

LIPSYNC

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M·R·C


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MRC & SAFC TROPFEST INITIATIVE

Another first for Tropfest in SA.

This year the MRC relaunched Tropfest in Adelaide to an audience of 3000, now they have gone one step further with the MRC/SAFC Tropfest Short Film Production Initiative. Giving three filmmakers \$10,000 each, plus \$5,000 equipment subsidy for a film specifically to enter into Tropfest 2009, this a unique opportunity.

Aside from making a film for the world's most competitive festival, it also builds a professional relationship with the SAFC and MRC, a benefit for future funding applications.

Tropfest finalists are also eligible for the Tropfest Feature Program, the production arm of Tropfest, which is another avenue for feature film production in Australia.

To be a part of this initiative you must comply with the guidelines found on the MRC or SAFC website. Films must be no longer than 7 minutes (with credits) and include the Tropfest Signature item, 'Spring'.

Applications close 5pm Friday 10th October.

Finalists will be notified by October 31st and must complete their film by 5th January 2009. All of the films made through the initiative will be screened at the Adelaide Tropfest event on Sunday 22 February 2009.

Guidelines and application forms are available for download at www.mrc.org.au or www.safilm.com.au by emailing info@mrc.org.au or by ringing 08 8410 0979.

Answers for artists

ARTS & LAW

By Robyn Ayres

Whether you are a film-maker, a new media/digital artist or working with the more traditional art forms it is important to understand your legal rights and obligations. The Art Law Centre of Australia (Arts Law) is the national community centre for the arts and provides creators and arts organisations with specialised free or low cost legal advice, referral services and professional development resources including publications and training.

Arts Law gives preliminary advice and information across all art-forms on a wide range of arts related legal and business matters including contracts, copyright, business names and structures, defamation, insurance and employment. The solicitors at Arts Law are experienced in advising people working in filmmaking, new media and the digital arts. We also have a panel of experienced specialist lawyers working in private practice in Adelaide and around Australia who are

available to provide face-to-face or telephone advice for a modest subscription.

Arts Law publishes low cost sample contracts with explanatory notes including a range designed specifically for low budget film and video projects. Free material available on our web-site includes information sheets, guides, checklists, seminar papers and booklets, plus our quarterly newsletter Art+Law.

Arts Law also employs an Indigenous lawyer and an Indigenous liaison officer who provide a specialised service for Indigenous artists called Artists in the Black.

For more information go to the Arts Law website at www.artslaw.com.au. Legal advice can be arranged by calling toll free on 1800 221 457 or emailing us at artslaw@artslaw.com.au.

SASIC

South Australian Screen Industry Council, SA's fresh voice for filmmakers.

Back in 2006 a local screen industry forum, and the state government, identified the need for the SA film industry to have one unified voice. From there the South Australian Screen Industry Council (SASIC) was born and by 2007, at the second annual forum, its' industry plan was ratified.

"In the time the council has been operating, substantial changes have occurred within the South Australian screen industry and SASIC has actively contributed to many of the positive developments," says SASIC Chair Sophie Hyde.

"We've had some great success recently with the announcement of the Screen Hub, and an extra \$4m for the SAFC to establish a home grown feature film initiative." SASIC's contribution has been direct consultation with the SAFC through CEO Richard Harris and regular appearances at their Board meetings. In addition to this they have acquired the ear of Arts SA and the Department of Premier and Cabinet.

So what are the issues they are raising on behalf of the industry?

"There are many issues we face individually, specific to our own work, our creative energies, our skills etc, but a big issue we all share is sustaining our businesses," says Sophie. "Ultimately we need to get more money flowing in to the sector consistently, as a matter of course, not just as a one off. We need to increase the investment pool and therefore increase production opportunities, only from those opportunities can we really show the kind of talent that we have here."

SASIC's advocacy goes beyond local government and agencies. In the coming year they will be calling on Screen Australia to locate staff in South Australia, creating easier access to the national body.

But with individual organisations such as MEAA, SPAA, ADG and AWG out there advocating on behalf of industry, do we need another body?

Sophie believes; "These organisations are all very important in building and strengthening industry and also our own practice as creative workers. However they are federal organisations with limited resources for state activity. SASIC came into being because these organisations cannot advocate for South Australians' effectively."

