



**Queensland University of Technology**  
Brisbane Australia

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**Queensland University of Technology**  
Brisbane Australia



**Australian Screen Production Education and Research Association**

**2012 Conference**

Monday July 2 – Thursday July 5

## Message from the National President

Welcome to the 9<sup>th</sup> annual ASPERA conference and Annual General Meeting hosted by Queensland University of Technology.

This year's theme of *Creativity: the Measurable & Immeasurable* promises to provide engaging and thought provoking papers and discussion, as creativity, after all, lies at the core of what we attempt to foster and develop in our students at every level.

At various stages in history, hunger, isolation, meditation, abstinence and even self-mutilation have been considered as pathways to creative inspiration, but hopefully we are no longer pursuing such extreme approaches. I can remember once working with a group of people who believed they had formulated a simple and less dramatic "recipe" for creativity, or at least for generating creative works. I would suggest, however, that if they really had discovered that elusive formula, they would be fabulously wealthy, more famous than Edward de Bono, and in all probability, lauded as the greatest alchemists of all time.

But the challenges to encourage creativity and perhaps control it are still the subject of much conjecture, research and exploration. In this context, Sean Maher, Geoff Portman and their team have arranged a program that features a truly wide-ranging group of presenters from our member institutions and the wider community who will undoubtedly stimulate us to consider and possibly challenge some of our concepts about creativity.

As outgoing president I would like to thank the ASPERA executive team for their continued work in what has been a rewarding and progressive year. I believe that ASPERA has reached a stage where it can extend its impact and support for its members, and the executive have put a number of initiatives in place this year which will hopefully assist in that future development, several of which we will announce at this conference.

I encourage everyone to engage in the dialogue that this annual conference facilitates and to submit your papers for publication in our combined 2011 – 12 conference proceedings, and wish everyone an enjoyable and rewarding experience.

**Howard Worth**

2011-2012 ASPERA National President

## **Welcome from the 2012 Conference Convenor**

Welcome to the 9<sup>th</sup> Annual ASPERA Conference and AGM. Over the past 12 months the Association has continued to grow and strengthen and as an organisation we are maturing into a robust and multifaceted peak body. The proposal of new initiatives like the ASPERA fund sees the Association targeting and seeking to assist research outcomes amongst its members as much as teaching and learning objectives. The fund and other developments will be discussed at the AGM.

As a new member of the ASPERA Executive and now conference convenor it has been somewhat of a baptism by fire. I am grateful for all the abstracts that have been submitted and look forward to the presentations that are sure to engage and stimulate ideas on this year's theme of creativity.

I am deeply appreciative of all the assistance I have received from the ASPERA Executive who have offered support and advice throughout the preparations and organisation required for the conference. I would also like to thank the Film, Screen & Animation discipline and Assoc. Prof. Geoff Portmann as well as staff from the Creative Industries Faculty at QUT for all their contributions and assistance. Support for the conference has also been generously provided by Griffith Film School and New York Film Academy.

On behalf of the Film, Screen & Animation discipline at QUT I would like to welcome all delegates to Brisbane and hope you enjoy this year's conference.

Dr Sean Maher

Executive Committee member ASPERA

Film, Screen & Animation, QUT

<b>Contents</b>	<b>Page</b>
Pre-Conference Event:	5
Daily Program Tuesday July 3 – Thursday July 5	
Day One: Tuesday July 3	6
Day Two: Wednesday July 4	8
Day Three Thursday July 5	11
Appendices	
AGM Agenda	12
Map 1: QUT IHBI Building, Kelvin Grove	13
Map 2: Shuttle bus pick-up Alice Street	14
Map 3: Ship Inn, Southbank	15

Pre- Conference Panel:



## 2012 ASPERA CONFERENCE

**Creativity: The measurable and immeasurable**

**Panel and Conference Launch**

**Creativity: intuition, inspiration, application & exasperation**

**Monday 2<sup>nd</sup> July, 2012**

**6.30 pm Light refreshments**

**Panel from 7.00 pm to 9.00 pm**

**Lecture Theatre F509, Kelvin Grove Campus, Queensland University of Technology, Brisbane, QLD, Australia.**

**\$10 door fee (\$5.00 students and alumni)**

**Moderator:** **Prof Rod Wissler**, Executive Dean of Creative Industries Faculty

**Panel members:** **Paul Brown**, Emmy nominated writer and producer whose credits include X-Files and Quantum Leap (courtesy of New York Film Academy)

**Di Percy**, From VogelPercy, a Corporate Transformational Change Specialist in Creative Leadership An internationally Registered Organisation Development Practitioner, Di has worked with leaders and executive teams from divergent corporations for 25 years.

