

Expanding Documentary 2011



Expanding Documentary

XIIIth Biennial Conference

Ngā Wai o Horotiu Marae

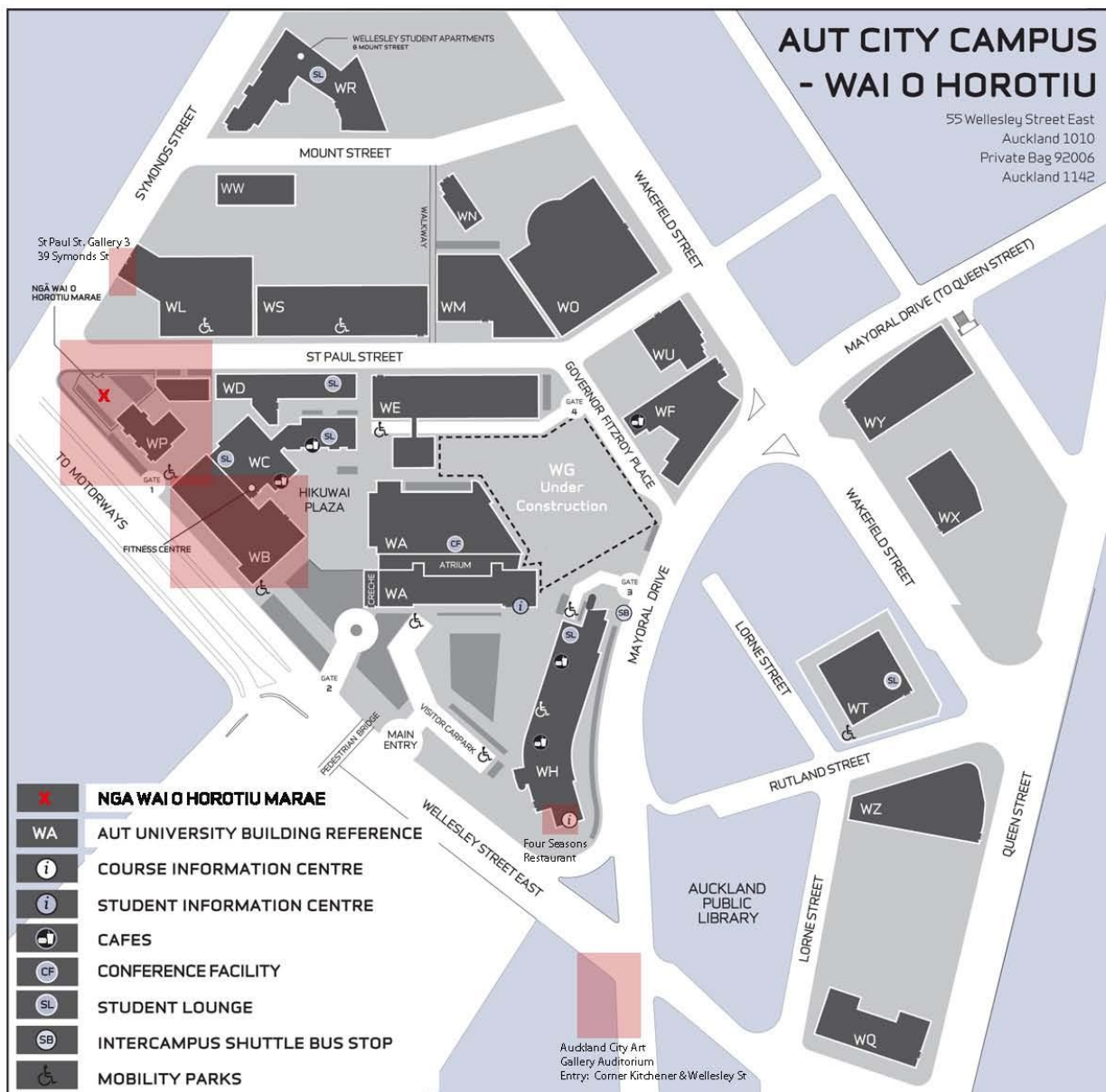
Auckland University of Technology

7-9 December 2011

Conference Programme

AUT CITY CAMPUS - WAI O HOROTIU

55 Wellesley Street East
Auckland 1010
Private Bag 92006
Auckland 1142



SCHOOLS AND DIVISIONS

APPLIED SCIENCES - Level 3, WS Building
ART AND DESIGN - Level 3, WE Building
BUSINESS - Level 1, WF Building
COMMUNICATION STUDIES - Level 16, WT Building
COMPUTING AND MATHEMATICAL SCIENCES - Level 1, WT Building
ENGINEERING - Level 3, WS Building
HOSPITALITY AND TOURISM - Level 3, WH Building
INSTITUTE OF PUBLIC POLICY - Level 2, WZ Building
LANGUAGES - Level 8, WT Building
SOCIAL SCIENCES - Level 14, WT Building
TE ARA POUTAMA - Level 3, WB Building

SERVICES AND FACILITIES

STUDENT INFORMATION CENTRE - Level 2, WA Building
STUDENT SERVICES RECEPTION - Level 1, WB Building
LIBRARY - Level 4, WA Building
EARLY CHILDHOOD CENTRE - Level 2, WA Building
INTERNATIONAL STUDENT CENTRE - Cnr St Paul Street & Wakefield Street
AuSM - Level 2, WC Building
HEALTH, COUNSELLING AND WELLBEING - WB219, Level 2, WB Building
PRINTSPRINT Customer Service Branch - Level 3, WA Building
UNIVERSITY BOOKSHOP - WC122, WC Building

STUDENT INFORMATION CENTRE

Level 2, WA Building,
Phone: 09 921 9779
Email: studentinfo@aut.ac.nz
Web: www.autuni.ac.nz

COURSE INFORMATION CENTRE

Level 1, WH Building
Phone: 0800 AUT UNI
Email: courseinfo@aut.ac.nz
Web: www.autuni.ac.nz

JOIN A CAMPUS TOUR

Fridays at 2.00pm
Course Information Centre

AUT
UNIVERSITY

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Conference website: www.aut.ac.nz/expanding-documentary-2011

