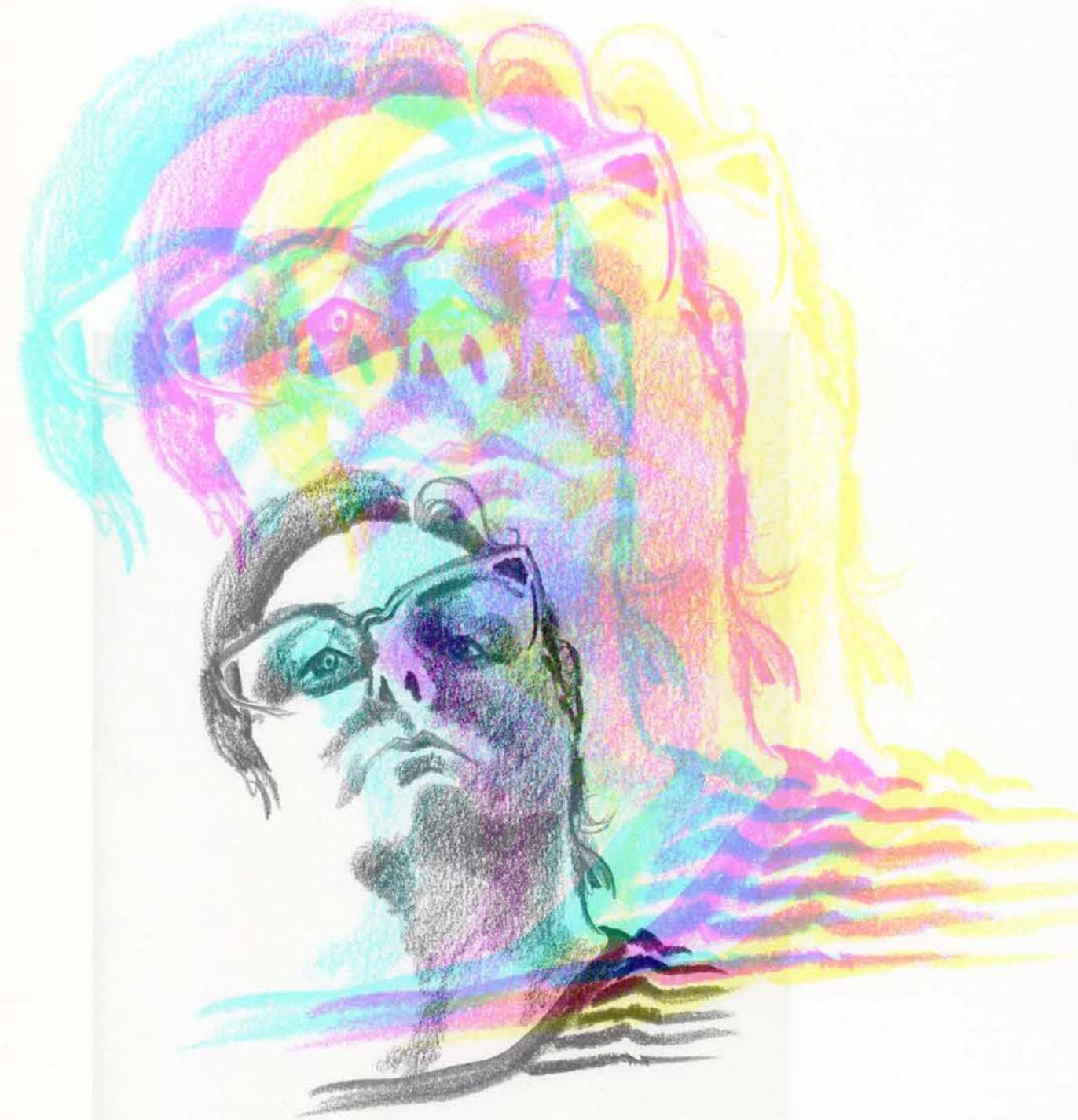


SHADIA
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ILL750
2022

INDIVI DUAL REPORT



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APPENDICES

Appendix A - Manifesto

Appendix B - Permissions


Appendix C - Personal Development/Specialist Training

BIBLIOGRAPHY / REFERENCES

KEY

P&P	Process and Practice	(Module 1) ILL710
N&S	Narrative and Storytelling	(Module 2) ILL730
ProP	Professional Practice	(Module 3) ILL740
VL	Visual Language	(Module 4) ILL720
FMP	Final Major Project	(Module 5) ILL750

AI	Artificial Intelligence
DAO	Decentralised Autonomous Organisation
FPS	Frames Per Second
FU	Falmouth University
HOI	House of Illustration
LAV	Live Action Video (reference)
NFT	Non-Fungible Token
NWD	Non-Working Days
SDN	Socially Driven Narrative
SMA	Stop Motion Animation
SM1	Aardman Academy's <i>Stop Motion 1</i> Professional Training Course (12 weeks from May-July 2022)
SM2	Aardman Academy's <i>Stop Motion 2</i> Professional Training Course (12 weeks from January 2023)
MMF	Aardman Academy's <i>Model Making Foundations</i> Short Course
USP	Unique Selling Point
WFH	Work(ing) From Home



BODY OF WORK

1

- 1.1 Project Outline
- 1.2 Current Achievement
- 1.3 Remainder

1.1 Project Outline

The project comprises three SMA films on the theme of *Places We Go To Escape Fear*. Through project development this became *The Overcoming Trilogy* and explores how using SMA as a method of thinking through making autoethnographically can connect with audiences particularly when set to specially curated soundtracks to add narrative value.

Figure 1 Initial Statement Proposal for FMP dated 31.5.22



Subject

Places we go to escape pain.

Producing

A trilogy of stop motion animation (SMA) films exploring this theme in related sequential narrative supported by three famous songs (majority of permissions secured).

Synopses:

- A child escaping unhappiness at home via their headphones into an imagined stronger self.
- A young mother escaping pain of abandonment by raising a child (includes rollercoaster as metaphor for childbirth / life's vicissitudes).
- The same character older, waving off her grown child into the world, makes peace with her own world/memories.

Some initial intended contextual reading

- Cinema as Therapy: Grief and Transformational Film* by John Izod, Joanna Dovalis
- Illusion in Cultural Practice: Productive Deceptions* by Kathrine Rein
- Contemporary Radical Film Culture: Networks, Organisations and Activists* by Steve Presence, Mike Wayne & Jack Newsinger
- Jan Svankmajer, Barry Purves and John Berger

Technical Specs

SMA (traditional methods), storyboarding, observational drawing, shadow manipulation, world-building experimentation (sets/props). Am also undertaking an *Aardman Academy Stop Motion 1 Course* to strengthen technical skills.

Intended Audience

Music/animation world, children, adults, for a concerned with wellbeing / the use of film and art therapeutically.

Why

Art and music are my portholes of escape; they are transformative, transportive and universal. I want to develop some personal reference to connect with audiences to communicate hope and empathy. Since Carlos Garde-Martin's initial encouragement and propelling guidance in *Narrative & Storytelling* where I first attempted SMA, I developed a surprising but emotive SMA practice as a method of world-building inherent self-transference rendering emotion palpably through tactilism.



OVERCOMING Trilogy			
THEME	Places We Go To Escape Fear		
WORKING TITLE	Film One	Film Two	Film Three
SOUNDTRACK	(1) Prokofiev's <i>Rome and Juliet</i> , <i>Dance of the Knights Op.64</i> , <i>Act 1, Sc.2 (initial 1min 20 seconds)</i> (2) Bomfunk MCs <i>Freestyler (4min 53seconds)</i>	Moby's <i>Extreme Ways (3min 35seconds)</i>	A-ha's <i>This Is Our Home (3mins 45seconds)</i>
FILM LENGTH	c.6mins 30seconds	c.5-6mins	c.5mins
PERMISSIONS	(1) Public Domain (2) Obtained	Obtained	Obtained
CHARACTERS	1 x child 1 x ice dancer 2 x shadows	1 x adult 1 x baby 1 x toddler 1 x child	2 x adults 1 x young person
CHARACTERS	Child escapes warring parents through headphones, dreams she is an ice dancer in a powerful stance	Pregnant mother comes home to find a note that she has been abandoned, goes into spontaneous labour, throws herself into raising child to escape loneliness	Older character waves off daughter leaving home for university, as she walks through her home she takes stock of her memories and finds acceptance
NO.OF SETS	3	c.3-4	c3-4

Figure 2 Table of Trilogy data setting out developed technical and narrative structure

1.2 Current Achievement

(Subject to any further update in the Presentation/Portfolio submission)

Film One: to be released on 08.12.2022 with launch of expectation for Trilogy.



Figure 3 Montage of Film One work

1.3 Remainder TIMETABLE Projections



SETS



FILM TWO

- **Kitchen Set - complete**
(needs window & gluing cabinet-clad walls).
- **Props - complete**
- **Labour Pain Set - TO DO**
(alternating shots between scream close-up & 2D lightbox-based SMA)
- **Rollercoaster Set - TO DO**
(will explore strapping puppet to camera for speed illusion)

TO DO:

1 x

(with removable pregnancy bump)



+

1 x

baby, toddler, child



2 weeks

(4 weeks part-time)

FILM THREE



TO DO

one continuous set for camera to pan through outdoor to indoor (and out again)

TO DO:

3 x



+ +




3 weeks

(6 weeks part-time)

Total Filming Time Estimate

Figure 3A Infographic re projected remainder to complete of Films Two and Three



THE JOURNEY TO HERE

2

- 2.1 Linear Recap: From Manifesto to Body of Work
- 2.2 Surviving Themes and Practice Focus

2.1 Linear Recap: From Manifesto to Body of Work

Motivation for undertaking this MA:

- discover my true artistic voice
- launch a successful practice
- learn what other illustrators seem versed in.

Having formulated my art moniker (Carcazan) early on, I eventually set the path towards being a full-time illustrator by:

- (2017) becoming a media volunteer for Detention Forum providing GIFs and illustrations for campaigns (which led to my first paid 2D animation commission)
- augmenting my art social media commitment
- (2018-21) attending HOI courses
- (2019) enquiring about this MA then starting with the January 2021 cohort when I could WFH full-time [1]

P&P presented me with the uncharted territory of aesthetics and critical evaluation of theorists' views as applied to my practice. Initial alacrity centred around admiring this delicious new world - reflecting on it, perhaps the pre-requisite was already knowing who I was as an artist (as opposed to who I would like to/should be) before I could meaningfully challenge theoretical underpinning. A reference from my Manifesto which does survive is Gertrude Steins' belief "the artist works by locating the world in himself." P&P sought to deconstruct to reconstruct us, it made me engage in deep reflexivity.

Reflecting on it, I may have taken assignments too literally; my Manifesto, albeit well-intentioned, was more a mirror of me fast-tracking a deeper personal recognition before even attempting to imbue that with aesthetic contemplation.

N&S was a breakthrough - I applied the painful learning from P&P and made my SMA debut[2]. I embraced experimentation outside of my comfort zone during ProP and VL (which cathartically made me address my "crippling imposter syndrome", now recalibrated to catalyse not paralyse). I am happier with who I am as an artist and how my visual language has developed.

Core Peer Grouping

I am part of an erudite yet aesthetically challenging and discursive peer group [3]:

Sara Feio

Stephanie Lennon

Natali Di Mello

Ginette Guiver

Julian Mills

Kellie Simms

Simona Bonardi

Lea Christen

Marta Krause

We support/feedback to each other and maintain regular phone contact and online meetings to discuss/evaluate our FMP journeys. We intend to remain friends and collaborate in future.

Footnotes

[1] saving 4hours of daily commuting thanks to WFH

[2] for the SDN assignment

[3] since P&P.

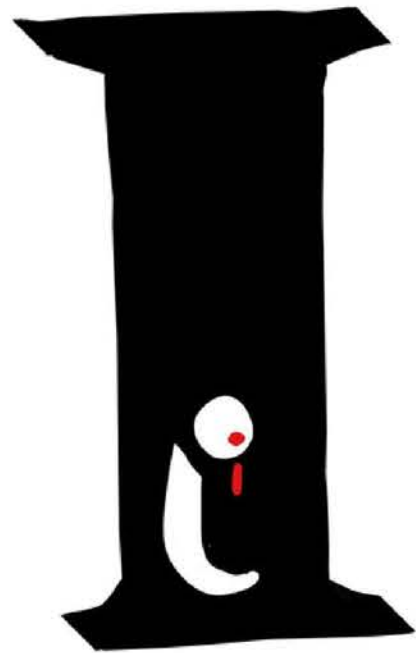
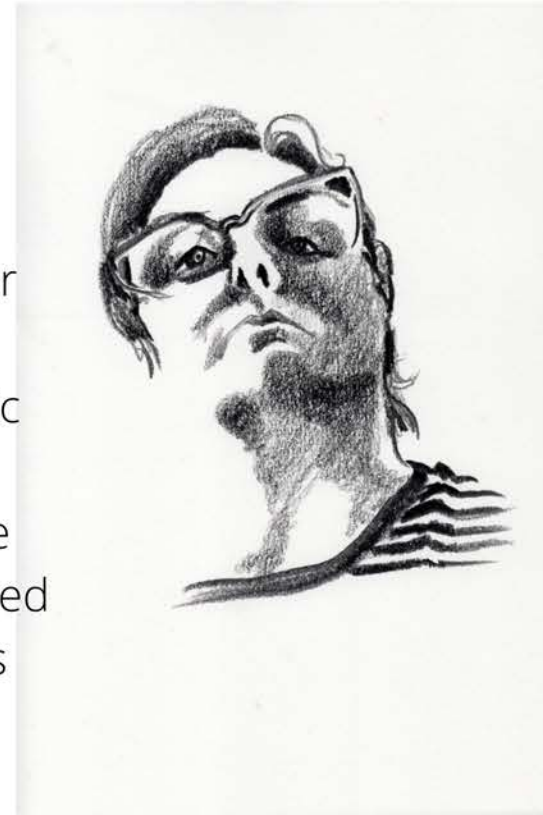


Self-Portrait

Left - Module 1; Right - Module 4

P&P task: self portrait (left).

VL task: (right) shows the "observer observed" exercise. The clear shift from my initial tone (over emphatic mark making and reticence), to sensitive consideration of negative space and marks treatment, opened my core, hence why I use (right) as part of my FMP visual identity.



The Illuminated I / Eye

Left - Module 1; Right - Module 4

I entered this MA as a Doric column supporting everything else but my own ache to be an artist, note the inner child figure (white lower case i) whose tear is a further red lower case i. The MA process, and me giving in to being exercised by it, alchemised a creative transformation, a new "eye/I." (right).



2.2 Surviving Themes and Practice Focus

I conducted an autopsy of my original manifesto (see **Appendix A(i)**) to examine which tenets still resonate with current practice. The survivors are:

Tenets (Original "Rules of Work")

- **making means moving** - touching minds through the heart of their eyes
- **authenticity** - be yourself and be brave enough to put that on the page
- **feel free finally** - through making let your mind be a rollercoaster, your hands the DNA of new making with each finger a loudspeaker
- **evoke emotion** - find the emotion in a subject and convey it in work
- **sometimes suffering spurs success** - you are not alone, art as a voice that listens while it speaks

Initial Theoretical Context

- a) relationship between art and healing
- b) art as a ground for bonding and empathy
- c) our visual signature as an "affirmation of our existence" [SENNETT]
- d) Stein "the artist works by locating the world within himself"
- e) questioning/discovering one's internal world as a means of creating better discourses with the external world
- f) activism through art

It is encouraging that these core values are the majoritive heartbeat of my practice; this MA has developed my visual vocabulary to better articulate them, and resonate with my *Brand Values* **Appendix A(ii)**.

