

# Super Eight



*Newsletter of the Melbourne Super 8 Film Group Inc.*

ISSUE 122 MARCH 1997

## **A DOCUMENTATION PROJECT**

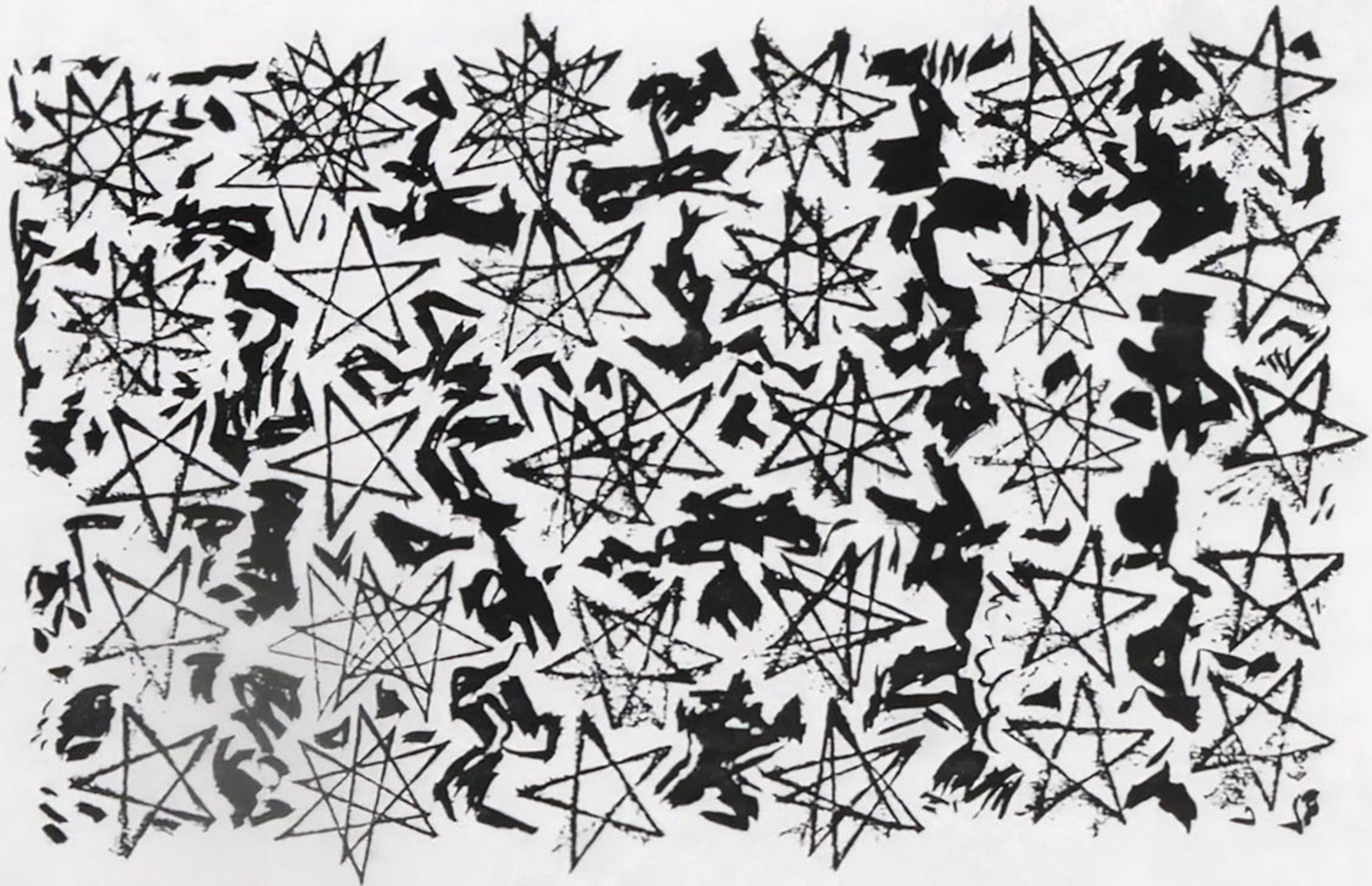
I would like to propose to the members of the Melbourne Super 8 Film Group that we each prepare a Filmography of our work, with notes on the films, if possible, and that these be lodged with the Group as a documentation of the work done in recent years. It might be useful if the filmographies were supplied in several copies. Our new filing cabinet has space to file such material! Perhaps the Filmographies could be collated into a reference work.

It is quite clear that there is little interest coming from our national institutions in independent film work, let alone Super 8. If a record of work done is to be made, then we ourselves must do this.

The Filmography should take the form of: title of film, year of completion, running time, technical information on film stock, the sound, colour or B&W etc., and the credits, followed by good notes on the film. Perhaps this information could go onto our web site.

I'd be interested to know if others in the Group think this is worth doing.

— Corinne Cantrill



**Super 8 resources guide inside**





## From the Office

### **ICD Proposed Funding Cuts**

*(See page 7)*

The Review of Commonwealth Assistance to the film industry prepared by David Gonski was made public on February 6th this year. The Gonski report affirms that the Australian Film Industry is receiving national and international recognition and success. However there are many omissions with regard to how that success is being achieved. The report does not acknowledge the role Screen Culture Resource Organisations play in the formation and development of nurturing diverse talents within the film industry.