Annual SASIC membership is a very affordable \$20.

"What members directly get for that membership fee is a chance to contribute to the conversation by getting in touch with a SASIC council member or by attending the forum to make comment. Members also receive email updates on what the council is doing. We are currently working on some sponsorship which will increase member benefits by offering discounts to local film business," says Sophie.

SASIC committee members are Director Chris Houghton (Deputy Chair), Producer and Director Viron Papadopoulos (Secretary), Producer Mike Piper, Sound Designer Pete Best, academic and Producer Julia De Roper and Location Manager Mason Curtis.

To find out more about SASIC, their constitution and industry plan visit their website www.sasic.com.au.



SASIC Chair Sophie Hyde

MELBOURNE INTERNATIONAL FILM FESTIVAL

by Toby Bramwell

Melbourne International Film Festival 2008, not quite Hollywood.....thank goodness.

The 2008 Melbourne International Film Festival offered a busy schedule to anyone foolish enough to accept the challenge of watching as many films as humanly possible in the space a fortnight, I had nine days. Shifting from location to location to catch everything I had circled in the guide was helped by the fact that venues were no more than a brisk five minute walk away from each other, not to mention the plentiful supply of convenience stores to grab sandwiches from in between.

The festival opened with the world premiere of *Not Quite Hollywood*, a celebration of Australian exploitation cinema and, in essence, the emergence of the Australian film industry as we know it today. Packed with boobs, gore and cunning stunts (most of which were performed by the legendary Grant Page) this new documentary will hopefully spark fresh interest in Australia's chequered cinematic history.

I couldn't secure the hot ticket however and had to wait patiently for a screening later in the week. Instead, on the first night of the festival, I managed to sneak in late to a session of *Man On Wire* which details the incredible preparations that went into Philippe Petit's staggering wire walk between the World Trade Centre Twin Towers in 1974, shortly after the buildings' construction were completed. Grounded by the incredible honesty of the participants, the final act by Petit becomes a transcendent and moving statement of beauty.

Several other outstanding documentaries were included in the festival program. The heart pounding *Planet B-Boy* follows four break dance crews from around the world as they prepare to compete in the Battle of the Year, each team displays so much positive energy I was left wanting to see them all win, except the Americans of course. The value of friendship and personal sacrifice lies at the core of *The Story Of Anvil* which follows the fortunes of a past-their-prime heavy metal band as they struggle to keep their passion for music alive. *Jesus Christ Saviour* shows great restraint by presenting a performance of Klaus Kinski's notorious stage show of the same name with little else added, it becomes a fascinating document of the sometimes perilous dynamic that operates between performer and audience. *Wild Combination: A Portrait Of Arthur Russell* reveals the artistic

life of an incredible and versatile musician, a contemporary of luminaries such as Philip Glass, Allen Ginsberg and David Byrne, you will want to track down at least a few of the rumoured 800 recordings Russell left behind after his untimely death from AIDS in the early nineties. Whatever *Happened To Brenda Hean?* re-examines the mystery behind the disappearance of Tasmania's pioneering, and unlikely, environmental campaigner who helped found the world's first green political party in response to the damming of Lake Pedder. As the director's search for answers slowly gets bogged in amid rumour and tall tales, the quest refocuses on a need to simply remember the ideals and spirit that Hean embodied.

A number of notable directors debuted their films in Australia at MIFF. Andrzej Wajda, whose films were recently seen in the Adelaide Cinémathèque program, addressed a war crime that had left a bitter division in his homeland of Poland for many years in *Katyn*. Creating an initially confusing narrative that follows several apparently unrelated characters, the film draws all its threads together in the final, powerful scene, elegant in its understatement and devastating in its impact. *Honeydrinker*, the latest film from John Sayles, whom also had a retrospective in Adelaide Cinémathèque this year, featured his characteristic blend of sharp dialogue, colourful characters and community in flux, telling a likeable tale about the arrival of Rock & Roll in the Deep South. Peter Greenaway's *Nightwatching* sees the director return to entertaining form as he pieces together the story behind Rembrandt's famed painting of the same name, you will never look at his creation in the same way again. *Encounters At The End Of The World* introduces the various characters who drift down to the isolated scientific bases located in Antarctica as seen by a man who possesses a keen wonderment of human eccentricities, Werner Herzog.

