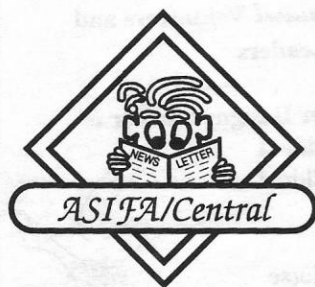


FALL 1997



FRAME
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FRAME

QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1997

Diversity Programming and Distribution:

Leo Sullivan, Animation Pioneer

An Essay by *Adwoa X. Mwczee*

The creative, technical and ideological development of animation grew from the world of newspaper strips and comic books. However, there has been an incredible void in the ethnic diversity of comic strips, books, and animated films.

The absence and misrepresentation of values, experiences and world views from communities that endure outside of the mainstream are stark. Some

of the most popular, animated, film and television programs today include, from the Disney Studio, The Lion King, Pocahontas, Aladdin and now Hercules. Some of the most popular television programs include Ren and

Stimpy, Beavis and Butthead and, from the Warner Brothers Studios, Animaniacs, Tiny Toon Adventures and Batman. Many of these programs have no Native American,

African American, Asian or Latino characters represented. When the program does depict characters from an ethnic group besides Euro-American, such characters are always presented outside of the represented group's own self-image.

The mainstream world of children's programming, essentially, has a void in the development of programs for

African American children and youth. There are a few examples of efforts to add diversity to media intended for young audiences though. A team of African American artists from Texas began distributing Sun Man in the early 1990s. It is one of the

only comic book series where an African American superhero is the primary character. Sun Man's storylines are carved from a cosmology that is African

Leo Sullivan continued on page 3

"The mainstream world of children's programming, essentially, has a void in the development of programs for African American children and youth."

Laboratory Processing Agreements

by *Pamela A. Schechter, Esq.*

When you are ready to start sending your film elements to the lab for processing, it is a very exciting time.

However, before you can start to see the finished product, you are probably going to have to sign an agreement with the lab.

This agreement defines the rights and obligations between the filmmaker and the lab processing the film.

destroyed or damaged through the negligence of lab employees. The filmmaker will not receive compensation for the value of the contents of the lost or damaged film elements.

Payment for the labs services is usually due within thirty days of processing. If the

Lab Agreements continued on page 4

In the majority of processing agreements, the film elements are broadly defined and usually include any film materials such as negatives, sound tracks, videotapes and film prints that may be developed by the lab. The lab will try to limit the liability it has to the filmmaker regarding the elements. For example the lab usually assumes no responsibility for the type of material that it uses, the services it provides or the condition of the finished product it turns over to the filmmaker. The lab will only replace unexposed film raw stock if any of the film elements are lost,

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**Letter from
the Editor...
by Jennifer
Eldred**

Welcome to another edition of Frame by Frame! Man, what a summer it was so let me tell you what we have on tap for you in this

edition. Deanna Morse, our chapter President, recently attended the ISEA Conference in Chicago and will bring us up to date on happenings in the art world. I myself took a trip to LA to attend SIGGRAPH '97 so be sure to check out these articles and much much more.

Since this will be the last edition sent out before the end of the 1997 membership year be sure to renew as soon as you turn to the last page. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. All membership rates will remain the same for the 1998 membership year but please remember that all memberships for 1997 expire on December 31, 1997 and all renewals begin on January 1, 1998. It is in the best interest of our members to renew early and escape the risk of missing our first 1998 Frame by Frame issue. ASIFA/Central appreciates your support and looks forward to continuing as a vital organization that helps connect midwest animators in 1998.

As a way to keep up with current and new members a 'Members News' column has been added to Frame by Frame. Please feel free to drop us a line and let us know what you've been up to.

During the 1997 membership year ASIFA/Central implemented several new benefits and hopes that every ASIFA/Central member will take advantage of

our new ASIFA/Central reel. Our reel is intended to showcase the work being created by Midwest animator's. See page 8 for information, deadline and submission forms.

ASIFA/Central is an all-volunteer organization and we welcome your input. Send us your press releases, graphics, articles or items of interest for our newsletter.

Although the Fall Season has arrived and the leaves are changing colors its not to early to think Spring and make your reservations for the 1998 Annual ASIFA/Central Conference and Retreat April 3-5, 1998. Reservations can be made by calling Starved Rock Lodge at 1.800.868.ROCK. Ask for the rooms set aside for ASIFA/Central. Early registration is encouraged as ASIFA/Central continues to grow! Book your cabin now and get ready for the best retreat yet!

