



73<sup>rd</sup> Internationale  
Filmfestspiele  
Berlin  
**Competition**

AFTER THE LOSS OF REASON COMES...

выживание доброты

**THE SURVIVAL**

بقاء اللطف **OF** 善良的生存

**KINDNESS**

Das Überleben der Freundlichkeit

दयालुता का अस्तित्व



A FILM BY ROLF DE HEER



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This land you will see is not one land.

It is no land, it is many lands.

This time you will think of is not now.

It is not before, it is not after.

It is all time.

This human you will travel with is not one person,  
not of one tribe, not of one race.

Everywhere on earth there are people like this one,  
and the mountain that must be climbed by them  
is very steep.



In focus, lead actress Mwajemi Hussein

## One Line Synopsis

Battling privilege and pestilence while not knowing if she's alive or dead, BlackWoman finds skeletons and has her boots stolen.



Mwajemi Hussein as BlackWoman

## Synopsis

In a cage on a trailer in the middle of the desert, BlackWoman is abandoned. But BlackWoman seems not ready to pass...she escapes, and walks through pestilence and persecution, from desert to canyon to mountain to city, on a quest that leads to a city, recapture and tragedy. BlackWoman, escaping once more, must find solace in her beginnings.

"...the Covid/BLM nexus was impossible for me to ignore. Every time I was writing a scene, it made itself known to the back of my mind. It was formative, and helpful, and the pure cinema of what was going down on the page allowed that aspect of it to go where it wanted to. And I was pleased that it did."

Rolf de Heer.



Noel Wilton as the GraveDigger

*The Survival of Kindness* is a film inimitably of its time, an allegory for racism, an exquisite, thought-provoking and immersive journey.

As part of the film's journey to the screen, the circumstances of global disruption, reimagining and change led one of Australia's most visionary and acclaimed filmmakers to revolutionise his approach to production.

## **The Production Story**

### **A film to be made, an idea to be had.**

At the beginning of 2020, Rolf de Heer was closing finance on a feature film he had been developing over the last decade. It was a passion project with a contemporary story that paralleled the entire history of the devastating impact of colonisation on Australia's first peoples.

It was based on a real events, it was extremely bleak in subject, and it would be a logistically difficult film to shoot, requiring a decent-sized crew and substantial cast travelling vast distances in extreme conditions, and therefore, expensive to make.

The film had attracted investment from France and Italy, which two countries became, in early 2020, the frontline of Covid 19 as the pandemic started to sweep the world.

That finance was necessarily put on hold, as the entire world film industry tried to work out its own future. Australia's borders closed to the world, and the borders to the Indigenous community with whom the film was to be made closed within the already closed state border.

In the far south of the island state of Tasmania, one filmmaker spent a lengthy lockdown pondering the future of cinema, and his own place in it.

Another film would have to be made, but everything about it ought be different from the project that had stalled under Covid. It would have to be, in its inherent structure, covid-nimble...small crew, small cast, very predominantly exterior, preferably accessibly remote. The budget ought be low, as financing conditions were, at this stage, precarious to say the least.

Failing to have any enticing ideas that fitted the now-established template, it seemed like a good idea to begin thinking about locations that would. Rolf began daily expeditions on the walking tracks that encircled *kunanyi* (Mount Wellington), a little over an hour's drive from his home south of Hobart.



Finding beauty and inspiration on *kunanyi*, and interesting (sometimes unique and sometimes unrelatedly quirky), cinematic locations on different parts of the mountain...



...a film began to take hazy shape with a compendium of locations, without yet having scenes to inhabit these locations.

"Then one day while driving to *kunanyi*, an image came into my mind, an image which demanded to be the opening image of the

film. It was an image of Djigirr locked in a cage on a trailer abandoned in the desert."

"Djigirr is Peter Djigirr, my closest Indigenous friend, colleague on two films...he co-directed *Ten Canoes* and co-produced *Charlie's Country* and he acted in both of them...and I know him very well, how he walks, how expressive yet enigmatic his eyes, and how light his humour can make him. And the image in my head was very specific, specific to him and to the location of the image, a claypan in the red dune desert in South Australia."



DoP Maxx Corkindale in cage on claypan with director Rolf de Heer

Many of Rolf's films have erupted or evolved from a single image - the extraordinary timelapse of stars (*Epsilon*), the B&W historical/anthropological photo of ten Australian Indigenous men standing on their bark canoes in the swamp (*Ten Canoes*), the central image of a woman talking to a video camera in her own house (*Alexandra's Project*) - and he knows not to ignore them.

"That image of Djigirr in the cage...I couldn't escape it, I couldn't get rid of it...it wanted to be the beginning of the film, the literal beginning but also the metaphorical beginning, what the film was to be about. Even though I didn't know why the character had been locked up, it somehow summed up the whole film."

