

PATHWAYS INTRODUCES

# THE NOTE-TAKERS



# The Masterclass

The role of the note-taker in a writers' room is a crucial one – detailed and accurate notes can either make or break a room. But creating a perfect set of notes isn't easy, and nailing it requires skills quite different to screenwriting itself.

In October 2019, the Australian Writers' Guild's Diversity and Inclusion Advisory Committee (DIAC) partnered with Film Victoria to run a Note-taking Masterclass to train emerging writers in the skilful art of note-taking.

The Note-taking Masterclass was run by highly experienced and accomplished AWG members Niki Aken and Marisa Nathar and was co-facilitated by friend of DIAC Michael Lucas. The class featured a panel discussion as well as instruction and direction on the role and craft of note-taking. This culminated with a practical exercise of a mock writers' room with individual feedback provided to participants on their notes and a final master set of notes developed by the group.

"We ran the workshop like a writers' room - intense, challenging and fast-paced - and these already established storytellers responded with enthusiasm and skill. In this current era of virtual writing rooms with a renewed focus on development, it's a great time to get these next-gen creatives on board." said Marisa Nathar.

We are now delighted to introduce you to these emerging writers, our new group of freshly trained note-takers. The note-taking role is widely regarded as an entry to the industry and these writers are ready to put their training into practice – in your room! Michael Lucas endorsed the group saying "Too often I've booked note-takers at the last minute, using personal contacts. Having seen first-hand how well the workshop was run, I've started drawing from this roster, and I'm happy to report it's been a massive success. We've had terrifically well-trained, self-aware note-takers with great collaborative skills. Would really highly recommend perusing these names next time you're putting together a room or a Zoom."

The note-takers can be contacted for work opportunities through the AWG Pathways Program by emailing [james.sherley@awg.com.au](mailto:james.sherley@awg.com.au).

# ANOUSHKA BERKLEY

Anoushka Berkley is a writer, producer and voice-over artist with Maori and Swiss heritage. She is originally from New Zealand where she co-produced her first feature film *Jake* with Hybrid Motion Pictures ([www.jakethemovie.com](http://www.jakethemovie.com)). *Jake* was nominated for Best Self-Funded Feature at the New Zealand Film Awards in 2014 and played in cinemas and on television throughout New Zealand.

Since moving to Melbourne she has been selected for the 2018 Plot Twist Online/TV lab where she developed her web-series *Brink*, completed her first short film made in Australia called *The Doubt* and is currently developing a podcast about the challenges mothers face returning to work after parental leave. She is particularly drawn to stories about women above the age of thirty and has a strong interest in deviant women.



# BECKI BOUCHIER

Growing up with an overactive imagination and unlimited use of her dad's video camera (provided he never knew about it), Becki spent her childhood days crafting stories and yelling at her younger brother when he refused to act in her films. Now older and wiser and far too good-natured to be yelling at actors, Becki works as a writer, director, editor and photographer in Melbourne. Becki's 2018 short film *Big and Tall and Hairy* won Best Director and Best Film at the Melbourne 48 Hour Film Project. Her screenplays have placed in competitions with the Australian Writers' Guild, the Austin Film Festival and many more. She has been accepted into the AWG's prestigious Pathways program with two TV pilot scripts. Her debut play *Chasing Yesterday*, which she wrote and directed, premiered to a sold-out season at the 2019 Melbourne Fringe.

Becki has built a successful career as an offline editor, having contributed to many TVCs and case studies that have gone on to win international awards and spends her weekends photographing weddings (before the age of coronavirus, that is). She is set to complete a Master of Film and Television (Narrative Directing) at the Victorian College of the Arts in 2020 and is hoping to make something of the mountain of scripts stuffed away in drawers all over her house. Becki is incredibly passionate about bringing her stories to the world, and with the recent push for gender equality and cultural diversity within the industry, she feels there has never been a better time to make herself heard.

# RA CHAPMAN

A Korean-Australian writer and actor, Ra was adopted from South Korea and has strong ties with the adoption community and works closely with inter-country adoptees and diverse artists on various projects.

Ra is an alumni of the Besen Writers Group (Malthouse Theatre) and was awarded the 2018 Hot Desk Fellowship (Wheeler Centre). Her play *K-Box* will premiere on the mainstage at Malthouse in 2020, where she is currently an Artist in Residence working on a range of developments. Ra was selected to take part in StoryLab, a Film Victoria funded development program for diverse screenwriters and is currently the StoryLab 2.0 Program Coordinator. Ra attended the 2019 AFTRS State Talent Camp and since earned herself a place in the highly competitive 2020 AFTRS National Talent Camp.



