



# Bondage: the new creative freedom

*A study into the constraining and enabling structures of  
documentary filmmaking*

Hannah Jordan  
c3202444

## Table of Contents

<b>ABSTRACT</b>	<b>2</b>
<b>INTRODUCTION</b>	<b>2</b>
<b>THEORETICAL PERSPECTIVE</b>	<b>3</b>
<b>SYSTEMS MODEL OF CREATIVITY</b>	<b>3</b>
<b>STRUCTURATION THEORY</b>	<b>3</b>
<b>METHODOLOGY</b>	<b>4</b>
<b>PRACTITIONER-BASED ENQUIRY</b>	<b>4</b>
<b>METHODS - JOURNAL KEEPING AND DOCUMENT ANALYSIS</b>	<b>4</b>
<b>METHODS – ADVANTAGES AND DISADVANTAGES</b>	<b>4</b>
<b>WHY IS PBE APPROPRIATE?</b>	<b>5</b>
<b>ANALYSIS</b>	<b>6</b>
<b>DOMAIN</b>	<b>6</b>
<b>INDIVIDUAL</b>	<b>9</b>
<b>FIELD</b>	<b>10</b>
<b>CONCLUSION</b>	<b>11</b>
<b>BIBLIOGRAPHY</b>	<b>12</b>
<b>APPENDIX 1 - PRODUCTION JOURNAL</b>	<b>14</b>
<b>APPENDIX 2 - PRODUCTION IMAGES</b>	<b>16</b>

## Abstract

Filmmaking is bound by a set of assumptions that posit to serve a function or promote is to relinquish artistic principles and ambitions. Documentary, further, is perceived to circumscribe the creativities liberties and agency of the individual by capitulating to its ‘horizons of expectation’ for authentic representation (Todorov in Negus & Pickering, 2004, p.71). However, by examining, through the Practitioner Based Enquiry (PBE), the interweaving influences of the domain, field and individual on my practise as cinematographer and animator we can see evidence of the practitioner both serving and subverting convention, disproving the presumption that the documentary filmmaking is creatively stagnant. It is instead working within these productive constraints that we see a negotiated creative expression take hold.

## Introduction

*Breakaway* is a 13-minute promotional documentary, coalescing live action with animation to tell the story of a not-for-profit respite camp for those with special needs. It details Camp Breakaway’s services, the volunteers involved and the experience of two families, creating a distinct sensory microcosm intending to resonate with emotion and pay homage to exceptional spirits. The project’s main aim is to garner support to its cause, with the ambition of inviting investment, donation, and community support. This piece has the possibility of being split into segmented highlights for television and online purposes.

I undertook the role of co-cinematographer and animator in this project. According to Cowan, the cinematographer is ‘charged with the technical and practical realization of a director's vision’ (2012, p.3). Involved in the previsualization process, the cinematographer ‘finds visual solutions to narrative challenges’ (Hurbis-Cherrier, 2013, p.112) and thism in practice, manifested in me deciding angles, lenses, composing lighting aesthetics and physically producing the shot (Shand & Wellington, 1988, p.166). Animation in documentary ‘offers a novel form of imagining’ (Cohen, Salazar & Barkat, 2009, p.308). Culhane posits that the animator creates frames displayed in rapid succession, giving the illusion of movement (1988, p.32). The role of the animator is to serve a visual alternative, going where live action often cannot, and can be executed through digital and physical formats like motion capture or, as we adopted, in a painterly style, stop motion (Wells, 2006, p.10).

The following inquiry intends to understand the constraining and enabling structures on aesthetic and authenticity in documentary filmmaking (Bourdieu, 1996, p.235). To accomplish this, this paper will outline the theoretical perspective used to underpin the research, Mihaly Csikszentmihalyi’s Systems Model of Creativity (1988) with the supporting Structuration Theory by Anthony Giddens (1984). The integrity of the methodology, the Practitioners Based Enquiry, and its value to filmmaking practice will then be examined. This will be followed by an analysis supported by my creative journal, drawing conclusions against the domain, the field and the individual and will culminate in a cultivated understanding of the confluence of influences, structures and mediated agency informing documentary filmmaking as well as what this project has taught me about my creative practice.

## Theoretical perspective

### Systems Model of Creativity

With the intention of understanding the internal and external influences on the production process and how this manifests in the ensuing product, Mihaly Csikszentmihalyi's Systems Model of Creativity will be employed. As my focal theory, this scientific paradigm demonstrates the 'dynamic links of circular causality' of three factors regulating the conditions of practice and the production of novelty (Csikszentmihalyi, 1988, p.329). It shows the interplay between the domain (the culture and symbol system), individual (an idiosyncratic body with a set of embodied motivational, cognitive and affective variables) and field (the gatekeepers who, with broad or narrow filters, reject or accept creativity) (Csikszentmihalyi, 1988, p.337).