A disturbing aspect of the review is the recommendation for a reduction in the Australian Film Commission "screen culture" budget from \$3 million to \$1 million. The cuts could force the closure of the Australian Film Institute and threaten the existence of Open Channel, the St Kilda Film Festival, both the Melbourne and Sydney Film Festivals and Metro Magazine. The proposed cuts are an ominous sign for the Melbourne Super 8 Film Group which already operates on a minimal budget. If you care about the continuation of screen culture organisations like the Melbourne Super 8 Film Group write a letter to:

The Senator the Hon Richard Alston  
Minister for Communications and the Arts  
Parliament House  
Canberra 2600  
Fax 06 273 4154

### **Surprise Short Film Festival**

*(See opposite)*

The AFC has given \$2,000 towards the cost of sending a MS8FG representative to the Taiwan Surprise Short Film Festival in April. Committee member Natasha Stellmach will present an introduction to the MS8FG at the festival and will write a full account of the event in the newsletter after her return.

### **Super 8 Feature Film**

I received a newsletter from the Black on Black Film Group that details the progress of a film that started out in June 1989 as a 30 minute project and has ended up as a highly ambitious feature with many cast and crew. If you'd like to know more you can contact Darrell Martin & Chris Summers of Black on Black Film Group at PO Box 166 St Kilda Vic 3182, or fax 03 9531 3265.

### **Open Channel Celebrations**

1997 marks Open Channel's 21st Birthday. Congratulations to them and may they have many more years of serving Victoria's aspiring and independent film-makers.

### **Call For Entries**

The 4th Chicago Underground Film Festival has a May 15th deadline for entries. Details are available from the MS8FG office. Also the Pegasus Short Film Awards close on May 29th. Write to PO Box 4444, Mordialloc, Vic 3195

**Dianne Duncombe**  
Administrator

## The Films of Darron Davies

Next open screening 7.30 session  
- some notes by the filmmaker

### **One Day All the Creatures Decided to...**

1983 B/W 8 mins 18 fps

I made this film while living in Carlton. It was my first attempt at filmmaking and I took advantage of the many shopfronts around Carlton to create an eerie surreal world. Looking back I find it an interesting example of just how many effects can be done 'in camera'!

### **Cape Shanck** 1985 5 mins Color 24 fps

Yes, a real student production. What must the beachgoers have thought. A surreal piece that exploited Bushrangers Bay to create an atmospheric mystery.

### **Michelle and Carolyn, Carolyn and Michelle**

1989 8 mins Color...18 fps

Made in an afternoon and off the cuff, at a friend's house, this film tries to capture an intimacy and 'everydayness' of two teenage girls. Completely improvised the film works on the girls' rapport to build an effect.

### **Benita, Jane and C.C.**

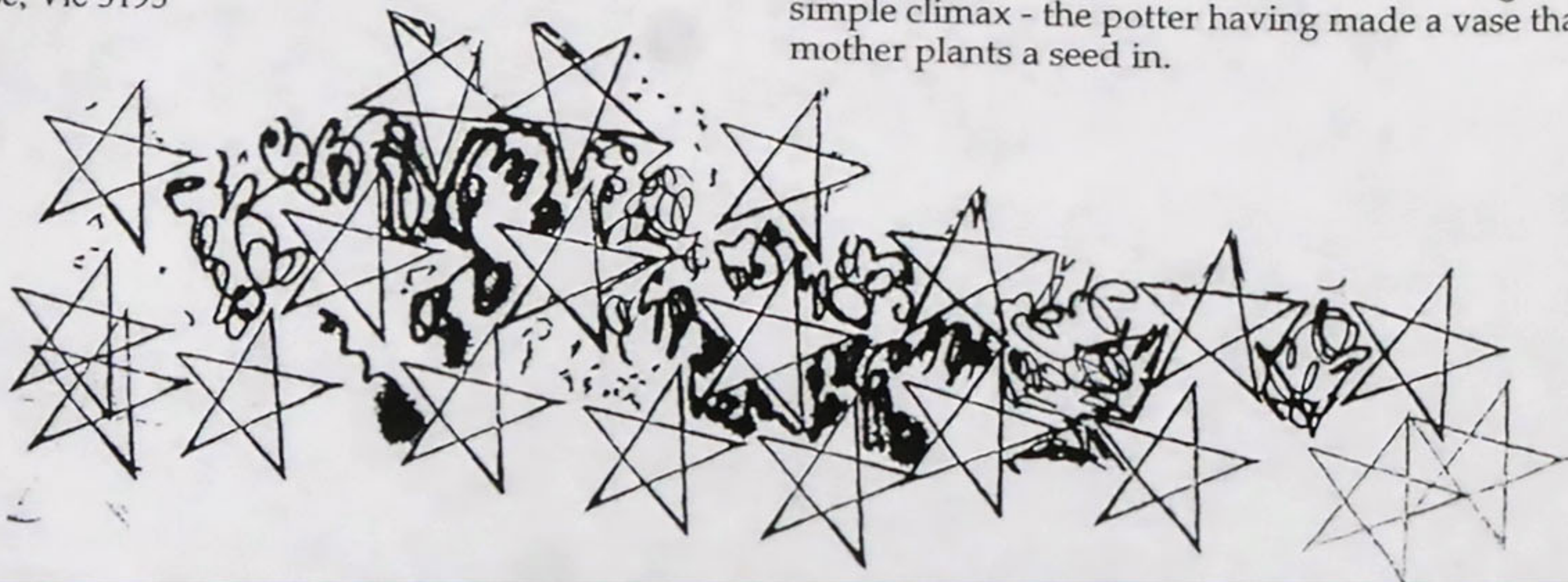
1989 9 mins...Color...24 fps

Again two female students, this time at a farm that doubled as an animal sanctuary. Working with the girls' relationship, I used this as a starting point around which the rest of the film was structured. C.C. is a wombat. The only appearance of a wombat in 8mm technology I know of apart from Leyland Brothers.

