SCREENING MELBOURNE

22-24 February 2017

https://screeningmelbourne.wordpress.com/
SCREENING MELBOURNE

Welcome to the inaugural Screening Melbourne conference presented by the Melbourne Screen Studies Group in association with Deakin University, RMIT University, Monash University, Swinburne University of Technology, La Trobe University and the University of Melbourne, and co-presented with partners, the Ian Potter Foundation, the ARC Centre of Excellence for the History of Emotions, the Australian Centre for the Moving Image, Experimenta Media Arts, Multicultural Arts Victoria and the Centre for Contemporary Photography.

Screen media form the connective tissue of Melbourne’s cultural life. From key moments in early cinema, such as the production of the world’s first feature film *The Story of the Kelly Gang*, to the broadcast of national events like the Melbourne Cup and AFL Grand Final, to early video game developers such as Beam Software setting up in the city, there is barely a section of Melbourne that is not illuminated by screen culture. The conference has been organised across five primary strands of investigation:

**Melbourne on Screen**

From dramas like *Romper Stomper* to suburban soap opera *Neighbours* and the superhero adventure *Ghost Rider*, the diversity of Melbourne’s landscape, architecture, and people allow the city to tell any number of screen stories. Screening Melbourne considers how Melbourne is depicted on screen for local and international audiences, and even how the city is used as an anonymous space. It examines issues of multiculturalism and migration, celebrity, authorship, special effects/affects, authenticity, emotional histories and tourism.

**Screen Cultures in Melbourne**

Melbourne offers a fertile example of how a city can engage with screen culture, from historic movie palaces and film societies to public screenings and events. Papers will examine screen cultures and the institutions that support them, as well as the interrelated roles of gaming and advertising in citizens’ everyday and screen-related experiences of place and aesthetics. Documentary and experimental forms will be explored alongside the use of mobile screens, digital exhibition, distribution and platforms. Screen memories and experiences are captured in both research-based and practice-led approaches.

**Seeing Difference**

As a city, Melbourne’s identity has been actively cultivated through references to difference, political action and alternative culture. Screen texts as diverse as *Annie’s Coming Out*, *Head On*, and *Please Like Me* are suggestive of the variety of ways in which difference has helped bring Melbourne to the screen. These intersections between politics, identity, and difference are explored in a variety of papers and panel events.

**Early and Silent Melbourne**

Melbourne is home to many milestones and major works of early and silent cinema, including the 1896 Melbourne Cup carnival, the 1900 multimedia work *Soldiers of the Cross*, and, of course, the 1906 feature film *The Story of the Kelly Gang*. This energetic early period in Melbourne’s screen life is charted in various sessions and events including a screening at the Old Melbourne Gaol and a tour of the historic Limelight Department studios.
Melbourne on Page and Screen

Melbourne has inspired artists in a range of forms. Papers and panels will consider how Melbourne-set stories have made the transition from page to screen such as *Miss Fisher’s Murder Mysteries*, *On The Beach*, and *Monkey Grip*, as well as texts that utilise literary motifs and/or transmedia paradigms.

A special dossier of the best papers from the symposium will be published in a forthcoming edition of *Senses of Cinema*. Submission requirements and deadlines will be emailed to delegates in coming weeks. For enquiries, please email screeningmelbourne@gmail.com.
UNIVERSITY AFFILIATIONS

Screening Melbourne is organised by the cross-institutional Melbourne Screen Studies Group, and in association with:
SCREENING MELBOURNE ORGANISERS

Organising Committee:

Sean Redmond (Deakin University), Toija Cinque (Deakin University), Tessa Dwyer (Monash University), Glen Donnar (RMIT University), Liam Burke (Swinburne University), Terrie Waddell (La Trobe University), Adrian Danks (RMIT University), Daniel Marshall (Deakin University), Con Verevis (Monash University), Mark Nicholls (Melbourne University)

Programming Committee:

Tessa Dwyer, Glen Donnar, Sean Redmond, Toija Cinque, Adrian Danks, Liam Burke

Conference Program:

Glen Donnar, Tessa Dwyer

Conference website:

Whitney Monaghan (Monash University)
CONFERENCE PARTNERS

Screening Melbourne is also presented in partnership with:

- The Ian Potter Foundation
- acmi
- EXPERIMENTA
- Australian Research Council Centre of Excellence for the History of Emotions
- ccp.
- Multicultural Arts Victoria
Conference Program

Day 1: Wednesday 22 February

8.30  Registration, RMIT University, Building 80 (445 Swanston Street), Level 10, Room 17

9am  Welcome to Country, RMIT University, Building 80, Level 10, Room 17

9.15  Keynote: Prof. Lesley Stern (UC San Diego), RMIT University, Building 80, Level 10, Room 17
     Presented in partnership with the Ian Potter Foundation and the Centre for Communication, Politics and Culture, RMIT University.

11am  The Story of the Kelly Gang (1906) Special Screening and Lecture, Old Melbourne Gaol
     —With Sally Jackson (NFSA) and Stephen Gaunson (RMIT University). Chaired by Liam Burke (Swinburne University of Technology). Presented with Swinburne University of Technology.

12.30 Lunch (self-catered, see end of program for suggestions)

1pm  Parallel Delegate Session A, RMIT University, Building 80, Level 10
     ● Crime: Melbourne’s Mean Streets, Room 80.09.07
     ● Screen Pedagogy and Practice, Room 80.09.09
     ● Seeing Difference, Room 80.09.11

2.45 Parallel Delegate Session B, RMIT University, Building 80, Level 10
     ● Authenticity, Affect and Place, Room 80.09.07
     ● Melbourne Cinemagoing: Festivals, Exhibition, Distribution, Room 80.09.09
     ● 1970s Melbourne Screen Culture, Room 80.09.11

4pm  Parallel Delegate Session C, RMIT University, Building 80, Level 10
     ● Erasing/Remaking Melbourne, Room 80.09.07
     ● Video Art and Experimental Film, Room 80.09.09
     ● 1990s Melbourne on Screen, Room 80.09.11

5.15 Opening Reception, RMIT University, Chapel Courtyard, Building 11 (off Franklin St)

7.15 Self-Guided Bluestone Laneways Walk
     —Delegates take a self-guided walk from the Reception Venue at RMIT (Chapel Courtyard) to the Treasury Theatre screening. The walk passes through several of Melbourne’s famous bluestone laneways and other bluestone landmarks. Pick up a map or download ‘Screening Melbourne Laneway Walk’ on the free PocketSights App for the iPhone (available on the App store). Presented with the ARC Centre of Excellence for the History of Emotions.

8pm  Special Screening and Live Performance, Treasury Theatre, 1 Macarthur Street
Day 2: Thursday 23 February
All events at Deakin Edge, Federation Square, unless otherwise identified

8.30  Late registrations

9am  Crime on the Streets: From Homicide to Jack Irish Panel Event

—with TV writer/creator Matt Cameron (Jack Irish, Secret City), television luminary Ian Crawford (Crawford Productions), crime writer Andrew Nette, and Prof. Jock Given (Swinburne University). Chaired by Deane Williams (Monash University). Presented in partnership with Monash University.

10.45  Difference: Screening Diversity Panel Event

—with ABC Radio National’s Jason di Rosso, Executive Director of the Melbourne Queer Film Festival Dillan Golightly, Olivia Khoo (Monash University) and Leila Gurruwiwi (The Marngrook Footy Show). Presented in partnership with Deakin University.

12.15  Lunch (self-catered, see end of program for suggestions)

12.45  My Melbourne Project, Projection and Performance

—the My Melbourne project will put the city and its people front and centre to explore our emotional attachment to place and culture. An edited projection of photos and videos will screen, accompanied by an interactive live musical performance from The Yellow Peril Symphony. Co-hosted by the ARC Centre of Excellence for the History of Emotions, Multicultural Arts Victoria and the Centre for Contemporary Photography.

2.15  Delegate Session D:

— Melbourne Cinemagoing: Festivals and Film Societies

3.15  Delegate Session E:

— On the Beach and Beyond

4.30  Experimenta Media Arts Screening and Panel Event

—Showcase of Melbourne’s modern image makers during the 1960s, 70s, and 80s curated by Dirk de Bruyn, followed by a panel featuring instrumental figures from the early days of Experimenta discussing key works and artists from the period. Presented in partnership with Experimenta Media Arts. With Jonathan Parsons, Dirk de Bruyn, Keely Macarow and John Smithies.

6.30  The Capitol Theatre Restoration Tour and Presentation, Capitol Theatre

—Prof. Lisa French (RMIT University) will provide a mini-history of this iconic theatre, which opened in 1924 and is regarded as the finest work by Walter Burley Griffin and his wife Marion Mahony Griffin. Presented in partnership with RMIT University.
Day 3: Friday 24 February

9am  Tea and coffee on arrival

9.30  Miss Fisher’s Murder Mysteries Panel Event, State Library of Victoria Theatrette

—Screenwriter Elisabeth Coleman and line producer Anna Molyneaux from EveryCloud Productions discuss the process of revisioning Melbourne in the 1920s and recreating the Miss Fisher novels for the screen. Chaired by Terrie Waddell (La Trobe University). Morning tea will also be provided at 10.30 am. Presented in partnership with La Trobe University.

12pm Lunch (self-catered, see end of program for suggestions)

1pm  Parallel Delegate Session F, State Library of Victoria

- Melbourne: From Page to Screen
- Transnational Screen Traffic Workshop

1pm  Tours of the Limelight Department Studios, Salvation Army Heritage Centre, 69 Bourke St

—Visit Australia’s first film studio established by the Salvation Army at its Bourke Street headquarters in 1892, boasting a list of pioneering achievements and still preserved today.

2.45  Parallel Delegate Sessions G

- Historical Perspectives, Salvation Army Heritage Centre
- Melbourne’s Games Industry, State Library of Victoria

5pm  Melbourne’s Artistic Games History Panel Event, Australian Centre for the Moving Image, The Cube

—Helen Stuckey, Dan Golding, Hugh Davies, Chad Toprak and Kamina Vincent discuss Melbourne’s long history of experimentation in games development and its legacy today. Presented in partnership with the Australian Centre for the Moving Image.

6.30  Closing Drinks, Australian Centre for the Moving Image, The Cube
Keynote presentation

Day 1: Wednesday 22 Feb
RMIT University, Building 80, Level 10, Room 17

Professor Lesley Stern, Professor Emeritus, the University of California, San Diego (UCSD)

*Introduced by Assoc. Professor Constantine Verevis (Monash University)*

Professor Lesley Stern is an internationally renowned film scholar and Professor Emeritus at the University of California, San Diego (UCSD). She has been a key figure in defining the force and direction of Australian screen studies and has had an enormous impact on Melbourne screen cultures during her time here in the 1970s and 80s. She has had the same degree of influence internationally, where she has held prestigious teaching positions and received top research grants, such as a Getty Fellowship. Stern, born and raised in Zimbabwe, has taught in a number of universities around the globe (including the University of Zimbabwe; Glasgow University; La Trobe and Murdoch Universities; and The University of New South Wales) before moving to UCSD in 2000. Stern's work spans both theory and production and reflects her strong commitment to interdisciplinarity. In particular, her research on the complex relationships of bodies and screens, and her innovative interdisciplinary collaborations with practitioners across filmmaking, video art, photography, creative writing, design, painting, theatre and performance directly relate to key conference concerns. Her work is also remarkable for the ways in which she renews the vital connections between theory and practice. It has been highly influential in the areas of film theory and history, performance, photography, cultural history, feminism, ecocriticism, and fictocritical writing. She is the author of *Dead and Alive: The Body as Cinematic Thing*, *The Smoking Book* and *The Scorsese Connection*, and co-editor of *Falling For You: Essays on Cinema and Performance*. Her essays have appeared in esteemed journals including *Screen, M/F, Camera Obscura, Film Reader, Image Forum, Traffic, Emergences, and Critical Inquiry*.

Professor Stern's presence and participation at Screening Melbourne are supported by the Ian Potter Foundation and the Centre for Communication, Politics and Culture, RMIT University.
Special events, screenings and performances

Day 1: Wednesday 22 Feb

11am *The Story of the Kelly Gang* (1906) Screening and Lecture,
Old Melbourne Gaol

Shot in and around Melbourne and first screened in 1906, *The Story of the Kelly Gang* is considered the first feature length film anywhere in the world. As part of the three-day Screening Melbourne conference, Swinburne University of Technology will host a special screening of the film and lecture at the site where the infamous bushranger met his fate, the Old Melbourne Gaol. While much of the original film has been lost the remaining footage will be screened with a special introduction from National Film and Sound Archive of Australia curator Sally Jackson, detailing the painstaking process of restoration. Following the screening Dr Stephen Gaunson (RMIT University), author of *The Ned Kelly Films*, will discuss more recent film versions of this iconic figure in Australian history. Chaired by Liam Burke (Swinburne University of Technology).

Sally Jackson is a curator in the Film branch at the National Film and Sound Archive (NFSA). Prior to joining the NFSA in 1991, she completed a degree in Cinema Studies at La Trobe University, worked for the Melbourne International Film Festival and Australian Film Institute, and as a freelance researcher in film, television and publishing. At the NFSA, Sally has worked in exhibitions, screening programs and film restoration, including work on *The Story of the Kelly Gang* and the NFSA’s Corrick Collection. She is currently writing a new history of the early days of cinema in Australia.

Stephen Gaunson is a Senior Lecturer and Head of Cinema Studies in the School of Media and Communication. His research explores the topics of adaptation, genre, national cinema, and film history. Stephen has published widely on the Australian cinema and global fields of film history. His writing has appeared in a range of books and journals. He is the author of *The Ned Kelly Films: A Cultural History of Kelly History* (Intellect, 2013).

7.15 Self-Guided Bluestone Laneways Walk

The self-guided walk passes through several of Melbourne’s famous bluestone laneways from the Reception Venue at RMIT (Chapel Courtyard) to the Treasury Theatre screening. In preparation for the screening of Daniel Crook’s *Embroidery of Voids*, with improvised musical performance by Ricochet, it will draw attention to some familiar and less familiar bluestone landmarks en route. A map and itinerary will be available on the day or through the ‘Screening Melbourne Laneway Walk’ on the free *PocketSights* app for the (available for iPhone download only – requires registration).
8pm  **Special Screening and Live Performance**,  
**Treasury Theatre, 1 Macarthur Street**

Walker-delegates will be greeted at the Treasury Theatre by a complimentary glass of champagne before a one-off screening of *An Embroidery of Voids* (2013) by contemporary video artist Daniel Crooks presenting a mesmerising journey through Melbourne laneways, accompanied by a live, improvised performance by Melbourne-based sound art group **Ricochet** and introduced by Stephanie Trigg. Sponsored by the ARC Centre of Excellence for the History of Emotions.

**Daniel Crooks** is a Melbourne-based artist working across digital video, photography and installation. His work probes our understanding of time and visual perception through manipulated images that compel us to re-examine our experience of reality. Crooks’ work is in private and public collections including the Art Gallery of New South Wales, Sydney, National Gallery of Australia, Canberra, and Museum of Contemporary Art, Sydney. Crooks has held numerous solo exhibitions at galleries including the Australian Centre for the Moving Image (2016), Gallery of Modern Arts, Brisbane (2015), Samstag Museum of Art, University of South Australia (2013), Monash University Museum of Art, Melbourne (2013), Art Gallery of Ballarat, Australia (2011), and Christchurch Art Gallery Te Puna O Waiwhetu, New Zealand (2010); and has participated in exhibitions at Art Gallery of Western Australia, Perth (2014), National Gallery of Victoria, Melbourne (2013), Royal Academy of Arts, London (2013) and Museum of Contemporary Art, Sydney (2012).

**Ricochet** are a sound art group, developed out of the Melbourne free improvisation movement. The music is constructed as a long form improvisation, most often directed and moulded by communal restrictions or concepts. The group aims to present cohesive group improvisation with an emphasis on collective structure. Ricochet has performed at festivals and venues around Australia, curated a month long series of cross-disciplinary performance nights, and released two full length albums - each recorded in a single night. In 2016, the group hosted an ongoing silent film/improvised soundtrack series of monthly performances in collaboration LongPlay Cinema in North Fitzroy. The group consists of Joshua Kelly, Joel Trigg, Oscar Neyland and Ziggy Zeitgeist.

