aka Dr. Mark Ryan, is a Senior Lecturer in Film, Screen and Animation for the Queensland University of Technology, Brisbane, Australia. He is the co-editor of the Directory of World Cinema: Australia and New Zealand 2 published by Intellect. Mark has written extensively on Australian horror films, genre cinema, and industry dynamics of movie production.
Screening Revolutionary History

My paper will focus on cinema’s staging of revolution as a consistently energising force within the medium’s own aesthetic and conceptual development in response to ‘real’ and cinematic history. Drawing on Henri Lefebvre’s book *The Production of Space*, I present such history-images playing out as material-historical, virtual, mythic, theatrical, and multiply reflexive. Through this, revolution on screen can be seen as from the start inherently dialectical: concurrently real and fantastical, perennially seductive while always destined to slip away at least in part due to wavering belief in its real possibility, despite ongoing impulses driving the desire for often radical change.

From the already radical modernist breakdown of space and time in the Odessa steps sequence from Eisenstein’s *The Battleship Potemkin* (1925), moving through diverse subsequent films, I will focus on Peter Watkins’ collaborative nearly six-hour 2000 project, *La commune (Paris 1871)*, to explore how cinematic renderings of often ‘failed’ revolutionary history become exponentially intertextual, trans-historical and palimpsestic in their force and meaning. The result may be that a viable sense of revolutionary possibility is in the process both retained as a motivating dream while also, as handed down by a now endless virtual history forged by the perennially doubt-inducing moving image, one we can never fully believe in.

Biography

Hamish Ford is a widely published film studies scholar, particularly in the area of post-war European cinema. The author of *Post-War Modernist Cinema and Philosophy: Confronting Negativity and Time* (Palgrave Macmillan, 2012), his current project is a collaborative book with an architect examining cinema’s spatial presentation of revolutionary moments in history.
Sound’s relational geography: new vocabulary for film studies in the art gallery

Writing about the reframing of cinema by new media Jonathan Rosenbaum laments that: “we’re all still using the same terms for practices and objects that are radically different from one another” (2012: 31). It is in this context that I will explore sound’s relational geography in contemporary artist’s film and videomaking. With respect to cinema made for the movie theatre film scholars have generally agreed upon “the defining insufficiency of sound, and defining asymmetry of sound and vision” (Connor, 1997: 213). By contrast in the “corpothetic” (Pinney, 2008) spaces that museums and art galleries offer sound competes with and even wins out over vision.

The work of artist Anri Sala, for whom audio-visual relations have been a constant preoccupation, provides a salient case study. Since his debut in 1999 Sala has worked with the same sound designer; from 2005 onwards we find musicians, DJ’s and soundtracks dominating his image-tracks and in 2009, at the Serpentine Gallery, Sala began to mix the sound for the artworks he was installing in the venue itself, attentive to its frequency response and acoustic qualities. Returning to Rosenbaum’s contention I will argue that theories of spectatorship need to account for sound’s relational spread in art spaces as, across such ‘acoustic territories’ (LaBelle, 2010), we are addressed as sonic selves.

Biography

Catherine Fowler is an Associate Professor in Film at the University of Otago, New Zealand. She is particularly interested in the film/art axis of influence and her work on gallery films has been published in journals including Screen, Cinema Journal, Art Journal and New Review of Film and Television.
‘Only Registered Female Club Members Eligible’ ~ 8MM Filmmaking in Melbourne

From the mid-1940s, 8mm amateur filmmaking was a vibrant site of film culture in Australia. Although a mere footnote in official histories, the sector was an important building block in developing the vitality of screen culture in Melbourne, particularly through growing audiences: the people who regularly congregated to view, discuss, judge, and make 8mm films. Indeed, The Argus and Age of December 13, 1952 both reported that there were so many people wanting to see the films of the Melbourne 8mm Movie Club that they were turned away from the Hawthorn town hall. This paper was written following the discovery a Melbourne Eight Millimeter Movie Club trophy engraved: ‘The Annual Women’s Eight Millimeter Cinematography Grand Aggregate Championship’. It carries the winner’s names, the assertive message: ‘IMPORTANT: Only registered female club members eligible’, and the information that it was donated in 1961 by Mr. Ronald Edward Heeley (“The Lone Wolf”). Following research to find the people connected to this award, this paper presents the results of this adventure, offering an insight into the Melbourne 8 mm filmmaking scene as female amateur filmmakers experienced it.

Transnational Exchanges: The Cinema of Jane Campion

Jane Campion has the most internationally significant and prominent career relative to any writer/director from Australasia. The accolades demonstrating her critical success in Hollywood, Europe and Australasia are unrivaled, including an Academy Award (as screenwriter of The Piano) and two Palm d’Or Awards from the Cannes Film Festival. This chapter examines her status as a transnational filmmaker who has been able to traverse international circuits, drawing on global money and talent, and it argues that she has played a major role in the perception of Australian cinema internationally. Following that it describes how her productions mark the national/local specificity of Australia (Sweetie and Holy Smoke!) or New Zealand (An Angel at My Table, The Piano, Top of the Lake), and do not mark it (Bright Star, In The Cut). It then considers the central interests of Campion’s oeuvre (centering female subjectivity; representing desiring and willful women; understanding gender relations and female experience) to examine whether her non-Australian films can be described forming as encounters with Australia. The chapter does this through taking her two most recent productions, Bright Star and Top of the Lake, and using the example of Campion’s career long preoccupation with ‘girlshine’ (the luminous and radiating sensual energy and sexual power of young women and girls who are in the liminal state between child and adult), to link early work and these recent productions. Bright Star’s Fanny Brawne (Abbie Cornish) embodies ‘girlshine’ as she becomes aware of herself as a sexual and desiring being. The pubescent Tui (Jacqueline Joe), not yet conscious of her ‘girlshine’ or its impact is contrasted in the darker vision of Top of the Lake.
Biography

Lisa French is Deputy Dean in the School of Media and Communication at RMIT University. She co-authored the book *Shining a Light: 50 Years of the Australian Film Institute* (2009 & 2014), and co-wrote/edited *Womenvision: Women and the Moving Image in Australia* (2003). Her professional history includes a wealth of experience in education, and in the management, curatorial, creative and strategic direction of screen culture activities (including three years directing of the prestigious St Kilda Film Festival, and nine years as a director of the AFI). Her film projects include producing the film *Birth of a Film Festival* (2003).
Marketing Controversy: Birth of a Nation as Historical Adaptation

American films had always been popular in Australia. But no film seemed more celebrated than D. W. Griffith’s *The Birth of a Nation* (1915) – as epic a piece of American nationalism as one could imagine. Despite stories of its controversy and censorship around the world, during its seven-week Sydney season in 1916, one hundred and forty thousand filmgoers flocked to the film, with many celebrities and public figures endorsing its greatness. Opera soprano, Nellie Melba, was even quoted on advertising posters to having seen it six times! The film was equally as successful in other Australian states. In addition to the success of the film was the sale of Thomas Dixon’s 1905 novel, *The Clansman: Historical Romance of the Ku Klux Clan*, which also soared in sales. Why was this film such a phenomenon in Australia? Why was Australia so immune from the controversy that the film had globally attracted? Where and how was the film promoted and distributed? By concentrating on the marketing strategies of Griffith’s film, in this paper I will discuss how it sold as a topical account of American history. And as the history of Hollywood cinema has continued to demonstrate, these strategies have remained the blueprint for the marketing of controversial and political historical adaptations.

The Babadook as History and anti-Horror

Although Jennifer Kent’s *The Babadook* (2014) is very much an Australian film, having been shot and funded in Australia, not to mention the casting of Australian actors, it is not what local audiences have come to expect from the national cinema: devoid of bucolic landscapes, ocker blokes, and topical social history. While the film was marketed and promoted as an ‘Australian horror’, it shares little in theme, style, and suspense with its local slasher contemporaries. More accurately the film is anti-horror proven by its often criticised ending which deliberately betrays what fans have traditionally come to expect from the genre. In inspiration and intent, Kent operates the film within the history of movies that explore themes of afterlife and the occult – with explicit references made to *The Cake-Walk Infernal* (Georges Méliès,1903) and *Black Sabbath* (Mario Bava,1963). In mood and style *The Babadook* is in direct dialogue with *The Innocents* (Jack Clayton, 1961), *Rosemary’s Baby* (Roman Polanski, 1968), and *Birth* (Jonathan Glazer, 2004). By investigating how *The Babadook* attempts to arrest the attention of international audiences through its local-global psychological genre aspirations and influence, this paper will posit it as an internationally oriented commodity whose Australian origins only implicitly inform the released movie.

Biography

Dr Stephen Gaunson is the Head of Cinema Studies in the School of Media and Communication at RMIT University. His research explores the subject of history and adaptation on the screen. He is the author of *The Ned Kelly Films: A Cultural History of Kelly History* (Intellect, 2013) and is working on his next book, which will examine the distribution and exhibition of history films in the global market.
Don’t Be “Blinders” By The Underbelly of the Style: History as Opening Credits in *Underbelly: Razor* and *Peaky Blinder*

One of the most arresting features of the television programs *Underbelly: Razor* (2011) and *Peaky Blinders* (2013-present) is the stylised and downright anachronistic opening credit sequences. Both programs are set between the world wars – *Razor* chronicles the razor gang wars of East Sydney in the 1920s and ’30s, while *Blinders* follows the bloody turf disputes of Birmingham, England gangsters (also toting straight razors) immediately following the First World War. Yet, despite the historical setting, the aesthetics and imagery of *Razor*’s title sequence is as much of 2011 as 1927, continuing in the footsteps of the *Underbelly* franchise, and both credits feature modern musical accompaniment; *Razor* is scored to Burkhardt Dallwitz’s “It’s A Jungle Out There”, a fusion of techno, rock and opera, while *Blinders* is scored to Nick Cave and the Bad Seed’s Gothic “Red Right Hand.”

Both examples are a testament to unorthodox, even “revisionist”, ways of introducing dramatizations of history. In line with Robert A. Rosenstone’s scholarship concerning history on film, especially his analysis of anachronism forcing audiences to draw parallels between the past and their contemporary context, I will seek to place both television programs within the parameters of arguments justifying television as a “post-modern”, historically-resonant medium.

Biography

Dirk Gibb is a third year Ph.D student in the discipline of Film, Media and Cultural Studies at the University of Newcastle. His project is an investigation of the return of the 1920s in 21st century film and television programs. He holds a Bachelor of Arts and a B.A (Hons).
Selling the Good Fight? The Directorate of Public Relations in Vietnam

The Vietnam War was a watershed in the recording of conflict. The technology of the day enabled an unprecedented level of photographic documentation in all areas of the theatre from several different perspectives, and official policies regarding access meant that few areas of military activity went unrecorded. From the earliest stages of the war official authorities were aware of the importance of public support for the conflict, and like their American allies, the Australian military’s Directorate of Public Relations set about ‘selling’ the war to Australians back home by creating a source of footage for news broadcasts and documentaries. What do these films tell us about the priorities that were set for the DPR in Vietnam? What does the subject matter of these films, and the absences within them, tell us about how the Australian military wanted its efforts to be perceived? Is there, as has often been assumed, a discrepancy between the historical events that DPR photographers recorded and the version that was communicated to the civilian public? This paper will explore the role of the DPR through several examples drawn from the film collections of the Australian War Memorial.

Biography

David is Assistant Curator in the Photographs, Film and Sound Section at the Australian War Memorial. He has a MA in anthropology and has been employed at the Australian War Memorial for 9 years. He was most recently a member of the project team for the highly successful exhibition ‘Remember Me – the lost diggers of Vignacourt’, and has a particular interest in the role of photography in the Vietnam War.
“A Hateful Experience”: The last movie, the critics, and the limits of auteurism in the New Hollywood

Long unavailable in any format, Dennis Hopper’s *The Last Movie* (1971) has essentially fallen out of film history. On rare occasions where it does garner mention, it is as a footnote, or a totemic symbol auteurist ambition gone mad. Such reductive approaches to the film continually overlook its status as one of the most stylistically radical films ever produced by an American major motion picture company.

This paper charts the overwhelmingly hostile critical response to *The Last Movie*, and contrasts it with the praise that greeted Peter Bogdanovich’s more stylistically and narratively conservative *The Last Picture Show* (1971). The New Hollywood is now remembered as an artistically permissive moment in which a commercial American art cinema briefly flourished. The case of *The Last Movie* reveals that in fact, the aesthetic parameters of this renaissance were already closely delineated, not by the auteurs, but by mainstream film critics. This critical consensus has in turn shaped the official history of the period, resulting in the canonisation of *The Last Picture Show*, and the continued marginalisation of Hopper’s uncontainable film. Critical reception steers subsequent cycles of production and distribution, as the critically-constructed canon gradually takes shape.