### **A Dozen Shades of Green**

14 mins 1990 Color 18 fps

I had been visiting this family for a number of years, and been visiting a pottery up the road. As the boys were very relaxed with the camera, I built up a vignette of a day in the life of the family. Using simple cross-cutting I wanted both stories to converge in a simple climax - the potter having made a vase that the mother plants a seed in.





# DILATE

## films from the Melbourne Super 8 Film Group for the SURPRISE Short Film Festival Taiwan April 1997

During VIVA 8 (London Filmmakers Co-op 8 mm Festival) in February 96 Steven Ball met Taiwanese filmmaker Xavier Liao whose film was screened. He was impressed by the talent in the MS8FG screening. Xavier mentioned that he would be interested in including a body of work by the MS8FG in the forthcoming *Surprise International Short Film Festival* to be held in Taichung, Taiwan April 10-13 1997.

Xavier contacted the group in December 96 with a proposal for a special 90 minute programme. This was raised at the January Planning Meeting where the sub committee (Natasha Stellmach, Tony Woods, Heinz Boeck, Steven Ball) was formed. Natasha volunteered to represent the group. This was agreed to by those present.

### Selection criteria:

1. The sub committee went through back issues of the newsletters over the last year looking at the range of films shown at open screenings, Naked 8 and Compound Eye.
2. Films were to be recent productions, made within the last year where possible (although films such as Melanie El Mir & others were less recent but fulfilled other important criteria).
3. As the entire programme will be 90 minutes duration, films needed to be short to include as many filmmakers as possible. It was decided that films should be 10 minutes or less.
4. Gender balance was an essential selection criteria.
5. It was considered that films that relied too heavily on the English language should not be chosen (Maeve's film *Tawdry Sass* was chosen even though it has a heavy language component. It was considered that the film worked effectively without understanding the specifics of the dialogue).
6. Films were also selected by consensus on the basis of what was considered the most significant film by the individual filmmaker.
7. It was generally agreed that films should also be representative of the broad range of super 8 filmmaking as practiced by members of the MS8FG.

Natasha has been invited to undertake a number of duties whilst in attendance: present & project the programme; present a 30 minute discussion about the group & Super 8; & also to sit on the international jury during the festival. The sub-committee was also approached by the festival to advise on the technical aspects of screening super 8.

Initially funding was not available for a representative to attend the festival. Tony Woods contacted the marketing division of the AFC & spoke to Shane McConachy requesting a one off grant to fund a return airfare to Taiwan. Tony followed this up with correspondence suggesting an amount of \$1600. Finally the proposal was accepted & the group was allocated \$2000.

During the exchange of faxes by Natasha & Xavier the issue of filmmaker fees was raised. However it was stated that the budget had not taken this issue into consideration. Recent correspondence raised has re-iterated the group's policy on filmmaker fees more urgently. Xavier has undertaken to negotiate with the general administrator of the Festival & suggested that we contact the AC&I office in Taiwan to raise the issue. This is where the situation stands.

**Dilate** suggests the notion of "wide-eyed wonder while sitting in the dark" (Steven Ball).

Any further developments (eg: filmmaker fees) & full programme details will be included in the April newsletter.

Natasha Stellmach for the DILATE sub committee

## FILMPLUS

- 16mm & Super 8 Processing
- Film to Video
- NTSC <> PAL Video Transfers

FAST TURNAROUND • COST EFFECTIVE

40 PUNT ROAD WINDSOR 3181  
(near St Kilda Junction)

phone 03 9510 4640

S U P P O R T  
MELBOURNE SUPER 8 FILM GROUP

PLACE YOUR AD HERE

phone 03 9417 3402  
for rates and details



## - super 8 resources & facilities guide -

### super 8 stock

#### KODACHROME 40

40 ASA tungsten & daylight, sound & silent, process paid, processed only by kodak USA. Takes about 6 weeks. Available from some photographic stores, Elizabeth St Pharmacy & Vanbar

COSTS: silent: \$18 ea, \$45 for 3 sound: \$25 ea, \$66 for 3 (Eliz. St)  
 silent: \$19 ea sound: \$28 ea (Vanbar)  
 rolls of 10 avail. through Kodak at \$157.40 (173 Elizabeth St, Coburg, ph: 9350 1222)

#### KODACHROME 160

160 ASA daylight & tungsten, sound & silent. Not processed by Kodak but by Filmplus

COSTS: silent: \$30 ea, \$85 for 3 sound: \$35 ea, \$100 for 3 (Eliz. St)  
 silent: \$23 ea sound: \$28 ea (Vanbar)

#### KODAK TRI X

B&W, 200 ASA daylight, 160 ASA tungsten, silent only. Processed by filmplus.

COSTS: \$30 ea, \$88 for 3 (Eliz. St) \$35 ea (Vanbar), bulk orders (20 rolls for \$498.40) avail. at kodak, Coburg

#### KODAK PLUS X

B&W, daylight, 32 ASA & tungsten 40ASA, silent only. Processed by filmplus

COSTS: \$35 ea, \$100 for 3 (Eliz. St)

### printing

FILM PROCESSORS, PO BOX 76, WALKERVILLE 5081 SA PH: 08 83444242

S8 to S8, standard 8 to S8, S8 to 16mm & stretch printing. Just still doing optical S8 to S8 & silent to sound transfers (100' for \$30.50) but not for long. No longer do telecine.

