

Film Australia's Outback



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STUDYGUIDE



INTRODUCTION

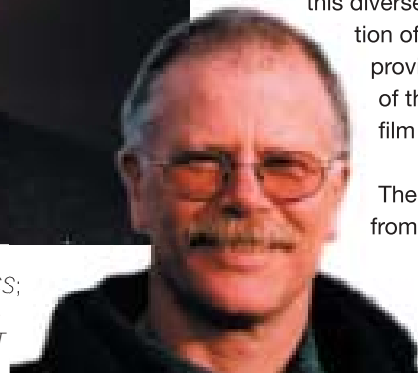
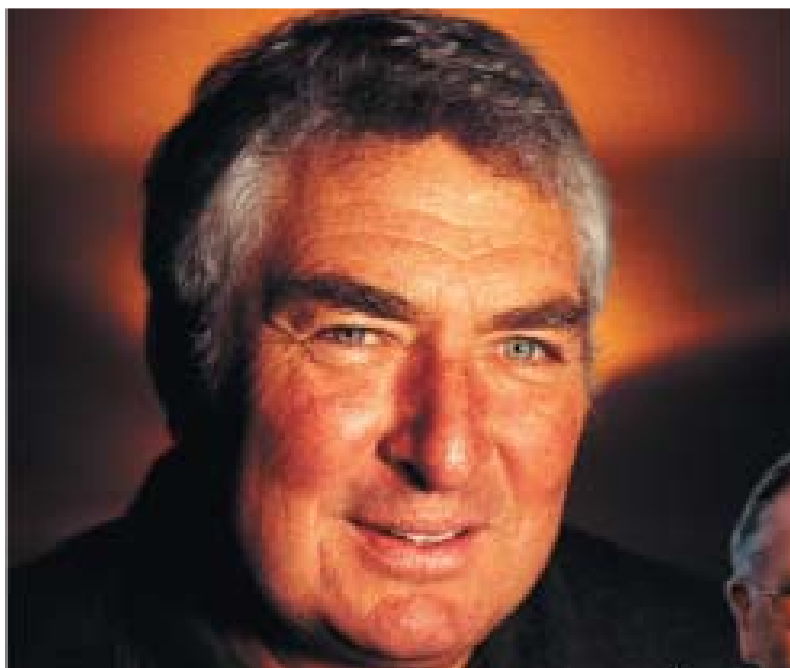
Australia's outback is the vast and sparsely populated interior region of Australia that some people see as harsh and dry, but others describe as a place of exceptional beauty and wonder. In the outback you can travel for days without meeting anyone. It is the region sometimes known as 'the Never-Never', the land of never-ending landscapes. Where once the outback was seen as a hostile and unforgiving place that needed to be tamed and developed, today there is a greater understanding and appreciation of this unique environment. Where once the concept of distance was daunting, today the outback is more accessible than ever before.

While over 70 per cent of the Australian continent is classed as desert, classifying these outback areas as 'arid and lifeless' denies the rich variety of topography and landscapes, the impact of the changing seasons and the diverse lifestyles of the people who live and work in the outback. The unique landscapes, unusual flora and fauna, and spectacular scenery, draw tourists from all over the world, to appreciate and explore these hinterland areas of Australia. Today over 94 per cent of Australians live within one hundred kilometres of the sea, so only about 6 per cent of our peoples are outback dwellers.

BRIEF SYNOPSIS

Film Australia's Outback is the first production by Film Australia designed especially for DVD, and the first project of its type to be released. It provides rich and varied insights into the unique features and stories from the outback regions through time. The Australian outback—real and imagined—is captured in this diverse and fascinating selection of films. The collection also provides an interesting study of the development of the film industry in Australia.

The film material comes from Film Australia's archive,



TOP-BOTTOM: DAVID BATTY FILMING *THE BUSH MECHANICS*;
DEAN SEMLER, ACADEMY AWARD WINNING CINEMATOGRAPHER;
PAUL HAWKER, WRITER/DIRECTOR OF *THE LAST GREAT CATTLE DRIVE*



spanning 80 years of Australia's audio-visual heritage.

The project includes interviews with the film-makers, who tell their stories about film-making in the outback. As director David Haythornthwaite says, documentary allows you to 'join in other people's lives, become a part of their culture...and it gives you the licence to taste what it would be like'. Writer/director Philip Robertson says that he likes the strange characters, the strange towns and the strange isolated settlements—as well as the landscape—and the whole Aboriginal mythology which permeates it all. Some of the nation's most acclaimed documentaries are included in this extensive multimedia resource.

THE FILMS

- *The Heart of Australia* depicts a tour in central Australia in 1928 and gives an insight into the attitudes of the day towards Aboriginal people.
- *School in the Mailbox* (1946) shows how Australians triumphed over distance, educating the children of the outback by correspondence.
- In *Journey of a Nation* (1947) ac-

claimed producer/director John Heyer transforms a film about the standardisation of rail gauges into a heroic poem to the nation.

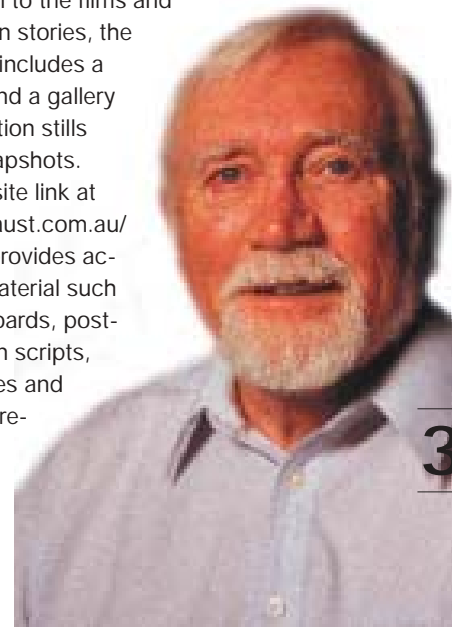
- *Outback Patrol* (1952) narrated by Chips Rafferty, describes the annual patrol of a policeman across the Northern Territory.
- In *Thylungra* (1960) Australia's largest sheep station hosts a sports day fundraiser.
- *Desert People* (1966) tells of a day in the life of a nomadic Aboriginal family in the Western Desert.
- *Living Way Out* (1976) examines life in an isolated 'company town'.
- *Outback Supply* (1977) follows a truck driver and his four-year-old son on their long dusty journey delivering mail and provisions to outlying properties.
- In *Saturday* (1979) a shearer, his wife and six children leave their farmhouse at daybreak for the week's big event—a visit to the nearest town.
- *The Land of the Lightning Brothers* (1987) features spectacular Aboriginal rock art depicting ancestral beings from the Dreaming.
- *The Last Great Cattle Drive* (1988) pays tribute to Australia's drovers.
- *Where Dead Men Lie* (1972) is a short drama based on a 'script'

written by Henry Lawson in 1896 in the earliest days of moving pictures.

- *The Story of Rosy Dock* (1995) is an award-winning animation that reveals the unexpected consequences of a woman bringing seeds from her birthplace to plant in her new home in the central Australian desert.
- *Bush Mechanics - The Rainmakers* (2001) follows young Aboriginal men in an old Ford V8 as they journey to Broome in search of pearl shells to break a severe drought.

DVD EXTRAS

In addition to the films and on location stories, the DVD also includes a preview and a gallery of production stills called Snapshots. The web site link at www.filmaust.com.au/outback provides access to material such as storyboards, post-production scripts, biographies and this comprehensive study guide.



TOP-BOTTOM: A SCENE FROM SEMLER'S *SATURDAY*; GIL BREALEY, PRODUCER OF *WHERE DEAD MEN LIE*

CURRICULUM AND EDUCATIONAL LINKS

Film Australia's Outback is a powerful teaching tool, as well as an entertaining introduction to life in Australia's remote areas. It is a rich and dynamic resource for students from upper primary, to middle and senior secondary school, and at the tertiary levels.

The DVD will have relevance for students of Cultural Studies, Indigenous Studies, Australian Studies, Studies of Society and Environment, Geography, History, English, Drama and Media Studies. Many of the study guide activities could be completed either as oral or written tasks with the whole class, or as small group or individual work. Activities include reading, writing, speaking, listening, composing, drawing and performing.

EXPLORING THE OUTBACK

BEFORE WATCHING

- To begin your discussion, talk about your views on these questions: Where is the outback? What is it? How can the outback be described?
- As a class, brainstorm the images you have of the outback and of the lifestyles and occupations of people of the outback.
- If members of your class have travelled in the outback, ask them to tell you about their impressions.
- Categorise your images under these headings: flora and fauna, landscape, people, climate, occupations, town life, rural life, Indigenous lifestyle and culture.
- Develop questions that the class could research to find out more about the outback.
- Present your research in class as talks, powerpoint presentations, posters, travel brochures and lessons that small groups could develop to involve other class members or other classes.
- On a map of Australia, shade in and label these areas of Australia that form part of the outback regions of Australia: The Top End, The Uplands, the Murray-Darling Basin, Outback central, the Kimberleys and the Bight.

- Talk about your knowledge of early film-making in Australia. Think about why newsreels or short documentaries were popular in movie houses throughout Australia prior to the 1950s and 1960s. What are some differences between films made in the 1920s to 1940s in comparison with films made in recent decades?

