

SUMMER 2003



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SUMMER 2003

Adventures in Flash Animation: Creating a Music Video in 30 Days or Less by Brad Yarhouse

(Note: This article was written from a Mac Users perspective, much of it is applicable for other systems/ software.)

To review a QuickTime 6 version of the final animation go to: <http://www.yarhouse.com/toriamos.html> The file is a 9 MB download.)

It all started innocently enough, just trying to check out the latest QuickTime trailers for movies on apple's web site. As I was about to click on "Finding Nemo", I noticed a small banner for a musician, Tori Amos. "Tori's Taxivision. Create Tori Amos' next video" read the banner. Curiously, I read the rules and concept. "Break out that old sketchbook and get to work on your storyboards....use any moving medium. Tori will personally select the finalists."

I was not a Tori Amos fan per say, I was familiar with her hits and knew a bit about her from friends who enjoyed her music but, I had never given it much of my focus. I was going to dismiss the contest when, I started thinking that I had been looking for a vehicle for promoting my animation and also a good challenge. I had about 30 days to complete the video from storyboard to DVD delivery.

To Flash or not to Flash?

Because of my years of experience in working in Macromedia Flash, it

Inside this Issue

2004 Conference & Retreat Info
President's Report
and more ...

wasn't hard to decide what I would use for a medium. As an artist I struggle with the typical "Flash Cartoon look". I love the tool, but am never happy with the typical use of lines and fills that propagate the flash work seen on the internet. Online it is a challenge to balance between loose flowing animation and file size. Usually I have to compromise. For the contest, the delivery method was going to be DVD so, I was not limited to trying to optimize it for online delivery. I tossed out my preconceived notions of file size, vector complexity, and other ways of optimizing the files for internet travel. Using my Wacom tablet, I drew directly in Flash, as I typically do, but instead of trying for an economy of line I pushed line use as far as I could within the constraints of my deadline. I used a mix of crosshatch and inked line looks that at times looked like scratch board and other times old black and white Fleisher cartoons. So many lines that playback within Flash itself was virtually impossible.

Mac the Knife Gives Flash a Tummy Tuck

The next thing I decided to throw out of the typical Flash arsenal was editing and timing animation and sound directly in Flash. I decided to build the project as an animatic in Final Cut Pro, taking my scanned story boards and syncing them to sound within Final Cut Pro. Then, building the animation elements in Flash and importing them into Final Cut for trimming and timing to the music. The animatic became my guide for building the flash pieces. This helped speed things tremendously. Flash does not edit

Flash Animation (Yarhouse) continued on 4

Greetings from the President

by Jim Middleton

Aaargh, it's comment time!

It has been a phenomenal time for animation in the Midwest. The past two years have brought us regional festivals and retreats, most recently in Kalamazoo in May. Kalamazoo Valley Community College let ASIFA member David Baker loose once more to bring hundreds of animation enthusiasts together for a vast array of conferences and educational interactions, as well as serving as central feeding ground for the animation challenge, with the timely topic of human rights.

One nice thing about animators is that we can communicate with each other without resorting to MOABs or threatening postures (our poses are designed to create proper silhouettes, and our language is articulate, and universal).

Nonetheless, even animation can fall prey to the dreaded PC environment (and that doesn't mean Windows). Recently, the release of Finding Nemo came coupled with the 1989 Pixar short, Knickknack. While

such pairings are a delight for both their entertainment and educational value, demonstrating how far digital animation technology has come in just the past decade, there was something quite disconcerting about this reissue of Knickknack-- Pixar redid the original film, giving the two motivating female characters complete mastectomies. Perhaps the mamarian references were considered inappropriate for the intended market of Nemo, but what can one say now of the libidinous motivation of a captive snowman when directed to two females who now appear quite pre-pubescent? Perhaps it is well that the agreement between Disney and Pixar ends in 2005, so such considerations will not be a motivating force in rewriting animation history.

And so it goes,
Yr. hmbl tpst,

Jim Middleton

ASIFA/Central Mission Statement

ASIFA: Association Internationale du Film d'Animation

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

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ASIFA/Central Conference:

To be announced

To join ASIFA/Central:

Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

ASIFA Financial Report 2003

Presented by Deanna Morse, Treasurer,

ASIFA/Central, 4/14/03

We are in the black, with some savings in the bank. We're not making money, but we're not losing money either.

Our primary source of income is from memberships. The retreat last spring also made a profit. The only expenses since last years retreat were for website hosting, newsletter printing and mailing. After the conference, we will pay our international dues, which are \$20/international member plus bank transfer fees.

(balance on 4/30/2002 was \$3139.35)
4/30/02-4/30/03

Total deposits: \$2750.
Total expenses: \$3307.93
Interest earned: \$24.03

Balance as of 4/30/2003 \$2605.45

ASIFA Central Member Edward Bakst at the Center for Creative Studies (CCS) in Detroit, Michigan invites applications for computer animation artists/faculty in several areas:

1. Full time faculty giving a creative imaginative and storytelling direction to the program utilizing Maya
2. Faculty to start a brand new game design or intelligent game program
3. Creative traditional animation artist/faculty experienced and skilled in traditional animation skills but with a European influence.

There are also opportunities for part time faculty in all areas of traditional animation 2D and 3D computer animation, stop motion, experimental animation, concept development and storyboarding, acting for animation, interactive animation and graphics as well as digital cinema and possibly history of animation and digital media.

For more information, www.ccscad.edu or call Linda Raveau at 1-800-952-ARTS or 1-313-664-7698.

2003 WORLD PEACE Scholarship Winner Announced!

The winner of the 2003 International Helen Victoria Haynes World Peace Storyboard and Animation Scholarship Competition was announced at the KAFI 2003 awards ceremony on Sunday, May 18th in Kalamazoo, Michigan.

Mary Lou Haynes, Executive Director of the Scholarship Competition, awarded the first place prize to Aaron Bowers, an animation student at Columbia College in Chicago.

Second Place was awarded to Benjamin Byrne, University of Technology Sydney, Australia.

