

Welcome to ASIFA Central! We are the Midwest -US chapter of ASIFA, the oldest organization of animators in the world. Our chapter was established in 1975. Because we are volunteers, we ask our board members to take on some many responsibilities such as social media coordinator, retreat co-organizer, web updates, ani-jam facilitator, party planners, and more. Our Board members are the front line for our Midwest animation chapter and are in touch with the international board.

## The NEW ASIFA Central Board for 2022



Our New President

**Julie Goldstein**

Our New Vice President

**Christopher Sagovac**

Our New Treasurer

**Briana Yarhouse**

Our New Social Media Coordinator and  
Chapter Ambassador

**Christine Veras**

Our Same Old Secretary

**Jim Middleton**

Our Membership Coordinator

**Charles Wilson**

Our Free-Range Board Members

**Deanna Morse**

**Gretchen Vinnedge**

**Stephen Leeper**

**Michael Long**

**Tracy Miller-Robbins**

**Bob Swieringa**

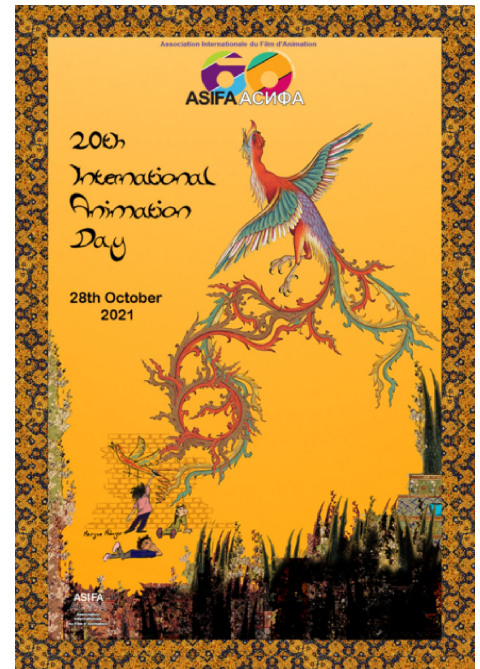


## IAD 2021 AFTERGLOW

International Animation Day commemorates the first public performance by Charles-Émile Reynaud of his Théâtre Optique at the Grevin Museum in Paris. That October 28, 1892 premiere represented the beginning of modern animation, and the date has been celebrated by animators with showings and performances since 2002, coordinated by ASIFA International and its many chapters around the globe.

ASIFA Central programmed the following selections as part of its celebration:

1. *Toast for ASIFA* - Deanna Morse, Christine Veras, Steve Leeper, et al
2. *Two Little People* - ASIFA Australia - Xin Li
3. *Springtime in CoVid Land* - Julie Goldstein
4. *Mala* - Too Otaghia Group - Iran
5. *Large Scale Absurdities Volume 3 - "Docile Town"* - Kimonos Animation Studio - Charalambos Margaritis - ASIFA Hellas
6. *Horsepower* - Christine Veras, et al
7. *Notun Fasal* (New Harvest) - Sovan Dutta - ASIFA India
8. *Tchisti* - Sarah Tabibzadeh - Iran
9. *Candy Shop* - Patrick Smith - ASIFA South
10. *Espresso Doppio* - Mika Koskinen - Finland
11. *Eli* - Jeff Martell - ASIFA South
12. *Connecting* - Melissa Bouwman
13. *Happy Banana* - Ali Raies - Iran
14. *Animated Doodle* - ASIFA Hellas
15. *NamaStay* - Margo Pierce - ASIFA South
16. *time passing : passing time* - Polly Wolly Doodlers (Jim Middleton, Deanna Morse, Gretchen Vinnedge, Suzanne Zack)
17. *A Tale of Self-Preservation* - Shannon Fleming - ASIFA South



"Thank you, Briana, for pulling this event and us together every year!!! Cheers to you!!!"