Figure 5 Examples of artistic perspective and style development



THEORETICAL UNDER PINNING

3

3.1 Underpinning Practice Theory

3.2 Case Studies

3.2.1 Raymond Briggs

3.2.2 Ainslie Henderson

3.2.3 Patterson & Reckinger

3.2.4 Tiny Inventions

3.1 Underpinning Practice Theory

Core aesthetics

SMA accessibility

[Wells and Hardstaff, 2009:21] refer to the "democratisation of animation production" influencing "new philosophies of expression.. to create a new moving image palette, to re-imagine animation..". This also resonates with my tenet of making moving things by making things move (in both senses).

Emotional narrative value

SMA "combines the visual and dramatic language of cinema with the fragile and poignant moment that occurs when an object, inherently dead, aspires to life." This invites a natural personality transfer and emotional texture to work. "Deep inside the grief of the bereaved, the dead are at work.. imagining themselves into a soul" [Izod, 2014:3] This emotional connectivity makes SMA transformational for maker and viewer

Tactilism and the "tactile memory"

which "reach[es] into the most remote recesses of our childhood.. emerg[ing] in the form of analogy evoked by the slightest tactile stimulus..thereby making 'tactile art' communicative... we have been seeking a sense of tactile security since our birth, through physical contact with our mothers' bodies. That was our first tactile contact with the world.." [Švankmajer, Dalby and Vasseleu, 2014]. Using SMA to think through making as aspects of autoethnography is "a compelling vehicle for emotional and self-forming experiences..[and] may be able to occupy places of the mind that words cannot" [Blair, 2014:12].

Theory of Shadows

- Film One uses shadows to depict two arguing characters
- Drawing on autoethnographic sources was painful;
- Shadows circumvented difficulties like Javanese culture used "ancient wayang theatre.. [as] an outlet for opinions, a means of expressing thoughts that could not be said openly." [Alit Veldhuisen-Djajasoebata, 1999:9]
- "The shadow, an external image, reveals what is taking place *inside* the character, what the person is." [Victor Ieronim Stoichiță, 1997:150].

Project-specific aesthetics

Visual Metaphor

- Film Two: rollercoaster sequence to represent giving birth.
- SMA film *A Flammable Planet* made for WWF "..used the naturally destructive properties of fire to create a direct visual metaphor between our increasingly flammable planet and the animated environment... [it] was shot entirely in-camera and used traditional stop-motion techniques.."
- This resonates with my *organic* filming ethos

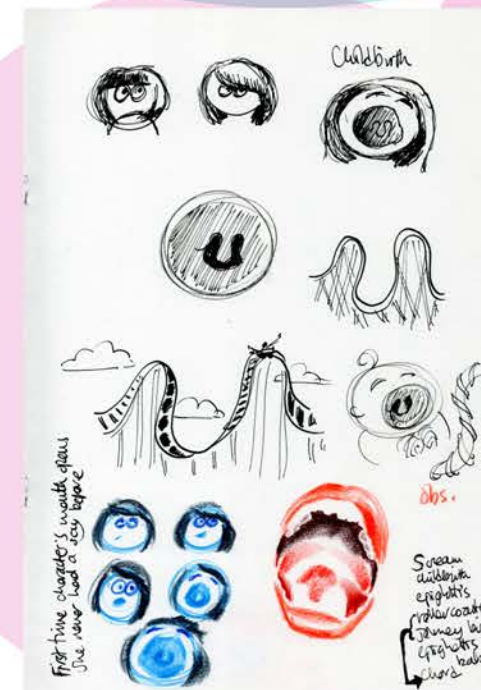


Figure 6 Sketchbook excerpt on visual metaphor exploration

Footnotes

[A1] [AARDMAN ANIMATIONS : beyond stop-motion., 2021:65]

[1] NBC Report 10.10.2022 *Developing Story* by Gadi Schwartz

[2] [AARDMAN ANIMATIONS : beyond stop-motion., 2021:67]

[3] McKinnon, 2019 - Chapter 5 *Autobiography and Authenticity in Stop Motion Animation*.

[4] [Friedrich Nietzsche, 1995:14].

[5] [Schroeder, 2012:1,3]

[6] a type of director for whom music is a key thematic element and a marker of authorial style" [Mcquiston, 2021:3].

[7] [Oram, 2016:43].

[8] [Oram, 2016:46]

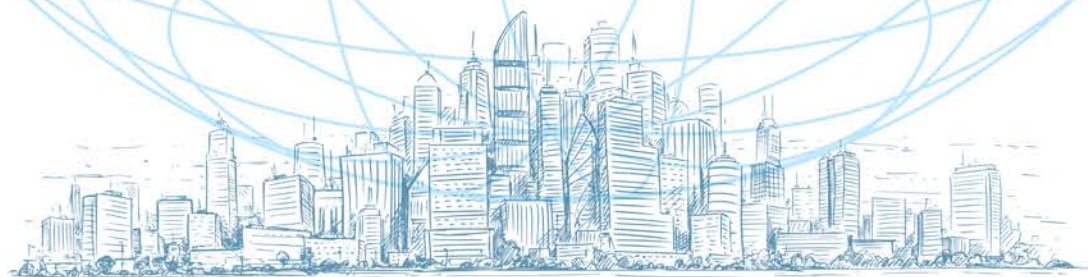
[9] [Mcquiston, 2021:7].

[10] [Cave and Seán O'Hagan, 2022:36]

[11] [Spitzer, 2021:4]

World Building

- My practice seeks to strike a balance between "the ability to create a world" and "the ability to inspire the mental representation of a world" [Boni, 2017:93]
- Using dreams, shadows, music and autoethnography, I can approach SMA in a multi-layered way (my view, the puppet's, the puppet's in situ in imagined worlds).
- SMA's haptic dimension affords the "mak[ing of] a world that people can get involved in" [A1] without post-production CGI amendment/greenscreening - audiences arguably find this more relatable like our own world (versus "inhabiting" a Web.3/digital world). hence "..film photography is seeing a major comeback fueled by younger generations and social media." [1]
- Scope to challenge the digital world using its own tools in a "nostalgic modernist" way [2]
- Film Three: the culmination of shaping events from Films One/Two leading to acceptance of the world we finally build for ourselves in the context of our wider world.



Authenticity

- MacKinnon, 2019 references Blair, 2014:12 (see 1.1) and evaluates perceived valuations of SMA as haptic authenticity
- **NB** "Even the most apparently authentic, handcrafted image is like to have been through various points of of digital mediation ..it may have been shot on a digital camera and assembled using a stop-motion programme such as DragonFrame.." [MacKinnon, 2019:107].
 - Contention: To me there is a practical difference between capture of in-camera live shots with digital equipment, versus amendment of those shots by post-production manipulation or enhancement. MacKinnon, 2019:107 suggests "if digital technology can remove.. barriers between the artist's hand and the final product..[this] .. could increase the authenticity."
- Authenticity is inherent to autoethnography
- Potential Authenticity Doubt - birthing process in Film Two: fantastical or indulgent?
- Film Two is actually about:
 - **seeking refuge** in raising a child to flee the fear/pain of abandonment (including being unloved by a partner while together, I base this on observations);
 - **mourning** the loss of a partner/their love/your own love for someone who never loved you
- I can related to feelings of loss for something never had *ab initio*, but loved as if it were already there because technically it was inside you in another form - not being able to be a mother and mourning the loss of each monthly ova as "the seedling symbol of future hopes and life's potential.." [Izod, 2014:16] resonates.
- Film Two is therefore an example of "**cinema as therapy**" [Izod, 2014].

Music

- My practice approach: Dionysian [4]
- SMA practice uses specially curated soundtracks for narrative value, another emotional tool (I "see with [my] ear." [5])
- Concept of "mélomane [6]: "[Michel] Gondry puts his soundtracks within easy reach of his audience.. encourag[ing] an engaged mode of listening, recognizing and synthesizing."
- I tap into innate musicality: "..the human embryo acquires emotional sensitivity in the same order as animal evolution..[and] next learns to associate sounds with negative or positive outcomes" [Spitzer, 2021:11].
- The mother of Oramics researched elemental frequency output (eg hydrogen, and constructed a musical "hydrogen scale"): "the fat of our bodies has hydrogen atoms.. When you think of all the other elements.. in our bodies, the chemical 'musical chord' or wavepattern will..be amazing." [7] "Are we forever developing our regions of resonance so..our individual consciousness will rise into being - so that we can assert our individuality?" [8]
- **Intentionality**: to enlist viewers through an "intuitive and immediate response to [the] music [in an] 'emotional contagion.'" [Spitzer, 2021:13]
- **Selected tracks**: hold emotional resonance with me but have narrative quality. Hitchcock used music as "an underlying force in generating the type of aura he wished to capture.. even having a possible bearing on structure.." [Schroeder, 2012:x] He was "directing the viewers..playing them, like an organ..the director is.. the conductor." [Schroeder, 2012:1,2].
- **Technical**: DragonFrame filming timeline allows you to hear underlying music per frame. In a music video the story "exists only in the dynamic relation between the song and the image as they unfold in time" [9]
- **Lyric content**: "songs..are little bombs of truth" [10]. I want them to compliment the narrative without overwhelming it as "..music is about life, emotion and the spirit." [11]

Theory of Dreams / Dream Sequences

- **Film One:**
 - delivers visual access to the place fled to escape fear via headphones
 - enables viewers to visualise the aspirational inner self set to music
 - allows subconscious correction of reality (eg the shadows)
- **Dream's effect:** empowerment, the child awakes *wearing* skates.
- "... film soundtracks move through three main levels of signification in order to depict characters' dreams.. [1]
 - *hypnagogic state* [2],
 - *the dream itself* [3] and
 - *the hypnopompic state..*" [4]
- Film One: realtime hypnagogic to hypnopompic state [5]. Unlike Gondry's preference to "move back and forth." [6] *The Science of Sleep* exemplifies "futuristic fascination with the way devices allow a person's voice to exceed normal modes to portrayals of the psyche..even free of mediation" [7].
- **Reflection:** I explore multi-dimensionality *within the dream* (the skater is absorbed and reformulates through light sequences symbolising inescapability of her core journey).
- **Characters' Key Feature:** lacking mouths (ie: lack of voice, they must externalise emotional communication, including via dream sequences). This invites creative alternatives transcending diadactic narrative, strengthening audience buy-in through empathy.
- Amongst theoretical debate about the relation between:
 - dreams and films
 - dreamers and spectators[8]

[David, 2016]. considers "the kinship between the [film and dreams] is.. We awake to discover a destination with scant memory of the journey. In a film we travel the journey, and we remember it."
- The International Journal of Dream Research most recently posited that "in movies, a director creates a movie for his audience, but in a dream, the audience and a dream-maker are one person" [Chegini, 2022:126] **That is what I hope to achieve with my SMA process.**