Bowers will receive an initial cash prize of \$500.00 USD that he will use towards creating an animation of his storyboard entry based on his idea of 'How to achieve WORLD PEACE'. He will also provide quarterly updates on his progress in the Frame by Frame newsletter. Upon successful completion next year of the animation, he will receive an additional cash prize of \$1,000.00 USD.

This year's international competition saw the largest number of entries in its 8-year history, with entrants from the United States, Australia and Singapore. Congratulations to the winners, and we hope to see even more student entries in 2004!

If you are a college student interested in this unique competition, visit the website at:
www.hvh-worldpeace.org
Or send an email to haynesworldpeace@aol.com.



Mary Lou Haynes Congratulates
HVH World Peace Winner Aaron Bowers

very well. Because it uses a timeline with layers, the process of editing means often having to adjust every single layer for each frame that is edited.

Exit Stage QuickTime Video

After completing the animation for a storyboarded segment, I would export using quickTime video with settings set to "no compression" 24 bit color with full quality on the slider (fig. 1 [fig 1-8 can be viewed on page 7]). Not to confuse this with the other option for export called "QuickTime" which exports a Flash file capable of playing within a QuickTime player but does not convert the file into a actual bitmap movie format.

Something to remember when working with Flash that will be used in a movie format such as quickTime or AVI is that the creation of the animation needs to break a few more rules of flash development. In the typical flash online animation, it is crucial to develop the animation using Movie Clips vs. Graphics (fig. 2). Flash resources are reused from a central library giving a user the ability to reuse elements and animation without an increase in the file size, allowing Flash to have smaller file sizes and easier downloads. In order to use some of the automatic tweening capabilities of Flash, pieces of animation or type or drawings need to be stored in the library; then called to the stage for use in the timeline that makes up the Flash files presentation. There are three options for storing the animation elements: "Movie Clip", "Button", or "Graphic". "Graphic" and "Button" were the original options with "Movie Clip" being added in Flash 4. Essentially, "Movie Clips" can be thought of as mini movies inside Flash that have there own timelines and run independently of the main timeline. It's like having a theater with a clock sitting on its stage. The clock will continue to click and run independently of what action happens on the stage. Lights may come on and off, actors enter or leave, etc. and the clock continues to run. Graphics are dependent on the stage for getting their timing. If the timeline stops on Flash's main stage, then the graphic animations stop running. When exporting to QuickTime, movie clips and their internal timelines are ignored and do not play. Graphics

correctly export. If you have dreams of creating your own DVD of your Flash work, it takes a bit of conversion time to change the Movie clips to Graphics so that they export correctly for display in QuickTime and eventually iDVD. Side note: iDVD does not support Flash as a format at this time so converting the files is the only way to land them on DVD.

Loopy Animation Frames

Because I wanted to give the illusion of constant movement to the animation yet, did not have the time to draw the entire piece as key frames, I had to use a cheat. I created graphic files consisting of a minimum of 3 frames that would loop over and over. Sometimes, elements on the screen where made of 3 frames while, other elements on the screen had 5 or 7 frames of looping animation (fig. 3). This was to try to get the animations repetition not to "modulate" at the same time for everything on the screen. What really gets me excited as an artist, is exposing the fact that what we are creating is animation, not panning story books. Because I was flying by the seat of my pants in terms of my deadline, I did not have time for clean up and polish, so I exaggerated the looseness of the animation. Besides, I happen to love the expression and feeling of loose animation vs. polished, tight pieces. Hint: When looping with a frame rate of 12 frames per second, it sustains the illusion better if the loops are odd numbers.

Tweedle Flash With Tweedle Tweening

Flash has the capability to automatically tween it's "Graphic" or "Movie Clip" symbols. Computer tweening is fairly simple with Flash. Objects have a start and end point on the timeline. As long as only one object is used at the start of the tween and the same object is at the end of the tween with nothing else on the layer in the timeline, Flash can handle moving an object. Tweening is limited to rotating it, sizing it, shifting color, making it transparent, or changing the position. It can "ease in" or "ease out" of these tweened moves. It can do this while the animation within a "graphic" or "movie clip" is occurring. So, it is possible to do a 3 frame loop and then move that loop across the screen. In the example of

Flash Animation (Yarhouse) continued on 6

ASIFA Central General High - Fallutin' Meeting

by Jim Middleton

First of all, if you're going to hold an ASIFA meeting, hold it in a restaurant. Then, if things get too heated, you can at least resort to a convenient food fight.

Secondly, if you can coordinate your meeting with an animation festival, do so. At least you can write everything off as an expense that way. Not that should be the sole reason for having the meeting in the first place, mind you, but it is always a good idea, whenever possible, to multitask your deductions. Not that I am qualified to offer financial advice (gee, check out my 2000 stock portfolio for ample proof of that)--for that sort of direction, I refer the aspiring consultant on taxing matters to our treasurer and keeper of the cheese, Deanna Morse.

Now I have managed to get completely off track here. Starbucks can do that to one's usually docile neural synapses. The point of this exercise in typing is to document the events of our recent Grand Meeting of Animators for ASIFA Central this past May, the 16th, a Friday, at about 5:30 PM, during the KAFI festival, at Kalamazoo's Blue Dolphin restaurant on Burdick Avenue.

In attendance were over a dozen of unnamed ASIFA Central members and their invited guests, a few confused ne'er do wells, and a waiter named Bjorg. Bjorg waited on another table, but his name was certainly worth noting, as this was a Greek restaurant. Mike Allore behaved himself admirably, in case his bride is reading this. Jim Middleton learned that bumping a tracfone by Nokia can set it to calling the operator until the phone battery dies (usually about 115 minutes, in case anyone's taking notes...the operator didn't leave a message). Topics ranged from money to feta cheese, freshness of educational opportunities to the freshness of the olives.

And there were some actual business discussions as well...

1. ASIFA International restructuring, whereby ASIFA's home offices will implement a parliamentary style board of governance. International members discussed Thomas Renholder's proposal and tossed around their assorted proxies, to be forwarded by Deanna Morse.