### Structuration Theory

My supporting, analogous framework, the 'Structuration Theory' by Anthony Giddens, understands the interrelationship between determining structures and the agency of the practitioner in so far as the 'structure is produced and reproduced in what people do' (Giddens, 1984; Giddens & Pierson, 1998, p.77). It finds that creative liberties arise within the limits of the form and socio-culture. This liberates the understanding that reduces 'agency to the predetermined outcome of structural imperatives' (Ackroyd & Fleetwood, 2000, p.55).

As cinematographer and animator, the combinations of these theoretical perspectives will reveal in my practice the constraining and enabling factors of the documentary genre and its codes, conventions and traditions in the domain, the reactive or proactive client as the field and the negotiation of the individual with my own situated knowledges (Csikszentmihalyi, 1988, p.337). Cultural metacognition and self-knowledge brought about by studying theories are potentially emancipatory, allowing the practitioner to consciously discern the external structures have been internalized into their habitus (Bourdieu, 1996). Expounded by rationalist approaches, creativity is able to be seen as multi-factorial, nonlinear process that sees the amalgamation of a number of micro and macro determinants and having an enhanced cognitive and perceptual understanding of this interaction and noting its reiterative trajectory can aid future practice (McIntyre, 2008).

## Methodology

### Practitioner-based Enquiry

The methodology employed in this research is the pragmatic learning theory, the Practitioner Based Enquiry (PBE). This methodology is synonymous with Aristotle's notion of the active intellect, in which progression in self is stimulated by immersing and actively meditating on the experiences in the field and domain (Davidson, 1992, p.2). McIntyre validates the PBE as a methodology which '...encompasses a self-reflective examination of the practitioner's own activity through a process of participation in that activity' (2006, p.4). This self-reflection and systematic reflexivity is paramount in removing oneself from one's own theoretical and epistemic presuppositions of the filmmaking practice (Coghlan & Brannick, 2005, p.62).

### Methods - Journal keeping and Document Analysis

This self-reflection manifests in the form of the literary device of an electronic journal kept through the filmmaking process. Analogous to field notes, my journal recorded the conditions of each situated conflict and detailing the expectations and negotiations (McIntyre, 2006, p.4). In the social science, inferences are often made on subjective realities, and the journal, as well as the production paperwork I will be drawing on, acts as a permanent validation, an attempt at legitimizing as an invariable record of data (Davidson, 2004, p.146). The journal also allows the problematic nature of the enquiry to be 'rendered intelligible' as a primary source to use against the criteria of assessment or, in this case, the theoretical perspective (Murray & Lawrence, 2000, p.14).

### Methods – Advantages and Disadvantages

The benefit of the PBE is its departure from the obstinate dichotomy of practice and theory. This convergence allows the practitioner insider insight into the rules, discourses and frameworks of the process which, through recapitulation, their own practice can be reassessed and adjusted (Demetron, 2000). This is congruent with expectations in the field which values those able to be self-aware and engage in a process of continual learning. It also has a definitive democratizing power shifting the emphasis from 'predetermined institutional contexts to the corpus of concerns that confront the practitioner' (Murray & Lawrence, 2000, p.10).

The limitations of this methodology finds its essence in its attempt to describe subjective phenomena with a seemingly objective system (Labrune, 2007, p.2). The practitioner's differing judgement of value and their ability to ascertain relevant experiences could see influenced accounts of reality transgressing from opinion to fact and the over or under reporting of events (McIntyre, 2006, p.8). Further there exists a difficulty with reporting simultaneous activities, finding the causal links and codifying these events into a systematic representation (McIntyre, 2006, p.8). Ethics and the moral code of respecting confidentiality, particularly evident in my subject matter, also governs the scope of information (Murray & Lawrence, 2000, p.20).

## Why is PBE appropriate?

However, this methodology is appropriate for this research as reveals ‘decision making processes not readily accessible through other research means’ (McIntyre, 2006, p.9). It is a valuable tool that sees the amassing of cultural capital through the “acquisition of intellectual autonomy, improved judgement making and enhanced technical competence” (Murray & Lawrence, 2000, p.10). Introspection of this kind also reveals through its examination of nuances how projects correlate to larger systems of practice and bringing to fore tacit knowledge reveals how to mitigate them in subsequent time.