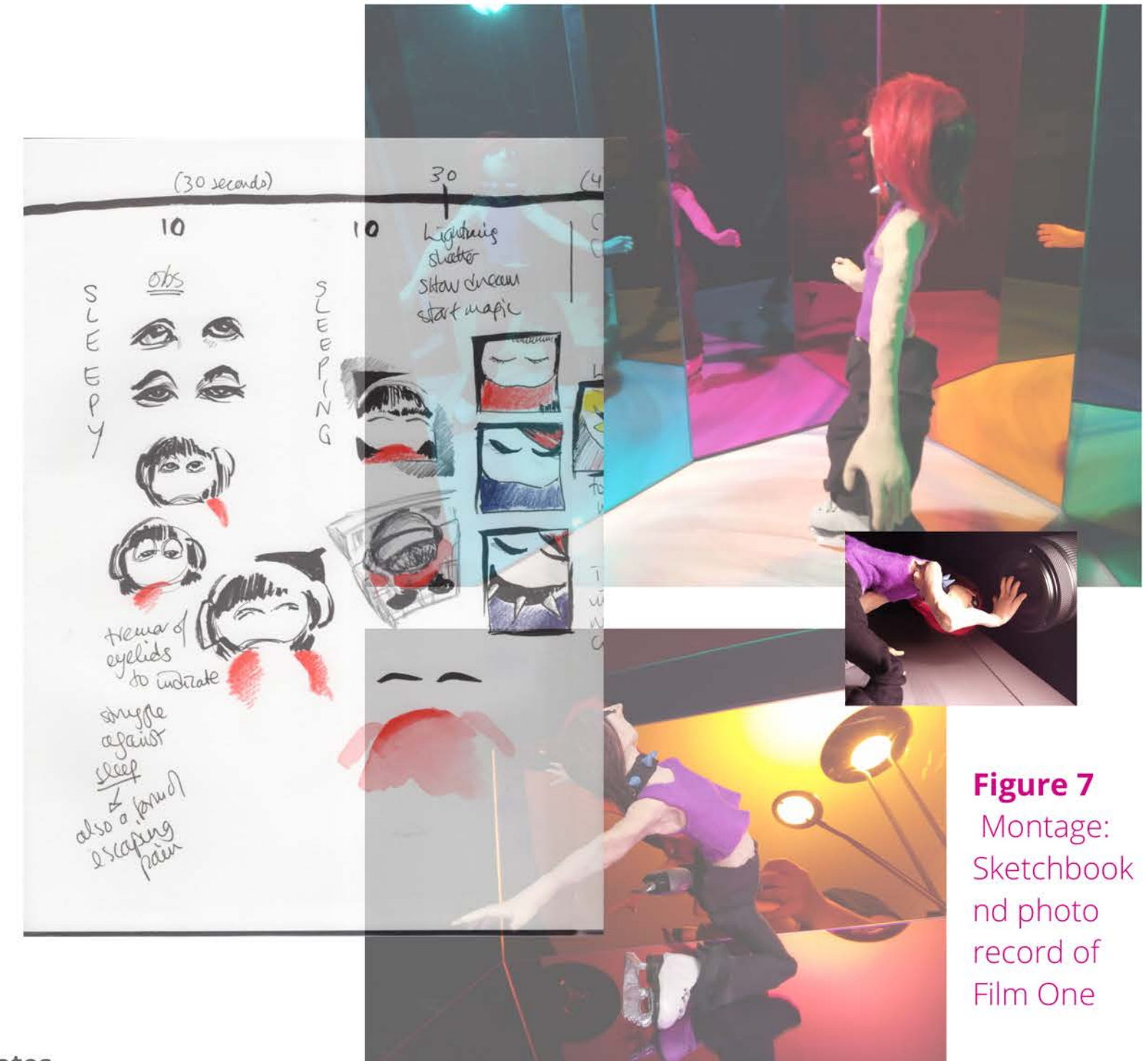


Figure 7
Montage:
Sketchbook
and photo
record of
Film One

Footnotes

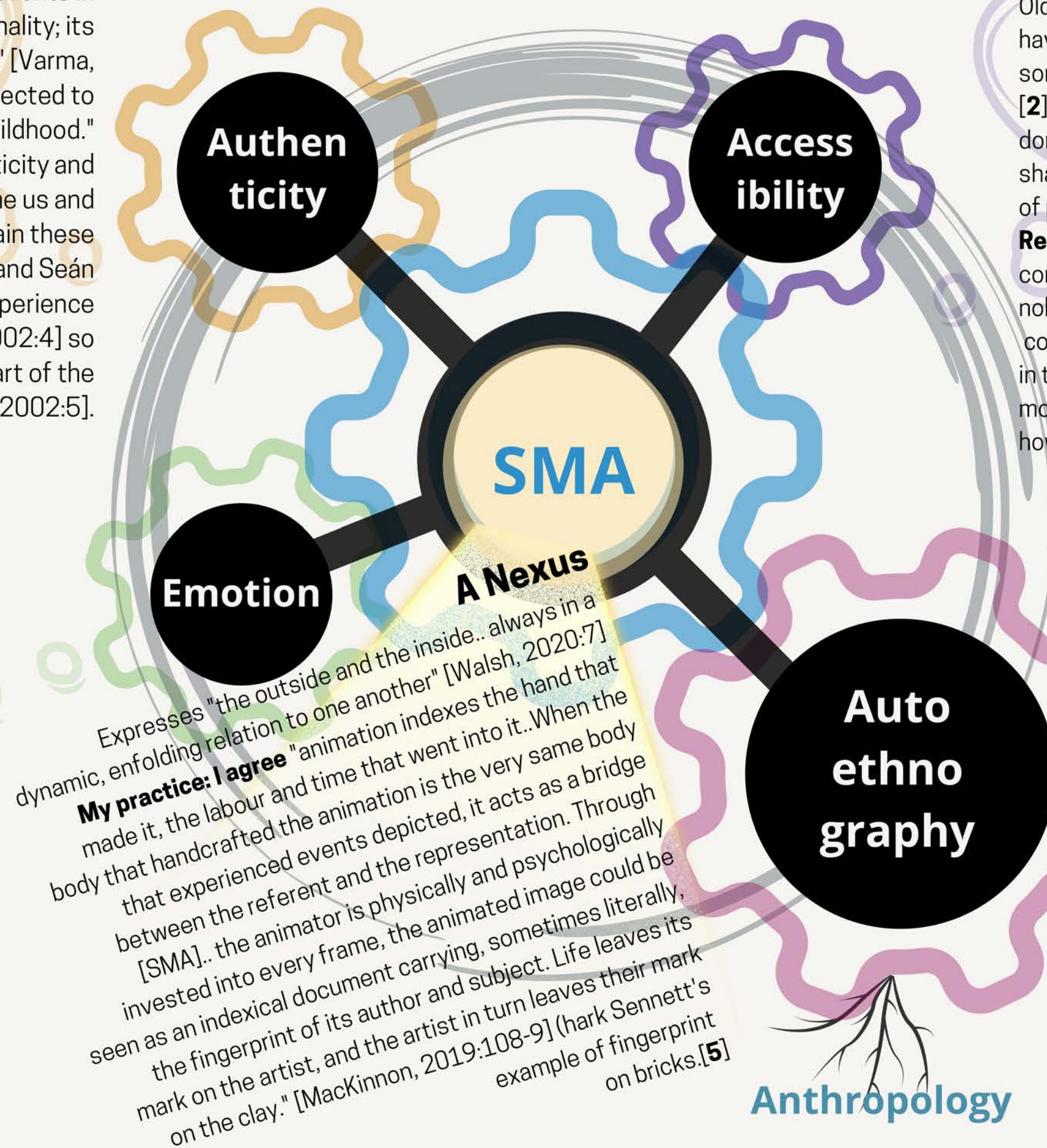
- [1] [Gabriel, 2013:189]
 [2] "the 'entrance point' where normative ambience is removed"
 [3] "where sensory and heightened natural sounds are used"
 [4] "exit point' where normative ambience returns"
 [5] [Gabriel, 2013:176]
 [6] [Mcquiston, 2021:33],
 [7] [Mcquiston, 2021:33]
 [8] [Sharot, 2015:66]. NB Shakespeare's Hamlet contemplates the relationship with death itself "to sleep, perchance to dream.. for in this sleep of death what dreams may come" (Act 3, Scene 1).

Authenticity overlaps with these themes according to how one's "artistic compass"[3] works. Wordsworth's "the Child is the father of the man" refers to how "events in childhood shape adulthood, the adult personality; its worldview, its emotions, interpersonal relationships" [Varma, 2014] and intimates how we remain ultimately connected to that child. There is a "link between creativity and childhood."

[4] This returns us to the overlap with authenticity and tactilism. The indelibility of our experiences become us and can be expressed in haptic making: "...we contain these traumatic memories in the cells of our body" [Cave and Seán O'Hagan, 2022:96] which makes for a richer SMA experience as a method of "opening the gate." [Berger, 2002:4] so audiences may "see between two frames..a part of the visible which wasn't destined for us." [Berger, 2002:5].

Dealing with painful autoethnographic reference proved "Pharmakon" [1] therapeutic. Walsh, 2020's strong feminist treatise queries the comparative perception of "...using.. work [as a means of working through 'acting out their traumas']... though male artists.. could equally be said to publicly work through traumatic experience.. [but theirs] is classed as social critique, whereas.. female artists' works are considered..a direct expression of the personal.. highlight[ing] that..the therapeutic.. is frowned upon in serious art discourse." [Walsh, 2020:4].

Reflection: how would my FMP be viewed if I were a man? Would I be challenged more on *how* it would be distributed commercially instead of *what* the point of it is? Unclear if Walsh, 2020 subconsciously concedes "serious art discourse" is tactily accepted as synonymous with male artists, as she does not specify beyond her own contextualisation..



Expresses "the outside and the inside.. always in a dynamic, enfolding relation to one another" [Walsh, 2020:7]

My practice: I agree "animation indexes the hand that made it, the labour and time that went into it..When the body that handcrafted the animation is the very same body that experienced the events depicted, it acts as a bridge between the referent and the representation. Through [SMA].. the animator is physically and psychologically invested into every frame, the animated image could be seen as an indexical document carrying, sometimes literally, the fingerprint of its author and subject. Life leaves its mark on the artist, and the artist in turn leaves their mark on the clay." [MacKinnon, 2019:108-9] (hark Sennett's example of fingerprint on bricks.[5])

Readily available software, materials and electronic distribution platforms make many more film-makers who broaden a creative area once confined to Disney's 'Nine Old Men.' "...Anyone's idea is worth being expressed... We have very little access to those ideas that emerge from something other than financial or professional ambition."

[2]. Does Gondry's premise "...it's a small world because we don't share it" resonate with today's proliferation of sharing platforms and accessibility introducing new forms of protagonist? Is there a gluttony of over-sharing?

Reflection: whether now being able to freely publish content on YouTube for everyone to see in fact means nobody will see it? Targeted FMP marketing/circulation could help, but there are currently 38 animation festivals in the UK alone. My USP (emotion and hapticism) could be more valuable - audiences can see anything nowadays, but how much of it will make them feel?

"..arts-based research and.. autoethnography are needed to address the issue of self as researcher in today's contemporary qualitative research." [Blair, 2014:7]

Footnotes

[1] Walsh, M. 2020:1 whose "'pharmakon', is a treatment that is both a poison and a remedy' in what she considers "therapeutic aesthetics .. involve[sic] both toxicity an cure."

[2] [Gondry, Kinley and Picturebox, 2008:28-9]

[3] [Gondry, Kinley and Picturebox, 2008:23]

[4] [Gondry, Kinley and Picturebox, 2008:29]

[5] Sennett, R. (2009) *The Craftsman*

3.2 Case Studies

These are curated for their treatment of:

- music intrinsic to narrative development
- audience emotional connectivity
- autoethnographic content
- technical delivery methods



Figure 8 Montage of my work and case studies' work (as specified overleaf)

3.2.1 Raymond Briggs

Summary

Died 09.9.2022. Author/illustrator.

The Snowman (1978), *When The Wind Blows* and *Ethel & Ernest* (1986).

Positioning

UK, Europe, global. Graphic novels, comics

Relevance

The resonance of personal emotional investment resulting in audience connectivity. Described as "most un-British in his willingness to show public vulnerability about his emotional state" yet fearless in his treatment of his work's emotional content, Briggs was autoethnographic:

- *Ethel & Ernest* - based on his parents,
- *When The Wind Blows* - on his fears during the Cold War
- *The Snowman* (1978) followed the combined deaths of his parents and his wife. Initial reprint sales flagged until it was animated and set to music (1982). It endures because of its simplicity, unpretentiousness and engaging soundtrack. The narrative arises from feelings of loss and his home connection (the flying scene over Brighton/Sussex where lived). His work's emotional personalisations engender audience connection because of their subtlety and authenticity. Even *Walking In The Air's* author, Howard Blake, composed the song as a reaction to being told "[you'll be] dead in five years" and he wanted to write something which "expressed innocence" against his usual commercial work.

Robin Shaw, who directed a number of animations based on Briggs' work, observed that "This is the way [Briggs] does it, keeping the world away, pretending to be grumpy, and pouring all of that emotion into the work." Briggs kept true to his own ideas and analogue methods of working despite trends around him. His last artistic gasp on old age/death in *Time For Lights Out* contains an outline sketch

of his hands annotated by "these pale hands I do not love...a map pallid with meaning."

Though over my imposter syndrome, I stay humble but earnest in making, thinking with the heart.

"Briggs used his charming, low-tech visual style to devastating emotional effect"

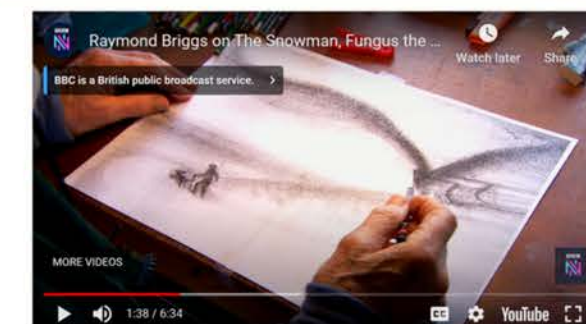
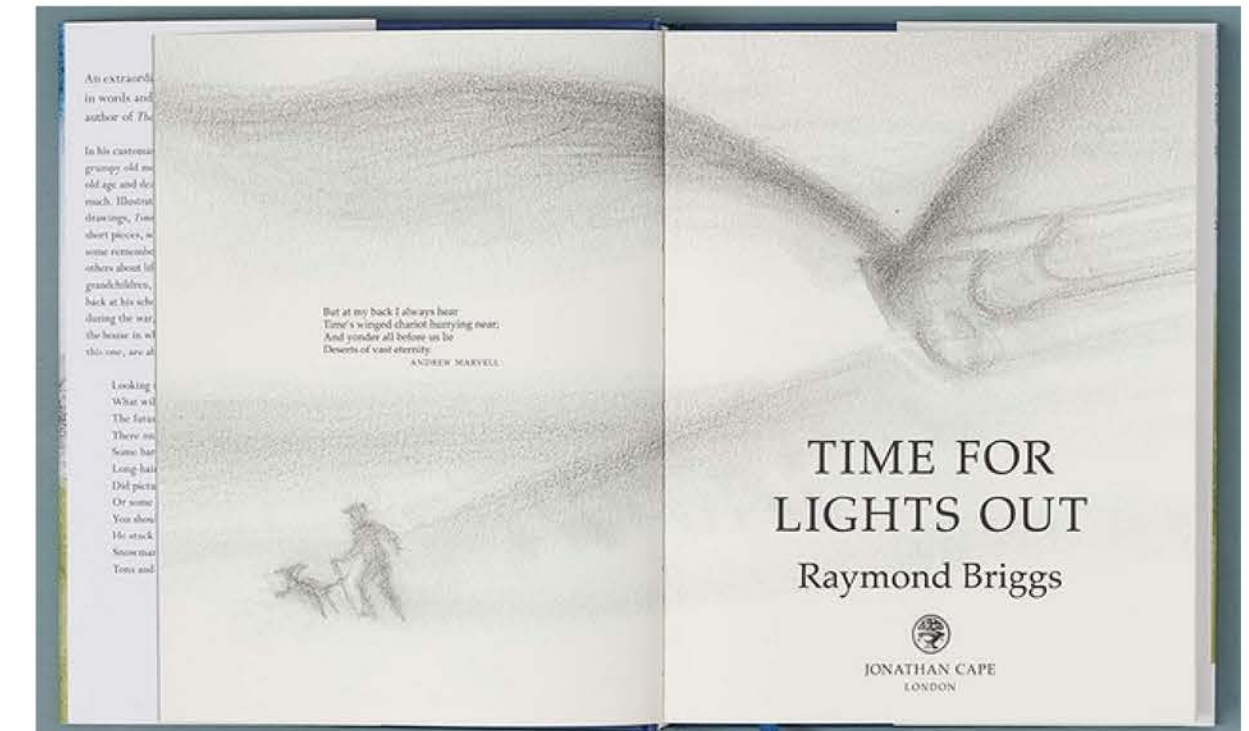


Figure 9 Excerpt from *The Snowman*, *Time for Lights Out*.
LEFT Online interview where Briggs' sketches the above

Quote in orange, Left: Louise Jebb
The Art Newspaper

3.2.2 Ainslie Henderson

Summary

BAFTA nominated and award-winning writer, director and stop-motion animator.

Positioning

UK, Europe, global.

NFT Presence

His Web.3 presence says he is "Slowly growing the worlds one and only stop-mo NFT band." On the Tezos blockchain, he is part of Teia[1] on OBJKT[2]. Henderson answers the question of whether SMA practitioners can operate in Web.3 without compromising content integrity[3]

Relevance

Previously a songwriter, Henderson says he approaches SMA with "a similar kind of sensibility..it always has to have someone.. saying something about their life.." His film *I Am Tom Moody*, is referenced as "..the quality of a puppet's performance has little to do with [its] ..cost or complexity.. and everything to do with the animator's skill at conveying honest emotions." [Walsh, 2019:9]. His skill and detail focus, stillness and micro-movement invite viewers' emotional investment. This creates credible memorable characters from something as simple as a piece of string used to devastating effect as a visual metaphor for letting go of life in a resigned yet celebratory way (*Moving On* [4]). This technique, visual metaphor and soundtrack struck me quite forcibly as someone who has cared for a parent end-of-life; that animated piece of string perfectly represents the true complexities families/carers go through in such cases and I strive for that striking simplicity and technical skill.

Footnotes

[1] describes itself as "an artwork made of artworks, an open, community owned digital platform for experimentation, trading ideas and works of creativity as OBJKT NFTs"

[2] OBJKT is the largest marketplace on Tezos where #CleanNFTs can be found

[3] (see 7.3 for discussion of actual environmental implications).

[4] a music video for the band James

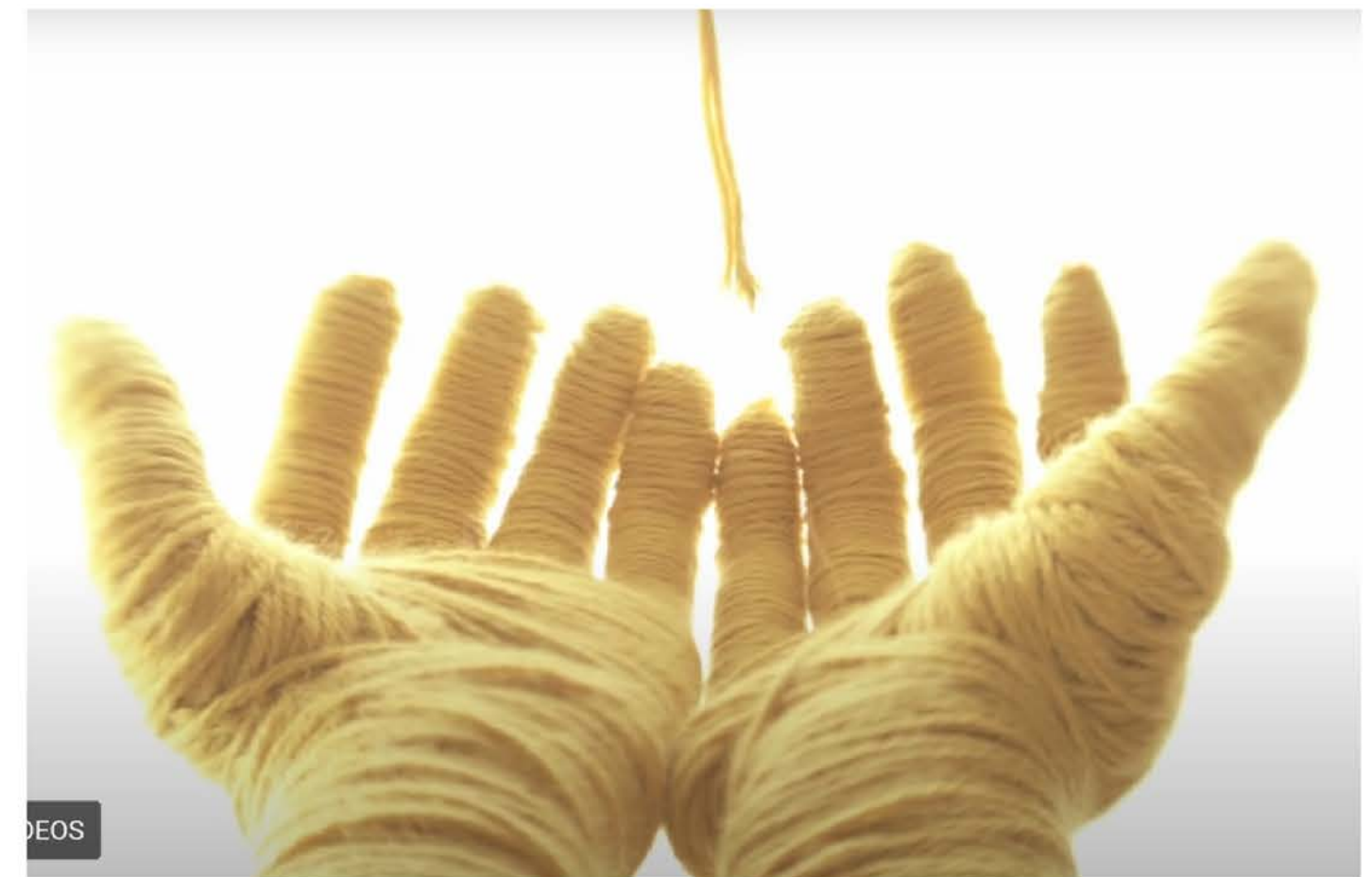


Figure 10 Excerpt from *Moving On* (hands) and Ainslie Henderson's website homepage

3.2.3 Patterson & Reckinger ("P&R")

Summary

Michael Patterson and wife Candice Reckinger are artists, animators and lecturers whose seminal work for A-ha's *Take On Me* (1985) video using hand-drawn rotoscoping techniques created an arguably still unparalleled music video which continues to hold its own against today's technological counterparts.[1]

Positioning

USA, Europe, global.