**Stephanie Trigg** is Redmond Barry Distinguished Professor of English. She holds an Honours Degree and a PhD in English from the Department of English at the University of Melbourne and a B.Litt. degree in Philosophy and Social Theory from Melbourne. She was elected a Fellow of the Australian Academy of the Humanities in 2006, and from 2008-2011 she was a Trustee of the New Chaucer Society. In 2008 she received the Patricia Grimshaw Award for Excellence in Mentoring, and an Award for Teaching Excellence in Arts and Humanities from the Australian Teaching and Learning Council. Stephanie is currently one of ten Chief Investigators and one of four Program Leaders in the Australian Research Council Centre of Excellence for the History of Emotions (UWA). She leads the Melbourne node of the Centre.
9am  Crime on the Streets: From *Homicide* to *Jack Irish* Panel Event

Deakin Edge, Federation Square

Featuring TV writer/creator Matt Cameron (*Jack Irish, Secret City*), television luminary Ian Crawford (Crawford Productions), crime writer Andrew Nette, and Prof. Jock Given (Swinburne University). Convened by Deane Williams (Monash University).

**Matt Cameron** is an award-winning playwright and screenwriter whose credits include *Jack Irish, Secret City, Molly, Old School* and *SeaChange*. He was the script editor for *Kath & Kim* and co-creator/co-writer/director of the AWGIE winning *Introducing Gary Petty*. He has written numerous award-winning plays which have been performed throughout Australia and internationally.

**Ian Crawford** joined Crawford Productions when he was 20 years old. His uncle was Hector Crawford, his mother was Hector's sister, Dorothy Crawford. Once television began in Australia, Ian directed the early episodes of all the Crawford drama programs, from *Homicide*, through *Division Four, Matlock Police and Cop Shop* to *The Sullivans* and *Carson’s Law*. In the early ’60s he was appointed a Director of Crawfords, and from then on was an Executive Producer of all the company’s drama output. In 1980 he became the company’s Managing Director, which post he held until Hector and he sold their shares in the company in 1988.

**Jock Given** researches, writes and teaches about media and communications policy, business, law and history. His work has been published in *Telecommunications Policy*, the *Journal of Information Policy, Info - The Journal of Policy, Regulation and Strategy for Telecommunications Information and Media, Business History, Media History*, the *Historical Journal of Film Radio and Television* and the *Historical Records of Australian Science*. His radio documentaries 'Crawfords: Television for the People' and 'Empire State: Ernest Fisk and the World Wide Wireless' were first broadcast by ABC Radio National’s Hindsight program in 2014 and 2012. He published *Turning off the Television: Broadcasting’s Uncertain Future* and *America’s Pie: Trade and Culture after 9/11* with UNSW Press in 2003. Jock previously worked as Director of the Communications Law Centre, Policy Advisor at the Australian Film Commission and Director, Legislation and Industry Economics in the federal Department of Transport and Communications.

**Andrew Nette** is a writer of fiction and non-fiction, reviewer and pulp scholar. He is the author of *Ghost Money* and co-editor of *Beat Girls, Love Tribes and Real Cool Cats: Pulp Fiction and Youth Culture, 1950 - 1980*. His popular website, *Pulp Curry*, contains reviews, features and interviews on a broad range of topics relating to crime fiction, film and popular culture.

**Deane Williams** is Associate Professor of Film and Screen Studies at Monash University. He is the editor of the journal Studies in Documentary Film, and his books include Australian Post-War Documentary Film: An Arc of Mirrors (2008), *Michael Winterbottom* (with Brian McFarlane, 2009) and the three-volume *Australian Film Theory and Criticism* (co-edited with Noel King and Constantine Verevis, 2013-2017). In 2016 his *The Cinema of Sean Penn: In and Out of Place* was published by Wallflower Press.
10.45 Difference: Screening Diversity Panel Event
Deakin Edge, Federation Square

ABC Radio National’s Jason di Rosso, Executive Director of the Melbourne Queer Film Festival Dillan Golightly, Olivia Khoo (Monash University) and Leila Gurruwiwi (The Marngrook Footy Show) discuss representations of diversity on, in, and behind, the screen.

Jason Di Rosso is RN’s film critic, host of the weekly film show The Final Cut and reviewer across a range of RN. Before becoming RN’s chief film specialist Jason spent six years as associate producer and reviewer on Movietime, a weekly show hosted by Julie Rigg. Outside the ABC, his writing on film and popular culture has appeared in GQ magazine and The Australian. In 2011 he was host and curator of the weekly filmmaker Q and A called Friday On My Mind, held at the Australian Film Television and Radio School in Sydney.

Dillan Golightly has been festival director of the Melbourne Queer Film Festival (MQFF) since 2015. The 26th MQFF was held in March/April 2016 and was a successful event attracting new, younger audiences and meeting ticket sales targets (with the best box office performance in 5 years).

Olivia Khoo is Associate Professor in Film and Screen Studies at Monash University, Australia. She is the author of The Chinese Exotic: Modern Diasporic Femininity (Hong Kong University Press, 2007) and co-author (with Belinda Smaill and Audrey Yue) of Transnational Australian Cinema: Ethics in the Asian Diasporas (Lexington, 2013). Olivia is also co-editor of four volumes: The Routledge Handbook of New Media in Asia (with Larissa Hjorth, Routledge, 2016), Contemporary Culture and Media in Asia (with Dan Black and Koichi Iwabuchi, Rowman & Littlefield, 2016), Sinophone Cinemas (with Audrey Yue, Palgrave Macmillan, 2014), and Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures (with Sean Metzger, Intellect, 2009).

Leila Gurruwiwi is an Australian media commentator and television show producer. She is a panel member on The Marngrook Footy Show and co-producer of an upcoming reality TV show currently being filmed in Arnhem Land, with the working title Dance Off.

12.45 My Melbourne Project, Projection and Performance

The My Melbourne project will put the city and its people front and centre to explore our emotional attachment to place and culture by asking What does Melbourne mean to you? An edited projection of the best photos and videos will be screened, accompanied by an interactive live musical performance from The Yellow Peril Symphony. Co-hosted by the ARC Centre of Excellence for the History of Emotions, Multicultural Arts Victoria and the Centre for Contemporary Photography.

4.30 Experimenta Screening and Panel: MIMA’s Experiments in Film and Video in 80s Melbourne

Modern Image Makers Australia (MIMA) was established in Melbourne 1986 by experimental film and video makers, and quickly became a crucial platform for screen cultures in Australia. It also became instrumental in the development of media art from an
underground cultural phenomenon in the 1980s to exhibiting in major galleries, festivals and events. The original MIMA committee – featuring Corinne Cantrill, Dirk de Bruyn, Chris Knowles, Robert Randall, Michael Lee, Sue Goldman, Stephen Goddard, Frank Bendinell and administrator John Smithies - lead an active and prolific stable of avant garde artists, experimental film and video makers, and sound artists whose impacts immeasurably shaped the face of film, video and media art in Australia. In MIMA’s early years, the organisation toured experimental film around Australia and to international events, featured weekly screenings in Melbourne, championed critical discourse on experimental film in dozens of lectures and talks, and launched Australia’s first national exhibition of film and video. This exhibition and its follow-on festival – dubbed ‘Experimenta’ – became the namesake for the organisation as it exists in its current form. Yet much of MIMA’s extraordinary output is lost, unknown or little recognised.

One of MIMA’s most tangible legacies was a set of film and video ‘yearbooks’ commissioned by the Australian Film Commission for circulation as an educational resource. This series of three, one-hour yearbooks highlighted shorts and extracts considered ‘difficult’ to program and distribute through traditional channels. The yearbooks served to showcase the best in experimental and ‘avant garde’ works created between the mid-1960s to late 1980s, and challenge preconceived notions of film, art and their intersection.

Experimenta has recently digitised the original MIMA Yearbook tapes and founding MIMA member, Dirk de Bruyn, has curated a special screening of a selection of the yearbook’s works. Ranging from 1966-1989, these films are a pre-digital time capsule sampling a fragmented and diverse community whose history reflects the changing nature of experimental film/video art. Following this 40-minute screening, a panel comprised of early MIMA members – Dirk de Bruyn, Keely Macarow, and John Smithies – and lead by Experimenta’s current artistic director, Jonathan Parsons, will reflect on the formation of MIMA, its impact and legacies on Melbourne’s screen cultures.

Jonathan Parsons has over twenty years of experience working in arts and culture in Australia and internationally. He is currently Experimenta’s Artistic Director and is also Creative Director of Robotronica, a biennial festival showcasing the latest in robotics and interactive design at QUT. He was the Director of ISEA2013 (International Symposium on Electronic Art) an international festival of art, technology and ideas in partnership with Vivid Sydney. He has extensive arts administration and management experience working for a range of festivals, cultural institutions and performing arts companies. He has artistically led and collaborated on a broad range of cultural programs and events across all art forms including for: the State Library of Queensland, Queensland Art Gallery, Queensland Performing Arts Centre, Riverfestival, Byron Bay Writers Festival, Powerhouse Museum, Sydney Gay and Lesbian Mardi Gras Festival, Pacific Wave Festival, Adelaide Festival of the Arts, Awesome Festival and the London International Festival of Theatre.

Dirk de Bruyn is Associate Professor of Screen and Design at Deakin University, Melbourne, Australia. He has made numerous experimental, documentary and animation films, videos, performance and installation work over the last 40 years and written and curated extensively in these areas of practice. He was a founding member and past president of MIMA (Experimenta). His book The Performance of Trauma in Moving Image Art was published in 2014.

Associate Professor Keely Macarow is Deputy Head, Research & Innovation, School of Art, RMIT University. Keely has worked as a creative producer, artist and curator for film, video,
performance and exhibition projects which have been presented in Australia, the UK, the US and Europe. Keely’s creative practice has spanned media, sound and visual arts, performance, experimental film, curation and design. Her research is collaborative and focuses on social practice, art, design, housing, health and wellbeing. She is currently working on interdisciplinary projects with art, design, housing and medical researchers based at RMIT University, Lund University and the Karolinska Institutet (Sweden). Keely was actively involved with Experimenta in the late 1980s and 1990s as Artistic Director (1998-2000), Office Administrator for the Modern Image Makers Association (MIMA, now Experimenta) in 1990 and as a curator of experimental film and video art programs for MIMA (1989-1990). Her curatorial focus with Experimenta crossed sci-art, feminist experimental film, analogue and digital media and post-postmodern video.

John Smithies is an artist and experienced arts manager with a background of arts programming, research and policy development. He studied at art schools in Australia and overseas. John was the first Administrator for MIMA/Experimenta in 1986. From 1992, John was Director of the State Film Centre of Victoria, initiating and leading it through its development to become the Australian Centre for the Moving Image (ACMI) at Federation Square in Melbourne, opening in 2002. He is Director, Cultural Development Network (CDN) and Adjunct Principal Research Fellow RMIT University. John’s key achievements at CDN have been to establish its internationally recognised research program and form the National Local Government Cultural Forum, a partnership of the Commonwealth Government and the Australian local government sector.

6.30 The Capitol Theatre Tour and Presentation, 113 Swanston St

The Capitol Theatre, Melbourne, Screen Culture and a Feminist Herstory Lisa French, RMIT University

Architect Robin Boyd described Melbourne’s iconic Capitol Theatre in The Australian as ‘the best cinema that was ever built or is ever likely to be built’. Following its opening in 1924, it packed in cinema audiences of over 2000 but today its doors are closed. This paper, conducted with a tour of the theatre, tells some of the fascinating history, beginning with the architects Marion Mahony Griffin and her husband Walter Burley Griffin. Whilst Mahony Griffin’s central role was not acknowledged during her lifetime, according to academic Anna Rubbo, she was a central force in many projects, including The Capitol, for which she has been generally acknowledged as responsible for the brilliant, geometric ceiling. She was a trailblazer, the second woman to get a degree in architecture in the US, the first to be licensed as an architect, and a pioneer for women in the field. So it is fitting that this mini-history of the iconic Capitol Theatre begins with her, and then goes on to paint a picture of its contribution to Melbourne’s screen culture and architectural history.

Lisa French is Professor and Deputy Dean in the School of Media and Communication, RMIT University. She co-authored Shining a Light: 50 Years of the Australian Film Institute (2009, 2014), and was the co-writer/editor of the anthology Womenvision: Women and the Moving Image in Australia (2003). Her professional history includes three years as director of the prestigious St Kilda Film Festival and nine years on the board of the AFI. She has contributed to the Australian film industry through her service on many boards, including the Melbourne International Film Festival (MIFF) and Women in Film and Television (WIFT). She is currently working on a book and a film on women documentary directors and the ‘female gaze’, and on a project to get the doors of the Capitol Theatre open again!
Day 3: Friday 24 Feb

**9.30  Miss Fisher’s Murder Mysteries Panel Event**  
State Library of Victoria Theatrette

Screenwriter Elisabeth Coleman and line producer Anna Molyneaux from EveryCloud Productions discuss the process of revisioning Melbourne in the 1920s and recreating the Miss Fisher novels for the screen. The session will begin with a screening of an episode from the third season of the popular series, followed by morning tea and the panel discussion. A second episode from the first season will also screen at 12 pm for anyone interested. Chaired by Terrie Waddell (La Trobe University). Presented in partnership with La Trobe University.


**Terrie Waddell** is a Reader/Associate Professor of Media Arts, La Trobe University. Her research focuses on the relationship between screen media, literature, gender, popular culture and psychology. As well as chapter and journal contributions, she has authored and edited: *Eavesdropping: The Psychotherapist in Film and Television* (co-editor Routledge, 2015), *Wild/lives: Trickster, Place and Liminality on Screen* (Routledge, 2010), *Mis/takes: Archetype, Myth and Identity in Screen Fiction* (Routledge, 2006), *Lounge Critic: The Couch Theorist’s Companion* (co-editor, ACMI, 2004); and *Cultural Expressions of Evil and Wickedness: Wrath, Sex, Crime* (editor, Rodopi, 2003).

**1pm  Tour of the Limelight Department Studios**  
Salvation Army Heritage Centre

The Limelight Department was the Salvation Army’s pioneering film production and presentation unit in Australia. Between 1892 and 1909 its many productions, included 300 films and the major multimedia presentations *Soldiers of the Cross* and *Heroes Of The Cross*. The unit also documented Australia’s Federation ceremonies in 1901. Australia’s first dedicated film studio was created by The Salvation Army at 69 Bourke Street, Melbourne, in a room that still stands preserved much as it was at the turn of the century.
Melbourne’s Artistic Games History Panel Event
Australian Centre for the Moving Image, The Cube

Helen Stuckey (Chair), Dan Golding, Hugh Davies, Kamina Vincent and Chad Toprak discuss Melbourne’s long history of experimentation in games development and its legacy today.

Helen Stuckey is a Postdoctoral Researcher at Flinders University working on Australia’s early game history. An arts curator and researcher her recent curatorial practice has focused the cultural significance of videogames and their collection and exhibition within the gallery. At ACMI she initiated, produced and curated the Games Lab (2005 - 2008), a dedicated exhibition space for exploring videogame culture. She was the Director of RMIT University’s Games Program in the School of Media and Communication (2009-2011) and the inaugural Interactive Screen Arts Program Manager at Film Victoria’s Digital Media Fund (2000-2002).

Dan Golding is a lecturer in Media and Communications at Swinburne University and a writer on the Australian games industry. In 2015, his series 'A Short History of Video Games’ was broadcast on ABC Radio National, which was later Highly Commended at the 13th Annual IT Journalism 'Lizzie’ awards. He is also a contributing editor at Metro Magazine. In 2016, Dan co-wrote Game Changers (Affirm Press), and wrote the soundtrack to Push Me Pull You (PS4). Dan is currently the director of the Freeplay Independent Games Festival.

Hugh Davies is an Australian media arts practitioner, researcher and educator. Davies has participated in exhibitions and festivals both independently, and as founder of the collaborative arts project Analogue Art Map. While employed at the Australian Broadcasting Corporation, Davies won an Australian Teachers of Media ATOM Award in 2008. As an academic, he has held lecturing positions at the Adelaide Centre for the Arts, University of South Australia, RMIT and La Trobe University where he managed the Centre for Creative Arts. In 2014, Hugh completed a PhD at Monash University in transmedia gaming. He has served on the board of the Australian Network for Art and Technology and was inaugural Board Chair of the Freeplay Independent Gaming Festival.