– Cassandra Brewton-Johnson, Programming Director,  
ASIFA-South

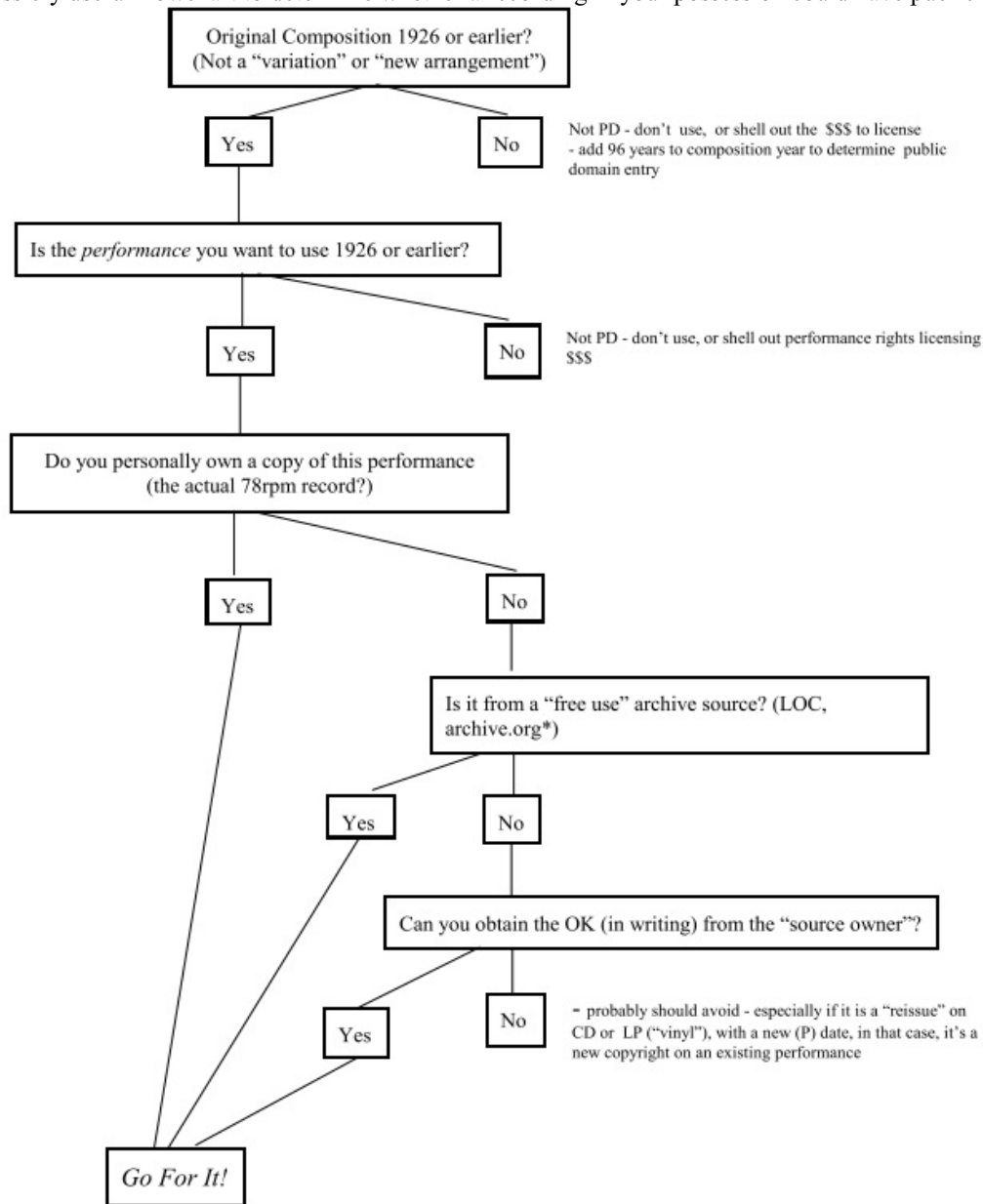
"I am humbled by all the work that is done by you around the world to make a day like this possible. Thank you! Congratulations everyone! May your celebrations remind us that we are all collaborators in making the world a better place."

– Briana Yarhouse, IAD Coordinator for ASIFA International

## Public Domain Update - Observations and Suggestions from your hmb1 typst



Here is a possibly useful flowchart to determine whether a recording in your possession could have public domain (PD) status in 2022:



\* archive.org material isn't all necessarily in the public domain - if there are "creative commons" (cc) stipulations, be sure to follow those. If the material there is after 1925, it may be posted "under the radar." If you are lucky to become commercially successful with using gray-area material, then the random owners of the "copyright" (hardly ever anyone associated with the initial artist, but someone who scooped up some ownership rights at some point) may annoy you with financial complications.

How this works - you have a piece of music from 1920, but your "old vinyl" recording is from 1965. The composition is in the public domain, but the performance/recording is not. Don't use! However, you find a 1920 composition and a 1923 recording of it, even though it's all gnarly, not in stereo, and "great grandpa old," chances are you'll be able to use it freely. However, if you have the 1923 recording from a 1990 CD, or "enhanced and restored" by someone else, the copyright on that old public domain material for that particular "performance" of it, *is the year of that restoration*. That's why it's important to have either the disc itself or permission from the owner of the disc to use the material. Fortunately, 1924-25 is the period where recordings mostly became electrically recorded (via microphone) and a very clean 78rpm record will have much stronger fidelity. Then run the recording through freeware *Audacity's* effect > classic filters. (To further complicate things, some performance rights can vary from state to state, something that should be rectified in 2022 by setting all 1923 performances and earlier into the public domain. For some reason, Sony, created in 1946, possesses many recorded performance rights.)