There were few disappointments in the program but Brian De Palma's *Redacted* was certainly one of them. An attempt to combine footage styled as home video, security camera recordings and internet streaming to document the events surrounding a war crime committed by US soldiers results in an uneven mess with some baffling character motivation and performances that were not naturalistic enough to make it work. As the festival progressed this folly became an interesting companion piece to two other films, each different in style and far more effective. Using non-professional actors who had served as real-life boy soldiers in the Liberian civil war, *Johnny Mad Dog* is both a cinematic punch in the face and an empathetic portrait of lost youth. It's *Lord of the*



Stills clockwise from bottom left:
The Pope's Toilet
Johnny Mad Dog
Planet B-Boy

Flies, only horrifyingly all too real. The animated *Waltz With Bashir* addresses both an individual's and a nation's collective amnesia to the horrors of conflict as a former Israeli soldier tries to piece together memories of his time spent during compulsory service and a tour of duty in the Lebanon war in the mid eighties. The deceptive simplicity of the animation and sophisticated structure of the narrative disguise the fact that this is essentially an illustrated documentary. All three films showed confronting video and photography of actual war atrocities at the climax, only the latter two could successfully argue its inclusion.

Plenty of pleasant surprises were also waiting to be discovered if you were willing to compare notes with other punters and take a few risks. *12:08 East Of Bucharest* ambled along at a leisurely pace, a fair chunk of screen time was confined to a cheap television studio set and there weren't really any conclusions at all, but this comedy poking fun at the overthrow of Ceausescu and the new Romania that has emerged was both utterly charming and hilarious. *La France* came with a personal recommendation from MIFF's senior programmer and, going along knowing little else about it, delivered one of the few genuine cinematic double takes I have experienced. It would spoil it for everybody else if I said much more, sorry, try to track it down if you can. *The Pope's Toilet* defies a lot of the conventions you might expect from a feel good film, but the fighting spirit behind the townsfolk of a Uruguayan village who attempt to lift themselves out of poverty during a visit from the Pope is undeniably uplifting. A Palestinian widow fights to save her lemon grove from being cut down when it is declared a security threat to her new neighbour, an Israeli government minister, in *Lemon Tree*. It draws some comparisons with Australia's *The Castle*, it's the vibe only with a more competent lawyer and, believe it or not, some of the most bristling sexual tension on screen for a while.

My time spent at the festival ended with a couple of Scandinavian gems. Taking a gently absurdist look at making the most of the life you have lived, the titular hero

of *O'Horten* is left aimless after retiring from his beloved train driving career, before claiming a private victory over his personal fears. Deadpan in delivery, it induced some uncontrollable fits of laughter... but you kind of had to be there. *Let The Right One In* deals with some similar issues of life affirmation but in a very different way as bullied twelve-year-old Oskar develops a relationship with a girl, who also happens to be a vampire. Bodily dismemberment has never been so sweet and tender.

Films aside, one of the genuine pleasures of the festival lay in the diversity of unique screening venues. The Forum Theatre, with its Moorish exterior complete with minarets and statue filled Greco-Roman interior, formed the central hub of the festival, a place to book tickets and, when my eyes needed a rest, just hang out. The modern and spacious ACMI Cinema displayed the cutting edge in viewing pleasure, sans cup holders, while the RMIT Capitol Theatre designed by Walter Burley Griffin came from another era entirely, featuring a remarkable ornamental interior and plenty of dusty character. Even the early eighties bare brick and vinyl seated styling of the Greater Union cinemas left me oddly sentimental for the recently demolished Academy Cinema Centre.

Several of the films from the MIFF program, such as *Not Quite Hollywood*, *Man On Wire*, *Lemon Tree*, *Waltz With Bashir* and *O'Horten* will ultimately make their way to Adelaide's cinema screens and a few will even find a welcome home at the Mercury Cinema. While the music documentary *Global Metal* has already been seen at the Mercury and both *Otto*; *Or Up With Dead People* and *A Jihad For Love* have also screened as part of the Adelaide Queer Film Festival, other films from MIFF such as *Planet B-Boy*, Neil Young's *CSNY Déjà Vu*, Lou Reed's *Berlin* and a limited season of the Australian made *Celebrity: Dominick Dunne*, which will be presented by the MRC and the Adelaide Film Festival, are likely to be scheduled soon. Keep a close eye out for the next Mercury Cinema calendar for session times.



