

artist-lecturer-academic

actor-director

archive-commercial-experimental

writer-linguist

film-body-machine

screenwriter-composer-director-mother-daughter-activist

creative-practice-research

SCREENWRITING RESEARCH NETWORK

HYPHEN

SIGHTLINES: FILMMAKING IN THE ACADEMY

ADELAIDE, 17-20 SEPTEMBER 2025

researcher-artist-labourer

filmmaker-scholar-storyteller

ethnographer-researcher

audio-visual-haptic-actile-sensual

fiction-documentary

film-artefact-performance

screenwriter-teacher

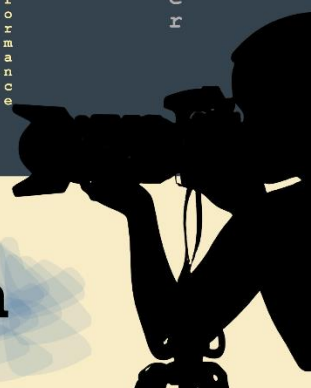
writer-director



University of
South Australia

Creative People,
Products and Places
Research Centre (CP3)

aspera



SCHEDULE

WEDNESDAY, 17 SEPTEMBER 2025

5:30pm - 8:30pm

Opening night and Welcome event

The Mercury Cinema
13 Morphett St, Adelaide SA 5000

5:30 - 6:00 | Welcome (+ welcome drink)

6:00 - 7:00 | Keynote speaker 1: Sophie Hyde (Q+A)
Chair: Sandy Cameron

7:00 - 8:30 | Drinks + nibbles

UNISA CITY WEST CAMPUS

55 NORTH TERRACE, ADELAIDE



1. UNISA HAWKE BUILDING, BRADLEY FORUM (H5-02)

2. THE MERCURY CINEMA (13 MORPHETT STREET, ADELAIDE) *THE IRIS CINEMA IS LOCATED WITHIN THE MERCURY

3. MOD. [HTTPS://MOD.ORG.AU/](https://mod.org.au/) FOR THOSE INTERESTED IN VISITING

LOCATION KEY FOR SCHEDULE:

BRADLEY FORUM (H5-02)	
THE MERCURY CINEMA	
THE IRIS CINEMA	

SATURDAY, 20 SEPTEMBER

BRADLEY FORUM (H5-02)	
HAWKE BUILDING (H6-09)	
HAWKE BUILDING (H6-12)	

THURSDAY, 18 SEPTEMBER 2025

8:30 - 9:00 | Registration and Light breakfast (Bradley Forum foyer H5)

9:00 - 9:30 | Welcome to Country and Introduction (Bradley Forum H5-02)

9:30 - 11:00 Panels Group #1

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

11:00 - 11:30 | Coffee break (available Bradley Forum foyer + Mercury)

11:30 - 12:45 Panels Group #2

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

12:45 - 1:30 | Lunch (Bradley Forum foyer)

1:30 - 3:15 Panels Group #3

WESTERN-INDIGENOUS-NEOCOLONISATION Chair: Cath Moore	SCREENING Chair: Patrick Kelly	FEMINISM-COMEDY-DRAMA-AGING Chair: Rosanne Welch
Writing across languages, writing across time, writing across audiences: Exploring the hybridity of Māori-Pākehā writers and characters Christina Milligan	<i>Dis-Connect</i> (100min) Angie Black & Michael Keerdo-Dawson	Poking the beaver: feminist approaches to television comedy as creative resistance to patriarchal and organisational power Susan Cake & Marilyn Leder
Mutual Respect and Shared Narratives: A Filmic Journey with First Nations and Non-Indigenous Creators Phoebe Hart		Comedy-Drama or Drama-Comedy? That is the question Deborah Klika
Malu Tatau: Rite of passage empowering women Vaoiva Natapu-Ponto & Agapetos Aia-Fa'aleava		The between, the connected: the hybrid of comedy and drama in the research artefact Adora is allergic to bees Joanne Tindale
African Hyphen American — <i>Black Panther's</i> Kilmonger as the Diasporic African Rex Obano		