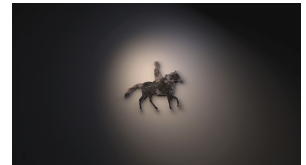
## More About *Horsepower* - by Christine Veras

**H**orse Power is a collaborative project in which participants were given only one frame to illustrate, using one stage of the galloping horse sequence from "The Attitudes of Animals in Motion," arranged for the zoetrope by Eadweard Muybridge, and published in 1882. The project was developed during the pandemic lockdown, with participants collaborating remotely through the internet.

The final frames were played in sequence, and the rapid succession of the completely different images developed a vibrancy and energy that we wanted to explore further. So I proposed a twist in the original Muybridge animation through editing, creating a *glitch* in the image. That *glitch* can be interpreted in different ways – it could represent COVID shaking up our routine and the new possibilities of engagement, or the creative discovery and exploration of unique ways to engage and create animation in that context.

The short also explores the possibilities within the restricted frame for the continuation of perceptual motion. Participants had no idea how the final animation would appear, and the animation was only possible through the collective effort of each one of them.

The inspiration for the project came from two important sources: one was Dana Sink's animation *Power* (2017), and the other was the Johnny Cash Project that invited fans from all over the world to animate a single video frame for the music video, "Ain't No Grave," in 2010.



## The Search for the McCay "Family Homestead" - by Jim Middleton

**D**riving through Michigan along M-46, one is likely to pass straight through the center of Edmore, scarcely noticing its blinking yellow light, yet alone the village itself. Like many villages serving a single use in the 19<sup>th</sup> century, here being lumber transportation via an awkward crossing of railway lines (one so sharp it made mention in *Ripley's Believe It Or Not*), it has faltered for an identity once its primary function faded, and as other large employers moved overseas. Currently its nearby farms grow potatoes for potato chips, and its slight glimmer of fiscal promise comes from its prescient early approval of marijuana dispensaries - there are two - and selling industrial park properties for the creation of bud-sorting facilities. Its population of 1100 has hardly changed, but on average has certainly aged, in the past century.

However, in the 19<sup>th</sup> century, it attracted workers – for the lumber, for the railroads, for the ancillary needs (one of the earliest buildings was an *opera house* abutting the aforementioned crossroads - sing loud, vaudevillians!), and with workers came the need for homes, and that required a real estate agent.

Enter the McCay family, from Canada via Spring Lake, Michigan. Robert McCay's family included a precociously artistic son - yes, you guessed correctly, it was that McCay, that Winsor McCay - and while Robert and Winsor McCay's sister Mae are buried in Edmore, where Robert worked and served as notary, Winsor's mother was laid to rest at the "family homestead."

Public archives being what they are, and the maddening habit of school records for Winsor McCay being destroyed by fires in his youth - first in Spring Lake, then in Stanton - it took a while to track a location for this family homestead.

The homestead appears to have been nearer to Stanton, not the "potato center" of Edmore.

The earliest extant mention comes in a plat map of 1897 - indicating two large parcels assigned to Robert McCay (center right in illustration). The roads there are unnamed, but some landmarks (lakes and ponds) are to the west, and there is a small square indicating the house site. An overlay of an existing satellite map helped with specifics.

Ultimately, on West Klees Road northwest of Stanton, there appeared the remains of the 19<sup>th</sup> century McCay homestead. A newer home has been constructed nearer the road, but this is the barn site (photo at right). There were no visible markings of a burial site on the property; and, Michigan being an open carry state, wandering around private fields so near to deer season for the sake of animation archaeology seemed rather unwise. But the search continues! Watch this space!





## Festival Flashbacks - Editor's Notes from the Society for Animation Studies (SAS) 2021 Conference

**T**he middle of June this year was filled with Annecy and the SAS conferences. To complicate matters, the gatherings were nearly simultaneously conducted; fortunately, Annecy had a lot of its material asynchronous to the time zones, so one festival could blend with another. Also, Annecy has made its programs available to ticket holders until the end of 2021. *Très bien!*

SAS - in its discussion on abstraction films, 68% were found to be in 3D, 31% used a symmetrical construction, 81% were in color, and 28% used text as visuals. Topics ranged from Basque animation to comparing *Eros and Thanatos*, "life and death," as a sequential link representing energy. "Anthropomorphic animation" of the 19<sup>th</sup> century is now, thankfully, condensed to "animism." The four-volume *Encyclopedia of Animation Studies* continues apace, with Volume I being *Geography and History*, II being *Techniques, Processes and Environments*, III being *Theories and Philosophies - including debates*, and IV (the number, not the therapeutic infusion) filling its pages with *Characters and Aesthetics*, presented primarily as case studies. It was at this point in the program that someone posted in the ZOOM chat space, "I'm so impressed. I opened up my book proposal for the first time in three years!"