Biography

Nicholas Godfrey is a PhD candidate in the Department of Screen and Media at Flinders University. His doctoral thesis explores the critical construction of the New Hollywood, with particular focus on the years 1969-1971. He is a programmer for the Adelaide Film Festival, and a regular contributor to Metro and Screen Education.
Is Everything Awesome? The LEGO Movie, Global Film Production and the Australian Film Industry

LEGO demands and nurtures imaginative play. It is built around construction, recombination, interoperability, and innovation. LEGO is also big business, with the company surpassing Mattel as the world’s leading toy manufacturer in 2014. *The LEGO Movie*, associate produced by Australian media conglomerate Village Roadshow, with feature animation by Australian animation and visual effects studio Animal Logic, shares these qualities. In this paper, I will argue that *The Lego Movie* is both a paradigmatic example of ‘mediatization’ and a metaphor for the broader processes and practices at work in global film production. I will further outline the ways in which the film and its production exemplify the internationalization of the Australian film industry.

Australian characters

Australian characters are integral to Australian cinema. On screen, Australian characters help warrant public agencies’ support for Australian films by embodying ‘significant Australian content’. These characters tell the stories that make up Australian film culture. They do not need to be portrayed by Australian actors - witness Meryl Streep as Lindy Chamberlain in *Evil Angels* (Fred Schepisi, 1988). In Australian films since the revival, though, they almost always are. But what of Australian characters in non-Australian films? They tend not to carry the heavy cultural baggage of their fellow travelers in Australian films. They do not have to be played by Australians, and historically they often have not been. Australian characters in non-Australian films are multi-accented, by which I do not (only) mean the variety of ways in which non-Australian actors verbalize Australian English. They are capable of possessing and representing fluid meanings, depending on the context and circumstances of their appearance. They can tell us different things than their counterparts in Australian films. In this presentation I will explore the appearance of Australian characters in non-Australian films, focusing in particular on the recurrent trope of the Australian as impostor.

Biography

Ben Goldsmith is a Senior Research Fellow in the ARC Centre of Excellence for Creative Industries and Innovation (CCI), based at Queensland University of Technology. He previously held academic positions at Swinburne University, the University of Queensland, the Australian Film, Television and Radio School, and Griffith University.
Encounter Theory: A Critique of Classical Film Authorship

Inclusive of post structuralist concerns of the importance of the spectator in modern cinema and the difficulties of positing the cult of the director at the centre of authorship this paper will offer a critique of classical film authorship and provide an alternative theory of creative film practice conceived through a process of dialogical meeting. The possibility of an Encounter Theory of Modern Cinema will be introduced and the connectedness of the process of filmmaking and its reception explored. An attempt will be made to widen the auteur concept to include relation, emphasising the director’s capacity to not only impose their mark upon a work but to collaborate and negate their ego in the interest of the work. The Encounter perspective will be exemplified through a thorough case study analysis and critical review of the scholarly literature as it pertains to the film work, *A Condemned Man Escapes* (1956) directed by Robert Bresson, an auteur who placed transformative relationship at the heart of filmmaking.

Biography

Helen Goritsas is an award-winning director, film reviewer, screen writing judge and senior lecturer of film and digital media. She has also served as President of Women in Film & Television (NSW), 2011-2013.
Hannibal, Hypnosis and the Disorder of Pure Empathy

This paper will examine the implications of Will Graham’s capacity for “pure empathy” in the CBS series Hannibal. This talent is often displayed in his enactment of the gruesomely stylized murder scenes that are a trademark of the program. Interestingly, these sequences are configured as a type of hypnotic trance. Drawing both on writers such as Bernheim and Freud, as well as more recent work in continental philosophy, I will argue that hypnosis involves a mimetic crisis of subjectivity whereby one submits absolutely yet voluntarily to the other. Although Will’s extraordinary receptiveness facilitates his profiling work, his identity threatens to collapse into that which he imitates or performs. Thus, his ‘dark gift’ reminds us that “selves blur, conflate, and shift with aggravating fluidity” in the serial killer genre, no more so than in Hannibal where killers and victims emulate, influence and control each other constantly (Simpson 20).

Biography

Tim Groves is a Senior Lecturer in the Film Programme at Victoria University of Wellington. His research interests include serial killer films, affective contagion, and post-classical Hollywood cinema.
Tacita Dean’s majestic cinematic projection *Film* (2011) is an emphatic assertion of the presence of celluloid in a digital culture. In both scale and spectacle, *Film* exhibits and attempts to resist the end of celluloid culture. It is a film that was produced using the innovations of early film experiments, remaining faithful to experimentation in color, tinting, aperture gate framing, editing and processing. As Dean remarks, “using all that invention and energy that surrounded the new medium” in its nascent stage (ACCA interview, 2013). *Film* is a deliberate effort to exhibit the specificity of celluloid culture, to exert its presence against the argument that predicts the end of the analogue film.

Hal Foster writes that Dean’s archival objects, “serve as found arks of lost moments in which the here-and-now of the work functions as a possible portal between an unfinished past and a reopened future” (2004, 15). Dean’s installation is evidence of ‘past’ aesthetics, technologies, processes and techniques that are current and active (literally) in the contemporary film culture. This paper will explore Tacita Dean’s film work to identify some of the intersections between celluloid and digital cultures as key moments of exchange on the historical continuum.

**Biography**

Wendy Haslem teaches and researches the intersections of film history and new media. Recent research projects include 'Chromatic Frankenstein’s Monsters: Restoration, Colour and Variants of George Melies’ *Voyage dans la lune*’ (*Senses of Cinema*), an exploration of the impact of digital restoration on early experiments in film making.
Real Representations? How and What MTV Teaches Youth About Teen Pregnancy

The controversial MTV reality series *16 and Pregnant* and *Teen Mom*, highlight the lives of young mothers as they navigate unplanned pregnancy. The controversy is that MTV touts the programs as educational despite the inaccurate sexual health information provided to the series’ youth fan base. The program presents itself as a PSA promoting one-sided conservative values thereby hindering teens from reflecting on their own beliefs. Utilizing discourse analysis, episodes from both series are examined to understand the depictions of teen pregnancies and representations of teen mothers in youth-oriented television. The formal elements of the programs, mainly the hybrid documentary/reality TV mode of presentation (a clever ploy to hide the exploitation of such a sensitive subject as teen pregnancy), gender stereotypes, and issues of class and race, are analyzed to answer how MTV constructs youth motherhood. What appear to be reality programs for adults are conceptualized by teens as informational documentaries portraying a negative double standard for females. However, MTV’s website, fan culture, and other media about the programs praise both series as a form of birth control as teens who watch it claim that they will wait on parenthood.

Biography

Christina Hodel is a Doctoral Candidate and practicing filmmaker in the Department of Film and Media Studies at the University of Kansas. Her work has been published in Girlhood Studies and in Media Res. Her current research explores issues of gender, identity, and girl power in contemporary youth television.
Anita Holtsclaw
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Seeing and Being Seen: Cinematic Constructions of Gender and Spectatorship in palaces

Discussions of gendered representation in film, and contemporary art practices that draw on cinematic language, largely focus on the inescapability of the authorial male gaze. This focus fails to account for how female artists and filmmakers negotiate gender in their work. It fails to acknowledge how women practitioners have learnt to see, and neglects the agency of the viewer. This paper will address how gendered representation can be structured within visual art practice through a series of creative moving-image works. Using the aesthetic language of French New Wave cinema as its primary point of departure, this paper investigates how gendered representations are constructed by and seen through cinematic language. In doing this it proposes latent possibilities present within the dominant gaze created by patriarchal relations of power. By exploring these possibilities through creative works that explore the gendered syntax of film through light-sensitive constructions of spectatorship, this paper reveals how the ‘masculine’ authorial gaze is learnt culturally; and how this can be recontextualised by the female artist in order to alter our scopophilic engagement with cinematic representation.

Biography

Anita Holtsclaw is a Brisbane-based artist and academic, who has exhibited both nationally and internationally. Working primarily with screen-based media, her artworks explore how vision and representation are constructed culturally by cinema and can be reimagined through screen-based installations. Holtsclaw is also a Co-Director of Brisbane Based Feminist Collective LEVEL.
Empathy & Portrayals of Mental Illness on the Australian Screen

This paper looks at the ways in which mental illness has been portrayed in Australian film and television, and considers the potential of screen media to develop empathy for people living with mental illness. Drawing upon the work of screen scholars Jane Stadler and Robert Sinnerbrink, I will investigate the emotion of empathy from an interdisciplinary perspective that illuminates empathy’s affective, cognitive and ethical dimensions. Adopting Sinnerbrink’s model of ‘cin-empathy’, which he uses to describe the relationship between empathy and film-viewing, I will discuss a selection of Australian screen texts that endeavour to represent mental illness with accuracy, authenticity and sensitivity. This paper offers a snapshot of a larger research project in progress, which will collaborate with mental health organisations to explore ways in which screen media can contribute to reducing stigma and discrimination towards people living with mental illness.

Biography

Dr Fincina Hopgood is an Associate Investigator with the ARC Centre of Excellence for the History of Emotions and a researcher affiliated with the Human Rights and Animal Ethics Research Network in the School of Culture and Communication at the University of Melbourne, where she teaches the Masters subject Human Rights on Screen.
Haunting The Art House: The Babadook and International Art Cinema Horror

When director Jennifer Kent says of The Babadook that her intention was to make a film universal in its themes, ‘a myth in a domestic setting’ that ‘doesn’t feel particularly Australian’, she follows a widespread trend, particularly marked in the past two decades, of international art cinema that embraces and explores the generic tropes and concerns of horror. This paper discusses Kent’s film against this historical, industrial, and aesthetic context, noting the appeal of horror in the context of globalised cinemas more generally and how Babadook locates itself in this trend with its references to high and low cinema, its engagement of and experimentation with familiar generic tropes, and its interest in evoking the emotional/visceral effects of horror while maintaining a more traditional art cinema focus on ambiguity. While largely interested in putting the film into this global context, the paper will also reflect more briefly on the Australian character of the film in terms of its generic ties to literary/filmic Australian gothic (esp. representation of mothers and orphaned children) and its thematic connections to contemporary social problem film that focus on suburban families.

Biography

Amanda Howell is a Senior Lecturer in the School of Humanities, Griffith University, where she teaches courses in film history and aesthetics, also literature and film, and convenes the higher degree research program. Her most recent publication is a book on masculinity and the popular music score in contemporary US cinema.
“Somebody’s Got A Bloody Job To Do”: Marketing and Distributing Japanese Extreme in the Age of Digital Media

This paper will investigate how distribution companies in Australia (Madman Entertainment) and America (WellGo USA) market “J-Splatter” films through social media and DVD cases to attract a particular international fan base. With marketing strategies targeting viewers drawn to over-the-top violence and/or an interest in Japanese culture, the distribution of these films for home viewing indicates particular trends in the relationship between the films’ content and their audiences. Concentrating on specific “Japanese” and “extreme” aspects used to draw the attention of foreign audiences, this paper will analyse references to violence in the taglines and notably Japanese images (such as schoolgirls and Mt. Fuji) depicted on the DVD releases of J-Splatter films such as The Machine Girl (Iguchi, 2008) and Vampire Girl vs Frankenstein Girl (Nishimura, Tomomatsu, 2009). This paper will also question how distributors decide who to target when marketing J-Splatter films, and what aspects of these films are considered most effective in attracting Western audiences.

Following the presentation of data collected through interviews with film distributors, this paper will reflect on the futures of cult cinema and J-Splatter by examining the impact of digital media and how it has affected the cult status of Japanese Extreme cinema.

Biography

Jessica Hughes is a PhD candidate at the University of Queensland. Her dissertation focuses on Western perceptions of excess and otherness in Japanese Extreme cinema. Essays on the ‘postmodern vampire’ have appeared in Image & Text, Cross-Cultural Studies, and The West in Asia and Asia in the West. More recent writing on Japanese Extreme has been published in Refractory.
Are They Not Men?: The search for humanity in Cronenberg’s *The Fly* (1986) and Bortko’s *Heart of a Dog* (1988)

This paper will examine the depiction of the loss and achievement of humanity in David Cronenberg’s *The Fly* (1986) and Vladimir Bortko’s *Heart of a Dog* (1988). While the former presents a man succumbing to an increasingly animalistic existence, the latter follows an animal as it is constructed and moulded into a fallible human being.