AFTER WATCHING

- Re-visit the last question after watching the films and interviews. What have you learned about how film-making has changed?
- In a class discussion, list and talk about the different film genres in the collection.
- Decide which of the films you particularly enjoyed and what factors made them enjoyable.
- Re-visit your initial ideas about the outback, and then discuss how your preconceptions may have been changed, enriched and/or broadened.
- Talk about what you have learned about Indigenous Australians' lifestyles and cultures from the collection.
- Using an atlas, mark on the map the specific locations mentioned in each of the films.
- Drawing on what you have learned from the films, talk about how life in the outback has changed this century and why these changes have occurred.

IMAGES OF THE OUTBACK

Film-maker David Haythornthwaite:

...I actually like the outback. I like the silences when you get out there, when you turn the motor off, and there's just no other soul to be seen and the big empty spaces. I mean it's something I think which is probably in most of us, that feeling of getting back to...unspoilt, big open spaces, something in the Australian psyche to go there. To actually stay there is another matter. Very few people I think would want to actually stay in some of those conditions. I certainly loved to visit it.

- Do you agree or disagree with David's views?

- Do many people want to visit the Outback? Why or why not?
- What images of the outback in the films surprised you?
- What images did you see that you had never seen before?
- Either write a short poem, drawing on images you have seen, or make a sketch or cartoon expressing your views of the images.

EXPLORING KEY THEMES

INDIGENOUS AUSTRALIANS AND CULTURE

Several of the *Film Australia's Outback* films show how the depiction of Indigenous people and cultures have changed over the years, and provide insights into the changing lifestyles of the Indigenous population. *The Heart of Australia*, filmed in 1928, is the first film in the collection giving glimpses into Indigenous culture as 'quaint and exotic', but by 2001, as seen in *The Bush Mechanics*, non-Indigenous and Indigenous film-makers were working together in celebration of thriving contemporary Indigenous cultures.

- Visit the Warlpiri Media website to find out about the broad activities of Indigenous film-makers and artists today and to follow links to other Indigenous media sites. www.warlpiri.com.au/info/search.htm
- Visit the Film Australia website and view the Indigenous Voices showcase. www.filmaust.com.au/showcase/8478

WHO ARE INDIGENOUS AUSTRALIANS?

The official Commonwealth government definition states that Indigenous Australians are descendants of the first Aboriginal Australians, or people who are accepted to be Aboriginal by Aboriginal communities, or they are Torres Strait Islanders directly descended from people of the Torres Straits.

- To explore how the depiction of Indigenous people and culture in film has changed over the years, compare and contrast the following four films:
1928 *The Heart of Australia*

1965 *Desert People*
 1987 *The Land of the Lightning Brothers*
 2001 *Bush Mechanics – The Rain-makers*

- How have European attitudes to Indigenous Australians changed over the years as shown in the above films?
- Work through the sections of the guide where activities are suggested for each of the four films listed above, as well as the media studies section. These explore in more detail the changing representation of Indigenous Australians on film.
- Watch and analyse other films exploring Indigenous themes, including the feature films *Rabbit-Proof Fence*, *Yolngu Boy* and *The Tracker*.
- Visit other websites to explore Indigenous issues:
 The Journey of Healing Reconciliation site: www.alphalink.net.au/~rez/Journey
 Yarra Healing: <http://yarrahealing.melb.catholic.edu.au>
 Reconciliation Australia: www.austlii.edu.au/orgs/car/index.htm
 Australian Institute of Aboriginal & Torres Strait Islander Studies (AIATSIS): www.aiatsis.gov.au
 Face the Facts: <http://hom.vicnet.net.au/~aar/factfile.htm>
 Prepared by the Federal Race Discrimination Commissioner, this site contains frequently asked questions about Aboriginal and Torres Strait Islander people.

LIFESTYLES IN THE OUTBACK

The films can be used to explore a number of aspects of outback life including

careers, community and traditional lifestyles. Divide the class into groups to investigate and present to the class their findings on the following themes:

- A policeman's life - *Outback Patrol*
- Mailmen's work in the outback – *School in the Mailbox*
- Life of a drover - *Where Dead Men Lie* and *The Last Great Cattle Drive*
- Mining and living in a mining community - *Living Way Out*
- A truckie's life - *Outback Supply*

- Women's lives in the outback – all films
- Education – *School in the Mailbox*
- Leisure/entertainment – *Saturday* and *Thylungra – Sports Day in the Outback*
- Indigenous Australians - *Desert People* & *Bush Mechanics*

Transport and Communication: How are goods and people moved across the outback?

- The railway – *Journey of a Nation* (Compare the issues of 1947 with the 'Alice Springs to Darwin' railway project of today.)
- Road haulage – *Outback Supply*
- Passenger car - *Bush Mechanics*
- Horse (droving cattle) - *The Last Great Cattle Drive*

DISTANCE

Distance in the outback can be explored in a number of ways. Use your map of Australia developed earlier, or produce an 'outback' base-map now. As you watch the films, develop a list of the various locations mentioned. Then, on a map of Australia, mark in all the locations referred to in the 14 films.

- Mark on the map (using light shading) the area you consider to be 'The Outback'.
- Refer to a climate map in an atlas. How does the climate of 'The Outback' change as you travel east to west and/or south to north?
- Mark on your map all the State (and Territory) capital cities. Also mark in the following cities (10,000 to 100,000): Kalgoorlie, Mt Isa, Townsville and Broken Hill.
- Calculate what proportion of 'The Outback' is more than 100 kilometres from a city. Compare the newly created map of the outback with your original map. Comment on the differences.

GEOGRAPHY OF THE OUTBACK

The film clips provide us with a number of different views of the outback. One focus is the different aspects of the natural environment.

LANDSCAPES

A number of different physical features are depicted in *The Heart of Australia*, *Outback Patrol*, *Desert People*, *Where Dead Men Lie*, *Outback Supply*, *The Last Great Cattle Drive*, *The Story of Rosy Dock* and *Bush Mechanics*.

- List and describe the different landscapes shown.

VEGETATION

The variations in flora of interest include ancient palms in *The Heart of Australia*; spinifex in *Outback Patrol* and *Desert People*; and open savannah (scrub/low forest) in *Outback Supply* and *The Last Great Cattle Drive*.

- Research and either draw or write a description of spinifex and open savannah.

CHANGING CLIMATIC CONDITIONS

- What would be the impacts of the change from 'the dry' to 'the wet' season in *Where Dead Men Lie*?
- What would be the effect of rain many kilometres away producing 'floods' downstream in *Outback Supply*?

AUSTRALIAN NATIONAL IDENTITY

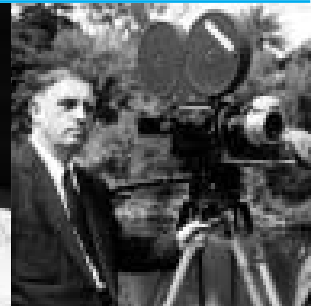
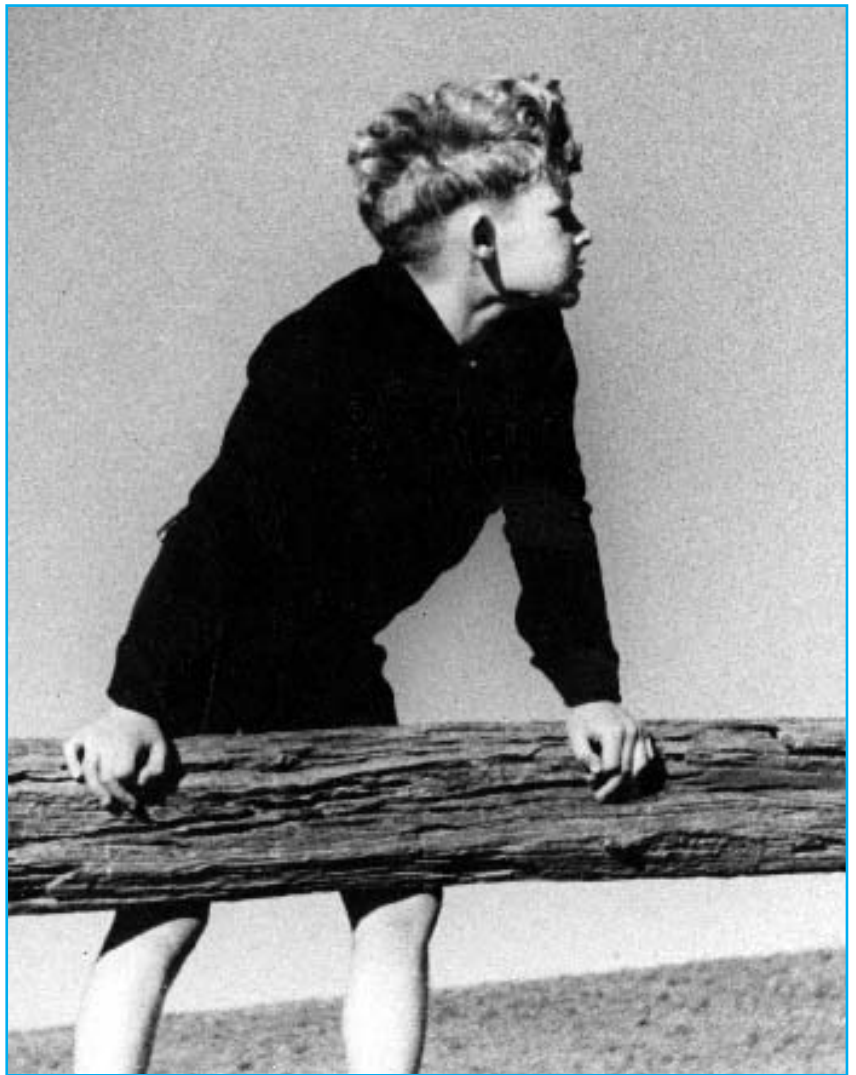
'The Outback' and rural Australia have featured prominently in the development of Australia's national identity. In the late 19th century, more and more European writers, artists and others began to articulate what they thought made Australia unique. To them it was the distinctive flora and fauna and aspects of the outback that featured in their ideas. In the cities, life was largely modelled on British heritage, but in the bush, through their occupations and ways of life that developed in response to the climate and landscape, they defined Australia differently. The distance, the loneliness, the hardships—as well as the beauty of the outback—were the focus of the writings of authors such as Henry Lawson and Banjo Paterson and in newspapers such as *The Bulletin*.