## Analysis

### Domain

There exists a Romantic perception pervading Western thought that art, and by extension film, is not utilitarian in function but rather serves as an aesthetic expression (Dubina & Carayannis, 2016, p.34). If one were to believe this ‘art for art sake’ sentiment, removed from the laws of capitalist production, one might see a distinction in status and value between functional art to its fine art counterpart (Wolff, 1981, p.18). It was this cultural assumption that I had unwittingly absorbed and preoccupied me in the initial stages of pre-production...

*“we want to make a video that promotes a respite camp to gain volunteers, but will we be stuck to highlighting monotonous facts as we have to serve a function? Will there be room for innovation or could it be even admired as cinematically revolutionary in form if we intend to yield a return and therefore stick to formulas that have proven fruitful for the naïve audience?” Journal, 2/ 8/16*

The genre, documentary, in a similar deterministic vein, speaking to the traditions of journalism, espouses notions of impartiality and an unmediated transparency of the material examined (Rabiger, 2014, p.17). In practice, to promote discourses of objectivity and ‘truth’, the camera shoots ‘...unobtrusively and by available light, aiming to capture the spontaneity and uninhabited flow of events as people lived them’ (Rabiger, 2014, p.84). This also made me apprehensive...

*“is the subject matter interesting enough not to be tampered with? Will the light and scenery be aesthetically adequate? Without the control of the actions of those and that in front of the camera, like we could with the actors in a short film, the quality could curtail in its very nature of improvisation and unpredictability.” Journal, 16/8/16*

However, instead of circumscribing agency these initial restraints, or ‘rules’, as understood by Giddens, of the documentary filmmaking structure provided “a space of possibilities, that is, as an ensemble of probable constraints which are the condition and the counterpart of a set of possible uses” (Haralambos & Holbern, 1995, p.904; Bourdieu, 1996, p.235). We found creative liberties in these reductionist accounts by seeking out other charity works in the domain that have combined the two notions of having a high production quality and were successful in serving their desideratum. I started seeing trends in techniques like personifying issues through character animation and use of direct address that hinted at manipulating the verbatim of traditional documentary for emotional emphasis...

### Successful Charity Videos and their adoptable features

War Child: Duty of Care [https://www.youtube.com/watch?v=GZnBgWd\\_R2g](https://www.youtube.com/watch?v=GZnBgWd_R2g)

- Point of view shots
- Fade to black blinks with text
- Use of different genre of 'gaming' to engage younger audience
- Use of colourful screen graphics

St John Ambulance: The Chokeables <https://www.youtube.com/watch?v=OqtL7UMn7bM>

- Use of stop motion and animation to convey instructions
- Personifying objects and characters
- Using crayon writing for call to action "please share"
- Upbeat and light way of presenting serious issue

First World Problems Anthem [https://www.youtube.com/watch?v=fxyhfiCO\\_XQ](https://www.youtube.com/watch?v=fxyhfiCO_XQ)

- Using direct address, speaking to camera
- Use of sarcasm and juxtaposition
- References relatable content in audiences 'first world'
- Extreme close up ~~center~~ framing of children's eyes

In My World: Keep Us Close Campaign <https://www.youtube.com/watch?v=INjII66pruA>

- Use of subject voice-over and personal pronouns 'me' 'I'
- Matching actions with words with stylistically ~~child like~~ animation acting out events
- Transitions between drawing flow, use abstraction growing objects out of one another

MS Society: Does Emma Need Benefits? <https://www.youtube.com/watch?v=CRwyFIpOoBg>

- Present argument through criteria of what she is able to do on screen accompanying struggling action and ends with question "does she need benefits"
- Asks audience to make judgment with interactive 'yes' 'no' button with the yes leading to a petition (very successful, 4000 signatures).

### *Proposal document 'Research Notes on Production' 2/9/16*

This brought us to the term 'promotional documentary'. Though paradoxical, we could give the illusion of a documentary by cloaking it in 'the "house-style" of... filmmaking' (Rabiger, 2014, p.18) using talking heads, subject voice over and a three-point narrative structure. But rather than a monological film which fed facts intended for passive consumption, we further had the opportunity to transgress into a dialogical film using emotion to provoke active inner dialogue (Rabiger, 2014, p.315). As a hybrid form, we could incorporate observational 'cinema direct' with 'cinema verite', performative and advocacy documentary techniques like to-camera action precipitating and provoking a response, for example getting the kids to wave to the camera (Rabier, 2014, p.89). With our allocative resources, understood by Giddens as the 'raw materials, instruments of production and technology' (in Haralambos & Holbern, 1995, p.904), we started seeing ways to creatively cover the scenery and events by putting go-pros on Gocarts and having a Steadicam shot weave through the Sensory Trail. Drawing from social documentary we thought about how to use tactics to make this world vivid while also 'encouraging social improvement' and this resulted in combining a beginning sequence of inspired landscape with the dialogue by the general manager Terry 'it's one of the best things you'll ever do' (Stott, 1973, p.30).