These two films make explicit the recurrent cinematic theme of the struggle to understand what it means to be human. From early Hollywood horror movies such as *Frankenstein* (1931) to the Japanese art house (*Death by Hanging* (1968)) to the superhero blockbusters of today, filmmakers have long been fascinated by the distinction between the human and the imitator. This paper will engage with the two films’ depictions of both cerebral and corporeal decay (and reformation) and how these portrayals inform the broader thematic and political messages being advanced. This will be further supplemented by analysis of the disparate aesthetic approaches taken by the directors - the visceral vividness of Canadian Cronenberg sitting in contrast to the austere monochrome of Russian Bortko - as well as their relationship to the particular genres from which they have drawn inspiration.

Biography

Robert Hughes graduated from the University of Queensland's Bachelor of Arts Honours program in 2012 with First Class Honours for his thesis examining authorship and adaptation in the films of Orson Welles. He is currently in the final year of his Bachelor of Laws degree at the University of Queensland.
The spectator in the filmmaker: reflecting on continuity using cogitative semiotics and filmology

Cognitive Semiotics focuses on the spectator’s construction of a film’s diegesis (Buckland, 2000 p. 49) with a descriptive concentration on what occurs for the spectator including how they discern ‘an opposition between on-screen space and off-screen space’ (2000, 48). As a filmmaker the management of on-screen and off-screen cinematic spaces initially occurs onset, and having worked in the role of ‘continuity’ on television drama production I have spent a lot of time analyzing the construction of the spatio-temporal frame whilst the film is being filmed. Having been in such a privileged position on the production of over forty hours of Australian Television Drama production have given me a unique insight into the creator reality.

Étienne Souriau’s coined the term ‘diegesis’, he also identified ‘filmology’ which is the seven levels of filmic reality that distinguishes all possibilities from afilmic, to profilmic, filmographic, screenic, diegetic, spectorial and creational (Souriau, 1951, 234-40). The filmmaker’s position can be linked to Souriau’s ‘creational reality’ and it is where the fictional story world is constructed through the creative production process of a film-crew.

Drawing on filmology and cognitive semiotics this paper will discuss how filmmakers creatively manage on-screen and off-screen spaces during a film’s production. These points will be illustrated by reflecting on my career in Australian Television Drama. By focusing on how the management of on-screen and off-screen cinematic spaces are achieved the paper will confirm that the filmmaker is the first to fixed meaning in a film, which is subsequently re-interpreted by all other spectators.

Biography

Dr Susan Kerrigan is Head of Discipline for Communication at Newcastle, her teaching and research is informed by her pass professional practice as a TV Producer/Director for the Australian Broadcasting Corporation. Susan is on ASPERA’s Research Committee and is a filmmaker and researcher.
From Unlicensed to Transmedia: Trends in the Historical Poetics of Film-to-Game Adaptation

Film licenses have been an important industrial factor in the development of commercial videogames due to the cross-promotional opportunities presented when making a film-to-game adaptation. This paper examines the history of film-to-game adaptation paratexts, considering four periods via the aesthetics and cultural contexts of significant games from each period in an effort to articulate trends throughout game history.

The earliest film-to-game examples were unlicensed adaptations loosely based on film properties which relied on name recognition of the original film’s title such as Atari’s *Shark Jaws* (1975), capitalising on the success of Spielberg’s *Jaws* (1975), and *Death Race* (Exidy, 1976) based on *Death Race 2000* (Bartel, 1975). Historically, the film-to-game adaptation has been associated with intrinsically poor quality with the infamous case of the *ET: The Extra Terrestrial* (Atari, 1982) game setting the pattern of disreputability for all future console generations. The second period is best exemplified by the prolific UK-based development company Ocean Software and their 8-bit formulaic side-scrolling platform adaptations of the films *Platoon* (Stone, 1986) and *RoboCop* (Verhoeven, 1987). The next significant development in the history of film-licensed games was the early attempt at transmedia storytelling with *Enter the Matrix* (EA, 2002). Lastly, the Lego film adaptations (such as *Lego Star Wars: The Complete Saga* (LucasArts, 2007)) demonstrate, “how abstraction may be mobilised to facilitate the often-problematic translation of cinema characters into video game characters” (Aldred, 2014).

Biography

Scott Knight is Assistant Professor of film, television and videogames at Bond University where he teaches courses in film and videogame aesthetics, history, and culture. Scott has authored papers on fan cultures, censorship issues, and videogame history. He is currently engaged in research on the formal characteristics of film-to-game adaptation.
Schapellevision: Screen Aesthetics and the (Re)Production of a National Televisual Phenomenon

This paper explores the Corby phenomenon through reference points in the archive of Australian cinema and the aesthetics of telemovies and political news reporting. The conditional parole of convicted Australian woman Schapelle Corby for drug smuggling in February of 2014 reignited the frenetic media responses to her arrest and trial in Bali, Indonesia, a decade earlier. Whilst attitudes to the case and the woman herself shift over time between a general protective concern for her plight and feelings of scepticism, and even disdain, the ongoing interest in the fortunes of Schapelle has nonetheless firmed her status as a ‘national obsession’. It is argued here that the resonance of the story publicly has intrinsic connections to the familiar textual constructions and narrative patterns of Australian film and television. This discussion places the case in a relationship with films such as *Puberty Blues* and *Evil Angels*, whilst tracking the cues that representations of the story have taken from television mini-series such as and *Barlow and Chambers: A Long Way from Home* (Robert Weimer, 1988) and *Bangkok Hilton* (Ken Cameron, 1989). The borrowing and appropriation of images, ideas and stylistic choices from Australian film and television is shown to produce and inform not only the television reportage of the case, but two films based on the Corby story, the documentary, *Ganja Queen* (Janine Hosking, 2007) and *Schapelle* (Khoa Do, 2014). Likewise the screen aesthetics deployed in ‘Schapellevision’ can be seen as further effecting the visual production and reception of other, connected cases of international incarceration.

Biography

Anthony Lambert teaches in the Department of Media, Music, Communication and Cultural Studies, Macquarie University. He researches and has published widely in the areas of Australian film and Australian culture. He is co-editor and author of *Diasporas of Australian Cinema* (Intellect, 2009), and the editor in chief of the internationally refereed journal *Studies in Australasian Cinema*. 
At the crossroads: Robert Connolly's Balibo

Robert Connolly's *Balibo* (2009) appeared not simply as an arresting local film, but as a public event, demanding renewed attention to unfinished business. It remains a meeting-point for several entangled histories: the East Timorese people's struggle for independence from Indonesian military rule; Australia's part in that struggle; and the truth about the doomed attempt by six journalists to uncover the truth about the Indonesian invasion. Five of those (the Balibo Five) were murdered; the sixth, Roger East, was little remembered until he was identified in the work of the historian-journalist Jill Jolliffe in her books *Cover-Up: The Inside Story of the Balibo Five* (2001) and *Balibo* (2009). The film, scripted by Connolly with David Williamson, offers a fictional treatment of East's pursuit of the Balibo story as shared by the young Jose Ramos-Horta, who was brilliantly played by Oscar Isaac, then little known as an actor. Connolly draws particularly on the book *Balibo*, which took in exhaustive investigation on Jolliffe's part, and the evidence which came to light in the course of a coronial enquiry. The film is as vivid now as it was six years ago; in present history, the issues are still unresolved. I will comment on the reasons for that, and on various responses to the film on its appearance in 2009.

Biography

Cold War Cartoon: A foray into the aural narratives of Polish animations with a little dumpling girl and floppy eared bear

Throughout the 1970s and 1980s, Poland was subject to a communist government who involved itself heavily in media production and dissemination. Due to this overarching involvement, Polish animations of this time portrayed heavy nationalistic and educational themes within their visual and aural narratives. Animation studios Se-Ma-For and Studio Miniatur Filmowych were key producers of content aimed at Polish children growing up in a communist nation. This paper engages with two animations from this time: the drawn animation Wędrówki Pyzy (trans: The Wanderings of a Little Dumpling Girl) (1977-1983) and the stop-motion animation Miś Uszatek (trans: Teddy Floppy Ear) (1975-1987). These animations continue to have a cult following within Poland and within Polish diasporas, with today’s Polish children’s programs following in their audio format and screening time as “bajki na dobranoc” (trans: stories for bed time), for today’s Polish children. Drawing on animation sound studies (Coyle, 2010 and Goldmark & Taylor, 2002), these animations are used to explore how “the voice” of the then communist government and their thematic concerns are portrayed through the use of soundtrack elements.

Biography

Natalie Lewandowski is current editor of *Screen Sound Journal – The Australasian Journal of Soundtrack Studies* and manager of the Queensland Conservatorium Research Centre at Griffith University. Natalie completed her PhD on Screen Sound labour of the Australian and New Zealand Creative Industries through the department of Music, Communication and Cultural Studies at Macquarie University and continues to research in the area of soundtrack studies; labour and careers in media and creative industries.
Female Subjectivity and the *Femme Fatale* in *Born to Kill*

This paper focuses on Robert Wise’s classic *noir* *Born to Kill* (1947) and specifically the film’s central antagonist Helen Trent (Claire Trevor). Almost without exception, spider women of *noir* are positioned in relation to the male protagonist and framed entirely from his perspective. However, *Born to Kill* disrupts these conventions. Though she is kept at a narrative distance, retaining many of the enigmatic qualities that are indicative of the *femme fatale*, it is cold hearted, money hungry Helen’s story that is played out on screen. Moreover, the film not only focuses on a deadly woman, the male she shares the majority of the screen time with is an *homme fatal* – something that is also an anomaly in the *noir* universe. In order to account for these dynamics, I argue that Wise infuses conventions drawn from the related Gothic women’s film into what is ostensibly a classic *noir* in all other respects. This in turn provides space for Helen’s subjectivity to be explored, making her not only unique, but an important precursor to later representations of the *fatale* figure in *neo-noir*.

Biography

Samantha Lindop is an academic at The University of Queensland. Her field of expertise includes gender representations in classic *film noir* and *neo-noir*.
The Difference and Multiplicity of Sequential Form in Franchise Cinema

The burgeoning emergence of franchise cinema, intensified over the last decade or so, has resulted from a strategic development and transformation of the movie sequel, with a focus now on the possibilities of creating franchise ‘worlds.’ Through this change, I consider the sequel as moving away from its inferior role as mere textual reiteration or appendage, towards a more complex function in an interconnecting textual network. The former instance recounts the sequel’s denounced repetition, whilst the latter recognises the sequel’s potential – if not innate tendency – to activate the multifarious relations between repetition and difference.

In this context, I consider the sequel being refigured as a textual element among a multiplicity of other world building devices, the most significant being transmedia practices. Despite a diversity of media and technologies working to create such complex fictional worlds, the sequential form remains a, arguably the, constitutive component of franchise cinema. This paper examines the pervasive function of the sequential form in the franchise text, which I conceptualise in terms of sequential multiplicity. This concept manifests not only through sequelised narrative, but also across genre, style and score. In this way, sequential multiplicity facilitates and supports a reformulation of repetition as intensities of difference and multiplicity.

Biography

Tara Lomax is a PhD Candidate in Screen Studies at The University of Melbourne. Their research considers the heterogeneous nature of franchise cinema, employing Deleuzian concepts to examine its textual multiplicity. Tara teaches Hollywood and Entertainment and is also a graduate of AFTRS, University of Sydney and La Trobe University.
New Hollywood and the Petro-landscape

New Hollywood cinema has been extensively studied in terms of narrative events – its plots, characters, and directors. But there is much more to understand about New Hollywood through analysis of its narrative settings. Studying the pattern of narrative settings in New Hollywood films, reveals how these films were prescient in their settings. These films United States settings – on both coasts, in a revised West, the South, and on the roads between – leave the Midwest and post-war suburbia off their map. What these films show is a country almost fully remade by oil; this dynamic unites such disparate narrative locations from Louisiana (*Easy Rider*) to California (*Five Easy Pieces*) and Montana (*Badlands*).

New Hollywood films take oppositional stances to “square” society, yet at the same time make the petro-landscape an ambivalently comfortable home. In other words, these films seem to challenge contemporary political and social norms, but in fact confirm the desirability of a neoliberal culture based on oil production and consumption. The inward-looking, de-industrializing and energy-critical United States that appears in my mapping of New Hollywood settings anticipates and, more troublingly, wholeheartedly participates in the conservative cultural changes that remade the US in the last quarter of the twentieth century.