Building on early experience volunteering with Freeplay and GCAP (Game Connect Asia Pacific) Kamina Vincent went on to be an organiser for Melbourne Global Game Jam 2013 and every subsequent GCAP event. Kamina has worked with Tin Man Games for a number of years, managing quality assurance on numerous titles, working as Community Manager, Editor, Logic Editor, QA Lead, and eventually Producer. In April 2016, Kamina left Tin Man games to join and help establish a new craft games development, Mountains. Recently named in the top 100 most influential women in games in Australia, Kamina was also awarded Creative Inspiration at the MCV Pacific Women in Games lunch hosted by Xbox.

Chad Toprak is a passionate game designer and researcher at the lab who holds a Bachelor of Arts (Digital Art) degree at RMIT University. He co-directs and curates Hovergarden, Melbourne’s monthly gathering and celebration of local multiplayer indie games. With the intention of doing further research and studies in games and digital play, Chad is currently undertaking a PhD degree. His passion lies in social, playful and pervasive games, with evoking playfulness through ludic interventions as one of his main research interests. Chad actively participates in and contributes to festivals and events such as Freeplay.
Delegate Abstracts and Biographies

Wednesday 22 February 17

1pm  Parallel Delegate Session A, RMIT University, Building 80, Level 10

Crime: Melbourne’s Mean Streets, Room 80.09.07

Down these mean streets: The depiction of Melbourne as a 'noir city in Season One of Division 4
Dean Brandum & Andrew Nette

With Homicide a ratings hit on the Seven network, Crawford Productions was commissioned by the Nine network to produce a rival police series, one with a darker, seamier edge. Division 4 (1969-1975) was set in the fictional 'Yarra Central', a thinly veiled St. Kilda and whereas Homicide presented a Melbourne where violent crime was an aberration to be corrected, Division 4's cops were the last outpost of morality in a tabloid Melbourne of vice and organised crime. Accentuating this tone was Division 4's aesthetic of high-contrast monochrome depicting the shadowy laneways, sleazy clubs and ever-threatening nightlife of the city. Division 4 presented Melbourne as a 'Noir City', a vision rarely, if ever, depicted on film as strongly and as consistently as this series managed over the course of its 301 episodes.

This presentation will focus on the first season of the series and will discuss the origins and production history of Division 4 and present a number of clips and stills illustrating the noir theme, placing the series in the context of classical Hollywood film and television noir emphasising its distinct sensibility in comparison with the more conventional approach taken with Homicide. Other than film and television, true crime pulp magazines and tabloid newspaper reportage also influenced Division 4's aesthetic. This presentation will shed some light on one of the darkest representations of Melbourne ever filmed.

Dean Brandum & Andrew Nette were the grateful recipients of the 2014 Australian Film Institute Research Collection's research fellowship which allowed them complete access to the collection's extensive archive of Crawford Productions material.

Dean Brandum gained his PhD at Deakin University in 2016 for analysis of historical box office takings. He has taught at a number of universities in Melbourne and has written for various publications, generally on the topic of film distribution. He maintains the website www.technicolouryawn.com and his book Technicolouryawn: Melbourne drive ins in 1970 will be released later this year.

Andrew Nette is a writer of fiction and non-fiction, reviewer and pulp scholar. He is the author of Ghost Money and co-editor of Beat Girls, Love Tribes and Real Cool Cats: Pulp Fiction and Youth Culture, 1950 - 1980. His popular website, Pulp Curry, contains reviews, features and interviews on a broad range of topics relating to crime fiction, film and popular culture.
How *Homicide* gave Australians greater access to the global urban conversation

Nick Moore, RMIT University

From the dizzying opening cityscape of Homicide's first episode1, through the prominent architecture of its iconic title sequences, to its persistent and extensive use of streets and buildings from all over Melbourne, Victoria's capital was an inescapable element of this influential Australian drama series. More importantly, in the absence of other significant moving image representations of Australians, and at a time when public discourse around metropolitan identity was burgeoning, it can be argued that Homicide's representation of Melbourne had an impact on the growing urbanised and suburbanised Australian self-image.

Crawford Productions based many of their storytelling decisions on a combination of their research into contemporary local crimes and their growing understanding of the demands of television drama2. At the time, 'The City' was emerging as an essential element of the episodic police procedural, both as a setting and as a rhetorical device. By making intentionally Australian genre television, Crawford Productions not only placed Melbourne in Australian stories on Australian screens, but it also put it in a position in the public imagination that had previously been exclusively occupied by North American and European cities. In this way, Homicide projected Melbourne into the conversation around modernism, urbanism and other mid-century concerns and contributed to a specifically Australian understanding of these issues. I propose to present this argument and to give examples of how Homicide's co-opting of genre fed into the national discourse. I expect that this will contribute to the discussion of Melbourne on screen and I also expect it might add context to consequent moving image representations of Melbourne's built environment, such as in David Giles's *The Dame Was Loaded* or Scott Ryan's *The Magician*.

*Homicide* is indisputably seminal. It has been argued that it was the seed that established the viability of the Australian film and television industry. This paper looks at a prominent instance of putting authentic and identifiable Melbourne locations at the service of the moving image and discusses the effect that this might have had on our metropolitan and our national identities.

Nick Moore is a professional editor, sessional academic and filmmaker. He was a programmer at the Melbourne International Film Festival for two years. His film *Rauch und Spiegel* won the Prix CANAL+ at Clermont-Ferrand in 2013 and is screening this year on SBS. Nick is a PhD candidate at RMIT University, researching representations of Melbourne in the moving image.

Sinister Visions of Melbourne

Patricia Di Risio, University of Melbourne

*The Jammed* (McLachlan 2007) is a hard-hitting drama about the trafficking of women into the sex industry in Australia. It was shot in Melbourne and received critical acclaim for its numerous strengths in terms of narrative structure and performance. The film's low production quality is often cited as one of the reasons it did not perform well at the box office or has not received the attention it deserves. This paper will demonstrate that the major reason that this film has remained somewhat obscure is more to do with the underbelly of Melbourne it reveals. The familiar locations and settings highlight the indifference that the city has to this issue and the unwillingness to acknowledge the existence of trafficked women, particularly from Asia and Eastern Europe, who are coerced into sex work. The setting of this story in Melbourne, where
licensed brothels are controversially permitted, portrays an image of the city that goes against the conventional discourse of Melbourne as multicultural and hospitable. This paper will assert that the main reason this film is rarely screened or discussed is because it reveals a dark side of Melbourne that the city would prefer to ignore. I will argue that it makes it a particularly disturbing and confronting film to watch for viewers who are very familiar with or live in Melbourne. Many of the locations and images are very recognisable and this accentuates the shocking information contained in the film about the city and its inhabitants. The aesthetic strengths and shortcomings of The Jammed will be examined in relation to the way the city is captured and the uncomfortable truth it reveals.

Patricia Di Risio is a PhD candidate in Screen Studies at the University of Melbourne. Her thesis focuses on unconventional representations of women and femininity in late 20th century Hollywood cinema and examines the interplay between gender and genre. Patricia has contributed chapters to Silent Women: Pioneers of Cinema (Supernova 2016) and Celluloid Ceiling: Women Directors Breaking Through (Supernova 2014). Patricia has taught film and theatre studies in Italy (Accademia dell 'Immagine, L' Aquila) and the UK (Studio School, Cambridge) and currently teaches Screen Studies and related disciplines at the University of Melbourne and Monash College, Monash University

Screen Pedagogy and Practice, Room 80.09.09

Screenwriting Melbourne/s: representing and recreating a city within a screenplay's flipped-reality narrative
Stayci Taylor, RMIT University

Home to one of the world's biggest international comedy festivals (and this presenter's adopted city) Melbourne is an apposite setting for a comedy screenplay about comedy. Funny/Peculiar centres around a struggling comedian who inadvertently wishes herself into an alternative Melbourne where gender hierarchies are reversed, and was written as part of a PhD taking a creative practice approach to examining gender, comedy and script development. In first giving "a sense of what the protagonist's life would have been like if the events that lead to the story hadn't interfered" (Gulino 2004), the screenplay enjoys a familiar Melbourne setting before travelling to an imagined, parallel Melbourne as part of the 'flipped-reality' narrative device. As with other screenplays set in skewed yet identified worlds - such as Her, which gives us an LA "slightly in the future" (Jonze 2011) - the screenwriter finds herself making thematic decisions around preservations and departures from the default setting. In the case of Funny/Peculiar this raised questions (of and within the screenwriting process) such as; how are cities gendered? And, in what ways do protagonists manifest their realities within familiar worlds? Drawing from the research of the PhD, particularly its investigations into notions of perspective within screenplays, this presentation is part academic paper and part live screenplay reading, hoping to open conversations around the practice of screenwriting Melbourne/s in this tale of two cities.

Stayci Taylor's PhD explores gender, comedy and script development through creative practice, incorporating her industry background as a screenwriter, actor and playwright. Originally from New Zealand, her screenwriting credits include ten seasons of an award-winning bilingual (English/Maori) serial drama and a prime time sitcom. Published in Senses of Cinema, Philament, Journal of Creative Writing Research, Journal of Writing in Creative Practice, New Writing and TEXT, Stayci is also co-editing special issues of Networking Knowledge and the Journal of Screenwriting. She teaches screenwriting at RMIT as well as assisting on research projects such
as #STREATstories and a global script development network. She continues working as a consultant and script editor on television projects in New Zealand and is co-writer of a feature currently in development with the NZ Film Commission. Stayci was invited to present a live reading excerpt of Funny/Peculiar for WIFT’s International Women’s Day short film screenings in 2016.

**Pedagogy in Practice of the City Documentary**

Claire Henry, Massey University & Billy Head, Monash University

In the Film and Screen Studies unit, Screen Project: From Film Theory to Digital Video Practice, second-year Monash University students gain knowledge of the ways in which films employ the city in different modes of documentary cinema. Students develop an understanding of theoretical and critical approaches to the city film through screenings and readings, while concurrently developing video production skills in workshops as they collaboratively create their own city documentaries.

This paper presents a reflection on the unit, focusing on how students conceptualise Melbourne on screen, and how they engage with both cinema and the city via theoretically -informed production. What challenges do student filmmakers face in capturing and conceptualizing Melbourne in their short city films? What fresh perspectives do they offer on Melbourne, and what do their productions (and written reflections) reveal not only about the (screen) culture of Melbourne but the productive nexuses of city/cinema and production/theory? Why is it beneficial to frame this unit through a focus on the city in non-fiction cinema? Just as cinema developed with the city, the processes of film production bring Melbourne to life for both local and international students, facilitating their engagement with the city through experiential and cross-cultural learning.

With the participation of their students, the 2016 teaching staff of Screen Project, Billy Head and Claire Henry, offer insights into the pedagogical, practical, and creative processes of making (and reflecting) on city films in Melbourne. Using a case study on the development and outcomes of the unit, the co-authors of this paper draw on their range of production and teaching experiences to provide insight into how a pedagogy of production enlivens the city and the learning process for its student citizens. Highlights from the 2016 students' documentaries will be screened as part of the presentation.

Claire Henry is Lecturer in Digital Media Production in the School of English and Media Studies at Massey University, Wellington, New Zealand. She holds a PhD in Film Studies from Anglia Ruskin University (Cambridge, UK) and a BA(Hons), DipCA, and MA in Screen Studies from The University of Melbourne. Her monograph *Revisionist Rape-Revenger: Redefining a Film Genre* was published by Palgrave Macmillan in 2014 and she has published journal articles in *Senses of Cinema*, *Studies in European Cinema*, *Cine-Excess*, *Animal Studies Journal*, and *Ctrl:Z: New Media Philosophy*. Claire's short documentaries and experimental films – made and premiered in Melbourne – have screened at film festivals in New York (NewFest and the New York City Short Film Festival), Amsterdam, Berlin, Zurich, Hamburg, Sydney, Bangalore, and Malmo.

Billy Head is a non-fiction filmmaker. His films have screened at festivals worldwide including DOCSDF, Interfilm, Cine//B, New Filmmakers New York, Guangzhou Doc Fest, Belgrade Intl. Doc Fest, St Kilda Short Film Fest., White Night Melbourne, and Antenna Intl. Doc Fest. Billy also lectures in film and video production at Monash University in the department of Media, Film and Journalism. He has degrees in Media Studies (RMIT), Australian Political Economy (Sydney University), and Documentary Directing (VCA, Melbourne University). In 2011 he curated Open
Channel's Generation Next Documentary Conference in Melbourne and in 2012 was the film and photography curator of the 11th Festival of the Pacific Arts in the Solomon Islands. He is currently in development on a feature documentary about creative cities being produced by Film Camp and Faction North, co-funded through Screen Australia and Creative Scotland.

**A Philosophical Melbourne**
Catherine Gough-Brady

I am currently filming a 12 x 10min TV series about applied ethics. Both the form of the work and its intended audience are liminal: the target audience is aged 14-19, neither child nor adult, and the work exists in the space between a utilitarian educational and documentary filmmaking style.

The series uses a presenter who guides the viewer through a series of interviews with experts. Unlike some, I enjoy the talking head, the human face and voice are infinitely fascinating, but, I am also keenly aware of what else is in the frame. In three previous series I filmed the interview with the expert in their home (writers), studio (artists) and office (lawyers). This was so that the room around them reinforced the nature of that person, it provided visual clues and even cultural capital to viewers: e.g., artists wear these sorts of clothes and their studios looks like this. But, almost no-one wants to grow up to be a philosopher, and we rarely even need to interact with one, so seeing the genuine space a philosopher inhabits is unimportant. Instead, with this series I decided to take the philosophers out of their own spaces and into Melbourne: migration ethics at Princes Pier, legal ethics at Old Melbourne Gaol, etc.

The shots of the interviewees are mid through to head shots, which means that the environment is rarely important for being recognisably that space, but more for being a visual pattern of an environment that reflects the ideas being expressed. In the end the interviewee's relationship to space also becomes liminal. Melbourne becomes a series of evocative subtexts, or sub-images, in the interviews.

**Squizzy Taylor vs. God: 'Betwixt and Between' Melbourne's Actor/Director Paradigm**
Ian Dixon, SAE Institute

... transitional beings are ... at the very last "betwixt and between": structural classification (Turner, 1969, p. 48).

The colourful historic characters and narratives of Melbourne's creative imagining transfer effectively to its urban landscape and screen culture. This paper reflects upon the greater transformations of the Melbourne industry 'betwixt and between' its formal structures: from page to screen; from actor to director. Drawing upon Victor W. Turner's seminal essay *Betwixt and Between: The Liminal Period in Rites de Passage*, this paper considers the 'sacred poverty' of this transitional/liminal state or what Levi-Strauss calls 'isomorphic'. In applying the logic of the Greimas square utilised by screen 'gum' Robert McKee and considering Deleuzian 'becoming', further implications are considered: actors who merely 'act' as directors; directors with only the pretence of acting craft; and the industry-specific changes they effect. In particular, this presentation as practice-led/ action research involves a bifurcated, 'inside/ outside' perspective of two Melbourne- based productions (in which the researcher appears as actor and director/writer respectively). Firstly, television's *Underbelly: Squizzy* (2014) dramatises the downfall of Melbourne’s favourite 'between the wars' celebrity criminal, Les 'Squizzy' Taylor, utilising historic silent cinema within its narrative. Secondly, impending feature film *Game of God* (2016) welcomes cultural diversity in genre filmmaking. Thus, the actor/ directors' agency is
examined 'outside' their traditional domain, 'betwixt and between' and on both sides of the camera. As a consequence, the 'basic building blocks of culture are exposed and therefore open for cross-cultural comparison' (Turner, 1969, p. 46). Indeed, Melbourne's cultural 'order of things' is challenged by the presence of the 'neophyte' actor who is 'structurally "dead"' (Turner, 1969, p. 48). The 'diversity of Melbourne's landscape, architecture, and people', its depiction on screen and the 'truth claims' of Melbourne-based filmmaking must continue to embrace the 'embarrassment of symbolic riches', which is the actor/director interface.

Ian Dixon completed his PhD on the films of John Cassavetes at The University of Melbourne, Victorian College of the Arts in 2011 where he also studied a Postgraduate Filmmaking Degree. Ian has also delivered academic papers (including a plenary speech for CEA in USA) and published internationally and currently lectures in screenwriting and semiotics at SAE Institute, Melbourne. Ian's films have been distributed and won awards internationally. He has directed television for Neighbours, Blue Heelers and SBS TV (his episode 'Wee Jimmy' won a best director award at the San Francisco International Film Festival). Ian Dixon's debut feature film Crushed screened at Cinema Nova in 2009. Ian has also been funded to write feature films for the Australian Film Commission and Film Victoria.