One of our biggest concerns was making people respond to our call to action, having an active response but deviating away from cognitive dissonance. This eventuated in the idea that though we were trying to sell the place, we should be leading the story through the characters. While denoting the facts of the camp, we would

connote ideas and feelings it awakens through these bodies (Rabiger, 2014, p.95). Keeping our purpose in mind, I researched into cues and patterns for the audience to ‘execute story constructing activities’ and went into the production process with this as a guide, looking for these opportunities (Bordwell, 1985, p.33).

*“Look for the possibility to integrate uninflected shots and the minimum visual information in these, such the wheel of a wheel chair and a children’s swing and with an aim to elicit meaning between their association. There could possibly present the opportunity for parallel editing as well, alternatively playing off a child and adult both involved in the same activity and two children with different disabilities enjoying the same game. Look at the symbolic placement of objects when doing interviews in homes or at the camps facilities. We could use centre frame for interviews but put subjects in asymmetrical corners and edges of the frame at varying distances looking straight down camera lens, jarring the audience. note: may not work in structure but will test this hypothesis none the less.”*

*Proposal document ‘Research Notes on Production’ 2/9/16*

As practitioners it was through understanding our limits in form and genre that we were able to, in incremental and discontinuous terms, borrow from other domains and make progressive, innovative changes (Haralambos & Holbern, 1995).

We were able to innovate when working under the ethical constraint that materialises when working with high needs children. We needed conscientious navigation as to how we could solicit support by presenting their situation so as not to demean or belittle. I started looking to other filmmaking domains, especially poetic fiction pieces like the film *Amélie* directed by Jean-Pierre Jeunet. Here, the idea arose to use a montage shots of the children with a fast paced voice over of their great ‘superhero’ abilities for an introduction to offer a definition of these individuals other than their disability. Animation became something we could use to strengthen and intensify the natural meaning, give ‘not the literal truth but the spirit of truth’ (Rabiger, 2014, p.75).

However, at each turn in this pre-production process, parts of the field did constrain just as the structures of genre convention did in the domain. For example, in the initial meeting with the general manager Terry he was unsure of the link between animation and live action and whether it would deprecate through the possible exaggerated themes like super abilities we originally intended to showcase.

*“We had initially thought would be a good representation emphasizing “world’s strongest boys and girls” - superhero theme, a juxtaposition that was intended to bring to fore a sense of resilience and strength in the kids against their everyday reality. However, highlighting this point to Terry today, he believed this emphasis would serve to remind everyone that these kids were different.” Journal, 27/8/16*

Though he was naïve in the language of media production, his hesitation was brought about by his invested interest and experience in dealing with the representation of those disabled. These changes were negotiated by drawing on our cultural capital to convey the many advertisements incorporating a synthesis of animation and live action and we instead normalized the abilities to everyday likes and dislikes rather than place the emphasises placed on exaggeration. This encounter instilled in my group that communication with the client through all stages was paramount as to not deviate too far from the initial function or the camps intention and we preserved this practice

by stipulating in the contract the general manager would see our selected dailies and rushes and it would be screened to him before release.

## Individual

The knowledge of the workings of continuity between the mise-en-scene and a visual style was something I initially drew from my habitus. This internalised knowledge affirms the ‘unconscious consciousness’ of most social actors, engaging instinctively through internalised ideologies (Althusser cited in O’Shaughnessy & Stadler, 2008, 177). My interests in mixed media art installations and European Cinema had exposed me to the storytelling methods like stop motion and my practice in the visual arts allowed me to have an understanding of colour, and that it is possible to harmonise the form of vibrant animation by brightening the existing tone, hue and saturation of live action. Enculturation in domain

Through the production process, as cinematographer for a form that prizes the unpredictably, spontaneous and telling moment, I also drew on my inbuilt knowledge of the dramatic arcs that unfolded in micro form in the individual. This innate human ability allows one to envisioning the characters’ purpose, follow the cues of how far people are along the dramatic curve and trying to capture the reaction shot so the audience can ‘read’ the subjects response (Cohen, Salazar & Barkat, 2009, p.183). Writing character driven pieces in the course Screen Writing created an understanding of sociological telling details of people and their behavioral nuances that reveal character (Rabiger, 2014, p.134). However, the subject matter in this case was challenging to predict, their disabilities manifesting in different physical restraints and mental inabilities. I had to cross fields of study and learn medical conditions to find the possibilities for action within their behavior. For example, one of the kids Ruchani had cerebral palsy and trouble with verbal communication. However, her enthusiasm was visually pronounced and hence infectious to watch, so we spent much time getting to understand her signals that allowed us to understand the activities she was going to. It became much like a performance, where we became an an active part of the filming with on camera participants, playing with them to mitigate any self-conscious interactions to further give the camps representation a feeling of inclusive life.

