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Dear SAS members,

Having just about recovered from all the animated exploits in sunny Montréal, we wish to extend our thanks to Concordia for hosting and to the superlative team of organisers – including Alison Loader, Marc Steinberg and Jacqueline Ristola – as well as the many others who lent their hands to help make this year's SAS event such a memorable one. From terrific keynotes to an array of impressive panels, and all rounded up by Eleven Moving Moments with Evelyn Lambart from filmmaker Donald McWilliams, Montréal will be remembered as nothing short of wonderful.

But if that was then, and this is now, then what about next? As we mentioned at this year's AGM, as editors we are working on putting in place a more concrete mechanism that ensures a systematic turnover of newsletter content for both the annual summer and winter issues. We will shortly be sending out more information via the usual mailing list, so keep your eyes peeled.

Happy summer holidays one and all, and roll on Lisbon 2019...

Sincerely,  
Christopher Holliday and Lilly Husbands

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# President's Report

*Nichola Dobson*

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Hello SAS members.

I hope this finds everyone well as the year marches on apace. It doesn't feel like a year when I was practicing some Italian in readiness for our Padova conference, and now I am brushing up on my French in preparation for Montreal! It has been a busy year and we have been continuing to make some changes and developments to the website. We have built on our news feed and tried to increase our social media presence to build awareness of our work and that of our members more broadly.

We celebrate our 30<sup>th</sup> Conference this month and I am honored to have been part of the Society for so long. I joined in 2000 as a new PhD student with no idea that there was a place where like-minded people got together and discussed all things animated. Through early versions of listservs and a print (!) newsletter, I was welcomed in to what has been a vital part of my academic career in terms of support and scholarship. I hope the SAS has been meaningful to you as well, and I invite you to mail me with your memories and thoughts to be collated and disseminated to show the world how interesting, diverse and fun animation studies is.

I have been excited to see the increasing number of animated and animation related events taking place around the world which our members are attending and often organizing. Remember that we can help to promote events and we are keen to have you promote us too! If you are attending such events and would like to formally promote the SAS, then please contact the board.

Those who cannot make it to Montreal will be sorely missed but please keep in touch via facebook and twitter as the week progresses. For those attending the conference in Montreal, a bientot!

Best wishes  
Dr Nichola Dobson  
President, SAS

Twitter: @anistudies  
Facebook: @SocietyForAnimationStudies

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# Membership Report

*Robert Musburger*

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## PRELIMINARY SAS FALL 2017 FINANCIAL REPORT

### INCOME

Wells Fargo

Checking balance	10,119.33
Savings balance	25,549.90
Wells Fargo total	35,740.23

Pay Pal

Pay Pal total	7,579.23
Minus PP fees	<u>367.32</u>
	7,211.91

Sprite

Total	35.00
Fee	1.25
	31.75

### EXPENSES

Total expenses: 1 <sup>ST</sup> 6 months 2018	1,905.29
Budgeted	8,830.00

\*\*Note: SAS has paid very few of its normal obligations which will be paid after the conference

### SAS 2018 MEMBERSHIP REPORT

Total 2018 paid members		BY World areas	
Renewal	91	Americas	95
Student	60	Asia/Africa	30
New	41	UK	51
Total paid members	192	EU	18
as of 6/1/18			

\*\* Memberships are valid from the day fee is received until one year later.

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# SAS 2017 AGM Minutes

*Amy Ratelle*

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**29th Annual Conference of the Society for Animation Studies  
The University of Padova, Italy  
July 3-7, 2017  
Minutes for the Annual Meeting, July 5**

Nichola Dobson called the meeting to order at 1:10 PM. She introduced the Board and discussed the benefits of SAS membership, including participation in a community of like-minded peers.

Robert Musburger explained how membership is tracked. Last year SAS had 187 paid members. At the end of June 2017 it had 185. At the end of 2016, the members numbered 384. Robert reminded members to pay their dues since the organization makes no money from the annual conference. Members are urged to recruit new scholars. Robert then gave the financial report, using a chart that condensed the past two years. He explained that the SAS has been incorporated as a nonprofit and the legal implications of that.

Nichola noted that Robert is stepping down as Treasurer in the next 2-3 years and the SAS is looking for a replacement (must be a US citizen).

Nichola announced that minutes from last year's AGM would be sent out the following week.