Seeing Difference, Room 80.09.11

Please Like Me: Queering happiness in suburban Melbourne
Whitney Monaghan, Monash University

In her critique of happiness, queer and feminist theorist Sara Ahmed links ideas of happiness to those of heteronormativity. As Ahmed notes, queer lives have often been culturally constructed as unhappy lives. A queer life is "a life without the 'things' that make you happy, or as a life that is depressed as it lacks certain things" (Ahmed, 93). Building on Ahmed's The Promise of Happiness, this paper considers how happiness is represented through the popular television series Please Like Me (2013-). Created by and starring queer comedian Josh Thomas, Please Like Me screens on ABC television in Australia and the Pivot Network in the US. It is internationally renowned for its representation of queer life in Australia, having been nominated for International Emmy Awards, GLAAD Media Awards, Logies and several AACTA awards.

Filmed throughout Melbourne, Please Like Me presents its protagonist Josh (Josh Thomas) as a suburban twenty-something who comes to terms with his sexuality and tries to "make sense of his friends, family, and cast of intriguing characters including John the caboodle" (ABC). The series is unique for the way that it deals with issues of sexuality, identity and relationships alongside a sustained focus on mental health and questions of happiness. Reading this series through Ahmed's critique of normativity and Frederick Dhaenens strategies of queer resistance, this paper argues that Please Like Me opens its image of suburban Melbourne to a range of queer possibilities, representing Josh's relationships (both romantic and familial) as a model of queer happiness.

Whitney Monaghan is an Assistant Lecturer in Film and Screen Studies at Monash University. Her background is in screen, media and cultural studies and her research examines the representation of gender, queer and youth identities, digital culture, and new forms of screen media. She is the author of Queer Girls, Temporality and Screen Media: Not 'Just a Phase' (Palgrave, 2016).
A point of difference: bisexual identity and sexual fluidity in Sophie O’Connor’s *Submerge* (2012)

Chloe Benson, Federation University

Filmic images of bisexuals are often marked by a degree of enigma and ambiguity. As a consequence, expressions of a bisexual character's desires may be conflated or rendered indistinguishable from other forms of sexual experimentation or fluidity on-screen. In some instances, this ambiguity renders bisexual identities invisible. In others it fosters a number of problematic misconceptions regarding bisexuality - that it is a phase, for instance, or a mark of immaturity. Disrupting this trend, Sophie O’Connor’s film *Submerge* (2012) presents a nuanced exploration of sexual behaviour and desires that exist beyond the constraints of monosexism. Set in Melbourne, the film accentuates the liberal sexual politics and diversity of its urban setting, establishing a background against which sexual possibilities can be explored without restraint. Emphasizing the fluidity rather than the fixity of erotic desires, *Submerge* depicts a number of attractions and relationships that transgress the tendency to categorise sexuality explicitly along gender lines. Yet it manages to do this without discounting difference altogether. O’Connor’s film is significant in that it represents bisexual behaviour as a product of bisexual identities as well as an outcome of more ambiguous desires or sexual exploration. Using the film as a case study, this paper explores the ways that queer cinema can screen sexual fluidity in a manner that is conducive to both the consolidation and critique of identity discourses. Through close reading of the film, it will be argued that *Submerge* is successful and relatively unique in its representation of bisexual desires and behaviour. Moreover, it will be demonstrated that this success can be attributed in large part to the film’s setting and characterization.

**Chloe Benson** is currently undertaking her PhD at Federation University. Her doctoral research examines the complex interplay between sites of exhibition, official entryway paratexts and contemporary representations of bisexuality. This research stems from her wider interest in bisexual and queer cinema, paratextual theory and film festival studies.

Reenacting Suburban Trauma: Dirk de Bruyn’s *Conversations with my Mother* (1990)

Glenn D’Cruz & Dirk de Bruyn, Deakin University

Experimental filmmaker, Dirk de Bruyn, was a ‘New Australian.’ An immigrant from Holland, de Bruyn arrived in Australia as an eight-year-old child with his mother and father in 1958, and his autobiographical film, *Conversations with my Mother* (1990) wanders through the suburban spaces that Robin Boyd famously described as the Australian Ugliness.

For many people, especially those immigrants from war ravaged Europe, these peripheral places provided sanctuary from a traumatic past. Moreover, many ‘New Australians’ — especially those accustomed to the confines of European domestic spaces — viewed the wide Australian streetscapes, with houses built on quarter-acre blocks, with something approaching wonder, even though initially only afforded, shared rooms, shared bathrooms and converted garages in this terrain. Here was an apparently young country, familiar in some ways, but absolutely disorienting in others. The Australian suburbs, as de Bruyn’s film intimates, are uncanny in the Freudian sense — spaces of dread haunted by a myriad of ghosts. In psychoanalysis, the uncanny experience is marked by a sense of anguish and foreboding. People, places and things become strange, or, conversely, unfamiliar locations may contain traces of the familiar. Either way, the uncanny is perhaps best described as a kind of unsettling affect, a disquieting structure of feeling.
This paper revisits this film’s key locations with filmmaker de Bruyn in order to further explore the uncanny in Melbourne’s now gentrified Western Suburbs, in the wake of the recent death of his mother. The presentation involves both a live and screen component.

Glenn D’Cruz teaches drama and cultural studies at Deakin University, Australia. He is the author of Midnight’s Orphans: Anglo-Indians in Post/Colonial Literature (Peter Lang, 2006) and the editor of Class Act: Melbourne Workers Theatre 1987-2007 (Vulgar Press, 2007). He has published widely in national and international journals in the areas of literary studies, performance studies and cultural studies.

### 2.45 Parallel Delegate Session B, RMIT University, Building 80, Level 10

**Authenticity, Affect and Place, Room 80.09.07**

**Say a spell: Summoning the ghosts of post-punk Melbourne**

Donna McRae, Deakin University & Alexia Kannas, RMIT University

Despite its absence from many official cultural histories of the city, the Melbourne post-punk scene of the mid-1970s to the mid-1980s has developed an international reputation as an important and vital moment in global musical history. Initiating the careers of figures such as Nick Cave, Rowland S. Howard, Lisa Gerard, Dave Graney and Clare Moore, the scene was a melting pot of ideologically-charged musical experimentation, associated with bands like The Young Charlatans, The Birthday Parry, Dead Can Dance, The Moodists and The Boys Next Door: This paper explores the ways cinema has worked as a medium for the returning spectre of Melbourne’s post-punk scene - a subculture that, as Darren Tofts has pointed out, was characteristically ‘hostile to memorialization and longevity, to making history’ (21). Drawing on Derrida’s notion of hauntology, we consider how films such as Wim Wenders’ Wings of Desire (1987), Richard Lowenstein’s Dogs in Space (1986) and his documentaries We’re Livin on Dog Food (2009) and Autoluminescent (2012), as well as McRae’s own 2011 feature Johnny Ghost, help Melbourne to remember a past it didn’t actually live through.

**Donna McRae** is a Melbourne based filmmaker and Lecturer in Film & TV at Deakin University. Her first feature film Johnny Ghost (2012) was selected into numerous film festivals locally and internationally, winning 7 awards including Best Female Director, Best Feature and two Special Jury Prizes. She is currently involved in a female horror anthology film project and her feature documentary Cobby: The Dark Side of Cute is in post production. McRae's next feature film ‘Kate Kelly’ - a western about Ned Kelly’s sister - is currently in development.

**Alexia Kannas** teaches in the department of Cinema Studies at RMIT University. Her research interests include cult and alternative cinemas, cinematic modernism, cross-cultural reception and music and sound in film and television. She is the author of Deep Red (Columbia University Press/Wallflower, forthcoming 2017) and is currently completing a monograph on the Italian giallo film for SUNY Press.
Sonic Disturbance and Chromatic Dissolution: the Cantrills remake Melbourne
Tessa Laird, VCA, University of Melbourne

Celebrated husband and wife duo Arthur and Corinne Cantrill have made more than 200 experimental films since the early 1960s. Now in their 80s, the filmmakers have retired to Castlemaine, where they still hold screenings of their films in the original format. They are sceptical of digitisation since their films were specifically made as explorations of the medium. Experiments with lighting, framing, rhythmic editing, speeds and slownesses, and, most notably, colour separation, firmly place the Cantrills within international avant garde cinema practice.

Their equally innovative soundtracks are now being recognised as important experimental compositions in their own right.

The Cantrills have utilised all aspects of their life as subject matter for their films, including trips around Australia and Indonesia, flowers in their garden, humble still lives, and paintings made by their autistic son Ivor. Crucially to the theme of this conference, the Cantrills have filmed Melbourne, and reveal a fragmented, psychedelic city quite different to the one that appears as a backdrop to narrative cinema. Rather, the Cantrills' view of Melbourne is one in which surface, lighting, colour and structure are interrogated and manipulated, and where the city itself becomes the raw materials for a reimagining of vision itself.

Contrasting some of the Cantrills' meditative films of natural wonders outside the city, such as At Black Rock and Waterfall (both 1984), with views of the Melbourne CBD in The City of Chromatic Dissolution and The City of Chromatic Intensity (both 1999 but utilising earlier footage), I will extrapolate ideas of the avant garde metropolis, figured as both dissonant and exhilarating. Utilising colour and cinema theory, I will demonstrate that the Cantrills' works transcend nationalist or regionalist agendas, and qualify as international modernist masterpieces.

Tessa Laird is an artist and writer who lectures in Critical and Theoretical Studies at the VCA, School of Art, University of Melbourne. Originally from New Zealand, she has been a notable art critic for The New Zealand Listener, Art New Zealand, Circuit, and Art+ Australia. She has written a chapter on colour in the experimental film of Len Lye (Len Lye, eds. Cann and Curnow, Gavett Brewster Gallery 2009), and recently delivered a paper at Oxford University comparing the experimental colour film practices of Maori artist Nova Paul and Irish artist Richard Masse. Tessa's doctoral studies on colour led to the publication of A Rainbow Reader (Clouds Publishing, 2013), a personal, speculative journey through the spectrum. She is currently writing a paper on the representation of animals in the experimental films of the French artist Camille Henrot, for the British journal Antennae: The Journal of Nature in Culture.

'The Nina Effect': Offspring, and the commodification of fan affect
Renee Middlemost, University of Wollongong

"Cities and countries are as alive, as feeling, as fickle, and uncertain as people. Their degrees of love and devotion are as varying as any human relation" (Payne, 2007).

Since its debut in 2010 Offspring has worn its heart and location on its sleeve. Offspring is a long form 'dramedy' about neurotic, yet endearing obstetrician Nina Proudman, and her warm and wacky family and colleagues. The creative team admit that this is a series unashamedly about the messiness of life and love, and was conceived as an antedate to a glut of crime television. Offspring’s popularity with Australian audiences has remained consistent throughout its six
season run, despite plot twists that threatened to break hearts and loyalty to the show forever (#RIPPatrick). When the finale of Season 5 screened in 2014 and neatly rounded off the existing plotlines, fans feared it would be the last they would see of Offspring, particularly as it had reached the upper limit of episodes eligible for a Screen Australia rebate under local content rules. Fans immediately circulated an online petition calling for the return of Offspring, and despite the increase in cost, the series was renewed for Season 6 which screened in 2016.

This paper will demonstrate how the impact of the affective engagement of Offspring fans, in addition to the 'aesthetics of affect' (O'Sullivan, 2001) aroused by Melbourne can be framed in terms of authenticity. Hills (2015) work is vital in understanding the contradictions inherent in the role of affect in fan labour. I will contend that, whilst the affective engagement prompted by the audience (the online outpouring of grief over the death of Patrick; and sadness at perceived end of the show) can be framed as authentic, the aesthetics of affect elicited by the Melbourne setting (walking tours of locations; the 'Nina effect' on real estate and fashion) has been commodified. Even when initially situated in fan activity (such as fan websites on Nina's style) the commodification of affect by the Network can be interpreted as the inauthentic appropriation of fan labour. Ultimately I wish to argue that Offspring illustrates the economic value of fan affect in an Australian context, and that the varying forms of affective engagement demonstrated by Offspring fans offered a powerful impetus for the revival of the series.

Renee Middlemost is an early career researcher and sessional academic at the University of Wollongong. Her recently completed PhD Thesis was entitled "Amongst Friends: The Australian Cult Film Experience", which examined the audience participation practices of cult film fans in Australia. Her forthcoming publications reflect her diverse research interests; these include a chapter on cult film and nostalgia for The Routledge Guide to Cult Cinema; an article on space and the Australian film industry for Media International Australia; and a co authored chapter on the finale of Dexter.

**Melbourne Cinemagoing: Festivals, Exhibition, Distribution**, Room 80.09.09

**Finding money and making audiences: The twin challenges for Melbourne based filmmakers**

Aidan Stewart, Swinburne University of Technology

Australia's film industry, and in particular the distribution sector, has been mired by several significant developments in consumer and industry practice, configuration and policy (Carroll Harris, 2012). In recent years a new screen media ecology has begun to emerge that challenges these norms. This forms the foundation for a project concerned with examining potential ways of bridging academic and practical concerns around financing, supporting and driving distribution of Australian screen media content. Investigating processes of decentralisation and disintermediation within a new media ecology, my project will look to identify key ways in which Australian independent filmmakers can adapt and flourish within an unstable industry.

This paper will present initial findings from interviews with Melbourne based filmmakers and a survey of consumers. It will highlight the disconnect in the ways filmmakers and consumers are thinking about the economics of film. It will then demonstrate the ways in which critical analysis may contribute to pushing the local industry forwards. Responses will be compared to international film industries, other media industries and emerging technological responses to
such issues. Concerns raised will include: supporting consumer and creator rights as non-mutually exclusive, supporting the enhancement, diversification, decentralisation and proliferation of a cultural commons and encouraging innovation and efficiency in production, delivery and economics. This research is important in regards to current disruptive discourses around piracy and maintains the potential to feed back into the industry itself.

Aidan Stewart is a second year PhD researcher at Swinburne University of Technology. His academic interests centre on decentralising technologies and practices and developments in digital film distribution on the fringes.

Screening the Street: Projection Festivals and Screen Culture
Stephanie Hannon, University of Melbourne

Melbourne has developed a rich screen culture supported by a network of cinemas that provide a fixed destination to watch films. Like other cities though, the screen is increasingly fluid and mobile. Projection art is one technology, which moves the screen beyond the frame of the cinema and onto the expanse of the street. However, this movement of the projector and screen from the darkened theatre out to the bustling streetscape necessitates a reconceptualization of the relationship between screen and viewer. This paper will discuss the characteristics and experience of public spectatorship in the context of cinema scholar Francesco Casetti’s concept of ‘almost’ cinema. It will discuss the continuity and change in spectatorial practices in public screen cultures, specifically those involving projection art.

The Gertrude Street Projection Festival (GSPF) in Melbourne’s inner city will be used as a case study to explore these ideas. This festival was established in 2007 and features a range of artistic practices include projection art, performance works as well as installations in shop windows along the street. The paper will draw from qualitative research undertaken at the 2016 festival, specifically interviews with attendees who described their experience of the projections. This research is part of a larger project which is looking at the impact of media infrastructure, specifically large screens and projections, on the function of public spaces.

This paper seeks to contribute to research that situates spectatorship as a social as well as aesthetic practice. It aims to highlight the influence of cinema spectatorship on the emergent public viewing cultures. As screens increasingly shift beyond the frame, there is a need to reconsider approaches to spectatorship and assess the continuity and change as what we know as screen shifts from a fixed destination to a mobile encounter.