ANDREW FENTON

By Louise Pascale

Sitting in the spacious and shiny foyer of the new The Advertiser building, the paper's journalist dedicated to writing on the South Australian film industry, Andrew Fenton describes local filmmaker's reluctance to invite him to their test screenings. "If I really don't like the film I might tell someone which the filmmakers really don't want, so I think they want to make sure it is as good as possible before they hand it in," he says.

But can the person charged with writing about film in Adelaide's only mainstream paper be trusted? Absolutely. As a person who sees a lot of films he can give clear perspective from the audience's point of view. Besides, you do not have to agree with him, as he will be the first to admit that there are a lot of good films out there he hates.

Andrew's passion for cinema began with the study of Alfred Hitchcock in Year 12 Media Studies. It was the deconstruction of Rear Window, where he discovered subtext and meaning. This would change how he viewed cinema forever.

Cinema Studies were then a part of his Journalism degree at RMIT and again at Melbourne University. While studying, Andrew worked for Triple J, 3AW and wrote scripts for Science Trek. As the senior feature writer for the Melbourne Weekly Magazine he was highly commended for the 2007 Quill Awards, building on his 2005 and 2006 Fairfax Community Network Awards for Best Feature. Through this period, Andrew pursued his interest in filmmaking as a scriptwriter. He has a short film under his belt and has had a feature script optioned which was never made

At The Advertiser the role of Film and

Entertainment Writer can be difficult. Andrew is forever trying to find the balance between writing the industry's news stories, as demanded by the editors, and staying on top of the latest feature he is compiling for The Scene's Thursday lift out and Saturday Review.

On top of that is the blogging for Adelaide Now as the paper's focus shifts to its' online presence. This shift in focus is happening around the world and recent trends have seen the demise of the Film and Entertainment Writer.

Yet Andrew believes he is safe; "I don't think that's gonna happen to be honest. I think they love movies and I think they will always want someone to write about it. Because it is quite a popular thing to put in the paper, like everyone likes to read about movies because I think everyone has an interest in the movies. It's like everyone's hobby."

How they share this hobby will change with the demand for more blogs and two-way conversation. It will no longer be just one person's opinion but prompting the audience to share their opinions.

This new approach to film reviewing may help Australian filmmakers as audiences engage in conversation about story. Something the industry as a whole should hear more of.

Australian films do not get special treatment in Andrew's eyes. He believes they should be critiqued with the same vigor as any other film. "I think there is a problem in Australia with people being overly generous to say Australian films, like David and Margaret from The Movie Show. They've freely admitted they are a bit more generous to an Australian film than they would be. And that's because y'know you get blow

back from the industry. If you slag off an Australian film you've alienated the people who have made the film and all their friends," he believes.

When asked about Australian work he does like he speaks highly of Rolf De Heer and is very excited about Scott Hicks making his next film in South Australia.

"I was quite glad to turn up in South Australia when I did because all of sudden you started making some more films. Because when I got here I thought how was I going to write news stories when you only seem to be making a couple of films a year! But then this year you've just gone from strength to strength and getting Scott Hick's film is like the biggest thing we've done in ages. Certainly one of the biggest films made by a South Australian in South Australia," he says.

What about life after Scott Hicks and Rolf De Heer? Andrew names winner of the 2007 AFI for best short fiction, Anthony Maras, Dario Russo of Italian Spiderman fame and Alex Frayne, who Andrew expects to go far with his new feature, Texas Dolly. Despite the successes of these emerging practitioners, Andrew is not convinced that the next generation's future is anyway secure.

"I know there are a lot people I think that are really talented and they are doing good work. But I don't think being really talented and doing good work necessarily means you're going to be a stand out success in the film industry. You have to have like a perfect storm where you make the right film at the right time and somehow someone decides to promote it," he argues.

INTRODUCING...



