



Still from Nicholas Godfrey's *Hooray for Anything*

# Hooray for Anything

In making his first documentary video *Hooray for Anything* Flinders University Screen Studies graduate (2006) and Helpmann Academy grant recipient Nicholas Godfrey was forced to confront his preconceived notions on the creative process of film.

Nicholas tells Update:

"In April last year something unexpected happened to me. Five months after university graduation, unemployed, and a day away from getting on a plane bound for Malaysia, I received a letter in the mail notifying me that my grant application to the Helpmann Academy had been successful. A couple of months beforehand I had submitted a proposal, my first such application, to make a documentary video about some friends I know who play in punk bands and perform in public spaces without permission. To my surprise my wish was granted, and I was given a small amount of money to set this plan in action."

"Making the film that would later become *Hooray for Anything* I was forced to confront my preconceived notions on the creative process. Through the act of documenting what is essentially an underground phenomenon, I found myself

on uncertain ethical ground, considering issues surrounding public and private space; the line between exploration, exposition and exploitation; the potential legal ramifications of filming close friends taking part in what was, at best, quasi-legal activity. I had to question my own intentions in making the film; who the intended audience would be, and to what degree should they be allowed access to this world of clandestine activity."

"Also, working in a largely autonomous piecemeal fashion over a number of months quickly illuminated my own technical limitations and gaps of knowledge, and the aesthetic of the film was constantly shifting through all stages of production. It was not easy to make, but as of July this year, it was finished and I am currently in the process of submitting it to different film festivals."

Nicholas added that regardless of whether or not the film goes on to any further success, he was pleased it exists as a work of documentation. "I have been fortunate enough to create a tangible representation of the people and activities at a time in my life that would otherwise have been relegated to fliers at the bottom of a drawer and dusty image files at the bottom of a hard drive."

## Ashington Mentorship Scheme Extended

The Ashington Mentorship Scheme is one of the Helpmann Academy's most sought after opportunities. It enables emerging artists of all disciplines to be mentored by an artist or arts industry professional of their choice. Sponsored by Ashington and the South Australian Government through Arts SA, the mentorship scheme is also generously supported by private patrons.

The scheme has recently been augmented by two professional placement mentorships. **The Australian Ballet Costume Mentorship 2009** is a rare and unique opportunity for an emerging costumer. Emily Brockliss, graduate of the Adelaide Centre for the Arts was recently accepted into this program. She will join her mentor Jenny Howard Production Coordinator Wardrobe, The Australian Ballet at the company's headquarters in Melbourne for two weeks in March 2009. Here Emma will be immersed in the specialist world of costume and wardrobe at this internationally renowned company. Jenny and Emma have had their first mentorship meeting and both are looking forward to the experience – and we're looking forward to seeing just what Emma will do with a tutu when she gets back!

**UpstART** is an international opportunity of a different kind and full of the wild energy and sense of discovery that is the Adelaide Fringe Festival – the largest fringe festival in the southern hemisphere. The Adelaide Fringe has a number of events and programs that are managed by the Fringe itself, including the UpstART program, which in 2009 is being presented in association with the Helpmann Academy. "We have been working closely with the Fringe on this great opportunity for Helpmann Academy graduates to strut their stuff at a Fringe venue in Hindley Street. The Fringe has selected a panel of well established Fringe artists as a kind of 'mentorship menu' – now it's over to our emerging artists to choose a mentor, apply for a spot and then present their work during a night season during the Fringe in 2009," said Alison Dunn CEO Helpmann Academy. Open to dancers, actors, musicians, directors – any graduate (up to three years out) with a great idea is welcome to apply.

For more information on how to apply please contact Alison on (08) 8463 5014.

The Helpmann Academy is very grateful to the Adelaide Fringe Festival 2009 and The Australian Ballet for facilitating great opportunities for emerging artists.