I also had to consciously return to the domain and field on the notion of framing to develop an acumen for egalitarian representation. The Australian Association of National Advertisers advises that hyperbolic portrayals cannot be abused as a means of achieving a desired result but ‘realistic depiction of people with a disability can be acceptable’ (AANA, 2013). Interviews became eye level frontal shots to encourage connection and equality between the viewer and subject. Much of my practice was dictated by getting down on my knees to shoot so as to not look down on them and creating levelled point of view shots so the viewer could become their very experience. We utilised high key three-point lighting with gold flecki's where we could for positive connotations, tried to get shots for parallel editing where different children and abilities participated in the same activity, particularly in the reptile show, and I spent a lot of time trying to balance the chiaroscuro and focus to emphasize and de-emphasize the right elements of the scene. At this point I drew on my practical experience in editing charity videos for my internship, understanding that in a one-minute piece there should be a ratio of 10 seconds of plight against 50

seconds of evidence of happiness. Filming, therefore, took the form of seeking out the delight not misery as did the editing...

*“we began work on delineating Amelia’s condition in her sequence today. However, following the wisdom of the 1:9 despair/ optimism ratio, we have spent about 9 seconds in the detail noted by the mother Jane “she can’t walk, she can’t talk...” but have arranged the sequence so the dialogue “...but let me tell you what she can do” trails into the 18-second-long animation and about another minute of cutaways of Amelia laughing and interacting with the animals.” Journal, 25/10/16*

## Field

The feedback of the field and its metamorphosing influence on the creative direction became evident when we were forming our narrative in post-production. One of the most challenging parts was answering the questions that the prospective volunteer needed. We had some of the most trouble in the temporal and spatial shifts of the multi-vocal perspectives and connecting these thought patterns and juxtaposing them with cutaways with the ambition to achieve ‘The Kuleshov Effect’, deriving more meaning in sequences rather than in isolation (Cohen, Salazar and Barkat, 2009, p.181). For example, trying to show the feeling of stress of the families before the camp and the sense of ease evident after. We first distilled our thoughts into major themes...

*“The method of transcribing and rearranging was making the structure very difficult to ascertain, we’re now working on little sequences to put into a larger structure. This is coalesced around themes like ‘Volunteers, their importance to the camp, and their scarcity’, ‘The ways camp breakaway benefits both campers and volunteers’, ‘The services Camp Breakaway provides, and the uniqueness thereof’, ‘Moments of truth, such as an interviewee expressing emotion or talking about something very real to them which Breakaway might impact upon or which may impact upon Breakaway’ and an extras category of anything else deemed relevant or potentially effective. The organization of these, drawing from themed bins of shots has greatly improved the efficiency and speed of our edit.” Journal, 1/11/16*

We further kept checking with the viewer (i.e. family like my younger cousins who were the demographic breakaway wanted to enlist) that we had answered and created the linearity of cause and effect of narrative structures and an overall trajectory of enigma resolution (Fiske, 1987, p.131).

In trying to adopt elements of poetic documentary and selecting parts of the transcripts to create descriptive passages favouring mood and tone, we had the issue of presenting one of the volunteers, Joyce’s, particularly emotive section.

*“Today we tried to tackle Joyce’s bit again. Though her line is said so eloquently and she, in a particularly golden moment, breaks down, it is troubling as Terry was so adamant about presenting both the volunteers and the campers so as not to be pitied or mocked. He seems bound by managerial conjecture that doesn’t recognise the value of emotional vigour. However, this point really is the emotional pull of her segment.” Journal, 27/10/16*

It was one area of the field, our teacher’s understanding of extending moments by just frames of a second, that changed the impact and rhythm of this piece. Ascertained by participating in drama throughout school, I could see

that by extending the clip the viewer was emotionally satisfied that Joyce held it together, recovered and moved on with her point and that this suppression evokes a stronger emotion of seeing the character's strength. This experience really demonstrated that filmmaking really is a social art form, deviating away from the Auteur Theory, and it was only the negotiations between diverse bodies, the 'authentic dissent' (Paulus & Nijstad, 2003, p.327), that eventuated in our final piece.