Stephanie Hannon is a PhD candidate with the School of Culture and Communication at the University of Melbourne. She is also a member of the Research Unit in Public Cultures Graduate Academy at The University of Melbourne. Her research is examining how media infrastructure, specifically large screens and projections, are affecting the perceptions and experience of public space. This involves empirical research at two public spaces in Melbourne, Dandenong and Gertrude Street. Part of this research, will also seek to provide recommendations to policy makers and industry about how media can be better used to facilitate greater civic engagement and public participation. Alongside these research interests, she is also a senior adviser with Infrastructure Victoria, an independent statutory body, which advises on infrastructure matters.
Creative exhibition in Melbourne through digital projection: *The Turning* as a case study of super-diegesis

Lauren Carroll Harris, University of New South Wales

This paper will explore how mobile digital projection is allowing filmmakers to creatively screen their works in locations that extend the boundaries of their story-worlds into the exhibition space. Using a case study of the Australian arthouse-anthology film *The Turning* (various, 2013), this paper will show how creative exhibition in unconventional sites can influence the terms of reception and shift how a film’s meanings are interpreted by viewers. After a theatrical distribution plan hinging on roadshow presentations at gala screening nights, *The Turning* was taken outside of commercial theatres and presented at all-night arts festival White Night in the city of Melbourne. Rather than presenting the film sequentially, its producer Robert Connolly divided the film into its chapters, presenting them in spaces that expanded their story-worlds. The thematically central chapter 'The Turning', which climaxes in a religious conversion, was shown in Collins Street Baptist church, with viewers seated in pews. The road-trip chapter 'Big World' was presented in a screen in the trunk of a kombi with the trunk-door wide open. 'Sand' was screened in an alleyway transformed with a floor of sand covering the asphalt. The result of this exhibition experiment falls somewhere between cinema and installation, using an arts festival as a way to present a series of pop-up cinemas that had to be discovered by audiences willing to wander through the streets of Melbourne over the course of a night. The exhibition settings became a framing device or an extension of the film’s chapters: the expanded margins of a film’s world. As they are not apparent to the characters within the world of the film, these creative exhibition settings are not diegetic, rather, they are super-diegetic. In this way, inexpensive digital projection can allow a more explicit and deliberate link to form between a film and the space in which it is exhibited. Historically, cinema as a modernist medium has prompted scholars to attune themselves to the sensibilities of time, developments in digital distribution and projection attune us to consider aspects of space. I will use aspects of art theory to consider the creative, spatial and aesthetic aspects of film exhibition, citing other instances where digital projection and unconventional screening environments can heighten or continue a film’s themes and textual properties.

Lauren Carroll Harris is a final-year PhD candidate at the University of New South Wales. Her monograph, 'Not at a Cinema Near You: Australia’s Film Distribution Problem', was published by Platform Papers (Currency House) in 2013. She has been published in Metro (of which she is a contributing editor), *International Journal of Cultural Policy, Studies in Australasian Cinema* (forthcoming) and *Senses of Cinema*, and has co-edited three collections of essays on Australian film distribution and film festivals for *Studies in Australasian Cinema*.

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1970s Melbourne Screen Culture, Room 80.09.11

**Kennedy Miller’s Melbourne**

James Robert Douglas, RMIT University

Film and television production company Kennedy Miller Mitchell (KMM) has long been fixed in industry and media perception as a Sydney-based enterprise. Producers of the *Mad Max* sequence (along with the *Babe* and *Happy Feet* films), the company has been headquartered in the Metro Theatre, in Kings Cross, since founders George Miller and Byron Kennedy relocated to NSW from Melbourne in the wake of the international success of the first *Mad Max*. Though that debut feature was produced in Victoria – including, famously, some scenes shot in the
underground car park at the University of Melbourne – subsequent KMM works across its near half decade of production have been definitively Sydney-based.

But if the company's ongoing existence owes much Sydney, its origins are intimately tied to Melbourne and its surrounds. Kennedy himself was born in Kingsville, and went to school in Footscray, and the significance of Melbourne not only as a location, but as an industrial and cultural centre for screen art is felt across his earliest works with Miller.

In this paper, I will explore some of the ways in which Melbourne is present in Kennedy and Miller's earliest productions, from the physical spaces they depict on screen, to the impact of local filmmaking infrastructure (such as Crawford Productions) and local cinema culture (like the 'Carlton Ripple' filmmakers). Focusing on two of their short works, Frieze: An Underground Film and Devil in Evening Dress, I will suggest how Melbourne's significance as a hub of screen activity in the 1970s shaped the development of one of Australia's most critically and commercially successful production houses.

James Robert Douglas is a freelance arts critic and journalist, and postgraduate research student at RMIT University. He has completed a Bachelor of Arts (with Honours) and Graduate Diploma of Arts at The University of Melbourne. His writing has been published in Metro, Meanjin, The Lifted Brow, The Age, The Saturday Paper, The Dissolve, The Awl, and The New Yorker.

Definitely not in Kansas - Oz: A Rock 'n' Roll Road Movie and Glam Melbourne
Gemma Blackwood, Charles Darwin University

'C'mon, let's go and see the far king wizard then!' In Chris Lofven's joyful and little seen 1976 adaptation of Frank Baum's Wizard of Oz tale, a seedy-looking Melbourne of the mid 1970s stands in for the fictional Emerald City. The heroine Dorothy (Joy Dunstan) is a music groupie, the 'scarecrow' (Bruce Spence) is a surfie, and the 'tin man' (Michael Carman) is an auto-mechanic, who in a quite literal verbal pun consumes tinnies' of beer. Dorothy and her eccentric posse travel across rural Victoria to reach the wizard (Graham Matters), in this retelling an extravagant glam-rock musician attired in David Bowie splendour. Key rock venues are utilised carefully in the film, such as the Sidney Myer Music Bowl and the Palais Theatre. Overall, the film captures a sense of the city as a rock Mecca, an alluring but also dangerous place. In this paper I examine the director's use of locations of the road movie from rural outback Victoria through to inner urban Melbourne. These locations are key storytelling devices to dramatise a coming-of-age tale with an ultimate moral lesson: that 'fame and fortune fuck you up'.

Gemma Blackwood is Coordinator of Communication Studies in the School of Creative Arts and Humanities at Charles Darwin University. She recently edited the book Motion Pictures: Travel ideals in Film (with Andrew McGregor), which was released in July 2016. In 2012, she wrote a chapter on youth films in Melbourne for World Film Locations: Melbourne. She is currently researching a monograph on representations of the outback in cinema.

Pure S: Melbourne as an 'any-space-whatever'
Timothy Deane-Freeman, Deakin University

When Bert Deling's Pure Shit premiered at Melbourne's Playbox Theatre in 1976, the vice squad raided the building. The then Herald's film critic Andrew McKay described it as "the most evil film that I've ever seen." This chaotic no-budget film, hounded to the verge of obscurity by both
its artistic difficulty and its stoushes with censorship, has inevitably become an underground Australian classic. Chronicling 48 debauched hours in the lives of a group of heroin users, the film is oriented less towards the inner lives of its characters than to the grim nocturnal mis-en-scene against which their action takes place. This gritty Melbourne backdrop becomes what Gilles Deleuze, in his influential books of film-philosophy, *Cinema I* and *Cinema II*, describes as an 'any-space-whatever.'

These spaces, prototypically, for Deleuze, the desolated post-war cities of Europe as filmed by the Italian neo-realists, present us with milieu in which action no longer seems possible, much less of any consequence. In the catastrophic context of 'global history,' the sensory-motor schema – the actions and intentions of the individual characters – become meaningless or purely responsive. As Deleuze translators Tomlinson and Galeta put it: "the unities of situation and action can no longer be maintained in the disjointed post-war world. This gives rise to pure optical and sound situations from which the 'direct time-image' emerges."

This paper explores Melbourne as an 'any-space-whatever,' a place which, in the post-industrial malaise of the late 20th century, could be anywhere. But further, and perhaps more importantly, it makes the claim that this indiscernibility of place creates the conditions for a pure or direct confrontation with time, enabling us to perceive what Proust would describe as "a little time in the pure state." Deling's film represents a direct Deleuzian time-image, a temporal object liberated from the trajectories of coherent action and narrative which characterised the modern or classical cinema. *Pure Shit*, with its sweating, incoherent characters, its situation within an 'any-space--whatever,' represents the power afforded us by late 20th century cinema to access the ontological character of time itself.

Timothy Deane-Freeman is a PhD student at Deakin University. Tim is currently working on the film-philosophy of Gilles Deleuze, but has broad interests across the fields of aesthetics, philosophies of artistic and cultural production, and the social, economic and political implications of various artistic practices. Tim is also a musician active in Melbourne's live music scene, and is interested in the intersection of creative practice with theoretical works of post-structural philosophy.

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**4pm  Parallel Delegate Session C, RMIT University, Building 80, Level 10**

**Erasing/Remaking Melbourne, Room 80.09.07**

**Post-Hollywood: Animating the Illusion of Location in Melbourne's Post, Digital, and Visual Effects Industry**

Tara Lomax, University of Melbourne

Melbourne's post-production, digital, and visual effects (POV) sector, contiguously located within the inner-city suburb of South Melbourne, is significant to the innovations in animation and special effects of many major Hollywood productions. Luma Pictures has a long-sustained relationship with Marvel Studios, with recent work including *The Avengers: Age of Ultron* (2015) and *Ant-Man* (2015), as well as the Coca-Cola tie-in advert, 'A Mini Marvel' (2016). Moreover, Illoura have made significant contributions to *Ghostbusters* (2016) and *Game of Thrones* (2011 -) following their acclaimed work on *Ted* (2012), and OOP Studios' credits include *Mad Max: Fury Road* (2015) and *The Lego Movie* (2014). Therefore, it is possible to reimagine South Melbourne
as both a centralised hub in Australia's POV industry, as well as a trade diaspora for the increasing global dispersal of Hollywood's post-production sector.

The Australian Screen Production Incentive (ASPI) reinforces this POV hub as a centre for creative and technological excellence in local Australian screen production and also a far-removed Hollywood outpost, almost inscribing the sector with an illusionary sense of location. The POV Offset provides a sizeable rebate to 'large budget productions, including those not necessarily shot in Australia' ("Fact Sheet"). In contrast to the Location Offset, which requires that principal photography be carried out in Australia, the POV Offset 'is aimed at attracting POV work to Australia on productions which shoot offshore' ("Guidelines"). In this way, the virtual nature of animation and visual effects parallels the almost indeterminable nature of location in the POV Offset eligibility.

In this paper, I argue that the dynamic between Hollywood and Melbourne's POV industry can be conceptualised as a spatiotemporal convergence of divided locations and production workflow. The phrase 'we'll fix it in post' has taken on proverbial significance within Hollywood production. As such, the temporal role of post-production in the sequential moviemaking process is problematised by the incorporation of post-production into the production workflow, and the geo-virtual incorporation of Melbourne's POV industry into Hollywood.

Tara Lomax is a PhD candidate in Screen Studies at the University of Melbourne. Tara's research examines the conceptual nature of franchise cinema as a mode of production that interfaces industrial conditions with complex textual forms. The objective of this research is to investigate how franchise cinema, as a dominant contemporary mode of Hollywood cinema, re-informs traditional areas of study in the screen studies discipline, such as authorship, form and genre, and visual effects. Tara has previously completed postgraduate degrees at AFTRS and the University of Sydney and their other research interests include transmedia and world-building, superheroes and fantasy, creative industries, and film serials. Tara is also a sessional tutor and lecturer in Screen and Cultural Studies, having previously coordinated the unit Hollywood and Entertainment, is a postgraduate member in the Transformative Technologies Research Unit, and was on the organising committee for the Feasting on Hannibal conference.

Predestination and Uncanny (Mis)recognition
Djoymni Baker, University of Melbourne

Filmed in Melbourne but standing in for Cleveland, Predestination (The Spierig Brothers 2014) provides local audiences with moments of recognition in which the familiar becomes estranged in a new context, relocated in time and space. The film is set in an alternative past, one in which time travel is invented in the 1980s. Although seemingly 'futuristic' in its technological premise, the film stays firmly in the past, using costuming in particular to evoke our cultural memories even as it reshapes them. Within this reconfigured Melbourne, the film's characters must similarly re-categorise the people they meet in a series of temporal loops, and must learn to empathise with those they have previously despised. In both its process and narrative themes, then, Predestination is about rewriting memory, both those of its characters, and of its local audience.

Vivian Sobchack (1999) has argued that location shooting provides local audiences with 'documentary' moments of recognition even within fiction films. Admittedly, Sobchack is being characteristically provocative here, in order to question the overly easy boundary we tend to assign to fiction- and non-fiction, which often bypasses considerations of affective spectatorship in the process. However, she underestimates the impact of layering fact and fiction onto known
spaces. In this paper, I use *Predestination* to argue for uncanny moments of audience (mis)recognition, in which the familiar is rendered strange even as it is recognised and affectively realised. The filmic scene functions both as a document of a lived experience and memory, and as its simultaneous reassignment into an alternate, fictional world in which place, time, and Melbourne’s identity (as well as that of its protagonists) are all in science-fictional flux.

**Djoymi Baker** teaches Screen Studies in the School of Culture and Communication at the University of Melbourne, where her dissertation on myth and the transmedia franchise *Star Trek* won the Chancellor’s Prize for Excellence. She is the co-author of *The Encyclopedia of Epic Films* (2014). Her articles (on topics including cinematic affect, television stardom, science fiction television, online TV fandom, and the sword-and-sandal epic) have appeared in journals such as *Popular Culture Review, Senses of Cinema*, and *Refractory*, and in anthologies such as *Millennial Mythmaking* (2010) and *Star Trek as Myth* (2010). Forthcoming work includes television spectatorship in the streaming era, and current research examines affective engagement with the inhuman on screen. She previously worked for many years in television news and current affairs.

**Paris, Melbourne: The appropriation of Parisian chic in marketing Melbourne**

Felicity Chaplin, Monash University

According to historian Graeme Davison, the Parisian iconography of Melbourne dates back to the Impressionists, "whose vision of the backstreets and boulevards of Paris became the template for a new Australian urban aesthetic. Local painters, photographers, and filmmakers imagined Collins Street as Melbourne's Rue de Rivoli".

Two separate advertising campaigns for Tourism Victoria, the first made in 2007, the second in 2012, draw heavily on Parisian iconography to market the city of Melbourne. This iconography is depicted both in images and narrative which date back to the nineteenth century. In particular, these advertisements, entitled respectively 'Lose Yourself in Melbourne' and 'Play Melbourne', create an image of the city synonymous with the fashion photography of the 1950s and 1960s which, according to Jess Berry, "exploited the continental facades of the city, attempting to capture the aura of Paris". At the same time, these advertisements follow a typical romantic narrative trajectory featuring a fashionable young woman walking the labyrinthine streets and laneways in search of self-discovery and romance. Both advertisements are examples of the way Melbourne, according to Susan Van Wyk, has "traded on its cultivated air of Parisian chic".

While both cinema and television have tended to use the suburban as the proper setting for Melbourne life, advertising has focussed on those aspects of Melbourne which link it visually to Europe. This is most evident in the use of the so-called 'Paris End of Collins Street' as the setting for haute couture, cafe life, and romance. Indeed, this notion of Melbourne as Paris was literalised in 2012 when the Paris precinct was transformed for the British-Australian action thriller *The Killer Elite*. This paper looks at the development of a Parisian iconography for Melbourne which has become not only an integral part of selling the city, but which has also found a place in the Australian imaginary.

**Felicity Chaplin** is Scholarly Teaching Fellow in French Studies at Monash University. She is the author of *Between Art and Life: La Parisienne in Cinema* (Manchester UP, 2017). Her work appears in *Screening the Past, Lola, Colloquy, Metro* and *Australian Journal of French Studies*. 
**Invisible Traces**  
Dirk de Bruyn, Deakin University

This paper surveys the use of the Swanson St and Elizabeth Street intersection and the Flinders Street Station clocks facade by Melbourne Based Film Artists. This includes Lynsey Martin’s visceral and gestural *Automatic Single Continuous* (1982), originally shot with a highly mobile Super 8 camera and John Dunkley-Smith’s formalist *Flinders St* (1980), influenced by 7Os British Structuralist filmmaking. Also included is the ritualist documentation of public events by Michael Lee in the 7Os, that stands in contrast to the surveillance videos by unknown ASIO camera operators of similar events. These varying approaches to this iconic pre-Federation Square site are placed in relation to the rich history of Melbourne based innovative film practices documented in Cantrills Filmnotes. The paper will conclude with some of my own stereoscopic work *Empire* (2014) and my recent documentation of Paul Carter’s poetry, materially inscribed into red-brick surfaces of Federation Square.

**Dirk de Bruyn** is Associate professor of Screen and Design at Deakin University, Melbourne, Australia. He has made numerous experimental, documentary and animation films, videos and performance and installation work over the last 40 years. He was a founding member and past president of MIMA (Experimenta). His book *The Performance of Trauma in Moving Image Art* was published in 2014. His feature length time-lapse animation *Telescope* (75 minutes 2012) screened in July 2013 in the Australian Perspectives Series at the Australian Centre of the Moving Image. His experimental film work and performances have screened internationally.