"But that arid claypan was a long way from the lush green of the mountains, especially *kunanyi*, in Tasmania. I was looking

at something set more than 1,500 kms away from where I stood, in the South Australian desert, flat as a pancake."

"And it struck me then that it had to be a journey film, and that this journey started in the desert, which happened to be in South Australia, and it took the character to the mountain, which happened to be in Tasmania, although from the moment the image had come to me, all places and time had become non-specific, just some time, some where."

"And although Djigirr was ultimately unavailable to do the film, from this point I had confidence that there was a film here, a film I wanted to make because it was a film I wanted to see."

### **Scripting.**

To South Australia Rolf went, to scout locations, starting with the claypan. The resulting inspirations would define how he approached the script.

"Instead of writing what was in my head and finding locations to suit, I found locations that interested me cinematically, that often would suggest to me what sort of thing might take place there. And because the film to me then was a character's journey from one point to another point, and because I knew the character, I could create scenes I thought might work in the film out of the locations, I could allow the feel of a place to determine what would occur in the story there," he said.



Lead actress, sound recordist and director in the Stony Gorge location.

As locations were found, the world of the story, and hence the story itself, developed. According to Rolf, "All the fundamental things about the film, such as that largely the characters in the world of the film do not understand each

other, that there is no intelligible dialogue in the film and so on, all that evolved as I was creating the journey by finding locations."

Occasionally specific locations needed finding, such as the transition from the desert feel found in South Australia to the more lush and mountainous feel found in Tasmania. That was eventually pinned down to the Stony Gorge location, which provided a seamless way of shifting the nature of the topography. But the the Gorge itself was suggestive of a number of scenes in different parts of it, and it became an important location apart from its transitional function.

Back home in Tasmania and armed with hundreds of location photos, Rolf began the writing of a script that would tell the story in full detail. Permeating the whole process in a profound way were the times that the script was written in. It was the intersection of, perhaps even the collision between, Black Lives Matter, BLM, and the Covid-19 pandemic. For a time in 2020, they were inextricably linked, almost as if they fed on one another.



Art director Uwe Feiste and cast, including Mwijemi Hussein (centre)

Says Rolf, "In the same way that the image of Djigirr in a cage on a trailer in the desert demanded it be the beginning of the film, the Covid/BLM nexus was impossible for me to ignore. Every time I was writing a scene, it made itself known to the back of my mind. It was formative, and helpful, and the pure cinema of what was going down on the page allowed for that aspect of it to go where it wanted to. And I was pleased that it did."

## **Production beginnings.**

Within the network of border closures and precautions that were in place around Australia, Tasmania and South Australia were two of the states least impacted by COVID. With new shooting guidelines for Covid in place around the country, it made setting up the shoot in the two chosen states the most straightforward of any place in Australia.

As half the film was to be shot in South Australia, and with most of the post-production there, a South Australian producer was needed. This would also be helpful in sourcing some of the financing in South Australia. It was therefore a natural progression of a 25 year connection for Rolf to approach Julie Byrne of Triptych Pictures in Adelaide.

Julie's filmography includes producer and line producer credits on films selected for Cannes, Sundance and Berlin, among others. Julie first worked with Rolf on his films *Epsilon* and *The Quiet Room* in the 90s, returning to production manage *The King Is Dead!* (2011) and then Line Produce *Charlie's Country* (2013).

Julie says, "When Rolf approached me to produce the film with him, I knew immediately, even before reading the script, that I wanted to be involved. But when I did read it, I was certain. The minimalistic 30 pages were powerful reading."



Mwajemi Hussein and Asst Director Maryada Rehling

"Importantly, Rolf and I had mutual trust. His vision for the film was so unique, it was a story that needed to be told and in a way that only Rolf could tell it, and he knew I could embrace and complement his approach to the production methodology - lean, nimble and flexible to its core."

**A film that demanded to be done differently.**

Rolf says "I had never written a script like this. It was a film that demanded to be done differently."

The catch-word was to be 'Covid-nimble'. Says Rolf, "Covid-nimble meant, in the first place, shooting in such a way as to minimise the chance of any crew or cast catching Covid, such as, for example, shooting almost everything outside, and shooting with a very small crew."



"This was possible because the conditions for it had been integrated in the script...we were using existing locations to help tell the story, rather than imposing our story onto locations we had to modify to make them work."

The film would need to be shot largely in script sequence, starting at the claypan in South Australia, shooting the desert sequences and so on and once through the Gorge sequences, the crew would move to Tasmania for the rest of the film.

However if, for example, the border to Tasmania had been closed in the meantime, within days the script could be adapted to shoot the rest of the film in almost completely different locations in South Australia. The film could be finished without real damage to the budget or the story.

