

artist|lecturer|academic

actor|director

arthouse|commercial|experimental

writer|linguist

film|body|machine

screenwriter|composer|director|mother|daughter|activist

creative|practice|research

cinema|streaming|television

comedy|drama|fantasy

researcher|artist|labourer

filmmaker|scholar|storyteller

screenplay|performance

ethnographer|researcher

audio|visual|haptic|tactile|sensual

fiction|documentary

film|artefact|performance

screenwriter|teacher

writer|director

SCREENWRITING RESEARCH NETWORK

HYPHEN

SIGHTLINES: FILMMAKING IN THE ACADEMY

ADELAIDE, 17-20 SEPTEMBER 2025



University of
South Australia

Creative People,
Products and Places
Research Centre (CP3)

aspera



PROGRAM SCHEDULE

WEDNESDAY, 17 SEPTEMBER 2025

6:00pm - 8:30pm
Opening Night and Welcome Event
The Mercury Cinema
(13 Morphett St, Adelaide SA 5000)

DETAILS TO BE CONFIRMED.

THURSDAY, 18 SEPTEMBER 2025

8:30 - 9:00 Registration and Light Breakfast

9:00 - 9:30 Welcome to Country and Introduction

9:30 - 11:00 Panels Group #1

LANGUAGES-PERSPECTIVES-INDIGENOUS-WESTERN	TIME-PLACE-COMMODITY-SINGLE-TAKES	STREAMING-ARTHOUSE-COMMERCIAL-MAYHEM
The Screenwriter-Linguist: Representing Aboriginal English and First Languages in the dialogue of television screenplays <i>Samuel Herriman</i>	The Hybrid Filmmaker-Academic and the Antagonism of Time: Experimenting with Temporal Tension in A Moment <i>Daniel Adam</i>	Made-for-streaming not Made-for-TV: why original feature films made for streaming services have failed to make their mark <i>Matthew Dabner</i>
Navigating two worlds in Indigenous screenwriting practice <i>Jess Love</i>	SCREENING: <i>Nightwalks</i> (20mins) <i>Jakob Brinkworth</i>	Arthouse-Commercial: A Screenwriting Framework to Fuse Meaning with Market Appeal <i>Hamid Taheri</i>
SCREENING: <i>Somos Paja de Cerro</i> (Rooted voices) (10min) Screenwriting and Visual Storytelling for Decolonial Education <i>María Teresa Galarza-Neira</i>	SCREENING: <i>An Isolated Incident</i> (10min) <i>Adrian Holmes</i>	Manufacturing Mayhem: The Collision of Vérité and Narrative in Mockbuster <i>Sandy Cameron</i>

11:00 - 11:30 Coffee break

11:30 - 12:45 Panels Group #2

FEMALE-WRITERS-DIRECTORS-CHARACTERS	SCREENING	AI-TECHNOLOGY-SUSTAINABILITY
<i>Years — In Search of a Different Ending for the Female Characters</i> <i>Patricia Dourado & Mirian Tavares</i>	<i>A Love Poem</i> (70min) Untangling nothing from everything and everything from nothing <i>Siobhan Jackson</i>	Writing for the Wandering Eye: What Short Videos Mean for Screenwriters <i>Jan Černík</i>
And the Walls came Tumbling Down... — An exposition of the Impact of Women's Screenwriting <i>Rose Ferrell</i>		Sustainability in Cinema: A Comparative Film and Screenplay Analysis <i>Lukas Materzok</i>
When Women Write What They Say, They Say So Much More: Powerful Actress-writer-producers Past, Present & Future <i>Rosanne Welch</i>		Screenwriting-AI - LLMs, KRR, SCAS, and other useful acronyms to rethink the use of trustworthy artificial intelligence in content development <i>Paolo Russo</i>

12:45 - 1:30 Lunch

1:30 - 3:15 Panels Group #3

WESTERN-INDIGENOUS-NEOCOLONISATION	SCREENING	SCREENPLAY-GAPS-HYPHENS
Writing across languages, writing across time, writing across audiences: Exploring the hybridity of Māori-Pākehā writers and characters <i>Christina Milligan</i>	<i>Dis-Connect</i> (100min) <i>Angie Black & Michael Keerdo-Dawson</i>	From Dashes to Epic: The 'Hyphen Style' of Screenwriting and Growth of Screenplay Form <i>Gabriel M. Paletz</i>
Mutual Respect and Shared Narratives: A Filmic Journey with First Nations and Non-Indigenous Creators <i>Phoebe Hart</i>		Mind the gaps! The no-noticeable in-betweens which help arrange and inform the narrative of the screenplay <i>Sylvie Jane Husebye</i>
Malu Tatau: Rite of passage empowering women <i>Vaoiva Natapu-Ponto & Agapetos Aia-Fa'aleava</i>		The gap between the original idea and the real production possibilities: a research project developed with undergraduate students on the writing of live-action films that feature animals as prominent characters <i>Clarissa Mazon Miranda</i>
African Hyphen American — <i>Black Panther's</i> Kilmonger as the Diasporic African <i>Rex Obano</i>		Id-Entity: Hyphenating Identity in Screenwriting Pedagogy in Dhaka <i>Imran Firdaus</i>