2011 Conference Committee & Review Panel

Convenor

Dr. Geraldene Peters (School of Communication Studies, AUT)

In collaboration with:

Professor Annie Goldson (Department of Film, Television & Media Studies, UoA)

Committee

Fiona Amundsen (School of Art & Design, AUT)

Ella Henry (Te Ara Poutama, AUT)

Dieneke Jansen (School of Art & Design, AUT)

Dr. Kathryn Lehman (School of European Languages and Literatures – Spanish, UoA)

Jim Marbrook (School of Communication Studies, AUT)

Nova Paul (School of Art & Design, AUT)

Dr. Max Schleser (Institute of Communication Design, Massey University)

Azadeh Emadi (PhD Candidate, School of Art & Design, AUT)

Review Panel

Fiona Amundsen (Auckland University of Technology)

Associate Professor Wayne Barrar (Massey University, Wellington)

Associate Professor Hart Cohen (University of Western Sydney)

David Cook (WINTEC, Waikato)

Andrew Denton (Auckland University of Technology)

Associate Professor Trish Fitzsimons (Griffith University, Brisbane)

Dr. Craig Hight (University of Waikato)

Dr. Minette Hillyer (Victoria University of Wellington)

Peter Hoar (Auckland University of Technology)

Professor Annie Goldson (University of Auckland)

Fiona Jack (University of Auckland)

Dieneke Jansen (Auckland University of Technology)

Dr. Zita Joyce (Canterbury University, Christchurch)

Matt Mollgaard (Auckland University of Technology)

Dr. Alex Monteith (University of Auckland)

Dr. Geraldene Peters (Auckland University of Technology)

Jenny Ross (Acquisition and Co-productions Producer, Al Jazeera, English)

Dr. Juan Salazar (University of Western Sydney)

Ann Shelton (Massey University, Wellington)

Dr. Belinda Smaill (Monash University, Melbourne)

Dr. Jo Smith (Victoria University of Wellington)

Dr. Catherine Summerhayes (Australian National University)

Dr. Stephen Turner (University of Auckland)

Dr. Amy West (University of Auckland)

Associate Professor Deane Williams (Monash University, Melbourne)

Dr. Alan Young (Auckland University of Technology)

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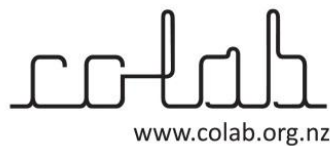
Jocelyn Bunch – Graduate Assistant (School of Communication Studies, AUT)

Erica D’Souza – Editorial Assistant (School of Communication Studies, AUT)

Eva Ihaia and Ann Wu – Faculty Research Coordinators (Design & Creative Technologies, AUT)

Ryan Butler, Melanie Curry-Irons, Hui Ling Tan – Logo Design & Website (Design & Creative Technologies, AUT)

We’re very grateful for the support of the following organizations:



School of Communication Studies, Faculty of Design & Creative Technologies, AUT

School of Art & Design, Faculty of Design & Creative Technologies, AUT

CoLab, Faculty of Design & Creative Technologies, AUT

Department of Film, Television and Media Studies, UoA

New Zealand Centre for Latin American Studies, School of European Languages and Literatures – Spanish, UoA

MINA - Mobile Innovation Network Aotearoa

Te Ara Poutama, AUT

Auckland City Art Gallery

Screen Directors Guild of New Zealand (SDGNZ)

Documentary Edge

Guest Presentations and Conversations

JASON DE SANTOLO

(Garrwa and Barunggam people), Jumbunna Indigenous House of Learning (UTS, Australia)

Jason has a background in law and a Research Masters in Social Science. Prior to working within Indigenous higher education research centres he undertook various legal consultancies and worked on Indigenous documentary production. Over the past few years he has taken part in a diverse range of research projects including Treaty claims research in Aotearoa/NZ, Indigenous program/policy evaluation, comparative legal analysis and creative practice. He actively collaborates with artists, musicians and filmmakers through creative practice and has coordinated international Indigenous delegations to Aotearoa/NZ and the U.S. Jason continues to pursue documentary and new media potential for enhancement of research and project outcomes in communities. Jason's work at Jumbunna focuses on developing creative self-determination strategies, the sharing of knowledge for the earth's sustainability and the enhancement of indigenous wellbeing.

PROFESSOR JON DOVEY

Professor of Screen Media, Director Digital Cultures Research Centre, UWE: Bristol

Getting online – Collaborations and contexts

This presentation will address some of the potentials and pitfalls of the current new wave of collaborative and interactive documentaries online. The explosion of possibility heralded by global co creation is problematic where it robs documentary of its analytic heritage. By returning to documentary fundamentals I will argue that we can develop new ways of maintaining a critical practice in the online domain. The presentation will use some very old arguments about liberal humanism to think about the celebratory elements of online attempts to 'capture the world'. It will discuss the politics of collaborative frameworks before moving on to suggest ways that the new affordances of HTML5 might help remake the nature of online documentary.

Jon Dovey is Professor of Screen Media Centre at the University of West England, Bristol. Director of the UWE Digital Cultures Research Centre, he was an organizer of the first *i-Docs* symposium on interactive documentary in 2011 and is currently Knowledge Transfer Fellow at the Pervasive Media Studio involved with a research programme into the Aesthetics and Value of Pervasive Media innovations. Most recently, the Research and Enterprise in Arts and Creative Technologies Hub (REACT) headed up by Jon was awarded £5 million by the UK government's research and funding agency, AHRC. He has previously worked in media practice producing documentary and experimental works located within the independent film movements of the 1980s, most notably founding the original mash up scratch video team Gorilla Tapes in 1984 [work that has recently been revived in shows at FACT Liverpool (2003), the Tate Modern (2004) and the ICA (2007)]. His research and teaching includes moving image production, photography, installation, digital interactive media, documentary, cyberculture, games and new media. He has extensively published on these and related topics including books such as: *Game Cultures* (Open University Press), *New Media - A Critical Introduction* (Routledge), *Freakshows - First Person Media And Factual TV* (Pluto Press), *Fractal Dreams: New Media In Social Context* (Lawrence and Wishart).