Says Rolf, "But more importantly, if I were to tell *this* story, I needed a different approach to the crew of the film. In terms of what the film was trying to say, the themes of racism and so on, it seemed ridiculous to be going around the countryside with the crew I usually work with, who are all around my age, which, putting it mildly, is not so young anymore, mainly men, all white - which is exactly the sort of structure which has created the problems in the first place. My realisation of that was pretty fundamental to the film."

The story of the film speaks to the dominant mainstream's casual approach to oppression, the systemic violence and trauma visited upon other human beings on a global scale. "I understood it needed to be a fresh crew - with youth, diversity and gender balance. The story needed to be told in collaboration with people who are talented, thoughtful and passionate but under-represented."

Director of Photography Maxx Corkindale, for example, had not yet shot a feature film, but having observed his approach and results on documentary shoots, Rolf figured he had a skillset that was ideal for shooting this in the way it should be, creatively and considering the budgetary limitations. "He was the cinematographer of choice, the one who was, for me, the absolutely best choice for the film, of anyone that I knew or knew of."



Maxx Corkindale

#### **Maxx Corkindale speaks from behind the camera:**

When Rolf gave me the script for *The Survival Of Kindness*, the scenes on the pages were fascinating: the miniature cake diorama, a battle between two armies of ants, and the huge cinematic landscapes that the character travels through...all in a film with no dialogue.

Straight away I knew that film always had to feel authentic, to keep us grounded in the story and never stray into something that felt too overly stylised or out of character. We had to feel what the main character BlackWoman felt and travel intimately with her along her journey.

We had a very small crew with only a small amount of equipment, which was perfect for this naturalistic style of shooting and where we could work lightly and efficiently.

This really informed my approach to the cinematography style of the film. I found the best ways to keep the production value high and create a big cinematic feeling, but in a way that was still authentic and true to the story. We shot accurately to the time of day, and we never wavered from reality, staying true to the script and not trying to force or manipulate a scene into something that it wasn't.

We always wanted to keep the camera with BlackWoman, as this was her story and I really felt we should always stay close to her and travel with her throughout the journey. We see what she sees and experience it all from her point of view. This is especially evident when Blackwoman wears a gas mask and we see the world through her blinkered perspective. We wanted this to feel as authentic as possible, so we devised a way to put a gasmask onto the lens to create a real feeling of claustrophobia and dread.

I wanted to keep the light in the desert feeling very natural and harsh and not control it in any way. BlackWoman is in a prison cell in the middle of a hot desert, slowly dying, and I really wanted to feel the sun pounding down endlessly and without mercy.

The juxtaposition between the bleak desert and the grim cityscape was always on my mind and was something I strived for, an overcast, cool look that would feel like a whole different world, an unhappy and pessimistic place where the true horrors of the world can occur.



Mwajemi Hussein as BlackWoman

As the character moved through the vast contrast of cinematic landscapes and locations, I kept thinking how I could gently

shift the tone from the blazing heat to the gloom of the grey municipality, to define every different waypoint as a subtle new environment that she travelled through. A tonal partnership that would implicitly characterise her state of mind as she wandered towards her uncertain fate. The colour and quality of the light changes from the sweltering, harsh desolation, slowly getting into a more naturalistic place as BlackWoman climbs to the top of the mountain (the place between), and then moves into a cooler overcast look as she descends into grim territory.



I read the battle between the two ant armies, and immediately knew that it should feel strange and hyperreal, as if we were down amongst them and part of their tiny world that we never see or consider, with its own battles and sectarianism. The challenge was trying to gain the perspective of the ant soldiers - getting down to their eye level and feeling the preparation for war - and to be amongst them as the pain of their deaths brutally sets in.

#### **Casting the crew continues.**

Rolf continues, "In these otherwise risky times, I knew the production was already set up as a very low-risk venture. The locations were largely picked before the script was even written, and they could work with or without intervention. There was not going to be an intelligible word of dialogue in the film, meaning the pressure on many shooting situations was eased before we started. There was flexibility at every stage of the process to allow for discussion."

"So having Maxx as my anchor, I sought out First Nations crew - Australian Indigenous - and found an apparently talented emerging group, though with so little experience that it was in some ways hard to tell. But I was able to offer each of them their first Head of Department role ...Maya Coombs as

Production Designer, Adam Dixon-Galea as Sound Designer & Sound Recordist, Isaac Lindsay as Editor and a really very interesting composer in Anna Liebzeit who did in fact have a large body of work, just not in film."

"Structured as it was, this was the right film to give opportunities to new people, to inexperienced people, because with some extra mentoring we could provide, I felt that the chances of them failing whilst attempting a significant step up was very low, and to avoid failure was as important as offering the job in the first place."

In making a conscious decision to work with a much younger crew, it was essential to put in place the right support and mentoring, depending on the individual.