We are due to showcase our project to the general manager on the 22<sup>nd</sup> of November. Though understanding the difference in assessment between that of our peers and that of the general manager 'will differ in the stringency of their selective mechanisms, the sensitivity of their gatekeepers, and the dynamics of their inner organizations' (Csikszentmihalyi in Sternberg, 1988, p.331), the screening on the 4<sup>th</sup> of November to our cohort was fruitful in revealing that many reacted passionately to the cause and these notes we will be able to take to the general manager. One particular quote epitomised our goal of creating a distinct microcosm...

*"...it looks like a place I just want to be involved in."*

## Conclusion

The Practitioner Based Enquiry, as a filmmaking praxis with a reflective ethos, allows the practitioner to enact, embody and realize larger underpinnings of the filmmaking form and method. The constraints of the sensitive subject matter, a reactive client, the difficulty of communication with our 'actors', the practical but aesthetically lacking surroundings and the fast pace of production actually framed the parameters for my practice. It, rather, enabled '...by providing the conditions of action and offering choices of action' (Wolff, 1981, p.24).

This experience taught me vast amounts about the documentary genre, how to subvert boundaries using techniques to both 'record' and 'advocate' and maintain a dominant response from the audience. It enabled me to generate the reiterative practice of measuring aesthetic choices informed by my enculturation in the domain against the possible response of the field. It also actualised the thoughts of creative practitioners before me '...when forced to work within a strict framework, the imagination is taxed to its utmost – and will produce its richest ideas. Given total freedom, the work is likely to sprawl' (T.S. Elliot in Reynolds, 2010 p.57). It was this structuring of goals from the domain and field that saw a proximal relationship between one action and the next, congregated in a unified and coordinated way, that ultimately made me achieve a sense of flow in my practice (Csikszentmihalyi, 1997; Snyder & Lopez, 2009). The difference in quality of creative works, as Bailin attests, 'relates to having a real understanding of the discipline in which one is engaged' (1988, p.106) and it was this interplay and engagement with the domain and field that saw the resulting product and my progression as a practitioner.

## Bibliography

- Ackroyd, S. & Fleetwood, S. (2000). *Realist Perspectives on Management & Organisations* (1st ed.). Abington, Oxon: Taylor & Francis Ltd. / Books.
- AANA. (2013). *Code of Ethics*. [online] Available at: <http://aana.com.au/content/uploads/2014/05/AANA-Practice-Note-Code-of-Ethics.pdf> [Accessed 14 Nov. 2016].
- Bailin, S. (1988) *Achieving Extraordinary Ends: An Essay on Creativity* (Dordrecht: Kluwer Academic Publishers).
- Bordwell, D. (1985). *Narration in the fiction film*. Madison, Wisconsin: University of Wisconsin Press.
- Cohen, H., Salazar, J. and Barkat, I. (2009). *Screen media arts*. South Melbourne, Victoria: Oxford University Press.
- Bourdieu, P. (1996). *The Rules of Art: Genesis and Structure of the Literary Field* (Cambridge: Polity Press).
- Coghlan, D., & Brannick, T. (2005). *Doing Action research in your organization*. London: Sage.
- Cohen, H., Salazar, J. and Barkat, I. (2009). *Screen media arts*. South Melbourne, Vic.: Oxford University Press.
- Cowan, P. (2012). Underexposed: The neglected art of the cinematographer. *Journal of Media Practice*, 13(1), pp.75-96.
- Culhane, S. (1988). *Animation from script to screen*. New York: St. Martin's Press.
- Davidson, H. (1992). *Alfarabi, Avicenna, and Averroes, on Intellect*, Oxford University Press, page 3
- Csikszentmihaly, M. (1988). Society, Culture, and Person: A Systems Perspective on Creativity In Sternberg, R. (ed.). (1988). *Handbook of Creativity*. Cambridge: Cambridge University Press, pp. 313-335
- Csikszentmihalyi, M. (1997). *Creativity: flow and the psychology of discovery and invention*. New York: Harper Collins Publishers.
- Davidson, H. (1992). *Alfarabi, Avicenna, and Averroes, on Intellect*, Oxford: Oxford University Press, p.3
- Davidson, J. (2004). *The Music Practitioner: Research for the Music Performer, Teacher and Listener*. Ashgate: Aldershot.
- Demetrian, G. (2000). 'Practitioner-Based Inquiry: Theoretical Probing', *Adult Basic Education*, 10(3).
- Dubina, I., & Carayannis, E. (2016). *Creativity, Innovation, and Entrepreneurship Across Cultures: Theory and Practices*. New York: Springer, pp.30-33.
- Fiske, J. (1987). *Television Culture*. London: Methuen.
- Giddens, A. (1984). *The constitution of society: Outline of the theory of structuration*. Cambridge: Polity Press.
- Giddens, A., & Pierson, C. (1998). *Conversations with Anthony Giddens: making sense of modernity*, Stanford University Press: Stanford