Timo Linsenmaier provided an update on the new, redesigned SAS website. He reported that the website had 7862 unique visitors last year. The journal had 15,503, and the SAS blog had the highest numbers of all – 23 082 unique visitors. Timo pointed out that members used the website more intensively, staying longer and going deeper, so investing in its redesign was worth it. However, he also noted that “content is king,” as demonstrated by the fact that the blog, which is updated the most frequently, is also most widely used. In the hope of sustaining that momentum, the SAS Board announced a call for a communications editor to generate content for the website. The Board also thanked Cristina Formenti for all her hard work on the blog.

Timo elaborated on plans for future website development. He explained that it was necessary to find alternative methods of paying dues, since Paypal no longer accepts payments from certain countries such as Turkey and Singapore. Bank transfers require manual input and other payment providers have similar restrictions, so the task at hand is to find a mix of several providers that cover all geographical areas. Furthermore, institutional memberships are currently creating problems because adding individual

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institutional members manually takes time. A new mechanism for that is also being considered.

The journal's 10<sup>th</sup> anniversary is coming up, so it would benefit from a redesign. Additionally, if anyone has ideas regarding a module for the website dedicated to tributes and testimonies, the Board urged them to get in touch.

Tim Jones is nearly finished working on the European sub-site. Additionally, a private Youtube channel was reported to be in the works. The channel would only be visible from within the membership section of the website. Keynotes from the Singapore conference, as well as Harvey Deneroff's interview will be added to the channel.

Members discussed the mailing list situation (namely the recent flood of blog-related emails that certain members had been complaining about). Board emphasized that the mailing list is still important, reminding members that there are options to manage how one receives email according to personal preferences. Furthermore, Cristina's email will include a link that allows members to subscribe to blog comments only if desired.

Maureen Furniss asked a question about appropriate uses of Facebook (fundraising, etc.) What should the conference page and the SAS Facebook page be used for? Sharing links and announcements is fine, but what about fundraising?

Going back to the question of best mailing list practices, Tim suggested setting up daily or weekly digests and putting instructions on the website about how to do this.

Richard Leskosky asked about the experts directory on the website. Timo explained the many different ways to search for someone in the directory.

Alison Loader spoke in support of seeing more mailing list discussions and suggested embedding a twitter feed on the website. It was explained that a twitter feed already exists, but it is located at the bottom of the page and is therefore potentially hard to see at first.

Maggie Guo asked about applying to host SAS in China. The Board informed her that applications to host would be addressed later during the AGM.

Chris talked about the potential to create specialist groups similar to the SIGs at SCMS. There currently isn't much activity happening with the existing working groups, so it would be good to introduce more specialism within the SAS. It was also noted that strong desire for regional representation exists among the membership. The following rules for SIGs were mentioned: a minimum of twenty members; it needs to be active within twelve months; the SIG's Chair should be responsible for sending updates for the website.

Nichola mentioned that Amy would be sending out a CFP for the online journal soon.

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Lilly Husbands asked for newsletter volunteers. She needed volunteers to do a conference report in particular. Members were also encouraged to submit photos from the conference and other SAS events.

Cristina Formenti talked about the blog. She said that many non-members are submitting, but comparatively few members are. She encouraged people to submit theoretical posts or entries dedicated to their own work, and to volunteer to be guest blog editors. She also encouraged people to volunteer to write a post about the conference.

Amy Ratelle, Chair of the Jury, announced the winner of the Norman McLaren-Evelyn Lambart Award for Best Book on Animation Published 2015-2016 – *Animated Landscapes: History, Form and Function*, edited by Chris Pallant. The two runner-ups were *A New History of Animation* by Maureen Furniss and *Animation: A World History* by Giannalberto Bendazzi.

Janeann Dill announced the recipient of this year's McLaren-Lambart award for Best Scholarly Article in Animation – Hannah Frank for "Traces of the World: Cel Animation and Photography."

Mihaela Mihailova announced the winner of the inaugural Maureen Furniss award for Best Student Paper on Animated Media – Jacqueline Ristola for her paper "The Philosophical Possibilities of Rotoscoped Animation." The Jury also awarded two honorable mentions, to Jason Cody Douglass for "Artist, Author, and Pioneering Motion Picture Animator: The Career of Helena Smith Dayton" and to Katherine Balchin for "'Inter-Connections: Examining Metamorphism in Animated Film-making.'" As per Amy Ratelle's suggestion, revised versions of these papers were invited for publication in the journal.

Tom Klein announced the six recipients of the Emru Townsend Travel Grant: Nazli Eda Noyan, Jana Klenhova, Terry Wragg (professional recipients) and Shaopeng Chen, Jason Kennedy, and Iveta Karpathyova (student recipients).