As a reminder it's never to early to propose a workshop, discussion, paper or panel for the 1998 conference and retreat. Several items regarding the conference will be released in the next edition of Frame by Frame. Contact us early so we can spread the word.

I'd like to thank this months contributor's Adwoa Muxzea, Deanna Morse, Dave Ehlich and Pamela Schechter, with drawings from Jim Middleton's Animating Apothecary. As a side note, Frame by Frame is looking for contributing writers. If you have an article, paper or interview idea please send inquiries or completed articles to ASIFA/Central. ASIFA/Central has the right to accept or reject submissions.

Happy Halloween!

Jennifer Eldred



**ASIFA/Central Volunteers and
Project Leaders**

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Conference Chair
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Conference Managers:
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Jennifer Eldred

Correspondents:
Melissa Bouwman
Eric Oehrl
David Thrasher

Website:
<http://www.asifa.org/animate>

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to
ASIFA/Central) to the address above.



ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. - adopted 3/92

American. The series struggles to survive. Stores like Toys-R-Us, in a controversial decision, banned the publication from their shelves, claiming that the stories are too violent.

Today, public television represents diversity through such programs as Sesame Street and Reading Rainbow. They have, on occasion, not only been able to represent a diversity of central characters in their programming, they have also been able to represent the values and world views of specific ethnic groups. Reading Rainbow is a strong example of programming that children can relate to from a variety of ethnic perspectives.

Last year HBO premiered "Happily Ever After, Fairy Tales for Every Child." The program has strong input and direction from Bruce Smith. Smith directed "Bebe's Kids," the first feature length animated film from an African American director. The focus of Bebe's Kids' humor was carved from Black life in the United States. HBO's Happily Ever After is devoted to telling traditional folk tales from a variety of ethnic perspectives. The program is a rare example of diversity in media for children. Neither PBS or HBO programming goes without criticism, but they are among the few broadcast or cable programs that ever address ethnicity honestly.

Another example of diversity in animation and educational media for children precedes the work of Smith and comes from the community of independent film and video production. Leo Sullivan, an African American animator and entrepreneur, is a pioneer in the field of animation and educational media. Sullivan began his career at Chouinard in 1961. (Shin-ard' is now named Cal Arts. The college's history is tied to the training of Disney animators.) At any rate, Sullivan may well be the first African American to be inducted into the UCLA Archives as an American animator. His career spans a rich and active 30 year period. He has worked for most of the major studios, including Warner Brothers, Hanna Barbara, Filmation and DIC. He worked at every level of the cel system, from assistant animator to director and supervisor. Sullivan also did a two year stint overseas, managing production activities for Pacific Rim Animation in Hong Kong, between 1989 and 1991.

As early as 1964, Sullivan formed his own production studio. His studio was active for 10 years before the demand for educational videos dried up and he closed shop. However, by 1992, Sullivan and his business partners reopened their doors to resume multimedia production and distribution of animated and educational

videos. Sullivan is self-publishing and distributing his work to national markets. His work as an independent animator is one of the rarest examples of media today that is specifically directed to entertain and educate African American children.

Sullivan's determination to provide programming for and about his community, with few peers or role models to follow, deserves attention. There is a plan afoot now to research and publish a biography on Sullivan. The plan includes a Detroit to Los Angeles telephone interview, to learn first hand of Sullivan's pioneering efforts in animation and his independent spirit as an entrepreneur. The project began in 1994, but was delayed. This essay is the first in a series of articles that are based on a June 1997 interview with Sullivan. The biography will include archival materials from Sullivan's personal collection of sketches, drawings, cels and digital images, and will focus on three primary areas:

- 1) Background, early years at Chouinard and in the industry
- 2) The middle years and first entrepreneurial efforts,
- 3) Present and future activities and projects.

An edited version of the interview is intended for publication in professional venues. The project is still being developed for presentation at the ASIFA Central and UFVA conferences in 1998.

Specific areas of discussion for the biography will include Sullivan's work on the Fat Albert series, his family background, overseas activities, new media, his work at Bob Clampett Studios with The Beany and Cecil Show, the 1960s and 1970s, his civilian activities producing for the U.S. Defense Department's Motion Picture and Television Service, his work training other animators and his educational and entrepreneurial activities.

Undoubtedly, this is a long range project. This research project brings Sullivan into the spotlight with other pioneering animators. He was active at a time when the craft was not new, but the participation of African Americans in the industry was overshadowed by the national struggle for civil rights in Black communities. Further research into the work of this professional American animator, would extend to viewing more of his work, researching his collection of cels and sketches from studio work, viewing UCLA's archival references to his work, as well as the archives of Chouinard, where he began his professional training. - **Adwoa Muwzeza**

Any one with information supporting this research project on Leo Sullivan please send it to Adwoa Muwzeza c/o ASIFA/Central.

filmmaker pays late, he must agree to pay interest on the amount owed. The lab fees typically do not include the cost of shipping of the film elements and the lab is not responsible for payment of any taxes.

