

Provisional title

The Waterfront Years

now called

All In It Together

by Annette Signorini

Part one of a three-part video documentary with accompanying
exegesis submitted to the Faculty of Arts in fulfillment of the
requirements of the Degree of Bachelor of Arts (Honours)

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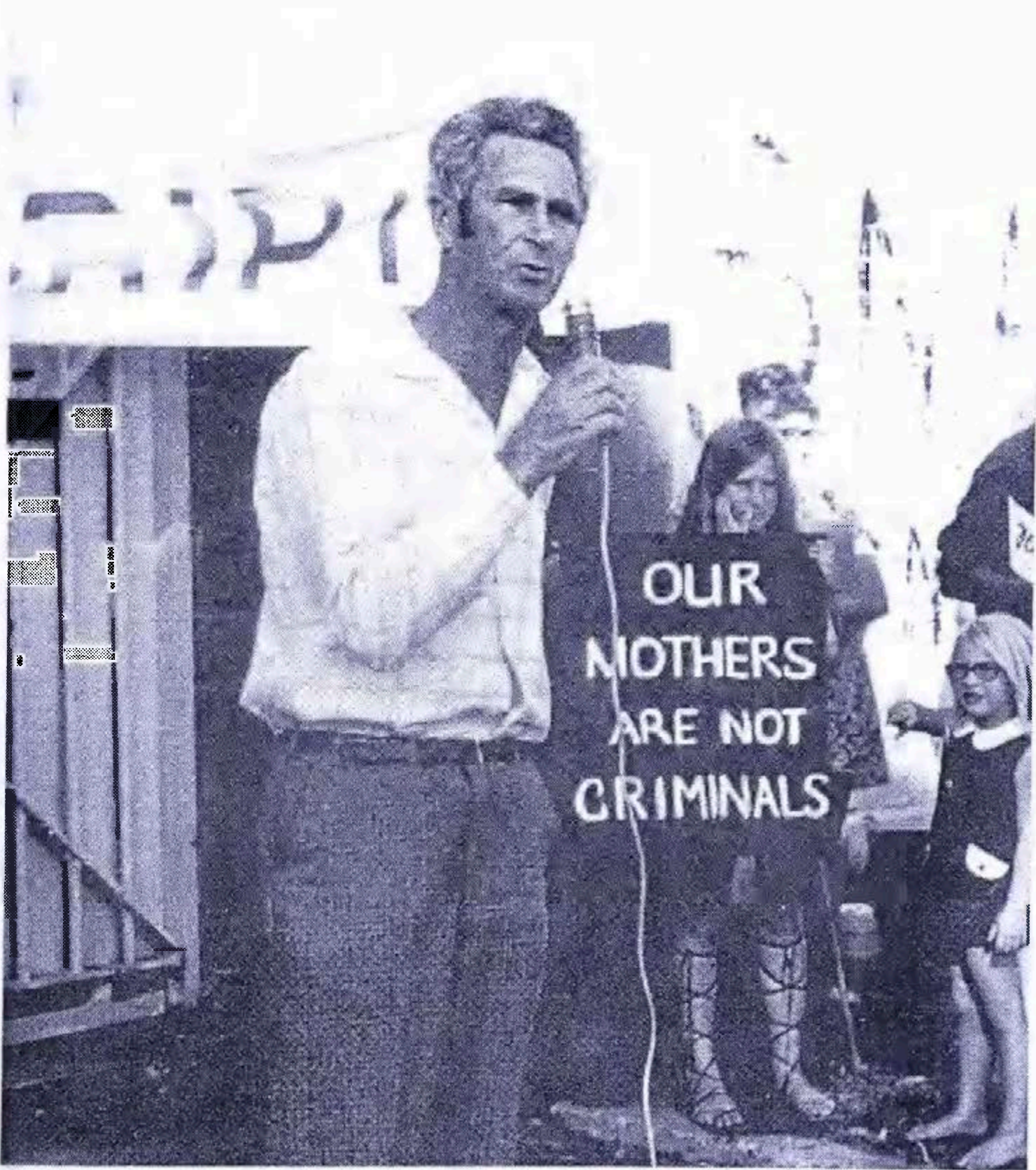
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Ted Bull, at the time that he was secretary of the Australian Waterside Workers Federation, speaks at an anti-conscription rally outside Fairlea Women's Prison, Melbourne, c. 1970

National Library of Australia News, August 1999.
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Synopsis

The project, *All In It Together*, is part one of a three-part video documentary that profiles the late Ted Bull (1914-1997). *All In It Together* focuses on Ted Bull's years as a waterside worker and Secretary of the Melbourne Branch of the Waterside Workers' Federation of Australia (1946-1979). Various people including retired waterside workers speak of their personal experiences with Ted Bull whose life intersected key historical moments in Australia's labour history. By drawing on photographic stills and archival footage, the history of the union including its significant role in other major political movements conveys an historical and political context relevant to contemporary Australians.

The accompanying exegesis outlines the process of making a video documentary that incorporates an historical focus at a time when filmmaking is more accessible. Nevertheless, ethical and technical standards associated with bringing together an edited version of historical events remain the same as for those filmmakers with access to funding and more sophisticated equipment. Video as a less expensive and more accessible medium, however remains hampered by a conservative television industry. This, combined with accessing archival material, further impacts upon the types of stories that can be told and from whose point of view.

Central to these concerns is the negative stereotyping of waterside workers which has been the departure point from where others and I set out to tell a different story about the waterfront.

Acronyms

Australian Broadcasting Corporation	ABC
Australian Film Commission	AFC
Australian Council of Trade Unions	ACTU
Maritime Union of Australia	MUA
Special Broadcasting Service	SBS
Waterside Workers' Federation of Australia	WWF

1. INTRODUCTION

Rabiger (1998) points out that until recently filmmaking has had restricted access. It is, he suggests, a medium that “is hard to use competently, and previously only the lucky, the aggressive, or the privileged could even make an attempt” (1998, p. 33). In contrast to this, he claims that “Access to video facilities is democratizing the hands at the controls in the film and video world” (1998, p. 33). Because the technology is more user friendly and video tape is inexpensive, I believed video was capable of freeing up control. Combined with access to the university’s video facilities¹, I saw the medium’s potential for alternative storytelling and authorship, the possibility of turning the camera towards those whose lives have often been overlooked or misrepresented. The project, *All In It Together*, is one such story and is the first part of an anticipated three-part video documentary, profiling the late Ted Bull (1914-1997).

In an early planning stage prior to Ted Bull’s death, I listed the following general considerations. ‘As a former secretary of the Waterside Workers’ Federation of Australia (hereinafter referred to as the WWF), Melbourne Branch² and as a leading communist, Ted Bull’s life intersected key points in Australia’s labour history between 1946-1979. The union’s history in overcoming adverse and brutal conditions of employment are of timely concern to many modern Australians who are experiencing a decline in working conditions. As a counter to mainstream myths, mystique and complaints surrounding the waterfront, aspects of union and waterfront culture could be explored, including the universal implications of modern technological changes. By interviewing two female activists who have been engaged in past and present struggles with Ted Bull, it would be possible to touch upon gender issues and the complexities of political struggles in which Ted Bull has been an active and influential participant. In this way, insight could be offered into the collective ideology that he and others represent.’

The mystique surrounding the waterfront has not been well documented, but well trampled over through fictional films and television. I believed an opportunity to

¹ The equipment used was a Sony Digital Video Camera with DVC tape, dubbed on to Super VHS, edited in an analogue editing suite.

² In 1993 the Waterside Workers’ Federation, the Seamen’s Union and other waterfront unions, amalgamated to form the Maritime Union of Australia (MUA).

straighten the record could be achieved through documentary video. The mystique surrounding this filmmaking practice, at its most basic level, was uncovered for me, when the lens cap had been removed, the tape loaded and the red button pressed. Reasonable images and sounds could be produced without the prerequisite for highly skilled camera operation or sophisticated technology. Even though analogue editing suites are far more complex to operate than a video camera, I still believed it was possible for a novice to achieve reasonable post-production results.

Consequently, non-professionals like myself were capable of handling a camera and making films. This not only breaks down the exclusive barriers of filmmaking practices, but impacts on the film project itself, such as the point of view from which a story is told. As Rabiger (1998, p. 34) explains “Although the man in the street has been the subject of documentary since the form’s inception only now is he (and she, of course) becoming the author.”

Through my role as a facilitator it was envisaged that Ted Bull would have some control over the representation of his own image and thus to a certain extent, authorship of his own visual and oral text. I had a number of questions I wanted to raise. What was the ‘truth’ behind why he had been vilified and misquoted in the mainstream media and by some sections of the trade union movement? Why had his contribution to working class history been left out of some accounts of the Melbourne waterfront, or where included minimized? Because I had known Ted Bull for some years, I was aware that he had in recent times changed his formerly negative attitude to being profiled. I knew that one of the reasons for this former negativity was not only to do with his mistrust. In response to sympathetic approaches, he was conscious of never wanting his role to be regarded with higher status than that of, for instance, rank and file waterside workers, although he did acknowledge that leadership had its own important role to play. Given that some shift had occurred where he saw the value in documenting his experiences for the benefit of others, by agreeing to an oral history recording, I hoped he would also agree to being filmed. Whilst following his death there have been changes in approach, I have remained faithful to these concerns.

As this project is a work in progress it has only been possible at this point to introduce some of the considerations I had originally hoped to achieve. Compromises

have been made and are an inevitable outcome of the transition from ideas to practice in a medium that requires decision making and prioritizing. For example, in editing six hours of interview material down to 10 minutes I had to make some painful decisions.

However, there has been one critical area that has not been compromised: the collective desire of all participants, irrespective of their own political affiliations, to acknowledge and set straight for the records, Ted Bull's contribution to working class politics and labour history, including his affection and admiration for waterside workers.

Both project and exegesis are inextricably connected to each other. Together they document and comment upon the construction processes, including crucial, historical factors that have played a dynamic role in influencing the theme, tone and purpose of this work.

For these reasons, I refer to the following:

Section 2: The purpose of the project.

Section 2.1: A compressed history of the waterfront.

Section 2.2: The Waterside Workers' Federation Film Unit and their milestone contributions to waterfront history and Australian documentary filmmaking.

Section 2.3: The Film Unit's award winning film, *The Hungry Miles* (WWF Film Unit 1954) which has helped influence my own project.

Section 3 - 3.5: Outlines the process of making the video documentary through all its various stages, engaging with technical and ethical considerations, including working class representations.

Section 4: Deals with issues relevant to contemporary documentary filmmaking and to this particular project in respect to truth and history.

Section 5: Concludes with a summing up and a response to my initial premise as articulated by Rabiger (1998, p. 33) that making a documentary through the medium of video has freed up access.

The task of research and enquiry that is a necessary adjunct to making a documentary primarily dealing with historical circumstances, is recorded in the attached Appendix.