Nichola gave a report on symposia and conventions sponsored by the SAS over the past year. Those included: Queering Animation at the University of Hull (\$500), Ecstatic Truth at the RCA (\$500), Women in Animation Asia (\$250, SIGGRAPH in Bangkok), Attractions of Media (\$250, Seoul Creative Dream)

Nichola returned to the question of future conference. She explained the global circulation rule (that conference locations need to ideally be in a different geographic region/continent every year) and encouraged interested parties to prepare and send the relevant proposal form.

Alison Loader, co-organizer of the 2018 SAS conference, introduced the theme, "Then/Now/Next," celebrating the conference's 30<sup>th</sup> anniversary. She unveiled the conference website, [sas2018.hybrid.concordia.ca](http://sas2018.hybrid.concordia.ca).

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Tim Jones, currently Co-Chair of the Animated Media SIG at SCMS, reminded everyone about SCMS 2018 in Toronto and urged them to consider joining the SIG.

Nichola called the meeting to a close at 3:00 PM.

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## Web Report

*Timo Linsenmaier*

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### **Website usage/news updates**

You will probably remember from last year's AGM that we asked for a volunteer to help us with regular new updates to the redesigned SAS website. Maggie Guo has taken on this responsibility and done an excellent job. Her posts are automatically distributed to the SAS Twitter and Facebook accounts and thus help drive traffic to the website. This has allowed us to increase unique visitors significantly: The statistics show over 36% more visitors, to a total number of 10,814. So, a big round of applause to Maggie, and to keep the momentum going, please don't hesitate to share your news and events with Maggie (via [news@animationstudies.org](mailto:news@animationstudies.org)) and the mailing list.

### **Data Protection/Privacy**

We value your privacy - you've probably received a lot of emails that said this or something similar over the last few months. Thanks to the European Union's General Data Protection Recommendation (GDPR), which entered into force Friday, 25 May 2018, any organization that stores data by European citizens has to comply (even if registered, as the SAS is, outside the EU). We take data protection seriously, and have therefore undertaken an internal data audit, and updated our Data Protection Policy. You will find the new policy on the website - please read it carefully. Also, the president has appointed the webmaster as Data Protection Officer (DPO) - don't hesitate to get in touch if you have questions about the new policy or about your data stored in SAS' database in general. The email address to do so is [privacy@animationstudies.org](mailto:privacy@animationstudies.org).

### **Dues payments on the website**

We have also been busy updating the dues payment mechanism on the website. The new payment page has two new features which you've been asking for since quite a while: Credit card payments and automatic renewals. You are now able to choose between Paypal and any major credit card for the dues payment, and you can check a box enabling auto-renewal of your membership once a year. The credit card payment option is also open to members from Singapore and Turkey, which have for reasons outside our control been blocked by Paypal, so we are happy to be able to provide a convenient payment mechanism for all colleagues now. The page has been online for a few weeks, and six of you have already used the credit card option, so everything

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seems to work fine – but as with any new feature on a website, even if tested thoroughly, there might be quirks and bugs in the beginning, so if you encounter any while using the new mechanism, don't hesitate to drop a message to [webmaster@animationstudies.org](mailto:webmaster@animationstudies.org)!

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## Animation Studies Update

*Amy Ratelle*

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Things have been a bit slow for the journal of late, but we are back in the swing of things with Volume 13, which has excellent papers from Leila Honari, Pedro Serrazina, and Rachel Walls, with others forthcoming in the fall.

Volume 12 closed 2017 with valuable – and varied! – contributions to the field from Tariq Alrimawi, João Paulo Amaral Schlittler, Rose Bond, Cátia Peres, and Lienors Torre. 2017 also saw the introduction of the Maureen Furniss Award for Best Student Paper on Animated Media, and we were pleased to have published papers both from our award recipient Jacqueline Ristola and our runner-up, Jason Douglass.

2018 promises some big changes in our journal format as well – there is a site redesign in the works, which we hope to have complete by the end of the summer. Stay tuned for updates via the mailing list!

The next CFP will come out after the conference in Montreal – we encourage submissions from past conferences, as well as papers presented at SAS-supported events, and non-SAS conferences.

Last, but never, ever least, my ongoing and heartfelt thanks to all the authors for their excellent contributions, to the editorial board for their hard work, and the managing editorial team as well.