**Screen Dance: Cultural mirroring through movement and ambience**  
Mitch Goodwin, University of Melbourne

Part visual essay part performance text, Screen Dance will explore the intervention of the screen – the mobile screen / the televised event/ the corner store TV/ the mobile app – in the public life of the city.

Yarra Yarra, a Kulin nation meeting place pre-contact; now the site of this metropolis called Melbourne, a grid overlaid on the landscape, is a vertical convergence of glass and steel and glittering light. As a newbie, from the West but mostly from the North, to explore the meandering grid of this urban space is to conduct the rather colonial act of mapping: through a screen. Marking the screen, meeting via the screen and ultimately documenting via the screen. The screen is now a feature of the cityscape – public, private, commercial. Screens punch holes in the night. Life accompanied by screens, life lived through screens.

A merry dance is underway.

Through the rain pelted window the glow of the television calls to arms the excited pack – it’s game time! The pearls of contrasting colour speak to history, to territory and to the drama of an evolving mythology brokered by the screen.

There’s a stir in the playground tonight, just behind the monkey bars, beneath the crisp clear sky tilted faces glow with electric blue luminance as screens drift and sway in eerie silence. This is not your typical social gathering this is an augmented space. The battle for the King of the Hill is a subdued affair albeit facilitated by a poke, a swipe and a deft flick.
They warned me about the 86, the Smith Street trundler has a history they said; well yes, it is certainly a lively affair especially on the fringes of daylight. Yet it is also a carriage of travelling screens of football highlights, of sexting, of LOLs, of earthquakes, of suicide bombings, of bleaching coral, of gum trees, of craft beer recipes and of GIF cats.

This is their story as much as it is mine. This city/ this screen/ this blue planet.

Dr Mitch Goodwin is an independent media artist and academic with a research focus on digital aesthetics, visual culture and media communication design. He is the Founding Director of the Screengrab International Media Arts Award and curator of the associated exhibition program. In 2015 Mitch presented at a number of diverse engagements including SXSW Interactive in Austin, the David Bowie symposium in Melbourne, the Balance/Unbalance conference exploring the intersection of nature, art and science at Arizona State University, the Moral Horizons conference for the Australian Anthropology Society and he chaired a panel, The Violent Body, at GOMA in Brisbane for the Art Association of Australia & New Zealand's annual conference.

In October, Mitch's film Mineral Machine Music, will screen as a part of the IEEE VIS Arts Program in Baltimore. He has been shortlisted for both the MADATAC video art award (Madrid), the prestigious Lumen Prize (Cardiff), and was selected for the 16th WRO Media Arts Biennale in Wroclaw, Poland for the European Union's 2015 City of Culture program. For more detail on his creative practice and research interests visit http://mitchgoodwin.com.

**Metro Trains and Melancholy: Daniel Crooks' Post-Cinematic Mapping of Melbourne**
Simon Troon, Monash University

Daniel Crooks' use of a 'time-slice' technique and other cinematic experimentations leads to the creation of moving images that are wholly fragmented. They offer oblique links to the worlds that they represent as objects, places, and bodies shrink, expand, split, and repeat as they move across screens. In this paper I trace slices of Melbourne across several of Crooks' video works, exploring the relationships between the images and the city they are cut from. Trains and railway tracks are a key part of the works I examine; in Train No.1 (2002) a train departs from Richmond Station, and Phantom Ride (2016) moves viewers along disused tracks throughout Victoria and New South Wales. Their presence as a motif helps to locate Crooks' work in relation to trajectories of film history as well as notions of urban experience. *Phantom Ride* is named for early single-shot films for which cameras were affixed to the front of moving trains, but in Crooks' work viewers are propelled through discrete and disparate segments of space and time. Melbourne's Metro network physically maps the city, segmenting its suburbs. Trains provide travellers with a modality of experience that Michel de Certeau claims "generalizes Durer's Melancholia" as a speculative experience of the world, detached from reality. I suggest, however, drawing on Steven Shaviro's theorising of 'post-cinematic affect', that the splintered indexicality of Crooks' body of work constitutes a realistic impression of what it can feel like to live and move in contemporary Melbourne: a sprawling and diverse city that is contested, haunted, surveilled, and indeed fragmented, but also eminently 'liveable'.

Simon Troon is a PhD candidate in the Film, Media, and Communications program at Monash University and has previously completed an MA in Theatre and Film Studies at the University of Canterbury in New Zealand. His research explores cinematic representation of disaster and is concerned with issues of realism, ethics, trauma, affect, and ecology.
Mapping l'amour fou across Melbourne: the mid-90s cityscape of *Angel Baby*
Fincina Hopgood, University of New England

Michael Rymer’s acclaimed debut feature *Angel Baby* (1995) set a doomed love affair against an unforgiving Melbourne cityscape of rain-soaked streets and chilly underpasses, claustrophobic housing commission flats and stark, shiny shopping malls. Most memorably, it presented the iconic West Gate Bridge as a site of both hope and optimism, and despair and loss. Starring Jacqueline McKenzie and John Lynch as Kate and Harry, who meet at a support group for consumers of mental health services, *Angel Baby* documented the effects of policies of de-institutionalisation at a time when mental illness was becoming more visible in the community, with a corresponding demand on support services and public housing. This cinematic time capsule of 1990s Melbourne still resonates with audiences today, in large part due to its empathetic portrayal of living (and loving) with the symptoms of schizophrenia. *Angel Baby* anchors the viewer's attachment to Harry and Kate in a depiction of Melbourne that reflects their emotional states and their dreams of a future together. Drawing upon a research interview conducted with cinematographer Ellery Ryan, whose work on this film received the AFI Award for Best Achievement in Cinematography, this paper will discuss how *Angel Baby*'s interior and exterior locations are used to enhance the viewer’s empathy for Harry and Kate and to present a portrait of Melbourne that is both geographically specific and emotionally universal.

**Fincina Hopgood** is Lecturer in Screen Studies in the School of Arts at the University of New England and an Honorary Associate Investigator with the ARC Centre of Excellence for the History of Emotions. Prior to her appointment at UNE, Fincina taught a range of Australian Film subjects at RMIT, Monash and Melbourne universities, and she was Australian Cinema Co-Editor and Book Reviews Editor for *Senses of Cinema* from 2005 to 2011. Fincina’s publications include chapters in edited collections on Australian cinema, articles for Screen and Adaptation journals, and features for *Metro Magazine*, *The Age* and *The Conversation*. Fincina’s research focuses on empathy and portrayals of mental illness on screen. She is developing a project in this interdisciplinary field with colleagues at the University of Melbourne and La Trobe University Bendigo, in partnership with mental health organisations SANE Australia, The Dax Centre, Mind Australia and the Hunter Institute for Mental Health.

Affectively Trapped and Fetishized: Early 1990s Melbourne through Movement and Stillness in *Proof*
Diana Sandars, University of Melbourne

From the opening title sequence, *Proof* (Jocelyn Moorhouse 1991) constructs Melbourne as a cityscape felt, rather than seen, as the surface space of textures of emotions and inescapable memories. For the blind photographer, Martin, the central protagonist in *Proof*, Melbourne is a threatening, destabilising landscape of textures and sensations felt but not seen. It is a gendered world fossilised by his photographs and controlled by women who have mediated and manipulated this world for Martin since childhood. Defined by Moorhouse’s tactile, distinctly 1990s Melbourne filmmaking sensibility, it is a cityscape that can be understood through Laura Marks’ concepts of haptic visibility and the fossil. Haptic visibility is a concept derived from a process where the cinematic apparatus allows, "the eyes themselves [to] function like organs of touch" (2000, 162). It is an augmentation of Vivian Sobchack’s embodiment theory, the comprehension of film through emotionally-driven bodily sensation. In *Proof*, this sensory
appeal facilitates a fossilised engagement with inner city Melbourne, where the cinematic fossil acts as a signifier of a past originary source, a relic that is now coveted as a fetish. *Proof* itself operates as a fossil of 1990s Melbourne, replicating for the contemporary spectator the fossilising function of Martin's photographs within the diegesis - the tension between a fetishistic attachment to the past and a desire for movement away. The fossilising function of the film itself is derived in large part from the highly emotive and culturally historicizing function of the 1990s Melbourne band Not Drowning Waving used on the soundtrack. I argue that this affective fetishistic appeal driven by the soundtrack, affectively traps *Proof*'s contemporary spectator in this nostalgic moment. Through this highly affective engagement *Proof* calls into question the function of memory, stillness and movement as theorized by Mulvey and Henri Bergson, not just of an individual, but also of a city and its historical cultures.

**Diana Sandars** is an honorary fellow in the School of Culture and Communication at the University of Melbourne, Australia where she is currently coordinating a course on Australian Film and Television. Diana also lectures at the Australian Centre for the Moving Image and has published chapters on Ally McBeal and *Buffy the Vampire Slayer*.

**Disputed Melbourne: The Contested Spaces of Geoffrey Wright's *Romper Stomper***

Duncan Hubber, Federation University Australia

Drawing on David B. Clarke's concept of the "cinematic city," this paper investigates how Melbourne is represented in the film *Romper Stomper* (Geoffrey Wright 1992), and what this representation reflects about the city's cultural character. Clarke's writing focuses on the intersection of the city as a sociological entity and its construction in film. It suggests that urban and cinematic spaces are related, and (as products of modernity) have helped to shape each other's meaning and aesthetic throughout the twentieth century. The paper argues that – as a piece of widely-consumed and highly-acclaimed cinema – *Romper Stomper* reconfigures the city as a dystopia. Wright's brutal tale of neo-Nazis running amok in the western suburbs challenges Melbourne's self-concept as a successful multicultural society. The film instead depicts a city marked by divisions, contested spaces, and conflicting identities. The violent, disillusioned youth who populate Wright's Melbourne perceive their neighbourhood as an ethnic battleground, and have bought into a social narrative of us-against-them. The skinheads' attempt to halt the perceived invasion of Vietnam immigrants by marking the city as their own, through the use of graffiti, swastikas, and the image of a bulldog, which connects their identity to British imperialism. Through the film, the main character Hando summates a brand of racist nostalgia, perhaps unwittingly held by the viewer; he points to a map of Footscray, and recalls growing up in the suburb when only true Australians (meaning white) lived in its streets. But of course, this is a fantasy Footscray that never actually existed in post-WWII Melbourne, except perhaps in the minds of nationalists and conservatives. Potentially, the film teases out present-day anxieties surrounding the rise in neo-Nazi attendance at far right demonstrations, such as Reclaim Australia in Melbourne's CBD, 2015.

**Duncan Hubber** is a PhD candidate at Federation University Australia. His thesis, entitled "Digital Wounds", focuses on the relationship between found footage horror films and screen trauma theory, and draws upon the writings of Alexandra Heller-Nicholas and Judith Herman. His other research interests include the cinematic representation of cities and urban spaces, and the collision of romanticism and postmodernism in George R. R. Martin's fantasy literature.
Melbourne Cinemagoing: Festivals and Film Societies

Film Festivals and the City: Locating celebrations of film within the Melbourne's urban history
Kirsten Stevens, Monash University

Film festivals have long been a key feature of Melbourne's screen culture. Hosting one of the oldest, continually running film festivals in the world - the Melbourne International Film Festival - Melbourne's screen history has been indelibly marked by these events, influencing not only cultures of filmmaking but cultures of film viewing and appreciation. Over the last thirty and more years the number and range of festivals operating in the city have mushroomed, with some fifty film events and festivals now operating each year.

This paper charts Melbourne's experience with film festivals, specifically looking at the role the city has played in not only hosting, but also shaping events as they evolved. Since its first festivals in the late 1940s, through to today, Melbourne's film festivals have developed their own distinct characters, shaped by the desires of local audiences and the environments they occupy. Looking in depth at the period from 1980-2000, which marked the first significant proliferation of film festivals in Melbourne, this paper will explore how the operation of film festivals fits within broader narratives of the city's development.

In particular, it considers how the significant urban renewal and cultural reinvigoration that marked Melbourne through the 1980s and 1990s - when the city transformed from a declining industrial 'doughnut' city into a prosperous and vibrant cultural hub - connects with the rapid growth and expansion of film festival offerings. Exploring the influences of urban planning strategies as well as the city's fascination with events on the development and expansion of these celebrations, this paper considers how the city has influenced not only film festival operation but also the expression of film culture in Melbourne more broadly.

Kirsten Stevens teaches courses in Film, Television and Screen Studies at Monash University and RMIT University. Her book, Australian Film Festivals: Audience, Place and Exhibition Culture (2016) examines the development and operation of film festivals in Australia, with a focus on how local contexts have influenced the tenor, function and shape of the these events. An AFI Research Collection Research Fellowship supported her research into the era of Melbourne's film festival history explored in this paper.

From Joseph Losey's M to Erich von Stroheim's The Merry Widow: The Melbourne Cinematheque and Australian film culture
Adrian Danks, RMIT University

The Melbourne Cinematheque is one of the longest-running film culture organisations in Australia. It started operations as the Melbourne University Film Society in 1948 before changing its name to the Melbourne Cinematheque in 1984. Throughout its history it has been an important contributor to broader understandings of international screen culture, has...
involved in the production of various films (particularly in the 1950 and 1960s), has been a significant shaper of curatorial practice and represents one of the key surviving links between post-war screen culture and the broader film society movement and the more disparate ecology of contemporary film culture activities in Melbourne and elsewhere in Australia. This paper will examine the contribution made the Melbourne Cinematheque to the city’s screen culture over the last 30 years and explore its links to contemporary curatorial practice, the broader programming of the Australian Centre for the Moving Image, the often forgotten history of the film society movement and the shadow economy characteristic of volunteer-run organisations. It will also detail my own role as co-curator, President (1988-2006) and publications editor since the late 1980s.

Adrian Danks is a Senior Lecturer in the School of Media and Communication, RMIT University. He is also co-curator of the Melbourne Cinematheque and was an editor of Senses of Cinema from 2000 to 2014. He has published hundreds of essays on various aspects of cinema in a wide range of books and journals. He is the editor of A Companion to Robert Altman (Wiley, 2015) and is currently writing several books, including a monograph devoted to 3-D Cinema (Rutgers), a co-edited collection on the nexus between Australian and US cinema, and a volume examining "international" feature film production in Australia during the postwar era (Australian International Pictures, with Con Verevis, to be published by Edinburgh University Press).

Before and After ACMI: Researching, Curating and Advancing a Cultural History of, and Future for, Melbourne's State Film Centres
Constantine Verevis & Deane Williams, Monash University

The opening of ACMI in 2002 reconfigured Melbourne’s State Film Centres for a new millennial moment of cinema and media, and within the context of the new languages of post-production, media convergence, digitisation, and globalisation. This occasion, with its ongoing emphasis on ever-presence and the future, urgently requires a substantial research project that looks backwards and forwards at the same time: that is, a project that at once provides an understanding of the historical underpinning that gave rise to the present institution, and also of the current context that will give shape to the institution as it evolves into the future. This paper, anticipating a new research project from the presenters, will explore the complex series of threads drawing on a host of ancillary organisations, events, locations, and individuals that have a similarly intricate history beginning with the establishment of the State Film Centre in 1946.

Constantine Verevis is Associate Professor in Film and Screen Studies at Monash University. He is author of Film Remakes (2006), co-author (with N. King and D. Williams) of Australian Film Theory and Criticism, Vol 1: Critical Positions (2013) and co--editor of Second Takes: Critical Approaches to the Film Sequel (2010), Film Trilogies (2012), Film Remakes, Adaptations and Fan Productions (2012), B Is For Bad Cinema (2014), US Independent Film After 1989 (2015), Transnational Television Remakes (2016) and Transnational Film Remakes (2017).