"Editing takes forever."  
- Deanna Morse

ASIFA Central members *Melissa Bouwman, Steve Leeper, Deanna Morse, and Christine Veras* presented their discussion on "Art Technology and International Collaboration," where they went into the *Anizoomation* process in depth, from its conception to its final execution (see the short films *Toast for ASIFA* and *Connecting* as examples in the IAD 2021 ASIFA Central Showreel). See also -

<https://www.facebook.com/groups/342482260109209> (Anizoomation page) and <https://www.deanimations.com> (Deanna's dedicated section on Anizoomation).

## ITFS notes - VR for entertainment, not for META marketing

**S**tuttgart is the festival that just keeps on giving. While extensively covered in the previous ASIFA Central newsletter, one more portion of May's ITFS festival is worth mentioning, especially with Facebook trying to convert us into the societies of *Minority Report* and *Ready Player One*. Portable VR game sets are already in place in Europe, with German engineers increasing the portability of the hardware. The big VR presenter at ITFS was YULLBE (<https://www.yullbe.com>) with pop-up sites in malls, and complete body suits at larger installations in order to "get over the barriers of life." So that every experience is not being thrown amid ghouls and orcs, they even have a rather attractive *Artiality* option if you wish to float amid Kandinsky and the works of French impressionists.

"Remain still and try to survive."  
- advice on entering a VR-enhanced roller coaster or "drop experience"



From a technical standpoint, the current software requires 100G for 3 and ½ minutes of animation at 60fps, *plus* stereoscopic effects, at 6K x 6K resolution, adding 3D objects in the foreground. North America-based experiences with this level of sophistication are in Florida's *Final Fantasy* ride at Universal, and at Legoland near Winter Haven (former site of Cypress Gardens; doubtful that hoop skirts could make a smooth transition to the lego universe). Pop-up sites require seven technicians to run the experience - one envisions the Florida command center looking like something out of *Westworld* ("Where Nothing Can Possibly Go Wrong").

Where cramming all this excitement in a 250 square meter space sounds like an incredibly attractive proposition for aspiring 3D animators, elaborate VR and immersive experiences do bring up another issue, recently discussed by Karl Cohen in the *November ASIFA-SF* newsletter, regarding the mental health implications associated with computer gaming.



Grand Valley State University

## IAD - The Rotogravure Section - Preliminary images of IAD showings among ASIFA Central members

**I**mages continue to come into the editorial offices of the ASIFA Central newsletter - if you have any surrounding your participation in IAD or any of its screenings, or even of a cool trip through Montana, feel free to *share!*



Simulcasting with ASIFA South



The Vinnedge Animation Collective

### From the OIAF 2021 Notebook

September 24 introduced OIAF (Ottawa International Animation Festival, or for the Francophile, *Festival Internationale d'Animation d'Ottawa*) with the theme of “Talent 2.0 - The Future of Creativity,” a topic one would hope to be limitless.

It began with the cheery greeting from Chris Robinson, OIAF director, declaring he was “excited to be back in Ottawa from my basement.” Representatives from the Toronto studios chimed in, “There is so much work out there right now,” adding the lack of skilled artists in the Toronto area is due to the draw from the game industry and big productions in the US. School programs are slow to keep up with the specialist skills needed in Canada *now*, with the *Unreal Engine* adaptation to the production pipeline becoming a real “game changer.” If anything was reiterated at the opening discussions at OIAF, it was that students need to understand the reality of their future jobs - training doesn’t end with graduation. (*Editor’s note: if my experience is any indication, schools and universities are in constant search of accreditation for their programs, yet cannot muster the budget to maintain and update essential software and hardware. In the search for validation, resources are frequently overlooked.*) Further, after investing substantial tuition in their education, the students’ first question is often, “How much money can you make here?” Smaller production houses lament that they don’t have “Disney money,” and even after sending some of their newly-hired staff to France for training, they are forbidden to force them to stay. As a result, “we don’t train as hard as we’d like to.” Even an unheated atelier can be expensive!

Ironically, many prospective Canadian employees work from their Canadian home for the Canadian health benefits, but are being paid by US production houses who benefit from having their talent across the border, and don’t have to pay them benefits.

Random note: the OIAF had an attendance score for the events - your editor tied with Janet Pearlman at 1250 points (#82)! This is likely the only time ever that Janet Pearlman’s name will appear next to your editor’s.

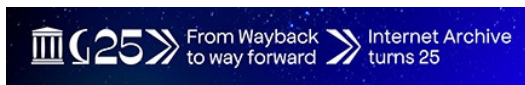
(Now I have to confess that here my notes get a bit *Augean* to decipher, but I think it may correlate with the series of Espresso Martini recipes that pepper several pages, none of which I *recall* trying out. But to quote Edgar Kennedy about the likelihood for alcohol being present, “I’ll not deceive you. There is.” For the sake of brevity, let’s skip this part.)

