

2021

# dialogues

screen practice post graduate symposium

centre for  
screen  
practice  
research

## Dialogues

Screen Practice Postgraduate Symposium 2021

### PROGRAMME

The AUT Centre for Screen Practice Research (SPR@AUT)

Time – Tuesday **Nov 30 November**, 2021 01:00 PM Auckland

Join Zoom Meeting

<https://aut.zoom.us/j/96531182768>

[Meeting ID: 965 3118 2768]

1.00 – 1.30 PM

**Mihi** – Toiroa Williams

**WELCOME** and Introducing The AUT Centre for Screen Practice Research

by SPR Team: Dr Ross Brannigan, Elizabeth Hoyle, Christina Milligan, James Nicholson,  
Assoc Prof Arezou Zalipour (Director)

Associate researcher: Prof Welby Ings

**Chair:** Arezou Zalipour

1.30 – 1.45 PM Rebecca Pratt

1.45 – 2.00 PM Annelore Spieker

2.00 – 2.15 PM Joshua Iosefo-Williams

2.15 – 2.30 PM Xinmu Wang

2.30 – 2.45 PM **BREAK**, mix & mingle [Breakout rooms]

**Chair:** Christina Milligan

2.45 – 3.00 PM Paul Janman

3.00 – 3.15 PM Nadia Ahmed

3.15 – 3.30 PM Toiroa Williams

3.30 – 3.45 PM Mairi Gunn

3.45 – 4.00 PM **BREAK**, mix & mingle [Breakout rooms]

**Chair:** Ross Brannigan

4.00 – 4.20 PM Adam Fresco [a solo Performance]

4.20 – 4.35 PM Genevieve McClean

4.35 – 4.50 PM Elizabeth Hoyle

4.50 – 5.00 PM **CLOSING**

SPR PG symposium 2021 Organising Committee:

Arezou Zalipour, Ross Brannigan, and SPR Team

Special thanks to Reza Mohammad Yari, Chayse Millar, and Karen Donovan

School of Communication Studies  
Faculty of Design and Creative Technologies  
Auckland University of Technology (AUT)

AUT

## Not a silent world: Utilising bioacoustics from New Zealand reefs in documentary film

Rebecca Pratt

School of Communication Studies  
AUT Centre for Screen Practice Research  
Faculty of Design and Creative Technology, Auckland University of Technology

Documentaries about the Ocean attract large viewership globally. These documentaries are both entertaining and educational, connecting societies to what are otherwise largely inaccessible environments. However, while the visual representation of ocean environments in ocean documentaries is rapidly advancing, due to advances in camera technologies, the audio soundscapes of these documentaries remain limited. While the Ocean is an intricate acoustic environment, ocean documentaries silence marine biophony, in favour of orchestral scores. This practice-based research explores the creative ways hydrophone and in-situ camera recordings taken within the South Taranaki Bight, can be used in documentary film. It specifically focuses on the ways audio-visual decisions represent endemic reef species, and the unique acoustic signatures of sub-tidal reefs in Aotearoa New Zealand.

Bio

Rebecca is currently studying for her Master of Communication Studies at AUT, and is the Events Coordinator for the Directors and Editors Guild of New Zealand. With a passion for scientific storytelling, she's directed environmental content for local non-profits to international streamers, and is currently in production on her first feature (*Mining the Shallows*).

## Methodological challenges to collect data with children about ethnic representations in global animated films

Annelore Spieker

Screen and Media Studies Programme  
School of Arts, University of Waikato

This presentation aims to reflect on the uses and applications of methodologies to understand how primary school children from the Waikato and Auckland regions perceive ethnicities represented in mass media productions, such as in Disney and Pixar animated films. This study will discuss children's comprehension of twenty-four main characters regarding self-identification and cultural perceptions towards others. This work will compare methods applied in two data collections: for workgroup, focus group, costumes, play activity with dolls and action figures, one-on-one online interviews, and survey with visual methods. Besides, it will be discussed how these methods can cope better with research focused on children's understandings of ethnic representations in animated media.

Bio

Professional with experience in communication, media, technology, marketing, teaching, and researching in universities and companies. Bachelor's in Communication, Advertising, and Marketing and a Master's in Communication and Information. Currently, a PhD candidate at the University of Waikato in the Screen and Media Studies department.