2. Lifetime memberships to ASIFA Central were

extended to lifetime members Dave Daruzska and Mary Lou Haynes. They still had to get their own moussaka, however.

3. Elections for open or opening sites on the board of directors were scheduled for this coming fall, with biographies being published in an upcoming *Frame By Frame*, beautifully edited by the talented and under-appreciated Jennifer Peterson.
4. Board membership was given the criteria of one-year membership before eligibility.
5. Discussions on the ASIFA Central membership list, maintenance, and renewal followed. Look for a combination membership card- renewal acknowledgement!
6. There was no 6. Well, ok, we could say that Deanna Morse, our Treasurer, assures us that we are solvent and can weather any enquiries regarding our non-profit status. These papers are being kept in a safe, temperature controlled salt mine under the guidance of the Disney Corporation and Bill Gates.
7. For next year's ASIFA Central conference and retreat - we need members to suggest speakers; current possible dates for the 2004 adventure are April 16-18, April 23-25, or May 21-23. The venue will be the Doubletree Suites again (as in 2002) or something equally entertaining! Contact Dave or Mary Lou (AlcheMedia Productions) to volunteer, volunteer, and then, volunteer! (Did I mention we need volunteers?)
8. We discussed a few other things as well, but by then the Ouzo had taken hold, and things on this notebook just aren't pretty...
9. The meeting was adjourned by 8 PM to attend some more phenomenal KAFI entries at the State theatre.

There you have it - the official transcript with poorly erased notations by the transcriptionist, in memory of Richard Nixon, who by the way, is still dead.

figure 4, the cityscape in the background is drawn key frames, the lamp posts in the foreground are actually the same lamp post series of 3 drawings looping endlessly while I drag the lamp post across the page. Giving the illusion that the posts are hand drawn and traveling endlessly. I am also able to duplicate the loop of the lamp post animation and change the colors to indicate that it is turned off and replace the loop of the "lamp on" with the "lamp off".

Hard Day's to Night

One of the more effective pieces of the animation is the taxi driving with the street lights flashing past on either side. At one point it's shown in day time with a close-up of the back-end of the taxi (the beginning) and later after the chorus it's shown at night without a crop. Both sections of animation use the same Flash elements with slight modifications (fig. 5 and fig. 6). In the night scene, the grey graduation background has been added. The buildings are black, the color I originally drew them in. The rest of the taxi is shown and light reflections have been added to the pavement. In the Day scene (fig. 6) the buildings have been toned down so that they recede and appear more distant. The crop is closer but it is the same animation drawings. The buildings have been grayed by taking advantage of Flash's ability to adjust a "graphic" or "movie clip" tone see figure 7. Because I was able to leverage animation that had been created for one scene and combine it with new elements I was able to shave precious time off development without compromising the concept.

Big and Small

As a Flash animator I take for granted the capabilities of Flash for infinite scaling. The program uses vector base images similar to Adobe Illustrator or Macromedia Freehand, as opposed to bitmap based imagery used by all photo based products from video editing suites to Adobe Photoshop and your basic digital camera. Bitmap images cannot be scaled up without the pixels that make up the image causing the image to raster (get pixelated). Side note: there is software based on the use of fractal mathematics that allows some possibilities in scaling bitmap images. Vector images are based

on math. The image is calculated by the computer recreating the shape with lines and fills. In Flash for the ending of the video I have a close up of the top of the taxi cab at night with the road weaving and twisting underneath (fig. 8). I drew the taxi cab close-up then scaled it and the road back till it was 27% of it initial size. The road is a loop of animation that repeats over and over but because the viewer sees it mostly close-up then, later as it is scaled it is harder to notice the loop.

Mystery Solved?

This is just an overview of the many ways Flash can be used for quickly creating broadcast animation. Probably the best reason that it is being used for television, film and the Internet is that it is easy to use and economical to purchase. If you were wondering what the outcome was of the Tori Amos competition, as of this writing the winners have not been announced. The deadline for the runners-up to be posted is now over 3 weeks late. By the time I finished the music video I didn't really care whether it won or not. It had taken on personal motivation. No longer was it a song for Tori Amos, it was a animation for myself.

Brad Yarhouse

A Web Designer and Animator, his animation has been featured by Wired Magazine's Hotwired.com and in the Castelli Festival in Italy, The Aspen Short Film Festival, and the Streaming Cinema Festival which traveled from Philadelphia's festival of World Cinema to festivals in Seoul, Korea and other places. His Flash work has also been awarded "Shocked Site of the day several times by Macromedia Software. His design work has been reviewed on Communication Arts Web site and in a number of books including Lynda Wienman's "Designing Web Graphics". His animation was featured in the book "Flash 5 Cartooning" by Mark Clarkson. Recently, several of his animated shorts can be seen on MP4.com and on television in Finland. (Why Finland? - why not!) When he grows up he wants to fund his animated personal shorts by doing animation for television commercials.