DAVID HERNANDEZ PALMAR

(Lipuana Clan, Wayuu, Venezuela)

A photographer, videomaker, programme organizer and journalist, David has produced documentaries for broadcast in Europe for Deutsche Welle and Canal Arte and has worked collaboratively on documentaries on the Wayuu such as *Dalia se va de Jepira* (2006). He has participated twice in NMAI Native American Film + Video Festivals, as a co-director of the documentary *Owners of the Water* and as a discussant in the roundtable, "Mother Earth in Crisis" at the 2011 Native American Film Festival. He has been a guest researcher at the Anthropology Department of the University of Iowa, and is a member of the advisory boards of PeruVine/PeruDigital, the Ethnographic Digital Laboratory of the University of Central Florida and the International Ethnobotanical Association.

EMMA KAYE

CEO Gate 7 New Media

Building Mobile Communities in South Africa

This presentation focuses on the development of the BOZZA mobile application for communities in South Africa. Says Kaye: "Mobility has huge socio-economic, educational, commercial, societal and individual significance. Emerging economies have been hugely resourceful in using mobility in socio-economically important ways, to empower micro enterprises. By embracing mobility as a content delivery platform, emerging countries or continents can leapfrog developed economies, establishing a unique societal brand in a vibrant new industry".

Emma Kaye is internationally recognized as a thought-leading industry catalyst in animation and mobility and was recently profiled by *IT News Africa* as one of the top five African women in Science and Technology. In 2005, she co-directed the award winning animated documentary *Beyond Freedom*. She was co-founder of Triggerfish Animation and AnimationSA.org (the voice of the animation industry), and founder of the animation festival for Sithengi (Africa's largest film market). She is currently active in mobile entertainment consulting and social development. In 2008 Emma co-founded Mobfest - Africa's first User Generated Mobile Content platform and is the founder and CEO of Bozza, a mobile application that enables communities to tell their stories from the inside out. Focused on contextually relevant made-for-mobile content, Bozza is rooted in townships across Africa, allowing friends and communities to see and share life through local music, videos, photos, a market place and more.

DOCUMENTARIES EXHIBITION

ST PAUL ST GALLERY, 39 SYMONDS ST

GALLERY HOURS: Tues 6th – Fri 9th December 12.00 – 5.00 pm, Sat 10th December 10-12 pm

[Curated By Fiona Amundsen and Dieneke Jansen]

Programme Overview

| Time | Panel 1 Strand Te Purengi / WB 429 | Panel 2 Strand WB327 Lecture Theatre | Māori and Pacifica Postgraduates & Guests |
|--|--|--|---|
| Wednesday 7th December | | | |
| 1.15 | Registration | | |
| 2.00 | Powhiri | | |
| 3.00 | Afternoon Tea | | |
| 3.30 | 1 Indigenous and Cultural Knowledge Systems Guest Kōrero: Jason de Santolo and David Hernandez Palmar | | |
| 5.30 /6.00 | End | | |
| 7.00 | Conference Tapas/Dinner Mezze Bar | | |
| Thursday 8th December | | | |
| 8.30 | Registration | | |
| 9.00 | 2A Social Histories | 2B Interactivity | |
| 10.30 | Morning Tea | | |
| 11.00 | Guest Presentation: Professor Jon Dovey Getting online – Collaborations and contexts | | |
| 11.40 | 3A Latin American Documentary | 3B Technologies | |
| 1.10 | Lunch | | |
| 2.00 | 4A Political Documentary | 4B Identities and Subjectivities | |
| 3.30 | Afternoon Tea | | |
| 4.00 | 5A Collaboration & Mobile Media | 5B Ethics | |
| 5.30 – 6.30 | Mobile Phone Documentary Screenings | | |
| 7.00 | Drinks at Four Seasons Lounge, AUT (Finger Food and Cash Bar) | | |
| 8.00 – 9.30 | Auckland Art Gallery Auditorium: Documentary Conversations Briar March: <i>Smoke Songs</i> (2011) Dan Salmon: <i>Picturing Susan</i> (Work in Progress) | | |
| Friday 9th December | | | |
| 8.30 | Registration | | |
| 9.00 | 6A Chinese Identity in Place and Diaspora | 6B Documentary Animals | |
| 11.00 | Morning Tea | | |
| 11.20 | Guest Presentation: Emma Kaye, CEO Gate 7 New Media Building Mobile Communities in South Africa | | |
| 12.00 | Lunch | | |
| 1.00 | 7A Documentary and Community Storytelling | 7B History, Memory, Biography, Trauma | Workshop with Nova Paul, Jason de Santolo, Briar March, David Hernandez Palmar and guests Place: Te Purengi |
| 2.30 | Afternoon Tea | | |
| 2.50 | 8A Photography | 8B Poetics | |
| 4.50 | Wrapping Up | | |

Wednesday, 7th December

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|------|--|
| 1.15 | Registration (Te Kaipara, Ngā Wai o Horotiu marae) |
| 2.00 | Powhiri |
| 3.00 | Afternoon Tea |
| 3.30 | Panel 1 Indigenous and Cultural Knowledge Systems |

Indigenous and Cultural Knowledge Systems

Place Te Purengi

Chair **Nova Paul**

Dr John Hookham (Swinburne University of Technology)

Dr Grace Sarra (Queensland University of Technology)

Dr Gary MacLennan Senior Research Officer with the Indigenous Education and Training Futures Unit, Education Queensland)

Redemptive memory in the Digital Age: Documentary and the struggle for an education by Queensland's Indigenous Australians

The recent digitalisation of the archive has enabled the creation of alternative narratives around indigenous education. The authors discuss progressive strategies to challenge those narratives that originated in the time of the Frontier and continue to have influence.

Laetitia Wilson (University of Western Australia)

Sohan Ariel Hayes (Murdoch University)

BirndiWirndi – Worlds apart: Site-specific documentary

A collaborative Indigenous and non-Indigenous site-specific expanded documentary artwork is discussed with attention to notions of memory across time, within a community confronted by ongoing conflict.

Paul Janman (Filmmaker, Auckland)

Tongan Ark

Paul will discuss why the specificity of the assembled material and ideas necessitated such an openness of form as a series of paradoxes in his near-completed film *Tongan Ark* about the life and work of Pacific intellectual 'Ilaisa Futa Helu.