Labs usually have the filmmaker warrant in the agreement that the filmmaker is the sole owner of the film elements deposited with the lab. If this representation by the filmmaker is not true, the lab can bring a legal action against the filmmaker for breach of this warranty.

Most lab agreements state that the filmmaker must obtain insurance which provides the most comprehensive protection available

for the film elements. The elements must be insured against any possible damage, including harm that results from the lab's own negligence.

The filmmaker is generally required to supply standard synchronization leaders. If there is an error in synchronization, it is typically the responsibility of the filmmaker and not the lab. Since the lab does not know what is on the film when it makes the agreement with the filmmaker, it does not know whether the film elements contravene any laws such as those prohibiting pornography. To protect itself from criminal or civil liability, the lab will want to have the right to end any services immediately during the development process if it

finds any illegal materials. However, the filmmaker will still be obligated to pay the lab for whatever work it performed up until that time.

Film elements may be left at the lab for a certain duration. However, the agreement should describe how these film elements are stored and for how long. The filmmaker will have a certain amount of time, usually ninety days after the last work has been completed, to remove the elements from the lab. If the filmmaker does not remove all of the elements within this time period, upon written notice, the lab may destroy, erase or dispose of the film elements. However, the filmmaker can request the lab store certain of the elements for a longer period of time. In this situation, the lab will charge storage fees.

Paul Adam is currently attending the University of Missouri-Columbia and is working as a 3D computer animator at EPM, Inc.
<http://www.missouri.edu/~c69322/>

Mike Allore has recently taken a position as Video Technician at Henry Ford Health Services in Detroit.

Former ASIFA/Central member **Fred Bresky** is working for Dick Clark Entertainment as a Production Assistant.

Jennifer Eldred has recently taken full-time work as a designer at Stone River Software, Inc.

Kevin Grinder is working as an art director/animator for a local Fox Affiliate in Springfield, Missouri.

Jill Hunt is working as a freelance animator. In addition she is a Lecturer at the University of Minnesota.

Alan Kennedy is President of Canuck Creations, a full service animation studio based in Toronto which has done work on "Space Jam" and "Anastasia."

Deanna Morse has an image from her film "Lost Ground" included on the poster publicizing SIGGRAPH '98. The poster "celebrating 25 years of discovery" showcases 25 images from computer graphics artists and pioneers.

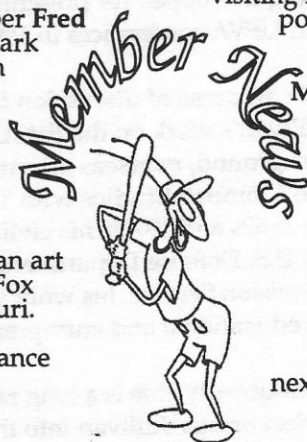
Kim Roberts has recently taken a visiting film and video faculty position at Grand Valley State University.

Mark Ware is currently attending Bowie State University and recently completed three thirty second animated commercials.

Congratulations to All!

To be included in the next Member News drop us a line at:

ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
or send email to: morsed@gvsu.edu
or asifa@asifa.org



****All ASIFA/Central members are invited to take part in Member News by sharing awards, job or project status with us. Please send us your member updates.****

Lab agreements can be complicated. Although most filmmakers are anxious to start the development process, it is a good idea to wait until an entertainment attorney has reviewed and negotiated the lab agreement before the process begins.

- Pamela Schechter, Esq. is an entertainment attorney living in New York. She teaches a course on legal and business issues for animators at the School of the Visual Arts. For questions or comments contact Pamela A. Schechter at:
(212) 517-2572,
email:
pschechter@ix.netcom.com



ASIFA International by *David Ehrlich*

International members have already received the recent ASIFA News from Prague which reported the results of the General Assembly and Election of the ASIFA Executive Board at Annecy. Michel Ocelot continues as the President and Bordo Dovnikovic as Secretary-General. Ton Crone from Netherlands is the new Treasurer and the four new Vice-Presidents are Gunnar Strom (Norway), Pat Webb (U.K.), Sayoko Kinoshita (Japan) and Normand Roger (Canada). Your two U.S. Board members are Deanna Morse (President of ASIFA Central) and myself.