Relevance

Take On Me is a pivotal part of my visual fabric. Patterson's student video *The Commuter* attracted music company commissioners and directors working with a young Norwegian group struggling to get *Take On Me* [2] off the ground and into stardom. This is what I hope to achieve with my trilogy in terms of recognition and commissioning.

Patterson built his own rotoscope and hand-drew frames which gave the illusion of fantasy and reality blending into one continuous dimension to tell the basic love story directed by Steve Barron. Today's rotoscoping is done digitally to mimic a sketched effect over an uploaded film clip - it is unclear whether they are as effective. The video platformed P&R to work on other music videos and later projects including projection-mapped animations set to music on a large community scale. See 7.1.(c) for A-ha's quote on the video's effect which, like Ainslie Henderson's *Moving On*, I hope to emulate with my processes and purpose.

Footnotes

[1] as at 16.11.2022 *Take On Me* has amassed over 1.5billion ivews on YouTube (1,558,068,640 views)

<https://youtu.be/djV11Xbc914>

[2] originally released in 1984 with a different video

Figure 11 Canice Reckinger at work



Figure 12 (below) still from *Take On Me*

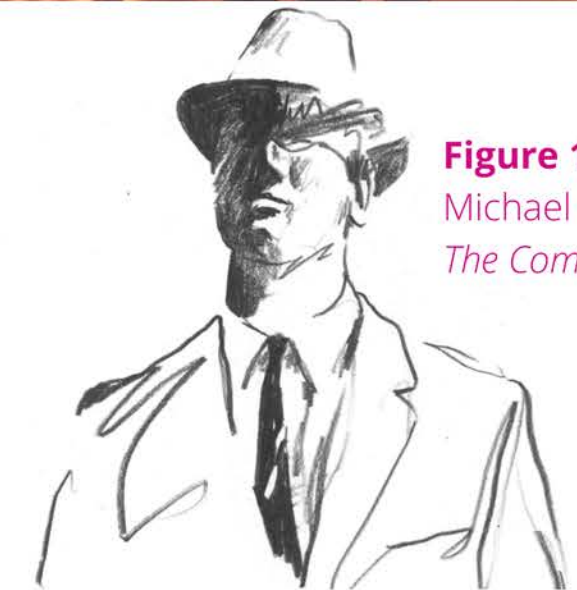


Figure 15 Still from Michael Patterson's *The Commuter*



Figure 13 (above) live action still from *Take On Me*

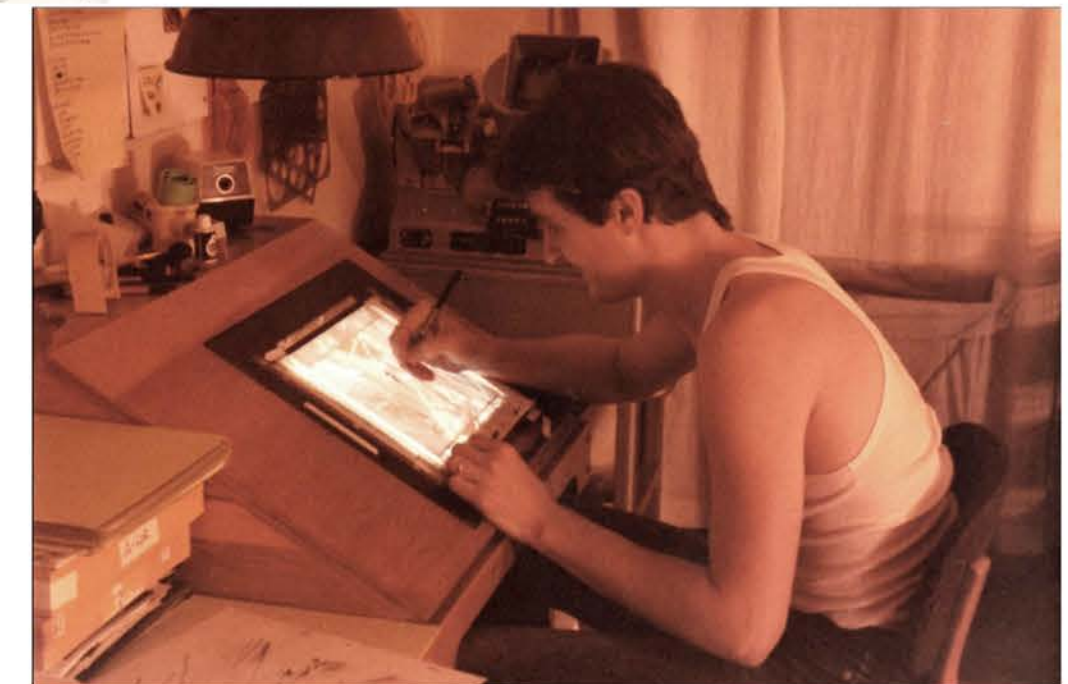


Figure 14 Michael Patterson manually drawing on his rotoscope

3.2.4 Tiny Inventions

Summary

Max Porter and Ru Kuwahata are animators and directors specializing in mixed-media narratives "particularly interested in marrying analogue and digital animation techniques.."

Positioning

USA, Canada, Europe, global.

Relevance

I researched Oscar-nominated SMA *Negative Space* [1] during VL. The narrated poem is sparsely supported by brief wafts of monotone sounds but the spoken word replaces music in the film. This allows viewers space to hear the fabrics and paper-based textures sounds used for the characters and set. The dynamic is different yet the effect is the same: audience attention and emotional investment. The use of silence is as effective as a directive soundtrack. The non-claymation textures contribute to the feeling of fragility. Is a poem not, after all, lyrics without a song?

This film makes me consider whether and if so how I could depart from using music as intrinsic to SMA work; I could explore how my practice evolves or responds to conducting textural, material and sound/spoken word experimentation.

I reflected on how, in the same way I will hear songs which start to write a visual in my brain, so too might other auditory influences - what is important is how to connect them up so they resonate with the viewer *and* so the work is developed in a way authentic to me.

Footnotes

[1] based on a narrated poem written by Ron Koertge about his relationship with his father



Figure 16 Stills from *Negative Space*



DEVELOP MENT

4

- 4.1 Idea Genesis
- 4.2 Pre-Module/FMP Preparation
- 4.3 Training
- 4.4 Summary of Development
Logistics / Planning

4.1 Idea Genesis

The final page of each module portfolio submission since N&S included learning and future plans.

Figs17-19 chart the germination of this FMP idea before the lightning bolt concept struck in February 2022...

Socially Driven Narrative - Learning Process

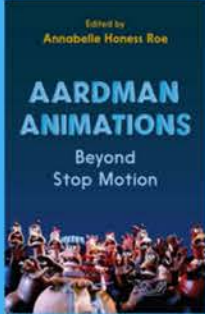
Trusting the process which led me to stop motion animation was a successful and unusual development in my practice.

The original idea was to supplement this sequence with a further sequence whereby the main character turns the tables and the interrogator actually joins her in her fight.. but the current sequencing and work has led itself to a natural completeness, it feels wrong to disturb that by anything further - it would impose on the balance rather than developing it satisfactorily.

Feedback has been positive and the "to be continued" has been interpreted as the issue being ongoing and topical. Which it absolutely is. I now want to explore more stop motion animation in the following ways:

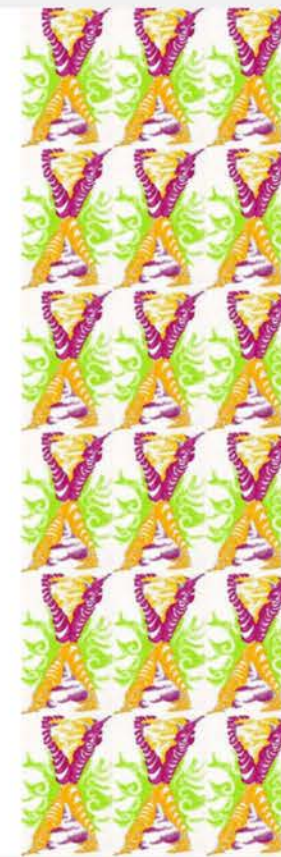
- the (first?) actual physically underwater stop motion animation sequence
- **an ice-skating stop motion animation of an unorthodox character**
- a sequence where it appears that the figure is actually manipulating my hand or the animator...

As part of my continuing research, I will enjoy reading *Beyond Stop Motion* (right) released and received after I completed my SDN animation.



AARDMAN ANIMATIONS : beyond stop-motion. (29 July 2021). S.L.: Bloomsbury.

to be continued..



Peer Feedback / Future Development

It has been extremely humbling and helpful to receive peer feedback on my main designs when patterned, my stop motion animation figurine development and the final stop motion Stationery Ad which I published on my YouTube Channel. From it I will consider developing:

- A less intense pattern where my design repeats but almost incongruously and with more spacing around it
- Reaching out to the chair-yoga market given our aging population and those with physical challenges
- Saleable striped figurines as desk ornaments or bendable models.

I shall continue to approach and engage with potential commissioners about my range, and even develop further items.

At the time of writing, I wonder if I could pitch Swarovski to make a crystal version of my figurine and maybe develop a stop motion animation using bejewelled materials only?

I also intend to follow up on the results and data from my Survey.

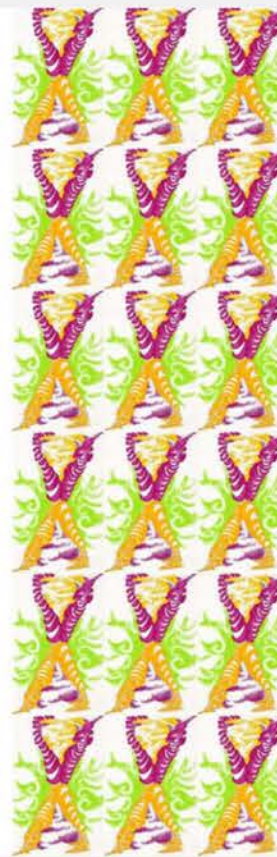


Figure 17 ABOVE
N&S final slide for Portfolio - July 2021 annotated with the beginnings of the SMA skater idea

LEARNING

Though I had positive feedback on the piece, it was not as long or as fluid as my usual SMA work - I felt that I would probably reshoot it with a greater FPS rate to slow down the action and make it even more fluid.

I would like to work with the shadow/lighting sequence in greater detail and with better variation.

In terms of manipulating a "nothing" (aka suggesting a negative space figure by manipulating its surrounding objects/set), I was reasonably pleased with this because some of the flaws were distracted by focus on the putting on of the socks, but felt I should have perhaps zoomed into this which may have opened up the possibility of more easily being able to manipulate the surrounding set as it would have filled the frame more. **I would like to explore this more.**

Hopefully I can improve on all this, as I was accepted on the 12week long Aardman Academy's *Stop Motion 1* course starting on 4th May 2022, in order to hone and advance my SMA skills. While this will be at the same time as my FMP, I already decided in February 2022 that I wanted to make a trilogy of SMA films based on the theme of *Places We Go To Escape Pain* and so this learning will be assistive research as part of my FMP.

I will also seek to better learn **the art of shadow projectina shapes and what kind of lighting better promotes this as manually moving the upright lamp extension frame by frame to project the figure's shadow through the door was not just painful, but rather jarred.**

As ever with SMA, each filming experience is a schooling in itself. With the weight of this negative space exploration behind me and very much in front of my practice now, **I feel I have turned a corner which I intend to keep exploring.**

DRAWN FROM LIFE
FINAL OUTCOME

Figure 18 Above Prop final slide for Portfolio - December 2021, annotated with the beginnings of a SMA idea which forms part of my future body of work and for which song permission has already now been granted

Figure 19 LEFT
VL final slide for Portfolio - April 2022

Figure 19A
Initial ideas generation spidergram



4.2 Pre-Module/FMP Preparation

Permissions (see **Appendix C**)

- March 2022: I began seeking licencing permissions from copyright holders of my chosen soundtracks to preserve FMP production time.

Research included:

- essential permission request content
- sourcing how to contact the artists (extensive research including a temporary subscription to *The Handbook* [1])
- gaining an insight into how one track can have multiple owners[2]; developing a working knowledge about the world of copyright licencing (many agents, management/record companies were extremely helpful in their guidance)
- investing in materials and professional standard equipement (Canon EOS R camera plus SMA compatible fimware, DragonFrame software, adjustable tripod, lighting/rigs, SMA stage stand, Newplast plastacine, glues/adhesives, eyeballs, styrofoam balls, an A3 lightbox and hair (for wig-making).

Footnotes

[1] An online directory of celebrities and influencers

[2] (eg: writing rights, master rights, publishing rights, rights in the performance etc.),

[3] SM1 describes itself as "An industry alternative to traditional education, our first three-month module has been devised and created by world-leading professionals from multi-award-winning and independent studio Aardman and will be taught to you from the comfort of your own home through an online learning environment and community."

4.3 Training

In order to advance my SMA skills and present this body of work to a professional standard, I applied for a place on the Aardman Academy's "SM1" Course (May to July 2022) [3] (**Appendix B(i)**)

The objective was also to learn and practice:

- techniques of working with mechanical armatures
- professional standard software
- discussing some of my FMP ideas to obtain practical advice from industry-specific professionals on how to best realise them.

In addition to the Course Timetable at **Appendix C(ii)**, I met with my personal tutor each Monday evening for feedback/guidance on work produced.

Figure 20
Production
comparison
pre and
post SM1

	SMA SOFTWARE	CAMERA	FPS	ARMATURE
PREVIOUS	StopMotion Studio	Laptop	15-17	None or 1.5mm wire
CURRENT	DragonFrame	Canon EOS R	25	None or professional standard

My intention was to produce part of Film One as my final project during week8-12 of SM1.

Instead I was so interested by the armature's physicalities I conceived a new narrative to showcase my learning: **BFF (Bid For Freedom)**, depicting one armature's struggle to be free of its supporting rig. Armatures are hardly ever seen, I wondered what life must be like for them always hidden, supporting the puppet everyone actually sees. My objective was to tell the story from the armature's point of view. This:

1. empowered my armature technique intended for the ice skater[1]
2. flexed my narrative perspective muscles
3. made me more adventurous when formulating Film One scenes around the puppet's interaction with the camera and a visual from beneath the ice.