3:15 - 3:45 | Coffee break (Bradley Forum foyer + Mercury)

3.45 – 5.00 Panels Group #4		
ACTORS-DIRECTORS-HEROES-CHARACTERS Chair: Stayci Taylor	SCREENING Chair: Robert Nugent	ETHICS-NATURE-LIFE Chair: Christine Rogers
Teleplay by Steven Spielberg: Creative development in his scripts and outlines for Amazing Stories Brett Davies The Non-Hero, or the Neo-Hero of the Post-Heroic Era: Screenwriting Beyond the Classical Archetype Lucian Georgescu	<i>Elenydd (30min)</i> Placing the Gaze: Environmental Experience and the Landscape View. A practice research investigation through the production of <i>Elenydd</i> (2025) Richard O’Sullivan	AI-Fictions-Ethics Marsha Berry & Fotini Toso SCREENING: <i>In this place, at this time</i> (7min) Catherine Gough-Brady Doodling In~Between Living Life Thanut Rujitanont
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		
Bradley Forum	Mercury Cinema	Iris Cinema
COMPOSING-SOUNDING-WRITING Chair: Ben Slater	SCREENING Chair: Catherine Gough-Brady	TEACHING-ACADEMY-POSTSCRIPT Chair: Kath Dooley
<p>The Screenwriter-Composer Gonzalo Maza</p> <p>"The Listening Lens" Elisabeth Monge & Anne Regine Klovholt</p> <p>The Sonic Screenplay: Teaching and Reframing Scriptwriting Through Audio Ben Slater</p>	<p><i>Signatures of Earth (70min)</i> Robert Nugent</p>	<p>Exploring the intersections of academia and industry through the +SCREEN STORIES symposium and mentorship program Natalie Krikowa</p> <p>On the Edge of Eternity — Academic Screenwriting Between Research and Representation Mincheva Dylyana</p> <p>Postscript: towards an afterlife of Australian Screenplays Radha O'Meara & Stayci Taylor</p>
10:30 - 11:00 Morning tea (Bradley Forum foyer)		
11:00 - 12:45 Panels Group #6		
DOCUMENTARY-REALITY-DRAMA-MEMORY Chair: Christine Rogers	SCREENING Chair: Kerreen Ely-Harper	CO-WRITING-CONNECTING-NEUROAFFIRMING Chair: Radha O'Meara
<p>Scripting Autobiographical Documentary in the Academy: Challenges and Opportunities for the Intrepid Writer-Researcher-Subject Kath Dooley</p> <p>Documentary and Drama Merge in Participatory Approaches to Screenwriting Aurora Scheelings</p> <p>Creating and hyphenating with the real: exploring through conversation Gabrielle Tremblay & Dominic Hardy</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 Azade Falaki</p>	<p><i>Left Write Hook (98 min)</i> Donna Lyon & Shannon Owen</p>	<p>Hyphen as Connective Tissue: Collaborative practices in Co-screenwriting, co-directing, and co-connecting filmmaking intercontinentally Angie Black & Michael Keerdo-Dawson</p> <p>Learning to work and working to learn, the interplay between professional work and PhD Karen Jeynes</p> <p>Creating-Crafting-Connecting across cultures: A Case Study Dean Chircop, Martha Goddard & Margaret McVeigh</p>
12:45 - 1:30 Lunch (Bradley Forum foyer)		
1:30 - 3:15 Panels Group #7		
SCREENPLAY-GAPS-HYPHENS Chair: Margaret McVeigh	SCREENING Chair: Gabrielle Tremblay	ADAPTATION-FANDOM-FANTASY-HYBRID Chair: Rosanne Welch
<p>From Dashes to Epic: The 'Hyphen Style' of Screenwriting and Growth of Screenplay Form Gabriel M. Palet & Clarissa Mazon Miranda</p> <p>Mind the gaps! The no-noticeable in-betweens which help arrange and inform the narrative of the screenplay Sylvie Jane Husebye</p> <p>Id-Entity: Hyphenating Identity in Screenwriting Pedagogy in Dhaka Imran Firdaus</p>	<p><i>Children of the Wicker Man (92min)</i> Dominic Hardy</p>	<p>Screenwriting Hybridity: Adapting Hierarchy through The War of the Worlds Dale Crosby</p> <p>The pr-aca-fan: Bringing creative practice to the aca-fan perspective Dante DeBono</p> <p>Hybrid Narrative Regime: Reality and Fantasy Shmavon Azatyan</p> <p>Auto-adaptation: repositioning the screen narrative and authorial identity in the writers' room Cath Moore</p>
3:15 - 3:45 Coffee break (Bradley Forum foyer + Mercury) Book Launches (Chair: Michael Bentham) (Bradley Forum)		
The Mercury Cinema 3:45 – 5:00 SRN AGM + Awards, ASPERA Announcements		