I wanted to thank all of you who returned your proxies to me in time for the Election. The Election results are posted below:

Sayoko Kinoshita (Japan)	475
Jerzy Kucia (Poland)	473
Pat Raine Webb (U.K.)	469
Eduard Nazarov (Russia)	469
Normand Roger (Canada)	469
David Ehrlich (U.S.)	465
Ton Crone (Netherlands)	456
Borivoj Dovnikovic (Croatia)	449
Pierre Azuelos (France)	448
Jiri Kubicek (Czech Republic)	446
Gunnar Strom (Norway)	442
Jonas Raeber (Switzerland)	433
Deanna Morse (U.S.)	418
Michel Ocelot (France)	414
Thomas Renolder (Austria)	386
Abi Feijo (Portugal)	370
Noureddin Zarrinkelk (Iran)	361
JinGuoPing (China)	349
Hubert Tison (Canada)	290
Ferenc Mikulas (Hungary)	284

Yugoslavia, Bulgaria, Belarus, Russia, Canada did not gain the requisite 50% of votes (240/479) for election to the Board.

Young American Animators of the Future

When I was asked by the Director of the Annecy Animation Festival to program a show of American Independents, I decided instead to gather the best work from the animation departments of the institutes and universities across the country and call the show, "Young American Animators of the Future." The program was screened three times at different venues in Annecy and then went on immediately afterwards to three screenings at the Toronto Short Film Festival. Films from the East Coast schools were: **Faerie Film** by Eugene Salandra, **Season's Greetings** by Michael Dougherty, and **Where on Earth are You?**, by Jennifer Taylor, all done at NYU; **Cloth and Bone** by Anouck Iyer, **Air Control** by Leif Goldberg, and **Rotation** by Ara Peterson, all from Ringling School of Art and Design; **MOO** by Micheal Enright, and **XENOMYCOLOGY** by Ben Ridgway, both from the

University of the Arts in Philadelphia; **Sleavy the Wonder** by Zack Lehman, all from Dartmouth College; **Hershel** by Jufy Budnitz from Harvard. These are fine animators, ones to be watched in the upcoming years. Eugene Salandra, Leif Goldberg, Ara Peterson and Judy Budnitz were all invited to Annecy and were present at the screenings and many parties.

SAFO

The Student International Student Animation Festival of Ottawa, the first animation event devoted entirely to students, took place from September 18-21. Featured were competition screenings of 50-60 shorts selected from over 800 throughout the world and retrospective of five animation schools (MRDH in Volda, Norway, Royal College of Art in London, KASK in Belgium, Sheridan College in Canada, and Turku College in Finland.) In addition to a large number of seminars and meetings devoted to finding jobs and preparing a portfolio, programs included a show curated by ASIFA-East's Linda Simensky entitled, "When They Were Young," a peek at the first films by established animators. Though this is not an ASIFA-patronized event, it is certainly extremely valuable for young animators throughout the world (not to mention the studios that will swoop them into their waiting arms. The Ottawa Animation Festival will be next fall. The next festival for students, SAFO, will be in 1999. For information call, fax or email Chris Robinson: fax: (613) 232-6315, phone (613) 232-8769 email: oiaf@ottawa.com

ASIFA-Patronized Animation Festivals

Looking ahead just a bit, the 13th Zagreb World Animation Festival will be held June 17-21 with a deadline for selections by February 1st. You can fax them at (385 1) 443 022 410 13 and email: kdz@zg.tel.hr

The 7th Hiroshima International Animation Festival will take place August 20-24. Deadline for entry forms is March 21st, 1998 and for films/videotapes, April 21. Fax: 81-82-245-0246, phone: 81-82-45-0245, email: hiroanim@urban.or.jp

Both these festivals are superbly organized, with emphasis on the art of animation and the family of animators as opposed to commerce. I'll be giving you more information on them later. **-David Ehrlich**

Frame by Frame is a quarterly publication of ASIFA/Central.

Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Members Send Us More ... Web Sites of Interest

ASIFA/Central

<http://www.asifa.org/animate>

Aardman Animation

<http://www.aardman.com/>

ANIMATO

<http://www.sci.fi/~animato/>

Animator's Mailing List

<http://www.xmission.com/~grue/animate/>

The Magazine of Animation

<http://www.overdrive.ca/fps/>

The Wallace & Gromit Web Site

<http://homepages.enterprise.net/kenward/>

Welcome to Animation World Network!

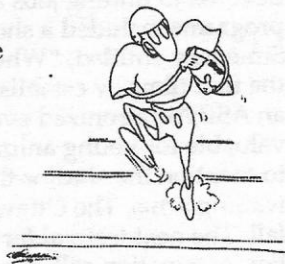
<http://www.awn.com/>

Animation Software/Hardware

Softimage TOONZ. (from

Microsoft)

Professional 2D cel animation software solution(SGI only). It automates the production steps of cel animation, but keeps the animator's original ideas and drawings.



