

## **1. The Project**

A.

Siksuruk is a stylised animation of approximately 90 seconds duration that explores the indigenous Alaskan activity of whale hunting.

B.

Through animation and sound design, the drama and urgency associated with man hunting animal as a means of survival is conveyed. Stylised visuals and indigenous music capture the cultural practice in a remote and beautiful arctic environment.

## **2. Roles to be undertaken**

A.

The project will be individual and I will be responsible for the direction, production and composition of the animation. This will result in autonomy, but also total responsibility. I will be required to draw extensively from and immerse myself in the domain of animation.

B.

Thorn argues, "Through animation and through creative changes in properties over time, moods, atmospheres, worlds, and ideas can be conveyed effectively" (2015, p. 2). As an animator, manipulating and managing this relationship between change and time will be my primary role.

When the projects different elements are composited, managing the main problems of combining mediums (O'Hailey, 2015) will be a critical role. If done correctly, an interesting and engaging effect can be achieved.

## **3. Previous Experience**

A.

My formal education includes studying a Communication degree at the University of Newcastle. During this study I have gained practical and theoretical skills that will assist in making this product. Informal online learning and interaction have supplemented this formal education.

When creativity activity occurs, Csikszentmihali argues that it is the result of a complex system that incorporates the domain, the field and the individual (1988, p. 336). Much of my creativity and practical animation skills have been gained from accessing the existing domain of animation. Through formal education, online tutorials and consuming other animations, I am able to draw on the domain, which has been effected by the field. I can understand how to use my creative tools to convey meaning. This ongoing process means a continuous development of animation skills.

*B.*

A recently completed course, multimedia development, has guided me in the importance of constructing narrative. How design choices in a project must relate to the overarching narrative. Also highlighting the difference between story, the irreducible elements of a narrative, and discourse, how the story is told (Chatman, 1978). This theoretical knowledge will be incorporated into the development and production of the project.

Completing Communication and Discourse earlier this year has given me an insight into communication beyond the text. Making me consciously aware of how intertextuality can shape the meaning of my text through other preexisting texts.

*C.*

I have been exposed to animation through popular culture and my own personal interest, and it would be naïve to suggest this exposure wouldn't influence my work. The significant exposure to animation also likely means conventions and practices have been embedded in my habitus (Bourdieu, 1977). This feel for the game means I will be disposed to make choices during the project.

#### *4. Exegesis Topic -*

A.

Question:

##### **Intrinsic and extrinsic determinants of animation - Examining motivational factors in creative work.**

My creative practice research question will allow me to find out what influences the decisions I make, where those influences are coming from and their relationship to one another.

Hennessey and Amabile suggest that extrinsic motivations and constraints have the potential to undermine intrinsic creativity and motivation (2010, p.581). However, this idea may be problematically tied to the romantic conception of creativity. While McIntyre asserts that either intrinsic or extrinsic motivation may be required to “set creativity in motion”, but following this initiation, an absorption in the process is required (2012, p.113). My question will allow me to assess these theories in my role as an animator.

B.

Research will be framed through a rationalist perspective on creativity, that a set of preexisting conditions in conjunction with agency may produce something novel and valuable (McIntyre, 2006). The project production will be considered through Csikszentmihali’s systems model of creativity (1988, p.336), as a process that requires the interaction of the agent with the field and domain.

C.

Through Practitioner Based Enquiry (Murray & Lawrence, 2000), informed by a set ontological and epistemological assumptions (McIntyre, 2006) I will examine my practice through self-reflection.

D.

This will be enabled by the keeping of a learning journal (Bolton, 2001) to collect issues, which may be lost or not fully understood without reflection. In addition to the weekly journal, I will be able to examine archived files, including test renders and project files.

E.

PBE, a learning journal and archived files will help in considering my place in the systems model of creativity as well as the influence of my idiosyncratic background. This process should yield assessable results in determining the motivation for creativity in animation.

## References

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