MY COUNTRY

The love of field and coppice,
Of green and shaded lanes.
Of ordered woods and gardens
Is running in your veins,
Strong love of grey-blue distance
Brown streams and soft dim skies
I know I cannot share it,
My love is otherwise.

I love a sunburnt country,
A land of sweeping plains,
Of rugged mountain ranges,
Of droughts and flooding rains.
I love her far horizons,
I love her jewel-sea,
Her beauty and her terror-
The wide brown land for me!

...
An opal-hearted country,
A wilful, lavish land-
All you who have not loved her,
You will not understand-
Though earth holds many splendours,
Wherever I may die,
I know to what brown country
My homing thoughts will fly.



Dorothea Mackellar (1885-1968) wrote the poem, *My Country*. It is one of the most noted poems exploring the notion of what it means to be Australian, and how British-born people living here looked back to the 'green and shaded lanes' of England, but developed a new appreciation of Australia.

- Read the following three stanzas (1, 2 and 6) from the six of her poem, and then visit <http://www.imagesaustralia.com/mycountry.htm> to read the full poem.
- Also explore the links to other Aus-

tralian poets and writers to investigate other sources with a focus on the outback.

- The site also features three Galleries of Australia. How is the outback depicted in these images?
- Visit the 'Favourite Aussie Artists' section of the site, which features works by Tom Roberts, Frederick McCubbin, Albert Namatjira and Hans Heysen. What features of the outback experience do they highlight? Write descriptions or give oral interpretations of their paintings. What similarities are there with any of the landscapes featured

on *Film Australia's Outback*?

- In the music sections read the lyrics and listen to the music of the following outback songs: *The Overlanders*, telling the story of outback drovers, and *The Dying Stockman*.
- Explore the work of new Australian poets and the extent to which they comment on features of the outback.
- What images derived from the outback are featured in the poem? (see poem this page)
- Which of these images are featured in *Film Australia's Outback*?
- Which of the outback characters

that you meet in the films would be likely to share Dorothea Mackellar's sentiments?

- Do some further research on the theme of Australian identity. Read Russel Ward's book, *The Australian Legend*, and other sources discussing identity.
- *My Country* focuses more on identity with the land, and is written from a white Australian's point of view. How might an Indigenous Australian express his or her links with the land?

The unique characters who live and work in the outback have strongly influenced the development of Australian national consciousness and identity. The 'legendary Australian' was believed to be tough, hard-swearing, improvising, stuck by his mates, adaptable, egalitarian and even an 'ocker'.

- What do you think is meant by the term 'ocker'?
- Which characters featured in the films could be described as 'ocker'?
- Do you think these characters are real or imagined?
- Why don't women feature in these images of the 'typical Australian'?
- Why do you think Indigenous Australians were in the past left out of the images constructed of the 'typical Australian'?

FILM AND THE DEVELOPMENT OF NATIONAL IDENTITY

In 1945, with the end of war imminent, the Federal government decided to re-institute a film unit. It would be an ideological tool for supporting and propagating the idea of nation and national identity. *School in the Mailbox* and *Journey of a Nation* are two of these films. The goal was for the Australian National Film Board to produce films for schools and adult education, social development, trade and tourist expansion and immigration. There was a view that films could overcome regionalism and parochialism by moulding the Australian nation.

In the late 1960s and in the 1970s, the focus had changed. A more pluralistic image of Australian society was being projected in government film. There

JOURNEY OF A NATION PRODUCER/
DIRECTOR JOHN HEYER IN 1947

were many different groups of people with many different views about what was meant by Australian identity.¹

Today, through the Film Australia National Interest Program, funding is made available for programs which deal with matters of national interest to Australia or that illustrate and interpret aspects of Australian life.

EXPLORING THE FILMS AND INTERVIEWS WITH THE FILM-MAKERS

THE HEART OF AUSTRALIA (1928)

The film follows a journey into the heart of Australia by a group of travellers in 1928. This is some of the very earliest recorded footage and cinematographic record of travel in the outback. A cheerful Englishman dressed in knickerbockers presents the travelogue, which shows Alice Springs, Palm Valley, Heavitree Gap and the Hermannsburg Mission Station. The film also reveals an attitude towards Indigenous Australians that was very much of its time.

- What are the characteristics of this film that tell us it was made a long time ago?
- Locate Palm Valley, Heavitree Gap and Alice Springs on a map.

- Write a description of two of the areas as they are depicted in the film.
- Play the film without the narration and then, in small groups or pairs, write your own narration. Think about making your own soundtrack with music also.
- What insights does the film give into attitudes towards Indigenous Australians at this time? Outline what can be learnt from the glimpses of Indigenous culture about:
 - work tools used
 - musical instruments and their origins
 - the link between dance and local wildlife.
- What are the advantages and disadvantages of each of the methods of transport shown for 'outback travel' (train, car, camel and horse)?
- What are the 'attractions' of Central Australia and why do tourists still visit these areas today?

SCHOOL IN THE MAILBOX (1946)

This film explores the education of Australia's outback children by correspondence.

Many lived a great distance away from any village or town and so were unable to attend regular school. Australian education authorities established a



system of school by correspondence for these children. The film shows how they 'learned their lessons'—from reading, writing and arithmetic to university syllabuses—by correspondence.

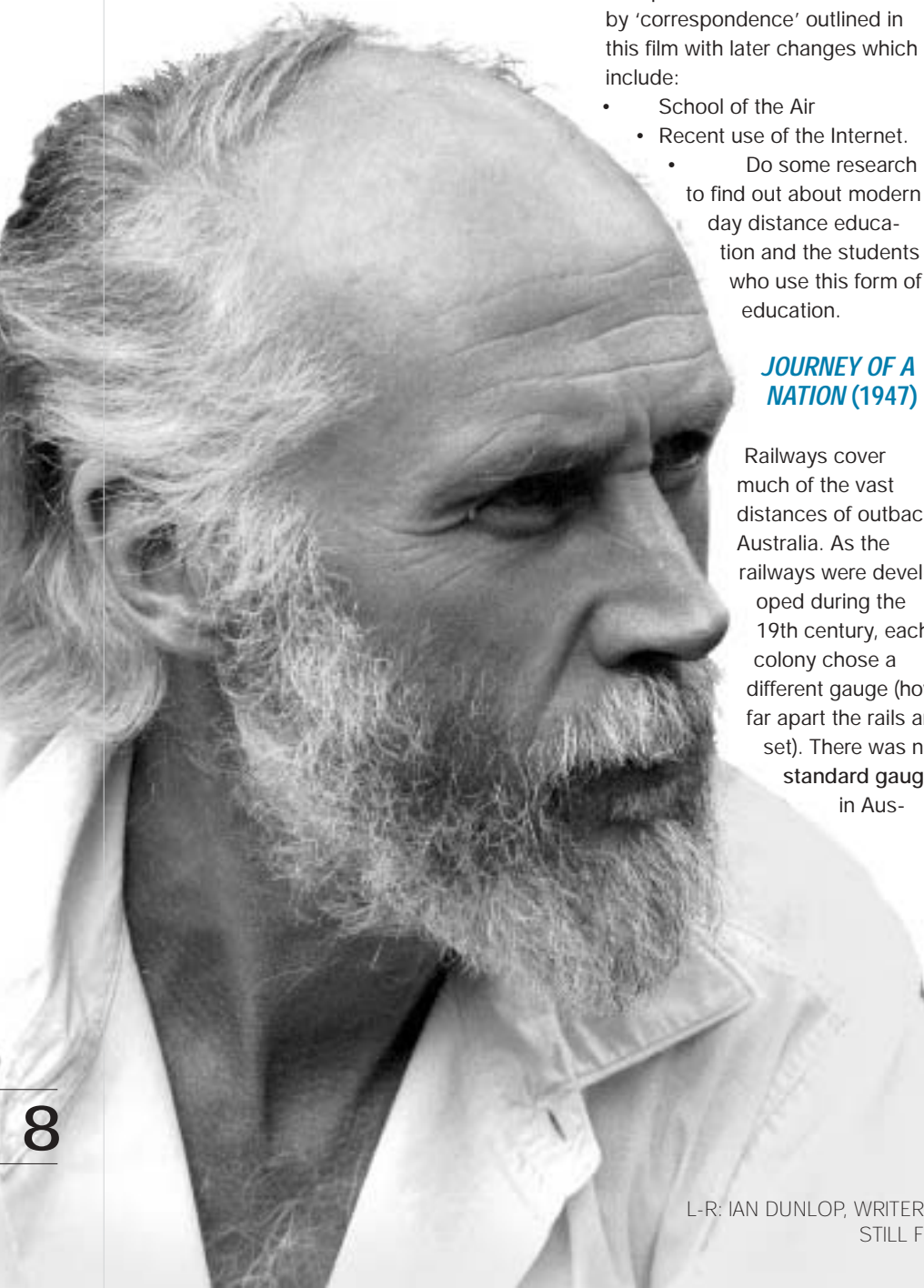
- The film was funded by the Department of the Interior. Find out if a similar department exists today. Why would films like this have been produced?
- Why do you think the government made money available to make this particular film?
- *School in the Mailbox* has been described as 'socially optimistic'.² What is your view of this description?
- What impressions does the film