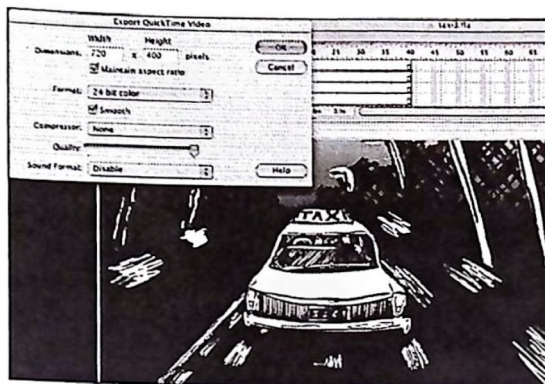


Fig. 1

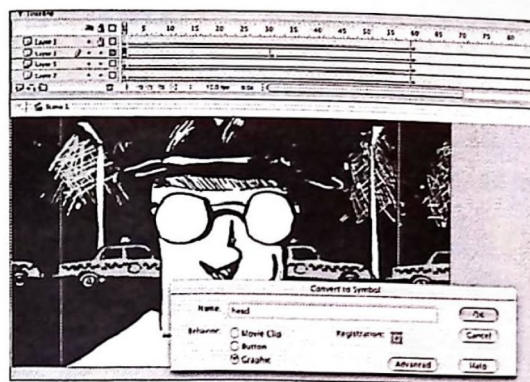


Fig. 2



Fig. 3

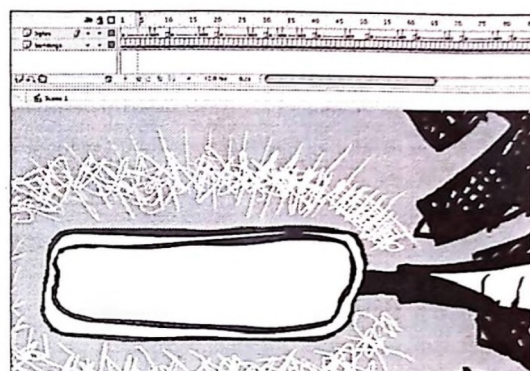


Fig. 4

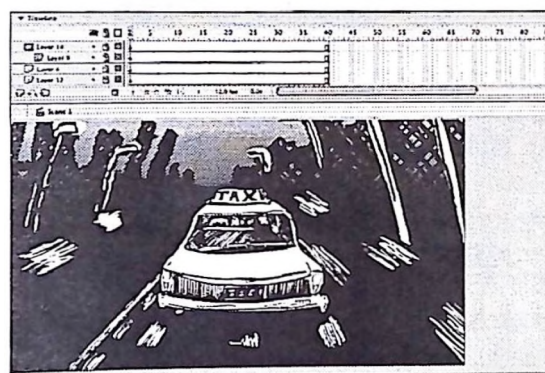


Fig. 5

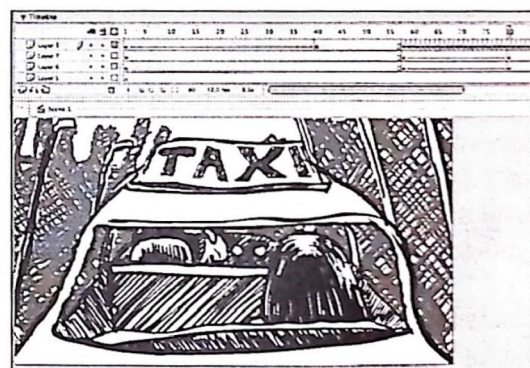


Fig. 6

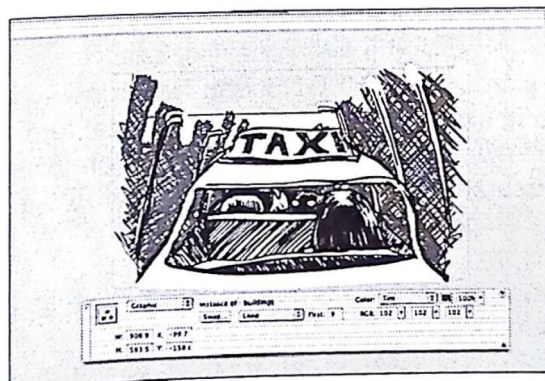


Fig. 7

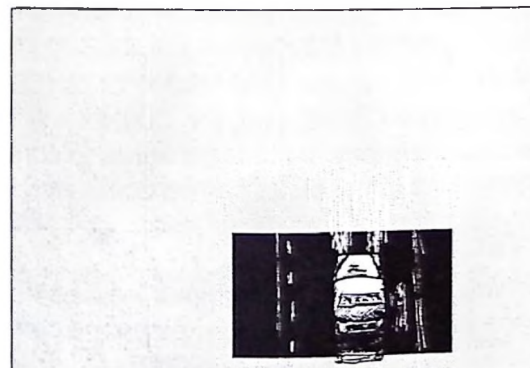


Fig. 8

Stop-Motion Animation Workshop with Tom Brierton

Date: October 17-19

Location: Allendale, Michigan (exact address TBA)

Chicago-based stop-motion filmmaker/educator Tom Brierton will be holding a two-and-a-half day intensive workshop on stop-motion animation October 17-19th in Allendale, Michigan.

Credentials:

Brierton has been practicing stop-motion animation for 31 years, and has directed/animated the stop-motion short, *NO EXIT?*, which has been shown nationally at various film festivals, as well as the Music Box Theatre in Chicago, IL. Brierton is the author of "Stop-Motion Armature Machining" (McFarland and Co., Pub, 2002), as well as "Stop-Motion Puppet Fabrication-Build-up, Foam Injection, and Finishing Techniques" (also through McFarland, due out Dec., 2003). Currently producing/directing *THE LABYRINTH*, (a stop-motion animated film based on the Greek myth of Theseus and the Minotaur), Brierton has also taught stop-motion and CGI character animation at Columbia College Chicago for the past six years.

Topics to be covered at the workshop will be:

Friday, August 15th, 6 PM to 9 PM

1. Introductions
2. Screened examples of stop-motion animation
3. Puppet Design
4. Wire armature fundamentals/creation
5. Enrollees will create a wire armature of a human character.

Saturday, August 16th, 9 AM to 12 noon

Demonstration on using metal milling and metal lathe machines for the creation of a professionally machined puppet armature, with a show-and-tell of the six main types of armature joints (machines used will be the miniature Sherline mill and lathe, as well as a drill press and drop saw):

1. The dowel joint
2. The hinge joint
3. The sandwich plate bearing joint
4. The swivel joint
5. The universal joint
6. The collet joint

(NOTE: Due to safety/insurance reasons, no enrollee will be allowed to run any of the machines.)