BFF was showcased with other student films at the Aardman Studios cinema during our "graduation" day in July 2022. This inspired a keener appreciation of how image quality translates when challenged by scale. I now conduct constant forensic focus tests with test cards when filming. Feedback on **BFF** from peers and tutors was encouraging and I remain in contact with them.

Footnote

[1] for Film One

Figure 21

Still from **BFF** which you can click on to view



Please click to watch

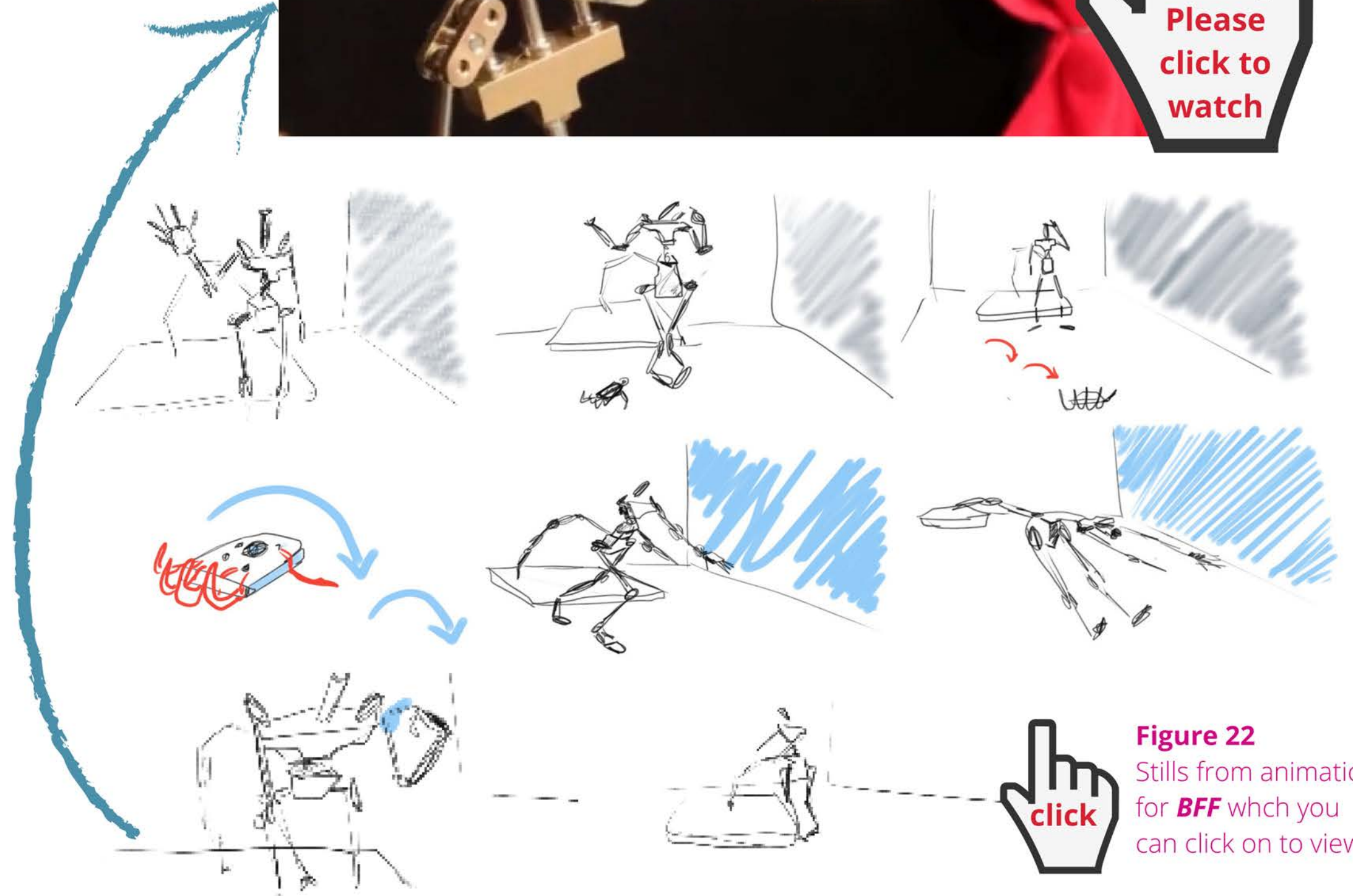
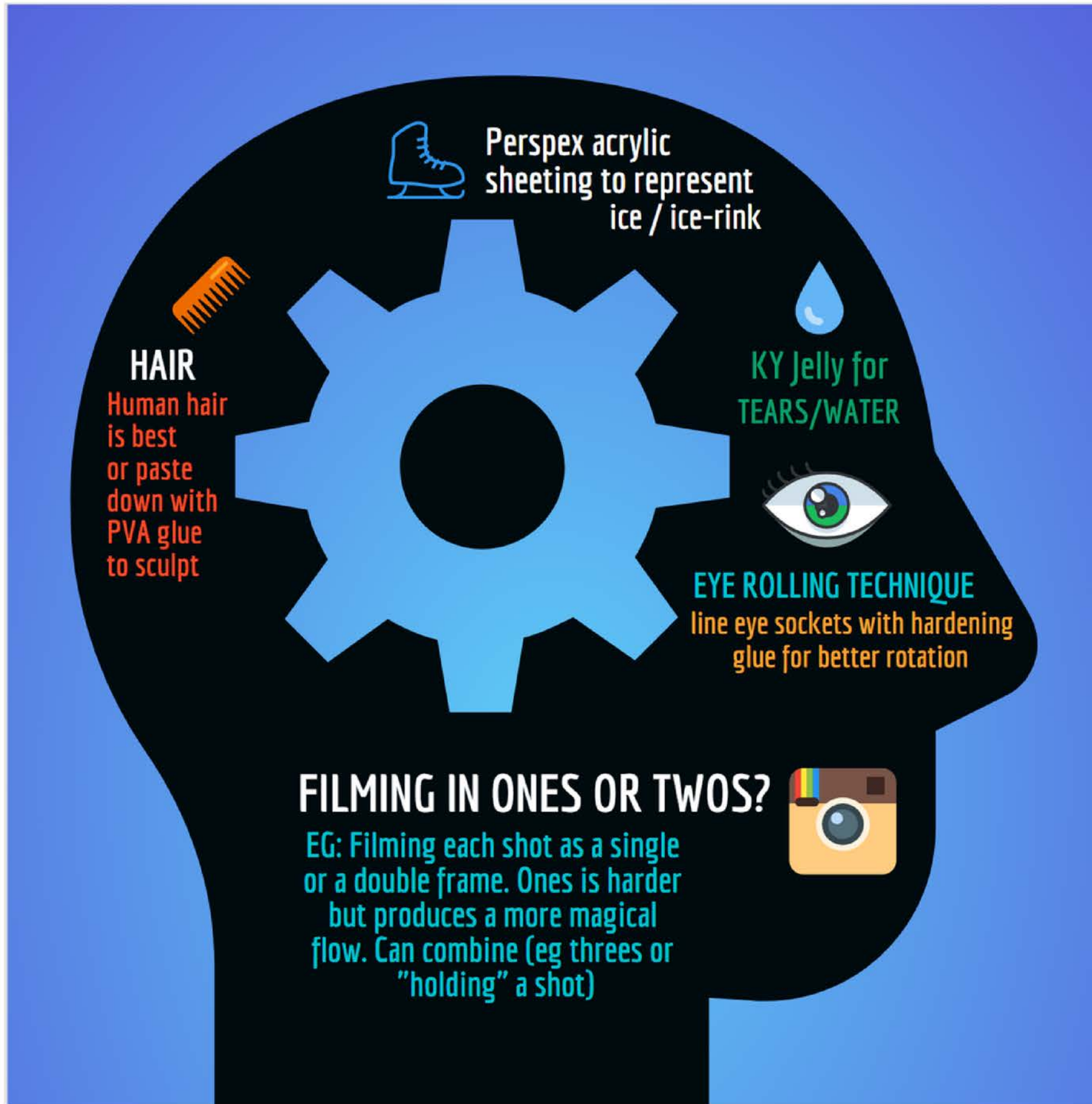


Figure 22

Stills from animatic for **BFF** which you can click on to view

Figure 23 Infographic of SM1 tips from industry experts/peers, including guest speakers which assisted FMP



Footnotes

[1] (BAFTA and Oscar winning director)

[2] (Co-Found of Aardman and Father of Morph)

[3] (Creative Direction for *Wallace and Gromit*)

[4] (Aardman/Freelance Sculptor and Model Maker)

Figure 24 Infographic of pertinent advice during SM1 for FMP and practice




4.4 Summary of Development Logistics / Planning

- **Planning skating sequences** - dealing with consequences of refusing to
 - edit out rig visibility post-production
 - use greenscreeningplus working through SM1 and waiting to receive items ordered [1] all required original planning review to execution logistics.
- **Set creation and physicality of manoeuvring** - reviewing how to access the puppet in tight spaces between equipment/sets/props.
- **Equipment storage** - including large scale materials for future sets and items for upcoming sequences in Films Two and Three were planned, created and maintained.
- **Set and puppet upkeep** - maintenance/restorative action.
- **Studio space** - currently a dining room area, so inadvertant reflections into the film were kept under review especially during mirrored sequences.
- **Inherent physicality** - SMA often involves
 - careful balancing, holding lights or items for periods of time when other equipment is already in use,
 - long periods of standing
 - working at unusual hours for best sealed lighting if darkness is required
 - a steady hand
 - unlimited patienceCare for backs, hands and knees is a must.

Footnotes

[1] such as the rigging, lighting, materials and even eyeballs, etc..





REAL ISA TION

5

- 5.1 Challenges
- 5.2 Reality v Planning
- 5.3 Impact on Practice
- 5.4 Investment & Expenditure

5.1 Challenges

- **Financial Sustainability** Working a full time day job drained the time investment possible, I mainly filmed from 7/8pm-1/3am.
- **(Re)Learning Through Making** Theory v practice sometimes meant a day's efforts were set back to restart from scratch, eg
 - puppet-making technicalities including navigatable padding/costumes over the armature keeping joints accessible for intermittent maintenance)
 - puppet repair from constant manipulation (I prefer Newplast clay over silicone for its expressive potential).
- **New Software & On Set Realities** 25fps meant less could be filmed daily but to a higher standard. Careful navigation during in situ live action sequences (eg angling, accessing the puppet in situ, set malfunctions, lighting inconsistencies between filming days) was required.
- **Major Equipment Incident**
 - *end of August 2022* - after filming the first 1 min 15seconds of Film One, my laptop[**1**] died with all my filming and FMP work.
 - extracting the files looked impossible until specialist intervention was commissioned
 - the running order of filmed frames is stored within DragonFrame itself; I edited (ie hiding/deleting frames) as I filmed. When these files were extracted outside of DragonFrame, *all* frames are retained meaning sequencing edits are lost.
 - to join separate YouTube clips could risk continuity
 - 3nights' file back-up was outstanding because average filming ended around 03:00am-05:00am before starting work each morning
- purchasing a new 1TB laptop became necessary
- **Time lost:** 3weeks filming and project advancement.

• Health & Personal Wellbeing

- *May 2022* - I supported my spouse through double eye surgery abroad and follow up care in the UK
- *October 2022* - I nursed my spouse through COVID19, then succumbed to it myself. Fatigue symptom remains.
- **Time lost:** 5weeks filming and project advancement. (3weeks for COVID19, 2weeks due caring duties post-operative).

• Energy Crisis

- *November 2022* -
 - The prospect of potential nationwide blackouts in the UK created uncertainty and consideration of future usage management.
 - Storm Claudia caused water damage to my workspace/home (room of set location) which continues to trip electricity supply requiring protracted insurance claims and using extension cabling for back-up garage conversation separate circuit to manage interruptions.
 - **Time lost:** 1week filming and project advancement.

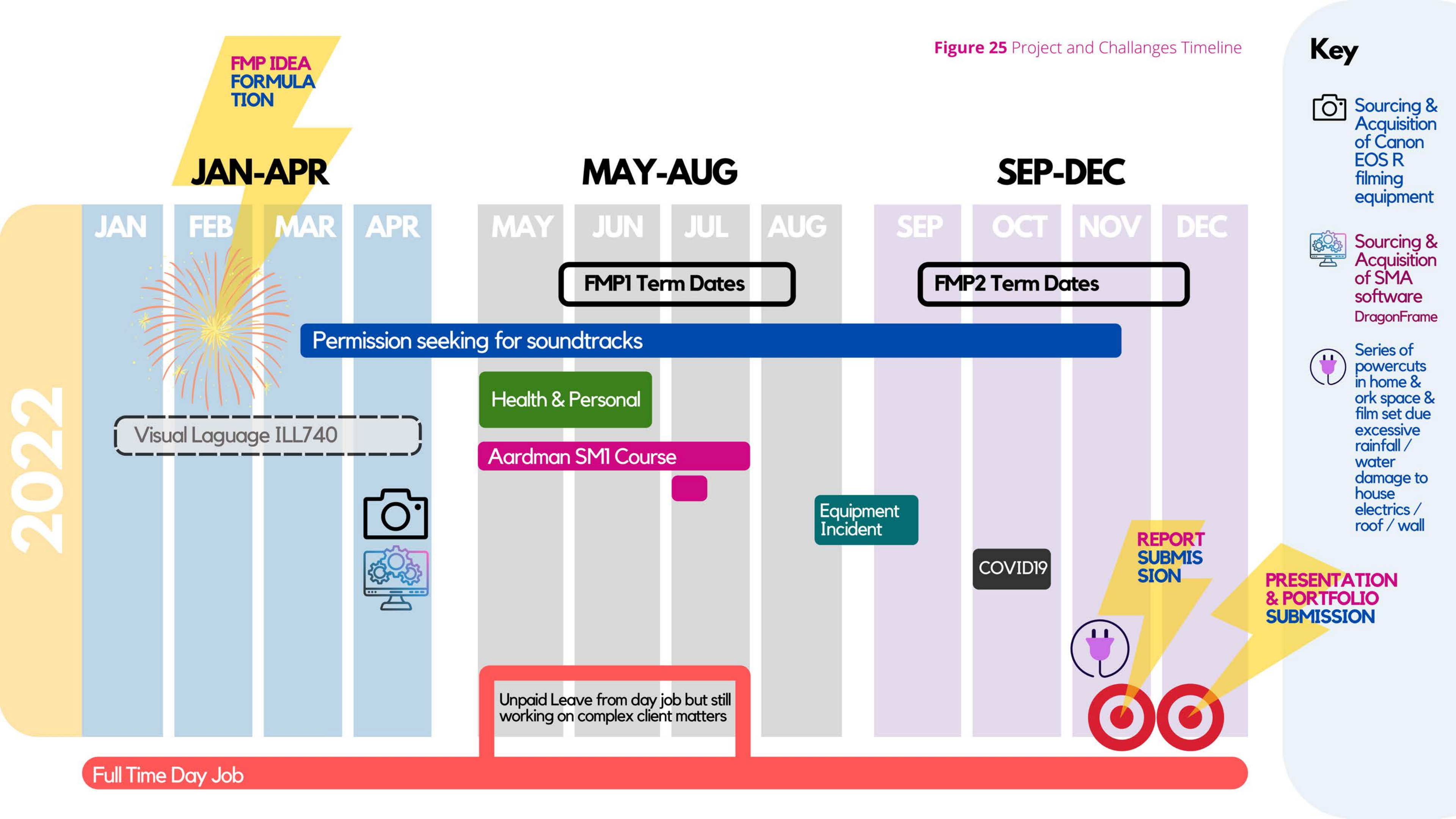
Though outside the scope of this Report to fully consider alternative energy options, it continues to affect makers:[**2**].