My previous experience in making two collaborative short films had been journeys. As with all journeys, especially of a collaborative type, the travellers often end up in an entirely different place to their departure point, sometimes changing direction from the one originally aimed for. Unless it is a film about oneself, by necessity it involves encounters with other travellers, as well as with those you hope to meet along the way. Film, therefore, involves a set of relationships between all the participants, both in front of and behind the camera and ultimately, the audience. It also involves a conscious and unconscious interplay – by those engaged in the process of filmmaking, by those being filmed and by audiences – with the generic conventions of the medium. Equally important is the interaction that occurs with the technology. How this matrix of interactive relationships comes together via process, participation and technology has been the challenge of this project.

2. THE PURPOSE

What objectivity itself cannot tell us is the purpose it is meant to serve since this would undercut its own effectiveness...And yet what we need to know above all else about this complex and highly persuasive discourse is the purpose to which it is put.

Bill Nichols (1991, p. 198)

As Nichols (1991, pp. 196-198) argues, there are many often invisible factors, influencing objectivity. Rather than attempting a problematic 'objective' stance, or less problematically a 'balanced' one, I have instead adopted a subjective approach with this project. By subjective I mean personal, first-person points of view that are undeniably biased, as opposed to distanced, outsider and supposedly unbiased perspectives. For example, the selection criterion was that each interviewee had a sympathetic connection to Ted Bull and/or waterside workers.

The project's sub-text from the outset has been to pose an alternative point of view to mainstream, stereotypical representations of waterside workers, whilst concurrently positioning Ted Bull firmly within the history of waterfront and union culture.

As a prelude to discussions in section three about the process of transition from idea to praxis, it is necessary to take a brief excursion into waterfront history. This historical overview is essential to any understanding of waterfront politics and the role played by Ted Bull. It also establishes the reasons why I believe Ted Bull's story is timely and relevant to contemporary and younger audiences. Significantly, it is also a history that has influenced my own resolve to work in a medium that may assist in connecting this important and expanding chapter in Australian history to a wider audience.

2.1 The Waterfront

The history of the Melbourne waterfront reveals a turbulent site of class confrontation and contentious union politics (Beasley 1996; Lockwood 1990; Lowenstein and Hill

1982). Ted Bull was one of several union officials elected to office at the time the industrial groupers held control of the Melbourne waterfront.

According to interviews conducted by Barry York (National Library of Australia 1998-1991), Ted Bull claims that the industrial groupers maintained their control in Melbourne through rigged ballots and thuggery until the communists were elected to office in March 1954³. The communists then set about unifying and consolidating waterside workers into what became one of Australia's most militant unions.

Whilst the union embarked upon establishing safer work practices, improved conditions and wages there was one insidious waterfront practice that took longer to eliminate. The notorious 'bull system', allowed for favourites to be played off against militants. The bull workers as the term implies, worked like animals and were prepared to work any job, under any conditions. They were rewarded with rosters that maximised their earning capacity. These divisive work practices were overcome, not without resistance by the shipowners, through the WWF's demand for job rotation and an equitable roster.

Reviled by shipowners and parliamentarians alike, the union's campaigns had a flow-on effect to workers in other industries. At the forefront of their various campaigns was concern for the material conditions of the union's members; however, the dialectics of class struggle was always at the centre of the communists' platform, as was the overthrow of the capitalist system.

The union, under the leadership of the communists, did not confine its role to addressing job-related issues. On the broader political front, the WWF played a crucial role in supporting causes such as Aboriginal land rights, opposition to Apartheid in South Africa and the campaign against the Vietnam War. Actions undertaken by the union had local and international ramifications. This also made the communists controversial – the very fact that a union was being involved in 'non-union' issues.⁴

³ Bull notes that the industrial groupers behaved like "American gangsters". He recalls an incident where he and other waterfront workers foiled an attempt to shoot Jim Healy, the General Secretary of the WWF. According to Bull, the communists brought democracy to the waterfront with elections being conducted in accordance with electoral commission guidelines. Union members also no longer had to run the gauntlet at stop work meetings and were allowed to cast their vote without fear of victimisation.

⁴ Comments made by Barry York from interview for *All In It Together*.

But rather than being regarded as contributing, conscientious and concerned members of society, waterside workers have frequently been represented in a discourse of deviancy. Beasley (ABC Radio, 'Hindsight', 1.11.98) points out waterside workers have often been "demonised" by the mass media⁵. Ted Bull (National Library of Australia 1988-1991) explains that attacks against the union and waterside workers intensified after unity was established, and wages and conditions improved.

Before I had an opportunity to approach Ted Bull and outline my proposal, he became seriously ill and shortly thereafter died. Upon his death the idea was put on the back burner for awhile but in the meantime events on the Australian waterfront unfolded. In scenes reminiscent of earlier times, confrontation had returned to shipside. In the words of the union song, 'Which Side Are You On', the picket lines reawakened what some had regarded as a sleeping, trade union movement. The project's purpose, therefore, had an additional impetus.

Whilst the trade union movement stirred, as far as possible given current industrial legislation, so too did the rhetoric of old. *Lazy wharfies* once again stalked the wharves, much as they had in earlier times. To give an example of another side to the myth of the 'lazy wharfie', I refer to the WWF's journal, *The Maritime Worker* and Australian Labour Historian, John McDonald. In an article written in 1956 he lists excessive weights carried by wharf labourers, half a century earlier. McDonald (1956, p. 5) reports that "The shipowners, in those days [1906] for which their successors pine, were making Sydney watersiders...carry grain bags of such weights⁶ that the Legislative Assembly of New South Wales was forced to appoint a Select Committee of Inquiry." These were, according to McDonald (1956, p.5), "The 'good old days' when shipowners claimed the freedom to impose any conditions they liked on waterside workers [and] caused men to be injured, maimed and sent to early graves..."

Whilst the technology had changed by 1998, the arguments exhorting an increase in tonnage and higher productivity, with fewer rest breaks and fewer employees, clanged

⁵ This radio programme draws its title 'The Hungry Miles' from the film, *The Hungry Miles* (WWF Film Unit 1954).

⁶ Average weights were "between 250lb and 260lb", however, some bags were as heavy as 370lbs.

a familiar tune. It is not my purpose to analyse whether there is evidence of media bias in reportage of 1998 events on the waterfront, however, I wish to make reference to recurring themes and repetitive language that helped fuel old myths and stereotypes. The contemporary myths are that waterside workers are not hard working and conscientious workers; that their union officials are corrupt; that waterside workers are overpaid for doing what is regarded as a “cosy” job.

The Australian, (30 Jan. 1998, p. 1) reports comments made by Chris Corrigan, Chairman of Patrick Ltd. “What I am against are the **dreadfully unproductive** activities and the rorts that are going on on this country’s wharves...” (my emphasis).

The Australian (30 Jan. 1998, p. 12, editorial) argues “There is little public sympathy for the union’s sabre-rattling and...even less enthusiasm for a continuation of the **cosy** waterfront closed shop. The maritime union has got away with running an **unproductive** monopoly of wharf labour for too long” (my emphasis).

The Age (30 Jan. 1998, p. A13) headlines an opinion column by Peter Reith, Minister for Workplace Relations and Small Business which reads, “Union **inhibits efficient** port culture” (my emphasis).

Collier (*The Herald Sun* 30 Jan. 1998, p. 4) begins her article with “**Cosy** overtime deals, go-slow attitudes and outlandish pay packets are drowning Melbourne’s waterfront” (my emphasis).

Elias (*The Age*, ‘News Extra’ 2 May 1998, p. 1) taking a different approach, yet one which still feeds on old myths and stereotypes, commences his article, “On the Waterfront: A Chris Corrigan Remake” with the following:

“The waterfront lends itself to fertile imaginations from Charles Dickens to the directors of classic film noir. In their hands it becomes a place of mystery and intrigue, of dark satanic shadows, impenetrable fogs and strange, almost formless characters.”

Given this site of “fertile imagination” I did not want to only interview veteran waterside workers who could bear witness to their experiences of Ted Bull and an earlier waterfront history; I also wanted to interview current waterside workers with a view to ascertaining what changes have taken place. What comparisons and/or connections, if any, could be made with current workplace practices and modern technologies? How has waterfront culture been affected by those changes? Given that Ted Bull had retired from

the Melbourne waterfront in 1979, went back ‘on the hook’ for a short period thereafter and maintained contact with the waterfront up to his death, an historical gap of some 20 years still needed to be filled in.

History intervened and events in 1998 enabled a story to be told that would do more than fill in the gap of time. The present could resurrect the past, which without a current political context may have left the more longitudinal history of the waterfront connected with only a retrospective thread. The past could thus be contextualized with the present and memory could be put to more purposeful ends. This could be visually achieved by drawing upon an earlier waterfront documentary made in 1954 by the WWF Film Unit.

2.2 The WWF Film Unit (1953-1958)

I owe a debt to the WWF Film Unit. I not only borrow from their archival footage but I have also been inspired by their work. Like the history of the union itself, they have left a legacy for future generations.

The WWF Film Unit played an important role in the union’s history and the trade union movement more generally, producing some 12 films from a ‘worker’s point of view’. Most of the films reflected life on the waterfront and focussed on specific industrial campaigns. The Unit comprised two waterside workers Keith Gow and Jock (Jerome) Levy, plus Norma Disher. As Jock Levy (Hughes and Brett Levy 1979, p. 367) explains, “What we were trying to do was to show to the outside world just what type of people the waterside workers were. There were these campaigns, continuous campaigns – ‘the watersiders were drunk – the watersiders wouldn’t work – they weren’t turning round the cargo’...”

Jock Levy (ABC Radio, ‘Hindsight’ 1998) states that the film unit, “Wanted to reach two specific audiences. [First]...within the trade union movement itself, to show the members...their history, the present struggles they were going through, what role they were playing...[and]...to get to the general public...to show them a **worker’s point of view**, of what was happening on the waterfront” (my emphasis).

The primary task, clearly educational, was relatively easy and the films were screened in lunch hours on the job. Whilst they did screen their work to other audiences,

Gow notes (Hughes and Brett Levy 1979, p. 370) that distribution was a problem. However, given the bias in their ‘worker’s point of view’, distribution which may well have been improved, would have remained a problem. It remains a problem today, even for documentaries that may appear freer of political persuasion.

Distribution and audience reception are deserving of more discussion than I am able to provide here. So too, sponsorship. The WWF Film Unit was able to continue making films only as long as financial support from the union continued. This came to an end in 1958 when funding could no longer be sustained. When attempts to obtain sponsorship from the ACTU failed and the unit was forced to disband, an important milestone in the union’s history and in Australia’s documentary filmmaking was over (*Filmwork*, John Hughes 1981).