**Don Blackley**, Marketing and Advertising Specialist, founder of Blackley Advertising. Advertising awards include; Cannes Gold and Bronze Lions, Clio, New York Art Directors, London International, Mobius, Caxton, Australian TV Campaign of the Year, Australian TV commercial of the Year.

**Father Peter Kennedy**: a former Priest in St Mary's, West End, Brisbane. Fr Kennedy practiced creative interpretation of church sacraments. Subject of the 2009 book, *The Man Who Threatened Rome*, "sacked by his Bishop in February 2009 – essentially for being too good a parish priest, and stretching the bounds and definitions of community to include non-Catholics, gay and divorced souls..." – Martin Flanagan

**Emmanuel Meschers** will discuss the origins of creativity within the Jewish tradition advocating creativity can be taught. Emmanuel Meschers is a commentator and community leader in Brisbane and has previously conducted courses on creativity for the QLD Conservatorium of Music.

**Prof Michael Keane** (ARC Fellow – Centre of Excellence) Michael is the author of *China's New Creative Clusters: Governance Human Capital and Investment* (2011), and *Created in China: the Great New Leap Forward* (2007).

**Prof Greg Hearn**, Director of Industry Research and Consultancy and Research Professor in the Creative Industries Faculty at QUT.

## **Daily Program: Day One, Tuesday 3<sup>rd</sup> July, 2012**

**VENUE:** Institute of Health and Biomedical Innovation Building (IHBI) **Q Block** 60 Musk Ave, Kelvin Grove Urban Village 4059

### **8.30 Registration**

**9.00 Welcome:** Assoc. Prof Geoff Portmann Head of Film, Screen & Animation, QUT

**9.15 CREATIVITY: MAKING A CAREER – Session Host:** A/Prof Geoff Portmann

#### **Hollywood Adaptation**

Presenter: **Paul Brown**

Paul is an Emmy Nominated writer and producer whose credits include X-Files and Quantum Leap (courtesy of New York Film Academy)

#### **Creativity and Leadership**

Presenter: **Di Percy**

From VogelPercy, Di Percy offers insights into creative leadership and its role in corporate transformational change.

### **[10.45 Morning Tea]**

**11.15 CREATIVE ECONOMIES – Session host:** Sean Maher

#### **Examining Creativity and Cultural Production: Screen Based Media and Current Research into Creativity**

Presenter: **Dr Phillip McIntyre**

This paper will present an overview of the current research into creativity which explores and examines how creativity works, contrast this to some common sense assumptions about creativity, and explore what the implications are for media practice in the light of what that research is telling us (McIntyre, 2012).

#### **Hollywood's Hidden Advantage: Creative Suits**

Presenter: **Dr Jon Silver**

Creativity in Hollywood is not just about telling stories onscreen. Deal making is the name of the game in Hollywood from globally franchised blockbusters to art house releases. Riding the currents of the twentieth century Hollywood has maintained dominance with its highly diversified production slate built on creative financing solutions. Using historical and recent case studies, the presentation will look behind the images and at the numbers and discuss how 'the suits' have been, and continue to be just as creative as the 'creatives' in contemporary Hollywood.

### **[12.15 LUNCH]**

### **1.15 QUT ASPERA KEYNOTE: *Screen Innovation from the Margins***

**Dist. Prof. Stuart Cunningham**, Director, ARC Centre of Excellence for Creative Industries and Innovation

Well-established distinctions between amateur and professional, consumer and producer, non-commercial and commercial, garage and corporation are blurring as the impact of social media, changes in cultural consumption, and crises in screen (and other copyright) industries' business models are felt across society and economy. The increasingly rapid co-evolution of the formal market and informal household sectors are discussed through the concept of 'social network markets' as well as developments around the *monetization* and *professionalization* of online video (YouTube, etc) and the *socialization* of professional production strategies occurring under transmedia practices.

