

IAF Small Grant Recipient Report: Antiquity



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7/11/2025

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Overview

Introduction: Clarice would like a word.

Clarice would like a word is a social enterprise founded by Tully Templeman and Madison Siegertsz to facilitate programs to help people from underrepresented backgrounds, especially from lower socio-economic areas, get a chance to participate in film. We believe that every person has a right to participate in the creative arts and economic class should not determine this.

To see more of our work and collaborations with other organisations and the local Adelaide community. Please check our [showreel](#) and our [Instagram](#).

Overview of Project

We wanted to trial our 'Writers Wanted Program' where we develop an underrepresented writer's script into a short film that other underrepresented and emerging film crew can work on as well. For our inaugural script, we decided to pick....

Alina Jansons' *Antiquity* – a 10 minute magical realism dramedy short film exploring colonialism, class and art. *Anya's new job is simple - keep watch of a centuries old painting. But she begins to question whether the painting is keeping watch over her.*

As emerging, lower socio-economic creative practitioners, we have limited expendable funds to further our creative practice and cultivate our artistic sensibilities outside of entry-level positions on the sporadic productions available in South Australia.

This project gave the opportunity to the grant recipients and other secondary practitioners to develop creative leadership skills and showcase their artistic practice to use for future career opportunities.



Outcome of Project

The project is currently in post-production, with the second rough cut underway. We were able to action the visions of the writer and director with the assistance of this grant and the editing process has been smooth.

After a couple more rounds of edits, picture lock should be confirmed then sound and colour can be completed. I estimate post production to be completed by end of September, with the final cut presentable by end of October. As the editor and our postproduction team are working around paid work and life commitments to complete this passion project, this is a reasonable turnaround time as many short films of this size and length easily take 12 months from shooting to reach a final cut.



Budget

The grant was used to fund pre-production and shooting costs, including materials for production and costume design, location hire, and camera and lighting equipment hire.

Additional costs have been covered by the production team in kind. We also aim to run an Australian Cultural Fund fundraising event to assist with festival submissions.

Grant Funds Breakdown

Area	Amount	Notes
Camera/Lighting Equipment Hire	\$500.00	<i>Hired equipment from Urban Cine and Picture Hire</i>
Make Up Kit Fee	\$500	<i>Make Up Kit for</i>
Costume Design	\$300	<i>For Victoria Perry to facilitate Costume Design</i>
Production Design	\$450	<i>For Alina Jansons to facilitate production design</i>
Unit/Craft Services	\$300.00	<i>Catering for over three days</i>
Location Hire	\$1500.00	<i>Hired</i>
Actor Honorariums	\$450	<i>\$150 per main actor</i>
Total	\$4,000.00	



Benefit of Grant to Recipients



Alina Jansons

Antiquity has been an incredible opportunity to collaborate with a group of my peers to write a story I believe has meaning and purpose and has guided me closer towards working in a career as a screenwriter.

Having Michael Koehler as a mentor via zoom gave me valuable, outside feedback during the drafting process.

I appreciated the opportunity to talk with someone who wasn't attached to the project and could thus focus solely on the characters, objectives, and storytelling. This solidified my goal of working as a screenwriter, as it allowed me to see how those like Michael who already work in the industry operate.

Another aspect that was so incredibly rewarding was working with our actress Nila, and her family, to incorporate aspects of her heritage into *Antiquity* once she had been casted. A massive part of writing is research, and *Antiquity* has inspired me to be involved in more projects that have a larger research aspect and historical vision.

As someone who has limited knowledge of production design, I very much stepped outside of my comfort zone when I took on the additional role of production designer for the project. I was grateful for the support from my fellow filmmakers and heads of department in guiding me in the right direction and allowing me to learn on the job. Designing and building a wall required me to be deliberate and precise whilst being artistic, and to focus on the maths and measurements to ensure we had a structurally sound set. The role also required me to use various power tools, source building materials, paint, and sew - skills that I am thankful I can now apply in other areas of my life.



Madison Siegertsz

It made us realise that student and emerging filmmakers create their own language while at film school, which made it difficult at times for departments to communicate within themselves. The IAF did something really important, it made us realise that Clarice's income streams can be used to make our small business

sustainable by creating smaller programs in future to teach people specific crew roles. We would like to hire film professionals to oversee emerging talent in mock up sets to teach them set etiquette and how to manage themselves on set.

Through this, I learnt how to be a better communicator as a producer and allowed our production company Clarice to trial our methodology in a practical way for the first time. This was most beneficial and we were extremely grateful to have the IAF support us!

Tully Templeman

As an emerging director with limited experience outside of a film school setting, it was difficult to secure funding from grant bodies advertised to us while studying. Despite their marketing targeted towards emerging creatives, this project didn't seem to fit the bill. *Antiquity* would not have been made without IAF's support. The main production team and I do not have thousands of dollars each to put towards projects that can illustrate our skills.



Thanks to this grant I was able to direct my biggest production to date. Ten minutes, twenty actors including extras and thirty crew members in an iconic Adelaide location (Carclew Hall) – it was a dream come to true. I learnt how to lead creatively on a decent sized set, which was difficult to come by at film school where your team is around ten people trying to create something on a couple hundred dollars.

As a culturally and linguistically diverse female filmmaker in South Australia, it can feel intimidating to put yourself out there as an artist as your stories, work and point of view are different to creatives around you. This grant gave me the opportunity to work with

amazing CALD, female, LGBT and young creatives that I may not have met otherwise in the industry. They are now contacts of mine who I intend to work with again in the future.

I hope to use *Antiquity* as evidence of my ability and creative voice for future grants, networking opportunities and artistic sensibilities. Thank you again to IAF!