Continues Rolf, "We connected them to mentors such as James Currie, Tom Heuzenroeder and Beverley Freeman, all people I had worked with on many films, also Sean Lahiff, who I knew. These industry vets could guide the experience to whatever extent the mentees wanted it to be guided, but usually guided with an eye on the way I work."



A young crew.

"The new crew ended up being younger than I could have imagined, the youngest crew I have ever worked with, by far, going back even to my film school days more than forty years ago". Yet the crew exceeded all expectations.

"It was a joy to work with them," Rolf says. "One day on set I happened to look at the costume designer, the production designer and the sound designer all talking to each other, and I added up their ages, and the three of them combined was

still younger than me. That was glorious because they had the raw talent and what they lacked in experience they made up for in enthusiasm and passion and energy."

"I was energised by their energy, by the diversity of opinions and input from people with significantly different backgrounds to myself. I welcomed that change."

### **On set.**

The on-set crew totalled 12, travelling in seven 4WD vehicles which doubled as equipment carriers - the production had no trucks.



"As the oldest person on set (by some fair margin), I also had to learn to work differently, and manage my own expectations of myself. The reality of carrying equipment kilometres into remote locations and running backwards and forwards all day over sand dunes and up steep inclines and rocks, ultimately reduced things to the point where all I could do was shuffle."

"If there was a walk-in location, I'd get out of the vehicle as we arrived at the chosen parking area and I'd start immediately to shuffle into the location (such as the Gorge), carrying a lightweight chair for little breaks. Meanwhile the crew would unpack, gear up and then by the time I reached the halfway point they'd be overtaking me at speed. By the time I arrived at location they'd be set up and ready to go. It was pretty funny really, and it all worked very well."

Julie Byrne explains. "The production methodology respected the physical toll of the locations. We shot some six days weeks, but each day would fit travel from accommodation to location, shooting, and return travel, all within 8 hours, regardless of how far away the location was."

"Everything was thought out very thoroughly - from mitigating Covid risk despite our moving between states and 47 locations, to how we managed our meals. There was catering at times, but the short shoot days allowed time to prepare and cook our own breakfasts and many of our dinners, which we took turns in creating, and we almost always ate together. The self-sufficient approach overall created cohesiveness and further bonding of the team, which was instrumental in the methodology working so well."

## Mwajemi Hussein plays BlackWoman



Born and raised in the Democratic Republic of the Congo (DRC), Mwajemi Hussein is a Masanze woman from the Masanze tribe in the South Kivu of DRC.

She is a woman who has spent a great deal of her life walking, and, more often than not, walking barefoot. In the village of her birth, barefoot because the family could not afford to buy shoes. When forced to flee her home at the age of 13 because of intra-tribal conflict, barefoot for three days to the village of her father's friend.

When war broke out in 1996, she fled her home with her husband and three children aged between 5 years and three months. Their walk to the relative safety of a refugee camp in Tanzania took six months. Sometimes they had shoes, often not.

They lived in the refugee camp for eight years, with Mwajemi eventually working as a community development officer with foreign NGOs. In 2005, Mwajemi and her family, now with six children, were granted protection by the Australian government and migrated to Australia under a refugee visa. They spoke no English and were completely unfamiliar with Australian culture and way of life.

After learning English, Mwajemi began to work as a case-worker with the Australian Refugee Association. She completed a Bachelor of Social Work with the University of South Australia and is currently working full time as a placement support worker, supporting foster carers and children in care.

Prior to taking on the lead role in *The Survival of Kindness*, Mwajemi had never been in a cinema, let alone acted for a film.

About walking, she says, "If I do not walk, I do not know myself".

**Deepthi Sharma plays BrownGirl**



Deepthi Sharma migrated to Australia from Kerala, India, in 2016. She is a secondary school student with no prior acting experience. At the time of being cast in the film, she was State Karate Champion in her age group.

**Darsan Sharma plays BrownBoy**



Darsan Sharma migrated to Australia from Kerala, India, in 2016. He has no prior acting experience but studies Physics, Mathematics and Quantum Mechanics at university. At the time of being cast in the film, he was State Karate Champion in his age group.

**Gary Waddell plays SickMan**



An actor since his lead role in the notorious *Pure Shit* (1975), Gary Waddell has now appeared in three Rolf de Heer films. They like working together, for good reason.

**Natasha Wanganeen plays WailingWoman**



It was lucky that feisty Australian actress Natasha Wanganeen was available to do the film because there was no plan B for anyone else, from the moment the part came into existence. Natasha doesn't always look like this...she can play nice parts just as well.

**Rolf de Heer**  
**Writer/Director/Producer**

Australian film director Rolf de Heer was born in Holland, spent some his childhood in Indonesia and after returning to Holland, emigrated with his family to Australia as an eight-year-old.