However, the fate of similar film units seems to rise and fall at different historical points, depending on availability of resources and commitment. Far from an isolated phenomenon the WWF Film Unit fits within an international tradition of radical documentary filmmaking. For instance, the American and British worker film and photo leagues of the 1920s and 1930s, similarly “wanted no gap between their own political positions and what they put on the screen” (Winston, 1995, p. 79). The same applies to film leagues currently operating in many countries. Radical and partisan film leagues are operating under dangerous and restrictive make-shift circumstances, combining all manner of film technologies in order to educate and inspire their own communities and where possible, the outside world (see *The Social Documentary in Latin America* edited by Burton, 1990). These filmmakers do more than position themselves on the inside or at the centre of their film work; they agitate for social change. In earlier periods, and we can extrapolate to what extent this occurs today, the film leagues were not only countering propaganda but blatant censorship⁷ (Alexander 1981, Campbell 1985, Hogenkamp 1986 cited in Winston 1995).

While Rabiger is more optimistic about the future of documentary, suggesting that new markets have opened up in the areas of cable television (1998, p. 30), he

⁷ For example, the London Commissioner of Police censored coverage of political marches in 1932 and 1934; in Chicago in 1937 “Initially, the...police murder of ten striking steel workers...captured on film by a Paramount newsreel camera operator was...suppressed” (Winston 1995, p. 80).

nevertheless notes that “Dissenting individuals or groups are only safe to honour later as historical heroes, so dissident views take unending struggle to get on television” (1998, p. 10).

It is a factor I have been conscious of and has influenced some decisions made. For instance, the order in which information is presented, the amount of time devoted to specific points and the overall tone of the work. It is a concern that I have still to resolve and affects *All In It Together*’s potential to reach audiences. It is an example of compromise but only in so far as I believe Ted Bull’s story is deserving of a wide audience. These tensions are not new and were constantly experienced by the early worker film leagues whose films were screened to audiences with varying degrees of success and disappointment (see ‘To Win New Comrades for the Cause’, *Claiming the Real*, Winston 1995). However, attendance (or viewing) numbers are not the only measure of a film’s success.

Despite the WWF Film Unit’s demise some of their films were still available to their own members and to the public through the union offices with at least one film enduring far beyond anyone’s expectations. Footage from *The Hungry Miles* (1954) has been constantly used for its sympathetic portrayals of the lives of Australian working people during the 1930s depression. It is a film much broader in historical scope than the Unit’s other films and possibly for this reason has more universal appeal. Predictably even though the film won first prize at a Polish international film festival, the film unit received scant attention from mainstream reviewing (Disher, ABC Radio ‘Hindsight’ 1998).

2.3 *The Hungry Miles* (WWF Film Unit 1954)

The Hungry Miles is rich in iconic images of waterside workers downing cargo and walking off the job. Depending on which side you are on, they convey a range of different meanings. The film suggests that according to the shipowners and “their friends in Parliament” wharfies are a bunch of troublemakers. By contrast, according to the film’s mise-en-scène, wharfies acquire a heroic status⁸. It was the task of this film to

⁸ Keith Gow who operated the camera, states that he was influenced by Soviet filmmakers, Eisenstein and Pudovkin (*Filmwork*, John Hughes 1981).

offer an explanation as to why “these men take action”. In order to explain the union’s militancy (in 1954), the filmmakers retraced the history of working conditions and industrial relations on the waterfront. Through re-enactment, they pointed the camera back to the 1930s depression when there was massive unemployment and when waterside workers were treated “like dogs”.

Leonard Teale’s narrative voice is at times poetic and at other times scathing of the extreme social conditions that divided rich and poor. In its historical embrace with the hardships and inhumanity of the past, the mood of the film is elegiac. Youdelman (1988, p. 455) notes, documentaries “that sought to identify with people’s struggles...[reflected] a rich cross-fertilization...between literature and the visual arts”. These “often strong, haunting and lyrical...documentary voices...were part of an orchestrated totality” (Youdelman 1988, p. 455). For other kindred filmmakers, like Joris Ivens who “exhibited...closeness...[and] identification with the working class” (Youdelman 1988, p. 456) commentary was also important (1988, p. 458). “Only commentary” Ivens (cited in Youdelman 1988, p. 458) argued “can express the complete, responsible, personal action”. Ivens compared commentary to *vérité* where “people talk too much and the director too little” (Ivens cited in Youdelman 1988, p. 458).

In *The Hungry Miles* narration renders the visual account a deliberate masculine authority. When the film locates itself in the present (1954) it is strident in spirit, utilizing marching music. Narration offers interpretation and analysis. It also offers the other side to the story as perpetuated by the mass media. Together, visuals and commentary fulfill another aim, which is to depict waterside workers as more than ‘labourers’, as members of not only their union but of their families and the community. They are depicted playing sport or sauntering home from their jobs. They also attend lunch-hour art classes as an example of the union’s aims to enrich the lives of waterside workers. In one self-reflexive moment the filmmakers are shown instructing their fellow workers in the techniques of camera operation. Rather than counter-lies, the filmmakers

produced counter-truths to the ‘drunk’⁹, ‘lazy’ stereotype. There is always more than and more truth to, these narrow boxed representations.

In a similar vein, I wanted to counter the stereotypes of waterside workers whilst acknowledging that they do indeed wear some of the characteristics as represented in the media. In this way rather than producing counter-lies for which some more recent films, that re-appraise the past have been accused (Williams 1993), I wished to produce counter-truths. For instance, when interviewed, Lew Hillier said: “I have known some very very hard and tough men down on the waterfront, but then it is that kind of industry and they had to be like that in those days to even exist.” He says that the industry was (and still is) dangerous. His own experiences, particularly during the 1950s and 1960s, involved lifting heavy cargo, as well as handling obnoxious and hazardous materials, such as: “Filthy hides...riddled with maggots, two and three inches long, thousands and thousands of these maggots were rotten and the stench of holds of the ships...was absolutely unbearable and...when I went down there first [men] were expected to go down into these hides and handle them and dig their hooks into them and haul them out in slings...with no gloves, no protective clothing, no overalls.”¹⁰,

Similar images are portrayed in *The Hungry Miles*. However, the film concluded with a call to change. In 1954, the shipowners and “their friends in Parliament” constantly compared cargo rates with overseas ports. As a counter-claim to the accusations of slow turn around and as a means of alleviating the arduous and hazardous work undertaken by waterside workers, the union and the filmmakers advocated that Australia’s antiquated wharves needed to modernize. *The Hungry Miles* argued that this would benefit both workers and the country alike. However, like a sting in the tail, history reveals that these new technologies were to gradually culminate in an ever-diminishing workforce, under pressure to relinquish the gains that had once been bitterly fought for. This film does more than provide archival footage for my project, depicting

⁹ It needs to be noted that in Melbourne, numerous hotels lined Flinders Street and opened early to cater to shift workers on their way home. The WWF recognizing the problem of shift work, combined with an industry that had peaks and troughs, established an alcohol rehabilitation clinic in an effort to redress the problem, thus assisting the welfare of their members, their families and the industry.

¹⁰ From interview for *All In It Together*.

images of a bygone era. It provides a visual and narrative thread between past and present where connections can be made between the stories of veteran waterside workers and those who have inherited their union's histories. Private security guards and dogs brought on to the waterfront to replace waterside workers in 1998 were a savage reminder that whilst the faces change, the tactics are the same.

The following is not a chronological account, but rather general discussion of some of the relevant issues I encountered in trying to construct an historical project that set out to draw upon the experiences and stories of some of the *real* characters 'on the waterfront'.

3. THE PROCESS

Before I commenced the journey of making a video documentary, it was necessary to seek permission from Ted Bull's family. I needed their support but I also needed their approval (bearing in mind Ted Bull's former reluctance to being profiled). They willingly provided names and contacts for most interviews; Barry York in turn provided me with additional names from his own research. These personal references were essential. Understandably, waterside workers and their families are extremely suspicious of the media and whilst I was not the media, I was engaging in a type of media production.

A detailed list of the various steps undertaken and avenues pursued in order to draw upon all available material, including primary interview sources, is contained in the Appendix. Whenever I found myself bogged down, I went on to the next step, later returning to previous enquiries, some of which were finally abandoned. As can be seen from the Appendix, this task involved by far the greatest number of hours.

Historical research for documentary filmmaking involves speaking to the right person who can help you (if indeed you ever do, particularly when dealing with bureaucracies). It also involves arranging for access and finally sighting the material, then deciding whether it can be used. Finally there is the task of actually reproducing the photographs or film into a format that can be used for editing. I have discovered, as verified in the Appendix, that this is not a process that can be rushed.

Whilst areas of immense frustration were caused over copyright issues (see section 3.4), trying to access appropriate music, not to mention sharing student access to the university's video facilities and resources, my overall attempts to compensate for the absence of a subject to interview, provided special challenges. Section 3.1 deals with those challenges, and the rewards of trying to construct an absent image.

3.1 The Absence of an Image

"You should have the body" – without it the documentary tradition lacks its primary referent, the real social actor(s) of whose historical engagement it speaks. Documentary film raises in acute form the persistent question of what to do with people, how to represent them, or how to represent the human body as a

cinematic signifier in a manner commensurate with its status in the ensemble of social relations.

Bill Nichols (1987, p. 9)

Nichols' comments are from an article that addresses generic expectations of documentary representation (and mythologizing) of the deceased and in particular her/his 'body'. It is, however, appropriate to engage with Nichols' above comments, more generally. I wish to discuss this in relation to the visual imperative of film and my own attempts in making a posthumous profile.

Due to Ted Bull's absence, the task was made both harder and easier. Bearing in mind that I was working in a medium that opens up access, I was confronted with the dilemma of **not** having access to *cinéma-vérité*¹¹ interview material of 'the primary referent'. Interviews by some television stations may or may not have been archived or, because of copyright, may not have been in an accessible format for me to use. Other sources apart from television newsreel are still being pursued.

Instead of live footage, I have relied only upon photographic stills which have an aesthetic quality of their own, the best of which were obtained from archival sources. The discovery of these photos, taken on the waterfront of a much younger Ted Bull, matched stories he had told in the oral history recording (National Library of Australia 1988-91). I have considered using his recorded voice but because of time constraints this has been left pending.

Whilst the photographs were an exciting find they do not entirely solve the problem of a lack of actual filmed footage of the profiled subject. With some rare exceptions, film essentially involves movement. Where documentary and its instruments sometimes fail in their ambitions to capture some essential truth of the lived experience, then at the very least they manage to record a moving image. Nothing gathered so far has been able to replace or retrace the absence and loss of a moving image that projects Ted Bull's gestures and expressions. Historically I believe this to be a loss for audiences who cannot fully appreciate for themselves Ted Bull's character (although I am, of course, aware of distorted histories and manipulative editing practices).

¹¹ The term *cinéma-vérité* as used here refers to footage that is raw and unedited but which was, of course, structured around interview questions on a particular topic. In this sense, it is not true *vérité*.