Biography

One Direction and the musicalization of everyday life

British boy band One Direction’s music video “One Thing” (Whitebloom, 2012) sees them riding around London on a double decker bus, performing for passers by in Trafalgar Square, and taking photographs with fans in grainy, shaky camera footage, as though filmed on a camera phone. Whether these performances and interactions are actually staged or improvised, they aim to create an atmosphere of spontaneity and a deeper connection with fans through intimacy. Through examining the performance of spontaneity in “One Thing”, this paper argues that the band blurs the lines between ‘candid’ footage and staged set-ups or narratives, thereby blurring the lines between musical performance space and everyday life. This overlap between ‘real’ and ‘musical’ life is enhanced by the video’s location on the One Direction Vevo channel on YouTube. Reflecting the contemporary media environment of musical and audiovisual saturation, the band takes advantage of the YouTube platform by promoting its music videos alongside concert performances, behind-the-scenes footage, interviews, and clips of the band members goofing around. This paper argues that One Direction’s musicalization of everyday life in “One Thing” flows into their celebrity narrative of wholesome teenage heartthrobs and reflects the impromptu nature of their overarching visual media narrative.

Biography

Phoebe Macrossan is a Film and Media Studies PhD candidate in the School of the Arts & Media at UNSW in Sydney. Her research examines singing on screen across film, television, music video, advertising, and internet genres.
In the Name of the Mother: Oedipal transgressions and Australian transgender film

This paper argues that transgender characters and themes have come to participate in Australian film’s broader explorations of unconventional oedipal triangulations, demonstrating that transgender-themed films can extend and complicate existing preoccupations of a national cinema. Drawing on the work of scholars such as Tom O’Regan and Barbara Creed, this paper establishes that Australian cinema has an enduring fascination with unusual oedipal relationships. It then identifies an Australian group of what J. Halberstam terms transgender film, which ranges in genre and timeframe from The Adventures of Priscilla, Queen of the Desert (1994) to the science-fiction Predestination (2014). Acknowledging that these films also each belong to other categories of Australian film, this paper uses a psychoanalytic framework to isolate and analyse examples of Australian transgender film engaging with the national filmic inclination toward exploring unconventional familial relations. In examining the oedipal transgressions that occur in relation to Australian transgender film characters, it draws unexpected parallels between the relatively dissimilar films All Men are Liars (1995), Head On (1998), and 52 Tuesdays (2013). In their differing queer portrayals of characters’ refusals to identify with the father rather than the mother, these films take up and develop a prevalent Australian cultural and narrative fixation.

Biography

Joanna McIntyre is a lecturer in Screen and Media Studies. Her research interests include, and she has written refereed articles on, transgender performance in reality TV, cinematic depictions of queer space, the history of transgender in Australian film, media representation of transsexual celebrities, and screen portrayals of transphobic violence.
The role of fandom in contemporary culture is often limited to the obsessive online activities of blogs, social media and sub-cultural websites. This narrow view of fandom overlooks the important role that visual artists can play in both their activities as fans and as creative practitioners. This paper describes the practice-led methodology I have developed that combines contemporary art theory and processes, as well as concepts of fan studies to construct a space for the critical and creative exploration of screen culture. The research promotes new possibilities for purposeful creative engagements with the screen, framed through the lens of what I term the digital-bricoleur. This performative, link-making approach documents the complicit tendencies that arise out of my affective relationship with screen culture, mapping out a cultural terrain in which I can creatively and critically ‘play’. The creative exploitation of this improvisational and aleatory activity then forms the creative research outputs. It appropriates and reconfigures content from screen culture, creating digital video installations aimed at engendering new experiences and critical interpretations of screen culture.

Biography

Dr Daniel McKewen is a Brisbane-based visual artist and academic whose practice investigates the intersections of contemporary art, popular culture, and the entertainment and financial industries. He appropriates elements from screen culture in order to examine and critique how these institutional structures operate culturally, socially, and politically.
Spatially Negotiating the Queer Body in Australian Cinema

In cultural geography, it is axiomatic to note that space is sexed. Indeed, for over a decade scholars have emphasised the heteronormativity of public space. But it is not simply that bodies occupy sexualised space; sexuality itself is ‘a spatial formation’ (Ahmed: 67). How, then, can we examine the representation of sexuality, and specifically queer sexualities, as a spatial formation in Australian cinema? This paper focuses on Ana Kokkino’s ‘queer trilogy’: Only the Brave (1994), Head On (1998), and The Book of Revelation (2006) to argue that these films evidence, in increasingly radical ways, broader trends in spatial negotiations of ‘the queer’ in Australian cinema over the last two decades. Ultimately, I argue that ‘the queer’ typically operates to demonstrate the boundaries of sub/urban heteronormativity through various forms of policing of the queer body.

Biography

Dr Kelly McWilliam, a Senior Lecturer in Communication and Media Studies, has taught and researched widely across film, media, and cultural studies. She is the co-author of Screen Media: Analysing Film and Television (with Jane Stadler) and the co-editor of Story Circle: Digital Storytelling around the World (with John Hartley).
A “polyphonic play of features”: Bela Belazs, Tumblr and the animated .gif

For early film theorist Bela Belazs, the close up was the essence of cinema and the key to its specificity; it was, in short, the thing that marked cinema as ontologically unique. This paper focuses on iconic cinematic close ups, but explores them through film frames and animated .gifs on popular micro blogging platform and social networking website Tumblr. Often capturing only a single gesture—a smile, sharp intake of breath, or the subtle shift in a character’s gaze—animated .gifs offer a different spectatorial pleasure to the traditional cinema screen. Gesturing back to the cinematic moments viewed through Edison’s Kinetoscope in the late 1800s, the prevalence of animated .gifs on Tumblr offers the possibility for screen criticism to return to the novelty of early cinema and draw attention, once again, to the micro elements of the screen.

Reading animated .gifs through Balazs’ film criticism, the paper draws attention to a “polyphonic play of features” in these moving images and works toward positioning Tumblr as an archive of the close up.

Biography

Whitney Monaghan recently completed her PhD at Monash University. She is interested in exploring representations of queer adolescents in screen culture, digital culture, and theories of time in film and television.
Film Degree Zero: Antonioni’s *The Passenger*

Antonioni’s *The Passenger* (1975) is an example of film working at degree zero. By degree zero I mean the tendency of film to withdraw from its subject into the void of its own material becoming. *The Passenger* is one of Antonioni’s later films and completes that director’s exploration into the ontology of film as openness to the void. In *The Passenger*, Antonioni shows us the void as the very becoming of the film itself; the film is *nothing but* its opening into the void. What this means is that the subject is subtracted from the film, leaving a figure behind. The film acts out the journey of the figure bereft of its subject – a journey leading inevitably towards death. To demonstrate this, I will employ Jean-Luc Nancy’s concept of the ‘look’ of film (*The Evidence of Film*), and present some analysis of scenes and images that demonstrate how, through cuts, elisions, shot sublimations and a destabilised mise-en-scène, the film subtracts subjectivity, thereby releasing the figure towards death, which is the void of film. The film enacts its own tendency towards degree zero – the point at which film truly becomes film by ceasing to be about anything but itself.

Biography

Warwick Mules is Honorary Senior Research Fellow in the School of Communication and Arts, University of Queensland. He is the author of *With Nature: Nature Philosophy as Poetics through Schelling, Heidegger, Benjamin and Nancy* (Intellect 2014), and has recently published articles on the films of Terrence Malick.
Undead Sushi: The Japanese Zombie Film

Since the zombie’s introduction to cinema in the 1930s it has progressively become one of the most recognisable and popular monsters in cinema history and an icon in popular culture. While it has been acknowledged within film studies that the zombie is a quintessentially American monster, since the zombie movie’s resurgence in the early 2000s there has been a significant increase in the production of international zombie films, of which Japan has been at the forefront. Nevertheless, research into the zombie movie as a prominent sub-genre in horror cinema has remained focused upon movies from the United States and Western countries, as well as examining themes and generic conventions through a principally Western lens.

This study is an analysis of the Japanese zombie film. Through generic analysis of key Japanese zombie films released in the last 15 years, this study argues that the Japanese zombie film is a unique sub-genre which integrates elements from the Western zombie genre and from the wider Japanese cinematic tradition. In particular though, it is a genre heavily dominated by a small group of filmmakers who integrate many of the cult cinema aesthetics and conventions of the pinku eiga or “pink” film. This paper will examine the ties between the Japanese zombie film and cult cinema from both an anatomical look at the conventions, style and aesthetics of several Japanese zombie films and a wider look at the consumption and cultural status of the genre.

Biography

Kayleigh Murphy is a PhD candidate at the Queensland University of Technology writing a thesis on Japanese zombie films.
Angela Ndalianis
Professor in Screen Studies at Melbourne University, Melbourne, Victoria.
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Hannibal: The Dark Sounds of Walking Nightmares

The television series Hannibal (NBC, 2013 -- ) goes where no other television series has gone in its foray into the realm of the senses. The tastes that are synaesthetically evoked through the vision of Hannibal’s decadent feasts; and the array of corpses that are displayed like performance art pieces are accompanied by the disturbing noises, sounds and music that competes with the visual feast that is Hannibal. This paper examines how the television series targets the audience through its use of non-diegetic sound and music – from the high culture melodies of Bach that are associated with the distinguished tastes of the cannibal Hannibal, to the cacophony of bangs and clashes that are audio manifestations of Will Graham’s disturbed mind.

In his book Sonic Warfare: Sound, Affect and the Ecology of Fear Steve Goodman reminds the reader of Luigi Russolo’s Futurist manifesto for music, The Art of Noises, “which glorified explosions, rifle fire, and the dissonance of industrial machinery as an assault on the deadened sensorium of classical music and bourgeois aesthetics” (6). The Futurists’ use of music as a “sensory war” translates well when reading composer Brian Reitzell’s intentions in his sound design for Hannibal. This paper will explore how Reitzell’s soundscapes evolve across the seasons, both allowing us access into Will’s delusional mind but also entering the minds of the TV listener-viewer, and making us as much victims of Hannibal’s machinations.

Biography

Angela Ndalianis is Professor in Screen Studies at Melbourne University. Her research interests include: film history and theory; genre studies; entertainment media and media histories. Her publications include Neo-Baroque Aesthetics and Contemporary Entertainment (2004), Science Fiction Experiences (2010), The Horror Sensorium; Media and the Senses (2012) and The Contemporary Comic Book Superhero (editor, 2008).
From shadows on the cave wall to ghost worlds: Exploring holography and its potential impact on visual storytelling and theatrical experience

Driven by technological innovation and a desire to transcend the stubbornly impoverished 2D cinematic experience, the quest to create a seamless, immersive visual ambience is set to deliver a paradigmatic shift in the way we produce and experience visual storytelling.

Analysing the nature of holographic projections, this paper discusses their potential in terms of visual language, form and potential theatrical experience, as framed by Bazin’s ontology of film on one side and Stanley Cavell and Gilles Deleuze on the other.

I propose that the gradual integration of holography in cinema will result in a new medium and theatrical experience, largely represented by three models: Holographical Augmented Cinema (HAC) based on a mix between the traditional 2D screen and 3D holographic projections; Holographic Virtual Reality (HVR) defined by an entirely holographic projection that replaces the real world; and last but not least, Holographical Augmented Reality (HAR) defined as a hybrid stage that includes real and holographic elements.

Biography

Sorin Oancea - Associate Lecturer at Queensland University of Technology, teaching in 3D Animation, Film and Animation History and Drawing for Animation. Prior to this position, Sorin worked in the animation industry for 16 years covering various roles, including Writer, Series Director, Animation Director for TV, web, productions for Australian and International productions, including Disney and Mattel.
How flicks stopped flickering and wheels kept turning: A history of persistence of vision

The perception of continuous movement is central to our relationship with screens. For almost a century, ‘persistence of vision’ prevailed as the dominant theory describing this relationship between viewer and the cinematic apparatus. Despite developments within scientific fields, little attention has been devoted to the evolution of motion detection theories within screen studies. In this paper, I provide a comprehensive history of the concept of ‘persistence of vision’ within film, and within the sciences. Based on current evidence, theories of flicker fusion and motion detection provide the most complete explanation of how motion is perceived in film. Previously, a number of theories asserted that sampled motion (as in film and television) utilised a perceptual process separate from that used for perceiving real motion. However, this has been disproven: it is now understood that sampled motion is perceived using same processes used to observe real motion.

This paper reviews the evolution of these concepts within the sciences and evaluates their impact and influence within film theory. This includes discussion of historically significant work by several authors. The paper concludes with a discussion of the importance of understanding the human perceptual system when assessing new technology and techniques in moving image media.