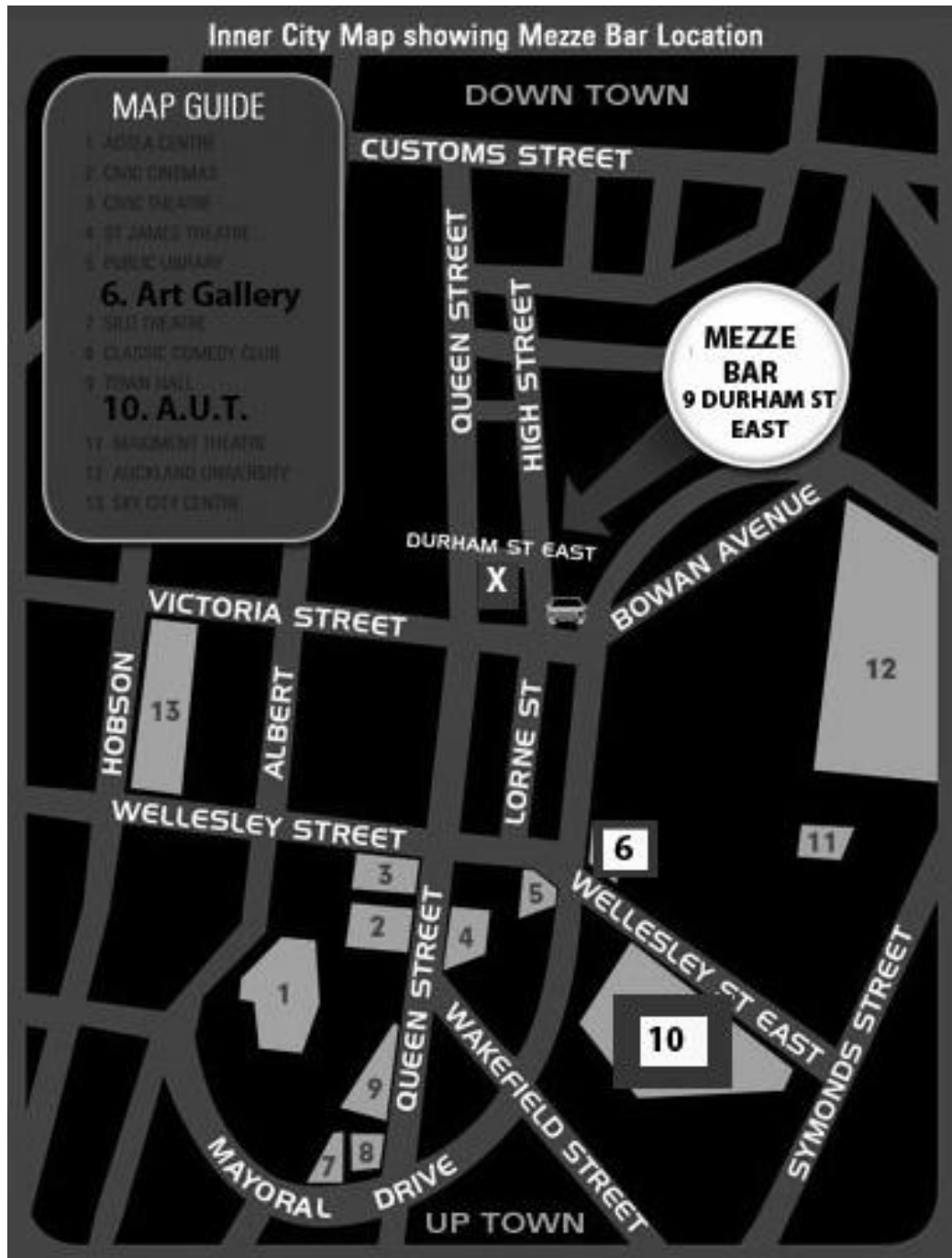
Nova Paul (Auckland University of Technology)

Jason de Santolo (Jumbunna Indigenous House of Learning, University of Technology Sydney)

David Hernandez Palmar (Documentary Maker, Photographer and Journalist, Venezuela)

Open forum for conversations and contributions

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| 5.30 | End |
| 7.00 | Conference / Tapas Dinner at the Mezze Bar (Bookings Essential) |



Thursday, 8th December

8.30 Registration (Te Kaipara, Ngā Wai o Horotiu marae)

9.00 Panels 2A and 2B

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|--|---|
| <p>2A Social Histories Place Te Purengi Chair Dr Julie Benjamin</p> | <p>2B Interactivity Place WB 327 Lecture Theatre Chair Ben Lenzner</p> |
| <p>Caroline McCaw (Otago Polytechnic) Social histories in conversation This paper proposes an off-screen socio-technological approach to telling historical narratives in public spaces. Drawing upon designs developed by student-staff teams at Otago Polytechnic, the storytelling projects connect ideas relevant to both contemporary museology and experience design, and develop partnerships with communities</p> <p>Dr. Julie Benjamin (Massey University & UNITEC) Read All About It: Representations of family and community in the serious amateur photography of Gladys Cunningham This paper will discuss the serious amateur photography of Gladys Cunningham, focusing on 35mm slides of family and community life taken at Huia in the 1950s and 1960s. It will then explore the reactions of audiences at an exhibition of Cunningham’s slides held over three weeks in 2011.</p> <p>Kerreen Ely-Harper (Macquarie University) Your search found no stories: Memory, history and family biography on film Through the presentation of selected sequences from my practice-based research film <i>Your Search Found No Stories</i>, I will discuss the interactive documentary as a form of memory theatre, which consciously engages in the re-staging of lost social histories on film.</p> | <p>Ben Lenzner (University of Waikato) The online home & the home movie online: Recent NFB interactive documentaries and the representation of home Situating the home movie within its historical and critical framework as a vernacular form of documentary media, this presentation will explore and discuss the current trends of home movie making through the eyes of two recent NFB interactive documentary projects.</p> <p>Julia Scott-Stevensen (Macquarie University) The interactive documentary in a cross-platform, community context This paper explores cross-platform documentary by focusing on online productions that emerge from partnerships with community organisations. Through discussion of key social documentary case studies, I will examine the transformation of the traditional notion of the interactive documentary.</p> <p>Anita Wen-Shin Chang (University of California, Santa Cruz) Tongues of heaven: A work-in-progress This presentation describes the collaborative process behind the documentary <i>Tongues of Heaven</i>, and a blueprint for the creation of a Web-based platform that will host this documentary and serve as a site for youth dialogue, participation and language revitalization.</p> |