give about the importance of the correspondence schools in nation building?

- What process did the children go through to learn by correspondence?
- What role did mothers have in the process?
- What images does the film give of women's work?
- At one stage the commentary says that the letters were 'carried over the deserted hunting grounds of Aborigines'. What do you think is meant by this comment?
- The film depicts the children as being very enthusiastic about receiving their lessons. How can you explain this enthusiasm for school?
- How is music used in the film?
- Compare the education received by 'correspondence' outlined in this film with later changes which include:
 - School of the Air
 - Recent use of the Internet.
 - Do some research to find out about modern day distance education and the students who use this form of education.

tralia, which meant that at each break, all passengers and goods had to be offloaded and changed onto another train. *Journey of a Nation* puts very strongly the case for a uniform railway gauge throughout Australia - a plan that was to be implemented by the Commonwealth Government at a cost of many millions as part of post-war reconstruction.

- Why do you think this film was made?
- How can you explain the selection of the film's title? What alternate names can you think of?
- Why was rail transport so crucial in Australia at this time?
- What arguments were put for the development of more railroads linking Australia?
- Do some research to find out more about the history of the various sizes of the rail gauges in each State, in the past and today.
- What are the disadvantages of having different gauge systems across Australia?
- What economic advantages was it hoped the **standard gauge** would bring?



JOURNEY OF A NATION (1947)

Railways cover much of the vast distances of outback Australia. As the railways were developed during the 19th century, each colony chose a different gauge (how far apart the rails are set). There was no **standard gauge** in Aus-



- What impressions does the film-maker give of the importance of the development of a uniform gauge for national unity?
- What was the film-maker trying to achieve through the image of the small boy at the beginning and end of the film?
- Where is the newest **overland** inter-city rail link in Australia being built? Suggest reasons why people of the outback have dreamed about this railway for a long time.

OUTBACK PATROL (1952)

This film follows the annual patrol of

outback policeman, Robert Darkin, as he upholds the law and saves lives throughout the vast regions around Harts Range in the Northern Territory. He's also collector of public monies and protector of Aborigines, Commonwealth electoral returning officer, commissioner for affidavits for the Supreme Court, postmaster, inspector of stock, and registrar of births, deaths, marriages, mines, motor vehicles and dogs. He checks that there is water in the government bores for the drovers and keeps an eye on the lone prospectors who roam the trackless hills and parched plains.

The director of *Outback Patrol*, Lee Robinson, makes the point that this film 'presents viewers with something that Hollywood couldn't challenge'.

- After watching *Outback Patrol*, decide what you think Robinson meant by the above comment.
- Why did he decide to make the film?
- What insights into the lives of outback police and their families does the film provide?
- What particular insights does the

from what you see of his work in the film.

- What does Lee Robinson believe he achieved in the production of his film *Crocodile Hunters* (1949)?

THYLUNGRA - SPORTS DAY IN THE OUTBACK (1959)

In this film, the people of the outback get together on one of Australia's largest sheep stations for a sports day to raise money for the Flying Doctors' Service.

- What kinds of activities are shown as part of sports day in this documentary?
- Why was horsemanship so crucial in the outback in those times?
- What similarities and differences are there in the clothes and hairstyles shown in the film in comparison with today?
- Compare the activities shown in *Thylungra - Sports Day in the Outback* and the sorts of leisure activities available in a city.
- To people of the outback 'getting together' has a meaning city dwellers find hard to understand. Do you

agree with this statement? Why or why not?

DESERT PEOPLE (1966)

In the segments of *Desert People* included on the DVD, we see part of a day in the life of a nomadic family of the Western Desert. Djagamara and his family were filmed where they were found. They were camped by an unusually plentiful supply of water, a pool in an otherwise dry creek bed at Badjar in the Clutterbuck Hills.

The film has special significance because it is one of the few documentary films showing a traditional nomadic Aboriginal lifestyle.

Renowned ethnographic film-maker, Ian Dunlop, says about his love affair with the outback and his film:

I thought the desert would be something like the Sahara, you know, bare sandhills. And I went out into this absolutely beautiful country, the beautiful red soil, the rugged red rocks above the hills, and it just blew my mind. I thought, 'this is the most beautiful



- film give into women's lives in the outback?
- Describe the dangers of outback living.
 - What sorts of jobs are done by people who live in the outback?
 - What impressions does the film give of relationships between white police and the Indigenous population in the film?
 - Explain how the skills of the 'black-tracker' can still be useful and relevant today, despite the availability of the global positioning system (GPS) and distress beacons.
 - Write a job description for Darkin



L-R: BROOM THROWING IS PART OF THE FUN IN *THYLUNGRA - SPORTS DAY IN THE OUTBACK*; LEE ROBINSON, WRITER/DIRECTOR OF *OUTBACK PATROL*; THYLUNGRA PRODUCER JACK S ALLAN. BOTTOM: FILMING FOR *DESERT PEOPLE*

country in the world'...And the other thing and very importantly is the people of the outback, whether they be nomadic Aboriginal people or maybe the people on the land, farmers, they have a certain closeness to the land and it's interesting I think, meeting and working with these people. And for me, meeting some of the last Aboriginal families who were living a nomadic life in the desert, it was one of the most exciting experiences of my life and certainly one of the greatest privileges I've ever had.

- Why do you think Ian Dunlop describes his experiences as a privilege?
- Write a few sentences or give a brief oral response about how you might feel if you had been given the opportunity to travel to the outback and film a group of Aboriginals living their traditional nomadic lifestyle.

- How does Djagamara use stone technology for his hunting materials?
- How do stone implements help explain the link between the Indigenous people of this area and other distant areas?
- Why was the family nomadic?
- Describe and explain the ways the group used the resources of the land to survive.
- Why did Ian Dunlop decide to film without sound and then add sound during post production? Why did he give his own commentary?
- What ethical problems did Ian encounter?

WHERE DEAD MEN LIE (1972)

Made for the 50th anniversary of Henry Lawson's death, this film is based on Lawson's short story 'The Australian Cinematograph', which he



- What were Ian Dunlop's goals in making *Desert People*?
- Why did he believe that it was probably the last chance to film this way of life?
- How would you describe the landscape he films?
- How did the film-makers know when they had found groups of local Indigenous people?
- Why were the locals afraid of the film-makers?
- Why were the guides so important to the film-makers?
- What insights does the film give you into the culture of the Indigenous population?
- What is the social and family structure of Djagamara and his family?
- What roles do we see the women performing?
- Why was the eldest daughter unmarried?

wrote in 1896. In doing so he paid tribute to bush poet Barcroft Henry Boake (1866-1892) by including most of the text from his striking outback poem 'Where the Dead Men Lie'.³

The story is about a drover who has been away from home for four months. In a hurry to get back to his family, he attempts the most direct route, but luck is against him and he doesn't make it through the drought-stricken country.

Lawson wrote the story in the earliest days of moving pictures when cinema was no more than a curiosity. Anticipating the development of the cinematic form and its popularity with audiences, he wrote his story with clear directions for the camera. Lawson was clearly a visionary film-maker, well ahead of his time.

- How does the director of *Where Dead Men Lie* link the story to the literature of Henry Lawson and 19th century Australia?
- What images of the outback begin the film?
- What impressions of the outback do these images give?
- Who are the main characters in the film?
- Explain how the film-maker uses the linking of the images of the dry water-hole and the drover's home (where his wife waits) to heighten the peril he is in.
- How did the 'carrier of the bad news' change the story of the drover's death to make it easier for his wife to accept? Do you agree he should have 'altered' the truth? Explain your answer.
- Write a scene by scene description of the film's storyline. Comment on the effectiveness of each scene.

- How does the director heighten the drama in various scenes?