Footnotes

[1] A Microsoft Surface Pro 5 which has a circuit board and **not** a traditional extractable hard drive

[2] 20.10.2022 Crafts Council article entitled "Fears of Tough times ahead as the energy crisis hits UK makers" which stated that "*For some makers, the crisis has been an opportunity to grapple with the urgency of the climate crisis and the need for everyone – craftspeople included – to adapt.*"

Figure 25 Project and Challenges Timeline



5.2 Reality v Planning

Initial production estimates: based on past projects, eg: average of 3-5 days for 1-1.5mins of film. Accordingly, I estimated Trilogy completion by 08.12.2022.

These eventual misconceptions became apparent during filming Film One; I failed to consider:

- the comparative FPS differential (previously 15-17fps versus current 25fps)
- navigating new equipment / DragonFrame
- puppet repair frequency
- intervening setbacks (see 5.1)

Viability Review: resolved to focus on Film One rather than complete three mediocre films. Initially I considered this a personal failing; yet refocusing my project in response to:

- how it developed as thinking through making blossomed into *(re)evaluation through testing*
- the theory v practice of it

felt beneficial to the FMP journey. I could employ Film One experiences to better approach the remainder, improving their production time and quality.

A-ha^[1] released their latest album *True North* in October 2022 in the UK; *You Have What It Takes* was core listening to motivate me through setbacks I encountered. A band particularly influenced by Danish philosopher Soren Kierkegaard and his concept of "becoming real in your own life", I felt this concept and the lyric (right) perfectly resonated. In bringing SMA characters to life, I felt myself becoming who I really am in mine.

Footnotes

[1] my chosen soundtrack artist for Film Three

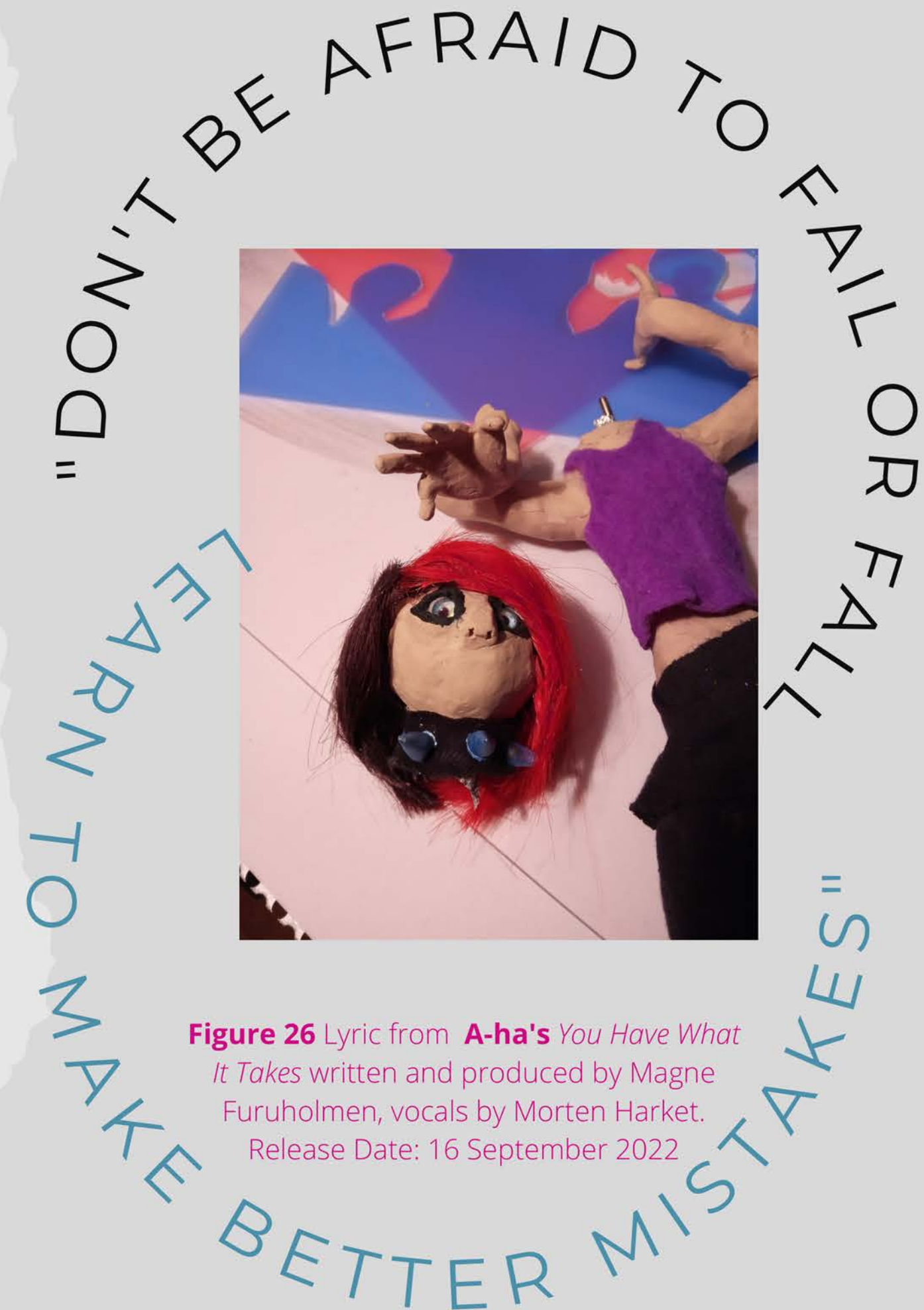


Figure 26 Lyric from **A-ha's** *You Have What It Takes* written and produced by Magne Furuholmen, vocals by Morten Harket. Release Date: 16 September 2022

5.3 Impact on Practice

As a result of these challenges, I implemented the following:

A. File Back Up

1. "dual backup" - acquisition of external 8TB hard drive and Cloud backup (with extra 1TB space)
2. incorporate dual back-up as part of allocated filming time
3. continue to upload completed SMA segments to YouTube channel
4. cross-save between laptops

B. Time Organisation

1. use annual leave/NWDs to FMP work
2. limit late filming to midnight - exhaustion is not conducive to creativity or physical sustainability.
3. consider periods of unpaid leave in 2023 to prioritise SMA projects.

C. Funding

1. continue with funding applications for future projects (consider approaching funders of case studies' work).
2. seek project-specific organisational contributions (without surrendering creative control).
3. consider higher-paying part-time locum work than current day job

D. Energy

1. charge back-up generator and keep handy
2. consider risks of overloading minimal sockets from garage conversion working circuit - source possible alternative/shared work locations as a last resort short term if necessary
3. purchase a portable power bank (for laptops/mobile phones during any blackout periods)
4. in the event of a blackout or compromised energy access, utilise time to:
 - a. rest (to regenerate), or
 - b. make further puppet/sets for Films Two and Three
5. explore alternative energy sources or methods to present SMA (automata even)

5.4 Investment & Expenditure

With no budget, it was necessary to ascertain the project's financial impact and exigencies to gauge:

- **non-repetitious expenditure/investment**
eg training, filming / set equipment
- **likely ongoing expenditure**
eg production costs / materials etc
- **contingency funding**
available resources for emergencies
- **likely production budget projections**
for funding/sponsorship applications.

Fig.27 analysis:

- **65% represents long-term practice investment** unlikely to be re-spent (DragonFrame, SM1/MMF and filming equipment).
- **cost of emergencies can equal investment** especially absent a production budget. This should reduce with empirical planning (See 5.3).
- **production budgets can be low** where time costing is not included. Being reliant on day job for living costs can skew true production budget projections. **NB** check with AOI for SMA rate recommendations.

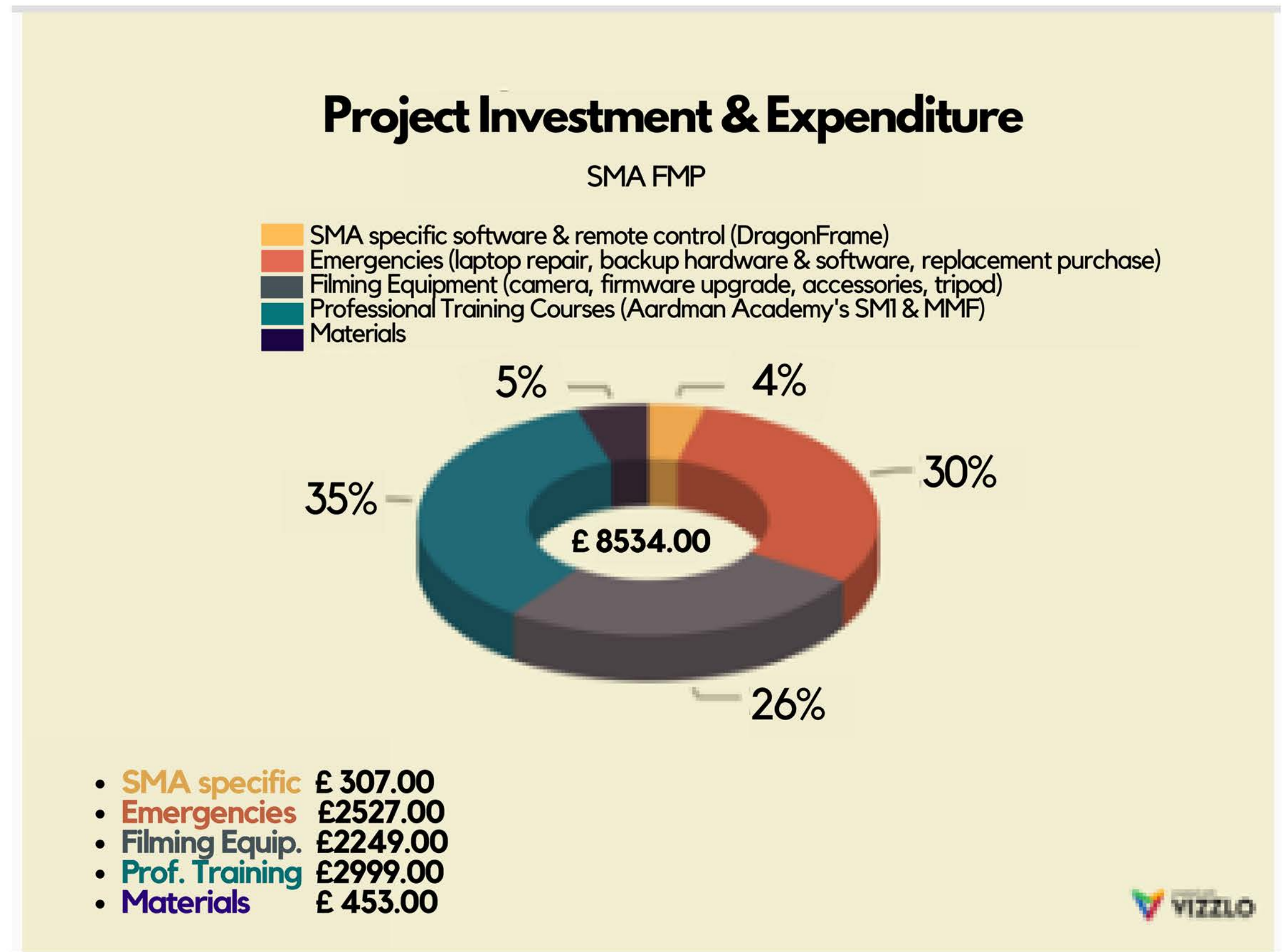


Figure 27 Financial Implications Pie Chart



**FUTURE
CON
TEXTS**

6

6.1 Authorial Practice - What Next?

6.1 Authorial Practice - What Next?

Plan for 2023/4:

- **SM2** Course place January-April 2023
- complete Films Two and Three by April 2023
- Undertake body of work per **Fig. 28**.

Figure 28 Table of Planned SMA Works and progress to date

WORKING TITLE	SOUNDTRACK	PLOT	MATERIALS / COLLABORATION	PERMISSIONS NEEDED?	FUNDING	TIMEFRAME
SEND IN THE CLOWNS	<i>Send In The Clowns</i> by Steven Sondheim sung by Dame Judi Dench at the BBC Proms 2010	A circus elephant seated in the centre of a circus ring under a single spotlight sings the lyrics of this song while their trunk sings certain lines, rendering the song as if a duet. This would be a project for my <i>Aardman Stop Motion 2</i> Course which starts in January 2023, where the focus is on lip-synching. FOCUS: This is a more still, solitary work, homing in on the emotion and dichotomy of internal frustration and ultimately resignation and loneliness	Newplast plastacine - set of craft materials. Consider if specially designed armature required given quadraped.	YES - I have written to those representing Dame Judi Dench with a permission request for song use on 14.10.22, response from her agents referring me to BBC Proms; on 31.10.22 I emailed BBC Proms Director David Pickard (and others within BBC), who responded on 31.10.22 copying in apparent appropriate person.	Self-funded project	April 2023 This film is intended to serve as the final project for <i>Aardman Stop Motion 2</i> Course
WHITE BIRD	<i>White Bird</i> by KT Tunstall	Bird's eye view of life on earth focusing on examples of feeling trapped and/or the will / longing to escape; eg: commuter on a train gazing out into the sky, a floating life jacket in the Channel, a towerblock whose windows each show examples of families/people though in a green space, maybe even addressing the bird's own fate/destiny... FOCUS: The connecting factor is the bird's journey through the sky noting all these things on its journey.	Newplast plastacine - set of craft materials. Conduct visual research on development stage (storyboarding) for materials required. Consider if specially designed armature required given bird figure/build.	YES - will need to approach KT Tunstall.	31.10.22 Applied to Film Fund through their "one sentence" pitch initiative. Joined FF's Discord Community.	2023
MOVING A NOTHING	<i>The Chauffer</i> by Duran Duran	Raindrops in the form of crystals (either Swarovski or otherwise) fall into a puddle on a pavement, and slowly amalgamate into a transparent figure who rises from being stepped on to form a crystalline figure made from nothing/transparent clay/gel. Focus will be on treating the development of this figure as if they are raw emotion screaming into force from constantly being stepped on/into.	Will have to source a material which is effectively transparent plastacine or clay. Need to research types of transparent gels or putty - perhaps even experiment with recipes such as KY Jelly and water-thickening agents. Crystals intended from Swarovski - or generic crystals if creative control becomes an issue. Need mini-paving stones, Milliput and crystals	YES - I approached those representing Duran Duran with a permission request for song use on 14.10.22, on 30.10.22 they granted permission at no charge and suggested possible specific future collaboration with the band!	31.10.22 Applied to Swarovski for funding support (though not at the cost of sacrificing any creative control)	2023
BARBIE GIRL	<i>Barbie Girl</i> by Scala & Kolacny Brothers	Story follows the character between stardom and the lonely realities or hinted sacrifices made to achieve it, what is even "celebrity" nowadays? A star with huge hair, sunglasses and a luxurious coat attends a press conference, playing her part. Away from this she is skeletal, sunken-eyed, reliant on wigs and her Manager's scheduling. She keeps a photo of a true love she let go for fame. The final refrain she	Armature, Newplast plastacine and use of shadows/light - simple sets; possibility of a flat-surface paper/card stop motion during photo flashback.	YES - I have written to those representing Scala / Kolacny Brothers with a permission request for song use on 14.10.22.	31.10.22 Applied to Genera Films for film funding.	2023/4
DOVE	<i>Plantasia</i> by Mort Garson	A child stands over a grave where a parent has just been buried; as the mourners leave (we only ever see their legs, to emphasize the child's smallness), the child pats the grave in preparation to leave but in so doing, descends into uncontrollable tears... then, as if by magic, two doves come out of nowhere and land on the grave and the child feels better (this actually happened to me, but as an adult, my inner child was very present though..) The music starts as the grave is taken over by plants and flowers, focusing on the continuity of life in a different form and learning to come to terms with grief.	Newplast plastacine - set from craft materials, including Milliput.	YES - will need approach the rights holders for the track.		2023/4
MOSAIC COLLAB	TBC	Collaboration focusing on Eastern Geometric shapes and artistry to explore form kaleidoscopically - possible typography	Collaboration with Stephanie Lennon	Depends on track selected		2024
PENGUIN COLLAB	TBC	My writer/actress friend sent me a script she wrote for an animated short. The concept involves a penguin and colour - I would create the stop motion animation film for the script.	Collaboration with Caroline Lees	Depends on track selected		2024



PLACEMENT

ONGOING AND FUTURE PRACTICE

7

- 7.1 Envisaged Audience/Market
- 7.2 USP
- 7.3 Future Opportunities / Challenges

7.1 Envisaged Audience / Market

Placement

UK, Europe, global

Markets

a) *Illustration*

My SMA practice sits well within

- the mechanical narratives aspect of illustration
- material consciousness aesthetics.