Break for lunch (provided at the workshop facility) 12 noon to 1 PM

1 PM to 3 PM

Demonstration of the foam injection process:

1. Sculpting a puppet in clay over an armature
2. Creating the mold halves using Ultracal-30 mold-making material
3. The mixing of hot foam
4. Use of the foam injection gun
5. Baking the mold
6. Removing the foam casting from the mold
7. Removing flashing, painting technique and detailing

Break 3 PM to 3:15 PM

3:15 PM to 6 PM

Demonstration of the foam build-up technique (materials will be provided):

1. Enrollees will use scissors to sculpt blocks of foam muscles, to be affixed on their pre-existing wire armature
2. Gluing the foam pieces onto the armature
3. Creating foam skins to cover the foam muscles
4. Painting and detailing

Sunday, August 17, 9 AM to 10 noon

Demonstration of the following:

1. the use of tie-downs
2. using the surface gauge for incremental movement of the armature/puppet
3. straight-ahead animation
4. A cursory discussion/demonstration on performance animation using a walk cycle.

10 AM to 12 noon

Enrollees will take turns animating their build-up wire armatured puppets:

1. A demonstration will be given on using a video lunchbox sync and shooting digitally with a Sony TRV 900 digital camera.
2. Enrollees will practice animating during this portion of the workshop, creating their own performance animation. Or, the enrollee can animate their wire framed build-up puppet, or a professionally machined human armature or a four-legged animal armature. Machined armatures will be provided.

Brierton Workshop continued on 11

MEMBERSHIP APPLICATION

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

EMAIL: _____

TYPE OF MEMBERSHIP:

- _____ STUDENT (\$15)
- _____ GENERAL (\$20)
- _____ INTERNATIONAL (\$40)
(INCLUDES GENERAL)
- _____ CORPORATE (\$300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY - Please
email a short bio for the membership directory to
rockafellow2@juno.com

_____ WEBSITE LISTINGS

Make checks payable (US
dollars) to ASIFA/Central and
send to:

Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
email: morsed@gvsu.edu



JOIN TODAY !

Brierton Workshop continued from 10

Break for lunch (provided at the workshop facility)
- 12 noon to 1 PM

1 PM to 6 PM

1. Continuation of enrollees animating with the lunchbox sync and digital camera.
2. Finished animation can be outputted to videotape. Enrollee must provide their own VHS cassette (either a SVHS or regular VHS cassette is acceptable).
3. The enrollees, foam puppets (which they have produced during the workshop) will be the property of the enrollee.

Cost of the workshop

The workshop is \$290 per person, and will include materials and supplies, as well as a complimentary lunch on Saturday and Sunday (meat and vegetarian sandwiches, cheese, condiments, chips and soft drinks). There will be a maximum seating of 15 enrollees. Enrollment will be on a first-come, first serve basis. The location of the workshop will be designated a non-smoking (smoke-free) area. Those wishing to smoke will be able to do so outside during breaks.

For further information

Please contact Tom Brierton at:

773-924-1424
armatures@sbcglobal.net

See you at the workshop!

The Evolution of Animation Education

by Deanna Morse

Keynote Address: Kalamazoo Animation Festival International: KAFI Educator's Conference 5/16/03

I was asked to speak about the Evolution of Animation Education to help provide a framework for our discussions today. This "evolution" is still in process and the changes are shaped by three areas:

- Tremendous Growth
- Profound technological developments
- Intersection with a volatile industry

Each of these relates to the fundamental question: what do animation students really need to know?

I will speak briefly about each of these areas.

The first area is tremendous growth.

Like most animators in my generation, I was self-taught. I came to animation like an explorer, with the spirit of self-discovery and invention. In undergraduate school, I studied Film, Photography and Art. I was assigned to do a "close reading" of a TV Commercial in a film class. I reached into the box and pulled out a 16mm film reel, and when I threaded it up it - the star was the Pillsbury Doughboy. As I analyzed it, I realized I had no idea how they got that little flour ball to move! I asked several friends, and they were also clueless. Then I learned about the unphotographed animator - whose hands reached in to move-click-move the little puppet. Feeling like a garage inventor, I figured out how to do it too! Using my newly discovered knowledge, I made my first animated film in 1970.

I began teaching animation 30 years ago. At that time, there were two books on teaching and learning animation - How to Animate in 12 Hard Lessons, and Teaching

Film Animation to Children. These books represented two directions in animation that still exist today - how to get trained to work in industry, how to use animation for self expression.

There was a spirit of innovation among animation teachers. In the 70's, this was fueled by the Artists in the Schools Programs funded by the National Endowment for the Arts. Because animation was cheaper to teach than live-action film, many states hired animators like myself to go into schools teaching kids to make media. We were enthusiastic teachers - we felt we were democratizing media by offering the communication tools of industry to the general public.

Information was power. The key was to find the other animation teachers.

Contrast that with today - the problem now is digging through the wealth of information to find what is useful.

This week on Google, "Animation and Education" had 967,000 (nine hundred sixty seven thousand) hits. "Animation" alone got 6,660,000 (six million six hundred sixty thousand) hits. So the first major change or evolution is GROWTH and Visibility. As academics, we don't see ourselves as lonely pioneers, explorers, or garage inventors, but as part of a larger community. However, the community is now SO large that as we try to define ourselves we may feel more isolated than we did when there were only several dozen teacher-animators.

The second area is profound technological developments

The tools have changed. When I first started teaching, our written instructions for students fit on a page: how to set up a tripod with your Super 8 or Bolex camera, a couple of clamp-on lamps at 45 degree angles, use a higher wattage bulb for proper color temperature, tape everything

down, including the camera, artwork and tripod. It seemed like the most important supply item was masking tape, and you used plenty of it.

Jump forward a decade to the early 80's, where the tools became much more complex. The heated debates at SIGGRAPH among educators were whether artists needed to learn programming. Could you be an effective artist if you didn't know how to fully control the tools?

Jump forward another couple of decades to today, where the programming question is no longer in the forefront. With so many robust professional software tools available, the question is: which tool to use? And how many tools - how many software packages does a student need to master?

We have come a long way from that single page of instructions and a hefty roll of masking tape.

And what is considered animation today, anyway?

My interest has always been in the exploration of various techniques to convey ideas. What can you **only do** using animation? And how does your choice of the material and technique affect what can be created?