ADDITIONAL RESOURCES

Australian Cultural Network – Henry Lawson: Australian writer:
www.acn.net.au/articles/lawson/

National Library of Australia's Federation Gateway – Henry Lawson:
www.nla.gov.au/guides/federation/people/lawsonh.html

Newcastle University Whitewolf Site - Words:
<http://whitewolf.newcastle.edu.au/words/authors/L/LawsonHenry/>

NSW Department of Education & Training – Henry Lawson book rap:
www.schools.nsw.edu.au/schoollibraries/teaching/raps/henry/henrylaw.htm

THE MAKING OF *WHERE DEAD MEN LIE* - SPOTLIGHT THE DIRECTOR

This segment aims to increase understanding of the creative processes and techniques involved in film-making. The film study shows us that the

film-makers were very careful in their casting for the role of Mary.

- Why do you think they finally decided to cast Anne Haddy (now well known for her role in *Neighbours*) in the role?
- Rather than filming in a studio, why was the location selected for the film?
- Why did the director decide to select two real-life stockmen to play the parts?
- What hazards did the film-makers face in the outback?
- Why were hand drawn sketches developed for the film production and storyline?
- Why were some changes made to Lawson's story?
- What does this film study reveal about how film-making has changed?
 - How effective is the use of music in the film?

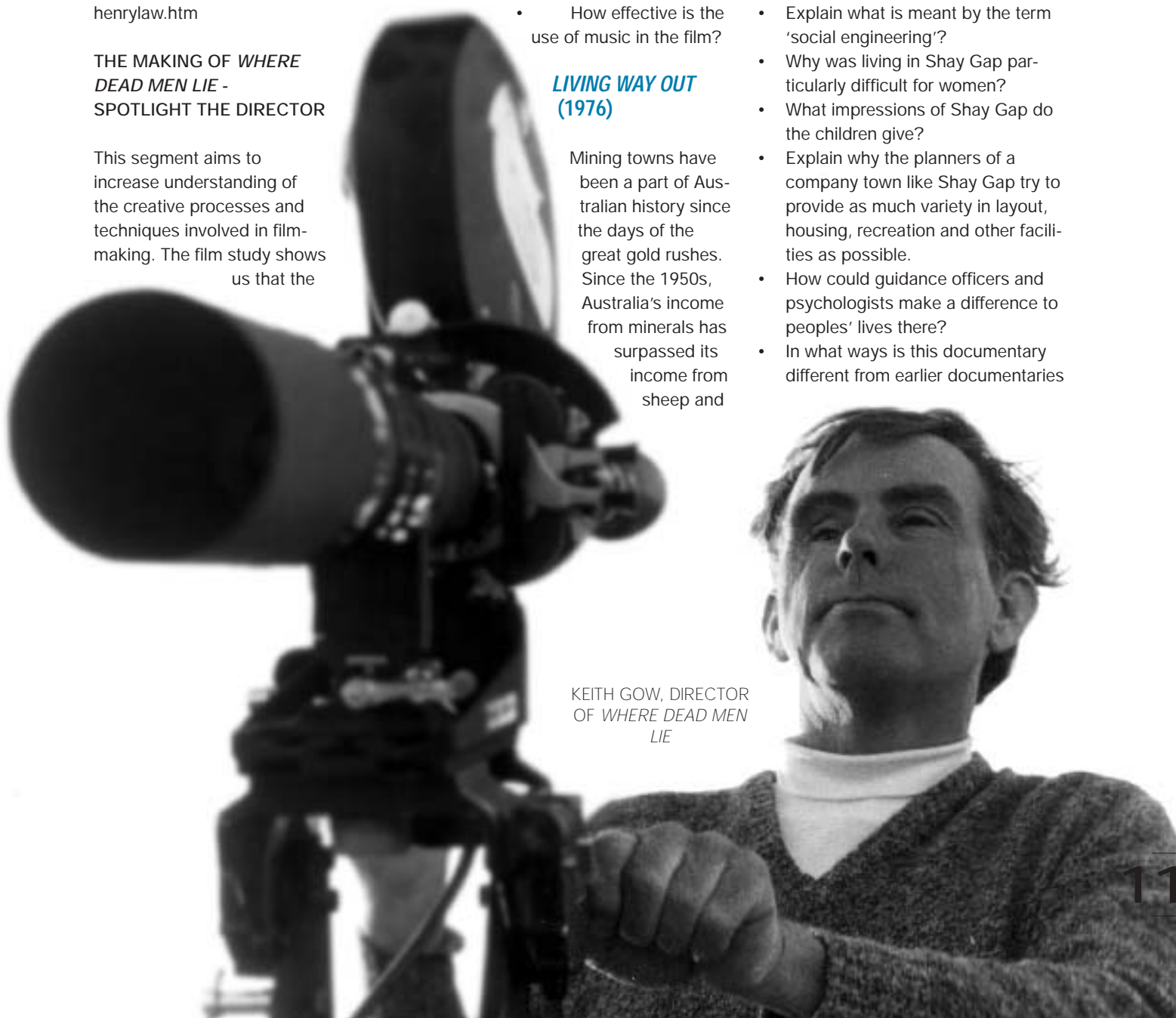
LIVING WAY OUT (1976)

Mining towns have been a part of Australian history since the days of the great gold rushes. Since the 1950s, Australia's income from minerals has surpassed its income from sheep and

wheat. This film explores some of the challenges of living in a remote 'company' town - Shay Gap, Western Australia. It suggests that problems may be overcome by involving social planners at the drawing-board stage and by allowing residents more say in the day to day running of their communities. There are still problems, however, as these young families struggle to give themselves a future and live a 'normal' life thousands of miles from suburbia.

- Why did families choose to go and work in outback mining towns?
- What problems does the social planner discuss in the film?
- What do residents see as their main problems in living in the outback?
- What makes mining towns of the late 20th century different from earlier mining towns?
- Explain what is meant by the term 'social engineering'?
- Why was living in Shay Gap particularly difficult for women?
- What impressions of Shay Gap do the children give?
- Explain why the planners of a company town like Shay Gap try to provide as much variety in layout, housing, recreation and other facilities as possible.
- How could guidance officers and psychologists make a difference to peoples' lives there?
- In what ways is this documentary different from earlier documentaries

KEITH GOW, DIRECTOR OF *WHERE DEAD MEN LIE*



featured in *Film Australia's Outback?*

- Why do you think the film-maker chose the images of rock art and Aboriginal music to end the film? Is this an effective end to the film? Why or why not?

OUTBACK SUPPLY (1977)

Life in outback Australia can be lonely, but the isolation is periodically relieved by the arrival of the supply truck delivering mail and provisions. John Thomas operates the local supply truck from Tibooburra, and he usually takes his four-year old son, Normie (who is referred to as 'Glove Box') for company on the long dusty journeys. The film-maker travels with John and his son as they visit cattle and sheep properties and meet the people who live in Australia's outback. This film is one episode in a series called 'Frontiers Down Under', which was primarily made for television audiences overseas.

- What outback occupations and unique experiences were the film-makers trying to capture in this film?
- Do you think the fact that the film was made for overseas audiences is reflected in the film? Explain your answer.
- Why were the film-makers so pleased to find John Thomas and 'Glove Box' as the film's main subjects?
- John Thomas could be described as a typical Australian 'Ocker'. What does

this mean, and do you agree with this view?

- What impressions do you get of the relationship between father and son in the film?
- What hazards do the pair face in the outback?
- What kinds of distances do they have to travel?
- Why did the film-makers choose an 'observational' style for camera work? How would you describe this style?
- What does Dean Semler mean when he says that *Outback Supply* has some similarities to the feature film *Mad Max II*?
- Why did the use of 16 mm film restrict film-makers in the 1970s?
- Why did the director seek to influence 'Glove Box's' toy selection in the shop?
- 'Glove Box' could be described as much more 'experienced in life' than his urban equivalent, even though he lives an 'isolated' life. Do you agree or disagree with this

statement? Give reasons to support your point of view.

