

RATIONALE

why are you doing what you are doing?

Often, I cannot relate to the concepts, outlooks and methodologies I have thus far found in Animation Studies yet I feel an uncanny connection to the discipline. Largely I find it is the absence of a woman's holistic and lateral POV that is missing and renders my experience of Life invisible in this discipline.

Articulate the rationale and set of motivations for making your project.

As a mother of both a biological daughter and a non-biological daughter I know full well the difference between creating and giving birth to life and nurturing a life created by another.

Education of Animation Studies does not discern, display, express or translate any knowledge from the *creation* of Life from women. The founding techniques and observations deployed to create Animation as an art form intentionally omitted contributions from 'half' the human population, women, and therefore must be lacking enormously with what Animation Studies and practices could be.

What could be an inquiry or question that you are exploring in developing your project?

My hypotheses is that the full power of Animation is yet to be released, via an inquiry of how a deeper level of engagement can come about with Projection Mapping.

My exploration in Studio2 will build upon Studio1 developing a more holistic methodology and execution of an animation project that empowers and liberates an audience and practitioners. The aspect of empowerment I will build into my Studio2 project is monetization. This is particularly poignant for women who still do not enjoy equal pay or employment to men.

I will look laterally into other industries and protocols such as BIM (Building Information Modeling) that tracks data of the parts that goes into a construction, NFT's for IP income streams for animators and NFP's (not for profit) business models of funding, in order to have monetization built into the narrative much like a plot point of a story as a driver and story telling technique not as an add-on cash-grab.

The key words driving my Project are **sustainability** and **empowerment**.

CONTEXT

Identity your field and the related practice and/or theories that situate your project.

My eventual field of *practice* will be Animated Projection Mapping installations in Regional Towns, but for Studio2 I would like to concentrate on a field of *research* that will inform my matured practice (in Studio3) and culminate with the combination of Research and Practice in Studio4 by developing a Constitution of Animation (with the view that Animation holds the potential be a tool for problem solving) and exemplified by a Projection Mapping Installation aimed at the 2032 Olympic Games.

Who else is doing what you are doing?

UQ Emeritus Professor Graeme Turner, in his book "Film As Social Practice IV", explored "film from a cultural studies perspective" and "film as examined as entertainment, as narrative and as a cultural event". I will draw on his research from the viewpoint of Animation.

The Director of the Animation Academy, Loughborough University, UK, Paul Wells, wrote a book in 2014 called "Animation, Sport and Culture" from which I will draw upon to inform my own understanding and interpretations for my research and animation practice.

Johnathan Rauch is a senior fellow at the Brookings Institution in USA, in governance as well as an author activist and journalist. He has recently released a book "The Constitution of Knowledge: A Defense of Truth". I will take great insights from Rauch to unearth truths, women's truths, that should be revealed and protected in Animation.

To make the scope of my Studio2 project manageable I will concentrate on sport-centric animated images as a way to attract attention to the proposed Projection Mapping installations in regional Queensland locations up to, including and post the Brisbane Olympic Games.

METHODS

How will you do what you are doing?

Describe the activities (pre-production, production etc) you will undertake to develop and complete your project.

These can be conceptual, technical, craft and management considerations. This will share how you are working.

To control the scope of my Project I will start with the 2032 Olympics and list the sports and locations of competitions.

I will then research Queensland regional locations and look for any sport that may resonate with a community and research stories from and about each of the communities I choose for a Projection Mapping installation.

I will then narrow my thoughts to the city researching a good connector between country and city.

For example:

the Town of Winton, called Australia's Dinosaur Capital
<https://australiasdinosaurtrail.com.au/winton/>

is also where Banjo Patterson wrote Waltzing Matilda.
<https://www.matildacentre.com.au/>

Winton also hosts the biennial Outback Century Cycle Challenge
<https://cycledownunder.com/rides/outback-century-cycle-challenge/>

alongside the Winton Outback Festival in September.
<https://outbackfestival.com.au/>

It is anticipated city cyclists will draw Olympic Games visitors to regional areas and cycling animations will be a monetizing solution for a Projection Mapping installation embracing Winton's arts, attractions and heritage as well as help solve the problem of how to spread the Games revenue beyond the city.

I will create a pre-prod pipeline that can be applied to any combination of sport and country region from a city hub, with particular concentration on the monetizing of an animation object.

OUTCOMES

What are the tangible objects that must be made to articulate success?

Outline what your final submission will be and indicate any potential impact, significance or value this project may have.

The significance should of the project should be to your field, not only you as a practitioner.

Tangible Objects:

- 1) a series of images to be loaded onto LED lights on bicycle wheels and hopefully a video of one working example that represents regional towns.
- 2) A story premise of a Projection Mapping installation for the image.
- 3) A pitch document ready to present to a regional Council, Olympic Committee etc.

For example:

a projection mapping installation that would draw on Winton's heritage and attractions and create some images from the proposed installation. I will use the bicycle as the connector between sport, city commuter and courier cyclists and Winton by way of making animations produced from LED lights set on the bicycle wheels of the city folks bikes. The front wheel will carry the message "Visit Winton" whilst the rear wheel would show, for example, a looping animated walking dinosaur.

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fmedpharmres.com%2Fimgzen.aspx%3Fcid%3D5%26zpen%3Danimated%2Bbike%2Bwheel%2Blights%26xi%3D5%26xc%3D21&psig=AOvVaw0W-p-M6o5hathruBFLnZuY&ust=1627103043760000&source=images&cd=vfe&ved=0CAsQjRxqFwoTCICVi6q1-PECFQAAAAAdAAAAABAI>