## **[2.00 Afternoon Tea]**

### **2.15 EXPERIMENTATION AND IMAGINATION IN THE TEACHING OF PRODUCTION**

- Session Host: Dr Alison Wotherspoon

#### **Genre is Not a Dirty Word: Building the muscle of Imagination**

Presenter: **Prof Herman Van Eyken**

Genre exercises has its roots in 1996 when I was asked to set up a Genre Workshop for the Brussels International Fantastic Film Festival (BIFFF), one of the leaders in the world in its kind.

The idea was to set it up jointly with other partners, both from training and industry, a workshop where mentor directors

#### **Reflections on a Post-Doctoral Career in Screen Production**

Presenter: **Dr Leo Berkeley**

The essay film, a form that can integrate creative and academic perspectives in a hybrid style and that can incorporate documentary, drama and personal reflection, seems to be a genre with potential to address many of the difficulties identified. Drawing on Timothy Corrigan's recent work on the essay film, and Steven Maras's 2004 article on what he calls the 'thesis-film', this paper will explore the relevance of this style of creative practice to the contemporary academic environment, in both conceptual and pragmatic terms.

#### **The Bass Girl Research Project**

Presenters: **Tim Thomas & Susan Thwaites**

Using a short film production as a research instrument results in a short film that is considered as both a non-traditional, creative research output, and as data produced by the short film making experiment. Considering the film as data provokes questions around evaluation that can be characterized as, "What do we know and how do we know it?"

### **3.45 END QUT Sessions. EVENING EVENTS & DINNER at GRIFFITH FILM SCHOOL (GFS) SOUTHBANK**

**4.30 – 6.00** GFS Book launch *Shadowcatchers* by Martha Ansara followed by ABC John Bean Memorial Scholarship for Cinematography

**7.00** **DINNER: Ship Inn, Southbank (next to GFS) \$78.00 includes main meal, wine/beer.**



## Daily Program: Day Two, Wednesday 4th July, 2012

**VENUE:** Institute of Health and Biomedical Innovation Building (IHBI) **Q Block** 60 Musk Ave, Kelvin Grove Urban Village 4059

### 9.30 CREATING PRACTICE – WITH NEW MODES NEW FUNDING & NEW DEFINITIONS

- Session Host: Howard Worth

#### **Crowdsourcing for Creative Production**

Presenter: **A/Prof Gillian Leahy**

The Chikukwa Project. Gillian Leahy, working with her brother Dr Terry Leahy, an expert in sustainable agriculture from Newcastle University, are making very low budget films on a permaculture farming community where 7,000 Shona Africans have turned their lives around using permaculture farming methods over the last 20 years. Post-production is funded in large part through their success with crowdfunding using the Pozible site. Crowdfunding will be explored as a means of funding creative film projects.

#### **Que(e)rying Transformative Screen Practices: a modest proposal for a new form of creative praxis and pastiche**

Presenter: **Adjunct Professor QUT Helen Yeates**

This paper investigates several key issues around the problematic notions and practices of creativity, originality and artistic freedom in particular relation to the appropriation and elaborate re-working of mediated images and sound. The evocative, recontextualised video-montage works of the eminent artists Christian Marclay (eg *The Clock*) and Tracey Moffatt (eg *Lip, Love*) will be discussed in the light of several theorists' work, such as Walter Benjamin's ideas on the crisis of reproduction and reactivation. My own recent video installation work, the parodic pastiche *Do Look Now*, is, arguably, a similar dialogical intervention, representing a subversive deconstruction and critique of filmic codes and conventions, as well as a transformative, re-imagined love affair with cinema.

#### **Creativity, Documentary and the Producer Offset**

Presenter: **A/Prof Pat Laughren**

This paper considers the recent history of documentary policy in Australia and asks 'What price creativity? Early this year, Kirwan Cox posted a request on behalf of the Documentary Organization of Canada, to the International Visible Evidence listserv wanting to know 'how documentaries are currently defined compared to other non-fiction or "reality TV" formats'. 'Guidelines to the Interpretation of "documentary" for the Australian Content standard' were released by the Australian Broadcasting Authority in late 2004, a time when 'converging program types' that included reality TV and reconstructions were beginning to dominate factual production. The definition of documentary was not renovated when the Producer Offset and Screen Australia were established; they were eventually adopted to gauge eligibility for the tax rebate for broadcast documentary.