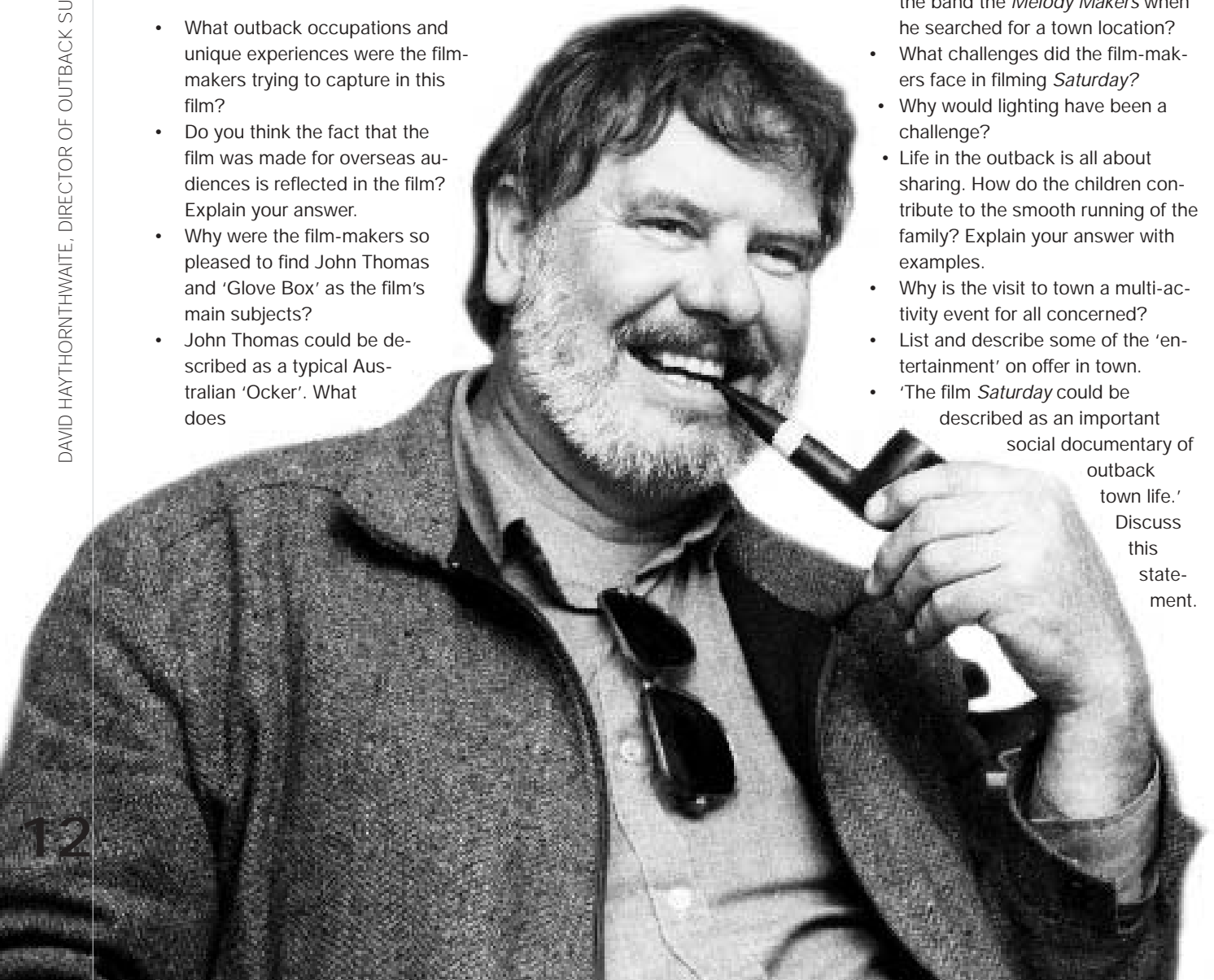
SATURDAY (1977)

This film provides a look at country life in Australia, and the traditional weekly visit to town every Saturday. A shearer, his wife and children leave their farmhouse at dawn for the week's big event - a visit to the nearest town. The people and the atmosphere are typical of Australian country townships on Saturday. There's the local football match, the pub, the movies and the local dance at night. Dean Semler comments that the idea for making a film about Saturday in the outback came from his experiences as a child growing up in Renmark, South Australia.

- Locate Renmark in an atlas. Would you describe this as an outback town? Why or why not?
- What memories does Semler have of Saturday town life?
- Why was he so surprised to find the band the *Melody Makers* when he searched for a town location?
- What challenges did the film-makers face in filming *Saturday*?
- Why would lighting have been a challenge?
- Life in the outback is all about sharing. How do the children contribute to the smooth running of the family? Explain your answer with examples.
- Why is the visit to town a multi-activity event for all concerned?
- List and describe some of the 'entertainment' on offer in town.
- 'The film *Saturday* could be

described as an important social documentary of outback town life.'

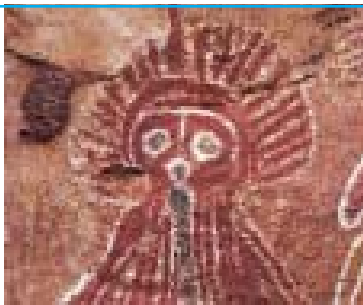
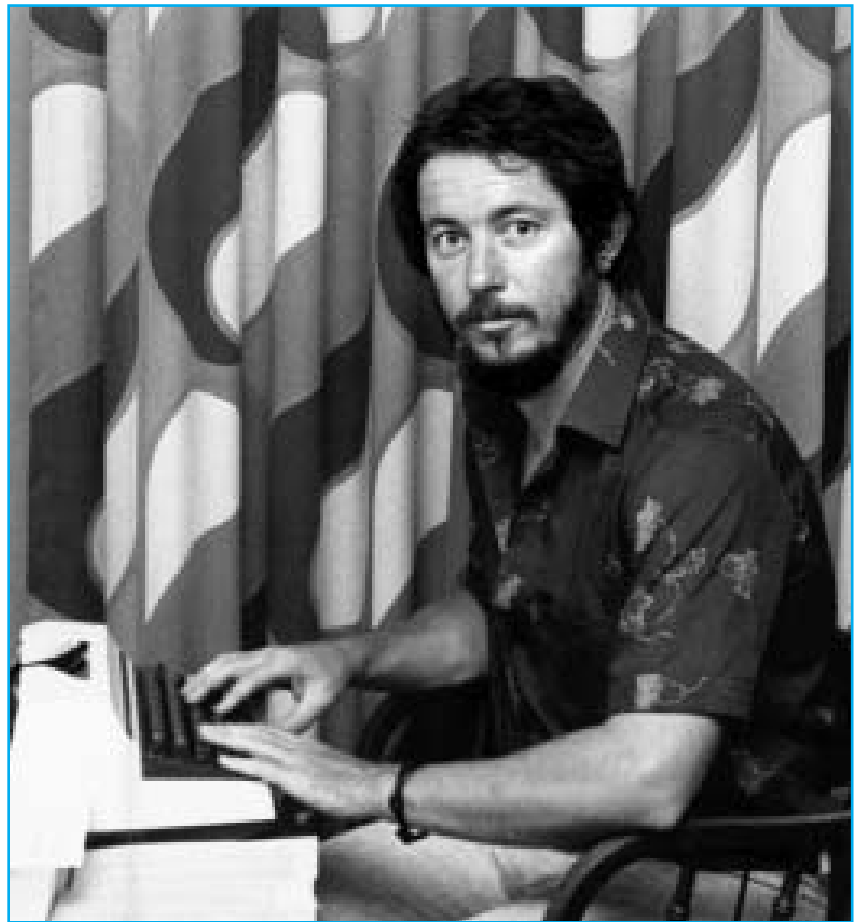
Discuss this statement.



THE LAND OF THE LIGHTNING BROTHERS (1987)

In the sandstone country southwest of Katherine in the Northern Territory lies a spectacular concentration of Aboriginal rock art. It is dominated by the figures of the Lightning Brothers - Yagjadbula and Jabaringi - ancestral beings from the Dreaming. For the Northern Territory's Wardaman people, the Lightning Brothers are an important part of their living culture. In this film, Wardaman songs, stories and ceremony are complemented by the evocative music of the group Gondwanaland.

- What challenges did the film-makers face in the production of *The Land of the Lightning Brothers*?
- Writer/director David Roberts talks about trying to weave together two completely different stories about the land—the Aboriginal story and the European story. Discuss the significance of his comment with particular reference to reconcilia-



- tion.
- Do some library research to develop your understanding of what is meant by 'The Dreaming'. Share your findings with other class members.
- Outline the 'images' presented by the film-maker under the headings: the natural landscape and Aboriginal rock art 'characters'.
- Draw a sketch of the preparations of traditional ceremonial 'clothing'. Annotate your drawing, indicating what natural materials are being used to make and decorate the costume. What do the patterns represent?
- How do Aboriginals believe that the paintings of the Lightning Brothers came to be on the rock faces?

- What is the story of the rock paintings that is told in the paintings and then re-enacted in the film?
- Imagine that you witnessed the re-enactment of the Lightning Brothers ritual. Write a story for a newspaper outlining the events and telling the story.
- How do we know that the rock art is in a remote area?
- How would you describe the paintings of the Lightning Brothers?
- Draw and or paint your own versions of the paintings.
- Why are songs such an important part of the Dreaming rituals?
- Why are rain and water so significant to people of the outback?
- How do the 'new' discoveries of rock art link to the original rock art drawings of the Lightning Brothers?

ers? Explain.

- Suggest reasons why the issues of the filming and protection of rock art have been so controversial.
- Why is it important for organisations such as the Australian Heritage Commission to become involved in the preservation of rock art?
- Find out how tourists today can visit the Lightning Brothers rock art and other unique and significant areas of the outback.

ADDITIONAL RESOURCES

Australian Heritage Commission
www.ahc.gov.au
 Kimberley Tours
www.kimberleys.com.au/art_tour.html



THE LAST GREAT CATTLE DRIVE (1988)

This film pays tribute to the last of Australia's drovers. Australia's last great cattle drive started in May 1988, with 1200 head of cattle on a journey from Newcastle Waters in the Northern Territory and ended 2000 kilometres to the east in Longreach in September. This film is a celebration of the cattle drives that opened up the Territory and were a feature of outback life until the advent of road trains.

- What qualities does this film show that drovers needed to survive and safely deliver their cattle?
- Why do you think drovers have become part of 'The Australian

Legend'?