When I started teaching animation twenty plus years ago, I taught a tools and techniques approach. Some animation history, and exercises in cut-out, drawn animation and optical printing. This was a full years' course.

Today, a similar "overview" tools and techniques approach would balloon to several semesters - or years - of classes including:

- Experimental/art animation
- Classical 2-D (paper and cel, theories of movement and techniques)
- 3-D computer based modeling and animation
- Tabletop model animation (like clay, puppet)

Animation Evolution continued on 13

- Special effects
- Animation for the web
- Multimedia (for CD ROM and DVD production)

And of course in this curriculum you would need an historical grounding, studies in film theory, aesthetics. (Finally there are books that support teaching animation history, theory and aesthetics, and more international animation books are published every year.) And to stretch the students' perspectives: you would want to include screening of works that are not readily accessible to students today.

My educational approach is determined by my framework. I teach in a film and video program. But animation is not always in film and video.

The AWN school database of schools teaching animation currently lists 570 schools in 42 countries. Last year, I did a rough count of where animation was housed in public universities in the US - what department - it was about 1/3 in Art, 1/3 in Film/Video and 1/3 in Computer Science. One would imagine that these courses might be taught somewhat differently. And the array of courses would vary depending on how "deep" the program is regardless of where it is located.

And what is the goal of the school: technical training, arts training, skills development, career training, or a broad based education?

The technological developments and growth of the past twenty years are reflected in the variety of animation schools and programs available for students today.

The third issue that has shaped animation education is the intersection with a volatile industry

In 1990, *USA Today* cited computer animation as the top career field for college graduates. And we had a decade where there were some amazing opportunities, with

undergraduate superstars being offered six figure salaries. This created some stress for college teachers. How could we train students for what appeared to be a growing and lucrative field?

But the animation industry is cyclical, like a rollercoaster, and there have been peaks and valleys since the beginning.

After the invention of animation, there was a strong studio presence in the twenties, and then the prolific golden age of the late 30's and early 40's, but in the fifties and 60's - there was nothing. 1963 was cited as the worst year for animators with even Disney animators routinely filing for unemployment.

In the 70's, *Roger Rabbit* is often cited as the turning point, proving that animated features could make money. This success resulted in more animated TV shows and ads. Later there was growth in areas of new technologies, part of this is in response to the popularity of animation, and partly from emerging and diverse markets.

Where will our animation students land in the work force? In terms of the industry today, one current challenge is how we will keep significant parts of the industry alive in the US. With the low cost of skilled animation labor overseas and in Canada, where will the entry level jobs be for American students?

Growth, technology, perceived pressures from a roller coaster industry - these are some of the pressures we face. But what are the key issues for us as educators?

To answer that, I pose some questions that relate to education in general...

What do students need in order to get their first job? How can we teach transferable skills for when that job changes? What is it that students really need to know for lifelong learning and success?

How can we design authentic tasks - with challenging and meaningful inquiry? How can we design tasks appropriate to the technology, and to the knowledge level of the student? We want our students to tackle meaningful problems with rigorous involvement, and enjoy some success.

How can we teach team-building and communication skills? How can we nurture the soloists, but also honor taking ownership and pride in being part of the symphony?

How can we encourage learners to build and support the animation community? To feel that they are part of our global community?

How do we direct students to take social responsibility for the messages they create as public communicators?

For the long term, what we really want to model - and teach - are some basic skills that have nothing really to do with our discipline. To teach students how to learn, how to adapt, how to ask good questions, how to analyze and be critical, how to be introspective, how to think outside the box. To have a knowledge of the past and present with an enthusiastic curiosity and a willingness to embrace change. To be respectful of others and our planet. To work for what is good - to work to leave the world a better place.

Because there is only one certain thing in this "evolution of animation education." We have not reached a plateau. The change continues.

As educators, one of our primary goals is to try to shape that change.

Deanna Morse

CINEQUEST FILM FESTIVAL ANNOUNCES SCREENPLAY COMPETITION

Submissions Now Being Accepted; Winners to be Announced Opening Night of Cinequest 14

Screenplay submissions are now being accepted with a deadline to submit of September 1, 2003. ALL screenplays submitted will receive reader feedback so writers can take suggestions and improve their scripts. On December 1, 2003, 10 finalists will be announced and given 14 days to re-submit their screenplay with any corrections and improvements they choose. Those 10 scripts will go onto the final round of competition where the top three winners will be announced and given cash prizes on opening night of Cinequest 14, Wednesday, March 3, 2004.

Prizes

- ▢ 1st Place \$2,000 U.S.
- ▢ 2nd Place \$1,000 U.S.
- ▢ 3rd Place \$500 U.S.
- ▢ Top 10 finalists will:
 - o Be given exposure to literary agencies, film studios and Hollywood producers.
 - o Receive a Cinequest 14 Platinum Festival Pass, which allows full access to all Cinequest events, screenings and parties.
 - o Be contacted December 1, 2003, and be given until December 15, 2003, to submit a rewritten script.
 - o Have names and contact information posted on Cinequest Web site.
- ▢ First, Second and Third Place winners will receive the above mentioned, PLUS will be:
 - o Included in a Cinequest press release.
 - o Posted on the Cinequest Web site along with brief script synopsis and contact information.

o Given further opportunities by having their scripts read by several influential producers, agents and / or managers who play an active role in today's industry.

All genres and lengths (up to 140 pages) of screenplays are accepted from low-budget Indie dramas to mega-money action flicks. The entry fee is U.S. \$50. Register through www.withoutabox.com or download a printable entry form (Adobe® Acrobat® PDF). Complete it and mail or fax it to Cinequest.

Cinequest
P.O. Box 720040
San Jose, CA 95172-0040
Tel: (408) 995-5033 / Fax: (408) 995-5713
Email: screenplay@cinequest.org
www.cinequest.org
<http://www.cinequest.org/>
Contact the Cinequest office for overnight / courier address.

Inspiring the Maverick in All of Us

Cinequest is Northern California's premier motion picture institute that presents a soul-stirring and personable festival of international films and digital media forums for movie lovers, Maverick film artists, and film students.