### **[11.00 Morning Tea]**

### **11.30 TEACHING CREATIVELY, TEACHING FOR CREATIVITY: QUT's Creative Industries Faculty Showcase**

Panel: Facilitation, response and discussion (15-20 mins):

Prof. Brad Haseman, Associate Dean Academic, Creative Industries Faculty

Contextualization and provocation (10-15 minutes): Ruth Bridgstock, Research Fellow Creative Workforce Program CCI, & Robyn Phillip, PhD student Creative Workforce Program CCI In this panel, we showcase

approaches to teaching for creativity in disciplines of the Media, Entertainment and Creative Arts School and the School of Design within the Creative Industries Faculty (CIF) at QUT. The Faculty is enormously diverse, with 6,000 students enrolled across a total of 20 disciplines. Creativity is a unifying concept in CIF, both as a graduate attribute, and as a key pedagogic principle.

Panel presentations (15 minutes each)

Case study 1: Lindy Osborne, Architecture

Case study 2: Dr Kari Gislason, Creative Writing and Literary Studies

Case study 3: A/Prof Geoff Portmann, Film, Television & New Media

Case study 4: Debra Polson, Communication Design

**1.00 [Lunch] \*\*\*\*\* ASPERA AGM 1.00 – 2.00 \*\*\*\*\***

**2.00 MICRO TO MACRO: SCREEN PRODUCTION EDUCATION**

- Session Host: Rachel Wilson

### **Exploring How Directors Know Actor Performance**

Presenter: **A/Prof Michael Sergi**

This paper seeks to explore how film directors know an actor's performance while it is being created by the actor on set as the camera is rolling. It is only through knowing that the film director assess the performance of the actor. Firstly, the position of screen acting within film scholarship is discussed to draw attention to just how recently film scholars have shifted their position regarding the actor's contribution to the film. The work of Naremore, Baron, McDonald, and Carnicke is discussed in some detail. The valuable insights into knowing actor performance that new discoveries in neuroscience and cognitive science, particularly the work of Hart, McConachie, and Nellhaus (2006), Enticott et al (2008), and Fairchild et al (2010) are also explored, along with reference to the interviews with Australian directors. Last, the role that perception plays in directors ability to distinguish the individual elements of the actor's performance is also examined. If we better understand what is actually happening when a director engages with an actor's performance, and can raise, what many people, including highly regarded directors, believe to be predominantly an intuitive activity, to a more conscious level then perhaps this may inform how we teach people to be directors.

### **Creative Industries Creative Screen Education**

Presenter: **Dr Pieter Aquilia**

This paper explores the intersection of the creative industries and the role of screen production education in the global "flow of global knowledge, ideas and learning" (Florida, 1995: 528). Specifically, the paper explores the internationalization of film school powerhouses, such as NYU- Tisch, Chapman-Dodge, and Prague Academy (Hollywood Reporter, 2011), under Florida's philosophy that the creative future will reside in idea capitals - cities which attract the world's creative intellectual capacity (Sexton, 2010).

### **A Twenty-First Century Model for Producing Educational Content**

Presenter: **Dr Alison Wotherspoon**

Currently in Australia, relationships between academics, policymakers in the screen industry and filmmakers working in the production of educational content, are not particularly visible or readily fostered by mainstream Australian screen funding models. The model in this paper proposes shifting the production of educational content in contemporary Australia from the screen industry to within the university sector and is more aligned to a creative industry model.

**3.30 [Afternoon Tea]**

**4.00 MADE IN CHINA**

- Session Host: **Dr Sean Maher**

**The Ideological Analysis of Michaelangelo Antonioni's Chung Kuo**

Presenter: **Cho Ren**

This paper focuses on the ideological construction of *Chung Kuo – Cina* aka *China* a documentary film directed by Michelangelo Antonioni within 4 weeks in 1972, which is an ordinary year in the middle of the Great Cultural Revolution.

As the only Western eyewitness behind the Bamboo Curtain during that period, Michelangelo Antonioni offers “a picture of China” (Michelangelo Antonioni) via his personal viewpoint by shooting from Beijing to Shanghai. This film provides a precious and unique interpretation, along with observation of China in the Great Cultural Revolution. Being invited to shoot this film, Michelangelo Antonioni was initially expected to make a propaganda film towards the West. The film nevertheless turned out so discordant that it was banned and criticized by Chairman Mao Zedong and his wife Jiang Qing, who is the culture leader, from its exact accomplishment in 1973.