## If there are no doors in a fale, where do we 'come out' of? A reflection on my thesis.

Joshua Hio-Peaufa Jacob Iosefo-Williams

School of Communication Studies  
Design and Creative Technologies, Auckland University of Technology

My PhD thesis is a critical autoethnographic work that uses screenwriting to explore the intergenerational relationship and space between two Pasifika queer family members – myself and my late Auntie Ema (Fadi). Prompted by the title- if there are no doors in a fale (house), where do we 'come out' of? I have endeavoured to answer my main research question, what is the space shared intergenerationally between queer Pasifika family members? To answer this research question, my thesis is presented in two parts, the first is the screenplay and research artefact *Supernova*; and the second is this exegesis. *Supernova* is a critical autoethnographic screenwriting exploration. It is a feature film screenplay that fictionalizes the shared narrative between Auntie Fadi and I through the queer protagonists Eden and James as they search for belonging within the world as well as within their own family. The exegesis of this thesis has been written with the intention to provide critical commentary on *Supernova* drawing connections between ideas presented in the script, the theory and/or concepts used as well as my own reflections. It will analyse the screenwriting process using critical autoethnographic approaches such as queering autoethnography, collaborative autoethnography and performative autoethnography. Pacific/Pasifika concepts have also been identified as key sensemaking tools within this research such as the *vā*, *waka*, the *fale*, queer Pacific history and my family's *aiga* ethics *komiti*. My research proposes the term *vā fetū* to describe the space between two stars as well as the space shared (in)between queer Pasifika family members. Through all parts of my research, I have discovered that the space shared intergenerationally between queer Pasifika family members transcends time, is a safe space of belonging and has the ability to transform families. My presentation will be a reflection on my thesis, primarily looking at how the screenwriting process can be a vessel for transformation.

Bio

Joshua is a writer and director for theatre and film and is the founder of Odd Family Arts Collective Charitable Trust. He recently graduated with a Master of Philosophy (First Class Honours) and is currently doing a PhD in sociology at the University of Auckland.

## Macro-narratives and cultural exchanges in Sino-foreign film co-production: A critical review of the contextual knowledge

Xinmu Wang

School of Communication Studies  
AUT Centre for Screen Practice Research  
Faculty of Design and Creative Technology, Auckland University of Technology

Sino-foreign co-productions hold a unique place in the People's Republic of China's history of cinema. The China Film Co-Production Corporation (CFCC), a State-run organisation for the administration and support of international co-production, reported that 94 Sino-foreign co-production feature films were approved in 2019 for project establishment, a record for the past five years. The academic scholarship on Sino-foreign co-production has so far focused primarily on the textual analysis of co-produced films, and the film industry as China's soft power. These studies have not paid enough attention to film practitioners' perspectives in Sino-foreign film co-production. In this symposium, I will present a critical review of the contextual knowledge related to two key areas: macro-narrative in China's film, and cultural exchange in the Silk Road Film Bridge Project.

Bio

Xinmu Wang holds a BA in Digital Film and Television from the Limkokwing University of Creative Technology in Malaysia. She came to New Zealand in 2016 and completed her MA in Screen and Media Studies at the University of Waikato. She is currently doing her PhD on film practitioners' perspectives and experiences in Sino-foreign film co-production projects in the Australasian region.

## Other Times? (A)historical Encounters in Screen Practice as Research

Paul Janman

AUT Centre for Screen Practice Research

Faculty of Design and Creative Technology, Auckland University of Technology

In his practice-led PhD project spanning the Schools of Communications and Art and Design, Paul is producing a series of time-image sequences that are built on an analysis of three different approaches to thinking about time; the Bergsonian/Deleuzian simultaneity of past, present and future; its indigenous Moana-Aotearoa analogues exemplified by the whakatauki *ka mua ka muri* and the psycho-social displacements of colonial temporalities. The study seeks to combine, adapt and deploy these potentials for cinema time with the 'aesthetics of the eerie', to reveal the historical processes that have worked upon – and continue to work upon – a specific battleground of Aotearoa/New Zealand history near Ambush Road, Ramarama, South Auckland. Paul will briefly present some visual schematics and exemplars of the confluence of the three stated temporalities as contributors to an emerging aesthetic.