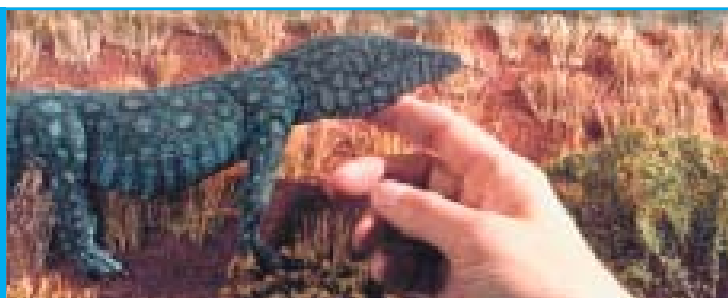
- Why was Pick Willis selected to lead the cattle drive?
- What are Pick's impressions of the younger drovers and what are their impressions of him?
- Why was Pick's role as Boss Drover so important?
- What happened to his family once his droving days declined?
- Make up a diary of a typical day on the trail as one of the drovers.
- Write a set of rules explaining the key elements of successful droving.
- List the dangers facing the drovers as they move a mob of cattle.
- Explain the great beauty in the isolation experienced by the drover.
- What images did the bush artist try to capture on the journey?

- Select images from the film and create your own paintings, drawings, poems, stories or songs based on the theme of the 'last cattle drive'.

THE STORY OF ROSY DOCK (1995)

This short animation film deals with the seemingly harmless practice of importing foreign flora. It tells the story of an elderly woman who ventures out into the Australian desert to set up her home. In her attempt to recreate the beauty of the home she has left she does not realise the beauty that is already there—or the consequences of her actions.

Internationally acclaimed children's book author and artist Jeannie Baker



TOP: DIRECTOR DAVID BATTY AND CO-DIRECTOR FRANCIS JUPURRULA KELLY WITH JACK JAKAMARRA ROSS, WHOSE FIRST CONTACT STORIES ARE FEATURED IN *BUSH MECHANICS*. PANEL L-R: PREPARING AN ANIMATION SCENE FOR *THE STORY OF ROSY DOCK*; BACK ON THE ROAD WITH THE *BUSH MECHANICS*

uses a unique collage art form to recreate in remarkable detail the textures and colours of the central Australian landscape.

Jeannie Baker explains the inspiration for her film:

In the desert I couldn't help but notice a very distinctive red plant, distinctive because it was red and it was beautiful. And I was told it wasn't native to Australia, in fact it had come from the Middle East...So I started asking questions - what happens to the native plants and the native animals and the birds in places like this, what can they exist on?

- Ask students to write a short synopsis of the film.
- Describe the various settings in the film.
- Why did these settings remain unchanged for thousands of years?
- How did Europeans change the landscape?
- How do the animators create the atmosphere of the outback?
- Explain the ecological importance of *The Story of Rosy Dock*.
- What other exotic (introduced) species are referred to in the animation?
- What impressions does the story give about the attitudes of the woman to the outback landscape when she first arrives?
- Are her reactions typical of others?
- How does the woman react when the floods come?
- Write a prose version of the story after watching the film, or a poem describing elements of the story, or produce and perform a short play.
- Select particular frames or images from the film and create your own artworks using collage. Experiment with this art form using found objects from the beach or the

bush.

- How important is dialogue and narration in the film?
- Write and/or draw a storyboard of the sequences in the film.
- How are visual changes achieved in the film?
- How does the use of music enhance the film?
- What other sound effects are used? What does their use achieve?
- Research and then explain the process of animation used to create this film.
- To find out more about Jeannie Baker and her collage technique, visit her web site at www.jeanniebaker.com

BUSH MECHANICS - THE RAINMAKERS (2001)

With the country in the grip of severe drought, the Bush Mechanics are summoned by the rainmaker Jungala to go to Broome in search of rainmaking pearl shells. In the old days, Jungala would have traded bush tobacco for the valuable shells, but this time it's an old Ford V8 he has painted with the Rain Dreaming. As Jungala sings them on their way to saltwater country, the Bush Mechanics are beset with dust storms, fires and unfamiliar landscapes.

- Plot on a map of northern Australia, the route which the Bush Mechanics follow from Yuendumu in central Northern Territory to Broome in Western Australia.
- Annotate your map by drawing and/or noting the different environments through which they pass.



L-R: A DROVER IN *THE LAST GREAT CATTLE DRIVE*; JEANNIE BAKER, WRITER/DIRECTOR OF *THE STORY OF ROSY DOCK*

- What was the 'Big Water' the Bush Mechanics refer to, and why was it such an important experience for them?
- Write an outline which traces the plot for the film.
- What does it mean when the old man says he will 'sing the rain'?
- What evidence does this film provide that Aboriginal culture is strong and vibrant in Australia today?
- What traditional Indigenous beliefs are presented in the film?
- Describe the music in the film and compare it with other films from *Film Australia's Outback*.
- How would you describe the mood of the Bush Mechanics on their journey and their attitude to their quest?
- How do they fund their journey?
- Why do you think the Bush Mechanics approach the old man on the beach in Broome with such respect?
- Why does the weatherman say at the end of the film that it is either a 'feast or a famine'?
- Describe the genre and style of the film.
- Why do you think there was no set dialogue or script?
- 'This film is a celebration of Indigenous Australian culture.' Discuss this statement.

MEDIA STUDIES

Note: Media studies questions are also included in the activities for each film.

PRODUCTION STORY

Film Australia's Outback began with the 'simple' idea of transferring a selection from Film Australia's acclaimed archive onto DVD to celebrate the Year of the Outback. However, by the time it was completed, the DVD had incorporated documentaries, drama, animation, interviews with film-makers, biographies, 'on location' stories, production stills, a twenty-page booklet featuring synopses of all the films and a web link. The DVD had grown to become a comprehensive, entertaining and unique history of documentary filmmaking in Australia's remote areas.

When producer Denise Haslem scanned Film Australia's database for films with outback themes she discovered over 100 titles, dating back to images of camel trains travelling across the central desert in 1913.

Because of the number of available films, the production team had to establish criteria for selection. The questions they asked included: Did the film have a strong story and interesting characters? Did it have historical and social context or contemporary relevance? Did it have background material available from Film Australia's photo and production archive? Were there people, such as film-makers or historians, who could speak to the film? Even with the help of this criteria, choosing the final fourteen from so many interesting films proved extraordinarily difficult.

Once the final selection of films was made, the film-makers were contacted, and arrangements made to interview and film them.

Denise edited many of the films, remaining true to the integrity of each original story but with the intention of pushing the limits of the DVD technology to allow the maximum coverage of a century of filmmaking. The 'Preview', 'Snapshots' and interviews were also edited.

From the beginning of the design of Film Australia's Outback, Denise was determined to avoid the 'dead spots' of so many DVDs, where the screen goes blank while loading a new menu item. She worked closely with a media design company to produce an innovative and dynamic interface that creates transitions using short videos featuring a moving panorama of production stills. Each film was also given a dynamic map that shows the film's outback location. Short on-screen biographies of the film-makers were also added.

With all the audio, video and design components completed, the DVD was ready for authoring and encoding. The program was then tested and debugged before a final master was made for disc replication.

Media studies activities for senior secondary students

In this section of the study guide, the activities are divided into *representation, media technology, media production, narrative, social values* and *media influence*. This is simply a convenient way to break the material up; it is certainly not a prescriptive pattern. Teachers (and students) are encouraged to reorganize the material to suit their own purposes.

Teachers should also consider asking students to explore these media studies questions in the context of each film:

- How would you describe the structure of the film?
- What camera movements and types of shots are used in the film?
- What audience would enjoy the film and what kind of audience do you think the film was made for?
- How are transitions constructed in each film?
- How would you describe the representation of the film?
- How would you describe the genre of the film?
- What aspects of the film are characteristic of the time the film was made?
- Does the style still engage the viewer today?

REPRESENTATION

The media represent reality; media texts are not reality. Documentary films often purport to be or are perceived to be a real view, especially in comparison to fictional narrative films, however the processes of **selection** and **construction** necessarily mean that they are still quite different from the reality they are representing.

Selection: this includes choices made by the film-makers about what to shoot, how to frame the shot, who to cast, what to include, what to edit out etc.

Construction: this includes the sequencing of the film, lighting, film stock, sound design etc.

- Keeping the above points in mind, describe the representation of Aboriginals in *The Heart Of Australia*. What choices did the film-makers make about what to show? What might they have decided not to show? Whose voices do we hear? Whose voices don't we hear? Now describe the representation of Aboriginals in *The Land of the Lightning Brothers* or *Bush Mechanics - The Rainmakers*. Compare these representations. What makes them different?
- Trace the development of the representation of Aboriginal people through these three films: *The Heart Of Australia*, *Desert People* and *Bush Mechanics - The Rainmakers*. Broaden your research and viewing to include feature films and television. When were Aboriginal people first depicted in a feature film? How have representations changed over time?
- Comment on the representation of 'the outback' in any two of the films. How do they differ? Can you explain these differences?
- Another representation present in many of the films is that of the 'bush worker' (drovers, truckies, etc.) Describe how these workers are represented. Do you think this representation is true of all 'bush workers'?