As implied by Nichols (1987, p. 9), there are generic expectations of an interaction with, and sometimes reaction to, other human beings in documentary. A photograph can be extremely evocative, however, in our interactive dealings with other human beings we rely on face to face (or face to screen) encounters. For example, viewers sometimes yell at people on television whereas a photograph in the newspaper of the same person will elicit a more subdued response, usually. Therefore, I spent considerable time editing sufficient eyewitness interview material to enable the credentials of Ted Bull's character to emerge as more than a one-dimensional photographic image.

Despite his *real* absence, however, it was always my aim to construct a palimpsest of images and stories that could be layered over the main focus, such as the stories of veteran and current waterside workers, family members and other activists. Everyone was encouraged to relate his/her own story. It was my intention to allow those stories to surface. These stories overlap and layer Ted Bull's story. They signify the essence of who he was – someone who never acted on his own behalf, always on behalf of others. This has not been possible at this early point in the editing stage to the extent that I had hoped for.

What did emerge during editing was that I had enough material to make several documentaries¹². By way of satisfying my aim to capture collective stories, copies of each interview session have been provided to respective interviewees. Feedback received suggests they are now “family heirlooms”. This has been an unforeseen reward and made any difficulties or shortcomings encountered with the editing and construction process, well worthwhile.

The following is a brief trek into the wilderness of ‘capturing’ the ‘raw’ footage that went into these personal documentaries. That footage was eventually edited into *All In It Together*.

¹² Also during the course of gathering material I became informed of side issues associated with the project and the topic which it will not be possible to include. They in fact, tell a story better situated in another documentary and for the time being are left on the backburner.

3.2 Interviewing and Filming

One of the pleasures of this project has been meeting and speaking with interviewees. It was an opportunity to find out more about Ted Bull. Importantly those who shared their stories have also inspired and encouraged me to keep going. So too my companions in this process – Mary Bennett and Debbie Harman-Qadri. Mary Bennett’s significant role as camera operator for most of the filming needs to be recognized. So too Debbie Harman-Qadri’s assistance with early filming and early editing.

Mary Bennett and I had to work around a filming schedule that accommodated our separate family commitments.¹³ Once the first interview had been recorded, it was then a matter of using all available time to ‘capture’ as much ‘raw’ footage as possible within the time constraints.

The terminology of these awkward terms *capturing* and *raw* no doubt descend from documentary’s early colonial ethnographic origins. Ironically, however, interviewing people does involve some of ethnography’s post-colonial concerns relating to consent, participation and point of view, ethics, responsibility and interpretation.

Some comment needs to be made in respect to how interviewees responded to being filmed. I hope they do not mind my speaking about them in this behind the scenes manner. The camera did appear to intimidate most people but not everyone. The term ‘social actors’ is appropriate because everyone was invited to play a part in the process of construction. That construction – the documentary video construction and also the reconstruction of the absent character of Ted Bull, is derived by simulating performances that most of us are familiar with - the documentary via our television sets and more rarely the cinema. There is therefore an inter-play with the generic conventions of the documentary medium, either at a conscious or unconscious level. Some interviewees were self-conscious and concerned that they may not have been articulate “enough”. Facing a camera lens is confronting. It is even more confronting having to face that image when it is played back.

¹³ Without having researched this area, I would imagine that it is not the only reason, but certainly one of the reasons why women who have primary childcare responsibilities are under-represented in technical involvement in an industry with unpredictable hours and lengthy filming and editing schedules.

Seeing and hearing ourselves, not from our own subjective positions, but as others may see and hear us is indeed disconcerting, especially if we compare ourselves to television's 'social actors' many of whom are from educated and/or public relations backgrounds. In contrast, the face and voice of, for example a trade unionist is usually only ever seen when under attack. Other representations of the working class are usually confined to that of victims or criminals. For instance the Grierson tradition of 'victim documentaries' portrayed the British working class as "a figure virtually without passion and anger...almost without culture...and above all a worker without politics" (Winston 1995, p. 80). However, compared with the predominantly television-mode of documentary today, what could be argued is that at least the Griersonians portrayed the working class with sympathy, albeit a problematic sympathy.

Films such as *Shipyard* (an early Griersonian film) were only ever portrayed through the filter of professional voice-of-God narration and professional filmmakers¹⁴ (Winston 1995). Similarly, most documentaries produced by the ABC meet professional criteria, as to be expected from a national broadcaster. Whilst, I acknowledge that SBS for example has remedied the dearth of working class¹⁵ representations in documentary film and to a lesser extent the ABC, as a general rule these representations are scarce. When, for instance, working people do appear, they rarely speak as ordinary people but because they have done something extraordinary with their lives.

That we may be judged upon a brief visual presence and a few words is cause for precaution. Once 'captured' we do lose control of our images and voices. These concerns were allayed to an extent through the university Ethics Committee protocols, but there is still an element of trust required at a personal interactive level, between all participants. Both Mary and I were aware of this, having filmed ourselves in a previous project. I believe having placed ourselves 'in the hot seat' enabled us to empathise with interviewees' concerns at the moment of filming.

¹⁴ This was the case even with early partisan worker film leagues, however, these worker film leagues placed themselves inside as opposed to outside the political issues they were addressing (Winston 1995).

¹⁵ It is not possible here to enter into a debate about whom I perceive as the 'working class' other than to return to the primary focus of my project which is to represent Ted Bull and the culture of waterside workers.

Apart from interviews, additional landscapes were filmed. At the point when filming had to cease, I had been given the names of people to contact at various stevedoring companies to seek permission to film ‘inside’ the gates. It was intended to undertake a day’s observational filming, where close-up shots could be taken. This would have allowed for a more engaging visual dialogue where images of waterside workers from the era of *The Hungry Miles* could be juxtaposed with close-up shots of workers today. From ‘outside’ the gates, we were only able to film from a distance.

3.3 Editing

Because I did not have Ted Bull’s presence to contend with, I was freed (to a point), to make my own decisions about prioritizing information. Which aspects of his life were more important or significant? Would he have agreed with my judgements, sometimes based upon anticipated reactions from an imaginary audience? These questions remain unanswered and impinge upon the overall historical sweep I intended. Similar concerns constantly confront documentarians undertaking historical films. The medium’s time constraints are not conducive to journeys of encyclopaedic proportions. Because television is a sequential medium, it “offers its audience virtually no time for reflection” (Kuehl 1988, p. 446). Even with serialised documentaries, there is an episodic time frame usually confined to one-hour segments. Because compression is necessary decision-making is required. Occasionally filmmakers have been known to fudge the facts in order to construct a narrative out of historical events. One such example is *Roger and Me* (Michael Moore 1989), where the temporal sequence of cause and effect was interfered with, in the name of a good cause. Some of my own problems of incorporating Ted Bull’s story into several key historical periods in Australia’s labour history were overcome by utilising already edited archival footage. This footage came from *The Hungry Miles* and from *S.O.S.* (video recording SBS 1999)¹⁶.

¹⁶ I also owe a debt of inspiration to *S.O.S.* and the women it portrays. This film is the story of women’s involvement in the anti-conscription movement. In the words of the director, Rebecca McLean, this story was “Consistently overlooked in records of the peace movement”. *S.O.S.* expands the definitions of housewives and mothers to include more encompassing terms. Similarly, dissidents and radical law-breakers were not just students, but also women, most of who were wives and mothers. Importantly for me also is this film’s phenomenal depth of archival footage.

Embedded within the editing process, has been the need to construct a loose narrative. I had made an early decision not to use a single, authorial voice-over, in order to allow for multiple perspectives. It was also intended that no one, single voice should overshadow that of another. Consequently a script was formulated requiring transcription of all interviews.

Because the interviews formed the narration, coupled with my lack of hands-on editing experience, I was advised by Media Services staff to adopt the easiest and simplest approach to laying down edits. (The analogue editing suite has peculiarities all of its own, sometimes along quite mystical channels, e.g. unless there is a video in the P2 tape deck, the monitor throws lines across the master tape. I learned to use the editing suite with all its idiosyncrasies, while trying to formulate an editing script.)

Except for the opening and closing sequences, interviews dominate the narrative structure. Some interviewees spoke quickly, some more slowly, some had personalities that leapt off the screen, and others were quieter and more reflective. These different communication styles reflect aspects of individual characters. I edited not just for visual effect but for aural effect. Because I did not want an authorial voice-of-God narration, I relied upon testimonial voices. I used physical as well as vocal presence for emotional impact, sometimes for explanation, but also for pacing.

While being conscious of pacing I was also editing for content, for the words spoken. I did at moments feel I was a ventriloquist, trying to manipulate the interviewees, to get the 'right' comment and the 'right' quote in order to link each successive edit. In two instances I had to forego using particular sections of Jean McLean's interview because of problems with visuals. It has been in this and similar areas that compromise had to be made. At the time of filming I was unable to interview Ted Bull's sister to fill in a potted history of his life. Instead I have used a section of Barry York's interview for this purpose, at the expense of other comments he made about Ted Bull's contributions to the labour movement.

Footage of Manny and his wife Stella, sitting in their kitchen looking through old photos has also not been included and yet this vignette is gently revealing, expressing the

closeness and camaraderie of waterfront culture¹⁷. Visually a sense of intimacy is captured in this most domestic of spaces that did not occur in the armchair of the living room. This scene reflects aspects of waterfront culture that I was hoping would surface.

Manny was an instructor, training the ‘rookies’ in how to operate the cranes. He was a conscientious employee who took pride in his work and his country and was aware of the dangers of loading ships incorrectly, not only to waterside workers in the port of Melbourne but to the seamen on board the ships and to the dock workers at the other end. Equally, Lew Hillier’s insights into the industry and his overriding concern for the safety of waterfront workers emerged during interviewing.

In hindsight, had I used some form of limited commentary or included sub-titled text giving a brief outline of Ted Bull’s achievements, then I may have utilised precious interview space more concisely. This would have allowed time for information that could not be imparted any way other than through interviewees’ personal experiences and insights to be edited into the narrative. This could have permitted, not necessarily for a richer story, but a more layered one and a less constructed one. Armchair interviews alone were the furthest thing on my mind when I originally thought of interviewing retired waterside workers.¹⁸ On the other hand, I believe these armchair interviews weight their points of view with deserved authority.

If the television medium as opposed to other forms of viewing “is difficult to use...to relate coherently complicated narrative histories”¹⁹, then it is also “ideally suited to telling stories and anecdotes, creating atmosphere and mood, giving diffuse impression” (Kuehl 1988, p. 446). I believe what I have been able to achieve within the first part of the project, is to capture fragments of diverse stories that I may be able to pick up and explore further in later sections.

¹⁷ It has not been included at this point because it would digress from the introductory focus. But I recognize that I may well be able to include fragments in a later section.

¹⁸ These interviews were to be the first gathering of footage. Other visual overlays were intended but not possible within the deadlines.

¹⁹ Screenings in other venues can allow for discussion before and afterwards.