Bio

Paul's film *Tongan Ark* (2012) recorded the life of philosopher Futa Helu in the context of Tongan political upheaval. More recently he has produced a long series of local historical activations in *Ghost South Road* through hikoi, hui and installations of photography, film/video and literary archives with his collaborators Scott Hamilton and Ian Powell. He is now taking this work in a new direction as a PhD student at AUT ([www.publicfilms.works](http://www.publicfilms.works)).

## KUPU POPOTO, Māori documentary as respectful, historical redress

Toiroa A. Williams

School of Art and Design

Faculty of Design and Creative Technology, Auckland University of Technology

This paper accounts a journey of the researcher's practice-led doctoral project, *Tangohia mai te taura* (Take This Rope). Specifically, it explores the potentials of documentary practice and form in relation to Mātauranga Māori (Māori customs and knowledge) and kaupapa Māori (Māori research approaches). In discussing the project, the paper considers four distinctive features of my approach as an indigenous film maker.

WHAKAPAPA – GENEALOGY

WHENUA & WHANAU – LAND & FAMILY

TIKANGA – CUSTOMS and

KOHA – RECIPROCATATION

In this work I am aware that I am a member of a generation that has been incrementally removed from the history and embodied pain of my whanau. I come, respectfully seeking my past, trying to navigate spaces behind stories that have historically been distorted and sensationalized in justification for government land seizures. The practice-led inquiry constitutes an effort to understand and contribute something useful that supports my people's aspirations and agency in attaining value, healing, and historical redress.

Bio

Toiroa Williams is an inspiring Māori filmmaker with tribal links across Te Whakatōhea, Ngai Tai and Te Whānau a Apanui. He holds a passion for telling Indigenous stories specific to his people, which may aid in the teachings of their history to future generations.

## common/room: where peoples from the pluriverse gather

Mairi Gunn

Design Programme, Elam School of Fine Arts

Creative Arts and Industries, University of Auckland

The intention of the practice-led PhD thesis *common/room* is to help overcome inter-cultural discomfort (racism) by bringing people together around domestic dining tables where they can experience Extended Realities (XR), including Virtual, Augmented and Real Realities, that create a bridge between Māori and Tauīwi. Although XR is my tool, real encounter is my aim. This research questions whether XR can serve human connection in an innovatively playful, but potentially powerful way. Inspired by the ancient concept of the commons and commoning, I work within constitutional models suggested in the Matike Mai Report, while foregrounding the local practise of whakawhanaungatanga, relationship building, across cultural boundaries.

Bio

Mairi is an award-winning documentary maker and video installation artist. A PhD candidate in Design and the Empathic Computing Laboratory, she is currently using Extended Realities to overcome intercultural discomfort. Her recent work, referencing the Matike Mai Report, has been exhibited at SIGGRAPH Asia (2019) and Ars Electronica (2020).

## Art on the Move: Pakistani truck art and its shift onto modern artefacts

Nadia Ahmed

Faculty of Design and Creative Technology, Auckland University of Technology

Truck art has a long history in Pakistan. It brings forward an assortment of experiences, feelings, beliefs of the truck drivers and leaves behind an enormous impact on the community. In the last decade, there has been an interest among art practitioners to move the images and symbols used on Pakistani trucks to contemporary artefacts. This research project aims to explore the motives of art practitioners who have shifted images and symbols from traditional Pakistani's heavy vehicles to modern artefacts. The critical review of literature shows that there has been little research on the shift itself. This research project aims to explore practitioner's motives for the shift and how, in their views, the shift may affect the meaning of images and symbols used in this art form. This presentation will discuss the thematic analysis of research data that has been collected from past interviews with art practitioners, originally from Pakistan, specifically those who have made the truck art to contemporary medium shift. Data has been collected from blogs, online videos, websites, and magazine articles. This presentation discusses four main themes that emerged from the data, which depict how the art practitioner's culture, political views, and visual aesthetics have inspired them to be part of this art shift.