Bettina

Bettina Hamilton

Creative Producer

Hello, my name is Bettina Hamilton and I am the new Creative Producer at the MRC. I studied Screen Studies (Production) at Flinders University and since graduating a few years ago I have been working as a freelance filmmaker in the local industry on short films, features, and documentary television series. I have produced several short films with a keen interest in genre projects with heavy VFX components. Most recently I have been working as the Production Coordinator on feature film *Coffin Rock* and prior to that I wrote and co-directed a documentary as part of the my generation series on SBS called *Age of Avatars* which explored the balance between the virtual and real lives of three *World of Warcraft* players.

I look forward to meeting the members I don't already know and remind any members who haven't already to utilise their one free consultation with me to discuss scripts, projects or professional development. Thanks and hopefully see you soon!



Sarah

Sarah Tooth

Acting Manager, Production & Programs

With Martin off working 3 days a week on the *Big Stories Small Towns* project in Port Augusta, I'm helping running things back at the MRC office. For the last 8 years I've been working for the ABC's international television service, Australia Network, as a producer and Series Producer in documentary and education programming, and I'm still working for the ABC 2 days a week. Before coming to Adelaide, I worked in Darwin at the University and the community arts organisation, *Brown's Mart*, running *Fringe*, music, poetry and screen programs. Apart from documentary, my interests lie in digital storytelling and cross-platform production and the world of 'user generated' content.

It's been a steep learning curve for me at the MRC - I've been tucked away in the ABC for so long it's great to be out in the community again, and my first few weeks have been spent meeting [many!] people, and trying to get my head around the myriad of amazing projects that run here, [and I've almost worked out the phone system]. I'm looking forward to meeting more of the MRC's members and community over the next couple of months.

I'll be around for the next few months, so please contact me with any questions you have about the MRC programs, workshops or production initiatives, or any ideas you have for something new.

FILMMAKERS BOOTCAMP

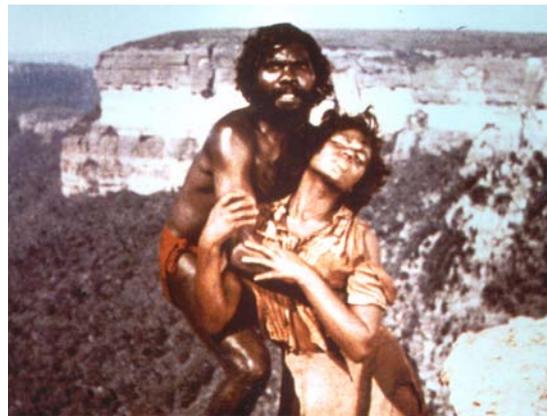
Following the success of the Northern Sound System and Pichi Richi Bootcamps the MRC in the last week of August extended its reach, demographically speaking, to Seniors. Five TVC's and five short films on every topic from homelessness to internet dating were produced by beginners working in teams in just five days, a fantastic effort by all I'm sure you will agree. The films were labelled a huge success with some participants claiming to be the most active they had been in years whilst shooting their first film.

The Carclew Bootcamp is on again in the school holidays from the 6th to the 10th of October. Kids between the age of 13-18 are encouraged to contact Carclew to book - ph. 8267 5111.

CINÉMATHÈQUE 7

2008 Past, present and future of cinema.

by Toby Bramwell



Stills clockwise from left:
The Tin Drum
O Lucky Man!
Jedda

Adelaide Cinémathèque returned to the Mercury Cinema in 2008 with a new curator and a fresh look. The 2008 season was officially launched with the Adelaide premiere of David Lynch's most recent and hotly debated film *Inland Empire*. The evening also marked the inaugural Cinémathèque Brews & Reviews meeting which gave members the opportunity to enjoy a beer courtesy of Barossa Valley Brewing and discuss the new program.

Highlights from the first half of the year included rare screenings of Robert Altman's underrated musical *Popeye*, the existential road movie *Two-Lane Blacktop* and several short films inspired by the influential US author Kurt Vonnegut.

Several touring programs also featured in the Adelaide Cinémathèque program with three imported François

Truffaut films screening as well as a retrospective of the Polish director Andrzej Wajda that included the remarkable World War II thrillers *Kanal* and *Ashes and Diamonds* as well as the poetic *Landscape After Battle*. Many members of the Adelaide Polish community came out to see legendary director's works on the cinema screen.