10.30 Morning Tea

11.00 Guest Presentation: Professor Jon Dovey

Getting Online – Collaborations and Contexts

11.40 Panels 3A and 3B

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|---|--|
| <p>3A Documentary in Latin America Place Te Purengi Chair Dr Kathryn Lehman</p> | <p>3B Technologies Place WB327 Lecture Theatre Chair Dr Craig Hight</p> |
| <p>Carla Grosman (University of Auckland) Aline Frey (University of Otago) Dr. Kathryn Lehman (University of Auckland) More than facing the camera to tell the story: Ambiguities in Latin American realist aesthetics of the post-neoliberal moment Fernando Solanas theorised 1960s-70s Latin American film as Third Cinema, a global anti-imperialist movement that used social-realist features to decolonise the gaze in order to instil a revolutionary consciousness. In the post-dictatorship 1980s and 90s, Latin American film evoked national memory to tell allegorical narratives about the struggle for freedom to reclaim a national identity from a traumatic past. After 2001, documentary makers across the continent have returned to Third Cinema aesthetics that enhance a revolutionary awareness but challenge binary ideologies of the past. This panel offers three viewpoints from which to analyse the ambiguities visible in current Latin American documentary -- and features using documentary aesthetics -- from Cuba, Brazil and Venezuela in order to critique this post-neoliberal moment without the naive idealism or binary ideologies of earlier revolutionary eras.</p> <p>Juan of the Dead: Another Cuban Revolution? Carla Grosman Realist aesthetics in Brazilian film about life on the streets. Aline Frey Documenting participatory democracy in Venezuela through community media producers' testimonials. Dr. Kathryn Lehman</p> | <p>Dr. Craig Hight (University of Waikato) <i>Shoot, edit, share: Cultural software and user-generated documentary practice</i> New software (and hardware) tools provide the basis for user-generated online documentary culture, but these tools reduce the complexity of documentary practice to provide simpler and more efficient forms of creative practice.</p> <p>Shaun Nicholson (University of Waikato) The Complication and Complexity of 'Documentary' The interchangeable concepts 'complication' and 'complexity' guide an analysis of technology-enabled practice. The question I consider is whether internet technologies complicate or create complex personal narratives that aggregate documentary practice into a collective form.</p> <p>Melissa Edmon (UCOL, Palmerston North) A documentary filmmaker's journey through rapid changes in editing technologies and practice This presentation explores the rapid changes in editing technologies, from film and tape based editing to the current digital non-linear environment. The direct effect of this transformation in post-production workflow on documentary content will also be discussed.</p> |

1.10 Lunch

2.00 Panels 4A and 4B

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| <p>4A Political Documentary and Antipodean Economies Place Te Purengi Chair Dr. Geraldene Peters</p> | <p>4B Identities and Subjectivities Place WB327 Lecture Theatre Chair Susan Smith</p> |
| <p>Professor Russell Campbell (Victoria University of Wellington) The Operative logic of <i>Operation 8</i> <i>Operation 8</i> (Wright & King-Jones, 2011) documents the 2007 police “terror” raids and their aftermath. This paper will analyse the way in which the film weaves a powerful discourse of collage argumentation around the stifling of dissent by state agencies.</p> <p>Dr. Geraldene Peters (Auckland University of Technology) Documentary and affective economies in the work of Vanguard Films This paper explores practices of ‘affective economy’ and concepts such as ‘structures of feeling’, mapping precedents to the present-day turn towards participatory collaboration in the production of social documentary. I argue that it is the local participatory base of production that holds the potential to make a difference between actual and hypothetical social change - the future if not always the legacy of social documentary.</p> <p>Dr. Trish FitzSimons (Griffith Film School, Queensland College of Art) The contemporary Antipodean television documentary - pigeon pair or a study in contrasts? This presentation interrogates the relationship between public policy for television documentary in each of Australia and NZ and the work produced. The main policies and documentaries discussed will be contemporary, although grounded in the history of the past two decades.</p> | <p>Susan Smith (University of Sharjah) Using Documentary Filmmaking as a Catalyst for Creativity and Learning <i>My Name is Pat</i> (2010) is used as a case study for exploring pedagogy in student documentary. Focusing on cultural identity, one student crew explores the phenomenon of “Third Culture Kids” (TCK), examining the life of a Filipina student named Pat as she struggles to come to terms with a life lived outside her “home” (Bethel, 2007).</p> <p>Dr. Doreen Kutufam (Carroll College, Montana) For the Love of Pineapples The Dole Food Company’s introduction of the South American pineapple variety into the European market nearly collapsed the pineapple export market in Ghana.</p> <p>Trent Griffiths (Deakin University) Representational eruptions: authorship and filmmakers in the frame This paper explores how the representation of documentary filmmakers materially engaged in the “collision” between reality and its representation creates new interpretive possibilities for identification and emotional engagement by challenging the notion of purposeful authorship implied by the “documentary-auteur”.</p> |