Named one of the Top 10 Film Festivals in the world by the Ultimate Film Festival Survival Guide, Cinequest joined Cannes, Toronto, Telluride, and Sundance with this honor.

Cinequest 14 will occur March 3 - 14 www.cinequest.org

Midwest Independent Film & Video Competition-Call For Entries

The Milwaukee International Film Festival, November 6-16, is releasing a Call For Entries for submission to its Midwest Independent Film & Video Competition. Final deadline is August 4, entry forms are available on their website at www.milwaukeeinternationalfilmfest.org

Students, amateurs, and professionals are all encouraged to apply. Short and feature subjects are accepted in all genres including narrative, documentary, experimental, and animation.

The Midwest Independent Film & Video Competition is designed to contribute to the production and presentation of the high quality cinematic work from filmmakers living in the Midwestern region. The spirit of the friendly competition will foster the high standard of filmmaking for productions in the Midwest, as well as reward significantly those filmmakers who are working at the highest levels in the region. Through the presentation of the work to the public, press, and industry we will build recognition and respect for the Midwest as the vital filmmaking community it really is.

Visit our website at www.milwaukeeinternationalfilmfest.org, call 414-736-4324, or email program@milwaukeeinternationalfilmfest.org for more information.

Nominees for the 2004 ASIFA Central Board

Board Member Nominees Statement of Intent

Jim Middleton

Nominee for President

I have been serving as ASIFA Central President for the past couple of years and would like to remain in that post for a few more, or at least until I run out of these business cards I've printed up.

My promise is this: I will not declare war on any oil-bearing country and will do my best to improve relations with Canada. Barring that, I would like to negotiate peace between Detroit and Toledo, and stop the civil war currently raging in several boroughs of northern Illinois. I also promise to continue emptying my cluttered basement every time ASIFA Central has a retreat.

One of the most important roles that ASIFA can fill for its members is to provide a fraternal (or sororital) network. Our recent retreat, tied in with the amazing KAFI festival, provided ample opportunities for educators and enthusiasts to hob-nob, cavort, and shamelessly self-promote. These are the activities that ASIFA Central can do incredibly well, and with the interconnectivity offered by the internet, our members can keep current with the latest rollercoaster journeys in the animation industry.

A short bio of Jim Middleton

Jim Middleton is a reluctant pharmacist and an enthusiastic supporter of animation lodged in the wilds of Battle Creek,

Michigan, once the home of cereal, now simply surreal. Kellogg Community College has coerced him to develop a two-year course of animation studies beginning the fall of 2003. He also is learning to enjoy Flash, continually laments the lack of support for Autodesk Animator, and has been seen in the company of ancient Mayan civilizations, or at least their study guides. He occasionally types about himself in the third person, something that disturbs his dog Sport very, very much.

Email: jimmiddleton@juno.com

Website (tawdry, yet evolving):

www.animatingapothecary.com

Phone: 269-963-4945

Address: 201 Arcadia Blvd,
Battle Creek, Michigan 49017

Personal statement:

Technology emphasizes speed, With thoughtful hands considered slow...

For those who mandate haste, take heed: these missives sail by escargot!

Deanna Morse

Nominee for Treasurer

I am willing to continue as Treasurer of ASIFA Central, and would like to stay active on the ASIFA/Central Board. I have been treasurer for the past five years or so. I have served on the board in some capacity since 1989: as President, treasurer, or membership chair.

My goal as treasurer is to continue to keep a balanced budget for ASIFA/Central, and to keep good records of our

expenses and accounts.

As a board member, I will contribute regular articles for the newsletter (and/or the website, or e-zine, if we decide to change our information delivery format). My goal for ASIFA/Central is that we continue to provide a vehicle for communication in our community of Midwest USA animators, and that we see ourselves as part of the larger worldwide community of animators who join together through ASIFA International. As the oldest worldwide organization of animators, we serve an important purpose: reaching across political borders to connect with others and support the art of independent animation.

Jennifer Peterson

Nominee for Web Designer / Editor

I would like to serve as Web Designer and Editor on the 2004 ASIFA Central Board. I have served as vice president and newsletter editor since 1997. I have been an ASIFA Central member since 1995. I would like to continue my presence on the board but switch from maintaining the newsletter to maintaining the web site. Having served as Frame by Frame Newsletter Editor, I know what it takes to consistently distribute ASIFA Central content. Being a professional web designer, I know what it takes to design and create usable web sites. Now I

Board Nominees continued on 16

Board Nominees continued from 15

would like to bring my skillset to the ASIFA Central web. With the addition of a new design, new sections, regularly updated content and possible e-zine I would like to take member communication to the next level.

Mary Lou Haynes

Nominee for Board Position

Mary Lou Haynes has served in numerous capacities in ASIFA/ Central since the mid-1970's, including many years as a member of the Board of Directors. She has served as Newsletter Editor, Coordinator for various screenings and programs, and has coordinated 3 annual Midwest Animators Conferences & Retreats with her husband and longtime ASIFA / Central member, David Daruszka.

She served as Jury Coordinator and animation Jurist for several years for the Chicago International Film Festival (Cinema Chicago), and has hosted animators and artists visiting Chicago from around the world.

In 1996, Mary Lou established the International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Competition in memory of her mother. She continues to fund and coordinate this event, which holds it's Awards Ceremony in conjunction with the annual ASIFA/ Central Conference & Midwest Animator's Retreat.

Mary Lou is a musician, a published poet and computer systems analyst by day - and believes animation is the most perfect medium of communication.

David Daruszka

Nominee for Board Position

My interest in becoming a member of the ASIFA Central board would be to provide my years of experience in management and not-for-profits to the organization. I have previously served on the board, and as President. My major contribution would be to continue assisting with the coordination of the annual Midwest Animators Conference sponsored by the chapter.

Melissa Bouwman

Nominee for Web Correspondent

I would like to run as web correspondent - writing

introductory copy for sections of our soon to be revamped website. In that capacity, I would work closely with Jennifer Peterson, our new proposed web person. I would also like to work with the web and membership coordinators to encourage member bios and images for the website, offering a complimentary bottle of Faygo from my reserves as incentive.

