

## Animation Submission to Screen Australia 14.11.2008

Dennis Tupicoff, Lee Whitmore, Antoinette Starkiewicz, Lucinda Clutterbuck, Anthony Lucas, Hugh Nguyen, Sam White, Eddie White, Bruce Petty, Alan Cholodenko, Frantz Kantor, Wendy Chandler, Max Bannah, Robert Stephenson, Jill Carter-Hansen, Sarah Watt

*...animation...has increasingly come forward, presented itself, as the most compelling, indeed singular process of not only contemporary film but the contemporary world'.*

*Alan Cholodenko, Introduction, The Illusion of Life 2: More Essays on Animation, ed. Alan Cholodenko, Power Publications, Sydney, 2007.*

In response to the Screen Australia guidelines, as animators we suggest the following points.

(1)

The need for an animation representative to be employed by Screen Australia to work alongside drama and documentary filmmakers and policy makers in the decision making process.

(2)

With no support for mature independent short animation production the work and glory so recently gained by our animators will fade away. There simply will be no independent sector making films beyond the quality or ambition of Tropfest or final project coursework films.

(3)

Insisting on teams and producers on all projects will mean many animators will no longer be eligible. For many small scale projects producers are simply not desirable with many animators choosing to work as independents.

*"Australia has a long history of self producing from Schepisi to de Heer. My company owns the IP of the projects we have made to date. The technique, design and characters in our Oscar nominated project 'Jasper Morello' is IP that we have been developing off and on over 20 years now. I cant imagine giving this away to a producer that qualifies under SA guidelines, it just wouldnt make any business sense".*

Anthony Lucas

*"More money for compulsory producers?! This is sticking some gigantic Hollywood mask on a small delicate form that can't support the weight. The film maker as producer is a long tradition in Australia and makes sense in the long animation process. Almost all live action producers are inexperienced in Animation, so should not become the gatekeepers in this specialised area".*

Dennis Tupicoff

*"Most experienced animators have produced their short works successfully with out the aid of a producer. In many cases where the producer was hired only because the producer was contingent to eligibility for funding, the pairing has had a detrimental effect on the animator/director and the resultant work. It must be stressed that the animation process is specific, and like no other film genre. Experienced animators who rightly see themselves as creators of concept /story/characters and animation are loath to give away their IP, copyright and a huge slice of profits to a producer"*

Antoinette Starkiewicz

*Given that new electronic media modes are now geared to much short comment, It would seem animation voices in this country should be flourishing. It is an idiosyncratic process, its variety is its strength . It would seem to me that somehow the initial production impetus should be with the animators.*

Bruce Petty

*“Personally I would prefer to never make another film than to give my IP to another entity and I would like to see the guidelines include a wider definition of Animation Producer, as many animators have extensive experience as producers and not many of us have the good fortune to work with Producers such as Melanie Coombs and Fiona Cochrane.”*

Lucinda Clutterbuck

(4)

*“an animation budget of 80,000 or 100,000 would be fine for some animations. It depends on the type of project, the technique and the calibre of crew.”*

Anthony Lucas

Time limits (15mins) and fixed budgets (\$80,000 i.e \$5,300 per minute) are not viable. \$80,000 is adequate for some productions. A cost per minutes does not make sense.

We suggest Two Tiers within animation short funding with a lower range and a higher range.

Short Animations up to \$60-80,000

Short Animated Features up to \$250,000 with a producer attached who is experienced in animation production.

It should be noted that a short animation under 25 minutes can be a stand alone work and many animators prefer to bring their concepts to life in the short format. It can be a stepping stone towards a short feature or series, both formats are legitimate animation formats have brought our animators great success and huge cultural cachet. Our animations are recognised internationally as being distinctively Australian and collectively our films form a body of work that defines contemporary Australian animation.

**Dennis Tupicoff:** Writer/Director/Producer - Animation/Documentary/Live action

**Lee Whitmore:** “On A Full Moon” awards at Annecy and Hiroshima 1997. “The Safe House” winner of 2006 Dendy and Atom awards

**Antoinette Starkiewicz:** Animation representative on the board of the ADG

**Lucinda Clutterbuck:** Director/Producer- 20 short films and animations

**Anthony Lucas:** Oscar Nominee: “The Mysterious Geographic Explorations of Jasper Morello”

**Hugh Nguyen:** Head of Development/Producer - The People’s Republic of Animation

**Sam White:** Managing Director/Producer - The People’s Republic of Animation

**Eddie White:** Creative Director & Writer/Director - The People’s Republic of Animation’

**Bruce Petty:** Oscar Winner: Leisure

**Alan Cholodenko:** Senior Lecturer in Film and Animation Studies (ret.) The University of Sydney

**Frantz Kantor:** Managing Director/Producer- Frantz Kantor Productions

**Wendy Chandler:** Writer/ Director/ Producer & Lecturer in Animation and Media Arts Production University of Western Sydney

**Max Bannah:** Writer/ Director/ Producer

**Robert Stephenson:** Animation Lecturer, VCA School of Film and Television, University of Melbourne

**Jill Carter-Hansen:** Writer, Director, Producer, Animator: Visionary Images.

**Sarah Watt:** Writer, Director, Animator

**Frank Shields:** Director/Producer/Writer

**Sophie Raymond:** Sophat Productions