3.30 Afternoon Tea

4.00 Panels 5A and 5B

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| <p>5A Collaboration and Mobile Media Place Te Purengi Chair Dr. Max Schleser</p> | <p>5B Ethics Place WB327 Lecture Theatre Chair Eileen Lavranos</p> |
| <p>Dr. Max Schleser (Massey University) Mobile-mentary (mobile documentary) 2.0: The distinction between collaboration and co-creation in documentary theory and practice <i>Mobile-mentary (mobile documentary) 2.0</i> investigates the distinction between collaboration and co-creation in documentary practice through examining the current work-in-progress documentary project <i>24 Frames 24 Hours</i> (www.24frames24hours.org) and contemporary industry precedents. The practice-led research will be contextualized through Cinéma vérité and Kino- Pravda, which is augmented in the mobile realm.</p> <p>Dr. Roy Parkhurst (Massey University) Ubiquitous Videography and the Contemporary Art of Flânerie This paper explores the emergence of mobile filmmaking capability as “ubiquitous videography” or form of “vernacular cinematography” being adopted by documentary and experimental film artists who use these technologies to record and transform quotidian life. The paper shows continuity and parallels with “urbanist” thought from Baudelaire, Benjamin, to Lefebvre and beyond in a “media archaeology” context.</p> <p>Lisa Gye and Jeremy Weinstein (Swinburne University of Technology) Documunity: A collaborative documentary studio This paper will discuss the theoretical and conceptual frameworks relating to online collaboration through networked architecture and demonstrate the <i>Documunity</i> portal as an instance of such a site of production.</p> | <p>Dr. Jan Cattoni (Filmmaker, Queensland) Bearing witness: The art of telling difficult stories Is there any value in telling difficult stories in the documentary context, for the storyteller, the listener and the filmmaker? This presentation traces the ethical challenges and provides recent research to help address these questions.</p> <p>Emma Kelly and Eileen Lavranos (Auckland University of Technology) “Sometimes I hate them”: In what ways do identity and subjectivity currently influence forms of documentary expression? The capturing of stories about mental illness in documentary and the sharing of them can be hazardous to vulnerable participants. In this presentation film maker and interviewee discuss how the representation of issues needs more than insider knowledge to protect others.</p> <p>Jim Marbrook (Auckland University of Technology) Mental Notes: Considering documentary approaches to the stories of “psychiatric survivors”. I will introduce several clips from my upcoming documentary <i>Mental Notes</i> and discuss how this process of “recording, revealing and preserving” testimonies framed the filmmaking process. Furthermore, I will highlight how a journalistic approach, one based more on investigation, would have compromised the documentary’s commitment to sensitively examine significant personal histories.</p> |

5.30 – 6.30 Mobile Phone Documentary Screenings WB327

Presented by MINA (www.mina.pro)



Mobile Phone Documentaries

TrickyTwo (Royksopp) Tumaco-Leticia Mix (2011, Colombia)

Director: Felipe Cardona

8 mins

Shot entirely on a Nokia 5800. A trip to the Colombian Pacific Coast and Amazon river. Unforgettable.



Moscow Diary (2011, UK)

Director: Adam Kossoff

46 mins

Moscow Diary is based upon the diary that Walter Benjamin, German cultural commentator, wrote in 1926-27. The diary describes Benjamin's efforts to get close to the woman he was in love with, his struggle to get around Moscow and the political debates of the time. Following Benjamin's footsteps, filmed on a mobile phone, *Moscow Diary* is illuminating an insight into the public and personal politics of early Soviet society.



7.00 Drinks at Four Seasons Lounge, AUT (Cash Bar)

8.00 Documentary Conversations: Auckland Art Gallery Auditorium

Documentary Conversations

Screenings and Discussion with Briar March and Dan Salmon

Smoke Songs (2011)

The late godfather of punk, Joey Ramone, declared them “fire punk-rock.” Comprised of two brothers, Klee and Clayson Benally, and sister, Jeneda Benally; *Blackfire* is a Dine (Navajo) punk-rock band from Arizona. With a musical sound that is both, angry and redemptive, traditional and modern, the siblings attempt to transfer their dark history of forced relocation, racism, and human rights violations, into a form of creative expression and youth empowerment. On the road, at home, and in the studio, their unique lives provide a dynamic insight into the contemporary issues facing a generation of Native American youth.

Having finished *Smoke Songs* a few months ago I am excited to bring the film to Aotearoa New Zealand, and to share it in the context of the Expanding Documentary Conference. The film was made as part of my thesis at Stanford University over a period of 9 months. I feel very humbled by the Benally’s tenacity and courage and I hope that this film can achieve the same goals they have set out for their music.

Briar March's films have been broadcast on major television networks, including PBS (USA), Arte (Germany & France), and the ABC Network (Australasia), released in commercial cinemas, and regularly exhibited in international film festivals. She has received over 20 international awards for her directing, producing and cinematography. Her filmography includes two feature length documentaries, *There Once Was an Island: Te Henua e Nnoho* (2010), and *Allie Eagle and Me* (2004), as well as four shorts: *Smoke Songs* (2011), *Michael & His Dragon* (2010), *Sick Wid It* (2010), and *Promenade* (2011). Briar received a Fulbright Scholarship to complete an MFA in Documentary Film and Video at Stanford University, and is currently a full time lecturer at Florida Atlantic University. In all of her work she hopes to challenge and inspire audiences, with a view that films are both a tool for social change and an important form of art-making.

Pictures Of Susan

Susan King stopped talking at the age of four, but she had lots of coloured pencils and for two decades she drew - thousands of crazy, wonderful works. At twenty-seven her school told her to stop drawing and they put away her pens. She stopped drawing completely and shut down. Her pictures were packed into boxes and put in the attic. For 30 years, in spite of her distraught family’s efforts to keep her drawing, Susan lived in silence, without language, or art.

In 2008, I began filming and after 30 years of ‘silence’, Susan started to draw again...

Although we have cut several promos over the years, this is the first time we have really gone into the edit suite to start cutting the film. It is early days yet, but editor, Cushla Dillon and I are excited to be able to observe an people watching our selected excerpt of this early cut. The documentary tells the story of artist Susan King, a story that spans sixty years and several important stages in her life and work. Our excerpt will be selected fresh out of the edit suite, so watch this space.

Dan Salmon is a Director and Producer of documentary and drama. His directing credits include *Made in Taiwan* (director), which won the Grand Prix du Jury and Prix du Public at the Festival International de Film Documentaire Oceanien, the short film *Licked* (director), docudrama series *What If...? 2050* (director, writer, producer) which was awarded Best Director and Best Documentary Series in 2002, the authorial documentary *Children of 1984*, and the architectural history series, *NZ at Home*. Dan also produced *A Good Way to Die*, which won Best Popular Documentary at the 2007 Qantas Film and TV Awards. His recent documentary *Dirty Bloody Hippies* (director) played to full houses and great reviews in the 2011 Documentary Edge Festival. He has collaborated on a wide variety of film, TVC and drama and is currently co-directing a feature length documentary about Helen Clark.