Best,

Amy



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## 2018 EMRU TOWNSEND AWARDS

*Tom Klein*

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The Award and Outreach committee has completed its selection process for the 2018 Emru Townsend Awards, to provide financial assistance for travel to this year's S.A.S. conference at Concordia University in Montreal, Canada.

The recipients were selected from among a diverse range of international applicants. The selection panel was administered by Tom Klein (Loyola Marymount University, Los Angeles) and was comprised of the following scholars/artists who generously gave their time to participate in the review process: Terry Wragg, Nazli Eda Noyan, Peter Chanthanakone, Iveta Karpathyova, and Jana Rogoff Klenhova,

Each recipient will receive an award in the amount of CAD \$300, named in memory of a dear friend of the S.A.S. and a longtime advocate who extended the breadth and reach of animation studies, Emru Townsend. Congratulations to our six recipients, whose university affiliations and conference presentations are listed here:

-Vicky Smith

Visiting Lecturer, University for the Creative Arts, Farnham (UK)

"Can a Feminist Perspective Reveal a Gendered Response to Work that Bisects Live Action and Animation?"

-Lea Vidakovic

PhD candidate, School of Art, Design and Media, Nanyang Technological University (Singapore)

"Telling Without Telling: Animated Stories Beyond The Screen"

-Eli Boonin-Vail

Master's student, University of Iowa (USA)

"Queer Proteus: Towards a Theory of the Animated Child"

-Laryssa Prado

Master's student, Federal University of Juiz de Fora (Brazil)

"Brazilian Animation Made by Women: Analysis of the Productions of Aída Queiroz, Lea Zagury, Rosana Urbes and Rosária Moreira"

-Ruth Richards

PhD candidate, RMIT University (Australia)

"How Can We Understand the Contribution of Women to Seminal Japanese Animation?"

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-Stephanie Delazeri  
BFA student, CalArts (USA)  
"Toxic Trios"

Lastly, I wanted to use the end of this committee report to announce that I am stepping down as the chair of Award and Outreach. It has been very gratifying to have this position to help administer a number of awards to members of the Society, providing both funds and scholarly recognition to so many who have deserved it. And, of course, my thanks to the volunteers I've worked with, including two who have been especially generous over the last ten years of selection panels: Rachel Walls and Tze-yue Gigi Hu.

My understudy this year has been Peter Chanthanakone, an Associate Professor at the University of Iowa. He will take over the duties of running the Emru Townsend Awards next year. I also want to thank Robert Musburger for all his work with the disbursement of funds and to Maureen Furniss, whose initiative led to the formation of these travel grants. I have administered the award each year since its founding and it's been wonderful to see our membership dues go back to members, in many cases those who are new to S.A.S. and just beginning an extended association with our global network of scholars/practitioners.

With the conference in Montreal, we are actually bringing S.A.S. back to Emru's hometown. He was a true Montrealer and there will be a few words of remembrance shared at the event.

*À bientôt,*  
-Tom

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## Animation Studies 2.0

*Cristina Formenti*

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Now in its fifth year, the blog continues to grow both in terms of readership and volume of submissions. Moreover, while we already had readers from most countries in the world, the geographical provenance of our contributors too is becoming always more diversified, a fact that not only enriches Animation Studies 2.0 in terms of topics covered by the posts and points of view offered, but is also further proof that the blog reaches a geographically wide audience.

Most of the posts published in the past months have been by first-time contributors to the blog. However, we have also registered an increase in the number of returning authors. Also, the vast majority of the submissions received have been in response to our themed call for posts, while very few have been the contributions submitted in

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response to our permanent call. I thus want to take the occasion to remind that there is also this possibility, and to encourage in particular our members that are practitioners to consider contributing posts illustrating the genesis of their recently completed animated works. Indeed, our hope is for the blog to be a site where both discussions around animation-related research ideas and conversations on the newest animated works can initiate.

Finally, the possibility of subscribing to the comments of a single post and receive them directly in the e-mail that we have introduced last summer in order to favor a greater dialogue around the blog's posts is still only sporadically availed of by our readers. Therefore, I invite you to try it and to let us know what you think of this tool. In particular, it would be interesting to understand if you find it useful at all and/or if you have any suggestions for improvement in this regard.

If you wish to write a report or a review for the blog, curate a month on a specific topic, author a few posts for the blog on a same topic, and/or if you have any comments, questions or suggestions please do not hesitate to get in touch. Also, if you are organizing an animation-related conference or symposium and would like either to see it reviewed on the blog or to offer to your presenters the possibility to have a version of their papers published on Animation Studies 2.0 do get in touch.  
Keep following the blog!