Among the many highlights of this year’s OIAF was its RISD Retrospective, broken into multiple sections for the sheer volume of high achievers, with many names that are now quite familiar in the animation field: Mike Overbeck, Pilar Newton-Katz, Seth McFarland, Karen Aqua (and much, much gratitude to Amy Kravitz) – and followed with a survey of and discussion by a self-described “time choreographer artist type,” Jodie Mack. Ms. Mack builds abstractions around her textile and textural interests using stop-motion and multilayered soundtracks. Her recent feature production, *The Grand Bizarre*, is streaming on the Criterion channel.

### BBC Sounds and [freesound.org](https://freesound.org)

The BBC sound effects library is still rather astonishing in its scope and remains free for non-commercial or educational use at <https://sound-effects.bbcwind.co.uk> – however, with 16,000 files, it may seem a pale in comparison to <https://freesound.org>, which, by May of this year, reached 500,000 sound uploads. They are celebrating this remarkable achievement, possible from uploads by thousands of people globally, with an upgrade to its server speed. *Freesound* is a *creative commons* (cc) site, moderated and reviewed by the site coordinators, and it’s *free* (hence its name, double-d *duh*). It’s a site worth the few moments to visit that’ll expand to hours of exploration.

### The Internet Archive Hits its 25<sup>th</sup> Anniversary



Begun in 1996, when the concept of a ten terabyte backup was considered adequate to contain the entire content of the internet, the Internet Archive has grown to encompass millions of archived internet pages along with sound, print, video, and even computer games, complete with period-specific emulators (you just can’t run a Win 3.11 game on Windows 10). You can upload and download rather freely, with this caveat - they don’t guarantee every file you download is in the public domain. The foundation for a lot of research is there, but you still need to do the research! Remember their slogan in the meantime, “When the archives is down, the internet gets dumber.”



## OIAF and Annecy Extend Their Access

The virtual experiences of the OIAF and Annecy festivals this year meant a lot of their material was recorded for “on demand” viewing by the participants (especially useful for Annecy with its five hour time difference for the Midwestern US). Both OIAF and Annecy have extended access to the files, for the benefit of 2021 pass holders who want to revisit or get virtual for the first time with many of the programs. Hybrids are expected for the lion’s share of 2022 festivals, too, so if you miss the direct social interactions, you can find some comfort in the savings on travel expenses.

*Annecy - until December 31, 2021; OIAF - until November 30, 2021. Use your existing log-in/passwords.*

## Briana Yarhouse and the HAUNT installation - October 29



In October, *The Standard - A Project Space* hosted a group art show featuring the theme, “HAUNT: What haunts you?!” (Suggestions included art critics, your ex, a burrito that had you for lunch, climate change, or life’s challenges.) Briana Yarhouse, International IAD Coordinator for ASIFA reported, “I have a sculpture piece that is going to be in this cool show! It is a casting of my head from 1983 when I spent a summer making a custom, full, over-the-head latex mask. Masks have been a central theme to my art and animation throughout my life. I grew up confused about my gender and hiding my feelings in shame about who I wanted to be, while puberty and testosterone affected my physical appearance. It was a very confusing time. It led to a lifetime of anxiety, fear, and self hate while hiding behind this mask. This year, I have started to take off the mask.”

## Interview with Maryam Mohajer, Poster Designer for This Year’s IAD - From iadasifa.net An Image of Hope, Imagination and Culture - by Bob Swieringa

In the lower corner, the child draws with chalk on a brick wall. Lines of color swirl across the wall, as the girl draws a simple phoenix, wings spread. But the colors burst from the bricks, spreading and curling, becoming the long intricate flowing tail feathers of the gorgeous Phoenix, rising colorfully across the page, into the air, free of the wall and its bricks.



Maryam Mohajer

This is what catches my eye as I view Maryam Mohajer’s poster for International Animation Day 2021. The colors and shapes move across the space, leading the eye to the ASIFA logo at the top.

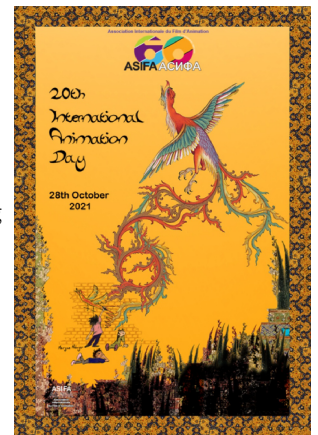
“All over the world, we’re going through hard times...” Maryam said. “I wanted a sense of hope in my work; a miracle, a touch of magic even.” The Phoenix, here, embodies that spirit, sharing it with the viewer. “Phoenix is a beautiful creature, presenting magic and hope in Persian culture.” The hope, then extends to us and that link to culture is explicit here, as Maryam took the phoenix from an old Persian illustration by Muhammad Zaman ibn Haji Yusuf, the celebrated Persian artist (active 1670-1700).