URL:<http://www.softimage.com/Softimage/default.htm>

AXA Digital Ink & Paint.

Professional PC based 2D cel animation software solutions.URL:<http://axacorp.inter.net/axacorp/other>

URL:<http://ourworld.compuserve.com/homepages/axa>

ANIMO.

Professional cartoon animation production system for NextStep(SGI and NTavail. Q1, 1997) OS(x86). Cambridge Animation Systems Ltd. Call phone 818-551-4500 or (44).223-311231,or

FAX (44) 223-350286.

Email:admin@cam-ani.co.uk or admin@animo.com

URL:<http://www.animo.com/>

ToonBoom Tic Tac Toon.

A full resolution independent process 100% Vector based Animation package. You can scan in your hand drawn animation and it converts it to vectors (DEC Alpha based) VOICE: (514)522-5142 FAX:

(514)522-5971

EMAIL:mile@ToonBoom.co

URL:<http://www.toonboom.com/>

Linker Systems - Animation Stand.

Professional cartoon animation production system for the Mac OS, SGI Unix and Windows NT. 13612 Onkayha Circle, Irvine, CA 92720. Call (714)552-1904, or FAX (714)552-6985 Email: linker@linker.com URL:<http://www.linker.com/>

USAnimation, Inc. Vector based animation production system for SGI.contact: Shelley Miles

tel: 213-465-2200 fax: 213-465-2800

email: info@usanimation.com

URL:<http://future.com.au/usanim.html>

Other

URL:http://www.studio.sgi.com/Connections/db/IR/U/USAnimation_Inc_.html

platforms: Silicon Graphics and Hewlett Packard UNIX workstations

CELSYS - RETAS Pro

digital animation production system for Macintosh and Windows NT.

URL:<http://www.rsk-tokyo.co.jp/retas/home.html>

Animac

Macintosh Pencil Test system

URL:<http://www.sci.fi/~animato/animac.html>

-Thanks to David Thrasher

e-mail: thrasherda@dmps.des-moines.k12.ia.us

Coming in the Winter Issue:

- Interview with **Kim White**, Technical Director for **PIXAR Animation**
- **1998 ASIFA/Central Conference and Retreat Details**
- **1998 Helen Victoria Haynes World Peace Storyboard Contest**
- **Deadline for articles and images for the**

Winter Issue is December 15, 1997

**Check out ASIFA/Central's Award
Winning Website at:**

**<http://www.asifa.org/animate>
and send feed back to us at asifa@asifa.org**

Attorneys *By Pamela A. Schechter, Esq.*

I have been writing articles for several months on various topics having to do with legal and business issues pertaining to animation. It recently occurred to me that one of the subjects I am most frequently asked about are attorneys. How do I find an attorney? How do I know if an attorney is qualified? What is the role of an attorney for an animator? What does it cost to hire an attorney?

Finding any attorney is not a difficult task. Just open the telephone book and you will see hundreds listed. However, finding an attorney who will do quality work is another matter. Attorneys specialize in certain areas such as trusts and estates, litigation, corporate law, bankruptcy and entertainment law. The type of work you want the attorney to perform dictates the type of attorney you will hire. If you need an attorney for a task having to do with any facet of the entertainment industry, you should hire an entertainment attorney. This might sound self evident but many people don't follow this simple idea. In addition, if you are in animation, make sure the attorney you hire knows all about the industry and has represented animation clients in the past.

Most people find attorneys through recommendations. Word of mouth is the most popular strategy to locate an attorney. Another method is to contact a bar association and ask for recommendations. Industry organizations also have lists of attorneys that they give to members. Find out all you can from the source making the recommendation. In addition, you should meet with the attorney in person, prior to hiring him. Make sure you ask for a free initial consultation. You don't want to end up with an unexpected bill.

During the initial meeting with the attorney, you should ask about the attorney's education, how long he has been practicing, the kind of work he does, and who his clients are. Trust your gut instinct. If there is something about the attorney that bothers you, then don't hire him. During any legal process, especially in the entertainment industry, you are going to be working very closely with your attorney. Therefore, you must have confidence in him and feel comfortable with him.

You should obtain the names of clients who you can contact as references. Find out if they were pleased with the services provided. An entertainment attorney must know the language of the industry. Does the attorney return telephone calls within twenty-four hours? Is he accessible and responsive? The answers to these questions are very important.