3.4 Copyright

The law, it seems, has been pedalling hard to keep up with changes but video and its widespread use remains a somewhat uncharted territory. For example, when trying to ascertain copyright ownership of *Ted Bull's Memorial Service* (ABC TV Marketing 1997) video recording, I was advised by the Copyright Council of Australia, perhaps not surprisingly, to refer to the section on photography. As can be seen from the Appendix, I made many phone calls, trying to learn the ropes of how one goes about tracking down copyright because I had early hopes of being able to complete most of the project while I had access to the facilities. My experiences with copyright changed my plans and expectations of what was achievable.

Whilst I was eventually successful with the Memorial Service recording, I had to temporarily abandon attempts at gaining copyright access to photographs published in the *Herald Sun*.

It has been my understanding that for academic purposes only, involving video production, I could use material that I did not necessarily have copyright access of Footage from *S.O.S.* has been used, parts of which may be accessible without a fee. The ABC advised they charge \$25 per second for archival footage. Commercial stations no doubt have a similar scheduled fee. The music industry requires purchasing access to multiple copyrights and I was advised that for the music I used at the end, the fee would be approximately \$500.

My overall conclusions are that copyright is an extremely complicated if not perplexing area. A number of individuals were not aware that they did not possess copyright of material they had in their possession, including in one instance recorded musicians whom I approached.

The time involved in ascertaining copyright and the fees incurred, will by necessity dictate the outcome of the finished film. Without either free access, or funding to purchase archival footage, I would need to adopt a totally different approach to the narrative and visual construction of the project.

However, it pays to be optimistic. I have become aware of the existence of film leagues, like the WWF Film Unit, so there is a strong possibility other leagues operated

in Australia. Some of the footage I have used from *S.O.S.* was I believe shot by the Realist Film League and may be archived in Melbourne.

3.5 *All In It Together*

The film opens with a black and white montage of long shots of a modern wharf with containers and trucks, accompanied by the music of ‘Which Side Are You On’. The vocals to this union song commence when the footage changes to archival scenes from *The Hungry Miles* (1954). This opening sequence situates the present with the past, registers waterfront history and alludes to later sections of the work in progress, which will connect events of 1998 with earlier struggles.

The film then switches to colour. It adopts some of the characteristics of what Nichols (1987, p. 11) describes as “string-of-interview documentaries”, utilising similar techniques to those used by oral historians. Members of Ted Bull’s family are interviewed, including veteran waterside workers and former activists of the anti-Vietnam war protests. An official of the MUA speaking at the Memorial Service summarizes Ted Bull’s role in the history of the former WWF.

Part one of the work in progress, returns to footage from *The Hungry Miles*, then dissolves back to the modern wharf accompanied by a shift to contemporary music. The two eras are then brought together through parallel editing between the labour intensive cargo handling of the past and today’s technology (alluding to a resolution that will occur at a later point in part three, when footage from 1998 will be brought in). Photographic stills are then used to portray mechanical changes, union campaigns and waterfront camaraderie. The final image is a close-up of Ted Bull.

Whilst there is an absence of a live image of Ted Bull, the film reconstructs his absence through archival photographic stills and film footage from *The Hungry Miles* and *S.O.S.* The video also conveys the stories of other individuals, people who were part of larger communities and collective movements.

In constructing this video documentary and exegesis, I have engaged with a number of issues and theoretical discussions relating to documentary. The following is a brief visit into some aspects of the genre’s evolving history that have helped inform my

relationship to documentary filmmaking. Of particular personal interest has been the discovery of the early worker film leagues which I have already referred to at various points throughout. However, of specific import has been the dilemma of trying to make a work that deals with history and absence via a subjective approach. As someone who is suspicious of media representations, for instance of waterside workers, how has theory impacted upon my own documentary filmmaking project?

4. THEORETICAL CONSIDERATIONS

Langer (1982, p. 16) explains that there has been “a new approach to documentary” which “argues that the fact/fiction, truth/illusion, authenticity/artifice, enlightening/entertainment distinctions are more ambiguous” than previously believed. Whilst these new approaches are on the one hand theoretical in terms of a documentary epistemology, they also recognize new approaches to documentary and fictional film practices. For example, documentary film adopts Hollywood methods and vice versa.

Arthur (1993, p. 215) notes that this was the case as far back as Flaherty. Flaherty “adapt[ed] coherence effects of continuity editing” as used in fictional film, and fictional films have adapted documentary modes of representation, such as the use of newsreel footage (Arthur 1993, p. 215). Advertising, notes Arthur (1993, p. 127), also has deployed a black and white aesthetic and made use of the changes to the technological apparatus by adopting home video techniques as special-effects, thus alluding to a hand-held intimate version of realism. But as Trinh T. Minh-ha (1993, p. 99) argues, this is stylistics where documentary becomes just another style, another ‘concocted fable’ to plunder.

In the genre’s early defining moments, documentarians were driven to capturing life as it occurred before the camera eye. This image had credibility even if the surrounding circumstances were, in some instances highly suspect. Robert Flaherty for example is said to have risked the lives of Aran Island fishermen who ventured out in wild weather for filming *Man of Aran* (1934). Whilst in this instance, it is difficult to believe that these wily old fishermen were not aware of the risks they were taking, on the other hand this example points to the performative relationship that can occur between ‘social actors’ and filmmakers, and vice versa. Winston (1995, p. 194) raises further concerns with respect to this example of Flaherty’s work and suggests there were “omissions and suppressions” not uncommon for generations of filmmakers who behaved exploitatively towards the human subjects they filmed. Again these concerns loop back to ethnography’s earlier and to varying degrees continuing ‘problem moments’ (to borrow a more generally applied term from Winston). Leahy (1996, p. 40) argues there can occur voyeuristically cruel moments when the camera lingers “for the greater good”

beyond what could be considered decent. She offers the example from *A Lion's Holiday* (Bob Connolly 1979) when the filmmakers relentlessly kept filming the distressed face of an Aboriginal child. Leahy (1996, p. 40) argues, however, that the director's judgement on this occasion did culminate in projecting "an emotional whack on the back" with the aim of trying to "make white Australians rethink their attitudes to Aboriginal Australians".

Historically, it had previously been argued that "the events that end up in front of the camera...have a life of their own, anterior to and independent of the camera's intervention" (Langer 1982, p. 12). The film artefact was evidence of the proof of that reality (Langer 1982, p. 12). Even though as the above example from *Man of Aran* (and more recently *A Lion's Holiday*) suggests, reality could be embellished or voyeuristically exploited for dramatic effect, at the same time there was no denying that what was occurring was happening. The ethical concern for documentarians is that we know human beings interact with their environments, including film crews and the camera, itself. The camera and the crew's presence can provoke or deter; be positioned from the inside or the outside but they are never neutral in the sense that no camera is recording without a specific purpose.

Editing plays a further role in the interactive process, bringing the picture together via someone making choices as to what is included or excluded. As expressed by Rabinowitz (1996, p. 59) the process of editing can deliberately omit footage that gives a totally different slant on events. In scenes where there are good and bad polarities operating there is always a danger of manipulation. Of course, this can also occur at the point of inception depending upon which direction the camera is facing and in which direction the finger is pointing.

There have been two sides to the story of Ted Bull and waterside workers which I have already referred to in section 2. To switch the power base on this occasion, the 'other' side offers a worn out story, dating back to at least 1906 but which comes alive every now and then with different players, different terms, same message. I have wanted to tell a story in opposition to that 'other' side.

What has concerned me as someone who facilitated in the process of capturing an historical story as told from primarily ‘a worker’s point of view’²⁰ are the facts and truth debate at a time when the image is caught at the cross-roads. There is almost another sting in the tail to the advent of technologies that woo us into believing our lives will be better or more equitable. At this democratizing moment, the image is deservedly, yet at the same time unfortunately, under review.

The post-modern ‘deluge’ of images, often without historical referents could be possible cause for lamentation, suggests Williams (1993). Williams is concerned with exploring truth and history as represented in modern documentaries and some recent historical fictional films, at a time when the image is under stress.

The contradictions are rich: On the one hand the postmodern deluge of images seems to suggest that there can be no a priori truth of the referent to which the image refers; on the other hand, in this same deluge, it is still the moving image that has the power to move audiences to a new appreciation of previously unknown truth.

(Williams 1993, p. 10)

Despite this, however, and possibly because of it, Williams points out that some modern documentarians have taken up the post-modern challenge by adopting some of fictional film’s narrative and stylistic characteristics but with deliberate self-consciousness. For example, *The Thin Blue Line* (Errol Morris 1987) adopts a film-noir aesthetic, as well as other fictional expressionistic camera and editing devices in order to probe the innocence of a convicted murderer on death row involving an incident where a police officer was killed. Whilst these are not new techniques to documentary, Williams suggests, however, that the best of modern documentaries, allow room for audiences to engage in their own awareness and truth making. “These documentaries” such as *The Thin Blue Line* argues Williams, “do not simply play off truth against lie...they show

²⁰ I use this term a little cautiously bearing in mind that I am a student, one of the interviewees is an academic and another a politician but I believe we would all argue that we are workers to varying degrees, certainly the profiled subject was. There is another area of debate about the ‘worker’s point of view’ that I have come across in the course of researching the history of documentary filmmaking, particularly as detailed in *Claiming the Real* (Winston 1995), as well as other texts. It has not been possible to engage in this discussion within this exegesis.

how lies function as partial truths to both the agents and witnesses of history's trauma" (1993, p. 17).

Williams also argues that by going into the process with a narrow focus, other possibilities (and other stories) are closed off. *The Thin Blue Line* is one such example where the director ended up travelling in an entirely different direction to the one originally aimed for. Because Morris was open to a more exploratory and more organic process of filmmaking he was able to achieve more with his film than he would have if he had adhered to a more rigid approach.

In contrast, Williams gives the example of *Roger and Me* (Michael Moore 1989) as a film which fudged the facts for temporal compression and a good narrative. Moore, whose film contains a political satirical edge, embarks upon a journey through Flint, U.S.A. in an endeavour to confront the head of General Motors. Moore is an example of someone who broke a few rules, a few truth claims in order to tell a gripping story for a good cause. The film successfully captures a story that could be applicable to any town in any country faced with company closures and the devastating affects on local communities. I personally enjoyed this film but felt cheated when I later discovered Moore's deception. Audiences expect as far as possible, historical accuracy. Furthermore, as Leahy (1996 p. 43) explains, audiences have faith that "what the filmmaker saw and heard when they filmed...is a fair rendition, or pretty accurate representation" of what occurred.

Williams (1993) argues there are other ways of exploring the past that need not engage in a fictionalizing of truth such as occurred in *Roger and Me*. Nichols (1991, p. 71) on the other hand criticizes the film for, amongst other reasons, the manner in which it "reduces most of the individuals it portrays to victims or dupes". Which it could be argued, is another form of fictionalizing.