Cristina Formenti, co-editor of Animation Studies 2.0

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## **Report: Animation and Public Engagement Symposium (APES) 2018**

*Christopher Holliday*

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**Beaumanor Hall, Woodhouse, Leicestershire  
Tuesday 22<sup>nd</sup> May 2018**

Surprisingly only in its fourth full year since its inauguration as part of the Bradford Animation Festival in 2014, the annual Animation and Public Engagement Symposium is swiftly becoming a staple of the animation studies calendar. Wonderfully co-ordinated by Loughborough University's Melanie Hani and Roberta Bernabei, this year's event was held at the imposing Beaumanor Hall, Woodhouse, Leicestershire, UK, and offered a vital glimpse into the impressive and wide-ranging work that is enveloping animation practices across a multitude of disciplines and intellectual fields. From child healthcare and personal trauma to sports education and physical impairments, the many stories of

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animation's pervasive function as a tool of public engagement was enthusiastically told by speakers whose shared objective was to show how animators can capture the world (its people, its landscapes, its challenges) through a variety of multimedia platforms. A community of practitioners, scholars, researchers, teachers and filmmakers spent the day reflecting on the creative, therapeutic, pedagogic, social and political capabilities of all kinds of animated media to identify the interconnected issues that support animation's artistic credentials and define just how it continues to pull in its engaged public.

The symposium kicked off with keynote speaker Andrew Everitt-Stewart, an illustrator with over thirty years' experience working in the publishing industry. Known largely for his drawings as part of Eric Hill's *Spot the Dog* (1980-) series of children's books, his work has spanned other characters and commissions including Beatrix Potter and Thomas the Tank Engine, as well as many book and card illustrations. Everitt-Stewart took the audience on a lively journey through the perils of character animation, the illustrator's need for versatility, the shift to digital processing/drawing, and even pop-ups and paper engineering, before presenting his own artwork from a recent personal exhibition showing off his history as a draughtsman. The insights provided by Everitt-Stewart into the arcs and curves of Spot the Dog's design and its use of space organised via concentric circles, through to the role of the artist within wider workflows of production, presented a complete 'layout' of how drawing flexibly serves a range of illustrated and interactive adventures. The first of the day's panels began with Francisco Ortega-Grimaldo (Texas Tech University), who discussed the application of animation within the specific pedagogic context of speech pathology. Ortega-Grimaldo presented work from a collaborative research project concerning language and learning disorders (Specific Learning Impairment, or SLI), identifying how animation can promote successful learning as a representational – rather than purely decorative – art. Framed by similar issues of collaboration between the arts and sciences, Tessie Liddell (Griffith Film School, Australia) next argued that animated film can function as an engaging and formal communication tool within the context of environmental research beyond simple illustrative data reflection or digital re-enactment (as in the BBC television series *Walking with Dinosaurs*). Liddell explained animation's role in engaging students and creating knowledge by putting complex ideas into the public domain to heighten their critical consciousness. As part of her talk, Liddell screened *A Tale of 2 Pods* (2017), her eco-critical animated film telling the story of a split-seed pod travelling down two rivers and out to sea, which was based on science conducted by SNAPP: Ridges to Reef Fisheries working group. The panel concluded with Victor Jeganathan (Loughborough University), who presented his work on guide running and visual impairment both 'live' in person and through an extended video essay-style format. Jeganathan's critique of conventional conference papers was matched with an innovative presentation style that countered the often sterile delivery of scholarly work and pre-existing academic registers. Yet at the core of Jeganathan's impressive (and deliberately comic) performance was a seriousness to the science, and the challenges faced by visually impaired runners using guides to navigate a particular environment. The result was a highly animated talk whose own method of delivery was itself carefully directed and effortlessly controlled.