DIRK DE BRUYN, MELB. PH: 9532 5962

S8 to 16mm blow up \$90/ min (includes neg, stock & work print)

#### INTERFORMAT

1000 Brannan St, San Fransisco, CA 94103, USA, PH: 415 626 1100

### telecine

FILMPLUS, 40 Punt Rd Windsor 3181 PH: 9510 4640

Electronic transfers using CCD projector to VHS, SVHS, Hi & Lo band U-matic (S8 & standard 8 to VHS: 20 mins \$47), video conversions (NTSC & PAL)

DIGITAL FORMAT (formerly Apocalypse) 111 Chandos St. Crows Nest 2065 PH: 02 439 5044

Rank Cintel MkIII Digiscan enhanced with Da Vinci Renaissance analogue color correction. 4:2:2 digital frame store. Color grade & transfer :\$450/ hr, straight transfer - one light: \$350/ hr

ATLANTIS VIDEO PRODUCTIONS 695 Glenhuntingly Rd Caulfield Sth 3162 PH: 9528 6012

Video conversions & SP Betacam editing & transfers. Digital converter & time base corrector. Same day service \$39.95 for 1st 100ft, \$9/ 50ft thereafter

PROFESSIONAL VIDEO SERVICES 73 Harnett Dve Seaford Vic, 3198 PH: 9786 6555

\$44.95/1st 100 feet, \$12 each 50ft thereafter Includes VHS tape, box, title & music  
 Copies to 1/2 inch format, VHS transfers, BVU, BVU SP

LEMAC FILM & VIDEO 277 Highett St, Richmond PH: 9429 8588

### equipment retailers

The following outlets often have cameras, projectors & the occasional oddity

CAMERA ACTION 217 Elizabeth St, Melbourne PH: 9670 6901

MICHAELS cnr Lonsdale & Elizabeth St, Melbourne PH: 9670 0241

CAMERA EXCHANGE 364 Lonsdale St, Melbourne PH: 9670 1929

TEDS 239 Elizabeth St, Melbourne PH: 9600 0711

THE CAMERA TRADER 295 Bridge Rd, Richmond PH: 9428 3110

TRADING POST available at newsagents, published every Thursday

FAIRS: FILM & MEMORABILIA FAIR, June 1996, St Kilda Town Hall PH: 054 705 709

SYDNEY FOTO & FILM FAIR, September & February

MARIO PO Box 252 Dromana 3936 PH: 059 742 852

#### OVERSEAS

THE WIDESCREEN CENTRE 48 Dorset St, London W1H 3FH UK PH: 0011 44 171 935 2580

DERRAN FILM SERVICES 99 High St, Dudley, West Midlands DY1 1QP UK

### equipment hire

MELBOURNE SUPER 8 FILM GROUP 207 Johnston St Fitzroy PH: 9417 3402

Cameras, editors, splicers, wücker splices, tripod, projector, frame enlarger, backwinder

OPEN CHANNEL 13 Victoria St, fitzroy 3065 PH: 9419 5111

Mainly video production & editing facilities. Also hire sound equipment, lighting kits

### miscellaneous

#### CAMERA REPAIRS

PRECISION CAMERA SERVICE Hans Jürgen Schmidt, Camera Technician, 53d Bourke St, Melb  
 PH: 9654 2703 (7-3pm)

CR KENNEDYS PL 663 Chapel St Sth Yarra PH: 9823 1555 Elmo cameras only

#### PROJECTOR REPAIRS

PRECISION CAMERA SERVICE a/a

CR KENNEDYS PL a/a Elmo projectors only

MARIO See retailers. All projector types

INFASET SERVICES PL 8 Fink St Kensington PH: 9372 1004 Mob: 018 383 295

#### SOUND STRIPING

ADELAIDE MOVIE & HOBBY CENTRE 78 Flinders St Adelaide 5000 PH: 08 8223 7530

Also do video transfers & sell 2.22 (two twenty-two) a solvent that does the same job as scratch removal treatment & protects the film from further scratching.

#### SCRATCH REMOVAL

PERMAFILM 44 Speets Rd Oakville 2765 PH: 045 73 6242

Can treat films to largely eliminate visible scratches from emulsion side only (\$70/1000 ft, \$35 min)