Deane Williams is Associate Professor of Film and Screen Studies at Monash University. He is the editor of the journal Studies in Documentary Film, and his books include Australian Post-War Documentary Film: An Arc of Mirrors (2008), Michael Winterbottom (with Brian McFarlane, 2009) and the three-volume Australian Film Theory and Criticism (co-edited with Noel King and Constantine Verevis, 2013-2017). In 2016, his The Cinema of Sean Penn: In and Out of Place was published by Wallflower Press.
On the Beach and Beyond

On the (Hot Frankston) Beach: Ava Gardner and Melbourne in the 1950s
Belinda Glynn, Monash University

In early 1959, a Hollywood production crew descended on Melbourne to film Stanley Kramer's black and white apocalyptic drama On the Beach. Anxious to capture a glimpse of the film's stars, Ava Gardner, Fred Astaire and Gregory Peck, crowds reportedly disrupted the film's shooting in the suburban streets of Melbourne. Philip Davey reports that Fred Astaire delighted onlookers, performing an impromptu dance on the steps of Frankston station. Ava Gardner, however, was made a less favourable impression; swearing, falling over and fluffing her lines. The negative depiction of the actress in the Australian press continued, with Gardner unwittingly being drawn into the longstanding Melbourne-Sydney feud when a Sydney journalist falsely attributed to her the quote, "On the Beach is a story about the end of the world, and Melbourne sure is the right place to film it." Although Gardner never said those words, the media coverage of her stay in Melbourne drew on her reputation as a femme fatale, a heavy drinking beauty whose tumultuous relationship with Frank Sinatra had just ended with the same fireworks with which it started. However, while this was issue was playing out in the media, United Artists and Stanley Kramer Productions were launching an extensive campaign promoting the film that culminated in it premiering at 18 different locations around the world at the same time, and needed Gardner's star power to help draw audiences. This paper looks at how the discourse surrounding the star figure of Ava Gardner in On the Beach embodied a number of different tensions: the conflict between Hollywood cinema and local industry; how to reconcile various ideas prevalent in the Australian media as to how a woman should behave with Gardner's behaviour; and what it meant to be a glamourous, famous working woman in that long hot 1950s Melbourne summer.

Belinda Glynn is a doctoral candidate at Monash University. She is a co-editor of the online journal Peephole (www.peepholeiournal.tv) and worked on the organising committee of the New Directions in Screen Studies Conference. Her research examines the negotiation and agency in relation to female stars in classical Hollywood.

Beyond On the Beach: Melbourne on Film in 1950s
Adrian Danks, RMIT University

Stanley Kramer's fizzingly apocalyptic On the Beach dominates and defines popular understandings of Melbourne's cinematic representation in the 1950s. Shot in the city and its surroundings from January to March 1959, and released internationally towards the end of the year, both the film and Nevil Shute's source novel have been highly influential in reinforcing particular notions of 1950s Melbourne as a staid, sleepy, uneventful and architecturally conservative metropolis. This hard-to-shake view of Melbourne in this period has been further compounded by the lack of comparative feature film images of the city (a brief view in 1952's Road to Bali excepted). Nevertheless, Melbourne does appear in a range of less noted and disparate short films, mini-features and documentaries produced by government funded entities like the Commonwealth Film Unit and the State Film Centre, small production entities formed around the architecture department at the University of Melbourne (often made by major Melbourne architects such as Robin Boyd and Peter McIntyre) and the Melbourne University
Film Society, and such maverick independent filmmakers as Giorgio Mangiamele. Many of the works made by these filmmakers also provide a more critical, though at times celebratory, view of the changing cityscape of Melbourne (height limits for buildings were "exploded" by the completion of ICI House in 1958), the tentative embrace of modernity and internationalisation (e.g. the impact of the 1956 Olympics) and the changing ethnicities of the inner city and suburbs. This paper will map the broader terrain of Melbourne's filmic representation in the 1950s by exploring the various ways in which the city is represented in somewhat forgotten or marginalised films like The Melbourne Wedding Belle (1953), Sunday in Melbourne (1958), Your House and Mine (1954), Il Contratto (1953), and Dial "P" for Plughole (1954).

**Nuking Melbourne - the imagination of disaster on screen**

Mick Broderick, Murdoch University

Bookended between Stanley Kramer's 1959 film adaptation of Nevil Shute's *On the Beach* and David Williamson's 1999 TV miniseries/telemovie version are a number of lesser known films that imagine Melbourne as a site of nuclear catastrophe. These include Giorgio Mangiamele's little seen Beyond Reason (1968-70) and Ray Bosley's micro budget Smoke 'em if you Got 'em (1988). This paper considers a number of local productions, including the author's own short experimental work (*Only the Strong* 1988), that evoke this cinematic imaginary and contrasts these with related cultural paratexts and historical research that reveals the veracity, or otherwise, of the fictional scenarios.

If Ava Gardiner's apocryphal (?) observation suggested Melbourne was an ideal site to make a film about the end of the world, what was it about the southern metropolis that continued to fascinate screen producers as a site of annihilation? How might contrasting scenarios of Sydney - that great urban competitor and antagonist - offer differing subjectivities of nuclear cataclysm (e.g. *One Night Stand*, The Nostradamus Kid, Mad Max: Beyond Thunderdome)? Drawing from the scholarship of disaster capitalism (from Sontag to Klein) and apocalyptic narrative (Cohn and Kermode ), this paper will consider Melbourne on screen as a locus for millennial imaginings in the nuclear age.

**Mick Broderick** is Associate Professor of Media Analysis at Murdoch University. Among his recent works is the monograph *Reconstructing Strange/ave: inside Stanley Kubrick's 'Nightmare Comedy'* (2016) and a forthcoming special issue/dossier on "Post-Kubrick" for the film history journal *Screening the Past* (2017).
Melbourne: From Page to Screen

The lost child complex in Australian cinema: *Predestination*

Terrie Waddell, La Trobe University

This paper will argue that the lost child motif, an Australian complex since colonization, is projected and amplified through cultural storytelling. As conduits for this particular psychological fixation, cinema, television and literature ensure that the lost child remains central to a sense of collective identity. Although we glimpse depictions of childhoods caught by varying degrees of distress in both film and the Australian literature from which it is adapted, we also find lost child trauma embedded and inflated in adaptations from more classical sources - Shakespeare's *Macbeth* (Justin Kurzel, 2015), Henrik Ibsen's *The Wild Duck* (*The Daughter* - Simon Stone, 2015) and Robert A. Heinlein's short story, *All You Zombies* (*Predestination* - the Spierig brothers, 2014). In each of these films the complex remains a guiding force that stimulates the dramatic tension. Key central characters are unable to develop beyond the restricting limits that the external and inner lost child places on memory, perception and behaviour. This is a dilemma that twin brothers Peter and Michael Spierig capture powerfully in their noir, American accented, yet intrinsically Australian themed thriller. Of these films, it will be argued that *Predestination*, filmed in Melbourne and funded through Screen Australia, Screen Queensland and Film Victoria, best encapsulates memory, acknowledgement, and capture by a spiralling entanglement with past, present and future selves that constellate around an enduring connection to an unanchored inner lost child.

**Terrie Waddell** is a Reader/Associate Professor of Media Arts, La Trobe University. Her research focuses on the relationship between screen media, literature, gender, popular culture and psychology. As well as chapter and journal contributions, she has authored and edited: *Eavesdropping: The Psychotherapist in Film and Television* (co-editor Routledge, 2015), *Wild/lives: Trickster, Place and Liminality on Screen* (Routledge, 2010), *Mis/takes: Archetype, Myth and Identity in Screen Fiction* (Routledge, 2006), *Lounge Critic: The Couch Theorist’s Companion* (co-editor, ACMi, 2004); and *Cultural Expressions of Evil and Wickedness: Wrath, Sex, Crime* (editor, Rodopi, 2003).

*Monkey Grip’s Melbourne: between novel and film*

Naomi Stead, University of Queensland

As well as being Helen Garner’s first published book, *Monkey Grip* (1977) is often considered a defining example of her particular mode of diaristic, observational, first-person, essayist writing. It is also a defining book about Melbourne, in a particular place and time – a portrait of bohemian share house life in the city’s inner North in the late 1970s, it is equally about the place and its people, the culture and its setting. Set at the height of a radical counter-cultural movement fusing punk music, art, and drugs, the book is also about feminism and motherhood, sex, collective living and romantic (if doomed) love. Scenes of live music performances and parties are interspersed with accounts of bike riding around the city, and swimming at the Fitzroy Baths. The book is a well-loved Australian classic, even as it continues to pose questions about literary genre, and the relation between fiction and non-fiction, autobiography and narrative.
Ken Cameron's 1982 film adaptation of the book, starring Noni Hazelhurst (who won an AFI award for her portrayal of Nora), Colin Friels, and Chrissy Amphlett, was screened at Cannes that year in the Un Certain Regard. The screenplay was adapted by Cameron working with Garner herself, and the film arguably suffers from remaining more of a textual than a visual story. The extensive use of voice over is often awkward and wooden, and some of the dialogue is improbable. As Janet Maslin wrote at the time in a review in the New York Times, the film is a 'solemn soap opera,' where the 'visual personality' of the film is 'snappy and distinctive,' but this stands 'painfully at odds with the vacuity of the material'. Despite the story's intimate association with Melbourne, the film was largely shot in Sydney.

So, the Melbourne which is the setting for the book (a place evoked through impressionistic literary description) is distinct from the Melbourne of the film (a place shown via a compelling visual style, which is nevertheless somewhat undercut by a residual writerly sensibility). This paper explores the two accounts, the discrepancies between them, and asks what larger issues might be at stake in the relative (and arguable) failure of this translation from book to film.


**Film, literature, place: *Monkey Grip* and Melbourne's Inner North**

Emily Potter, Deakin University & Kirsten Seale, University of Technology Sydney

In this paper, we look at Ken Cameron’s 1982 film adaptation of Helen Garner’s 1977 novel *Monkey Grip* and its inter-relation with the inner-northern Melbourne suburbs of Fitzroy and Carlton. This paper uses Bruno Latour’s actor-network theory to propose an assemblage that takes into account, and can account for, complex material and affective connections between film and place. We are interested in rethinking the network of Cameron’s film, Garner’s writing and Melbourne as something beyond a mimetic reproduction of place. Instead, it is an assemblage where literature and film are active in producing place in a material sense. Through this assemblage, *Monkey Grip* becomes what we call a 'worldly text'. In saying this, we argue that texts are practices that are ontologically generative. Film and literary texts participate and have multiple, real and material effects in the extra-textual domains within which we live and through which our lives are assembled. To explore this concept of the 'worldly text', we investigate how images and affects from *Monkey Grip* influence understandings and formations of place in Melbourne. More specifically, we discuss how Garner’s novel and Cameron’s filmed iteration can be understood, together and separately, as reflexively participating in processes of urban transformation in Fitzroy and Carlton.
Kirsten and Emily are currently collaborating on a project examining how literary texts produce place in material and grounded ways. Emily Potter is a Senior Lecturer in Literary Studies at Deakin University. She has published widely on questions of literary and creative engagements with place and the environment. Her publications include the co–edited collection Ethical Consumption: A Critical Introduction (Routledge, 2010) and the co-authored book Plastic Water: The Social and Material Life of Bottled Water (MIT Press, 2015). Her monograph Field Notes on Belonging: Australian literature and the politics of place is forthcoming with Intellect in 2017. Kirsten Seale teaches Interdisciplinary Design at UTS. Her research looks at the intersections between making, place, and urban culture and sociality. She is the author of Markets, Places, Cities (Routledge, 2016) and co-editor of Informal Urban Street Markets (Routledge, 2015). She has been published in Meanjin, Cultural Studies Review, Media International Australia and Text.

Transnational Screen Traffic Workshop, Chair: Liam Burke

More than a space of local production, Melbourne is a site of international screen flows. This workshop will trace the presence, impact, and politics of transnational "screen traffic" (Acland) in and through the city. Melbourne is home to a dense and proliferating network of screen culture sites, from film festivals to the multiplexes and the home with its ever-expanding array of digital services. This workshop takes as its starting point the proposition that Melbourne constitutes a node in a network of global screen flows, and that screen culture in Melbourne is and has always been a transnational practice. Using a series of examples - including microcinemas, streaming services, diasporic television, and festivals - the panel will problematize assumptions about the relationship between the screen and the city. Each speaker will offer a short presentation (approx. 10 mins) that addresses one of these sites in relation to particular debates about the transnational dimensions of Australian screen culture. Collectively, the workshop's participants will lead a discussion on established and emerging approaches to understanding this changing geography of screen culture.

Liam Burke is Senior Cinema and Screen Studies Lecturer at Swinburne University of Technology. He is the author of the first book length study of comic book movies, The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre. Liam’s current research project on New Media, Ageing, and Migration considers how older Irish people in Melbourne make use of new media.

Tessa Dwyer is Lecturer in Film and Screen Studies, Monash University. She is part of the interdisciplinary research group Eye Tracking the Moving Image, and Vice-President of journal Senses of Cinema. Tessa’s research focuses on screen translation, language difference and transnational reception and distribution practices. Her book Speaking in Subtitles: Revaluing Screen Translation is forthcoming with Edinburgh University Press.

Mark Freeman is a lecturer in the Department of Film and Animation at Swinburne University of Technology. He has published widely in film journals such as Senses of Cinema, Metro, and Screening the Past, and has published commissioned articles through publications such as If Magazine, Metro Screen Education and Insight. His current research focuses on the areas of postnational cinema, microcinemas and reality television.

Ramon Lobato is a Senior Research Fellow in the School of Media and Communication at RMIT University. Ramon is a media industries scholar with a special interest in screen distribution. He is the author or editor of four books, and the recipient of two ARC Fellowships (APD, DECRA). Working across media industry studies, cultural studies and political economy, Ramon is
interested in developing new ways to understand screen markets, including non-legal and informal markets. He has written widely on intellectual property and piracy, and their relation to film culture. Ramon’s current DECRA project is about the geography of video streaming.

2.45  Parallel Delegate Sessions G

Historical Perspectives, Salvation Army Heritage Centre

Cinema of Silence
Saskia Penn, La Trobe University

It is difficult to imagine what it was like to experience an Australian silent film in the time and place of its making. Australia’s early filmmaking history was littered with pioneers and visionaries, artists and martyrs, who produced and distributed hundreds of silent films avidly consumed by a passionate and hungry audience. These early film experiences were important to people. As pioneer showman Bert Forsyth recounted in 1925, despite all the shortcomings, “the audience in those days..., not forgetting the flicker of the film, were carried away with enthusiasm at the wonderful exhibition they saw” (Long and Long 1982: 26). My research argues that Australian silent film narratives and ways of consuming those films had an identifiable Australian accent and served a function to Australian audiences, shifting through the decades. The development of genres, aesthetics, narratives, and characters are all significant in the history of Australian film, signifying the distinct national accent of its creation and spectatorship. I have drawn on evidence from promotional materials, reviews, visual material, and other evidentiary clues, embellishing the shifting ways Australians were involved with their movies.

Film culture in Australia has long been tethered to a sense of Australianness. Here I will focus on the ‘newness’ of the moving pictures at the dawning of a fresh age, as the figurative and physical foundations were laid for Australia’s film culture at the Turn of the Century. Australian audiences experienced the movies – they were dreamed, and lived, and they endured beyond the screen.

Saskia Penn graduated from La Trobe University with a Bachelor of Arts (Hons) in 2015, majoring in History. Her thesis, supervised by Australian Historian Clare Wright, focused on cultural identity and audience experience in the silent era of Australian film, spanning from the late-19th Century through to the end of the 1920s. She received an H1 for her work, and was awarded the Peter Cook Prize in Australian History. Saskia was also awarded the coveted David Johanson Essay Prize during her time at La Trobe. Saskia has a passion for old films – the older the better!

Screening Bohemia: Melbourne from the Margins
Tony Moore, Monash University

A self-proclaimed bohemian and Balzacian flaneur, Marcus Clarke’s vivid prose offered an almost filmic invocation of Melbourne in the 1860s and 70s. The journalist and writer was fascinated with photography and visual special effects, at one time contriving a hoax that the Melbourne cup could be broadcast into the offices of the Herald by virtue of great optic eye, leading to crowds storming the building to see this (mythical) precursor to television. This paper proposes that Clarke rehearsed many of the tropes that latter-day Melbourne bohemian filmmakers would employ with predictable regularity: character-based satire, a fixation with the gothic and
supernatural, farce, pranks, musicals, burlesques, and sensational exposes into an underbelly of brothels, crime warrens and opium dens.