Biography

Jared Orth is a PhD student in the School of Culture and Communications at the University of Melbourne. He is interested in the viewer’s experience of film and interdisciplinary methods of film research. His current research examines the role editing plays in the cognitive processes of problem solving.
China Film Coproduction

With the extraordinary growth of the Chinese box office in recent years, international coproduction has become a focus of policy and industry debate in Mainland China. Yet, few scholarly works, in both English and Chinese, have addressed these developments. The paper focuses on China’s ambitions to upscale its coproduction activities. It shows why China has taken the move to expand its slate of co-productions and look beyond its regional neighbours Hong Kong and Taiwan. Specifically, it will examine what this opening of the co-production market means for the international film-making community. The paper first provides background on co-productions in China, including the major player, Hong Kong, and notes some of the major coproduction achievements, as well as some failures. The paper will discuss the following aspects: 1. The incentives for both parties; 2. Changing definition and rules; 3. The procedure for application and approval process for coproduction; 4. The challenges and problems, including censorship, cultural conflicts, and finding the right story to appeal to both markets. This paper contributes to understanding the current environment for film coproduction in China. By departing from textual analysis of film, it aims to understand how foreign partners, especially those from western countries, deal with the challenges aroused by the complexity of coproduction in China’s restrictive film industry environment. It identifies historical, cultural, institutional and linguistic elements of coproduction, as well as opportunities for film professionals willing to consider working in China.

Biography

Weiying Sherry Peng is a PhD student in the Creative Industries Faculty at the Queensland University of Technology. Her study focuses on China’s film internationalism and coproduction strategies. The goal of her research is to investigate the evolution of coproduction in China’s film industry and how coproduction functions as a form of soft power competition at this stage.
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Film criticism in Australia: how much does it matter?

This paper examines the role and influence of film critics in the response to films in Australian theatrical cinema releases. Both Australian-produced and overseas-produced films are examined through the period 2004 to the present, with case studies including The Passion of the Christ and Fahrenheit 9/11 (both 2004), Hey Hey It’s Esther Blueberger and Australia (both 2008) and more recent releases. Do audiences, film producers/distributors and critics themselves believe that they can influence audience behaviour? There has been open discussion and proven data about the biases of Australian critics in favour of Australian films. There is substantial agreement among both marketing researchers and film reviewers that the potential and actual influence of film critics is much greater on independent films and “platform” release films than on large studio releases. With dramatically reduced circulation and the resulting revenue decline of traditional news outlets, what is the role of Australian film critics in the increasingly online world, particularly when film reviews are instantly available in Australia from overseas sources? How much attention do Australians pay to these reviewers, and how much will online bloggers replace or supplant the traditional role of film critics?

The Passion of the Christ 11 Years On: Film, religion, controversy and audience response

Mel Gibson’s film The Passion of the Christ confounded numerous critics and observers by becoming one of the most successful films of all time in its theatrical release in February 2004. It achieved a US box office US$370,274,604 (“the 9th biggest US film of all time”, unadjusted for inflation/ticket prices) and Aus$15,183,802 in Australia. It also caused an enormous controversy in the USA, particularly in relation to how antisemitism was used to promote the film as well as the film’s violence. The film became a major cultural event, aligning with American national elections in 2004 and gaining a non-traditional but substantial audience of Catholics and evangelical Protestants. Little of this controversy and “event” status occurred in Australia, however. As an independently produced film, The Passion nevertheless behaved in part like a studio-produced “blockbuster”, although did not have the same wide appeal that blockbuster films normally have. This paper explores the reasons for this film’s success – marketing, production values, themes and audiences – which contributed to the film’s response, and how these factors differed in Australia. The paper analyses the film’s legacy and impact more than 11 years on, including the intersection between religion and film.

Biography

Don Perlgut is the long-time film critic for The Australian Jewish News and member of the Film Critics Circle of Australia. He holds a PhD in Media from Macquarie University, and works as the Executive Officer of The Bright Alliance, Prince of Wales Clinical School, UNSW.
Interrogating the Interview: Public figures as screen characters

In November 2014, Sony Pictures Entertainment was hacked in what has been seen as everything from an act of cyber terrorism to an elaborate publicity stunt. The cause was purported to be the impending release of the comedy *The Interview*, in which Seth Rogen and James Franco play entertainment journalists recruited by the CIA to assassinate North Korean leader Kim Jong-un. The response was theatre chains opting out of screening the film, with Sony eventually pulling its Christmas Day North American theatre release and instead embarking on a test case for digital film distribution. This paper steps aside from what *The Interview* has become most notorious for to examine the film itself, and its construction of Kim Jong-un as a character. Drawing on Goffman’s theory of self-presentation and the idea of public and private selves, I interrogate *The Interview* to consider at what point a film character with a public figure’s name attached should cease to be considered a representation of that person. Through this consideration, I ask if there is an increasingly postmodern approach to the use of real people as screen characters when adapting contemporary history to the screen.

Biography

Melanie Piper is a PhD candidate at the University of Queensland. Her research focuses on the adaptation of celebrity public personas to fictionalised characters in film, television, and fandom.
Screenwriter Jan Sardi: Investigating Creative Practice through a Documentary Lens

This paper will examine the work of prominent Australian screenwriter Jan Sardi, who is best known for writing *Shine* (1996), which earned him an Academy Award nomination as well as an AFI Award.

Jan Sardi has written nine produced feature films over his career; some adaptations, some original films, some completed in close collaboration with a director as with Scott Hicks in *Shine*, others where Sardi has been the major creative force (*Love’s Brother*, 2004, which Sardi also directed.)

The paper will articulate Sardi’s creative process as a screenwriter and examine its relationship to the commonly accepted principles of screenwriting as espoused by international experts such as Robert McKee, Syd Field and Michael Hauge.

While acknowledging these principles, Sardi has said that he is guided by other considerations perhaps best identified in his work on *Shine*, which tells the story of pianist David Helfgott. The screenplay for *Shine* is complex, covering three main time periods over forty years.

The analysis of *Shine* by Linda Aronson (*Screenwriting Updated*, 2001) is compared with Sardi’s own account of his screenwriting process, which he describes as following the emotional backbone of a story—a process evident in *Mao’s Last Dancer* (dir: Bruce Beresford, 2009), adapted from the book of the same name by Li Cunxin.

Biography

Mark Poole is the co-author of the book *Shining a Light: 50 Years of the Australian Film Institute* (2013). He was Chair of the Australian Writers’ Guild in Victoria and has written and directed numerous documentaries. His telefeature *A Single Life* (1987) won an AFI Award. He has taught Australian Cinema and Documentary at RMIT.
Anatomy of a Film Cycle: Cyberpunk

This paper examines screen manifestations of Cyberpunk between the appearance of William Gibson’s seminal novel *Neuromancer* in 1984 and Hollywood’s assimilation of its themes and aesthetics into the blockbuster phenomenon of *The Matrix* in 1999.

The movies in the cycle are complexly related to the emergence of digital technologies and their impact on culture and imagination. This is not only their central thematic concern, but also the basis of their creative expression. The cycle’s narratives revolve around the expansion of the internet and the appearance of the “digital natives” that were Cyberpunk’s target audience, at the same time as movie production was being transformed by advances in CGI.

Cyberpunk’s embodiment of screen trends is also evident in the way in which it cross-fertilised Hollywood production models with Asian styles and aesthetics. While Cyberpunk on American screens struggled to express Gibson’s vision through emerging CGI technologies, in Japan a recognisably Cyberpunk aesthetic was simultaneously being pursued through the medium of *anime*, drawing upon established precedents from Japanese popular culture. Both streams influenced the other, with Cyberpunk anticipating the cultural hybridisation that is increasingly characteristic of global screen entertainment today.

Biography

Alexander Possingham has a Bachelor of Creative Arts (Screen and Media) from Flinders University. He has now moved away from technical production and is currently pursuing his BA Honours: Screen and Media, specifically looking at production trends and filmic cycles.

Ruth Vasey is a Senior Lecturer at Flinders University. She has written widely on the industrial history of Hollywood cinema.
Harisur Rahman
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Cultural Subscription and Regional Modernity: The circulation and viewership of Indian films in Bangladesh

Historically, Bangladeshi film audience has had access to Bangladeshi, Indian, Pakistani and Hollywood films, but the degree and quality of access to the products of these linguistic culture industries has changed over various periods of Bangladesh’s history. Access has been affected primarily by the shifting relationships in which this part of greater Bengal has been involved, initially with the British Empire, but also with independent India and Pakistan. These relationships have been influenced profoundly by the tensions arising from nationalistic, political, religious, linguistic and territorial differences. Despite linguistic/political import bans at different historical moments, a large number of Bangladeshi viewers across age, sex, and class have viewed legally and illegally imported or broadcast films, especially from India, the producer of more than 90 percent of South Asia’s total film output. What production and representational values have made Indian cinema appealing to Bangladeshi viewers? How does the circulation of Indian film affect the production and commercial viability of Bangladeshi culture industries in general and film industry in particular? Taking the distribution and viewership of Indian film in Bangladesh, this research tries to find out some convincing answers to the above questions through developing both empirical cases and theoretical analysis.

Biography

He earned Bachelor’s and Master’s degree in Anthropology before doing his second Master’s in Journalism, Media and Communication. He has more than 6 years of academic teaching and professional research experience. In 2012, he joined the University of Auckland to do PhD research on South Asian film circulation and audience formation.
Sounding Loneliness in Under the Skin

How does one affectively sound cinematic loneliness? In this paper I will explore the way that isolation and anomie are given a particular emotive soundscape in Under the Skin (Jonathon Glazer, UK/USA/Switzerland, 2015). Drawing on the concepts of acousmatic sound and ‘sound en creux’ (Chion 1994), I will argue that loneliness emerges through sonic fields that are both post-industrial and alien-ating; hyperrealist and future sounding. This syncretic sounding loneliness defines the film’s central characters, their anti-relationships, and it creates tonal textures for a mise-en-scène that is atomised and disconnected. I will suggest that viewers are enmeshed in this watery grave; asked to see and hear loneliness as a deterritorialisation experience. I will contextualise this reading as one that is shaped by/in the nasty age of austerity politics. Undertaking a close textual analysis of Under the Skin’s landmark beach scene, I will hear the way loneliness is now the limit and breaking point of human existence.

Biography

Sean Redmond is an Associate Professor in Media and Communication at Deakin University. He has research interests in film and television aesthetics, film and television genre, film authorship, film sound, stardom and celebrity, and film phenomenology. He has published nine books including The Cinema of Takeshi Kitano: Flowering Blood (Columbia, 2013), and Celebrity and the Media (Palgrave, 2014), and with Su Holmes he edits the journal Celebrity Studies.
Ethics and Intimacy in The Static Gaze: The Long Take In Michael Haneke’s Amour

This paper discusses the role of the long take in negotiating the relationship between viewer and screen in Michael Haneke’s Amour. Haneke’s long take-dominated cinema has frequently been characterised as a ‘cinema of ethics’ by numerous scholars: his films commonly make an overt socio-political commentary on our increasingly mediatised society through the camera’s surveillant gaze. I argue, however, that in its focus on the moral dilemma of euthanasia and the enclosed domestic space in which the film takes place, Amour marks a shift in ethics for Haneke; and, in doing so, a shift in the role the long take plays in these ethics. Haneke’s mostly static long takes throughout the film place the viewer in an unusual spectatorial position in which we are both distanced outsiders from the characters’ predicament and simultaneously drawn into an uncomfortable intimate viewing position. Through investigating specifically how Haneke uses the long take to approach a new ethical problem, this paper more broadly examines how form and meaning are connected to the ethical positioning of the viewer, and how this positioning can be changed through the movement and duration of a shot.

Biography

Melanie Robson is a PhD candidate in the School of the Arts and Media, UNSW. Her thesis investigates the aesthetic, political and technical role of the long take in contemporary European art cinema.
Catherine Clément’s syncope is a call to understand and relish the ‘abrupt suspension of time’, refusing to give in to time’s natural progress a departure from the material ‘real’ occurs. Clément has spent much of her life investigating the ideas of syncope, trance, hysteria and jouissance and her development of the four circles of syncope brings us closer to a language with which to discuss the various elusive qualities of syncope.1 Through the application of Clément’s theory of syncope and the enactment of syncope as an interruption to our wholeness - a removal of an active female consciousness from the story - this paper will explore the potential application of the four circles of syncope to film, in particular, the three *King Kong* films.