Attorneys who specialize in the entertainment industry either go to court to litigate or they prepare and negotiate the details of agreements and analyze legal situations to protect their clients. I have been representing people in the animation industry for several years. Typically, I am hired when my clients need a contract negotiated, or an agreement drafted. Perhaps the client wants to form a corporation or limited partnership. Copyright and trademark issues often arise or clients need advice having to do with the animation industry.

Once you have decided to hire a specific attorney, he will usually draft a retainer agreement for you. This agreement defines the relationship between you and your attorney. The agreement will state how much the attorney gets paid and when. It also will define what out-of-pocket costs the attorney will charge back to the client. It will state the conditions of payment. In addition, the exact tasks the attorney will be expected to perform should be clearly defined. Both the attorney and client receive a copy of this agreement.

Attorneys charge fees on an hourly rate or a percentage basis. The hourly rates in the United States range anywhere from \$75.00 to \$500.00 per hour. Rates of most entertainment attorneys in New York and Los Angeles are as follows:

Partners-\$150.00-\$300.00,
Associates-\$100.00-\$150.00,
Paralegal-\$35.00-\$55.00.

In some cases, the attorney will ask the client to pay a retainer fee upon the signing of the agreement. The hourly fees are charged against this retainer amount.

When attorneys charge on a percentage basis, the fee is a gross percentage of the compensation the client receives in an agreement or from a project. The fee can usually range from 5% to 15%. The percentage arrangement is attractive when a significant amount of hours of the attorney's time are going to be needed.

"Trust your gut instinct because it is almost always right."

In the entertainment and animation industries, the biggest mistake I see people make when it comes to hiring attorneys is they decide not to hire one.

They feel they can take care of the legal issues themselves. The most important single suggestion I can make is to retain the services of an attorney the moment you feel you need one. Trust your gut instinct because it is almost always right. **-Pamela Schechter, Esq.**

CALL FOR WORKS- ASIFA/Central to Create Sampler Reel

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be precut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel would be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participant included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of

the piece(s), contact information, background information about your work, an artist statement and the completed form below. ASIFA/Central will accept material in the following formats: VHS, SVHS, 3/4 and Beta. Photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: November 15, 1997

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut-Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

☐ Uncut, please edit segments from the following animation:

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

Signature required.

Send tapes to: ASIFA/Central,
c/o Deanna Morse, School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

ISEA: Technologists Come to the Windy City

by Deanna Morse

The Eighth International Symposium on Electronic Art (ISEA) was held in Chicago the last week of September. Over 800 electronic artists, musicians and "technologists" from across the United States and abroad met at the School of the Art Institute of Chicago to share their new electronic art work and consider the conference theme: "Content." The symposium featured small group discussions, paper presentations, panels and a diverse array of electronic art exhibits and performances.

ASIFA/Central members in and around Chicago may wish to take advantage of a number of related exhibits that are continuing through October. These include exhibits of electronic art at the State of Illinois Building, the Harold Washington Library Center, and the Cultural Center as well as many smaller galleries.

A highlight of the conference was the keynote speech by Sherry Turkle, professor of the sociology of science at MIT and the author of *Life On the Screen: Identity in the Age of Internet*. She talked about how computers are changing our notions of identity, how our relationship with technology-as-object is changing. She asks "what are we becoming (as a culture) if the first objects we look upon are merely representations of objects in virtual space?" One concern is to try to understand children's perceptions of the "creatures in simulation space". A key example of this is the Tamagachi pets, the small computer chips on a string that are so popular with kids these days. (Are these our pet rocks and troll dolls for the '90's?) These Tamagachi simulate our relationship with a physical pet, they need to be fed, bathed, and if they are not cared for, they die. Turkle says that children today develop two parallel concepts about machines: they see them as intelligent and conscious but not alive. Adults agree that machines are not alive, but we are less willing to embrace the notion of machines having personalities, consciousness, identities.

I reflected on this at the art opening, where the most compelling art for me was *La Cour des Miracles*, an installation piece by Canadian artists Louis-Philippe Demers and William Vorn. I entered a dark and

smoky room where six mechanical sculptures that responded to my presence. At first, these metallic robots reminded me of my childhood erector set toys, but these five to fifteen foot insect-like machines were not so benign. They were constantly in motion. With bright lights as antennas, they made complex animal/human noises as they gyrated, crawled and huddled in the noisy room. A crablike machine acted as if it was trying to crawl out of the corner. (I learned later it was named "The Crawling Machine.") When I stepped in front of its' path, it would jump back, as if I scared it. I have to admit that I found this quite appealing, and I scared that machine for a good fifteen minutes or so. When I approached the long and skeletal "Heretic Machine" that was locked in a cage, it would lunge forward, threatening, shaking the chains that contained it. It reminded me of a dinosaur in the *Jurassic Park* movie. Because the machines were so responsive to my presence, so anthropomorphic in their gestures, it was easy to think of them as having identities, personalities, consciousness. As Turkle describes: intelligent, conscious, but not alive.