- Haralambos, M., & Holbern, M. (1995). Uniting Structural and Social Action Approaches, *Sociology: Themes and Perspectives*, 4th ed., Collins, London, pp.903-907
- Hennessy, B., & Amabile, T. (2010). 'Creativity', *Annual Review of Psychology*, 6(1), pp. 569–598.
- Hurbis-Cherrier, M. (2013). *Voice & vision*. Amsterdam: Focal Press.
- Labrune, J. (2007). *Supporting creative acts beyond dissemination- Creativity & Cognition*. Creative Epistemology.
- McIntyre, P. (2006). Testing Out The Systems Model of Creativity through Practitioner Based Enquiry', *Speculation and Innovation: applying practice led research in the creative industries*. Queensland: Queensland University of Technology. Retrieved 9, November, 2016 from:  
[http://arts.brighton.ac.uk/\\_data/assets/pdf\\_file/0019/43093/McintyreP.pdf](http://arts.brighton.ac.uk/_data/assets/pdf_file/0019/43093/McintyreP.pdf)
- McIntyre, P. (2008). Creativity and Cultural Production: An Interdisciplinary Approach to Understanding Creativity Through an Ethnographic Study of Songwriting. *Cultural Science review*, 1(2).
- Murray, L., & Lawrence, B. (2000). *Practitioner Based Enquiry: principles for postgraduate research*. New York: Falmer Press.
- Negus, K., & Pickering, M. (2004). *Creativity, Communication and Cultural Value* (London: Sage).
- O'Shaughnessy, M., & Stadler, J. (2008). *Defining discourse and ideology*. South Melbourne: Oxford University Press, pp.173-180.
- Paulus, P., & Nijstad, B. (2003). *Group Creativity*. Oxford University Press, New York,
- Rabiger, M. (2014). *Directing the documentary*. Boston: Focal Press.
- Reynolds, G. (2010). *Presentation zen design: Simple Ideas on Presentation Design and Delivery* (1st ed.). Berkeley, Calif.: New Riders.
- Shand, J., & Wellington, T. (1988). Don't Shoot the Best Boy!: *The Film Crew At Work*. Sydney: Currency Press.
- Snyder, C., & Lopez, S. (2009). *Oxford handbook of positive psychology*. Oxford: Oxford University Press.
- Sternberg, R. (1988). The nature of creativity: *Contemporary psychological perspectives*. Cambridge: Cambridge University Press.
- Stott, W. (1973). *Documentary expression and thirties America* (1st ed.). New York: Oxford University Press.
- Wells, P. (2006). *The Fundamentals of Animation*. Switzerland: AVA Publishing.
- Wolff, J. (1981). Social Structure and Artistic Creativity: *The Social Production of Art*. London: MacMillan, pp. 9-25.

## Appendix 1 - Production Journal

*“Today we decided to move forward with the idea we had been tossing around in the holidays of doing a promo for Camp Breakaway for our major project. I had a lot of reservations, as initially I wanted to keep exploring the experimental forms of storytelling like rotoscoping we had started on in Screen Drama. However, the cultural capital I will gain on covering the camp events is similar to that of the corporate coverage needed in the positions at my internship, and it has the added benefit of doing something good for a worthwhile cause.” 1/8/16*

*“we want to make a video that promotes a respite camp to gain volunteers, but will we be stuck to highlighting monotonous facts as we have to serve a function? Will there be room for innovation or could it be even admired as cinematically revolutionary in form if we intend to yield a return and therefore stick to formulas that have proven fruitful for the naïve audience?” 2/8/16*

*“is the subject matter interesting enough not to be tampered with? Will the light and scenery be aesthetically adequate? Without the control of the actions of those and that in front of the camera, like we could with the actors in a short film, the quality could curtail in its very nature of improvisation and unpredictability.” 16/8/16*

*“We talked with the client today about his ambitions for the project, and distilled it down into the main points of presenting the camp, its services and its need for monetary and community support, particularly trying to incite young volunteers.” 18/8/16*

*“contracts, and the wording therein, became a matter of contention that required much stipulation of who owns but also giving permission. We had to compromise and allow him to review dailies and rushes of our selected footage. This revealed the importance of getting everything in writing and catering to your clients demands in a negotiated practical manner.” 21/8/16*