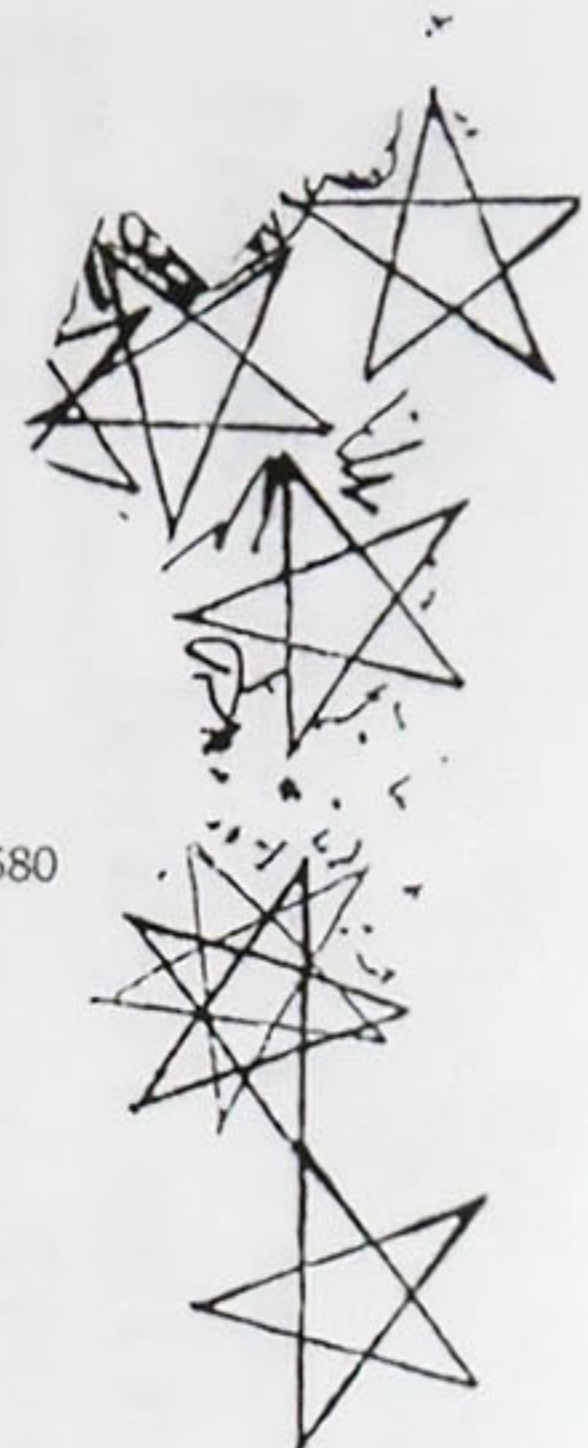
#### MOVIE FILM ALIVE

PO Box 122 Highett 3190 PH: 9532 5007 (Rodney Bourke)

publishes a comprehensive guide to "all you needed to know about Standard 8, single 8, super 8, 9.5mm, 16mm & 35mm, but didn't want to ask"

The information in this guide is as accurate as possible at the time of writing. It consists mainly of reliable retailers & facilities that are consistent in continuing to stock super 8 goods & provide quality services.

Revised by Natasha Stellmach Feb 97





## AAAR!

### AUSTRALIAN ARTISTS AGAINST RACISM!

AAAR! is a group of volunteers raising funds for a national program of action against racism. To call attention to the impact of racism on contemporary art, a series of events is needed. To begin the campaign we aim to raise funds towards a large advertisement in "The Weekend Australian" of 12-13 April, 1997. A large March Against Racism is planned for that weekend which organisers estimate will attract some 20-30,000 people in Sydney alone. We are relying on your support to circulate this appeal to make it an Australia-wide campaign. Donations from individuals of \$20 or more must be received by FRIDAY 21 MARCH for names to be included in the ad along with the statement below:

- AAAR! is a group of artists, art historians and friends-of-artists in Australia formed to take a stand against racism and to support artworkers subjected to racist attacks. We do not want to live in a society divided by fear, contempt and ignorance. We want to live in a society which values every individual, including their culture and language. We strongly believe that no one person or culture should gain through putting others down. Quite the reverse.

- The arts community is an alliance of people from a unique range of cultures and languages. The diversity of Aboriginal, Torres Strait Islander and our varied settler cultures are the source of great richness for the arts community as well as for the wider society. Australian culture is developing from our heritage of cultural diversity and from a range of tradition-based, contemporary, rural and urban arts practices.

- We support the fight to maintain funding, independence and autonomy for existing Indigenous arts and arts organisations. Contemporary Indigenous arts have a particular significance in Australia, being based on a complex history extending back thousands of generations, as well as surviving throughout the two hundred years of domination by non-Indigenous culture.

- Art is international in its orientation. Cross-cultural links are vital to collaboration and cultural development. Considerable goodwill has been developed by cultural dialogue with other countries, particularly in Asia and the Pacific. This communication is in grave danger of erosion.

- Each of the artists and artworkers listed in this advertisement has contributed to its cost. We recognise that freedom of speech in a democracy implies a responsibility to be informed and respectful of others. Assertions and actions of racial intolerance, bigotry and prejudice threaten Australia's reputation for fairness and good faith. All forms of discrimination based on race, sex, creed or origin are fundamentally wrong.

#### MONEY NEEDED NOW

To have your name listed in "The Weekend Australian" as supporting this statement:

- Post cheque or money order made out to AUSTRALIAN ARTISTS AGAINST RACISM!, attention Kym Hann, Media, Entertainment & Arts Alliance (MEAA) 245 Chalmers Street Redfern 2016

- Add name, address, phone number, fax, email address, for receipt and to be on the AAAR! mailing list by

**Friday 21st March**

AUTHORISED BY Michele Hryce, NSW State Secretary, MEAA.

#### WORKING GROUP

Sydney: Barbara Campbell, Liz Coats, Emile Goh, Jo Holder, Frances Joseph, Fiona MacDonald, Sue Pedley, Hetti Perkins, Margaret Roberts, Judy Watson.

Wollongong: Ali Smith & Sandy Indlekofer-O'Sullivan.

Queensland: Julie Ewington.

ACT: Joan Kerr.