Australian cinema was also celebrated, through a selection of films directed by Peter Weir. Screenings of *The Cars That Ate Paris*, *The Last Wave* and *The Year Of Living Dangerously* illustrated Weir's progression from emerging talent to the verge of international success.

Adelaide Cinémathèque launched the second half of the year with a new calendar and an exclusive screening of *Paranoid Park*, Gus Van Sant's latest movie. Once again Barossa Valley Brewing supplied the complementary

drinks, introducing their new Organic Ale to members, who came out in large numbers to make up the biggest Cinémathèque audience for the year to date.

The new calendar includes many films requested by members during Brews & Reviews events. Some of the films these films, still yet to be screened, are Kon Ichikawa's tribute to human athleticism *Tokyo Olympiad*, a timely inclusion in the wake of the Beijing Olympic Games, Francis Ford Coppola's seldom seen breakthrough picture *The Rain People*, which will be paired with a documentary about the making of the film made by a then unknown George Lucas and the all star satire of the funeral business *The Loved One*, based on the novel by Evelyn Waugh. Some other titles to look out for are Haskell Wexler's still topical *Medium Cool*, notorious for scenes shot around the 1968 Democratic Convention riots,

Antonioni's contentious *Zabriskie Point* which builds to an undeniably ecstatic climax and the genuinely oddball, and black, comedy *Harold and Maude*.

Another upcoming highlight of the Adelaide Cinémathèque program is a trio of incredible and rarely seen films screening in September, *Come and See*, *Johnny Got His Gun* and *The Tin Drum*. In this collection, collectively titled *Outrage: Innocence Lost in the Theatre of War*, armed conflict and its aftermath is witnessed first hand through the eyes of boys from the Soviet Union, America and Germany respectively. But regardless of their political perspectives these youths are unified by their outraged feelings of horror toward the senselessness of war. This selection is not to be missed.

Immediately following *Outrage* is a pair of celebrated films by cinematic pioneer Lindsay Anderson. *Prints of his anarchic and surreal classics If... and O Lucky Man!* have been imported from overseas to screen at the Mercury Cinema, the latter an exclusive to Adelaide Cinémathèque. Teaming with Malcolm

McDowell, Anderson tears apart the British social order with these savage satires on upper class hierarchies and rampant capitalism.

Australian Cinema makes a return to the Cinémathèque program in October, with the harsh landscape forming the backdrop for three films that span four decades. Each film a reflection of the time in which they were made, Australia's iconic first colour film *Jedda*, Fred Schepisi's powerful adaptation of the Thomas Keneally novel *The Chant of Jimmie Blacksmith* and the massively underrated drama *Dead Heart* all tackle the complex issues surrounding the clash of Indigenous and Western culture.

An overview of the classic RKO thrillers from Val Lewton and Jacques Tourneur, including *Cat People* and *I Walked With a Zombie*, provides some groundwork for a touring program of films from critically acclaimed Portuguese filmmaker Pedro Costa. Costa was last seen at the Adelaide Film Festival and the selection featured in the Adelaide Cinémathèque program provides an

excellent survey of his work that will likely not be seen again for some time.

Providing an exceptional finale to the year, *Silent ReMasters* returns with three classic silent films, *Der Golem*, *Strike* and *Nanook of the North*, with three newly composed scores performed live in the Mercury Cinema. A call for entry was recently announced and South Australian musicians are encouraged to contact the MRC for more information about this exciting initiative which usually yields something very special.

Annual Adelaide Cinémathèque memberships, specially priced for the second half of the year, are available for only \$70 full or \$50 concession/MRC Members, excellent value with over thirty films yet to screen in 2008. Four session Mini Memberships are still only \$33 full or \$21 concession/MRC Members. It's quick and easy to join up on the night of a screening and everyone is welcome to come along to see some of the most unique cinema from around the world.

SOUTH AUSTRALIAN FILM COLLECTION

by David Donaldson

The species 16mm at present seems unappreciated, even threatened, in Australia's major and minor film libraries. Yet, a fresh and promising solution has been found for an important part of the SA collection.