I do not exclude the opportunity for a 2D illustration practice for the right project.

b) *Animation / SMA*

My aims are to:

- upload work on website/social media platforms
- enter film festivals
- establish my work as niche haptic SMA practice
- enter awards (eg: Sundance Film Festival, animation short categories, eg: BFI, BAFTA, and industry awards such as The AOI World Illustration Awards as an AOI member).



c) Music Videos

My work would fit musicians / creative directors / producers / music companies seeking video content for songs. (See 6.1, **Fig.28** "Moving A Nothing" for already suggested potential future collaboration with Duran Duran).

These videos engaged the ears through the heart in a continuous loop. Magne Furuholmen and Morten Harket^[1] explained respectively that: "what [*the video*] did, apart from it being great on its own and being so iconic as a piece, is it gave the song enough rotation to really put hooks into people." "That video.. gave the world the time necessary to take [*the song*] in." It is this aesthetic partnership I want to achieve in my own way.

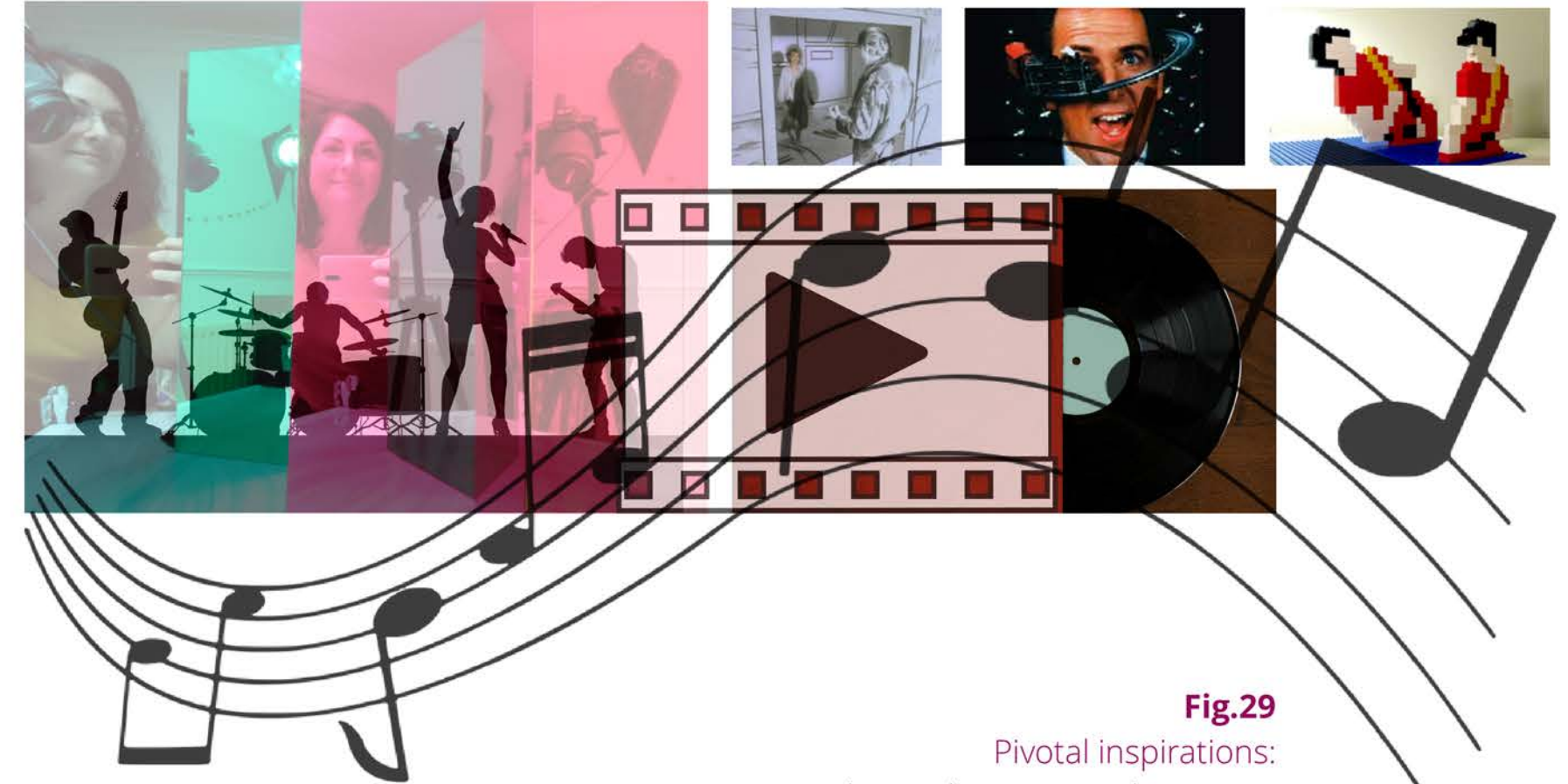


Fig.29

Pivotal inspirations:

A-ha's Take On Me video (1985)

Aardman's video for Peter Gabriel's Sledgehammer

Michel Gondry's SMA for The White Stripes' Fell In Love With A Girl (2002)



The haptic nature of SMA lends itself nicely to the idea of approaching mental health charities or organisations in the wellness/wellbeing market to collaborate on potential workshops or promotional film (eg: *Save Ralph* commissioned by The Humane Society). I do intend to use SMA to approach more topical themes, once a tighter body of work has been established.

Footnotes

[1] A-ha's band members interviewed in *The Making of Take On Me*



e) Museums and Galleries

There would be scope to approach these fora with a view to:

1. **collaboration** - using my SMA work to platform / showcase an exhibition or for promotional use; or
2. **exhibition** - my SMA sets and their contents are quite detailed and serve as artefacts, viewers could see the true scale and intricacy of world-building making process.

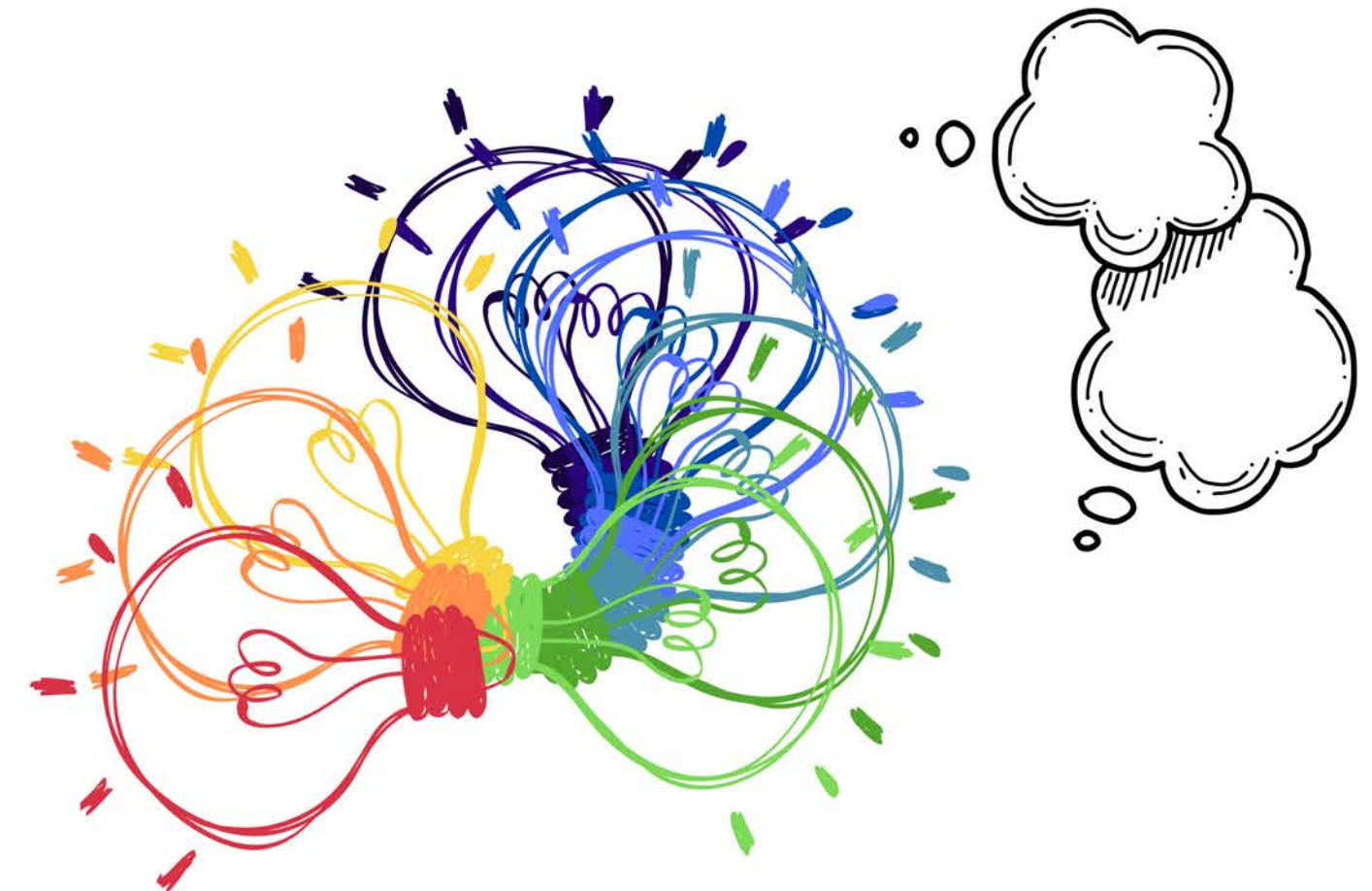
I am interested in the potential for a SMA-specific site/exhibition space where my sets/puppets can be exhibited and maintained on long-term.



f) Giving Back

An MA highlight was running a joint session with Julian Mills on *Mechanical Narratives* during ProP. I would love to:

- bring that aspect of making/SMA and its accessibility into wider circulation
- be involved in developing a hub at FU within which artists/makers can alchemise like an aesthetic national grid to power social good (noting UAL has just "established a new Storytelling Institute to help artists and campaigners collaborate to lead change.")



7.2 USP

My USP emerged as:

- an organic, haptic-looking SMA practice eschewing computer-led special effects / post-production adjustment techniques in SMA work[1]
- formulating and creating hand-crafted / analogue-based special effects rather than relying on CGI.

In this way, my practice serves as an antidote to heavily computer directed works, not as a criticism but to deliver on my tenet of tactilism vis. thinking through making to produce a body of authentic work.

A 2014 study on SMA ".. as a tool for Self-Enquiry and Personal Evolution" considered that "*The charm of stop motion animation and its unique way of expression is still favored by the majority of animation enthusiasts and animation artists (Bickford & Zappa, 1987). Award-winning animators Adam Elliot (2003, 2009) and Bruce Bickford (1979, 1987, 1988) both work in claymation and deliberately leave their own thumbprints in*

their clay characters to preserve a natural and human mediated feel to their films. Most of the hard work, innovation, and artistry of stop motion animation does not appear on screen, but can be observed through materials and movements of characters." [Blair, 2014:8]



Footnotes

[1] (eg greenscreening, non-live action shot sequences, editing in/out rigs/errors or fingerprints as some studios do)

7.3 Future Opportunities / Challenges

I consider the encroaching world of AI illustration and NFTs under this lens:

1. AI relates to content creation
2. NFTs relate to platforming/distribution of already-created work

How viable is my haptic practice when AI options are available?

Hireillo opines "...illustrators are perpetuating the idea that they're being replaced by machines, creating the potential for a self-fulfilling prophecy" and that "by flocking to use and experiment with AI-generated artwork, the illustrators train it to recognise what the general public and professionals find visually pleasing." [1]

In April 2023, Brno (Czech Republic) will be hosting 12th International Conference on Artificial Intelligence in Music, Sound, Art and Design (EvoMUSART). [2]. It seeks submissions on, inter alia, "Systems in which artificial intelligence is used to promote the creativity of a human user" - interestingly pitched from AI being the promoter of the human.

AI is on the rise, but I am not creating any work using AI, especially given recent resurgence trends of analogue films/cameras [3] and "embrac[ing] the imperfect." [4] Schimautz believes "limitations spark creativity through the problem-solving process" empowering my U in USP.

Global context: post-pandemic/lockdown: computerised contact and access was welcome and necessary, but are people now yearning for **more reality less virtually?**

Footnotes

[1] Hireillo article, 07.09.2022 "Is an AI Capable of Original Thought?"

[2] "a multidisciplinary conference that brings together researchers who are working on the application of Artificial Intelligence techniques in creative and artist fields"

NFT Foray.

3.2.2 exemplifies an SMA artist with a #CleanNFTs presence. I attended a seminar (**Appendix C(iii)**) to gain a clearer technical understanding of NFT implications. My questions about environmental impact and scope for regulation were answered. Notwithstanding some cryptominers' ability to *mine* carbon-neutrally:

- it is cryptocurrency *transactions* which[5] can generate carbon usage the size of New Zealand (or similar to Jordan/Mongolia/Portugal [6]).
- Crypto-economics may advance isolationism under the guise of exclusivity. "Crypto-colonialism" originally meant acquiring "political independence at the expense of massive economic dependence." ("Crypto" = concealed, hidden or secret.) [7]
- developing "crypto utopias" in smaller or developing nations causes "severe environmental damage"

Currently, the Law Commission is seeking evidence on how DAOs should be categorised[8] and further recent revelations conclude "Never before has crypto looked so criminal, wasteful and useless.[9]"

Clearly a path towards regulations is being paved, but I cannot ethically justify entering the NFT market in the near future accordingly[10].

Footnotes

[3] NBC report: "The 'Developing Story... the segment, hosted by reporter Gadi Schwartz, was shot on a 1970s-era Beaulieu 4008 camera as well as a Rhona Super 8 camera, giving the segment a distinctive look. It's the first NBC news segment to be shot on film in more than 40 years."

[4] *ItsNiceThat* article 02.11.22 entitled "*Julia Schimautz embraces the imperfect with her alluring Risograph animations*"

[5] according to Prof. Yarovaya's seminar answer,

[6] for cryptocurrency markets like Ethereum, Monero and zCash among others [Corbet, Lucey and Yarovaya, 2020:4]

[7] [delano.lu, n.d., 2018]

[8] Law Society Gazette 17.11.21 article entitled "Commission to probe status of blockchain-based organisations"

[9] The Economist 17.11.21 article entitled "Is this the end of crypto?"

[10] I will however keep this under review every 6months.