Drawing on the author’s research for the 'Bohemian Melbourne' exhibition and associated 'Screening Bohemians' film program at the State Library Victoria, and book Dancing with Empty Pockets: Australia’s Bohemia’s Since 1860, this paper examines some of the recurring tropes and tendencies in Melbourne’s film bohemia. In particular it explores the flaneur-style engagement with the city’s streets evident in a selection of films from the silent era through to today - including the rare 1912 film Life's Romance about the life of poet Adam Lindsay Gordon, Barry Humphries’ little seen Comfort Station, Tim Burstall’s Stork (1971), Bert Dellinger’s Pure Shit (1975), Monkey Grip (1982), Richard Lowenstein’s Dogs in Space (1986), Ana Kokkino’s Head On (1998) and Darius Devas’ short film of Si’s poem This City Speaks to Me (2009).

Like Clarke, many of the filmmakers who’ve emerged from Melbourne's counter-cultures use the stories of their own bohemian scenes or the 'lower bohemian' underclass, to reveal the city's spaces through the eyes of the marginalised. The paradox is that while drawing on underground perspectives and emerging aesthetics - be it surrealism, punk or post-modernism - these boho filmmakers frequently produced films that were popular with wider audiences. That may be because, just like Henry Murger’s original fictionalised account of his own bohemian past, Scenes de la vie de boheme, many of these films are also nostalgic for lost youth, and appeal to a generation’s longing for an elusive authenticity and autonomy when the city's spectacle and sensations were still fresh.

Tony Moore is an Associate Professor in the School of Media, Film and Journalism, Monash University, and Director of its Communications and Media Studies Graduate Program. He is the author of Dancing with Empty Pockets: Australia’s Bohemians since 1860 (2012), The Barry McKenzie Movies (2005) and Death or Liberty: Rebels and Radicals Transported to Australia 1788-1868 (2010). Tony has a background as a documentary maker and current affairs producer at the Australian Broadcasting Corporation and as a publisher (Cambridge UP, Pluto Press). He is a frequent commentator in the media, including appearing as a cultural historian on the BBC/ABC series Brilliant Creatures (2014) and the television adaptation Death or Liberty (Roar Film/ABC 2015).

Melbourne's cinema as an image of modern evil
Chris McAuliffe, Australian National University

Characterising himself as an 'outraged Edwardian puritan', Albert Tucker made numerous art works depicting immorality and decadence in Melbourne during World War 2. His shock at Melbourne’s licentiousness culminated in the scabrous series Images of modern evil (1943-47) and the iconic Victory girls (1943). While much attention has been given to Tucker’s representations of Melbourne’s mean streets, the central place of cinema in these works has not been studied. In multiple works Tucker represented cinemas as the site of sex, violence and crime; bitterly captioning one image of nude figures lolling in the stalls, ‘Happy days’. Tucker surreptitiously photographed screened images in Melbourne cinemas, using them as both documentation of movie culture and a source for his art. Significantly, his iconic painting of street sex, Victory girls, was based on a Hollywood movie poster. In this paper, I show how Melbourne cinema – as site, text and social experience – shaped Tucker’s work, producing the first sustained address to cinema by an Australian painter. I will argue that Tucker consciously positioned cinema between competing aesthetic positions: the surrealist’s celebration of the cinema as dream state and the left’s abhorrence of Hollywood commercialism.
Chris McAuliffe is the Professor of Art (Practice-led research) at the Australian National University’s School of Art. Chris was Director of the Ian Potter Museum of Art, the University of Melbourne from 2000-2013. Chris has curated extensively and written widely on Australian art and culture. He is the author of *Art and Suburbia* (Craftsman House, 1996) *Linda Marrinan: Let Her Try* (Thames & Hudson, 2007) and *Jon Cattapan: Possible Histories* (Melbourne University Press, 2008).

Melbourne’s Games Industry, State Library of Victoria

**Gamified Melbourne: Skills, Play and Industry in Digital Contexts**

Toija Cinque, Deakin University

According to Gibb (2014) Victoria accounts for 40 per cent of Australia’s digital games industry and is home to 75 game development studios, animation houses and games industry service providers, from leading global companies through to smaller boutique developers. For audiences, digital games and game play are increasingly social and mobile across a variety of platforms. Bond University researchers Jeffrey Brand, Pascaline Lorentz and Trishita Mathew undertook research on Australia’s gaming population for the Interactive Games & Entertainment Association (IGEA). Their research in *Digital Australia 2014* (DA14) reported that 47 per cent of gamers are female; 76 per cent are aged 18 years or older; 20 per cent are aged between one and 15 years; and 19 per cent of gamers are aged 51 years or over, with the average age being 32 years (Brand, Lorentz & Mathew, 2014: 6). For Galarneau and Zibit (2007: 61, cited in Beavis & Apperley, 2012: 13), digital games are significant because they can foster particular attitudes towards learning, organising, knowledge sharing, collaboration and teamwork (see also Gee, 2003). Skills such as multitasking, problem-solving, creative thought and advances in cognitive abilities are also fostered. Other recent academic studies have found application for learning via games in the field of science, with work completed by Debi Kilba and colleagues (2014: 923) suggesting that 'using gaming to present scientific concepts can engage our younger generation of science learners and get them interested in learning'. Yet other research provides encouraging data on the positive learning outcomes derived from video game 'play' across the academic discipline areas of science, technology, engineering and mathematics (STEM) (Mayo, 2009). The purpose of this paper is to critically consider creativity through play (that is, digital games and its industry as opposed to table-top forms), through the lens of games that use Melbourne as a background and advance the argument for digital games and 'gaming' that can be used for a number of practical purposes in the physical world.

Toija Cinque is a senior lecturer in media and communications at Deakin University in Melbourne, Australia. Cinque’s main research interest lies in exploring the intersections between social media, digital media, legacy media and communications with other studies in history, celebrity, statistics, privacy and surveillance, public policy, media law and economics. Her works include *Changing Media Landscapes: Visual Networking* (2015), the co-written *Communication, Digital Media and Everyday Life*, 2nd edition (2015). Cinque edits *New Scholar: International Journal of the Humanities, Creative Arts and Social Sciences.*
Pokemon GO loads and then we see Melbourne: hyper-reality goes global
Jeremy Martino, Deakin University

Henceforth, it is the map that precedes the territory - precession of simulacra - it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. It is the real, and not the map, whose vestiges subsist here and there, in the deserts which are no longer those of the Empire, but our own. The desert of the real itself (Jean Baudrillard 1981 cited in Mark Poster 1988)

What would Jean Baudrillard say if he witnessed the phenomenon of Pokemon GO in 2016? What about Jorge Luis Borges? These great modernist minds would see a world where humans can co-exist in two realities, 1:1 representations of each other, just like Borges' map from 'On Exactitude in Science' (1946).

Game theorists refer to the boundary that separates the real world from the non--game world as the 'magic circle', taken from an early description of play spaces by Johan Huizinga (Richard Bartle, 2006). A place that can be stepped in and out of when one chooses, a ring of fantasy that exists in stark, glowing contrast to the banal realm of reality. But what happens when the circle grows? When it expands to form a halo around the whole of the Earth itself?

Pokemon GO is here. Yes, the graphics are shoddy. Yes, millions of people have stopped playing. But when I walk out into Carlton Gardens at 3am to play Pokemon GO, I am in two Melbournes. The real world with great buildings, bright lights and pattering rain; and the hyper-real world, where a small innocuous sign dispenses Pokeballs and the Exhibition Fountain is a battle ground. These places possess different value in the hyper-real world, just like the cafe around the corner in the middle of four Pokestops. I never went there. Now it's my favourite cafe.

In the park at 3am, my phone is like a beacon in front of me, a magic lens into a different, yet very real world existing around me. My eyes see a possum nibbling on some leaves, my phone shows me a Veevee right next to it. Both of them look at me.

Jeremy Martino is currently undertaking his PhD at Deakin University. His PhD, 'Making Film History: Looking at history through a filmic lens' is a joint theoretical/creative PhD, exploring the capacity of film to portray history. Writing a full feature script as part of the thesis, Jeremy is using the Cold War period as a focus to investigate how film can effect and affect viewers' perspectives on historical characters and events. Jeremy is currently the editor of The Protagonist, a Melbourne-based creative writing, arts and culture journal that has just been printed. A long-time gamer, Jeremy has played video games at a highly competitive level for most of his adult life. A previous 'Master' ranked Starcraft player as well as 'Legend' ranked Hearthstone player, Jeremy is very familiar with the gaming landscape both locally and internationally.

Screenless screen culture - Melbourne's escape rooms
Jared Orth, The University of Melbourne

Escape rooms are a physical problem solving game in which teams search for clues and solve puzzles while locked in a room or series of rooms. Melbourne has one of the highest densities of escape rooms in the world (on a per capita basis) and the number of rooms continues to grow. Drawing on elements of point-and-click adventure games (Monkey Island series; Myst; Crimson Room; 999: Nine Hours Nine Persons, Nine Doors), television game shows (Knightmare, The Crystal Maze), and screen genre and imagery, the escape room is intimately related to screen
culture. The player experience is even mediated through the screen, as game masters watch and provide hints to support players through cameras inside the rooms. In this paper I will provide a brief history of the escape room and its precursors within screen. Following this, I discuss Melbourne’s escape rooms, their design, aesthetic, and thematic choices, and most importantly, their relationship to the screen.

**Jared Orth** is a PhD student in the School of Culture and Communications at the University of Melbourne. His current research examines how mystery films arouse viewer suspicion and engage them in textual problem solving. He is also interested in eye tracking research in film, the role of genre in paratexts, and screen influences on escape room design.

**Freeplay and the Field – Independent Games Production in Melbourne**

Mark Gibson, Monash University

The paper offers a brief history, based on interview research, of the Freeplay games festival in Melbourne. It considers the festival as an important facilitator of movement between the fields of ‘independent’ and ‘mainstream’ cultural production. From its origins in a converted karate dojo on Swanston St in 2004, Freeplay has grown to an annual event with thousands of participants, institutional linkages with the Australian Centre for the Moving Image and the Victorian State Library and incorporating a conference, arcade expo and awards. While the relation between ‘fringe’ and ‘mainstream’ is similar in some respects to other fields of cultural production, the games area also has some unique characteristics. The significance of ‘independent’ for Freeplay was formed initially by the presence in the 1990s and early 2000s of an aggressively commercial studio industry with little openness to alternative or *avant garde* cultural domains. As a relatively new field, games have also seen a higher involvement of young people than in more mature industries such as television, film and even music. This has given games a distinctive structure in the relation between independent and mainstream, offering interesting points of comparison with other fields.

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Melbourne Film Walking Tour
Veronica Ward, Deakin University

Melbourne Town Hall, 90/120 Swanston Street

Discussions to construct an official town hall for Melbourne began in the 1840s. However, after a few false starts the first stone for the hall was not laid until 1867 by the Duke of Edinburgh. The hall officially opened in 1870 and became a central hub for civic and arts activities. It was at this site that the Australian film industry was given its first audience. On September 13, 1900, Soldiers of the Cross was first exhibited (Cox, 2000, p. 2; Reade, 1979, p. 3). Produced by the Salvation Army, there is considerable debate surrounding the film. Argued by some to be the first feature-length film, its director Joseph Perry only had one projector available at the time of the screening. Because of this, Perry used lantern slides intermittently to “retain interest, while he threaded the second and succeeding reels” (Reade, 1979, p. 3). Lindsay Cox, Territorial Archivist for the Salvation Army, argues that the use of lantern slides places Soldiers of the Cross in the category of multimedia presentation (2000, p. 2). Regardless, in 1900 the Melbourne Town Hall gave audiences the first opportunity in the world to experience costume drama and stylised violence in feature-length, cinematic, presentation format.

Old Opera House (renamed New Opera House in 1901, renamed Tivoli in 1914, closed in 1966), 249 Bourke Street.

Now the Tivoli Arcade, at one time this site was the Old Opera House, one of a chain of theatres owned by vaudeville manager Harry Rickards. The theatre was renamed the Tivoli after Rickards’ death in 1911. However, in August of 1896 the Opera House was the site of the first projection of film by American magician Carl Hertz (Shirley & Adams, 1989, p. 5). Hertz debated whether to exhibit the projection first in Sydney or Melbourne, before deciding on the contentious theatre as his preferred venue. The films were a collection of actualities from around the world and gave audiences in Melbourne their first glimpse at the projected moving image.

Temperance Hall Film Exchange (now the Billboard music venue), 170-174 Russell Street.

This building was once the production house for Johnson & Gibson, who were responsible for the filmed aspects of the production of the Story of the Kelly Gang (Reade, 1975, p. 5). This film originally began as a stage show written and performed by J. & N. Tait. It represents more than one landmark in Australian film. Not only is it in competition with Soldiers of the Cross for title of first feature film, but it also inspired the first act of film censorship in Australia after it was banned in New South Wales (Graham & Shirley, 1989, pp. 18-19). Thanks to the efforts of the National Film and Sound Archive we have access to fragments of the film. Eric Reade, in his landmark book on early Australian cinema, laments Johnson & Gibson’s efforts, deriding their choice of Ned Kelly as a subject because it led to Australia’s first major genre: the bushranger film (Reader, 1975, p. 5).

Salvation Army City Temple, 69 Bourke Street.

Home to Australia’s first film studio, the Limelight Department studio.

Princess Theatre, 163 Spring Street.

There is a popular misconception that the first scenes of Australia exhibited were of the Melbourne Cup. However, according to Graham Shirley and Brian Adams it was actually “the A. J. C. Derby at
Flemington Racecourse” that was captured (Shirley & Graham, 1989, 8). The confusion may have arisen from Carl Hertz’ proclamation that he intended to film the Melbourne Cup. Ultimately, he was unable to find a camera and it was left to Lumiere agent Marius Sestier to film a different race. Regardless, the scenes captured are now known as Melbourne Cup, as this was ultimately the title given to them for its subsequent exhibition at the Princess Theatre. Filmed on the 31st October, 1896 the camera’s focus was not up to the task of capturing the horses, but instead mostly captured prominent racegoers, such as Governor Lord Brassey (ibid.).

According to an article from The Age in 1896, the films segments were introduced as a special addition to a pantomime production entitled Djin, Djin, which had been playing at the theatre during the Cup season. The images captured from the cup were accompanied by actualities of “Leicester-square London, Pulling Down a Shed, A Boxing Contest, Serpentine Dance” among others (The Age, 1896, p. 4).

The race was not the first scene of Australia captured on film. Sestier had previously filmed and edited together a series of moments entitled Passengers Alighting from Ferry “Brighton” at Manly (Shirley & Graham, 1989, 7). However, Sestier refrained from exhibiting this actuality until after the exhibition of the Flemington race scenes, giving Melbourne, and the Princess Theatre, the honour of presenting Australians with the first filmed view of their life, nation and culture.

Melbourne Film Walking Tour compiled by Veronica Ward, a PhD student in the School of Communication and Cultural Studies, Deakin University. Veronica completed her BA (Hons) Degree from the University of Queensland in 2015, majoring in Film and Television.
Transport and access

Trams running along Swanston Street include routes 1, 3, 5, 6, 8, 16, 64, 67 and 72, from which you can connect to the train at Melbourne Central or Flinders Street. Visit the Public Transport Victoria website for more information and connecting services in your area.

No on-campus parking is available for visitors, but numerous commercial car parks are a short walk away. Metered street parking is also available, but note the time limits and clearway restrictions.

Capitol Theatre, 113 Swanston Street Melbourne

For more information on the theatre and a map, visit http://www.thatsmelbourne.com.au/Placetogo/Cinemas/AllCinemas/Pages/8442.aspx

State Library
Australian Centre for the Moving Image (ACMI)

Salvation Army Heritage Centre, 69 Bourke St


Treasury Theatre, 1 Macarthur St
Places to eat, hydrate and de-hydrate

Day 1 – Around RMIT

**Soul Soup**: 55 Cardigan Street, Carlton, [https://www.facebook.com/SoulSoupCafe/](https://www.facebook.com/SoulSoupCafe/)


**The Bean Project**: two cafes in Building 80 (SAB), on Level 7 (at the portal) and Level 2 (at the main entrance), [http://www.thebeanproject.com.au/](http://www.thebeanproject.com.au/)

Day 2 – Deakin Edge

Around Federation Square, [http://www.fedsquare.com/eatdrink](http://www.fedsquare.com/eatdrink)

Day 3 – The State Library


**Mr Tulk**: 328 Swanston Street, State Library (enter via Latrobe Street), [http://www.mrtulk.com.au/](http://www.mrtulk.com.au/)
Minerva Access is the Institutional Repository of The University of Melbourne

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