**Big Budgets Bigger Toys: Lessons from Creating Commercials in Shanghai**

Presenter: **Wayne Taylor**

In May 2012, DOP Wayne Taylor embarked on an attachment with a million dollar plus beer commercial shot in Shanghai. The aim was to learn how to downsize big filmmaking techniques for studio teaching purposes.

**5.00 END**

**Daily Program: Day Three, Thursday 5th July, 2012**

**VENUE:** Institute of Health and Biomedical Innovation Building (IHBI) **Q Block** 60 Musk Ave, Kelvin Grove Urban Village 4059

**09:30** Simon Hunter outlines New York Film Academy and its program. Simon will also discuss the emerging independent film scene (or lack thereof) in Brisbane. Dr Sean Maher and A/Prof Geoff Portmann will discuss new Film, Screen and Animation honours by creative practice cohort initiative and its ties with New York Film Academy.

**11.00** Prof Michael Keane on China and creativity (TBC)

**11.30** **[Morning Tea and ASPERA 2012 closing business]**

**Conference closes**



## AGM AGENDA

**Meeting** Annual General Meeting (AGM) of the 9<sup>th</sup> Australian Screen Production Education and Research Association (ASPERA)

**Date** Wednesday 6<sup>th</sup> July 2012

**Time** 1:00 PM – 2:00 PM

**Location** QUT - Brisbane

1. Attendance and Apologies
2. Previous Minutes
3. Business Arising
4. Reports
  - 4.1 Presidents Report
  - 4.2 Treasurers Report
  - 4.3 Secretary's Report
5. General Business
  - 5.1 CILECT/CAPA report
  - 5.2 CATLYN/ACDDCA update
  - 5.3 2011/2012 Conference Proceedings
  - 5.4 ASPERA Peer review update
  - 5.5 The ASPERA Fund
  - 5.6 Website update
  - 5.7 Voting in of New Executive
6. Other Business
  - 6.1 2012 Conference Location
  - 6.2 ASPERA Advisory Council
  - 6.3 Congratulations and Thanks
  - 6.4 Any other business



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Brisbane Australia

# KELVIN GROVE CAMPUS

## Accessibility Map

**Legend**

- AED - Defibrillator
- Emergency Call Point
- Telephone
- Wireless Zone
- KeVlin Grove Rd Bus Stop
- Northern Busway QUT Stop
- QUT Inter Campus Shuttle
- Taxi
- Bicycle Parking
- Disabled Parking
- Loading Zone
- Motorbike Parking (Free)
- Pay & Display Green Zone
- Pay & Display Red Zone
- Pay & Display Short Term (4P)
- Drop Off Only
- University Building
- Road or Path
- Garden
- Other feature
- Other Building
- Accessible Entrance to Floor Indicated
- Stairs
- Ramp
- Enriched Pathway
- Accessible Toilet

**Building Accessibility**

- Accessible to All Levels
- Accessible to All Levels - via Adjoining Building use
- Elevated Pathways and Ramps
- Accessible only to Levels Shown

The QUT Inter Campus Shuttle operates from the Kelvin Grove and Gardens Point Campuses.

Show your QUT Student or Staff card to use these free services.

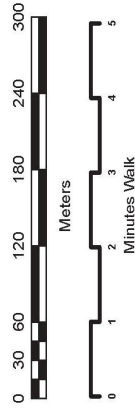
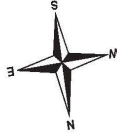
Timetables are available from the QUT website.