For the last three years he has been making the feature documentary *Pictures of Susan*.

Friday 9th December

8.30 Registration (Te Kaipara, Ngā Wai o Horotiu marae)

9.00 Panels 6A and 6B

| | |
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| <p>6A Chinese Identity in Place & Diaspora Place Te Purengi Chair Dr. Hilary Chung</p> | <p>6B Documentary Animals Place WB327 Lecture Theatre Chair Dr. Belinda Smaill</p> |
| <p>Professor Lin Shaoxiong (Shanghai University) The Special History shown by films – A study of <i>The Dance Age</i> <i>The Dance Age</i>, a documentary based on the development of Taiwanese popular music, retells colonial history in the Japanese colonial period (1895-1945) and history presented by video, from a female perspective. The text provides a vivid image of “women writing history”.</p> <p>Xiulun Ma (Shanghai University) A Study of the Form and Style of Documentaries in the Chinese Cultural Revolution (1966-1976) Documentaries of the “Cultural Revolution” are not just ideological mouthpieces, but also give special attention to form and style beyond the influence of the particular historical and geographical environment. In particular, I consider the influence of Chinese painting, the organization of structure and photography, alongside other aspects.</p> <p>Dr. Bernadette Luciano and Dr. Hilary Chung (University of Auckland) Made in Chinatown: Renegotiating Chinese Italian identity on screen Sergio Basso’s multivalent ‘thriller’ documentary positions the Chinese presence in Milan as a mystery to be unravelled. Supplemented by an interactive website, Basso’s work leaves the audience navigating their way to a personal reconfiguration of Chineseness which challenges the way identity has been constructed by the media.</p> | <p>Kelly Hussey-Smith PhD Candidate (Griffith University) <i>Caged: Non-human animals as decoration and entertainment</i> <i>Caged</i> is a response to the way animals are used for entertainment and decoration. The documentary project (created in zoos) has been designed to raise questions about our relationship to animals by drawing on recognizable human characteristics and emotions</p> <p>Dr. Belinda Smaill (Monash University) Emotion and Eco-Documentary: <i>Darwin’s Nightmare</i> and <i>The Cove</i> This paper focuses on two documentaries, <i>Darwin’s Nightmare</i> (2004) and <i>The Cove</i> (2009) and explores these films in relation to traditions of political documentary production in order to understand how they operate at the intersection of paradigms of radical filmmaking and environmental advocacy.</p> <p>Naomi Lamb (Artist and VJ) James Muir (Filmmaker) A Braided River Dog <i>Braided River Dog</i> is a remix of the multi-award winning short documentary <i>River Dog</i>. This experiment complements the documentary’s success as a catalyst for social change. The original documentary and the expanded documentary will be discussed by the filmmaker and live video artist collaborators.</p> |

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| <p>King Tong Ho (Auckland University of Technology) Expanding from Dominion Road: Documentary through discourse as an active archive The paper uses the recent example of a photographic exhibition on Dominion Road and suggests that the discourse that is initiated through public's participation with the exhibition constitutes to develop an active archive and functions as a documentary.</p> | <p>Wiebke Finkler-Hendry (University of Otago) Communicating science through TV commercials to alter attitudes to sustainable whale watching practice and management This research investigates what documentary filmmaking can learn from techniques used in TV commercials and campaigns to develop a new science communication framework defined as 'SciCommercials'. My focus is on how SciCommercials may be applied to altering attitudes to sustainable Whale Watching practices.</p> |
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11.00 Morning Tea

11.20 Guest Presentation: Emma Kaye

Building Mobile Communities in South Africa

12.00 Lunch

1.00 Panel

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| <p>7A Documentary & Community Stories Place Te Purengi or WB429 Chair Dr Alan Young</p> | <p>7B Memory, History, Biography, Trauma Place WB Lecture Theatre Chair Professor Annie Goldson</p> |
| <p>Bronwen Gray (Whitecliffe College of Arts & Design) Dr. Alan Young (Auckland University of Technology) Digital storytelling and narrative therapy: A case study in working with disenfranchised communities in Australia and New Zealand This paper seeks to establish the role that digital storytelling can play as a form of narrative therapy, located within a postmodern construct. An example of a digital media project that is being created with women who live with HIV has been used to illustrate the theories.</p> <p>Ross Brannigan (Auckland University of Technology) Navigating diverse cultures in the production of <i>Look at You, Aroha Atu, Aroha Mai</i> <i>Look at You, Aroha Atu, Aroha Mai</i>, a DVD about infant mental health, required a blend of collaborative models to maximise the strengths</p> | <p>Myriam Tremblay-Sher (Concordia University) The Promise of Return: Understanding the Historical Trauma of the Holocaust through Personal Documentary Films How personal "return documentaries" about survivors of the Holocaust or their descendants who travel back to Europe experientially engage the viewer in further understanding the complexities of memory and traumatic history and their contemporary significance.</p> <p>Jon Liddell and Dr. Jillian Hamilton (Queensland University of Technology) Documentary as history, memory, art, fiction and dream Documentary films underwrite collective cultural memories of historical moments. Detached from their original subjects over time, they become referents for grand narratives. This paper discusses documentary as simulacra and presents <i>Anmer</i>, a visual</p> |

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| <p>of all the video's authors and to engage culturally diverse communities.</p> <p>John Mandelberg (WINTEC) <i>Yaniv saves the world</i> The journey of successful artist Yaniv Janson and his family as they live with the day-to-day realities of his birth with Aspergers' Syndrome and other life-long health issues.</p> | <p>essay on documentary as history, memory, narrative, art, fiction and dream.</p> <p>Professor Annie Goldson (University of Auckland) Trauma and Translation I will show a number of sequences from our "Cambodian" documentary <i>Brother Number One</i>, which captures the often-spontaneous "narratives of trauma" of our translators working with our central character Rob Hamill. Their ongoing "symptoms of distress" show, in Caruth's words, "not pathology but history" which are locatable within a broader socio-political history.</p> |
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2.30 Afternoon Tea