SATURDAY, 20 SEPTEMBER 2025

8:30 - 9:00 Light breakfast (Bradley Forum foyer)		
Bradley Forum 9:00 - 10:30 Keynote Speaker 2: Christy Dena Chair: Kim Munro		
10:45 - 12:30 Panels Group #8		
Hawke Building (H6-09)	Bradley Forum	Hawke Building (H6-12)
TABLE READS Chair: Rebecca Meston	SCREENING Chair: Ben Slater	PANEL Chair: Helen Gaynor
Czech in the Rear View Mirror Deborah Klika <i>Dahl for Chocolate Cake</i> : Embracing Empathetic Female Screen Protagonists Through Vulnerability Priscilla Cameron	<i>Close To The Bone</i> (56min) Kerreen Ely-Harper	Embodied Spectators: relationships between creators and their audiences Catherine Gough-Brady, Kim Munro, Christine Rogers & Cassandra Tytler
12:30 - 1:15 Lunch (Bradley Forum foyer)		
1:15 - 2:45 Panels Group #9		
NARRATIVE-INTERACTIVE-MULTI-HYPHENATE Chair: Jan Černík	SCREENING Chair: Kim Munro	FILMMAKER-ETHNOGRAPHER-(AUTO)-BIOGRAPHER Chair: Sandy Cameron
<i>No-thing</i> : deconstructing and reconstructing the narrative structure of a short film James Nicholson & Ross Brannigan Cross-cut: How a Multi-hyphenate Career Enhances Screenwriting Practice George Merryman 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 Clarissa Mazon Miranda	<i>WHAT'S GOING ON</i> (43min) Helen Gaynor	Screenwriting the Bio-Pic: reflections on the temporal, spatial and psychosocial gap between screenwriter and biographical referent Michael Bentham Based on a True Story: Autoethnographic Lived-Experience Fictionalization Matthew Doherty Against the 'Perfect Victim': Autofictional Trauma Onscreen Georgie Harriss
2:45 - 3:15 Coffee break (Bradley Forum foyer)		
3:15 - 4:30 Panels Group #10		
SCREENWRITERS-SCREENWRITING-SCREENPLAY Chair: Patrick Kelly	IDENTITY-MEMORY- REPRESENTATION Chair: Catherine Gough-Brady	EMOTION-IMMERSION-DRAMA Chair: Michael Bentham
Disruptive Desire: The Screenwriting Method of Celine Sciamma Phillipa Burne Writer-wraith: The 'Invisible' in The Way We Are: The Scriptwriter, the Script, the Everyday, and the Audience Ian Fong Miranda July's Kajillionaire and queer utopias Angie Black & Anna Dzenis	SCREENING: Little Potato (25min) <i>Chen Chen</i> (presented by Christina Milligan) The Impact of Representation on Iranian Women's Documentary Films Shirin Baghnavard Making Space: A Different Kind of Sci-Fi Gillian Ashurst	<i>We Were Children Once</i> : Crafting Narrative and Emotional Immersion through XR Soundscapes Alicia Butterworth & Peter Hedegus SCREENING: Queen Richard (19min) Bruce Cameron, Tiffany Knight & Matt Hawkins
Bradley Forum 4:30 - 5:00 Wrap-Up Panel		