Nevertheless, more widespread than the above example, is a blurring of boundaries between fact and fiction. According to Nichols (1994) the boundaries required loosening in order to free up the medium, although he argues they have now blurred at times beyond recognition. In dealing with history some care needs to be taken, as it does with any enterprise that endeavours to present truth. Getting some basic facts right is good research, however, as I have discovered this is not always possible. One

example occurs towards the end of the project video when an historical inaccuracy was edited in. After it was pointed out to me, I included an erratum in the credits. Omissions and suppressions I have discovered are not as cut and dry, as they appear to be.

In concluding this section I wish to quote Rosenstone (1995, p. 37) who praises recent film trends which “present the possibility of more than one interpretation of events [where] they render the world as multiple, complex, and indeterminate, rather than a series of self-enclosed, neat, linear stories”.

The problem for me with ‘indeterminacy’ is that there is sometimes a danger of non-determinacy. At certain crisis points, some determination needs to be assessed, such as during major political conflict and when the lines are drawn. These issues are of particular concern when attempting to reconstruct the historical past in order to make sense of the present. ‘Indeterminacy’ should not be a substitute for a problematic objectivity, the best or worst example of which was the rise of fascism as downplayed in the British media prior to World War 2.

5. CONCLUSION

Along the way I have encountered some interesting comments in respect to what I was attempting to do, with the type of equipment I was using. My supervisor told me that modern audiences are receptive to a variety of visual modes and styles. On the other hand, a quite different comment came from a technical support person – the equipment I was using was not really appropriate for my purposes. As was correctly pointed out to me there were problems with sound and also lighting but had I have had access to more professional equipment, I would have certainly used it. I mention this only because it is an example that goes to the core of this new medium. The facts are that ‘yes video does open up access’. But the questions to ask are ‘for whom and for what kind of stories?’

On the positive side, because video production is less expensive than more sophisticated technologies, it means that institutions such as universities are in a position to purchase and therefore offer access of these facilities to their students. However, there are limits when shared access is combined with shrinking budgets to the tertiary sector. This added to copyright issues does restrict the kind of stories that can be told and the way they are told.

Furthermore, I acknowledge that sound and lighting can cause problems for filmmakers as well as audiences. I also recognize there is much more skill involved in filming than pointing a camera lens and far more to editing than pressing In/Out points. All of the concepts used for more expensive film technologies also apply to video so there is a need for training and experience. Technology and the threat it poses to those employed in industries, whether they be on the docks or in soundproof editing rooms is also not something I can dismiss as an irrelevant concern. However, I believe digital cameras are still thought by some professionals to be sub-standard which is not to argue that I am advocating sloppy standards. The slippery issue of standards be it at the level of content or technical competence has continually been of concern for those struggling with small budgets and limited resources (Winston, 1995). On this topic I will have to rely on Ted Bull for a quote – “Do the best job you can”.

Whilst the less expensive video medium is creeping into television, it is usually for entertainment purposes²¹ – either for laughter or novelty value (e.g. ‘Funniest Home Videos’ or ‘Race Around the World’ series). Other *real* documentaries such as we see on television (as opposed to home videos) tackle *real* issues seriously, with an objective stance and with *real* technical equipment or if not with a *real* camera then at least with a *real* camera operator. These claims weigh heavily upon what type of story can be told and from whose point of view and are further restricted by the conservative nature of the television medium itself.

But change is afoot. I was recently surprised to notice that an ABC TV ‘4 Corners’ reporter appeared to have used a portable, lightweight digital camera (possibly as a cost-cutting measure). Given the report was about rebels in the jungles of Irian Jaya, it no doubt made practical sense to film with less intrusive equipment. It also added a slightly ‘guerrilla’ edge to the report, that may or may not have been intended. I was also convinced the ‘4 Corners’ reporter was interviewer and camera operator when the interviewee moved out of the camera’s fixed, medium close-up frame.

Whilst the industry and the medium are changing, some things need to endure such as the stories from our past and treasured documentaries like *The Hungry Miles*. I began this project wanting to expand definitions, to produce a work that was in opposition to narrow, boxed representations.

When I asked Jean McLean why she thought Ted Bull’s name had sometimes been overlooked, she replied that whilst some unionists had huge egos and “very seldom used the word *we*... Ted was never like that. He was tenacious, he was honest, he never made a cent profit out of his position...he did not push himself and that is how you get cut out of history books.”²²

I had a sense that everyone involved in the project wanted to give something back to Ted Bull - to give him his rightful place in our history.

²¹ I do not wish to imply that documentary should not be entertaining. On the contrary, there have been some enriching documentaries that use humour and satire to great effect.

²² From interview *All In It Together*.

I began this written component by arguing that exegesis and video documentary are connected. There is, of course, much more to be said about both. They are only edited versions of much bigger stories. However, I believe each is a true depiction of what was most important.

Epilogue

I wish to thank The University of Melbourne Archives for permission to use the following images as video stills from the Communist Party of Australia, Photograph collection:

1A/18, 2/1, 2/2, 2/5, 2/7, 2/10, 2/14, 2/15, 2/16, 2/17, 2/18, 2/20, 4/1, 4/7, 15/8.

I have also been advised by Barry York of a photograph recently archived at the National Library in Canberra. I have included a reproduction of this photo in the exegesis, see page (i) and I will now contact the library to seek permission to use the image.

In addition to image fees charged for the use of archived photographs at Melbourne University, there have been numerous other expenses, in particular dubbing the 16mm print of *The Hungry Miles* to Super VHS tape, not including the already mentioned copyright fees still to be dealt with. This brings me back to my previous comments as to the types of video stories that can be told and who can tell those stories²³. However, I do need to mention, that with new technology such as the digital camera I was able to take photographic stills without the expense, in most instances, of photographic reproduction costs.

My efforts to locate more material are continuing. For instance, I have recently become aware of a special collection on political speakers along the Yarra Banks, archived with Cinemedia Access. Ted Bull was a regular speaker at this location so that I am still hopeful of finding him out there, somewhere.

²³ According to Leahy (1996, p. 41) the AFC funds 'guerilla docs' to "support more low budget, less heavily scripted documentaries... investigating something close to home, or close to the heart. Polished product is less the aim of this funding initiative than is close personal observation of a well-known subject." This is encouraging and I look forward to seeing these films break through the television barrier.

Filmography:

A Lion's Holiday (Bob Connolly 1979)

Filmwork (John Hughes 1981)

Man of Aran (Robert Flaherty 1934)

Roger and Me (Michael Moore 1989)

Ted Bull's Memorial Service (ABC TV Marketing 1997 video recording)

The Hungry Miles (WWF Film Unit 1954)

The Thin Blue Line (Errol Morris 1987)

Television Programmes:

'Australia's Funniest Home Video Show', Channel 9

'4 Corners', ABC Television

'Race Around the World', ABC Television

S.O.S. (video recording) 28 May 1999, SBS Television

Oral History Recording:

Interview with Ted Bull, recorded by Barry York, 1988-91. National Library of Australia. TRC 2375.

Radio:

ABC Radio National 'Hindsight', "The Hungry Miles", 1 Nov. 1998.

Newspapers:

Age, "Union inhibits efficient port culture", 30 Jan. 1998, p. A13.

Australian, "War on the Wharves", 30 Jan. 1998, p. 1.

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APPENDIX

On the advice of my supervisor I kept a diary which records more fully my ideas and experiences with filming and editing. This Appendix is a skeleton record only of the various steps and enquiries undertaken.

TO	SUBJECT
Met with Judy	Discussed proposal for video.
Phone call to Vic State Branch MUA, who suggested I contact Zoe Reynolds (Editor of Union journal) in Sydney.	Accessing copyright and also whether any old stop work meeting minutes. All in archives in National Library, Canberra except Branch News of Ted's time which the local office has.
Spoke to Zoe Reynolds in Sydney.	Suggested I put request in writing to John Coombs. She seems quite keen.
Sent letter to John Coombs – National Sec. MUA	Permission to access <i>Hungry Miles</i> and film on waterfront.
Sent letter to Terry Russell – Vic. State Secretary – MUA	As above.
Talked with Bronwyn	To arrange for permission to access Multi-Media Dept's digital camera and editing suite and for technical instruction.
Media Services	Instruction in how to use Digital camera basics. It was pointed out that sound is a problem with these cameras.
Microphones	Had problems using them. They did not work or they produced static.
Discussions with Judy	Update on progress
Met Barry York	Barry eager to help in whatever way. Provided transcript of Oral History Recording.
Met Ian Syson	Suggested I contact Mark Gregory by e-mail re union songs and also RESEARCH Foundation for a grant.
Sent letter to Charlie A.	Introductory letter. Will follow up with phone call next week.
Sent letter to Many Calleja	As above.
Telephoned Lindsay Bull	Video of memorial service and cassette copies of Barry York's interview. I will ring Lyn. I will get back to him re interview.
Telephoned Lyn	Left message. I will ring again.
Telephoned 3CR, Jay S'd., Programme Co-ordinator	Enquired about tapes of Ted. Jay said he had a couple of interviews with Ted and that cassette copies were available at \$20. He said the recordings were very good quality and that the originals included a lot of details that the copies did not. He was to get back to me and let me know when the tapes were available.

Telephoned Lyn	Spoke with Lyn at some length explaining what I was doing. Have arranged to meet her at Ted's unit on Friday where Jan is temporarily staying. We will go through some old photo albums and check to see whether any union memorabilia is there.
Phone call to Barry	Arranged interview for Tuesday at 11.00 a.m. Mentioned recording equipment. Will get back to him on this. Need to check his office and the boardroom for filming purposes.
Rang Ian Syson	Obtained phone number for Mark Gregory of Union Song site.
Rang Mark Gregory in the Blue Mountains	Asked for address to send a letter of request. He gave me some names of musicians in Melbourne.
Rang Copyright Council of Australia in Sydney	They told me that there are no set fees for copyright. Up to copyright holders discretion. Suggested I definitely advise them I am a student as they may waiver the fee for this.
Telephoned <i>Herald-Sun</i> Re Copyright access of photos used in Ted's obituary	Person who handles copyright away for a month. Other person who may be able to help unavailable today.
Manny Calleja phoned me	Spoke briefly to Manny. He is happy to help. I will contact him again with details of a date and time to speak with him further.
Rang Lyn	Had to cancel today's session owing to my ill health.
Phoned VUT Library	Explained situation and asked for extension on camera. Have until Monday morning.
Lindsay phoned	Rang to see how I went. Gave me a number of other names and phone numbers to contact. In any event he is keen to help and said if not before then certainly when he returns in 6 months, he would like to be able to offer more help.
Councillor A. telephoned	Brief conversation. Charlie said he would contact Cyro L. and the two would get together at the Brimbank Council Chambers. (Good place to film.) Did not say I would film at this stage, just an interview. Need to ring him back with date and times.
Bought another Video tape @ \$40 from VUT bookshop	
Interview questions	Prepared
Collected camera from Library	Interview with Barry York at 11.00 a.m. Debbie filmed, I assisted with external shots. Took some 2 hours. Played tape back. Still problems with sound.
Jay from 3CR phoned	Cassette is ready for collection from 3CR @ \$20. Jay has said I can access copyright as long as 3CR mentioned in credits. They will also refer me to a place which transfers to CD.
Listened to <i>Hindsight</i> programme on Radio National	This programme went for 50 minutes and was about the WWF Film Unit. Included interviews with Norma Disher, Keith Gow and Jock Levy; special mention of <i>The Hungry Miles</i> and <i>November Victory</i> ; included other archival sound footage from newsreels i.e. attacks against wharfies. Need to get a copy of programme on cassette.