**FORWARD THIS STATEMENT ON TO OTHER ARTISTS OR ARTWORKERS WHO WANT TO SUPPORT THIS CAMPAIGN.**



## MORE PUERILE BITCHING: DIRK DE BRUYN AT THE FEBRUARY OPEN SCREENING

I was amused to witness yet another example of Melbourne Super 8 Film Group's "...tacit support of (the) kind of puerile bitching..." which "... makes it extremely difficult to expect a closer and more stable relationship between the organisations (experimenta and the Super 8 Group)" at the last open screening, just as I was equally bemused to discover that

*...the AFC have have taken Mr de Bruyn's accusations and comments far more seriously than his history would suggest they deserve, they are equally scrutinising the professionalism of an organisation which would promulgate this kind of divisive misinformation. Our Board of Management has written to Mr de Bruyn requesting a formal retraction. It would be appropriate for such a statement to appear in your newsletter.*

Notwithstanding differences of opinion regarding the actual damages done by "...this current storm in a teacup of Dirk's ego..." and whether it will have "...longer term negative effects on the relationship between the organisations we work for..." than the sensitive jack boot of the current experimenta regime, it is clear that in the work of Dirk de Bruyn the everyday of the personal and political ups and downs of life are central. It was in keeping with this practice that he partially quoted the above and other juicy passages from a letter to the Super 8 Group from experimenta's Programme

Director Shiralee Saul, in an appropriately shrill hysterical manner, in a performance to accompany the final film in his screening at the last open screening. Such a pity Ms Saul was not in attendance to witness this 'puerile bitching' as it's the closest she's likely to get to a retraction!

Dirk de Bruyn's work engages with the kind of exploration of the intensities of everyday experience that necessitates that all experience and material is fair game for inclusion. Consequently his response to what he sees as the absurdities of the bureaucratic control of media culture is parody; its inclusion is justified by its pertinence not only to his, but to all of our (us working in the culture) lives:

His family life becomes the personal context for A x Canada where the voices and fleeting images of family members make passing contact with the Canadian landscape and culture (often via the car radio). It is hard to know exactly where the film is situated as it is not simply a film about Canada, or a film about his family, or a film about his family travelling across Canada. It is far more complex, the form articulating the twists and turns of the constant negotiation between the inside and outside of travel, the subject and object. The works are accordingly materially unresolved, open to modification and recontextualisation.

The use of super 8 (for example) within other formats and gauges allows the material to be modified as a provisional tracing of the experience rather than a permanent map. No surprise perhaps that Dirk should be drawn to the possibilities of interactive multimedia which in the CD-ROM Diary v1.0 allows for the manipulation of the material at the hand of the viewer.

The use of super 8 mediates against the libertarian notion of the freely expressive artist, the myth of the 'anyone can do it' mentality, and the 'shoot your way to freedom' of the endlessly unspooling camcorder. Super 8 is as limiting as it is liberating. It is relatively cheap and accessible but it also demands an awareness of its limitations. In Dirk de Bruyn's work the striated space of the single frame interruption becomes smooth space when multiplied by time as pixillation and reworked in other formats. Specific qualities determined by the 'limitations' of the medium become aesthetic devices at the point of engagement or exhibition. More than making a virtue out of necessity, this is an appropriate, almost metaphorical approach for the kind of exploration of 'everyday life' that Dirk de Bruyn proposes. What is aesthetics if it is not the result of art applied to life and vice versa? The body of work exhibited by Dirk de Bruyn at the Open Screening also represents a strong argument for abandoning the isolation of the super 8 gauge in a self-erected ghetto which is the MS8FG's practice to date.

The material was further manipulated or recontextualised at the point of this exhibition by performance elements that drew attention to the films' images and projection: Dirk's mimicking of his hand on the screen by his shadow hand in the beam of the projector, interruption of the projection by the white masks of the three members of U.Q. in front of the screen, and the above mentioned performance of the Saul letter with mock shocked gasps by U.Q. In the latter case the accompaniment of U.Q. made for an entertaining campy counterpart, however elsewhere their contribution seemed more questionable apart from giving the event a sort of 'cabaret' (Voltaire?) feel. In particular the 'Red Indian' whooping and David Dangerfield's Tom Tom drumming along with the images of totem poles seemed to do little more than reinforce an ethnic stereotype, a little less than sympathetic to the plight of native Americans and, given the stimulating integrity of the work as a whole, was an unfortunate blot on an otherwise fascinating event.

Steven Ball





## LOCALISM



(expanded from a "REcitation" at the Kamers<sup>2</sup> Exhibition. Fitzroy Gallery Dec. 7)

### We live in a Global Village

One of McLuhan's Utopian millstones in the Age of the Technological Mushroom has been the "GLOBAL VILLAGE". It is a notion that seems to have found its home on the NET.

It is a notion made of opposites. With "global" we conjure up the all-encompassing grand COLONISING: the corporate metaphor. And in "village" we detect the particular, the local touched by humanity.

Depending on your point of view you can spin "global village" in any direction. It can mean whatever you want it to.

IS IT (?) a fluid metaphor liberated from the confines of language, or a slippery concept that cannot be pinned down? .....A standing wave of contradiction that takes its pie and eats it too.

Such indeterminate ideas have always motored capitalism, ideas that can give with one hand and take with the other, ideas where it is impossible to say under which shell the bean really is under. It is what Hitchcock plays with in his whodunits, it is behind the casino culture, the stock exchange, it is behind gold prospecting and mining, it is about the "next big thing" as Lennon used to call it. These tools of exploitation can open up disempowering situations. These are ideas that say one thing and effect another and it is *you* that is being taken away, abducted.

It is not always easy to work out where and when "THE TOUCH" has come.

It is probably important that we know "the dupe" before we lay dying somewhere. Really dying I mean, no Cowboys and Indians Seagal-Wayne-Gibson variety but the REAL THING whatever that is. This seems to be the last thing on our minds. Perhaps death has become the last "RESORT". The place to finally bask and savour the sunshine of "the moment". This must surely be a sign that we have been "duped".