Laurie Anderson (who served as Honorary Chair) gave a keynote address where she talked about her development of "characters" in her art, and showed some of her recent installation and video work. Her most recent installation at the Guggenheim included an mouthy animatronic parrot, designed to invite the viewer into her installation space, and provide cheeky comment on competitiveness of that particular art exhibit, where a few honored artists were selected to show and then judged for a hefty cash award. The parrot looked a little like those Dole pineapple birds at Disney World, but unlike those animatronics, this was a parrot with an attitude. A machine with a personality. Interactive, and responsive to the audience, but in a non-sensical parrot style.

In terms of animation, there were two pieces that were of particular interest. In the video screenings, Joshua Mosley, in *Lindbergh* and the *Trans-rational Boy* effectively combined a live-action scene of a boy in a boat with 3-D animation of mice in cages to give

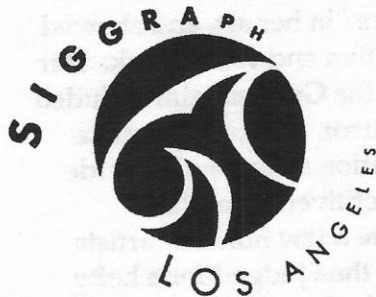
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the illusion that the boy is riding in a perpetual motion machine powered by the mice. Although not fully developed as a story, it was a compelling and believable poetic fragment.

At the Betty Rymer Gallery, Paul Vanouse animates "the visible human" as part of his installation Items 1-2000. The viewer uses a bar-code reader to slice over a body part, which triggers an animation traversing cross-sections of the body towards that part. Visually, the animation is reminiscent of the waxcuts of Oskar Fischinger, but these cuts are the dissection of bones and flesh. Bones get larger, smaller. Organs appear and subside. It's creepy and compelling.

The Los Angeles Convention Center bustled with over 48,700 attendants August 3-8 as computer graphics enthusiasts gathered to celebrate the 24th Annual SIGGRAPH Convention. SIGGRAPH '97 proved to be the largest yet, breaking attendance records and having the most exhibit floor space the conference has ever had.

Of course SIGGRAPH is more than just exhibits, it also attracted 538 computer animation entries from 15 different countries and enough courses, papers and panels that one could not possibly see, hear and attend everything the conference has to offer. I spend a good majority of my time in the screening rooms looking for inspiration from the



animation entries. This year's Electronic Theater Chair was Judith Crow. Her committee selected 105 entries for screening, including 56 in the spectacular Electronic Theater show at the Shrine Theater. Overall, entries this year were more conscious of audio

and storyline and encompassed a diversified look at what can be done with this medium. I was pleased to see some quality student work included. Students work from Ringling School of Art and Design, USC along with feature film, commercial and experimental art made up the crowd pleasing display of the best that the computer animation world had to offer in 1997.

This year's Art and Design show, chaired by Lynn Pocock, featured a few artists who displayed large bodies of work. The Art and Design Show took on the feel of a traditional art museum. The show included one interactive piece

Much of the work shown at the conference was reflexive. This is certainly true for the examples I cited above: medical technology, special effects, anthropomorphic robots. The art work is about technology. It foregrounds machines. It considers the role of technology in our lives. In a electronic arts technology conference where the theme was to be content, that content was overwhelmingly: technology.

For information on the many exhibitions of electronic art organized in conjunction with ISEA, visit the ISEA 97 website at <http://www.artic.edu/~isea97> or call the ISEA hotline at 312-345-3602.

- Deanna Morse

where attendees would sit in a chair and watch a TV screen of a rope fraying while a brick overhead would occasionally move. The affect was interesting to watch and participate in.

As for the courses, papers and panels I found "Educating the Digital Artist for the Entertainment Industry: The Collision of Academia and Business," to be one of the most interesting that I dropped in on. The panel discussed the state of the industry and gave insight into hiring problems. They discussed training and education with some of the best computer animation schools represented on the panel. Ed Catmull (PIXAR), Robin King (Sheridan College), Carl Rosendahl (PDI), Jan Veeder (San Francisco State University), and Richard Wienberg (USC) made up this interesting and diverse panel. Several thoughts on training and the steps that the industry has taken to get the best people for their positions were interesting to hear. The panels candor was also refreshing. An interactive survey was taken by the audience and asked some thought provoking questions like "How well did college prepare you for the industry." 30% said "OK" and 40% said "Not Well." When asked "To what extent is your company benefiting from Academia?" 14% said "Not at All," 47% said "A Modest Benefit" and 39% said "Significant Benefit", yet when asked what percent of companies contribute to academia 33% answered "A Modest Amount." The survey was interesting because Carl Rosendahl later pointed out that less than 1% of those who apply to PDI get an offer because less than 1% are qualified.