The children in the poster, drawing the Phoenix into being, contribute to the message Maryam builds with the images. “I’ve always been interested in working with children. I like the raw, honest, non-biased attitude that they bring with them and their sense of hope,” Maryam said. And with hope flies imagination – “Most importantly their powerful, unlimited imagination always fascinates me,” she adds. “It’s a bit like animation itself in the sense that anything – and I mean anything – is possible.”

Standing out in the poster as well is the font announcing International Animation Day. Maryam has said that she created the font based on the Persian Calligraphy “*Nastaliq*.” The lines of the text curl and move mirroring the feathers of the Phoenix’s tail. “Recently I’ve been experimenting with text, not only as a tool to represent a concept but also as an aesthetic form. When you’re brought up with a certain language, it’s so easy to think of the text only as means of communication, but when you look at it from a different point of view, you can see it’s great potential as a visual form. It also adds a subtle touch of Persian identity to the work.”

Maryam did not begin her exploration of art directly in animation, but came to it from painting, as her first BA in Iran. “I was told that my painting carried too much of a narrative and that it was leaning towards illustration,” so she continued her studies in the UK, focusing on illustration and animation. “Once I tried my first animation project, which was a walk cycle, it was clear to me that I did not want to do anything else.”

“There’s so much life in animation,” she added. “The idea of creating a whole universe that moves, lives and breathes is just magical to me. Nothing compares to it.”



2021 IAD Poster - déjà vu!



### *The Last "Vault of Walt" from Jim Korkis*

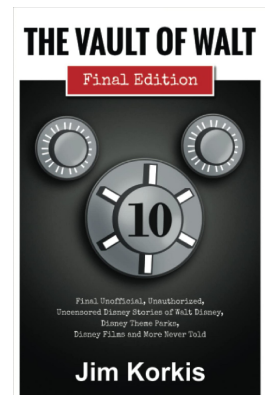
Subtitled the "Final Unofficial, Unauthorized, Uncensored Disney Stories of Walt Disney, Disney Theme Parks, Disney Films and More Never Told," Jim Korkis has (sadly) wrapped up his series on The Happiest Place on Earth and all that it entails. *The Vault of Walt #10* is one of the 34 books he has penned *since 2012* about Disney, the theme parks and its employees, collected from personal interviews and astonishing archival access.



*Detroit, 2013: Steve Stanchfield, That Poppins Woman, Jim Korkis, and a lost animation instructor*

This volume hops from the "First Official Walt Disney Biography," to back-stories about *Dick Tracy* and Robin Williams, to unrealized dreams for the Magic Kingdoms, to the unique presence of Dumbo's mother, to the ongoing controversies surrounding Jessica Rabbit.

His keyboard must be very, very tired. This and his other literary gems are at [www.ThemeParkPress.com](http://www.ThemeParkPress.com). Buy lots!



### *A Quick Note from ASIFA-Japan and ASIFA's 60<sup>th</sup> anniversary celebration:*

"As for ASIFA-Japan, we will be holding this year's "IAD 2021 in KYOTO" to celebrate our 60 years as well. It will be held on November 23rd, at Kyoto University of the Arts, and we will also celebrate ASIFA-Japan's 40th anniversary together.

Please visit our official pages, as follows:

- IAD 2021 in KYOTO: <https://asifa.jp/animationday/international-animation-day-2021en/iad2021kyoto/>

- 60th anniversary program (13 films by ASIFA-Japan members):

<https://asifa.jp/animationday/international-animation-day-2021en/iad2021kyotoprogram1/>

Best wishes, Sayoko"

### ***Guest Essay: "HOW HARMFUL ARE THE VIDEO GAMES THAT DEVELOP COMPUTER GAME ADDICTION?"*** *by Karl Cohen (from ASIFA-SF November issue)*

Until August of this year I paid no attention to the video game industry. Suddenly I was reading about China cracking down on the game industry to combat child addiction to their products. The \$120 billion game industry was calling for parents, game developers and manufacturers to work together to combat the scourge. The stories were scary enough for the stock market value of game companies to start to tumble, up to 10% in just a few hours. What was going on?

To find out, I read lots of news reports that proclaimed, "No industry, no sport, can be allowed to develop in a way that will destroy a generation." Several articles called the games "spiritual opium." Chinese authorities were labeling e-sports and games the "opium of the mind" and calling digital games "electronic drugs."

They called for more restrictions to prevent greater widespread addiction among children. One article claimed children were spending food money on games, were playing them for seven hours a day, resulting in their grades in school dropping.