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Panel two after lunch began with the symposium's second keynote paper, presented by Professor Paul Wells (Loughborough University), who began by reminding the audience that animation as a term remains highly divisive, and is indeed still the art hiding in plain sight. The enunciative and rhetorical possibilities of animation as a graphic art provided the 'way in' for Wells to think more generally about the very identity of the public in animation's own public engagement, but also the many socio-cultural contexts in which animation itself 'plays out'. In its delivery of the idea (including social and cultural problems and practices) animation is a multidisciplinary medium, able to advance resilience in problem solving and cross disciplines through collaborations that speak to multiple stakeholders. Animation's complex 'public' must, as Wells contended, be thought of as receivers and givers, not just an audience for animation but a co-creator of its vocabularies and with a vested interest in its multitude of applications. The next speaker, BAFTA-nominated animation director and filmmaker Susan Young, also reflected on animation's rhetorical commitment to epistemology through an autoethnographic approach, which also drew from a philosophy of new materialism as a way of working through personal experiences of trauma. The ability of animation to function as a coping mechanism, and to reflexively explore trauma narratives by animating memories, emotions, desires and thoughts, was positioned by Young within the flows of emotional affect between past, present and future. Young also shared with the audience her recent film *The Betrayal* (2015), which tells the story of an emotionally destructive relationship between doctor and patient. The final panel speaker, Jorgelina Orfila (Texas Tech University), took her cue from animated music video games, and specifically "The Beatles: Rock Band" (2009) music video game developed by Harmonix. Orfila noted the many physical forms of engagement with animated media incited by active digital gameplay (resulting in their use in care homes) as a way of thinking about the social aspect to games that have themselves multiple degrees of uses and points of access. Coming in a long history of both visual music and sound/image experimentations within a cartoon context, animation's 'rock and roll' future was mapped out by Orfila as a new kind of participatory tradition rooted in specific kinds of physical interaction.

The final panel began with Avishkar Chhetri (Royal College of Art), whose film *Dear His Majesty* (2017) – subtitled 'An open letter to the King of Bhutan' – was made by Chhetri in direct response to Bhutan's national status. Chhetri explained the complex history of Bhutan as a way of framing his personal short film at the point where political commentary and investigative journalism meet the animated medium. Chhetri's main focus in *Dear His Majesty* are the refugees caught amid the fraught political relationship between Bhutan and Nepal, resulting in a film that takes the form of a posthumous open letter to the King of Bhutan to appeal against the historical events of the late-80s/early-90s. Nor Hazlen Kamaruddin (Loughborough University) next presented a suitably colourful account of colour manipulation as a way of thinking through the attention spans of young children. Within the context of the design and illustration of a digital picturebook, Kamaruddin considered the ways in which colours of complementary intensities and hues intensify their brilliance, and it is these new combinations that can themselves be combined with eye tracking technology to measure attention span. Kamaruddin's analysis of certain graphic elements added to the wider understanding of animation's visual language, but also the political charge of drawing. Indeed, research

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was conducted at a KEMAS preschool in Malaysia populated largely with children from low-income families (with academic success often required for Malaysian students to escape poverty). Elis Mokhtar (Loughborough University) pursued the intersection of animation, therapy and grief disorder in her paper that considered the animated medium as an alleviating tool able to chart chronic feelings of longing and yearning. Mokhtar suggested that animation's relationship to self-help and person-centred therapy can be used to record life experiences and personal emotions, often through visual journaling that facilitates an individual's compassionate conversation with themselves. The transformation of 'feelings' into lines, shapes and colours was demonstrated by Mokhtar's self-designed journal, which showcased animation's central place as part of a self-help toolkit predicated on drawing as a form of cathartic release. The symposium was rounded off by Ash Routen (Loughborough University), who looked at animation's role both inside and outside the classroom, and in particular its identity as an intervention that can help improve a child's activity levels. Routen advocated for animation's ability to tell an educational story, and in collaboration with HEART (Healing Education Animation Research Therapy) Animation, showed how the medium could teach curriculum topics by drawing on the ClassPAL (Physically Active Learning) support package enabling primary school teachers to deliver physical activity in a classroom setting.

The diversity of the papers – if not the impressive international flavour to the speakers lined up by Hani and Bernabei at this year's APES event – was ultimately underwritten with a series of common currents and overlapping themes. These included animation's fundamental nature as a medium well-suited to the representation of (often marginal) identities, but also its radical and subversive political credentials that are themselves put to use in a wide range of pedagogic and political contexts. The strengths of the APES event has been historically been its explication of where we 'see' the mark of animation, which in turn yields a much-needed critical commentary on the medium's place on a variety of creative and informative spectra. If the quality of papers at this year's symposium is anything to go by, animation remains both a progressive and progressing medium that continues to find a home in the most refreshingly unexpected places.