He attended the Australian Film and Television School (now AFTRS) in the three-year fulltime course, graduating in 1980. Since then he has directed fifteen feature films, writing eleven of them and co-writing another three. He generally produces the films he directs.

Rolf has also co-written and/or co-produced a number of feature documentaries, including *The Balanda and the Bark Canoes*, *Twelve Canoes*, *Still Our Country*, *Another Country*, *My Name Is Gulpilil* and *A Portrait of Love* (currently in post-production).

Films as director: **The Survival of Kindness** (2022), In Competition, Berlin Film Festival; **Charlie's Country** (2013), Cannes Film Festival, Un Certain Regard - Best Actor; **The King is Dead!** (2011); **Dr Plonk** (2007); **Ten Canoes** (2006), Special Jury Prize - Un Certain Regard, Cannes Film Festival; **Alexandra's Project** (2003), In Competition, Berlin Film Festival; **The Tracker** (2002), In Competition, Venice Film Festival; **The Old Man Who Read Love Stories** (2001); **Dance Me To My Song** (1998), In Competition, Cannes Film Festival; **The Quiet Room** (1996), In Competition, Cannes Film Festival; **Epsilon** (1997); **Bad Boy Bubby** (1993), Venice Film Festival, In Competition - Grand Special Jury Prize & FIPRESCI Prize; **Dingo** (1991); **Incident at Raven's Gate** (1988); **Tail of a Tiger** (1984).



Bonnie Paku (focus), Rolf de Heer (director), Maxx Corkindale (DoP) and actor Mwajemi Hussein

**Julie Byrne**  
**Producer**

Julie's career began as a Visual Arts student making experimental films and co-founding a community television broadcaster. Her short award-winning drama *The Sweeper* screened at Berlinale 2000.

After many roles working on many films, including Rolf de Heer's *The Quiet Room* (Cannes 1996) she was Line Producer on *The Babadook* (Sundance 2013), de Heer's *Charlie's Country* (2014 Un Certain Regard), *I Am Mother* (2017 Netflix) and *Escape From Pretoria* (2020 Netflix).

As a producer, Julie veers toward challenging material. Her credits include co-producer on feature documentary *Shut Up Little Man! An Audio Misadventure* (Sundance 2011) and *Gold* (2021) starring Zac Efron; producer of low budget features *Touch* (SIFF 2014) and the underground festival hit *The Dead Speak Back*; and Series Producer on *A Beginner's Guide to Grief* (2022) winner of an AACTA for Best Digital Series. Julie regularly produced online content with controversial YouTube sensation RackaRacka, including the *Versus* trilogy *Marvel vs DC*, *Halo vs Call of Duty* and *The Last of Us vs The Walking Dead*, which together boast a staggering 129 million YT views.

Julie co-runs SA based Triptych Pictures, continues to seek thought-provoking projects and lives happily in her Adelaide Hills home with her ginger cat.

**Ari Harrison**  
**Co-Producer**

From his beginnings in the warehouse of the family company packing DVDs after school, to rising to Head of Sales and Acquisitions more than a decade later, Ari Harrison has been a distributor for the greater part of his life to date.

At Umbrella Entertainment, Ari manages rights for film content spanning multiple platforms, including Theatrical, VOD, Home Entertainment, TV and Ancillary. He is particularly focussed on determining the financial viability of both local and international productions.

But beyond his capacities in film distribution, Ari has a passion, and that passion is for cinema, for creating cinema. Increasingly, that's where he's headed, through studies in the past and now through engagement with the producing side of the industry.

After having an Executive Producer role on a number of films recently (like *The Furnace* and *Measure For Measure*), Ari is attempting to make room in his busy distribution life for some more hands-on producing. His role as co-producer on *The Survival of Kindness* is the beginning of that move.

**Maxx Corkindale**  
**Director of Photography**

Maxx Corkindale is an Australian Cinematographer who works across a diverse range of styles and genres, from Film & TV drama to Music Videos and Documentary. He's a collaborator, striving to discover the narrative elements for each unique story he works on and then to create the perfect harmony of dramatic imagery for the screen.

Maxx worked over a period of four years with director Molly Reynolds to create the AACTA-winning feature documentary *My Name is Gulpilil* - esteemed actor David Gulpilil's life story - a delicate and intimate project, which he counts as a career highlight.

His recent works include another career highlight, Rolf de Heer's *The Survival of Kindness* (for which he received an ACS Gold Award); an episode of the ABC-TV dramedy *Aftertaste*; and 2nd Unit Cinematography on both the Cannes/Netflix hit *The Stranger* and the BBC/HBOMax series *The Tourist*.



**Maya Coombs**  
**Production Designer**

Yankuntjatjarra/Australian woman Maya Coombs is a production designer based in Adelaide, South Australia. She graduated with Honours in Creative Arts (Screen) from Flinders University in 2019, and in 2022 was named on Inside Film's Rising Talent list.