The Net is another one of these ideas. It is nowhere and everywhere at the same time. IS IT (?) the net that spreads out or the net that one is capture in?

AND SO on.

Could it be that the ACT OF EXPLAINING is taking away any real understanding WITH ITS OTHER HAND?

Sometimes by watching films what is taken away is our ability to talk to ourselves. We are letting someone else do that for us. We get the feeling that this manoeuvre, this Spectacle, is something that WE cannot do. This may be why some think that the most valued films are those with no words at all- the PURE visual language.

It is one of the reasons I make films, to prove that feeling of NO CAN DO wrong, to subvert what the Spectacle is telling me. Yet I remain its prisoner with every repeating frame of image that flickers through camera projector monitor. It is another journey that lands me somewhere else, in another room.

Ideas that are the next big thing are like rumours, chinese whispers, that take off and get a life of their own in the exchanges between us. They take off like a particle of INERGY, information and energy, that flies around the net (for example), the atmosphere, whatever. A star is born/ a star is torn. What a high/ what a hype.

And it is you that is being taken away, being taken for a ride, being mined, being used up like a copperTONE battery, being colonised as inexorably as those displaced aboriginal children, those migrant families who are CUT OUT of their village and placed in a suburban barracks on the other side of the globe and/or Kulture.

Australia is like that. The sum total of its experience about identity is about displacement of one sort or another. A displacement inspired by the next big thing that gives with one hand and takes with the other. It is the

next big thing and Multiculturalism is the wrong word for it. It is about a collage, the sum total of a collage of identities ripped from their place and sewn together at the nodes of their torn wounds, with a trace of that hovering loneliness, that anger, disempowerment and isolation that the whole experience drags with it, that hits you years later like a sonic boom. We have definitely left something behind and as we turn the corner of the next big thing we are going to hit this absence head on. This country has done that a number of times. We are good at buying the lie, we are good victims, innocent bystanders, secret admirers and smug fools.

Fuck that. I will have to go and make another film. I have to try and construct that missing place Again.

In film Super 8 carries the village metaphor and the idea of global is spinning around in the heads of those looking out of the windows of the AFC offices in Sydney. As Steven Ball has pointed out much of this manifest itself through *Creative Nation*

What this did was introduce the notion of a government driven cultural agenda linked solidly to trade and exports. The AFC seems to have taken this solidly to heart. Since the demise of the Labor government the AFC seems to have continued this policy with a newer, more economically rationalist bent.

in Exhibitionism p7 of "101 Nights": (Allgauge @ Cafe Bohemio 1994-6) ed. D de Bruyn

This of course places the tension, the contradiction in the concept of global village in the relationship between the two, between a group like the MS8FG and the AFC.

On a good day, with a little help from our friends, it can also be a place where these contradictions can be transformed. For, after all, Localism exists all over the world as Martin Rumsby found out when he stepped out into that world:

*There were these bands playing and there were our Super 8 movies, and the NZ Film Commission said - this is regional stuff, its rubbish, it's local and an aberration. and I come here (North America), and I go to these communities - I go to Toronto: They had this level of bands, and they had this level of film, in sixteen and Super 8, you know, and in Seattle they had this sort of music that was the same. And Emily Carr in British Columbia and Georgia O'Keefe and Rita Angus in New Zealand were all the same - women regionalist artists and they were all dismissed as regionalists. There's two internationalisms, you know, there's that Internationalism of the modernist history and the so-called Internationalists, but there's also a Regional Internationalism.*

Martin Rumsby: From an Unpublished Interview conducted at the 1994 Ann Arbor International Film Festival. Michigan. USA.

Super 8 has promised me that missing place that I continually keep re-inventing through this need to create films. Yet as Gombrowicz has pointed out there are these two levels that we all operate on. One that we aspire to, a kind of Official Banquet and also the grubby scrounging level that brings out the worst.

It is no secret that the economic rationalism kind of squeezes the vision back into a shell of pragmatism and self preservation. It happens at the national and village level. This can allow other kinds of fears to be played on by manipulative and/or self centred individuals in a group to shore up their own position. This is the world of grubby politics where the world of the Spectacle is in control of the Everyday. Such whispering campaigns entice the village to sing in its worst myopic key and unable to embrace difference within its own ranks. In the end the essence of a village worth following is a feeling of trust and openness and not a Gauge.

Out of the open mode a group becomes just another place to fuck people around, of intrigue, career moves, navel gazing etc that adds up to the same debilitating fear that is gripping other levels of Australian life, and found most people scampering for their shells. (Life's a Beetch) Direct the camera at the interrogating light.

Dirk de Bruyn Nov 96-Jan 97





REVIEW OF COMMONWEALTH  
ASSISTANCE TO THE FILM  
INDUSTRY

DAVID GONSKI

JANUARY 1997

*The Australian Government commissioned a review of funding to the Australian Film Industry. The review looked at the AFC and to the Screen Culture area which currently funds The Melbourne Super 8 Group. I have supplied here the relevant section of the review. I also have included a quote from the AFC. What could this mean in terms of our annual funding? - Matthew Rees*

(EXCERPT)

### Screen culture

The AFC defines film culture as 'the environment in which film and other film programs are made, seen and discussed' and provides funding to screen culture activities through its Industry and Cultural Development Program. In 1995-96 the AFC's expenditure on screen culture activities was more than \$2.9 million. A further \$2.2 million is provided for this purpose by State/Territory agencies.