**Biography**

Jade holds a Doctorate of Creative Arts from the University of Technology, Sydney with the thesis ‘Actor As Shaman’ Most recent publication is *Embodied Consciousness: Performance Technologies* (Palgrave Macmillan) and has worked as an actor trainer, director and theatre creator for many years. She is currently enrolled in a PhD at Melbourne University in feminist film studies.
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Performance, the cinematic body and the cultural mediator in Mystery Road

This paper examines the powerful performance of actor Aaron Pedersen in Ivan Sen’s film, Mystery Road, exploring his performance and his role as a key to the cinematic and cultural significance of the film. Through an analysis of pivotal scenes of the film and drawing on a wide range of interviews with director and actor, the paper argues that Mystery Road brings a complexity and cultural resonance to the role of an inter-cultural mediator that breaks new ground in Australian cinema. Exploring questions of genre, embodied performance and an aesthetics of sparseness, the paper argues that Sen reframes the familiar cultural trope of the indigenous person ‘caught between two cultures’, rendering that figure as an active bicultural negotiator. The concept of the cinematic body is deployed to explore energetic dimensions of Pedersen’s performance. The paper argues that the cinematic construction of that energetic connection with spectators relies on a directorial conception of cinema that is flexible, innovative, cinematically ambitious and culturally challenging. Eschewing approaches that frame a film within emerging theoretical grids, as ‘Indigenous cinema’, the article works from inside the energetic dynamics of performance and its cinematic construction to examine the challenges the film makes to Australian cinema.

Biography

Anne Rutherford is a Senior Lecturer in Cinema Studies in the School of Humanities and Communication Arts at University of Western Sydney. She has published essays and interviews on cinematic affect and embodiment, cinematic materiality, mise en scène, film sound, Indigenous cinema and documentary, and is the author of ‘What Makes a Film Tick?’: Cinematic Affect, Materiality and Mimetic Innervation. Her recent research explores affective dimensions of film sound in the collaborative work of Kobayashi Masaki and Takemitsu Toru; ‘animate thought’ in the ethnographic photographs of Donald Thomson and their heritage in Ten Canoes; and montage and performativity in the work of William Kentridge. She has also made several short films.

http://uws.academia.edu/AnneRutherford
The Australian screen industry and the feature films it produces are at an interesting juncture. Industry practices are integrated into a transnational system of global production challenging fundamental tenets of a national cinema paradigm, technological disruption is transforming distribution and viewing practices, and critics are questioning the primacy and disproportionate emphasis given to ‘cinema’ as a distinct industry practice. Since the mid-1970s, ‘Australian cinema’ and its various synonyms and neologisms has long been a subject of study in the film, media, English, sociology and cultural studies’ disciplines. ‘Australian film studies’, a distinct field of research within film theory and criticism, plays an important role in informing critical and empirical approaches, discourses, and theoretical paradigms at the core of the Australian cinema studies curriculum. However, there is a lack of empirical data that examine holistically the diversity of subjects offered in Australian universities, and thus common approaches to curriculum. This is despite the fact that periodicals like *Screen Education* occasionally publish insights into Australian cinema curriculum issues and a handful of film critics have advocated shifts away from production-centric analysis and a national cinema paradigm to audience-centred and comparative models of analysis *inter alia* in recent years. This paper presents findings from a 2014 study into how the subject ‘Australian Cinema’ – also commonly titled ‘Australian film’, ‘Australian national cinema’, and ‘Australian film and television’ – is taught in undergraduate degrees in Australian universities. More specifically, it examines: 1) key approaches to curricula and syllabus; 2) typical learning outcomes and assessment items; and 3) mandatory movies or television programs screened. For the 39 Australian universities examined, online ‘course handbooks’ were searched for Australian film units. The unit outlines collated were examined using thematic and content analysis and follow-up interviews were conducted with unit-coordinators. The study finds that Australian cinema is a healthy – albeit still fragile – area of study in higher education: 31 universities offered units that study Australian cinema in some shape or form, and 27 offered units solely devoted to the subject. While transnationalism is gaining currency as a popular theoretical lens in research, almost without exception, the subject remains firmly embedded with a national cinema curriculum although approaches to syllabus are extremely diverse. The study of ‘classic’ films is common; yet film texts studied vary greatly for individual units across classic, popular, cult, and recent releases.

**Biography**

Mark David Ryan, aka Dr. Mark Ryan, is a Senior Lecturer in Film, Screen and Animation for the Queensland University of Technology, Brisbane, Australia. He is the co-editor of the *Directory of World Cinema: Australia and New Zealand* 2 published by Intellect. Mark has written extensively on Australian horror films, genre cinema, and industry dynamics of movie production.
Reflections on the Intergenerational Transmission of Cinephilia

The career of Wim Wenders’ early creative associate, the Austrian writer, dramatist, screenwriter and occasional film director, Peter Handke, traces the origins and intensification of what, in the face of the image flood of the digital era, appears as a radical break in the intergenerational transmission of cinephilia. Handke’s reflections from the mid-1960s onwards on images generally and on television and cinematic images in particular unfold in the field of tension that exists between the redemptive and self-transformative power of moving images experienced as singularities and what Handke and some theorists view as the industrially organised destruction of the potential for such experience through the mass dissemination of digital televisual images. In this paper I locate Handke’s own expressive and discursive statements concerning the value and necessity of cinemas and cinematic images as sites of potentially transformative events within a broader discussion of cinephilia and media philosophy. Among other sources, this discussion draws on Christian Keathley’s study of the history and practices of cinephilia, on Francesco Casetti’s essay “Back to the Motherland: the film theatre in the postmodern age,” and on Bernard Stiegler’s recent philosophical reflections on memory and cultural transmission in analogue and digital technoculture.

Biography

Simon Ryan heads the Department of Languages and Cultures at the University of Otago, where he teaches courses on German cinema, digital culture, language and literature. His recent research publications include essays on Alexander Kluge’s film project concerning the visualization of Marx’s *Das Kapital* and on the effects of mass surveillance on efforts to build a digital economy of contribution.
‘A Stream Come True? Australian Audience Interaction with Net-Based Video Delivery Services’

The international success of video streaming services has Australian audiences eagerly anticipating what has often been described as a new era of entertainment. This year, US industry-leader Netflix will join recently launched, local net-based delivery providers, Quickflix, Presto and Stan in offering exclusive media content and products, new forms of access and innovative modes of interaction.

If experiences in other countries are replicated in Australia, this distribution development will disrupt both the existing advertising models and programming practices of the established broadcast and subscription industries, in part because of the ways in which streaming services will alter the televisual habits and experiences of viewers.

This paper will approach emerging net-based delivery systems from two directions. In the first instance it will examine historical modes of television delivery – from the VCR and DVD player, to cable and satellite services and peer-to-peer downloads – to ask whether these technologies and modes already point towards how net-based distribution will be used. Secondly, the paper will speculate on whether this ‘new screen’ for ‘dis-embedding’ programming might revolutionise the viewer experience.

Biography

I am a PhD candidate interested in the informal and digital distribution of video content, media piracy and the political economy of transnational television programming. My PhD examines the introduction and take-up of television streaming services in Australia in 2015-16, and considers the likely impact of these net-based delivery services on the local broadcast and subscription ecology.
Steven Spielberg: Neo-Romantic

In this paper, I shall argue that Steven Spielberg has been the prime mover in the revival of the Romantic child in contemporary cinema and culture, especially after the ‘dark turn’ in childhood representations of the 1970s. I shall read key films such as Close Encounters of the Third Kind and E.T.: The Extraterrestrial through the lens of literary Romanticism, notably poets Blake, Coleridge and Wordsworth, to arrive at an understanding of what makes Spielberg a neo-Romantic. For Spielberg, as for the Romantics, the child/like is a source of growth, continuity and renewal, an agent of change and a force of redemption, as exemplified in the haunting image of the little girl in the red coat in Schindler’s List. But more than just regression to infantilism, self-limiting nostalgia, maudlin sentiment, we need to speak of both the light and dark aspects of Spielberg’s Romanticism. In challenging films such as Empire of the Sun and A.I. Artificial Intelligence, his Romanticism has grown more ambivalent. Further complicating Spielberg’s Romanticism is the dialectic he creates between Romanticism and realism/’stark reality’ in such films as The Color Purple, Empire of the Sun and War Horse, and here I shall consider the contentious critical reception of Spielberg’s films.

Biography

Adrian Schober, who received his PhD in English from Monash University, Australia, is the author of Possessed Child Narratives in Literature and Film: Contrary States (Palgrave Macmillan, 2004). He has published widely on the child figure and is currently co-editing a collection on children in the films of Steven Spielberg for Lexington Books. He also serves on the editorial board of Red Feather: An International Journal of Children’s Popular Culture.
Peter Jackson: Portrait of the leader as a young man

Peter Jackson is widely acknowledged as not only one of the world’s leading filmmakers, but also one of New Zealand’s leading businessmen. On the back of box office successes he has built a string of highly successful businesses including Wingnut films, Weta Digital and Park Road Post.

Jackson and Parry (2001) state “The popular image of a hero manager is one of an individual with superhuman qualities whose charismatic presence and power inspires legions of employees, customers and shareholders...” The media has popularised Jackson as a Hero Manager in the Jackson and Parry mould - an inspirational leader, passionate and enthusiastic about his vision for the New Zealand film industry. He is regarded as a champion of innovation having created one of the leading special effects houses in the world. Jackson is widely seen as an inspiration for a new generation of young filmmakers and aspiring entrepreneurs.

Jackson completed his first feature film, “Bad Taste” over a period of four years while working as a photo-lithographer at Wellington Newspapers, persuading friends and associates to work on the film every Sunday with no prospect of immediate reward. In this presentation we will examine the production of Bad Taste and consider the following questions:

1. What leadership qualities did Jackson display that motivated and inspired a disparate group of individuals to give up four years of Sundays to support his filmmaking ambitions, and
2. How did Jackson manage the constant need to change and innovation in the face of cast defections, resource constraints, and the maturing of his artistic vision during the course of the shoot?

The story of Peter Jackson and Bad Taste is the story of a leader with some special characteristics and skills which he employed to make a successful feature film in the face of extreme resource constraints, constant change and the need to innovate.

We will consider Jackson’s leadership style with reference to published definitions of transformational leadership and we will conclude that while Jackson in some respects meets these definitions, some aspects of his character are at odds with them.

Biography

Craig Smith is one of the “tight five” who worked closely with Peter Jackson on the planning and production of Jackson’s first feature “Bad Taste”. Craig is uniquely placed to provide a portrait of Jackson during his transformation from part-time amateur film maker to a fully formed feature director over the period 1983 – 1988. Craig will be featured, along with Jackson and other Bad Taste alumni in the January issue of Empire Magazine (UK).
Comic Aristocracy: The dynastic origins of Billy Wilder’s film noir

Thomas Elsaesser’s work on Weimar cinema has been instrumental in reassessing the place of German cinema in modern art and national cinema. One aspect of Elsaesser’s work that has not been explored is the enduring shadow that Dynasticism casts over early and classical German cinematic culture, nor of how this shadow was recast in Hollywood comedy and drama of the 1930’s and 1940’s. This paper traces the ‘hallucinatory’ power of dynasticism as it works its way from Weimar to film noir via romantic comedy. It argues that Wilder’s critique of American culture is premised on an assertion concerning the reinvention of European dynasticism in the American corporation.

Biography

Richard Smith teaches in the film studies program at the University of Sydney.
Meaningful immortality: human qualities of the post-millennial on-screen vampire

In the mythologies of *Twilight*, *The Vampire Diaries* and *True Blood*, vampires walk among us - either as a recognised minority group, or as the mainstreaming undead; both groups with the aim of integrating into society, and with humans, in order to provide a structure to their existence, and safety for their kind. If we remove the biological and physical differences between the human and vampire, are we presented with a citizen which poses little or no threat to us, and with whom we can form friendships, relationships, and, more broadly, community? This paper examines the success of mainstreaming and integration of the vampire into contemporary society. This is done through considering five key qualities which humans possess which make us part of a moral community (Warren 1973), and applying those qualities or characteristics to the contemporary vampire. These five characteristics that a being should have in order to be treated as a person, and to be deemed worthy of respect and dignity, are consciousness, reasoning skills, self-motivated activity, the capacity to communicate, and they should display the presence of self-concepts. Each characteristic is discussed in turn, drawing on evidence from contemporary vampire film and television narratives to present a picture of the state of humanity of the post-millennial vampire.

Biography

Emma Somogyi is currently a PhD candidate at QUT, Brisbane, studying contemporary portrayals of the mainstreaming vampire in film and television. Emma has previously published in this field, and also in the field of language and linguistics. She also works at QUT, and is deeply interested in film and television production.
Migrant Memories – Cinema and Diaspora

Migrant memories of ‘back home’ are often infused with images and emotions of both pain and loss. Popular cinema has aided in maintaining a complex line of unity around issues of kinship and family within the diasporic Italian community in the UK.