In 2022 Maya gained her first credits as Production Designer on Rolf de Heer's *The Survival of Kindness* (2022) and on Gravity Film's documentary *The Last Daughter* (2022).

Prior to these credits, Maya worked under Production Designer Scott Bird on the Stan Original series *The Tourist*. She has also assisted designers Naaman Marshall on *Mortal Kombat* and Melinda Doring on *Stateless*. Her other screen credits include Closer Productions' *The Hunting* and Screentime's *Pine Gap*.

**Ellen Baldock**  
**Costume/Makeup**

Another graduate from the Flinders University Screen and Media program, Ellen specialised in Makeup until asked by director Rolf de Heer to also take on the Costume portfolio.

Says Rolf, "Elle took literally being asked to do two jobs, and consequently became the hardest working person on set, doing her best to fit sixteen hours into eight. She was the engine room of the shoot, incredible."

Ellen vowed never to do costumes again. In 2022, however, she was Costume Designer on Gravity Film's feature documentary *The Last Daughter*. Also in 2022, she won Best Costume Design at the 48 Film Festival. What can one say?

Ellen's other film credits include assisting on Warwick Thornton's upcoming film *The New Boy*, and *The Cabinet* (2022) by Take Two Media and SONY.



**Mark Eland**  
**VFX Specialist**

Mark Eland is truly the solitary boffin.

On this film Mark shot all the shots with stars in them, spending numbers of long nights, in the desert, by himself, accompanied only by computers and cameras and the wind and the dust and the stars.

On this film he made digital corrections, additions and removals on numbers of shots, spending many long days, in a dark room, by himself, accompanied only by his computers, his screens, and his determination to make the shots work.

On this film he designed and animated the opening title and he designed and produced the closing credits and he designed the poster for the film...all by himself, all in a dark room.

In his spare time, Mark is fascinated by (not necessarily liking of) what computers can do, artificial intelligence and what Elon Musk can do. But what Mark can do is probably more remarkable than all of them, except AI is catching up to him.

**Isaac Coen Lindsay**  
**Editor**

A Ngarrindjeri man originally from the Coorong, Isaac now hails from Berri in South Australia's Riverland. As a boy growing up, Isaac became passionate about cinema, films, the movies, dreams.

Isaac's start in his passion came in 2013, when he attended a workshop at Port Augusta ABC Radio and where he made his first short, *PostCard From the Edge*. That led to his being part of the SAFC "micro docs" initiative in 2015, and an attachment to the electrics department on Warwick Thornton's *Sweet Country*. More attachments followed, work on other films, until in 2018 Isaac wrote and directed his first funded short, *Konya*, with Natasha Wanganeen and the late Ningali Lawford Wolf. *Konya* played at the 2018 Adelaide Film Festival.

Isaac's editing work on the Kurna Welcome to Country for the 2020 Adelaide Film Festival led to his first feature film as editor, Rolf de Heer's *The Survival of Kindness*, which has its International Premiere in Competition at the Berlin Film Festival.

Isaac is currently working on his own feature project, *Bloodland*, which he is writing, and which he intends to direct and edit.



**Adam Dixon-Galea**  
**Sound Designer, Sound Recordist, FX Editor**

Kurna Man Adam Dixon-Galea graduated from Flinders University, Adelaide with a Bachelor in Screen and Media in 2019 and quickly gained experience working on high profile local productions.

In 2021 Adam worked on the on the ABC/Netflix children's dirt biking series *Maverix*, the largest local production to be filmed in the red centre. In an SAFC supported post-production attachment role, he worked under industry leader Pete Best of Best FX on sound post.

In 2022, in his first Head of Department production role, Adam was the Sound Designer, Sound Recordist, FX Editor on Rolf de Heer's feature film *The Survival of Kindness*, which made its international debut at the 2023 Berlin Film Festival.

Working alongside Pete Best, Adam dialogue edited two 2022 feature documentaries: Madeleine Perry's *The Angels: Kickin' the Door Down*, chronicling the seventies Aussie rock group, and Larissa Behrendt's *You Can Go Now*, tracing 50 years of First Nations activism in Australia.

**Tom Heuzenroeder**  
**Sound Designer, Sound Mixer**

As a 17 year-old, Tom Heuzenroeder did work experience in the sound department on a Rolf de Heer film called *Bad Boy Bubby*. Tom was never the same again.

He threw himself into studies in music composition and audio engineering and he moved from commercial music production to working in the world of sound on film (and television when he has to).

He's now crafted soundtracks on dozens of feature films and numbers of documentaries (and lots of television) as sound designer, sound editor or sound effects editor, has won many awards (and received even more nominations) and has won international recognition for his sound design work on both *Ten Canoes* and *Charlie's Country* (Rolf de Heer) and for *Glass: A Portrait Of Philip In Twelve Parts* (Scott Hicks). Not bad for somebody who used to be 17.