Even *Tencent*, a major game developer, responded by saying new measures were needed to protect minors. They wanted to show they were socially responsible, but they only suggested weak measures for their most popular game, *Honor of Kings*. They supported stopping young kids under 12 from spending money on the game. They also suggested limiting their playing time to under 1.5 hours on weekdays and to 2 hours a day on holidays and weekends.

The Chinese government responded to Tencent's suggestions by issuing much tougher restrictions. Online gamers under 18 are now limited to only one hour on Friday through Sunday and on holidays. Play must be between 8 and 9 PM and is not permitted on Monday through Thursday. Also facial recognition is becoming required to insure the player is 18 or older. That is to prevent children from using the IDs of adults to sign on. BBC news estimates China has "tens of millions of young gamers." Tencent has also developed a facial recognition system to limit late night gaming by children.

It is obvious the company admits their product is dangerous, so why don't they take it off the market?



*Honor of Kings character*

## The World's Most Lucrative Market

**H**onor of Kings was the world's top grossing game in 2019 and 2020. Tencent reported it had the equivalent income of \$22.7 billion in revenue from smartphone games and \$6.9 million from PC games and gaming is just part of Tencent's income. It had a total revenue of \$74 billion. Gaming has been called "the world's most lucrative market."



Another character in *Honor of Kings*

Wikipedia says, "*Honor of Kings* is a multiplayer online battle arena developed by TiMi Studio Group and published by Tencent Games for the iOS and Android mobile platforms for the Chinese market."

The BBC says the crackdown by Beijing is based on a reaction to the rapid growth of capital and technology and the potential adverse effect on the well-being of the country's young generation. The government is also concerned about "celebrity fan culture and private tutoring." The government is trying to create "positive energy" and restore "correct values."

Game companies try to develop ways to addict players. They try to make the games as exciting as possible to entice players to return.

They offer incentives to return including daily or weekly use-it-or-lose-it quests, login rewards for continuous streaks of play, season passes and other incentives. They want to dominate the lives of their players.

## Computer Game Addiction is a Serious Problem in the US as Well as in China

**P**laying computer games is fun for millions of people. When that pleasure becomes excessive it can be annoying to others, but it doesn't necessarily qualify as a computer game addiction unless other areas of a person's life become adversely affected. Unfortunately, that is happening to players in many parts of the world.

An industry of health professionals has developed to try and help those with this serious compulsive disorder. It is now recognized as a mental addiction in the World Health Organization's International Classification of Diseases (2018). The lure of e-sports is quite enticing to some people. E-sports players who get involved with competitions can be rewarded with money and titles – such as being called a "pro." Successful individuals and teams can achieve fame. Unfortunately, some people wanting to be great players say they spend 8 to 12 hours a day in training.

Some of the afflicted play multiplayer games. Some of these are designed to not have a fixed ending so new players can join in and others can leave or take a break when desired. Games may also have levels of achievement that encourage you to try and rise in your ranking. Players of some games can earn "wealth" simply based on the numbers of hours they have spent playing. There is even a concern that if you stop playing you may fall behind other players.

Another kind of lure are the gaming programs that adopt gambling concepts. Instead of using chips some games let you buy or win things to put in your "loot box." Other types of games including e-sports have people getting excited by betting money or things called "skins." There are lots of other ways to wager online that don't seem to be like old fashioned gambling. Software designers are on the search for new innovative concepts to get you involved.

## Symptoms

**S**ymptoms of a computer addiction include not being able to quit, being upset or angry when you can't play, thinking a lot about playing and believing that playing makes you feel better. Other signs that someone has a serious problem include the loss of other things you used to enjoy, having trouble with your job, relationships or schoolwork, and lying about the amount of time you spend on gaming. And there are physical symptoms that can develop from a sedentary lifestyle.

## Treatment

**T**reatment programs at mental health clinics exist in the United States, China and other nations for people who spend way too much time doing things like playing games, web surfing and even chatting. The treatments range from group therapy to one on one counseling and outdoor experiences called Wilderness Therapy. There are also more severe interventions including shock treatment and in China militaristic "boot camps."


China has also established legal regulations. Prior to establishing the most recent rules, they had outlawed online gaming in 2019 for kids under 18 between the hours of 10 PM and 8 AM. There were also restrictions established in 2017 limiting the numbers of hours a kid could play on Tencent games.




If you type into your computer's search bar "video game addiction treatment" you will find dozens of businesses offering the public their services. You may also find interesting statistics like "as many as 12% of boys and 7% of girls are addicted to gaming."

The number of kids playing video games is said to be 70 to 80%, and 41% say they spend too much time playing video games. In the United States, spending money on video games grew by 30 percent in the second quarter of 2020, to a record \$11.6 billion.