This paper will look at how the family melodramas of the film maker Matarazzo (1909-1966) helped to give first generation Italians a sense of ‘belonging’ within the hostilities that marked post war Britain. Memories of the cinematic experience left behind in Italy and brought to their new home went on to gain currency within both the Italian migrant family and within the migrant/Diasporic community as a whole. Through a series of oral interviews it became apparent that identity formation for the migrant family whose diverse generations cross time and spaces, memories serve to complicate as well as to support. Migrants’ sense of self is all too often pitted against their very ‘difference’, particularly within the context of a new ‘home’. This weaves uncertainties for subsequent generations where dual nationalities and notions of identities become more fluid within the context of globalisation.

This paper will address these ideas and will focus on the role and function that memories of cinematic family melodramas have played in shaping contemporary Italian migrant/Diasporic identity in the UK.

Biography

Dr Margherita Sprio works on film practice and theory as well as the relationship of film theory to photography, contemporary art and philosophy. Her particular research interests relate to the politics of cinema and art, globalisation and diaspora, cultural/sexual difference and transnationalism.

She is author of Migrant Memories – Cultural History, Cinema and the Italian Post-War Diaspora in Britain (Peter Lang, 2013).
Polly Stanton
Artist and PhD candidate, RMIT University, Melbourne, Victoria.

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Recording the field: Audio-visual relations on location and in the gallery

As a practitioner working with sound and the moving image, an in-between space is revealed; a flux between two distinct mediums that intersect as temporal experience and sensory synchronization. The audio-visual relationship is a pattern of constantly shifting moments of connection and discordance, an ephemeral dance of timing and rhythm that binds together to create a cinematic expression of time and event. In this paper I will consider the audio-visual event and the space that exists between the visual and the sonic via the frame of my own art practice. Through this context I will examine audio-visual relations from practice through to presentation, challenging the belief that sound is merely a support for the moving image and proposing that it is an equal if not driving force in the audio-visual contract. I will also investigate sound-based disciplines that I utilize in my own work such as acoustic ecology, deep listening and surround sound composition, highlighting how they can be engaged to directly affect the production and installation of moving image works in the gallery context.

Biography

Polly Stanton is an artist and PhD candidate at RMIT University. In addition to her art practice she has worked professionally in the film and television industries in post-production sound and currently teaches sound design and video art at Swinburne University. Recent exhibitions have include Resolving Ruins (Brenda May Gallery, Sydney 2015) Moving Pictures, Expanding Space (Careof Gallery, Italy 2014) Melbourne Now (National Gallery of Victoria, 2013) Darkness On The Edge of Town (Perth Centre for Photography 2013) and Imagined Spaces (Bristol Biennial, UK 2012).
From Film Weeks to Festivals: Specialty cinema exhibition and the spread of the urban film festival in Australia, 1980-2000

Film festivals and non-cinema film exhibition represent under-examined areas of Australia’s cinema history. With some notable exceptions (e.g. Moran 1995; Hodsdon 2001; Hope & Dickerson 2006), the role and impact of non-cinema exhibition practices have been left largely unattended. This paper, based on research conducted for the AFI Research Collection Fellowship project From Film Weeks to Festivals, addresses this gap, focusing on film festival and non-cinema-run event programming over the period from 1980 to 2000.

This paper examines the rapid spread of urban film festivals in Australia from the 1980s onwards. Up to the 1980s, film festivals in Australia were limited to only a few events in the country’s capital cities. Yet, by the end of the 1990s an exponential increase in the number and diversity of events had occurred. This paper draws on significant empirical data to analyse this rapid growth of film festivals. It explores the festivalisation of film culture activities and examines what impact the growth in event programming had on broader issues of specialised film exhibition at this time. Interrogating Australia’s ongoing love affair with the film festival, this paper opens up discussions on an important but under-examined area of the country’s screen history.

Biography

Dr Kirsten Stevens is a teaching associate in Film and Television Studies at Monash University. Her research examines the development of film festivals in Australia, exploring their historical significance as practices in specialist film exhibition. A 2014/2015 Research Fellowship at the AFI Research Collection at RMIT University supports this research.
Body of a Woman, Heart of a King: The Question of Female Leadership in The Virgin Queen

This paper analyses the recent BBC historical television drama *The Virgin Queen* (2005), examining how it incorporates and problematises contemporary constructions of female leadership. Queen narratives, whether historical or fictional, have often served as a method of representing models of female authority with particular ideological statements and moral lessons about how women should best wield power. In light of the recent rise of ambivalent media attention to female politicians and CEOs, and recent popular discourse about women in power, this paper closely examines *The Virgin Queen*, a retelling of the life of Elizabeth Tudor, with regards to how the series artistically mediates a well-worn historical queen narrative for a contemporary audience. This is with particular reference to narrative shape, the texturisation of the historical realm, and narrational style (in terms of post-production factors) and how these ultimately reflect upon the capacity of the series to historicise and transform notions of traditional gender roles as relating to leadership. This paper also questions how the degree to which the series can incorporate contemporary concerns and foreground the dialogue between the past and present is affected by the sheer number of prior textual representations (or ‘portraits’) of Queen Elizabeth Tudor.

Biography

Kathryn Talbot is a current Masters by Research candidate at the School of English, Media Studies, and Art History at the University of Queensland. Her work predominantly focuses on intersections between contemporary contexts and historical authenticity, particularly in regards to female representations.
The Son In Law Also Rises: The Forgotten Career of Alfred Rolfe

Alfred Rolfe was the most prolific silent era Australian director, responsible for more than 25 feature films. His work encompassed the bushranger genres, early Australian war cinema, and various melodramas, most with an Australian setting. Many of his films were both critical and commercial successes, being responsible for some of Australia’s biggest box office hits at the time. The only surviving footage from all his output are scenes from two of his war films in 1915. This important director has been overshadowed in cinema history by his contemporaries, particularly Raymond Longford. This paper argues that Rolfe’s contribution to early Australian filmmaking was significant in artistic terms as well as in subject matter and popular appeal, and seeks to ensure that he is remembered in discussions of early Australian cinema. The centenary of Anzac is also the centenary of Australia’s first Gallipoli movie, Rolfe’s The Hero of the Dardanelles, which was one of the most successful movies at the box office. It remains important for artistic and historical reasons as well.

Biography

Stephen Vagg has a MA Honors in Screen Studies from AFTRS and has written a full length biography on Rod Taylor. He is also a Awgie-winning and AFI nominated screenwriter who is currently story producer on Neighbours.

Daniel Reynaud is Associate Professor of History and Faculty Assistant Dean, Learning and Teaching. He has published widely on Australian war cinema and was instrumental in the partial reconstruction of Rolfe’s film The Hero of the Dardanelles, and the rediscovery of parts of How We Beat the Emden.
In recent years motion capture technologies have been used prolifically across a wide range of industries from entertainment and medical professions to the military. Due to the general decline in the cost of technology and advancements made in the field of motion capture technology, the current systems entering the marketplace are economical, user friendly and offer a high fidelity of captured movement. This new-found access to motion capture has seen a number of contemporary abstract animation practitioners start to experiment and explore this technology as a new ‘creative tool’ used in the production of animations that focus on the abstraction of human form and movement. So far the outcomes from this creative exploration, despite being aesthetically quite different, still make use of a common production process that is as yet largely undefined and undocumented. Consequently, a more developed understanding of approaches to incorporating motion capture technologies in the field of abstract animation is called for. This paper contributes to closing this emergent gap by exploring and documenting possible strategies and approaches for composing abstract animations from captured dance movements. This discussion introduces three key areas of knowledge at the core of this study: Motion Capture, Experimental Animation, and Computational Generative Art. Finally, the paper proposes a possible framework that encapsulates key considerations for practitioners engaging with the use of motion capture to produce abstract animation.

Biography

Paul Van Opdenbosch is an animator and CG artist who is interested in the mechanics of movement along with the process of anthropomorphisation, the imbuing of an inanimate object with qualities of life and emotion. I also have a strong interest in the visual design, style, aesthetics and abstraction of images, both static and sequential. Professionally over the past ten years I have worked as a freelance animator, creating an eclectic range of animated, static and real-time works. I am also engaged with research and teaching in the fields of 3D, visual effects, animation and motion capture. I have developed a view of technology and software as being a “creative tool” akin to a paintbrush or pencil, just more complex, and, like many practitioners, I enjoy experimenting with new creative tools and the often abstract results.
Trading Places: *Das doppelte Lottchen* and *The Parent Trap*

In 1961, Walt Disney Productions released *The Parent Trap*, a story of identical 12 year-old twins, starring Hayley Mills in the dual role. The film was a huge popular success for Disney studio: it was theatrically re-issued (1968); extended through three television sequels (1986–89); and remade in 1998, “introducing” Lindsay Lohan in the twin role. Perhaps less well known is that Disney’s 1961 version was itself already a remake of German, Japanese and British versions – *Das doppelte Lottchen* (1950), *Hibari no komoriuta* (1951), and *Twice Upon a Time* (1953) – each in turn derived from Erich Kästner’s 1949 novel *Das doppelte Lottchen*. While the cultural production does not end there – with versions reported in India, Iran and Korea, and remakes in Japan and Germany – this chapter inquires into the transnational connections between Kästner’s novel and the US and German versions (originals and remakes). While the doppelganger is a familiar figure in German fiction, this paper extends its analysis beyond Kästner’s twin figures of Lisa (from Vienna) and Lotte (from Munich) to chart not only a cartography of transnational flows but also indicate the way in which the films’ exchange of twins is symptomatic of that between original and remake.

**Biography**

The (Moving) Image Amateur: Auteur, artisan, archivist, and ... revolutionary

In China, as arguably elsewhere, digital cultures have been associated with the rise of the amateur. Technologically savvy, but not necessarily professionally defined, the Chinese movie-making amateur has become increasingly visible and has crossed many established divides. In this presentation, I examine a hugely widespread and largely undervalued object: amateur digital animations. The producer of these digital animations is a vernacular artist, who differs from the fan/consumer/netizen (Jenkins) or the hacker/activist (Coleman) whose authorship and agency have been framed in the new media convergence participatory culture.

I refer to this vernacular artist as the animateur, pointing to the central connection between the animating (non-realist) nature of these digital videos and the vernacular artist’s creative and amorous impulse. Animation has traditionally been considered a minor genre in film studies, a relatively marginal development in the visual arts, and, in its digital form, it has often been defined by its ability to be more real than ever before. In contrast, these every-day vernacular animations, rather than mimic reality, seek to animate (literally: putting life into) it and thus share the opaque, non-representational, evocative and illusionary qualities of Walter Benjamin’s non-sensuous similarities.

Biography

Paola Voci specializes in Chinese cinemas and, in particular, documentary, animation, and other hybrid digital video practices. She is the author of China on Video (Routledge 2010, 2012), a book that analyses and theorizes movies made for and viewed on computer and mobile screens.
Kenneth Slessor: Film Critic and the Sound Cinema

While best known as a poet and journalist, Kenneth Slessor was Australia’s foremost film critic between the wars. His film criticism set the terms for a public engagement with what he saw as a new emerging artform: the sound cinema. Film criticism was Slessor’s main job during his tenure as a journalist at *Smith’s Weekly* from 1927–1940. He wrote on film at a length and depth that was not only unparalleled in the Australian print culture of his own time, but that would not be rivaled by any individual in any medium until the explosion of the film society movement in the post-war era. The cinema pages of *Smith’s Weekly* were, under his editorship, the most significant forum for discourse on the cinema in print to date in Australia. Yet the *Smith’s* film pages were not only remarkable in their own time. To this day they represent the most devoted coverage of the cinema in the history of Australian newspaper publishing. This paper allows us to introduce Slessor as Australia’s earliest significant film critic, and one who inaugurated many aspects of the form that remain a part of journalistic film criticism into the present.

Biography

Dr Huw Walmsley-Evans is a honorary research fellow at the University of Queensland and Lecturer in Media and Cultural Studies at SAE Creative Media Institute. He is the essays editor of *Screen Machine* and the co-director of the Queensland Film Festival.
Gangster Women: Female Crime Bosses In 21st Century Television

The gangster genre is a longstanding and popular one in both film and television. The genre usually focusses on male characters and much academic writing on the topic considers the gangster genre to be primarily about masculinity. This means that the spate of female gangsters, in central roles in recent television shows, is worthy of discussion. Female characters could undertake a number of roles in the business of crime, however I will limit my analysis to women who are in charge of their own criminal organisations. The sample includes Mags Bennett from Justified (2010 –ongoing), Nancy Botwin from Weeds (2005-2012), and Tilly Devine and Kate Leigh from Underbelly: Razor (2011). These instances of gangster women being represented in recent popular television marks an expansion in the genre and implicitly criticise the inherent masculinity of the gangster figure, both in the ways that they are similar to the male gangster and in the ways that they differ. All these women are competent heads of criminal organisations, successful in their jobs. Only one follows the tradition of the male gangster and dies for her sins. The others substantially get away with it.