*“We began looking into other ways of telling the story so that people of a younger demographic would become inspired, noting that much attention was hooked by overwhelming eye grabbing visuals in this knowledge economy. Emily and I will be looking into some form of animation to fill the gaps we encounter.” 24/8/16*

*“We had initially thought would be a good representation emphasizing “world’s strongest boys and girls” - superhero theme, a juxtaposition that was intended to bring to fore a sense of resilience and strength in the kids against their everyday reality. However, highlighting this point to Terry today, he believed this emphasis would serve to remind everyone that these kids were different.” 27/8/16*

*“looking at what we can’t physically actualise in live action the animation seems like a prime vessel to use for showcasing the camps history and as an opening and closing.” 30/8/16*

*“Our first location scouting revealed much about the possibilities. Because of the function of the camp, much of the facilities, though practical, wasn’t aesthetically pleasing and it looks as though a lot of the informing shots of the camps facilities will need bodies in them to fill. The gardens are beautiful spots though and a prime consideration for interviews.” 7/9/16*

*“Making the questions for the interviews, we brainstormed questions that revolved around the tradition who, what, where, when and how, centring specifically around the camps impact on their lives.” 8/9/16*

*“The first shoot was both overwhelming at points and underwhelming in others. We arrived with plenty of time before the first activities to get landscape shots, which we may have to do again as it was cloudy and the wide shots made the place look empty.” 9/9/16*

*“Had a lot of trouble with low lighting in the activities hall ‘Cedar Lodge’, much of the camera work was on a shoulder rig on our knees pointing up to the faces of the children trying to capture the light hitting their faces, look into colour correcting masks on Da Vinci.” 9/9/16*

*“The interviewees, as non-professionals and a little self-conscious, often veered off track. The Musgrove’s particularly did this. For reshoots we will have to make the questions more specific and make sure Nate doesn’t vocally interrupt.” 10/9/16*

*“found to try and get people in the places we wanted them for interviews of a tracking shot, we had to keep them entertained. As such became very much a part of the camp activities.” 11/9/15*

*“Our editing has become very difficult from the amount of shots we have and the number of messages that have been said, in all seemingly different but converging on similar points. We have begun transcribing the interviews as a way of being able to match up corresponding thought processes.” 20/9/16*

*“The animation is proving to be challenging in making the light hit the surface of the glass so as not to reflect-three point lighting, with one down at the level of the panel solved this.” 30/9/16*

*“we’ve began taking it in shifts to film the animation as it can get very hot under the lights. Trying to match up the correct corners of the drawing so only the part that is ‘animated’ moves is actually harder and more meticulous than I thought. We’ve begun putting whiteboard marks on the glass and lining it up with this.”*

*“Our second shoot for cutaways was much smoother than the first as we realized we couldn’t shoot everything and practicality dictated that we couldn’t sit through a 5 minute long clip in the edit suite . Everything, as such, only went for a maximum of 20 seconds.” 22/10/16*

*“we began work on delineating Amelia’s condition in her sequence today. However, following the wisdom of the 1:9 despair/ optimism ratio, we have spent about 9 seconds in the detail noted by the mother Jane “she can’t walk, she can’t talk...” but have arranged the sequence so the dialogue “...but let me tell you what she can do” trails into the 18-second-long animation and about another minute of cutaways of Amelia laughing and interacting with the animals.” 25/10/16*

*“The method of transcribing and rearranging was making the structure very difficult to ascertain, we’re now working on little sequences to put into a larger structure. This is coalesced around themes like ‘Volunteers, their importance to the camp, and their scarcity’, ‘The ways camp breakaway benefits both campers and volunteers’, ‘The services Camp Breakaway provides, and the uniqueness thereof’, ‘Moments of truth, such as an interviewee expressing emotion or talking about something very real to them which Breakaway might impact upon or which may impact upon Breakaway’ and an extras category of anything else deemed relevant or potentially effective. The organization of these, drawing from themed bins of shots has greatly improved the efficiency and speed of our edit.” 1/11/16*

*“Today was about finding the right balance of continuity between shots and repetition of the message from different viewpoints so as to ingrain but not bore. We started limiting it to three different people talking about the same point, update on animation- have to color it frame by frame- very taxing, make sure lighting consistent when filming” 2/11/16*

*“Doing a rough draft for the screening and having time to ‘incubate’ over the weekend after drastically improved our practice and judgement making skills” 7/11/16*

Appendix 2 - Production Images

*edit suite post-production work*



*Animation set up and drawings*



*Production on location*