Letter to Mark Gregory	Wrote and mailed to seek copyright access for music and also mentioned Norma Disher and whether I can contact her.
From Spotswood to Smith Street, Collingwood (3CR)	Collected tape of Ted from 3CR. Paid \$20.
Rang ALP to get phone number for Jean McLean	
Rang Jean McLean's office	Left message.
Phoned ABC Radio	Enquired about tape for <i>Hindsight</i> programme.
Phoned Trades Hall Council re archives	Held on line for transfer to Library. Will have to ring again.
Letter and cheque to ABC	Wrote letter requesting tape and enquiring about copyright should I want to use any of it, enclosed cheque for \$25.
Phone message from Jean McLean	
Rang Jean McLean	"Yes I knew Ted, he was my body guard." Jean is happy to be interviewed. Gave me her daughter's number who directed <i>Save Our Sons</i> . Maybe footage of Ted.
Letter to Jean McLean	Outline of proposal.
Phoned Trades Hall	Librarian, Sarah Brown gave me referrals to Melbourne University and ANU archives. Also info re banners. Books written on waterfront are at Trades Hall library.
Letter to Mary Bennett	Outlining proposal.
Collected camera from VUT	Filmed visuals of docks from Williamstown.
Saw Media Services	I asked about problems with sound levels. Gave me half hour instruction on the camera and how to work it off auto. Showed me how to adjust noise levels. Photocopied Manual for camera – there were none in the kits! Media Services paid for the copying.
Rang Melb Port Corp	For shipping schedules. Referred me to VCA.
Rang Vic Channels Authority	Told me to ring back and speak to Tony B.
Rang Tony B. of VCA	He will fax schedules. Told me that times are given from Fawkner Beacon in Port Phillip Bay (the Berrine clock?). Allow 3 hours steaming time from Heads to mouth of Yarra River.
Rang to get Fax No.	
Rang Tony back	Gave him Fax No. to send schedules to.
Listened to 3CR tape of Ted Bull	Half an hour.
Rang Herald-Sun	Asked for Wayne Ludby re obtaining copyright for Obituary of Ted (<i>Herald Sun</i> 23.12.97) to film article and for stills of the two photographs used. Ludby away. Left message for him to ring me. If I don't hear back, give him another ring.
Rang Trades Hall Library	Checked opening hours. Mon-Fri 9-5. Said I could borrow from inter-library through VUT.
Sue Fairbanks from Melb Uni Archives rang back	Made appt with Sue to view photos and documents. Sue has to get permission from trustees first.
Rebecca telephoned	Told me she thinks there is archival footage of Ted used in her film and that copyright may be accessible. She will be away for a month. Also gave me advice re WIFT and to approach unions.

Melbourne University Archives, 119 Berry St., Carlton. (Parked at RWH for \$8)	Spent some 5 hours looking at photographs and catalogues. Enquired about permission to film. Sue was to check with her colleagues. I have to get back to Sue with a list of other photos to look at and outcome of her discussions.
Met with Mary	Brought her up to date and set some tentative dates for filming.
Rang 3CR for CD contact	
Rang <i>C'est Ca Recording Services</i>	They can transfer the tape to CD for \$60 per hour. They charge for the time it takes to set up the computers and download tape and then record. A second CD only costs \$10 extra. Possible back-up?
Mailed cassette to <i>C'est Ca</i> from The Circle Post Office, Newport. \$2.95	
Viewed <i>S.O.S.</i>	55 mins.
Back to Melb Uni archives - \$8 RWH parking	Looked through more photos.
Went to Trades Hall library	Briefly met Sarah Brown. Looked through several books on waterfront and took details.
VUT	Returned <i>S.O.S.</i> Booked out <i>Under the Hook</i> .
Rang Lyn to make appt	Left message on answering machine.
Video recording	Looked at interview of Barry for editing purposes. Made a note of more film footage required for visual overlay.
Returned camera to VUT	
Received CD of 3CR I've view	Paid <i>C'est Ca</i> \$60.
Rang Lyn	Appt for 12.00.
Photos arrived from Barry	Ready to film .
Mark Gregory phoned	Will send cassette of <i>Which Side Are You On</i> and Norma Disher's address. Also gave me contact at ACTU for songs.
Phoned ACTU contact	Not at home.
Phoned ACTU	Suggested I ring tomorrow.
ABC phoned	Granted permission to use <i>Hindsight</i> but they need specific info. Will send me tape.
Phoned National Office of MUA	Spoke to John Coombs' Secretary . She will return my call with details.
Met with Debbie H-Q	Engaged her to do some black and white still-photography when filming on waterfront.
Phoned Anne Dillon	Organised for her to accompany me on film-shoot of Pentridge and Supreme Court.
Worked through BY's transcript	Photocopied 32 pages for further editing.
Phoned ACTU	Info given yesterday not correct. Referred me to Claire C. It might be quicker to just go in there.
Phoned Claire C.	Recorded message left.
Phoned Claire	Left Message.
Phoned <i>Herald-Sun</i>	Spoke with Dale Richardson (Editorials) referred me to Vicky Richards (Library) who referred me to "Shardee" who suggested I put request in writing.
Faxed <i>Herald-Sun</i> \$2.50	Requested permission to reproduce image.
Letter to Gaslight Radio	Requested copyright access of three of their songs from <i>Hitch on the Leaves</i> CD.
Received letter from Gaslight Radio	Supportive of their music being used.
Collected camera from VUT	

Filming	Filmed footage going over Westgate Bridge.
Received letter from MUA	Copyright approved for student purposes; I advised if any funding were ever available then appropriate copyright fee would be paid. Also will send them a copy of video.
Met Jan and Lyn	Took photos and interviewed them, collected tapes and the <i>Memorial Service</i> video.
Phoned ABC	Sought copyright access to <i>Memorial Service</i> . Advised me to fax Stephanie Werrett at ABC TV Marketing.
Phoned John E.	Left message re any photos he may have. Jan advised me to contact him.
Phoned Cinemedia Access	Booked <i>Hungry Miles</i> and <i>Union Maids</i> to view on 10.12 @ 11.00 a.m. Need 3 days notice!
Returned camera to VUT	Booked for Tuesday.
John E. returned call	Has in his possession a number of photos of Ted which he has taken himself. Arranged to film them on Wednesday 10.00 a.m.
Phoned 3CR	Message left for Stick Together Show re union music.
Meredith B. 3CR phoned	Returned my call re music. Gave me a number of areas to follow up. Also said she was interested in what I was doing and would like at some point to speak further with me.
Received FAX <i>Herald Sun</i>	A confusing response – seem to misunderstand which photos I want. Will have to send photocopies and fill in a form.
Post Office at Highpoint	Mailed photos.
Phoned CFMEU x 2	CD at Construction Division. Not open Mondays.
Visited Radical Literature Collection at Footscray Campus, VUT	Met with librarian who showed me through. Will contact him again with dates or subject headings and he will assist further.
Collected Anne D. from St Albans with camera	Drove to city, filmed outside Supreme Court (\$2 parking); outside Pentridge; outside Brunswick Town Hall and inside the ballroom including shots of L. York's name as Mayor to overlay over Barry's I've view re the Mayoral Ball and Ted's attendance. Drove Anne back and returned camera.
Visit to John E.	10.00-11.50 a.m. Took some photographic stills of John's work but most were too small and had difficulty with camera focussing. One significant photo did not record – "Truxton" warship protest. John is a member of the Trade Union Choir and he is going to locate a copy of their cassette recording for me. I said I would like to listen to it for possible use as background music.
Rang Lew Hillier twice	No answer.
Rang CFMEU	Waited to get put through to someone re <i>Union is Strength</i> but was left hanging on so I hung up.
Rang Joan Coxsedg	Have been given incorrect number.
Visted Cinemedia Access	Viewed part of <i>Union Maids</i> and all of <i>The Hungry Miles</i> . I was advised that before I can take <i>Hungry Miles</i> for copying that Cinemedia need a letter addressed to Faye Shortal.
Telephoned MUA – State Br.	Terry Russell on leave. Left message at 1.40 p.m. for Mick Cotterill to ring me. He is in charge of the waterside workers side of things.
Telephoned Lew H.	No answer.

Telephoned MUA	Left message.
Lew Hillier telephoned	Still unable to give him firm dates for interview. Brought him up to date with progress.
Received tape recording from Mark Gregory	Of <i>Which Side Are You On</i> .
Spoke with Mary	Re interviews and filming.
Checked recording quality	CD of 3CR interview with Ted; Mark Gregory's songs.
Rang Cinemedia	Left message for Faye Shortal.
Rang John E.	Left message re Trade Union Choir tape.
Wrote letter	Seeking info re Trust-v-Bull case and freedom of speech issue on waterfront that Ted was charged over. He won this case and from that point onwards meetings were allowed on waterfront.
Rang Jean McLean's office	
Rang CFMEU	Melb. Br referred me to Sydney.
Rang CFMEU Sydney	No one knows about this CD <i>Union is Strength</i> . Put me through to Mining Division who were engaged.
Rang Lew Hillier	Arranged interview for filming at his home.
Rang Manny Calleja	Arranged interview at his home. Manny will look for photos.
Collected camera from VUT	Gave Mary brief intro to camera basic. Mary practised on camera. 1.5 hours with playback.
Rang ABC	Requested FAX for marketing dept.
Faxed ABC	Re: copyright of <i>Memorial Service</i> . Tried to fax several times but fax not transmitting.
Received phone message from Cinemedia	Contact Faye Shortal.
Rang ABC	Requested correct FAX no.
Faxed ABC TV Marketing	Via computer.
Wrote letter to Cinemedia. Faxed to Faye Shortal; sent Highpoint \$5	Covering letter plus copy of MUA letter.
Interview Questions	Prepared for tomorrow.
Interview and filming of Manny and Stella	Arrived 10.30 a.m. to 1.00 p.m. Mary operated camera, I interviewed. We filmed Manny and Stella. Manny gave us photos. Promised Manny to transfer footage on to VHS for him to keep as record.
Phoned Jean McLean's office	Left message.
Phoned Barry York	Checked a few details with Barry. He advised he has sent more photos.
Received fax from Cinemedia	Permission to access <i>Hungry Miles</i> given and also to take film for longer, if required.
Phoned M.	Not available on phone yet. Left message to ring me.
Phoned Sydney <i>Footage Sales</i> ABC	Spoke to Gabrielle who says she cannot find any record of <i>Ted Bull's Memorial Service</i> which does not mean they do not have copyright. I pressed her to tell me what the fee is - \$25 per second!! She is to check with someone else.
Photos received from Barry Y.	I filmed photographic stills.
Manny Calleja's photos	I filmed photographic stills of some photos plus <i>Maritime Worker</i> article re uniform signals that Manny instituted Australia wide.
Returned camera to VUT	
Letter to Lew Hillier	Confirming date and outlining project details.
Letter to Lyn and Jan Bull	Bringing them up to date and also querying copyright of <i>Memorial Service</i> .