3:15 - 3:45 Coffee break

3:45 - 5:00 Panels Group #4		
ACTORS-DIRECTORS-HEROES-CHARACTERS	SCREENING	ETHICS-NATURE-LIFE
<p>Teleplay by Steven Spielberg: Creative development in his scripts and outlines for Amazing Stories <i>Brett Davies</i></p> <p>The Non-Hero, or the Neo-Hero of the Post-Heroic Era: Screenwriting Beyond the Classical Archetype <i>Lucian Georgescu</i></p> <p>Innies (hyphen) Outies: One character – Two Minds: Character Composition in the TV Drama Severance <i>Marco Ianniello</i></p>	<p><i>Elenydd (63min)</i> Placing the Gaze: Environmental Experience and the Landscape View. A practice research investigation through the production of Elenydd (2025) <i>Richard O’Sullivan</i></p>	<p>AI-Fictions-Ethics <i>Marsha Berry & Fotini Toso</i></p> <p>SCREENING: <i>In this place, at this time</i> (7min) <i>Catherine Gough-Brady</i></p> <p>Doodling In~Between Living Life <i>Thanut Rujitanont</i></p>
6:00 - 8:30 Light Conference Dinner at The Cumberland Arms Hotel (205 Waymouth Street, Adelaide SA 5000)		

FRIDAY, 19 SEPTEMBER 2025

9:00 - 10:30 Panels Group #5		
COMPOSING-SOUNDING-WRITING	SCREENING	SCREENWRITERS-SCREENWRITING-SCREENPLAY
<p>The Screenwriter-Composer <i>Gonzalo Maza</i></p> <p>"The Listening Lens" <i>Elisabeth Mongeand and Anne Regine Klovholt</i></p> <p>'The Sonic Screenplay: Teaching and Reframing Scriptwriting Through Audio' <i>Ben Slater</i></p>	<p><i>Signatures of Earth (70min)</i> <i>Robert Nugent</i></p>	<p>Disruptive Desire: The Screenwriting Method of <i>Celine Sciamma</i> <i>Phillipa Burne</i></p> <p>Writer-wraith: The 'Invisible' in The Way We Are: The Scriptwriter, the Script, the Everyday, and the Audience <i>Ian Fong</i></p> <p>Miranda July's Kajillionaire and queer utopias <i>Angie Black & Anna Dzenis</i></p>
10:30 - 11:00 Morning tea		
11:00 - 12:45 Panels Group #6		
DOCUMENTARY-REALITY-DRAMA-MEMORY	SCREENING	CO-WRITING-CONNECTING-NEUROAFFIRMING
<p>Scripting Autobiographical Documentary in the Academy: Challenges and Opportunities for the Intrepid Writer-Researcher-Subject <i>Kath Dooley</i></p> <p>Documentary and Drama Merge in Participatory Approaches to Screenwriting <i>Aurora Scheelings</i></p> <p>Creating and hyphenating with the real: exploring through conversation <i>Gabrielle Tremblay and Dominic Hardy</i></p> <p>Navigating the Body as a Border and the State of In-Betweenness in Science-Fiction Script Development in Lost Tales: An Academic Screenplay <i>Azade Falaki</i></p>	<p><i>Left Write Hook (98 min)</i> <i>Donna Lyon & Shannon Owen</i></p>	<p>Hyphen as Connective Tissue: Collaborative practices in Coscreenwriting, co-directing, and co-connecting filmmaking intercontinentally <i>Angie Black & Michael Keerdo-Dawson</i></p> <p>Learning to work and working to learn, the interplay between professional work and PhD <i>Karen Jaynes</i></p> <p>Creating-Crafting-Connecting across cultures: A Case Study <i>Dean Chircop, Martha Goddard & Margaret McVeigh</i></p> <p>Good in the room: Towards a neuroaffirming model of script development <i>Clem Bastow</i></p>
12:45 - 1:30 Lunch		
1:30 - 3:15 Panels Group #7		
FEMINISM-COMEDY-DRAMA-AGING	SCREENING	ADAPTATION-FANDOM-FANTASY-HYBRID
<p>Poking the beaver: feminist approaches to television comedy as creative resistance to patriarchal and organisational power <i>Cake Susan & Marilyn Leder</i></p> <p>Comedy-Drama or Drama-Comedy? That is the quest-ion <i>Deborah Klika</i></p> <p>The between, the connected: the hybrid of comedy and drama in the research artefact Adorais allergic to bees <i>Joanne Tindale</i></p> <p>Nicole Kidman, about your television series The Expats....Writing about the Trailing Spouse in Crazy Rich Asia <i>Pieter Aquilia</i></p>	<p><i>Children of the Wicker Man (92min)</i> <i>Dominic Hardy</i></p>	<p>Screenwriting Hybridity: Adapting Hierarchy through The War of the Worlds <i>Dale Crosby</i></p> <p>The pr-aca-fan: Bringing creative practice to the aca-fan perspective <i>Dante DeBono</i></p> <p>Hybrid Narrative Regime: Reality and Fantasy <i>Shmavon Azatyan</i></p> <p>Auto-adaptation: repositioning the screen narrative and authorial identity in the writers' room <i>Cath Moore</i></p>
3:15 - 3:45 Coffee break		
3:45 – 5:00		
SRN AGM + Awards, ASPERA Announcements, Book Launches		