# ALBERTO DI TROIA

Alberto Di Troia is a Melbourne-based playwright, filmmaker, and a graduate of the Bachelor of Fine Arts (Film & Television) and the Master of Writing For Performance at the Victorian College of the Arts. His short film *Blood Trust* played festivals both nationally and internationally, as has his short film editing work. Alberto worked as an assistant editor at Melbourne post-production agency *The Butchery*, on Screen Australia funded feature film *Downriver*, and as a filmmaking mentor for Darebin Council's Decibels Records program.

As a playwright he has presented work with Melbourne Theatre Company, Adelaide Fringe, Australian Theatre For Young People, ABC Radio National, Junior Space Melbourne and Melbourne Fringe, where his participatory culinary competition *I Still Haven't Found What I'm Cooking For* was nominated for Best Theatre and won the NSW Touring Award. Alberto's latest play *Truly Madly Britney* was shortlisted for the 2018 Max Afford Playwright's Award, presented by Melbourne Theatre Company as part of their Cybec Electric reading series and produced as the centrepiece of Theatre Works' 2019 Midsumma season. He was recently the Artistic Director of community filmmaking program *Into The Limelight*, a participant in AFTRS/Film Victoria 2019 Talent Camp and placed on the Film Victoria Key Talent Placement Register.

# WILLIAM DUAN

William Duan is an emerging independent filmmaker and producer based in Naarm (Melbourne), Australia. As a queer Chinese-Australian, he is inspired to tell stories that speak not only to his own community, but also communities at large through the shared experience of the human condition. William's work is known for subverting traditional tropes and championing diverse perspectives. William considers filmmaking a part of his duties in filial piety. Through it, he is able to pay homage to his family, his history and his culture.

His first short film, *Pensato Panoply*, found some small success having premiered at the Centre Pompidou in Paris after being selected by a panel made up of the likes of Alejandro Jodorowsky, Dries Van Noten and Diane Pernet. He is best known for his work as a producer on the short film *Mestiza* (dir. Ranima Montes), which recently had its world premiere at the 67th Melbourne International Film Festival (MIFF 2018), as well as for his web-series *Calendar Girls* (@calendargirlsseries). His latest short film, *Baby* (dir. Grace Louey), is currently in post-production.



# KIM HO

Kim is a Melbourne-based writer, performer and dramaturg. His short film *The Language of Love* screened at over thirty film festivals worldwide, including the Sundance Film Festival and garnered praise from Stephen Fry and Ellen DeGeneres. His play *Mirror's Edge* won the 2018 Patrick White Playwrights Award. His newest work *Buried Kingdom* received a reading at the 2019 Typhoon Festival in London and his satire *The Great Australian Play* premiered at Theatre Works in February 2020. In April, Kim will attend the AFTRS National Talent Camp to develop his crime comedy web series *Melbourne Vice*. A passionate advocate for marginalised voices, Kim aims to create and promote culturally diverse Australian stories.



# MELANIE KILLINGSWORTH

Melanie has a background in writing, directing and story producing, including work on feature documentaries, Gordon Ramsay's *Hotel Hell* and Hulu's original series *Battleground*. Since moving to Melbourne she has directed six short films, several web-series episodes, proof-of-concepts, and recently the comedy series *Phi and Me*. She has worked in factual, documentary and drama, but she especially enjoys narrative fiction and work which breaks the boundaries between genres, such as *Parasite*, *Legends of Tomorrow*, and her own zombie sci-fi comedy *The Apocalypse will be Automated*.



# SAM LANGSHAW

Sam Langshaw is a writer/director based in Sydney. Most recently, his short film script *The Distance Between Us* was longlisted for a 2019 Monte Miller Award from the Australian Writers' Guild.

His first short film, *Amsterdam*, premiered at the Melbourne Queer Film Festival and has since been viewed online 1.1+ million times. His second film, *One Night Only*, premiered at Frameline Film Festival in San Francisco, the world's largest LGBT+ film festival. It later screened at nine international film festivals and has since been distributed by New Queer Visions Media. He has a honours degree in Media Arts and Production from UTS and currently works as an Assistant Editor at Fremantle.