David Baker

Nominee for Membership Chair

As Membership chair, I would like to help build the ranks of ASIFA Central. ASIFA / Central is in a unique position to be able to be a crossroads of many of animation disciplines and artistic cultures. I feel that diversity in any group is good, however strength comes from pulling these resources together with a cohesive vision. ASIFA has the history, network and outlook to serve both the artist and the entrepreneur. Let us work together to bring a voice to the art form by way of ASIFA.

A short bio of David Baker

David Baker is an award winning media producer and animator. His extensive background in media production and animation has led him to produce projects ranging from instructional videos to children's CD-ROM games. Working in a variety of styles designed to both entertain and help people learn, his enthusiasm for art and animation create unique and unforgettable productions.

He is currently faculty at Kalamazoo Valley Community College and is directing the Kalamazoo Animation Festival International for KVCC. David Baker's skills range from traditional animation production to high-end 3D graphic applications. He is currently the Director of the Kalamazoo Animation Festival International along with being a full time instructor at KVCC's Center for New Media.

Cast your votes ... Ballots available in the Fall Edition of Frame by Frame.

Cartoon Challenge at KAFI 2003 Addresses Human Rights

by David Baker

Certain public service announcements stay with us. Remember "This is your brain on drugs", or the one that showed a Native American chief with a single tear running down his cheek? It may well be that the next PSA that captures our attention was developed at Kalamazoo Valley Community College.

The Cartoon Challenge, a unique aspect of the Kalamazoo Animation Festival International (KAFI), took off at 9:00 am May 12 Monday morning. Between that time and 5:00 PM Friday, May 16th, ten teams of college students raced the clock to develop an animated PSA. A panel of judges determined the winner of a \$4,000 scholarship for their school. The "People's Choice Award" was determined by the audience at the State Theatre at the 8:00 show, Saturday the 17th.

David Baker, director of KAFI, faced an anxious roomful of students Monday morning. They were awaiting his announcement of this year's PSA topic. Baker, who grew up during the Cold War, told a story of meeting Soviet MIG engineers at the 1990 High On Kalamazoo

Air Show. Meeting and talking with those designers transformed his view of the Soviet Union, altered it from the monolithic monster to individual faces filled with pride and dreams. Baker went on to summarize some of the human conflicts seen in the past decade and some of the reasons behind those conflicts; economic inequality, nationalism, religious intolerance, greed and racism or ethnocentrism. "Considering possible topics for this year," said Baker, "it seemed that the best topic we can address right now is human rights. Do we know what those rights are? Can we help educate the world, starting with this contest?"

Each of the student teams was given an envelope. In each envelope was one of the 30 Articles from the Universal Declaration of Human Rights as adopted by the United Nations General Assembly on December 10, 1948. For example, the team from KVCC will develop a PSA that relates to Article 26: "Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages . . ." Other team assignments included the right to equal

Cartoon Challenge (Baker) continued on 19



Kalamazoo Valley Community College



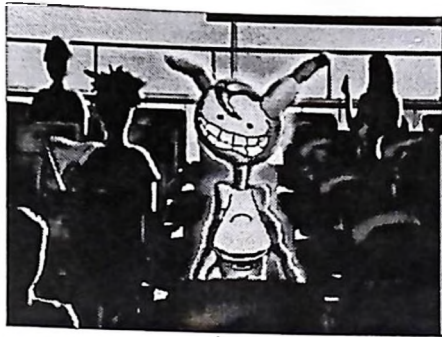
College for Creative Studies



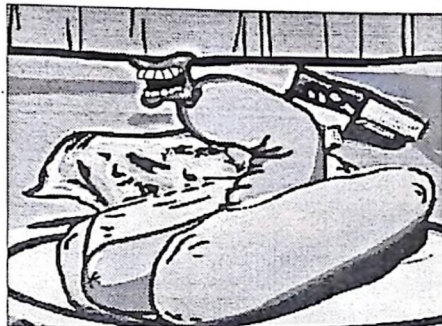
Kendall College of Art & Design



San Jose State University



Grand Valley State University



Wayne State University

treatment under law, the right to a nationality, the right to freedom of thought, conscience and religion, and the right to be free from torture, or from cruel, inhuman or degrading treatment.

Each PSA contains the same five-second conclusion, ending with the tagline "You are human. You have rights." KAFI organizers hope the PSAs will be aired and that a sponsor interested in expanding this effort

to include the remaining 20 Articles within the Universal Declaration of Human Rights will come forward.

The ten teams of student animators hail from Capilano College (North Vancouver, British Columbia), Bowling Green State University (Bowling Green, Ohio), St. Clair College (Windsor, Ontario), San Jose State University (San Jose, California), Grand Valley State University (Allendale, Michigan), College for Creative Studies (Detroit, Michigan), Max the Mutt Animation School (Toronto, Ontario), Wayne State University (Detroit, Michigan), Kendall School of Design (Grand Rapids, Michigan) and Kalamazoo Valley Community College.

The final PSA's are available online for your viewing pleasure at <http://kafi.kvcc.edu>. The festival will be creating a video promoting the Cartoon Challenge and its PSA's on BetaSP with the help of Lawrence Productions.

David Baker
KAFI Festival Director
dbbaker@kvcc.edu

The Milwaukee International Film Festival

The Milwaukee International Film Festival, November 6-16, is releasing a Call For Entries for submission to its Midwest Independent Film & Video Competition. Final deadline is August 4, entry forms are available on their website at www.milwaukeeifest.org

Students, amateurs, and professionals are all encouraged to apply. Short and feature subjects are accepted in all genres including narrative, documentary, experimental, and animation.

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for more information.

**ASIFA/Central Frame by Frame
Fall 2003 Edition Deadline**

September 15, 2003

Articles / Reviews / Artwork can be submitted via
email to Jennifer Peterson at
jennifer@technical-animation.com



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