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## **CFP: The Legacy of Watership Down: Animals, Adaptation, Animation**

*Upcoming Event*

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**University of Warwick, Warwickshire  
Saturday 10<sup>th</sup> November 2018**

**Keynote speaker: Dr Chris Pallant (Canterbury Christ Church University)**

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2018 marks 40 years since the release of *Watership Down*, Martin Rosen's acclaimed 1978 animated film. Adapted from Richard Adams' 1972 children's novel, it tells the tale of a group of anthropomorphised rabbits who flee the imminent destruction of their warren in search of a safe haven. In recognition of the film's 40th anniversary, this one-day symposium seeks to foster academic discourse on this landmark of British animation from a range of disciplinary perspectives.

A beautifully-realised piece of animation, the film has inspired filmmakers including Guillermo del Toro, Wes Anderson and Zack Snyder. Yet the film is best remembered for its legendary status as an emotionally traumatic viewing experience, especially for children. This is in part due to Art Garfunkel's tearjerker 'Bright Eyes', a hit single written for the film. *Watership Down* is also known for its graphic violence which seems directly at odds with its BBFC 'U' certificate (indicating that is suitable for all ages) and its subject matter of anthropomorphised rabbits. Thanks to this ambiguous status as a 'children's film', *Watership Down* consistently remains the subject of public debate, as epitomised by public outrage in the UK over Channel 5's decision to broadcast the film on the afternoon of Easter Sunday two years running. Conversely, the film has recently been raised in favourable comparison to the live-action/CG hybrid *Peter Rabbit* (2018), spurring questions surrounding the role of violence and matters of taste in children's media. In addition, *Watership Down* bears timely socio-political relevance: it demonstrates the dangers of human impact upon the environment and the need to overcome totalitarian authority, as represented in the film by the fascistic villain General Woundwort. In an uncertain political climate that includes the rise of neo-Nazism, it seems more appropriate than ever to ask what audiences of adults and children alike can still learn from this landmark of British animation.

In light of the film's continued relevance, this symposium seeks to explore *Watership Down*'s ongoing cultural legacy and impact, 40 years since its first release. This may be in relation to the above themes, but this event also intends to broaden the dialogue beyond these headline-grabbing topics and draw attention to more overlooked aspects of the film's form, aesthetics, and place in British cinema and animation history. Further possible topics include but are not limited to:

- Adaptation (including the film's relationship with other adaptations of the novel)
- Music and sound
- Stardom and voice performance
- Genre and generic hybridity (e.g. horror, fantasy, the epic, animal stories, children's cinema)
- Animal studies (especially representations of rabbits in popular/visual culture)
- The relationship between animals, animation and children's media
- Representations of nature/the countryside
- Eco-critical perspectives
- Allegory
- Gender and sexuality
- Audience and memory studies
- Fan studies

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- Meme studies
  - Folklore
  - Mortality and morality
  - Broadcast, classification and censorship
  - The work of Martin Rosen (i.e. Plague Dogs)
  - Influences upon Watership Down and its influence upon subsequent media

It is the intention that selected papers from the event will be published in the form of an edited book collection.

Please send 300-word abstracts (for 20-minute papers) with a short author biography to Dr Catherine Lester [c.lester.2@warwick.ac.uk](mailto:c.lester.2@warwick.ac.uk) by 30th June 2018.

For further information please contact the above address or refer to the website <http://watershipdown40.wordpress.com> or Twitter @watershipdown40.

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## The Illusion of Life: Essays on Animation

*New Publication*

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Announcement from Power Publications at The University of Sydney:

We are pleased to announce the republication by Power Publications of *The Illusion of Life: Essays on Animation*, originally published by Power Publications and the Australian Film Commission in 1991 and edited by Alan Cholodenko, in eBook format.

The Illusion of Life is the world's first book of scholarly essays theorising animation. It is based on an event of the same name, The Illusion of Life, the world's first international conference on animation and Australia's first large-scale international festival of animation, held in Sydney, Australia in July 1988.

The book demonstrates the inescapable necessity for film studies to take account of animation in order to theorise film, and remains essential reading for film theorists and filmmakers, as well as animation theorists and animators.

Alan Cholodenko is Honorary Associate in the Department of Art History. His most recent publications include 'A Animação do Cinema', a republication of 'The Animation of Cinema' in *Galaxia*, no. 34, January-April 2017, and the republication of 'The Spectre in the Screen' in *Filozofski Vestnik*, vol. 37, no. 2, 2016.



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You can purchase your copy of *The Illusion of Life* eBook via our online shop here (<https://shop.powerpublications.com.au/products/the-illusion-of-life-ebook>).