# SERAH NATHAN

Serah uses comedy to explore longing, loneliness and consumption in the work she produces for screen and stage. She grew up in Melbourne's North-West suburbs and spent countless hours pretending to like footy to fit in with her peers. Falling in love with film whilst her Dad managed an independent cinema, Serah found solace in watching Australian cinema and winding up film spools during her formative years. A degree in Creative Arts led to jobs in television production, and a Diploma of Theatre Arts helps her write with the performer in mind. Serah is also fluent in bureaucratic jargon and acronyms as she currently works in the head office for a state government department.



# MEAGHAN PALMER

Meaghan is a Melbourne based writer and director with a BA in Creative Writing (RMIT) and an MFA in Film and Television (VCA). Running gay parties for a living and being gay in general inspired her to make a—somewhat earnest—queer short called *Tasty* for which she received an Australian Directors' Guild Award, the My Queer Career award and a nomination for Best Short Film (Writing) at The Austin Film Festival. Meaghan has taken notes professionally in two writers' rooms. If she's honest, the first time she was probably rather terrible, but that was before the AWG course. After the course, nailed it. Those notes were beautiful, structure to die for. She finds this third person bio writing a tad absurdist, but here we all are.

# AVEN YAP

Aven Yap (@herroavena) is a classical pianist turned writer-producer. Born in Malaysia, raised in Brisbane, Aven's development and production work spans across Asia and Australia. His short film *Piano Mums* starring AFI Best Actress Nominee, Diana Lin, won Best Short Film at Queen Palm International Film Festival 2018 and was included in the Virgin In-flight Entertainment Library in 2020. A feature adaptation of the short is in development with Screen Queensland.

Aven was one of six writers selected by the Australian Writers' Guild to participate in Equity Foundation's 2018 Talent Diversity Showcase. Aven holds an Associate Diploma in Piano Performance (Distinction) with the Trinity College of London and is a self-taught composer with music published by Wirripang. His music has been praised as 'inventive' and 'vividly evocative' winning two consecutive Best Composition awards in the MTAQ Gold Coast Composers' Competition. Performances of his *Five Ambiences* received standing ovations at its 2014 world premiere and again in 2018. Aven is fluent in English and proficient in Mandarin.





# LIZA DENNIS

Liza has worked in the entertainment industry for over twenty years and is Melbourne/Adelaide based. Whilst working as an actor across film, television and theatre, Liza has had an equal amount of experience as a crew member working as a Casting Associate, Assistant Director and various other roles in production. She is the recipient of the Joan Harris AM Graduate Award from the National Theatre and the Besen Family Foundation Artist Program for Malthouse theatre.

The last six years has seen Liza move towards writing and directing. Graduating from RMIT's Advanced Diploma of Screenwriting in 2018, she has worked as an independent script editor and assisted many writers and directors in character development, whilst continuing to work on a number of her own spec scripts. Liza's aim is to discover and create untold Australian stories giving a voice to marginalised communities. She is a proud member of MEAA and AWG.

# BRENDAN DOUSI

Brendan Dousi is an aspiring Melbourne based early-career screenwriter with a true passion for storytelling. A graduate of QUT with a BFA in Film, Television and New Media, Brendan was chosen by the AWG as one of six writers nationally to partake in the Equity Foundation's Talent Diversity Showcase, placed into the AWG Pathways program and participated in a year-long professional mentorship. Most recently, Brendan was selected to participate in the AFTRS Victorian Talent Camp and successfully completed the AWG's Victorian Note-Takers' Workshop. Amiable and attentive, he is excited to gain a foothold and find his place in the local industry.



# GRACE FENG FANG JUAN

Grace Feng Fang Juan is a writer and filmmaker based in Melbourne. Actively engaged with the multilingual and trans-cultural space, she writes in Chinese and in English languages, exploring the in-betweenness and fluidity created by her diaspora experience through different mediums.

Grace participated in both the Victorian and National Talent Camp in 2018, facilitated by AFTRS and Film Victoria. Their support assisted Grace to develop and deliver her independent project *Girl, Interpreted*. The production was principally funded by Screen Australia. Outside of her creative practice, Grace works at the ABC as Audience and Content Expert - Chinese..



# THE NOTE-TAKERS' MASTERCLASS WAS PROUDLY SUPPORTED BY