MEDIA TECHNOLOGY

Media technology has changed enormously in the period these films cover. The technology available impacted on what the film-makers could hope to do.

- Research the history of film technology. What technology would have been available to Bert Ives for the making of *The Heart Of Australia* in 1928? How would this technology have affected the film's production? (Keep in mind the transport difficulties that are made apparent in the film.) What aspects of the production are different from and similar to films made today?
- Watch any or all of the interviews with Ian Dunlop (*Desert People*), Gil Brealey and Dean Semler (*Where Dead Men Lie*), David Haythornthwaite and Dean Semler (*Outback*

Supply), Dean Semler (*Saturday*), David Roberts (*The Land of the Lightning Brothers*) and David Batty (*Bush Mechanics - The Rainmakers*). Discuss: What choices did they make about the film technology they would use? What factors determined their choices? (For example, some used 16 mm film, some used 35 mm film and some used digital video.)

MEDIA PRODUCTION

The production process for films normally involves a large team of people working together.

- Watch the interviews with film-makers and the credits for each film. What can you deduce about the production process for each film? (How many people were involved? How many roles did each person undertake?)
- Jack Thompson was cast to do the voiceover for *Where Dead Men Lie*. Watch the interview with Dean Semler (*Where Dead Men Lie*). Why was Jack Thompson chosen? What does this tell you about film production in Australia in the early 70s?
- Many film-makers develop a recognizable style. In his interview about *Outback Supply* Dean Semler notes '...it reminded me of [what I did with] *Mad Max*. A lot of that stuff with the truck, the wheels, the dog on the back.' Watch both *Outback Supply* and *Mad Max*. Note down any similarities in film style.

NARRATIVE

Many films use the convention of a narrative structure. It is often assumed that documentaries report 'the truth' rather than tell 'a story'. Through the processes of selection and construction, documentary film-makers 'shape' their subject matter into a narrative structure. This may be planned from the outset, developed during the shoot or may only occur in editing once the film has been shot.

Narrative structure has the main elements of orientation (which introduces the characters and the setting), complication (where conflict develops) and

resolution.

- Look closely at any of the films and decide if they follow a narrative structure similar to that described.
- Some of the films have a more obvious narrative, e.g. *Where Dead Men Lie*. Why does the narrative of this film stand out more?
- Watch *Saturday*, and then look at the interview with Dean Semler about the making of *Saturday*. Semler explicitly tried to influence the characters in this film. What did he try to change? How would this change have influenced the narrative?
- Lee Robinson (director of *Outback Patrol*) says, 'What the hell we were making it about I had no idea until we went out to the Harts Range.' Given such an open beginning, how did Robinson create a narrative for his film?

SOCIAL VALUES

Social values can be defined as those values and moral beliefs that are generally shared by most of the members of a society. Because they are so widely accepted these values are often hard to identify at the time. They are perhaps more apparent when we look back on films of earlier periods.

Documentaries construct an 'argument' about the world using evidence from the world. They contain their own internal rhetoric and 'speaking position'. Social values both influence the content of media texts and are reflected in such texts. Social values may be identified as dominant (the majority view), emerging (becoming influential) or oppositional (subversive or opposed to the mainstream).

- What arguments are constructed in *The Heart Of Australia* to reflect the social values of the time? Would these values have been representative of the time the film was made?
- What social values are expressed in *The Story of Rosy Dock*? When this film was made in 1995, do you think these values would have been dominant, emerging or oppositional?
- Look at three films from different periods and discuss how the social

values expressed have changed and why.

- Ian Dunlop (director of *Desert People*) discusses some ethical problems facing documentary makers. What are these problems? How did Dunlop deal with them? How did these dilemmas impact on the film?

MEDIA INFLUENCE

The debate over the nature and extent of media influence has a long history. Contention remains over such issues as violence, advertising, stereotyping, body image and propaganda. Documentary films often influence their audience in subtle ways through their *representations* (see above). In other cases, documentaries are much more blatant in their attempts to influence.

- *Journey of a Nation* and *The Story of Rosy Dock* both have quite overt messages. What is the message of each and how do they try to influence their audience to agree with the message?
- Watch any of the other films (those with a more subtle message). What is the message of each film?

ANALYSING DOCUMENTARY STYLES

The 'classic' documentary style was the dominant style of documentary produced in Australia after WWII, however other styles were adopted in a significant body of films.

Cameron suggests that the 'classic' documentary is characterised by:

*...the straightforward description of an incident or a process or a way of life ... which calls for a commentary and some music and effects which more or less fill in the spaces between the words...these...contribute little to the story told by the film... This type of film is merely a reportage of fact. It is, if you like, an article in a newspaper, which no matter how well it may be written, is never a classic piece of literature.*⁴

Moran observes:

If the classic documentary style typi-

cally uses an off-screen, voice-over exposition of a problem and has the visual images acting as both illustration and anchor for the commentary, these other styles might utilise dramatic fictional codes or tend toward a lyrical and observational (rather than rhetorical) treatment of their subject matter.

*On the one hand there is a tendency towards the classic style of documentary, on the other hand a tendency towards a more observational, aesthetic style of documentary. Broadly speaking, one tendency gave documentary a social purpose; the other gave documentary a more personal and aesthetic inflection.*⁵

- Which of the *Film Australia's Outback* films would you classify as 'classic' or 'social purpose' documentaries?
- Which would you say tended towards a more observational, aesthetic style?
- What other styles are apparent?

FURTHER RESEARCH AND ACTIVITIES

- The year 2002 is the Year of the Outback. You can visit www.outback2002.com to explore further. While there, visit the Desert Knowledge Symposium and the Outback Youth Muster sections, to find out what rural young people have to say about the things that are important to them and their communities.
- Visit www.ozramp.net.au/~senani/outback.htm to explore outback terminology. Find out the meanings of these words: the Never-Never, station, stockman (and others).
- Visit www.australiaoutback.com.au to find out about clothing derived from outback occupations that is now world famous.
- Conduct a web search of outback tourism sites to plan an itinerary for an outback tour.
- Construct an information booklet for visitors to different regions of the outback.
- Visit www.abc.net.au/rural/default.htm to listen to and read rural news, find out about rural TV

programs and the weather in the outback.

- Watch films made overseas of similar genre or that were made in a similar time frame to films included in *Film Australia's Outback*. For example, students could look at Flaherty's *Nanook of the North* (1922) or Vertov's *Man with a Movie Camera* (1929) and compare them with *The Heart of Australia*. Similarly, the 'nation-building' films *School in the Mailbox* and *Journey of a Nation* could be compared with another Australian film produced by John Grierson, *Night Mail* (1936), as well as Pare Lorentz's *The River* (1937) and *The Plow that Broke the Plains* (1936) made for US government.

ENDNOTES

- 1 Albert Moran, *Projecting Australia: Government Film since 1945*, Currency Press, Paddington, 1991.
- 2 *ibid*, p. 45.
- 3 Hugh Capel, Barcroft Henry Boake – Australian History, Australian bush poet, <http://www.boake.net/intro.html> Accessed 24/10/2002.
- 4 Ken Cameron, *Sound and the Documentary Film*, Pittman & Son, London, 1948, p. 5.
- 5 Albert Moran, 'Nation building: the post-war documentary in Australia' in *Continuum: The Australian Journal of Media & Culture*, vol. 1 no 1, 1987.

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Contents include:

Sue Dermody, Liz Jacka, 'An Australian Film Reader in question'

Albert Moran, 'Nation building: the post-war documentary in Australia'

Albert Moran, Lee Robinson, 'The King of the Coral Sea: an interview with Lee Robinson'

Tom O'Regan, 'Australian film in the 1950s'

Horst Ruthrof, 'Narration/Narrative/ Narration'

Brian Shoesmith, Tom O'Regan, Ross Gibson, 'On the back of beyond': an interview with Ross Gibson, 1986.

Jerzy Toeplitz Library - <http://library.aftrs.edu.au/>

The library serves the film, broadcasting and new media industries as well as staff and students of the Australian Film Television & Radio School. Its facilities and resources are open to the public.

FEATURE FILM REFERENCES

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Stephen Johnson (director), *Yolngu Boy*, Australian Children's Television Foundation and Burrundi Pictures Production, 2000, 85 mins.

Rolf de Heer (director), *The Tracker*, 2002, A Vertigo Production, Adelaide, 98 mins.

George Miller (director), *Mad Max II (aka The Road Warrior)*, Kennedy Miller, 1981, 95 min.

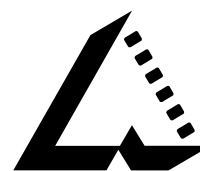
FILM AUSTRALIA'S OUTBACK

A Film Australia National Interest Program. Web site: www.filmaust.com.au/outback

Producer/Editor: Denise Haslem
Executive Producer: Anna Grieve
Year: 2002

Running time: approx. 195 minutes
DVD specifications:
PAL dual layer single sided disc
Aspect ratio 4:3
Region 0 (all zones)

For information about Film Australia programs, contact:
Film Australia Sales
PO Box 46
Lindfield NSW 2070
tel 02 9413 8634 fax 02 9416 9401
email sales@filmaust.com.au
www.filmaust.com.au



FILM AUSTRALIA

NATIONAL INTEREST PROGRAM

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