The fact that the industry has been luring away animation teachers to work in industry positions was brought up because several academic professors fear that this practice will ultimately hurt the industry by taking away the people who will teach up and coming animators. Issues regarding

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the industry luring away students before they get a degree were voiced by academic professors also.

Panelist Ed Catmull felt that the shortage of qualified animators in the industry lies in the fact that students and colleges have the misconception that computers provide a shortcut to being an artist/ animator. He pointed out that, "Learning to use a computer is easy, students don't want to learn the hard stuff." To many students also view their reels as their magnum opus and make it too long turning-off potential employers.

Jan Vedder pointed to the decline in fine arts funding and the fact that job market is so lucrative as a reason why potential graduate school students are lured away and don't go on to teach. Richard Wienberg summed up the situation by stating that in order to "Sustain the industry growth we need to bridge companies and academia."

Spotlight on ...the ASIFA/Central Website

Thanks to the wonderful work of ASIFA/Central's webmaster, *Byron Grush*, ASIFA/Central's website has been named an **outstanding education-related site on the Web** by The Education Index. Education Index selects sites which offer interesting, well organized, reliable information to busy people looking for the best sources in 55 subjects and 11 lifestyle categories. The ASIFA/Central site is located in their Art section.

Heres how to get info and entry forms for the upcoming "Uncooked '98 Animation Festival."

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival

Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started. To obtain festival regulations and entry forms contact:

Koncertna Direkcija Zagreb
Kneza Mislava 18 10000 Zagreb
Croatia, Europe
Phone: (385 1) 46 11 808, 46 11 709, 46 11 589
Fax: (385 1) 46 11 808, 46 11 807
email: kdz@zg.tel.hr

Although no concrete solutions were created the fact that both the training and hiring sides of the animation industry recognize and admit that there are problems may help to bring about change.

Next year SIGGRAPH will be celebrating 25 years. The convention will be in Orlando, Florida. For those ASIFA/Central members interested in computer graphics and animation, SIGGRAPH provides the latest and greatest in the computer graphics world. To be a part of it is always inspiring. Having attended SIGGRAPH 3 of the last 4 years, it continues to be interesting and impressive to see want artists and animators are doing to push the medium forward. See ya in Orlando!

-Jennifer Eldred

3rd International

Helen Victoria Haynes

WORLD PEACE
Storyboard & Animation
Contest

The Third Annual Helen Victoria Haynes Storyboard and Animation Contest will be held at the ASIFA/Central

Conference at Starved Rock Lodge on April 4, 1998. The first winner was Phil Simoncelli of Dekalb, Illinois! Phil received \$500 in cash to produce a film based on his storyboard. He also received a backpack full of various items to help him through the year including software and a graphics tablet with stylus. Phil screened his completed film at the 1997 conference several times and provided the original winning storyboard for review.

Now it's your chance to win \$500! Design and present a storyboard for an animated short at the 6th Annual ASIFA/Central Conference. In it depict your vision of how to achieve world peace. You could win \$500 toward the completion of your Peace project, free software and free attendance to the 1999 conference. 1998's competition will provide bigger and better prizes! Check out upcoming issues of Frame by Frame or our website at <http://www.asifa.org/animate> for revised rules, application forms, and information on how to enter. Plus check out the tips on what the judges are looking for!

ASIFA/Central is not the official sponsor of this event. ASIFA/Central is not responsible for the decision of the judges. The competition is sponsored, funded, founded and administered by M.L. Haynes. The event is held in conjunction with the Annual ASIFA/Central Conference. The judges decision is final!

The KCC Festival is being held at Kellogg Community College, College Life Department, 450 North Avenue, Battle Creek, MI 49017 phone: (616) 965-3931 Email: Kccff@aol Entry fee: \$5 per entry. The festival takes place on November 22-Saturday. The deadline is October 31, 1997. ASIFA/Central Member Jim Middleton is a festival judge.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
PHONE: _____ FAX: _____
E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT (\$12)
_____ GENERAL (\$20)
_____ INTERNATIONAL (\$40)
(INCLUDES GENERAL)
_____ CORPORATE (\$300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY
_____ WEBSITE LISTINGS

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