The eBook edition of *The Illusion of Life* was made possible with the support of The Nelson Meers Foundation:

<http://www.powerpublications.com.au/the-illusion-of-life-essays-on-animation-by-alan-cholodenko-available-as-ebook/>

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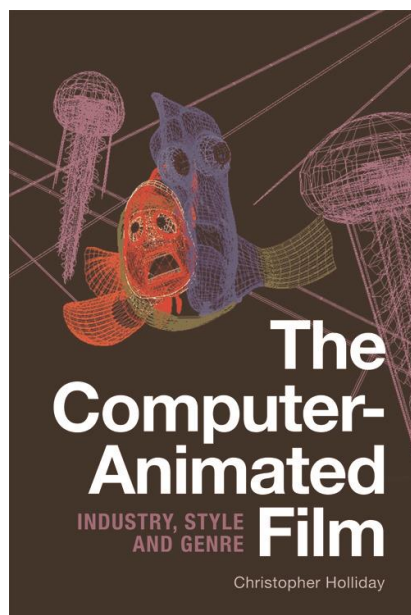
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## The Computer-Animated Film: Industry, Style and Genre

*New Publication*

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Widely credited for the revival of feature-length animated filmmaking within contemporary Hollywood, computer-animated films are today produced within a variety of national contexts and traditions. Covering thirty years of computer-animated film history, and analysing over 200 different examples, *The Computer-Animated Film: Industry, Style and Genre* persuasively argues that this body of work constitutes a unique genre of mainstream cinema. Informed by wider technological discourses and the status of animation as an industrial art form, the book not only theorises computer-animated films through their formal properties, but connects elements of film style to animation practice and the computer-animated film's unique production contexts.



- Provides a wide-ranging focus on a multitude of animation studios, companies, facilities, divisions and subsidiaries in Hollywood and beyond
- Supported throughout by close textual analysis and clearly marked case studies
- Expands the critical examination of computer-animated films by combining animation and film theory together with theories of animation practice, industry papers and original studio production memos.

Christopher Holliday teaches Film Studies and Liberal Arts at King's College London specializing in film genre, international film history, digital media, film technology and animation. He has published several book chapters and journal articles on contemporary Hollywood animation.

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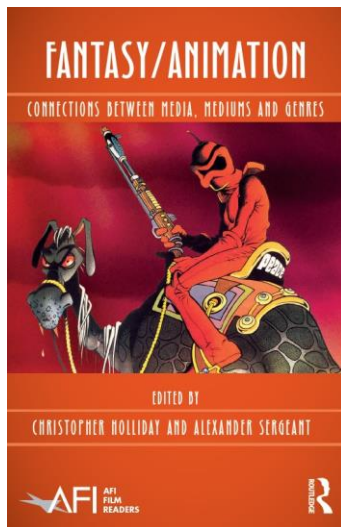
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# Fantasy/Animation: Connections Between Media, Mediums and Genres

*New Publication*

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This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television.



Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' *How To Train Your Dragon* (2010–) and HBO's *Game of Thrones* (2011–).

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## Society for Animation Studies Board and Contact Information

Founded by Dr. Harvey Deneroff in 1987, the Society for Animation Studies (SAS) is an international organization dedicated to the study of animation history and theory.

### **SAS Board:**

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<http://universe.animationstudies.org/>

**Twitter:** @anistudies

### **Temporary SAS discussion group:**

<http://groups.yahoo.com/group/animationstudies/>

### **SAS Membership**

Benefits to members include:

- Annual conferences.
  - Publication of peer-reviewed conference proceedings in the Society's online journal, Animation Studies.
  - Listing in the 'SAS Animation Experts' directory (forthcoming).
  - The SAS Newsletter, an internal news publication.
  - Members-only discussion list.
- Discounts to festivals and other events with participating organizations.

### **Regular Membership:**

USD 35.00 / 35.00 Euro

### **Student Membership**

USD 20.00 / 20.00 Euro

### **Institutional Membership**

USD 60.00 / 60.00 Euro

Please visit the SAS website to learn how to become a member.

### **SAS Newsletter**

Submissions, suggestions, corrections, address changes and all other Newsletter-related correspondence should be addressed to:

### **Christopher Holliday**

E: [christopher.holliday@kcl.ac.uk](mailto:christopher.holliday@kcl.ac.uk)

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E: [lilly.husbands@rca.ac.uk](mailto:lilly.husbands@rca.ac.uk)

SAS Newsletter subscriptions are free with membership in the society.