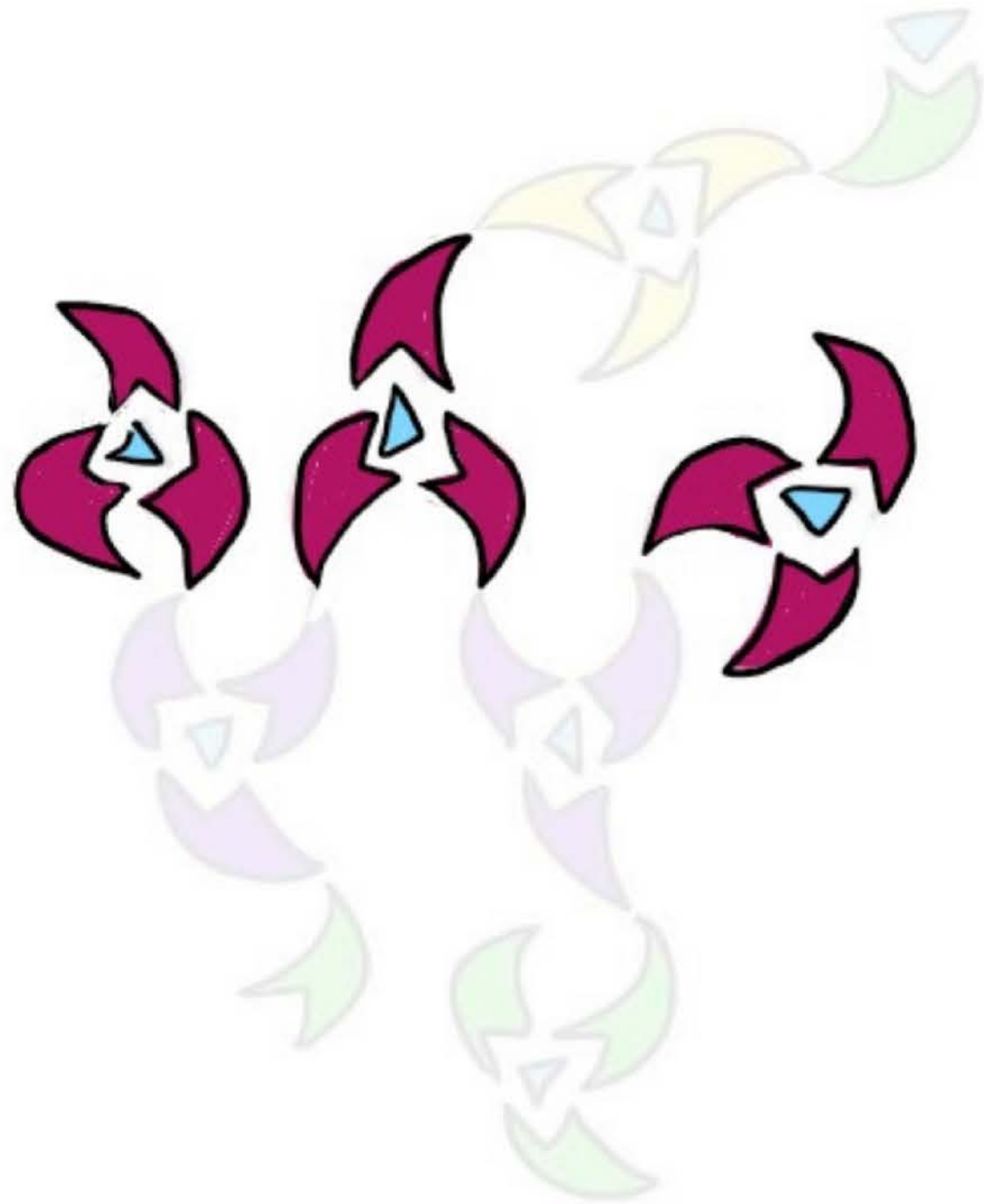


APPENDICES

Appendix A

(i) Manifesto

(ii) ProP Report Extract on "*Brand Values*"



1.2 Brand Values

- **Bright**
 - both in colour and resourcefulness / ideas
- **Bold**
 - in approach and presentation
- **Conscionable**
 - environmentally and in my practice , including around addressing topics fairly or respecting authenticity
- **Versatile**
 - mine is an eclectic practice with different skills / artistic styles; this is not a lack of clarity, but a strength in terms of being adaptable to the particular project or client, and in terms of creative development can benefit a client by offering a more one-stop-shop approach
- **Reliable, Quick and Professional**
- **Connects with an audience**
 - locating the emotional snapshot of a project / topic is core to my work, so while my work's main ethos is to *say something*, this approach intends that it is *to someone* as much as one's own authorial voice.
- **Joyful**
 - This practice is my dream, art is a superpower and joy is infectious - it's not just a business, it's a privilege. Spread love.

(ii) Professional Practice Module Report Extract



APPENDICES

Appendix B

- (i) Permissions matrix
- (ii) Sample permission request

(i) Permissions Matrix

SOUNDTRACK			PERMISSION	FEE (GBP)	TYPE OF LICENCE GRANTED			TERRITORY
SONG	BAND	WRITER / COMPOSER	LICENCE		MASTER	SYNCHRONISATION	PUBLISHING	
Extreme Ways	Moby	Moby	Approved					World
This Is Our Home	A-ha	Magne Furuholmen	Approved	£150.00 (Master) + £150.00 (Publishing)	Universal Music Operations Ltd <i>5yrs from 23.5.22</i>	-	Awaiting licencing agreement	World
Freesyler	Bomfunck MCs	Raymond Ebanks & Jaakko Sakari Salovaara	Approved	£150.00 plus VAT	Sony Finland		Universal Music Publishing MGB Ltd., on behalf of Lebaron Music Oy (100%) <i>2yrs from 08.12.22</i>	World

- **Moby**

The first, easiest and least complex permission to obtain. On 16 March 2022, DEF Management Ltd confirmed permission by email. Moby operates an online MobyGratis presence for film makers and artists to use his specially made content free of charge, and though this track was not on that site, I was still delighted to be granted specific permission for it.

- **A-ha**

After initial enquiries I was directed to Universal Music in Germany who then liaised with me and Universal Music in the UK so that the licencing agreement could be localised in the location where the use originate. A £300.00 fee will be charged for the master and publishing rights.

- **Bomfunk MCs**

The most complex permission to achieve as the band are no longer together, one half (Raymond Ebanks) is near impossible to trace and the other half (Jaakko Sakari Salovaara) has reinvented himself as JS16 whose management I originally contacted; they referred me to Sony Finland, who granted permission but referred me to the UK Sony office for the licencing agreement, who referred me to Universal Music Ltd to obtain the publishing rights. A £150.00 fee will be charged for the publishing rights.

(ii) Sample Permission Request

From: Shadia Ousta Doerfel <info@carcazan.com>
Date: Wed, Mar 9, 2022 at 6:28 PM
Subject: PERMISSION REQUEST for song use
To: <sami@xtendedmusic.com>, <samppa.hartikainen@warnermusic.com>
Cc: <communications@umusic.com>

Dear Sami, Dear Samppa, Dear Universal,

Re Permission to use the song "Freestyler" by Bomfunk MC's for Short Animation (to commence in May 2022)

My name is Shadia Ousta Doerfel and I am an illustrator, artist and animator who operates under the art name of Carcazan. I am currently studying for a Masters Degree in illustration at Falmouth University (in the UK) and I am a member of the Association of Illustrators (the AOI). I make stop-motion animation short films which use music as the springboard for the soul of the stories I want to tell. I am based in Surrey in the UK. I am trying to get in contact with Raymond Ebanks, Jaakko Sakari Salovaara and any other relevant person/body who may hold the copyright to the Bomfunk MC's song "Freestyler."

I would like to use the above-mentioned song as the soundtrack for a section of a short stop motion animation I am working on as part of a trilogy of short animated films for my Final Major Project for my Master's Degree. The song is the perfect soundtrack for my animated film which charts the story of a girl who seeks refuge in her headphones to animate her dreams/hopes. The use of my short stop-motion animation would be as follows:

1. To submit as part of my Masters (MA) Illustration studies coursework for my Final Major Project (which I will be marked/graded on)
2. As the Final Major Project is the work that will "launch" me into a career in illustration and animation, I would want to upload my work onto my website, my social media platforms and my YouTube channel (as I do normally with my other stop-motion animations)
3. The AOI and my University may also want to showcase the work because I am their student and member, so they may want to place it on their websites and social media
4. I would also want to enter it into the AOI's World Illustration Awards for 2023 or any other possible animation

I am not making any profit or income from this animation, and I do not seek to make any profit or income from it. I have no budget for it and I am not being paid to produce it. The film would just serve as an example of what I can do as an animator, using one of my all time favourite soundtrack songs, which was integral to my own life, as part of helping to tell the story of the animated girl. It would actually end my project if I could not use the song and I've wanted to finally give life to this idea in this way for so long..

If there is a fee to grant permission as requested, please let me know what that would be, kindly bearing in mind my circumstances mentioned above.

If you agree to provide me with permission, please sign this permission letter and return one copy to me by email (a scanned version is fine). Please let me know if there is anyone else I need to contact or seek permission from, or whether you would coordinate that and let me know.

I appreciate your consideration of my permissions request and look forward to your reply. Please do not hesitate to contact me if you have any questions or need further information.

Kind regards

Shadia Ousta Doerfel
CARCAZAN

www.carcazan.com
@Carcazan

By signing below, I warrant that I have the right to grant the permission requested in this letter, and that I provide you with that permission.

Signature:

PRINTED NAME (CAPITAL LETTERS):

Date:



APPENDICES

Appendix C

Personal Development / Specialist Training

- (i) SM1/MMF Certification
- (ii) SM1 Course Timetable
- (iii) Programme for "*Ethical Matters - Intangible Value: The Future of Art and Money*" Seminar



**AARDMAN
ACADEMY**

INDUSTRY TRAINING

STOP MOTION 1

MAY - JULY 2022

THIS CERTIFICATE IS PROUDLY PRESENTED TO

SHADIA OUSTA DOERFEL

Awarded by the Aardman Academy for the completion of an Industry Training Course.

MARK SIMON HEWIS
Head of The Aardman Academy

PETER LORD
Co. Founder



**AARDMAN
ACADEMY**

(i)
SM1/MMF
Certification



**AARDMAN
ACADEMY**

MODEL MAKING FOUNDATION

Awarded by the Aardman Academy for the completion of an Industry Training Foundation Course.

MARK SIMON HEWIS
Head of The Aardman Academy

PETER LORD
Co. Founder



**AARDMAN
ACADEMY**

FULL COURSE TIMETABLE

Course Information


Your full Course timetable of events!

STOP MOTION 1: MAY 2022 PROGRAMME OF EVENTS				
WEEK 1	WEDNESDAY 04th MAY	1PM	WELCOME & COURSE INTRODUCTION	WEEK 1
	FRIDAY 06th MAY	1PM	DRAGON FRAME: BASICS with MARK SIMON HEWIS	
	MONDAY 09th MAY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 2	WEDNESDAY 11th MAY	1PM	WEEKLY LIVE SESSION	WEEK 2
	MONDAY 16th MAY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 3	WEDNESDAY 18th MAY	1PM	WEEKLY LIVE SESSION MALVERN ARMATURES: 'DO's & DON'T's'	WEEK 3
	MONDAY 23rd MAY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 4	WEDNESDAY 25th MAY	1PM	WEEKLY LIVE SESSION	WEEK 4
	MONDAY 30th MAY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 5	WEDNESDAY 01st JUNE	1PM	WEEKLY LIVE SESSION	WEEK 5
	FRIDAY 03rd JUNE	4PM	Q&A: JIM PARKYN Fleshing out your puppet	
	MONDAY 06th JUNE	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 6	WEDNESDAY 08th JUNE	1PM	WEEKLY LIVE SESSION	WEEK 6
	MONDAY 13th JUNE	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 7	WEDNESDAY 15th JUNE	1PM	WEEKLY LIVE SESSION	WEEK 7
		6PM	Q&A: KITTY CLAY Art Department Insites	
	MONDAY 20th JUNE	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 8	WEDNESDAY 22nd JUNE	1PM	WEEKLY LIVE SESSION	WEEK 8
	THURSDAY 23rd JUNE	8PM	Q&A: HELLOSTOPMO	
	FRIDAY 24th JUNE	6PM	Q&A: SUZIE TEMPLETON BAFTA & Oscar winning Animation Director	
	MONDAY 27th JUNE	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 9	WEDNESDAY 29th JUNE	1PM	WEEKLY LIVE SESSION	WEEK 9
	THURSDAY 30th JUNE	2PM	Q&A: SARAH COX Aardman's Executive Creative Director	
	MONDAY 04th JULY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 10	WEDNESDAY 06th JULY	1PM	WEEKLY LIVE SESSION	WEEK 10
	THURSDAY 07th JULY	11AM	Q&A: PETE LORD Co-Founder of Aardman (& SO MUCH MORE!)	
	FRIDAY 08th JULY	2PM	Q&A: CLAIRE BRINDLEY HR, SHOWREELS, CV's & MORE	
	MONDAY 11th JULY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
WEEK 11	WEDNESDAY 13th JULY	1PM	WEEKLY LIVE SESSION	WEEK 11
	THURSDAY 14th JULY	9PM	Q&A: FIONA COPLAND Series producer: Kiri and Lou	
	MONDAY 18th JULY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
	TUESDAY 19th JULY	8PM	Q&A: LAURIE SITZIA Aardman Lead Animator	
WEEK 12	WEDNESDAY 20th JULY	1PM	WEEKLY LIVE SESSION	WEEK 12
	MONDAY 25th JULY	1PM	THE MONDAY GAS: OPTIONAL SOCIAL	
	TUESDAY 26th JULY	12, noon	SM1 - SUBMISSION OF WORK	
GRADUATION WEEK	WEDNESDAY 27th JULY		NO SESSION	GRADUATION WEEK
	THURSDAY 28th JULY	7-9PM	STOP MOTION 1: GRADUATION SCREENING EVENT	

PLEASE NOTE: All times shown are UK based.
Whilst minimised, sessions - especially Q&A's are subject to change due to speaker availability.
You will be informed of any changes as soon as they are known.

(ii)
SM1 Course
Timetable

(iii)
Programme for
"Ethical Matters -
Intangible Value: The
Future of Art and
Money" Seminar




WHAT'S ON VENUE HIRE COLLECTIONS SUPPORT ABOUT VISIT

Conway Hall Ethical Society presents:

Ethical Matters: Intangible Value: The Future of Art & Money

12th October 2022 - 7:30pm
Doors open: 7:00pm
Brockway Room | Virtual event

Event has passed



'Throughout history, people have used all sorts of things as money such as gold, feathers and cowrie shells.' - Bank of England

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upon symbol of credit, then could anything be money? Money could be markings on paper, bees or an online decentralised digital-only currency such as bitcoin or other cultural objects have long known that their value comes from what people are - it is a cultural consensus. Digital art such as NFTs remove the need for galleries and curators in the same way sites like Bandcamp enable music creators to sell directly to their audience.

Is cryptocurrency the consensual, decentralised, government-free future of money or an unregulated swamp lurking with thieves, confidence tricksters and scammers? Could another crypt-crash happen? Will I ever make money from an NFT and can I trust the blockchain to keep my art mine?

Join the discussion with researcher, philosopher, and finance guide **Dr Larisa Yarovaya** alongside **Becks Perfect**, founder of Nifty World, a YouTube educational resource for both collectors and creators of NFTs. We shall attempt to fine the reality of cryptocurrency beneath the hype and scaremongering and attempt to answer the questions posed by the future of crypto coin.

Dr Larisa Yarovaya is Associate Professor of Finance, Programme Director of BSc Finance, and Deputy Head of the Centre for Digital Finance at the Southampton Business School, University of Southampton. Larisa is a researcher in International Finance and Financial Technologies (Fintech), with specialism in interconnectedness between financial markets, contagion and spillover effect, diversification, hedging and safe haven properties of new markets, including cryptocurrencies, green, and Islamic assets.

Becks Perfect is the Founder of Nifty World, a YouTube educational resource for both collectors and creators of NFTs to learn about this emerging and growing tech space. Becks has been a broadcaster for over a decade working in tech, film and entertainment. Becks has been a film and tech pundit for Sky News, ITV, BBC Radio 1, Channel 5 News, Weekend on ITV and The Saturday Show. Becks remains a Tech Expert on QVC and the Film, TV and Tech reporter for TalkSPORT with Paul Ross.

FURTHER INFO

This event will be held with an in-person audience at Conway Hall and online via livestream. Everyone wishing to join this event must register for a ticket in advance.

If you have any accessibility enquiries, please contact us at info@conwayhall.org.uk / 020 7405 1818.

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