Biography

Kate Warner is a Post Completion Fellow in the School of Communication and Arts at the University of Queensland. Her PhD was on the representation of prison on television and her research interests include prison, history, media studies and television.
A revolution in motion: the political orientations of Palestinian film from ‘third’ to ‘world’

The decline of the nationalised film industry of the 1960s and 1970s ushered in a period of great change for Palestinian cinema. As the state based funding that briefly fuelled a flourishing local film industry dwindled and diminished, filmmakers sought alternatives in foreign funding. As a consequence, the locus of film production shifted outwardly to create a cinema that was structurally exilic. Arguably, this shift also marked a departure from the neo-national, revolutionary third cinema of the Palestinian Liberation Organisation and to films better fitted to the category of world cinema. Indeed, in Thomas Elsaesser’s assessment, world cinema has historically been a “re-working” of third cinema that “has shed its ‘political’ agenda” (2005, 251).

Yet, emerging from one of the last bastions of neo-colonialism, the political agenda that characterised third cinema appears to remain pertinent for those making films for and about Palestine. Consequently, this paper examines Palestinian cinema’s movement from third to world by scrutinizing the politics of the national in a body of films. As I argue here, the political agenda that characterised the earlier third cinema has not been lost entirely, but rather redrawn and reimagined in new cinematic forms.

Biography

Eliza Waterhouse is a third year researcher and PhD student examining the nation in new Palestinian film from 1981 onwards.
At the edge of doom: time and waste in ‘only lovers left alive’

Jim Jarmusch’s cinema is interested in exploring the dimensions of marginality, obsessed with the liveliness of figures, spaces and objects that exist outside the limits of the mainstream. His recent film, ‘Only Lovers Left Alive’, presents a subversive take on the vampire lore, with his immortal Adam and Eve as literate overseers of cultural decay. Burdened with the weight of the history and attuned to the delicacy of life, Jarmusch’s vampires meditate on time and decay against the wastelands of urban Detroit. In exploring the film through critical approaches to its use of trash aesthetics we can explore the ways in which materialities and spaces are given agency, examining the potential for cinema to critically engage with the crisis of waste in contemporary culture, and the relationship of trash to the cultural experience of time.

Biography

Josh Wheatley is currently undertaking his PhD at the University of Sydney. His area of research is trash aesthetics in contemporary American cinema. His thesis engages postmodern and ecocritical approaches to trash materialities in film, examining networks of value, waste and the image.

Vincent Ward draws upon novelist Janet Frame’s enduring concerns with memory and place in his adaptation of Janet Frame’s sixth novel, *A State of Siege* (1966). The film traces the journey of a retired art teacher, Malfred Signal, from her roots in Matuatangi on the South Island to Karemoana “up north,” where she hopes to discover a “New Way of Seeing.” Once settled in to her new seaside home, however, she finds herself beset by menacing sounds, unexpected silences, and visual flashes of memory. Worn black-and-white family photographs, uncanny mirror reflections, and hollowed out voices haunt the artist, evoking moments from her past life. At times, the film fuses dream and memory images to explore the surreal dimension of memory, the room “two inches behind [our] eyes” not “two inches between [our] eyes” that, as theorist Maureen Turim remarks, “science can discuss theoretically, but not yet measure experimentally” (209).

*A State of Siege* reimagines Frame’s geographic and linguistic landscape, blurring the boundaries between experimental, documentary, and fictional filmmaking to offer a New Vision of womanhood and ageing. The spectator is thereby invited to reflect not only upon the unfolding story of Malfred Signal, but upon the passage of time, the substance of cinema itself.

Biography

Dr Mary Wiles is a Senior Lecturer in Cinema Studies at the University of Canterbury, Christchurch. Her recent book, *Jacques Rivette* (2012), is an auteur study that focuses on theatricality in the director’s films. She is also interested in New Zealand cinema, with particular focus on the representation of women.
‘Entre Vie’ He Cries – The Cinema of Scott Walker

Nobody would have been surprised when it was announced that there was a film to be made about the life and music of Scott Walker. *Scott Walker: 30 Century Man* is a documentary principally based around the recording of the album “The Drift”. What may have surprised people was that the film was a less imaginative, less engaged documentary than we might have expected about a singer/songwriter obsessed with cinema and with what has been described as a cinematic vision in his music.

This paper will explore the possible cinematic visions of Scott Walker taking into account his particular association with modernist cinema, the possibilities for expressive innovation in music documentaries, and the historical implications for a modernist realism.

Biography

Deane Williams is Associate Professor in Film and Television Studies, Monash University, Melbourne. His books include (with Zoe Druick), *The Grierson Effect: Tracing Documentary’s International Movement* (2014) and *Australian Film Theory and Criticism* 3 vols. (with Noel King and Con Verevis) (2013-15).
When Blockbuster Video announced the closure of their US stores in late-2013, the decision was met with little surprise in online communities. What it did generate, however, was a slow burning outpouring of nostalgia for media degradation, tangibly browsing and other site-specific elements of renting a video. There was also renewed interest in mapping the role that video stores have played in advancing screen cultures and filmic literacy. This paper charts representations of the video store era, from its prime to its current demise, through the lens of cultural memory. Video stores have been particularly eulogised in relation to a perceived loss of materiality in digital filmic technologies, exhibiting technological nostalgia for a bygone era. This paper will look at how audiences have made sense of the death of video stores, and the objects and practices associated with them. I’m interested in exploring how online reaction to the demise of the video store can be used to interrogate understandings of media materiality and cultural memory, in the face of technological transformation. I argue that the process of historicisation contributes to current cultural, technological and economic debates of online distribution and media ownership.

Biography

Dr Kathleen Williams is a lecturer at the University of Tasmania. She recently completed her PhD on recut film trailers at the University of New South Wales. One of her primary research interests is the negotiation of cinematic technologies and cultures into online spaces.
Birth Of A Mad Dog: The Many Faces Of Morgan

For over a hundred and fifty years, the bushranger Daniel Morgan has lurked on the fringes of Australian history, never entirely losing his power to fascinate while remaining a far more shadowy figure than his successor Ned Kelly. Drawing on research undertaken for the forthcoming Australian Screen Classics monograph Mad Dog Morgan, this paper aims to bring Morgan out of the shadows, tracking how his legend has been perpetuated and modified over the years in texts ranging from first-hand newspaper reports to Rolf Boldrewood’s celebrated bushranging novel Robbery Under Arms and its film adaptations. Though a handful of historians and other storytellers have been sympathetic to Morgan, popular memory still tends to view him as a “wild man” or savage, an embodiment of the violent “dark side” of Australian history. As I will argue, this tradition is both echoed and critiqued in Philippe Mora’s 1976 film Mad Dog Morgan - featuring a manic lead performance by American star Dennis Hopper, a wild man in his own right, which not only rewrites history once again but significantly departs from the conception of Morgan present in Mora’s original script.

Biography

Based in Melbourne, Jake Wilson is a film reviewer for The Age and The Sydney Morning Herald, and a freelance writer. He has written frequently on Australian and international cinema for Senses of Cinema – where he was formerly a co-editor – and for other publications including RealTime and Australian Book Review.
Understanding the Mall: Mapping Australian Cinema-going

The change from first-run exhibition that concentrated viewership, at least initially, into Central Business District venues, to the current model of wide release across multiplexes situated primarily in suburban shopping malls has meant that we need to re-think much of the received wisdom on patterns of cinema exhibition and audience behaviour. Where do what types of audiences choose to consume what types of films and what are the factors that explain these behaviours? These are questions to which we can provide richer answers as mapping technologies and statistical analysis become tools that are more widely used by film scholars. This paper continues work on contemporary cinema-going by combining the analysis of detailed box office figures with survey work on cinema audiences at a leading chain of multiplexes in Adelaide, Australia. We aim to answer questions about the catchment areas for a variety of cinemas in the modern Australian city with a view to establishing a model for the ways audience segments, film programming, and other factors such as transport systems interact to produce patterns that display large internal variations often obscured by simple box office grosses.

Biography

Richard Maltby is the Matthew Flinders Distinguished Professor of Screen Studies and Executive Dean of the Faculty of Education, Humanities and Law at Flinders University. His publications include Hollywood Cinema, Explorations in New Cinema History, Cinema, Audiences and Modernity and Going to the Movies: Hollywood and the Social Experience of Cinema.
600 Mills

This is a story of manufacturing closure and adaptation in the depths of Melbourne’s textile industry over the past 40 years. Here, the livelihoods and skills of the people involved in creating garments have been almost entirely wiped out, as companies have relocated to countries that produce vast quantities at the lowest price.

At the heart of the story are a number of small artisan manufacturers who survive as a result of their skill and ingenuity to take opportunities in a declining industry. Their resilience and adaptation is only possible because of the closure of Melbourne’s textile industry. The paradox is that they depend on a system that seems bent on destroying the old in order to create the new.

Set apart from destructive entrepreneurial innovation, is the idea of common innovation, which cuts pathways at an oblique angle to profit-maximizing, venture-capital. It is close in spirit to Deleuze and Guattari’s political analysis: common innovators who must have their correlate commercialising business innovators as a necessary constituent.

We employ perspectives from philosophy for their conceptual potency. We use ethnography to identify initial concerns and to create potential themes. Finally, we use filmmaking, as a medium of transmission that turns data about innovation into a multisensory knowledge situation.

Biography

Martin Wood is an organisation theorist interested in practice-based creative research. He has a substantial international reputation in scholarship and research published in high quality journals and highly regarded exhibitions and performances.

Leo Berkeley is a professional filmmaker and an academic researcher with a commitment to contemporary film production. He has published on film production as research His film works have been officially selected by highly regarded exhibitions and performances as well as academic research contexts.

Smiljana Glisovic is an actor an academic researcher whose interests are in the cinematic medium and its affective qualities. She has a maturing art practice in the field of writing, performance and film which supports her academic research.
Coping With School Bullying: An Interdisciplinary Evidence Based Educational Video Series That Found An International Audience

This paper describes the way in which a collaborative interdisciplinary research project to produce a series of anti bullying videos has led to a number of unexpected and wide-ranging research outcomes. The series of evidence-based videos called ‘Coping with Bullying’ is based on research literature that clearly identified productive and non-productive behaviours adolescents use to cope with school bullying. The videos are a series of four open ended or multi-ended vignettes about the most common forms of school bullying: verbal, physical, exclusion and cyber. They were produced on a small budget and in collaboration with high school students from a suburban state high school in Adelaide. The videos were originally made for use in high schools as part of a school-based teacher delivered program. The work is presented on a DVD and used in conjunction with 8 weekly lessons. The outcome of the program was a significant reduction in the level of bullying reported by seriously bullied students and led to the intervention program being trialled in Greece. The program has since proven to be effective in reducing bullying in both Australian and Greek school communities. The success of the intervention has led to an interest in developing additional DVD resources, further exploring the role of student voice in research projects, and additional collaborations with researchers in Malta and India. It has also highlighted that other cross-cultural strategies for coping with bullying should be identified.

Biography

Dr Alison Wotherspoon is Head of the Department of Screen and Media at Flinders University. Before moving to Adelaide in 1997 to teach Screen Production at Flinders University she worked in the film and television industry. Alison graduated with a creative practice PhD in 2012 and continues to write, produce, direct. She is currently working on a series of short documentaries about bullying in India.

Grace Skryzpiec teaches pre-service primary and secondary teachers, has been involved with the Australian child wellbeing project, the qualitative data collection and analysis of the KidsMatter evaluation, and with the data collection and statistical data analysis of a bullying intervention, which formed part of the ARC Southern Schools Project. Her background includes research on adolescent health with CSIRO and with adolescent offenders at the Office of Crime Statistics and Research (OCSAR) in South Australia. She is Co-Director of the Student Wellbeing & Prevention of Violence (SWAPv) Research Centre at Flinders University.

Phillip Slee is Professor in Human Development in the School of Education and is a trained teacher and registered psychologist. He is also Director of the Student Wellbeing & Prevention of Violence (SWAPv) Research Centre at Flinders. Professor Slee has published extensively in the field of child development, bullying, school violence and stress, and has produced educational resources in the form of videos and resource packages.