Originated by a resource unit of the SA Education Department from the 1940s, developed as a vigorous agency of the South Australian Film Corporation from the early 70s, the Collection had peaked at 22,000 films by 1992. Then under government restructuring the scope and size were drastically reduced and the entire specialist staff dumped.

By 2005, only a rump of persistent borrowers remained. The stock of 16mm seemed a continuing embarrassment. Consultants proposed to devolve the 5500 films to the 144 local public libraries with users set to lose online catalog and booking access. After some public agitation, a creative (partial) solution has now led to deposit with the Flinders University Library of c1500 titles with screen studies interest,

including nearly all the feature films and a span of Australian productions.

Mike Walsh of Flinders may be seen with newly acquired friends (note at top right BOUDDI by the Cantrills) - <http://ehlt.flinders.edu.au/screen/staff/walsh.php>

Those pesky persistent users have become associates of the Flinders Library so can research the catalog online and book for ILL delivery to their local library. Screeners who want to enter or come back into the system may approach the Library.

Creditable action in this scheme was led by Geoff Stempel, since 2007 Manager of Public Library Services. About 400 films deemed Southaustraliana were acquired by State Library for preservation and access in digital formats within that library.

While continuation of film screenings by a few specialised bodies is a gain in media resource access, much more

Innovative Solution Partway,
Future Prospects Open.

important is that a significant collection will be properly stored and made known to media specialists in and potentially beyond SA. Students who want to find out why Film is called Film will be able to handle celluloid on a professional Neumade viewer recently donated to Flinders.

More broadly, this body of material is a resource for filmmakers of the future. There is valuable content in those old films! (Did any MRC member attend the archival session on Refreshing Old Films at the 2007 Film Festival?)

The future of the major balance of the films, and even the whereabouts of many, remain uncertain. How the intellectual value of the overall catalog data can be preserved is as yet unresolved. Anyone interested in this media resource issue, or in a list of the available films or seeking to show 16mm film as a medium, should contact David Donaldson, filmart@dodo.com.au or ph. 08 8344 7055.

DIRECTOR'S REPORT

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by Gail Kovatseff



Seniors Filmmaker Bootcamp participants at the MRC

In the mid 1990s, the MRC was given the state's CoMedia funds when the federal government elected not to fund them any longer, making CoMedia unviable as an organisation. The MRC continues to strongly deliver to the community sector and we pride ourselves in delivering an outstanding product with high cultural and social value. In many ways this community role builds on the access to the 'means of production' role the MRC was established to play, albeit primarily for those aspiring for a professional practice.

As part of its community role and in acknowledgement that SA has the fastest ageing population in Australia, the MRC launched Seniors on Screen: An Over 50s Club for the Digital Age in July, a program largely funded by the Office for the Ageing. It has already been confirmed that Arts SA will fund the program in 2009. With a subsidy of around \$35k in 2008, the MRC will deliver four forums, fifteen screenings of films for mature tastes, two Digital Storytelling Workshops, a Seniors Filmmakers Bootcamp and three other workshops. The 46 places in the Digital Storytelling and the Bootcamp went in less than 48 hours. If you are not over 50, don't despair as the screening and forum program on Friday afternoons is open to everyone for the standard Mercury ticket price of \$9/11. Programs can be downloaded from the MRC website.

The feedback to date on Seniors on Screen has been outstanding, with one of the digital storytelling participant telling me the workshop was the best four days of her life and there was tremendous appreciation for Shane McNeil's stunning forum, Everything You Ever Wanted to Know About

the Movies (but were too afraid for ask). For many, Shane's forum provided access to knowledge they had always wanted but had never been given the opportunity to have, partly because screen studies didn't exist in their youth. The only complaint was that one afternoon wasn't enough! The Seniors Filmmakers Bootcamp was a tremendous success, scoring excellent on almost every criterion with the thirty participants, and it was also an artistic success with the films made all of a good standard, given the time restraints. Particularly praised in these hands-on-programs have been the quality of our tutors such as MRC staff Martin Potter, Antony Cirocco and Sarah Tooth and our many part-timers including Shalom Almond, Amy Milhinch, David Scarborough, Will Sheridan, Seth Williams, and Dimi Poulitos.