### **Should the Animation Community and Public be Made Aware that Computer Game Addiction can be Harmful?**

 I believe computer game addiction can be harmful to the player and possibly others close to that person. I don't know what to suggest except that friends of someone with the condition might do the necessary research and try to convince the player to understand the problem and seek help. Animation can be a great art and I hate seeing it used in a way that harms others.

### **Notes and Observations from Yr Hmbl Typst**

 The alarm is worth sounding, and while it may ring like an echo of earlier warnings - "TV will rot your brain!" "Comic books lead to violence!", or my father's favorite, "MAD Magazine isn't even a damn magazine!" – it now seems an apt observation on the general lack of critical thinking these days.

I remember in the 1990s, visiting Disney World surrounded by kids staring at their Game Boys. Acres of visual distraction, and they were glued to a monochrome postage-stamp size screen? Now, living in *Ruritania*, I see the few still walking around bent over their phones, creating a population of scoliotic Quasimodos. I can somewhat understand it in Edmore, but at DisneyWorld? But, oh wait, they have an app for that. Sorry. Forgot. Should have invested in that. Could have retired earlier.

So today with the ancillary addiction to social media, constant infusions of misinformation, eyes riveted upon phones, and adding the impact of "pandemic lockdowns" with protracted self-enclosure - what could we expect? There remains a psychological need for contact with others, but what sort of contact? Virtual (or un-virtual) vacations? Visceral terror with imagined ghouls? There are so many monsters out there already, and they're not all viral.

Regarding International Classification of Disease (ICD) codes – if you have ever been to a clinician, and you needed insurance billing taken into account, your clinician generally had to provide an "ICD" code. Your humbl typst is old enough to recall with the ICD-9 was the gold standard, but bureaucrats equate that simple time with an era of leeches and calomel. *There are 72,184 ICD-10 codes for 2020 compared to 71,932 for 2019, according to the American Health Information Management Association.* And they're working on #11 already.

#### **ICD-11 Codes for Gaming Disorder are**

6C51: Gaming disorder

6C51.0: Gaming disorder, predominantly online

6C51.1: Gaming disorder, predominantly offline; bipolar disorder must not be present

6C51.Z: Gaming disorder, unspecified

QE22: Hazardous gaming

The mind reels - and there's an ICD-11 code for THAT! *6B43* Adjustment Disorder!

According to ICD-11, *Hazardous gaming* refers to a pattern of gaming, either online or offline that noticeably increases the risk of harmful physical or mental health consequences to the individual or to others around this individual.

The pattern of gaming often persists in spite of awareness of increased risk of harm to the individual or to others. (Ultimately, every one in society will have an ICD code, with the possible exception of those who create them.)

Will the industry change? C'mon - look at those numbers. \$120 billion? Their goal is to surpass *\$200 billion* by the end of 2023! Where "META" wants us to go full into *Ready Player One* mode (for impact of cinema fiction, revisit *Minority Report* sometime, then think about your last TV weather report), there will be lip service for their concern, just as casinos add a little disclaimer that *if you or any one you know is addicted...yadda yadda yadda...* Better, in the meantime, to check your monthly gaming subscription fees for games you haven't played in months or years, because that's a part of their business model, too. Or maybe just push your concerns aside and invest for an early retirement yourselves. Remember, you never profit by buying a product, you profit by investing in it and finding another sucker to buy the product!

And the response from academe? Well, I can only speak for my recent years in Kalamazoo, but colleges seem to be dumping resources into and finding money for "e-sports programs," including remodeling buildings for arenas and setting up intercollegiate competitions. I speak of this with some level of irritation, as a former clinician at a student health center facing constant scrutiny for likely outsourcing, as was recently accomplished in nearby Ypsilanti. I guess it's just a matter of "follow the money." At least they're always adding counselors, and *they* know ICD-11! <https://wmich.edu/esports>

Grumpy (but still hmbl) typst out!



Well, that's 2021 in newsletters for ASIFA Central. Yr hmbl typst will be handing things over to Sparrow for her insights on the holidays for you poor folks who still get snail mail. 2022 will start up with a summary of IAD adventures, information on other ongoing projects, and talking points from our monthly ASIFA Central Coffee Breaks, because after all, caffeine loves us and wants us to be productive and happy!

*ASIFA Central Newsletter (cc) November (Nearly Winter) 2021 - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA Central at - <https://asifa.org>*

*And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral>*

*and for ASIFA International - <https://asifa.net> - be sure to check out the Facebook page on ANIZOOMATION*

*As usual, send any suggestions, comments, or recipes for zucchini bread, along with the usual castigations to yr hmbl typist, at [jim.middletonrx@gmail.com](mailto:jim.middletonrx@gmail.com) or, for dull bloggery, <https://animatingapothecary.blogspot.com>*