SATURDAY, 20 SEPTEMBER 2025

8:30 - 9:00 Light Breakfast		
9:00 - 10:30 Keynote: Between Now and Us: Story Design for Narrative Change in Screenwriting <i>Christy Dena</i>		
10:30 - 10:45 Coffee break		
10:45 - 12:30 Panels Group #8		
TABLE READS: Czech in the Rear View Mirror <i>Deborah Klika</i> <i>Dahl for Chocolate Cake</i> : Embracing Empathetic Female Screen Protagonists Through Vulnerability <i>Priscilla Cameron</i>	SCREENING <i>Close To The Bone</i> (56min) <i>Kerreen Ely-Harper</i>	PANEL: Embodied Spectators: relationships between creators and their audiences <i>Catherine Gough-Brady, Kim Munro, Andrea Russell, Christine Rogers & Cassandra Tytler</i>
12:30 - 1:15 Lunch		
1:15 - 2:45 Panels Group #9		
TEACHING-ACADEMY-POSTSCRIPT Exploring the intersections of academia and industry through the +SCREEN STORIES symposium and mentorship program <i>Natalie Krikowa</i> On the Edge of Eternity — Academic Screenwriting Between Research and Representation <i>Mincheva Dilyana</i> Postscript: towards an afterlife of Australian Screenplays <i>Radha O'Meara & Stayci Taylor</i>	SCREENING <i>WHAT'S GOING ON</i> (43min) <i>Helen Gaynor</i> <i>Queen Richard</i> (19min) <i>Bruce Cameron, Tiffany Knight & Matt Hawkins</i>	FILMMAKER-ETHNOGRAPHER-(AUTO)-BIOGRAPHER Screenwriting the Bio-Pic: reflections on the temporal, spatial and psychosocial gap between screenwriter and biographical referent <i>Michael Bentham</i> Based on a True Story: Autoethnographic Lived-Experience Fictionalisation <i>Matthew Doherty</i> Against the 'Perfect Victim': Autofictional Trauma Onscreen <i>Georgie Harriss</i>
2:45 - 3:15 Coffee break		
3:15 - 4:30 Panels Group #10		
NARRATIVE-INTERACTIVE-MULTI-HYPHENATE <i>No-thing</i> : deconstructing and reconstructing the narrative structure of a short film <i>James Nicholson & Ross Brannigan</i> The quest of the interactive film writer: Supercharging innovation in a growing media cluster <i>Enrique Uribe-Jongbloed & Richard Hurford</i> Cross-cut: How a Multi-hyphenate Career Enhances Screenwriting Practice <i>George Merryman</i>	IDENTITY-MEMORY- REPRESENTATION SCREENING: <i>Little Potato</i> (25min) <i>Chen Chen</i> The Impact of Representation on Iranian Women's Documentary Films <i>Shirin Baghnavard</i> Making Space: A Different Kind of Sci-Fi <i>Gillian Ashurst</i>	ATMOSPHERE-SENSORY- IMMERSION Expanding the scene: the work of atmosphere in the scripts of <i>Boi Neon</i> , <i>Madalena</i> and <i>Temporada</i> <i>Isadora Spohr Krummenauer</i> Dye, Dust, and the Hyphen: Multisensory Storytelling in 19th-Century Western Nigeria <i>Funke Oyebanjo</i> <i>We Were Children Once</i> : Crafting Narrative and Emotional Immersion through XR Soundscapes <i>Alicia Butterworth & Peter Hedegus</i>
4:30 - 5:00 Wrap-Up Panel		