As some of the names of these tutors indicate, the MRC's community activities provide short-term work options between professional projects for local filmmakers. Also, the MRC uses funds earned on hire for these projects to up-grade equipment and facilities, allowing us to better service our members by providing more up-to-date equipment etc.

In many ways the MRC's increasing amount of work with youth also serves the same purpose. It allows us to both create work opportunities for our members and to cross-subsidise our professional activities. But more importantly it has the long-term goal of starting training for filmmakers at an earlier stage in their lives. There are very few other art-forms where you put you hand up after university to start your professional career; dancers and classical musicians for example start privately around four or five etc, and are

served by a tightly organised structure of competitions and youth orchestra's etc. while theatre practitioners have access to a number of dedicated youth theatre companies and many contemporary musicians get serious in their early teens. Providing quality opportunities in moving image for young people, delivered by professionals, remains a big unanswered question in South Australia, which has failed to deliver a comprehensive program in schools to date, despite film being the only artform with its own State Plan targets.

Trying to provide earlier professional opportunities for filmmakers has been one of the aims of the MRC over the last couple of years. Mostly this aim has been delivered as production initiatives for first time practitioners but also the MRC has targeted providing access to major professional events held in SA, which impart incredibly useful industry knowledge and experience but are unaffordable to practitioners in the early stages of their careers. In 2007, the MRC worked with the Australian International Documentary Conference on a Fringe which sold-out. We are hoping to do the same in 2009 with the AIDC and are already working with the local branch of the Australian Writers' Guild to deliver a Fringe to their biennial national conference being held in the Barossa in late February. The Screenwriters Fringe will be held in the Mercury on Wednesday 25 February 2009, so put that date in your diary now.

As well as developing our community, youth and early and emerging practitioner activities, the MRC is also building

greater creative and financial opportunities for our more experienced members. We are very pleased to have secured \$35k from the South Australian Film Corporation to deliver the Tropfest Short Film Production Initiative, which will deliver \$10k cash to three filmmakers as well as \$5k in-kind access to equipment and facilities. This initiative has been developed for professional filmmakers who have already made at least one post-tertiary independent production. Therefore this is an initiative aimed at assisting our members to build their track record beyond a first film in order to attract greater government funding and private investment.

Other creative and financial opportunities have been created for more experienced filmmakers through the Big Stories, Little Town project produced by the MRC in partnership with Screen Australia's national interest program and the South Australian Film Corporation. This project involves up and coming SA documentary makers, Jeni Lee (ABC TV's Casulties of War) and Sieh Mchawala (SBS's Ayen's cooking school for African Men), working as filmmakers in residence in Port August. This landmark documentary project will deliver a series of short documentaries made by Jeni and Sieh on Port Augusta to be delivered online. Stay tuned for more information on this innovative project to be launched in Port Augusta in November.

A WORD FROM THE BOARD



by Joost den Hartog
MRC Chair

After the last AGM the MRC Board has changed quite significantly. We said goodbye to our treasurer Sonia Grosskopf and board members Michael Nelson, Chris Houghton and Louise Pascale. I would like to thank them all very much for their time and dedication. It is important to know that all MRC board members are volunteers who donate their own time to serve on the board.

Andrew Plumer has stepped down as the Chair of the MRC due to growing business success with his company Ballistic Media. On behalf of the whole board; Thanks Andrew! Under your watch significant changes and growth has been achieved at the MRC. We are all very happy that Andrew has decided to remain on the board. The remaining empty seats around the table have been filled up and the board is at full strength and ready to advise and assist the director and staff of the centre in the best possible ways.

We are very happy to welcome new board members Julian Lian, Sandy Cameron, Bettina Hamilton, Anthony Maras, Rob Richards and Viron Papadopoulos. Together with remaining board members Adele Hann, Mike Walsh, Shaun Berg and myself, they will be working on further strengthening the MRC's position. The first exercise the new board is facing is the annual strategic planning day scheduled for October. The board's commitment to the members of the MRC is to represent your interests as best as possible and make sure that the future of the centre is guaranteed. I believe we are in great shape and on behalf of the board I would like to thank Gail and her staff for all the great work.