**Anna Liebzeit**  
**Composer**

Anna Liebzeit was born, lives and makes most of her work on the lands of the Kulin Nations in Victoria.

For 25 years she has explored sound as a creative medium, through both live performance and collaborative projects, with her sound ranging from hard rock to ethereal soundscape. She is interested and active in visual, performance and audio art including installation, sound design, music composition and performance, and education.

Anna has had sonic installation work appear at major institutions and festivals including Samstag (2021), MONA FOMA (2020), and the National Gallery of Victoria. Her compositions for Cornelius and Dee's plays SHIT and LOVE travelled to the Venice Biennale in 2019.

Utilising live instrumentation (guitar - electric, acoustic and slide, violin, percussion, baglamas, clarinet), field recordings, sampling and voice, her work intersects song, soundscape and score across genres including film, theatre, performance, radio, television and installations.

*The Survival of Kindness* is her first feature film. It is unlikely to be her last.

## Artisan Post Group Post Production

Artisan Post Group (APG) is a network of post production specialists in South Australia that tailors post-production strategies around projects and key creatives.

Brothers Anton and Carlo Andreacchio, Post Production Producer and Technical Supervisor respectively for APG, were a mainstay of the production from the outset, from dealing with rushes during the shoot, through all of post-production and then delivery.

Says Anton, "*The Survival of Kindness* provided a unique opportunity for APG, working with the small and agile creative team to support editorial, and introducing early career post professionals Tayla Kokkinoplitis (post coordinator) and Edward Watson (colourist)."



**FULL CREDITS**

BlackWoman  
MWAJEMI HUSSEIN

BrownGirl  
DEEPTHI SHARMA

BrownBoy  
DARSAN SHARMA

in order of appearance

TorsoMan 1	CRAIG BEHENNA
TorsoMan 2	ANDY DAVIES
BlackWoman	MWAJEMI HUSSEIN
GunMan	VINOD NAIR
GraveDigger	NOEL WILTON
SickMan	GARY WADDELL
DeadWife	CORRETA ODERA
DeadMan	ANDY DAVIES
StabbedMan	CRAIG BEHENNA
WailingWoman	NATASHA WANGANEEN
RunningMan	MIKYLE MCINTOSH
CagedMan	SURESH LOKINY
SpittingMan	DAVID KANU
ExecutionerMan	ANDREW JENNER
GuardMan	WILLIAM CAUGHT
BrownGirl	DEEPTHI SHARMA
BrownBoy	DARSAN SHARMA
ZincMan	DAVID KANU
CoughingMan	LAWRENCE GINO

and with AARON J. MARCH as the voices of  
RunningMan, ExecutionerMan, Coughing Man  
and many others.

with

Cake Cutting Family

ANNETTE MORELLI  
BETH MAYFIELD

JO-ANNE DAVIS  
TAHLIA ALLISON  
TODD GRAY  
TALIA VANDYK  
PAUL SKINNER  
GRANT JADA  
JO VANDYK-SKINNER  
XAVIER VANDYK-SKINNER

Refugees

GIDEON KIRUI  
DAVID TEREKA  
OLANREWAJU ADEUTI  
TOSIN AFOLABI  
TOSIN GBADERO  
ELIZEO GINO  
LOLA GINO  
KIOMA GINO  
LAWRENCE GINO

Pursuit Guards

JAMES MADDEN  
LLOYD BUDGEN

Caged Men

LAWRENCE GINO  
GIDEON KIRUI  
IDRISS BUSHA MBUTA  
DAVID TEREKA  
ALUSINE WUSU SANKOH

Bus Stop Queue

MATILDA WILLIAMS  
MARINA HAGAN  
REBECCA HUBBARD  
SHARON OVERTON  
MELINDA BARNETT

Caged Man Tormentors

DJANGO WILLIAMS  
REBECCA HUBBARD  
SHARON OVERTON  
MELINDA BARNETT

Caged Man Guards

STUART WILLIAMS  
MICHAEL LONG

Courtyard Prisoner Line Up

KYLE ENNISS  
IDRISS BUSHA MBUTA  
OLANREWAJU ADEUTI  
TOSIN AFOLABI

Industrial Complex Guards	JAMES MADDEN LLOYD BUDGEN SAMUEL TOOKER FELIPE ALVES SCHER KYLE ENNISS
Salvage Yard Guards	JOHN DRYSDALE JEFFREY MUNDY
Escort Guards	JULIAN MAGUIRE KYLE ENNISS
Salvage Yard Prisoners	SHANG WU DONALD (TOBI) TAIWO DAVID TEREKA