[www.qut.edu.au](http://www.qut.edu.au)

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[fm\\_records@qut.edu.au](mailto:fm_records@qut.edu.au)

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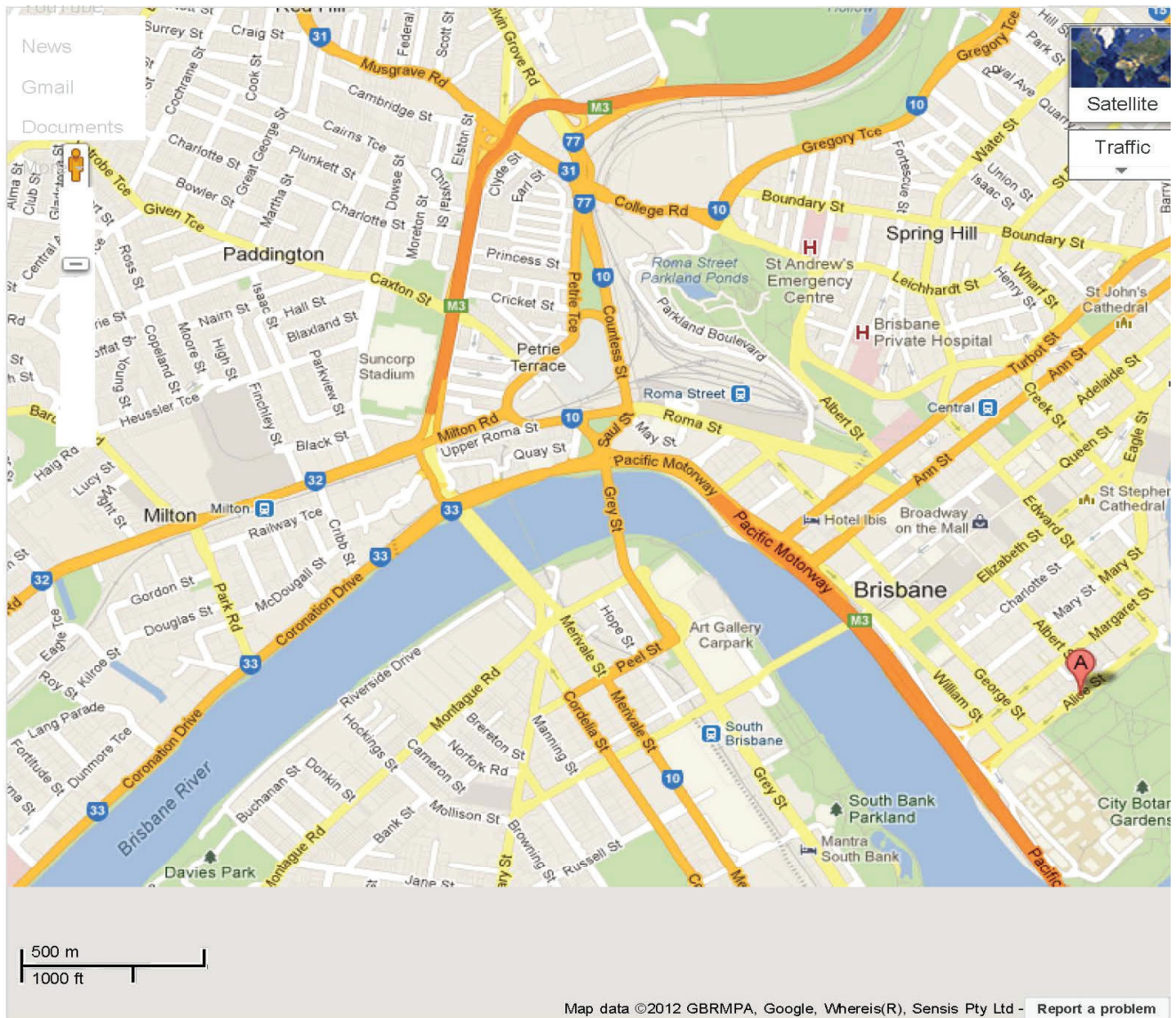


**QUT Security**  
Emergency: 31388888 or Free Call: 1800 065 585



Map 2: Shuttle bus pick up location Alice Street, (nr QUT Gardens Point Brisbane City)

See Red Marker “A” on Alice Street next to City Botanic Gardens. Large Shuttle Bus with front destination sign stating: “QUT Kelvin Grove”



A Google Map of Melbourne, Australia, showing the South Bank area. A red pin marks the location of the Melbourne Museum. The map includes major roads like the Pacific Motorway (M1) and Vulture St, and landmarks like the River Tce and Kangaroo Point. The map data is attributed to 2012 Google and GBRMP.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines across its entire width, typical of notebook or school paper. The lines are uniform in color and thickness, providing a guide for handwriting. There are no margins, text, or other markings present on the page.