2.50 Panels 8A and 8B

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| <p>8A Poetics Place Te Purengi or WB429 Chair Dr Janet Merewether</p> | <p>8B Photography Place WB327 Lecture Theatre Chair David Cook</p> |
| <p>Bettina Frankham (University of Technology, Sydney) Evidentiary to experiential – a poetic approach to documentary Drawing on creative practice based research and an analysis of two case studies this paper explores how a poetic approach to documentary can use aesthetic techniques to expand opportunities for audience connection with unfamiliar stories.</p> <p>Dr. Janet Merewether (Macquarie University) Autobiographical and historical representations of maternal embodiment and the single mother in the hybrid documentary <i>Maverick Mother</i>. This paper and screen presentation will focus on autobiographical and historical media representations of maternal embodiment, the single mother and the solo mother by choice, through an examination of production modes and directorial authorship in the hybrid documentary <i>Maverick Mother</i>, directed by Janet Merewether (http://www.maverickmother.net).</p> | <p>Alan Hill (Queensland College of Art, Griffith University) Picturing power: Visual strategies employed by contemporary documentary photographers to examine underlying power relationships and structures One of the persistent criticisms of documentary has been that it remains dominated by images of victims. This paper seeks to examine the visual strategies employed by photographers Paul Shambroom and Taryn Simon in addressing hidden power structures and systems.</p> <p>Isak Berbic (University of Sharjah) The ecology of images: Documents, contemporary art and the politics of representation This paper engages with documentary practices in contemporary art that works to dismantle official narratives. How can we contest the prevailing dichotomy within documentary discourse that splits truth and fiction?</p> |

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| <p>Raewyn Turner (Multi-sensory Artist) Take my shoes Protected by anonymity a police officer talks freely about the changing aspects of violence in New Zealand <i>Take My Shoes</i> is an experimental documentary, recorded, manipulated and edited by the artist. The work explores the potential of interactive technology to affect awareness of audio-visual correspondences to create a cross-modal association.</p> <p>Azadeh Emadi (Auckland University of Technology) Substantial Motion: Visual aspects of web-based communities as an innovative agent for social and political change Web-based communities, free from national boundaries, with innovative visual aspects, can effect social/political change, here viewed through Sadra’s Islamic theory of Substantial Motion.</p> | <p>David Cook (WINTERC) Authorship and the contemporary photo-book This action research project discusses the collaborative relationships in the authoring of <i>River Road</i> (2011), a documentary photo-book. The paper questions some assumptions, and exposes some aspects of joint authorship that tend to be less explicit in conventional photo-books.</p> <p>Angela Blakely and David Lloyd (Griffith University) Am I Ok? Journalism and documentary practice, why it matters “<i>Am I Ok? Journalism and Documentary Practice, why it matters</i>” is a visual and text paper that argues journalism and documentary practice are complex modes of communication that define community boundaries, gate-keep access to communities, and allocate compassion differentially.</p> |
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1.00 – 4.30

Workshop for Maori and Pacifica Postgraduate Students and Guests

Te Purengi

With: Nova Paul, John Miller, Jason De Santolo, Briar March, David Hernandez Palmar

4.50 Wrapping Up

Misha Kavka (UoA) and Tina Engels Schwarzpaul (AUT)

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***DOCUMENTARIES* EXHIBITION**

ST PAUL ST GALLERY, 39 SYMONDS ST

GALLERY HOURS: Tues 6th – Fri 9th December 12.00 – 5.00 pm, Sat 10th December 10-12 pm

DOCUMENTARIES

Edith Amituanai, David Cook, John Lake, Janet Lilo, Ant Low, Ann Shelton, and Ans Westra

[Curated By Fiona Amundsen and Dienneke Jansen]

St Paul St Gallery Three, 6th – 10th December 2011

Documentaries (curated by Fiona Amundsen/Dienneke Jansen) is an exhibition that brings together a diverse range of artists, whose work spans five decades (1960s, 70s, 80s, 90s and 2000s) of documentary photography and moving image practice within New Zealand. The selected artists range from established iconic figures (David Cook, Ann Shelton, Ans Westra) within national and international photographic discourses to more emerging artists (Edith Amituanai, John Lake, Janet Lilo, Ant Low). *Documentaries*, mounted at St Paul St Gallery Three, runs alongside the *Expanding Documentary* conference (jointly hosted by AUT and Auckland University).

As an exhibition *Documentaries* sets out to critique aspects of the dominant rhetoric associated with documentary practice itself, namely the 'politics of lens based representation'. Rather than focusing on the limits of documentary as inherently biased and politically dodgy, let alone the countless methods of practice that seek to transcend such dilemmas by shifting subjective positions, *Documentaries* attempts to resist such conventional thinking that presumes representation as a pre-given non-negotiable fixed system. In short documentary does not have a fixed identity (or interpretation) to which all practices must firstly submit to in order to then challenge. Accordingly this exhibition works with a curatorial premise that attempts to conceive of a documentary practice that goes beyond representation, beyond fixed subjectivities. *Documentaries* questions how a lens based practice can produce an encounter (ie: with the image's subject matter) that effectively acts as a rupture to habitual representational subjectivities, whilst also asking how a documentary practice might work to challenge systems of knowledge, and therefore thought, in a manner that goes beyond a simple power-play reversal based on a preconceived notion of *difference* (ie: who can represent who).

As an exhibition *Documentaries* takes Ans Westra's *Washday at the Pa* (1964) as its conceptual starting point. Westra's project attempted to document 'a typical day in rural Maori life', which resulted in a body of work that was essentialising in its cultural positioning. *Documentaries* is interested in using this heavily critiqued work as a way to track the implications this project has had (and continues to have) on local documentary based practice. Although the artists selected for this exhibition don't necessarily provide an outright rejection of Westra's work, they do operate within a discursive documentary framework. In short, the artists' within *Documentaries* simultaneously manage to critique Westra whilst also resisting preconceived ideas surrounding the practice of documentary.

Expanding
Documentary
2011

The VIIIth Biennial Conference
7-9 December 2011
Conference Programme