written and directed by  
ROLF DE HEER

produced by  
JULIE BYRNE and ROLF DE HEER

co-producer  
ARI HARRISON

executive producers  
SUE MURRAY  
BRYCE MENZIES  
DOMENICO PROCACCI  
MOLLY REYNOLDS

director of photography  
MAXX CORKINDALE

editor  
ISAAC COEN LINDSAY

production designer  
MAYA COOMBS

sound designers  
ADAM DIXON-GALEA  
TOM HEUZENROEDER

composer  
ANNA LIEBZEIT

costume designer  
ELLE BALDOCK

special visual effects  
MARK ELAND

art director  
UWE FEISTE

foley artist  
ADRIAN MEDHURST

casting  
ANGELA HEESOM

grip / gaffer  
DAMIEN WANGANEEN

1st assistant camera  
BONNIE PAKU

production coordinator /  
extras and additional supports casting  
MEL DALY

assistant director / stills (SA)  
MARYADA MURRAY REHLING

stills/unit manager (TAS)  
RICHARD WILLIAMS

unit manager (SA)  
AIDEN MARKS

production accountant  
ANTONETTA RUSSO

cake design and creation  
BELLE KHA

Location Sound Recordist  
Make Up  
On Set Data Management

ADAM DIXON-GALEA  
ELLE BALDOCK  
BONNIE PAKU

Additional Gaffer (TAS)	MAXX CORKINDALE
Armourer (TAS)	RICHARD WILLIAMS
Armourer (SA)	UWE FEISTE
Climbing Safety Supervisors	STEPHEN BURGAN
	GARRY PHILLIPS
	DAN JOHNSTON
	ROCK CLIMBING ADVENTURES TASMANIA
Prop Makers	CORRIE EMERY
	DOMINIQUE KEELEY
	MATTHEW KAY
Prosthetic MU Build	JASMINE VANDERMYLE
Seamstress	KATHRYN TAYLOR
Costume Casual	JASMIN SCUTERI-YOUNG
Accounts Assistant (Extras)	RINA AUCIELLO
Runner Casuals (SA)	MICHAEL HARPAS
	NATHANUEL IRELAND
(TAS)	KYLE ENNISS
Screen Tasmania Attachments	JULIAN MAGUIRE
	TAKANI CLARK
Catering (SA)	ANDY DAVIES – URAIDLA KITCHEN
	THE MOUNTAIN TEAM
	MELROSE DISTRICT HISTORICAL SOCIETY
Catering (TAS)	STUART WILLIAMS
Picture Post and Online	ARTISAN POST GROUP
Post Production Producer	ANTON ANDREACCHIO
Technical Supervisor	CARLO ANDREACCHIO
Online Editors	CARLO ANDREACCHIO
	TAYLA KOKKINOPLITIS
Colourist	EDWARD WATSON
Assistant Colourist	CAMERON SHEPHERDSON
Musician	BEC MATTHEWS, DRUMS
Dialogue Editor	YVONNE MURRAY
Effects Editor	ADAM DIXON-GALEA
Foley Editor	ADRIAN MEDHURST
Foley Recordist	VICTOR IVCHENKO
ADR Studios (SA)	SCOTT ILLINGWORTH, SEEINGSOUNDS
	BEST FX
ADR Studios (TAS)	MICHAEL GISSING, DIGITAL CITY STUDIO
	GEORGE GOERSS, SONIC SOLUTIONS
Re-Recording Mixer	TOM HEUZENROEDER
Mixing Theatre	ADELAIDE STUDIOS
Mixing Engineer	VICTOR IVCHENKO
Titles and Graphic Design	MARK ELAND
Closed Caption and Audio Description	MICHELLE KWAN, ACCESS MEDIA
Trailer Editor	ISAAC COEN LINDSAY

Additional Edit Consult	CLELAND JONES
Mentors	JAMES CURRIE BEVERLEY FREEMAN SEAN LAHIFF TOM HEUZENROEDER
Camera Equipment provided by	DANIEL CHARLTON, PROAV SOLUTIONS
Lenses supplied by	CLOSER PRODUCTIONS, BRYAN MASON
Lighting Equipment & Drone	MAXX CORKINDALE
Additional Lighting Equipment (TAS)	RICHARD WILLIAMS
Additional Lighting & Grip Equipment (SA)	DAVE GREGAN, PICTURE HIRE
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#### Welcome to Country

Adnyamathanha Country	AUNTY BEV PATTERSON
Kaurna Country	MAJOR LANCELOT SUMNER (UNCLE MOOGIE)
Lutruwita Country	SINSA MANSELL & PAKANA KANAPLILA DANCERS

#### Acknowledgement to Country

Ngadjuri Country	AUNTIE KAE MCMILLAN
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TASMANIA, MICK ALGIERI, PHIL KELLY, MEG AND DAVID MICHELL

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