#### Recommendation

**That the AFC provide assistance to screen culture activities that are of a national nature and provide this support through an annual open application process.**

**That the maximum level of support provided by the AFC to screen culture activities be limited to around \$1 million per annum.**

"The screen culture recommendation is a particular cause for concern as it seeks to reduce the AFC's capacity to fund this sector in order to increase funds available for script development. If the AFC is to achieve its core functions as described by the Review report, the capacity to effectively support both screen culture and script development is essential. After all, screen culture provides the context in which productions are seen, discussed and applauded. The quality of the industry's output will be diminished without effective support for both these areas of endeavour," said Chief Executive of the Australian Film Commission, Cathy Robinson.

Funds for activities are dispersed to a wide variety of organisations that take on screen culture activities including seminars, festivals, distribution, conferences, screening events, exhibitions, production and training.

A number of submissions to the Review highlighted the need for continuing government support for these types of activities and the importance of sustaining a healthy and vibrant screen culture in Australia. These submissions were generally supportive of the AFC's role in supporting screen culture activities, providing as it does the largest proportion of funding to most screen culture organisations. Some concern was raised in submissions that the funding of screen culture activities may be an area of unnecessary duplication given that State film agencies often support similar, or in many cases, the same organisations or activities and that benefits may be derived from devolving screen culture assistance to State government.

While the maintenance of a vibrant screen culture can benefit the industry generally in terms of audience development, critical discourse on film and television and increased opportunities for new filmmakers, the Review has identified a number of concerns in regard to the current assistance to these activities provided by the AFC. These are that:

- the level of funding provided for screen culture activities has remained static while development funding—the AFC's primary role—has been reduced;
- there is a lack of transparency in funding arrangements for these activities and a perceived lack of contestability for, and flexibility in, funding arrangements;
- funding levels to organisations have remained static and ongoing; and
- there is a perceived reliance on Commonwealth funding for activities that are predominantly local or State based.

The AFC has in recent years attempted to further refine its screen culture activities through greater cooperation with the sector itself. To further this process, the AFC should confine its support to screen culture activities that are considered to be of a national nature. These may include national touring programs, awards programs or other activities that aim to develop audiences for Australian film and television. Further it would be appropriate for the AFC to provide this assistance through an annual open application process and determined by the AFC against specified criteria.

As part of its need to focus its resources on its core functions, the Review recommends that expenditure on screen culture activities be reduced to around \$1 million.



## MELBOURNE SUPER 8 FILM GROUP WELCOMES BRIAN DOHERTY

ON Tuesday, 1st April, at 7.30 pm, at the Erwin Rado Theatre, the Melbourne Super 8 Film Group will be arranging a special film evening and meeting with Brian Doherty, formerly the co-ordinator of Sydney Intermedia Network.

Brian is working on a new ambitious project funded by the AFC: the Australian Screen Arts Touring Network Consultancy, which is investigating and reporting on the establishment of a sustainable national circuit for the presentation of innovative screen arts programs. Brian will be spending several weeks in March/April visiting the main cities to look into the possibilities for the Screen Arts Touring Network, and to meet with people and organisations who might be interested in this new initiative.

As he is also researching Australian films from the 1950s and 1960s, Arthur and I had planned to have an evening with

Brian to show him a number of films from this period which he has not seen. It now seems a better idea to use this opportunity to have a Melbourne Super 8 Film Group event, and indeed, to use the occasion as a fund-raising evening for the Group!

Brian is looking forward to this evening. We have asked him to talk to the Group about his ideas for the Australian Screen Arts Touring Network, and there should be an opportunity to discuss this with him while he is in Melbourne.

His talk will be followed by a program of important films from the 1950s and 1960s, which many of us will not be familiar with.

The evening will be another opportunity for the Melbourne Super 8 Film Group to take the lead in initiating a filmmakers' gathering, and to present an interesting and unusual screening.

— Corinne Cantrill



## Last Open Screening:

Open Screening, Tuesday February 11, 1997

A Day at the Office (10 mins) James L Thompson  
It's Showtime 96 (8 mins) Ian Poppins  
Boulevard (3 mins) Peter Lane  
Light Shards (3 mins) Corinne Cantrill  
Whoever You Are (3 mins 6 secs) Moira Joseph  
After the Kitchen Floor Collapsed (3.5 mins)  
Moira Joseph  
I Spy (2 mins 50 secs) CAE Class  
Lost Soles (2 mins 30 secs) CAE Class  
Colin Cook (Heebie Jeebies) (2.5 mins)  
David Kusznir  
Are We Inbred? (3 mins 20 secs) Robert Webb  
Always . . . (3 mins 20 secs) Robert Webb  
The Cat Lover (15 mins) Tony Woods

## Next Open Screening:

Tuesday March 11, 1997  
Erwin Rado Theatre,  
211 Johnston St, Fitzroy

At 7.15 pm Special General Meeting

At 7.20 pm *The Films of Darron Davies*

followed by an **Open Screening**  
BYO Films (and take-up reel please)

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<http://www.cinemia.net/super8/>

# Become a Member!

For those of you who are not currently members, JOIN NOW, and receive to your doorstep, hot off the press, the monthly newsletter, plus enjoy the benefits of cheap equipment hire, and the Open Screenings, with feeling that you are contributing to the ongoing success and continuation of one of Australia's most prolific and energetic independent filmmaking groups!

**1 year's membership: full \$20.00 / concession \$15.00**

**contact the group at the address below**

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# Super Eight



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