Bio

Nadia is currently enrolled in Masters of Communications- Digital Media pathway and also works as a Digital Media Specialist at Auckland University of Technology to provide specialist knowledge and expertise in the design and development of digital media to support technology to enhance learning and teaching experiences for students and lecturers

## Screen Dreams: Salvador Dalí, a Spanish dog, and the birth of Surrealist cinema

Adam Fresco

School of Communication Studies

AUT Centre for Screen Practice Research

Faculty of Design and Creative Technology, Auckland University of Technology

Adam's practice is undertaken to see if it is possible, as an actor embodying a character, to adjust one's personality. His research is focused on creating a live, theatrical performance, to investigate whether he can benefit from exploring the character fashioned in the autobiographical works of Spanish Surrealist artist, Salvador Dalí. The aim of this intuitive investigation will be to discover insights into the nature of the relationship between the self and acting. A key part of Adam's research has been to explore this dynamic through performing in character as Dalí, who will assist Adam in this presentation, exploring one of the seminal works of Surrealist cinema, the short film, *Un Chien Andalou* (1929).

Bio

Adam holds a BA in Drama and English, and Masters in Creative Writing from The University of Auckland, and a postgraduate teaching diploma from AUT. An actor, producer, director, and writer, Adam has worked in professional theatre, film, television, and education in Aotearoa and the UK. A professional acting teacher, and film critic, Adam wishes to be cremated (but only once he is dead).

## The Third Order. Episode 3: A practical exploration of directing actors in Cinematic Virtual Reality within a situated immersive theatre context

Genevieve McClean

School of Communication Studies

AUT Centre for Screen Practice Research

Faculty of Design and Creative Technology, Auckland University of Technology

In this presentation I will discuss my approach to researching the directing of actors and to researching responses of audience for a combined immersive theatrical and CVR experience. The intended use of the media is presentation to an audience in the same fixed situation as filming took place as a prototype for a sequence of episodes making a storyline that would unfold for the audience in both a real and a virtual space. The research for this Master's project is separated into two halves: a production period and a presentation period. The latter part of the research should examine the efficacy of the first explorative research in preparing the VR episode, and also allow research to take place to determine, the efficacy of the story narrative provided in a trans medial environment by researching the audience's experiences of transportation and empathy, in the 'world of the story'.

Bio

Genevieve studied at Auckland and Otago universities and Toi Whakaari. She has worked on film and theatre projects professionally and created her own over three decades. She also taught on a course called Interdisciplinary Arts at Unitec. She is conducting a practice-led Master's degree research project in cinematic virtual reality and narrative.

## Drawing on Grief

Elizabeth Hoyle

School of Communication Studies

AUT Centre for Screen Practice Research

Faculty of Design and Creative Technology, Auckland University of Technology

My practice-led artistic inquiry explores and visualises the narratives of grief that we encounter when someone close to us dies. These real-life experiences of grief and bereavement- serve as the original material from which I am creating hybrid documentaries. The intention of this project is to examine the potential of an animation-documentary nexus to describe the resonance and emotion of loss. This presentation introduces the iterative processes which occur in my creative practice as I pursue multiple cinematic and artistic methods to express these stories. I aim to visualise individual experiences of grief and explore how they might be translated into a documentary form, supplemented and articulated by using a combination of actualities, interviews, illustration, animation and bricolage. Experimentation opens up the creative sphere granting tremendous freedom to play, investigate and traverse the potential of approaches of creative documentary whilst being embedded in the research question.

Bio

Elizabeth is a screen production practitioner and academic, she has worked in a variety of roles on both teaching and screen production for over 30 years. Central to her practice and research is collaboration and inclusion melded with new technologies. She has worked on longitudinal documentary projects focusing on disabled communities, homelessness in inner city Melbourne and more recently working with the LGBTQI+ community documenting transgender individuals. Experimenting in all forms of image making including interactive documentary, analogue and digital photography and mobile filmmaking she has also developed under and post graduate courses examining new directions in screen practice and theory. A doctoral candidate, Elizabeth is now engaged in a creative practice enquiry *Drawing On Grief: Illustrating Narratives of Loss through Documentary and Animation* in the School of Art and Design in the Faculty of Design and Creative Technologies at AUT.