Received phone call from John E.	Arranged to collect cassette of <i>Comrades Come Rally</i> by Vic Trade Union Choir on Friday a.m.
Summer Film School	Attended all day editing session at Melbourne Uni.
Summer Film School	Attended half day session – Sue Maslin, Producer. Will contact her re advice.
Phone message from Lew	Confirming date of interview.
Phone call from John E.	Arranged to collect tape from his letterbox.
Phoned Lew	Will ring him again p.m.
Phone call from Gabrielle, ABC	No record anywhere of this video. Suggested I get further info from family. Particularly as to who filmed it. If used in a Festival fee is \$15 per second. Pointed out there will always be a fee if they have copyright.
Listened to <i>Comrades Come Rally</i>	Selected songs for transferring to CD.
Phoned John E.	Told him the songs were great, that I would send a letter and asked for details of who to address it to.
Wrote letter to Trade Union Choir	Requested permission to use songs copyright free, or to advise fee.
Phoned Mary	Discussed re-arrangements re interview with Lew.
Phone call from Lew	Re-arranged interview.
Phoned M. at work	Follow-up to letter sent. Will get back to me during next week.
Phone message from Lew	
Note to Mark Gregory	Sent thankyou card to Mark G. for sending me tape. Said I would keep him informed.
Phoned <i>C'est Ca Recording Services</i>	Advised tapes to be sent through the post.
Purchased digital film from Highpoint	From Ted's Camera Stores – 2 tapes = \$51.90.
Interview questions	Prepared.
Interview with Lew Hillier	Arrived 10.50 a.m. – 2.30 p.m. Mary filmed, I interviewed.
Posted tapes to C'est Ca	\$3.25 padded bag and postage. Sent to post office box.
Phoned MUA, State Br.	Staff suggested I fax letter from John Coombs to Mick Cotterell.
Wrote letter to Mick Cotterell with copy of letter from John Coombs and then faxed at Newsagent P.O.	\$4.00 for 2 pages.
Phoned Lyn re <i>Memorial Service</i> copyright	Lyn advised me to speak with Jan who had organized the filming. The ABC was approached to make the film on their behalf.
Saw Jan	Spoke briefly to her. According to Jan, the family had copyright, they had commissioned the ABC, Mike Vance to film and edit the service for them and paid him.
Dropped off camera to VUT. Left message for Media Services	Re logging footage and access digital editing suite.
Phoned MUA at 8.10 a.m.	Mick Cotterell in mtg. Left message.
Phoned Mary	Will ring her with a time to visit MUA office and Greg. Discussed with her that we will go to MUA office.
Phoned Malcolm T. ABC –	In his opinion the family have copyright. Could ring Australia Copyright Council or to fax him and he will provide a letter for me.
Phoned Copyright Council in Sydney	They said I needed to check the web site first, re photography before being able to speak to a lawyer.
Phoned Mary	Suggested I pick her up at 10.30
VUT -	Collected camera.

Highpoint – 2 tapes at \$29.95 = \$59.90	Tried several places at Highpoint for film, finally found some at Harvey Norman across road.
Picked up Mary	Drove to West Melbourne.
MUA Office, West Melbourne	Introduced ourselves to Mick Cotterell who was very helpful and showed us downstairs, where Mary filmed large photographs. Also upstairs. Took footage of the WWF banner and some hooks, also some prints and art work. Asked Mick Cotterell for contacts at docks – gave me names at the stevedoring companies to contact re requesting permission to film inside the gates.
Drove along Footscray Road	Walked down to gates at docks and Mary filmed.
Returned to Melb Uni archives	Checked photos. Some were missing from order. Pulled the ones I wanted to take photos of. Liz said I could take photographic stills (as confirmed by phone with Sue Fairbanks) but that I would have to pay a fee for using their images. We agreed on \$5 each photo. Said I would return Monday with camera.
State Library of Vic	Checked catalogues for newspapers re waterside workers. Used microfiche to take copies of articles and headlines. Unfortunately, quality not suitable for filming.
Parked at Women's Hosp. \$6 for Melb Uni archives	Took stills but requested prints of 2 others. Now have 4 that they will reproduce. Did not follow up on the photos that I had requested but which did not come over. AT SOME FUTURE POINT – check these again as there will be more to choose from, including ones of wharfies marching with union banner.
State Library of Vic. – parked at Women's Hosp - \$8	Searched for headlines and copied several.
Collected C.O.D. from C'Est Ca CD of music at Post Office.	\$87.95.
Spoke with Judy	It will take Greg 6 hours work to transfer digital on to Super VHS, problems with time allocation. Judy to get back to me on this.
Piero dubbed from Digital to Super VHS	I listened with headphones so that I did not waste time.
Mary and I visited Jean McLean's office in Yarraville	Made appt to interview her.
Spoke to Mary	Tentative on Friday for I've view.
Rang Jean McLean's office	Arranged to interview.
Rang Cine Service	Re Transfer of <i>Hungry Miles</i> . They suggested I ring Cineclair as they no longer in business. Said Betacam better quality! If only...
Rang Cineclair Productions – Roger	Will cost approx. \$130 to transfer <i>The Hungry Miles</i> . They can arrange for this to be done in the afternoon or in one day.
Rang Cinemedia Access	Left message re accessing <i>Hungry Miles</i> .
Rang Mary	Re Friday's interview.
Cinemedia Access rang	Problems with copyright. Finally sorted out. Will collect on Tuesday.
To WerribeeVUT	Collected video – S.O.S. and watched.
Interview questions	Prepared for interview.
Collected camera from VUT	To be returned by 1.00 p.m.
Picked up Mary and went to Yarraville	Interview with Jean McLean.
Additional filming	At Mary's – <i>Herald-Sun</i> photo of Ted and Jessica.
To St. Albans, VUT	Returned camera – 1.00 p.m.

Cinemedia Sth Melb and Cineclair East Malvern	Collected <i>Hungry Miles</i> from Cinemedia – had to renew membership first. Went to East Malvern, Cineclair Productions and dropped 16mm print off for dubbing on to Super VHS.
Continued dubbing	
Finished dubbing. Started logging. Spoke with Judy. Booked for training. Booked for logging.	1+ hours of dubbing. Started logging. Stayed until 6.00 pm. Piero and I booked time on Wednesday at 10am for training and discussed possible problems. Debbie gave me notes from Copyright Council off Net. It looks like family have copyright of memorial service. MUST contact Gary F et al.
VUT	Logging – for most of day.
Photos from Melb Uni Arch	Received today – together with account for \$111. Also have to fill out a form and the image fee will cost \$5 per photo.
VUT	Piero gave Debbie and I an editing session. Problems with sound on copies. Piero fixed temporarily. Started transferring on to VHS copies for interviewees. Purchased black tapes from Piero – 5 ½ hrs at \$3 per hour.
Phone message from Barry Y.	Queried due date for excerpts from Oral History recording.
Phoned Barry –	Decided that the history recording could wait awhile now. Advised him I was wanting feedback from people and ideas for titles. He suggested possible title: <i>We're All in it Together</i> . I'll add it to the list.
VUT	Finished transferring footage.
Phoned Mushroom Records x 2	Left message on answering machine.
A. from Mushroom	Left message.
Phoned A.	Spoke to him about <i>Gaslight Radio</i> . Refer to Field Notes. I have to provide him with various details – a very rough figure was \$300 - \$500. Issue here is that you purchase copyright for a 12 month period. Need more info from Copyright Council on this one.
VUT	Piero gave Debbie and I a session in end credits on the title-maker...to put on to all copies for interviewees.
Interviews	Viewed and transcribed all interviews.
Editing	Tried to start doing an edit...Debbie assisted. Took all day with no actual edit onto a master.
Interviews	Finished transcribing last of interviews.
SCRIPT	Worked on a FIRST DRAFT.
Cheque to Archives Melb Uni	Wrote cheque for \$111.15 for photographic reproductions.
Editing	Edited first 12 seconds. Debbie helped.
Editing	Showed Judy. It's fine. Keep going. Some close-up shots of Ted would be good.
Editing	On my own now.
Editing	Showed Judy. What about some background about his life?
Request to stay late	Asked Judy to fax to Security authorisation for me to stay until 10.00 p.m. if need be.
Editing – Inserted title:	Tried different titles. Went with <i>All In It Together</i> . The ' <i>we're</i> ' wouldn't fit across the screen in one line.

Editing	Laid down intro music – Piero showed me how. He also showed me how to do the white flash edits to cover jump cuts. Added another 3-4 minutes at end.
Editing	Most of it is done.
Editing	Fiddled with the Jean McLean edit. Not working. Visuals I want to use – image broke up due to brand of tape used.
Editing	Gave Judy copy to look at it. Good focus. Where to next?
Editing	Tried several different edits with various speakers from <i>Memorial Service tape</i> . All good footage, terrific speeches but need to keep focussed on waterfront. Plus, can I overlay with other visuals?
Post Office - \$5.75. Norman Harvey - \$20.00	Bought 5 boxes to send out the video tapes to interviewees..
Purchase of blank video \$5	
Editing Suite. Post Office - \$25 = postage plus notification of addressee's pick up	Made a copy of master on to normal video tape so I could transcribe. Returned home and typed up editing transcript. Typed covering letter to all participants. Sent out all interview copies of tapes.
VUT – sent chq - \$18	Sent cheque to Media Services for \$18 to cover cost of 6 video tapes @ \$3 each.
Editing...	Overlaid visuals.
Barry Y	Advised a collection of photos has just come in to the National Library and there's a great photo of Ted addressing a crowd outside Fairlea Women's Prison when S.O.S. members were gaoled.
Editing...	Keep fiddling. End credits.
Editing...	Piero went through music with me – how to effect a fade with transition scenes. Bring in on two different audio channels. When laying over as background to accompany someone speaking, check to see which Audio channel their voice is coming through loudest and record the music on the other channel only. Re-set the R-VTR counter to calculate the music duration and for fading up and down.
Editing...	Problems with recording music. Not working properly. Piero fixed. Will try again tomorrow.
Editing...	Music transition worked smoothe. But only for five seconds. The tape's stuffed! THAT'S IT! Leave it now. Also unable to fix end credits with incorrect photographer's name. Make appointment for nervous breakdown.
Melb Uni Archives	I sent cheque \$75 for use of photographic images from CPA collection.

1950-1951

1952-1953

1954

1955

1956

1957-1958

1959-1960

1961

1962-1963

1964-1965

1966

1967

