
> ANIMAFEST SCANNER XI 2024



ASIFA AUSTRIA
Association Internationale du Film d'Animation

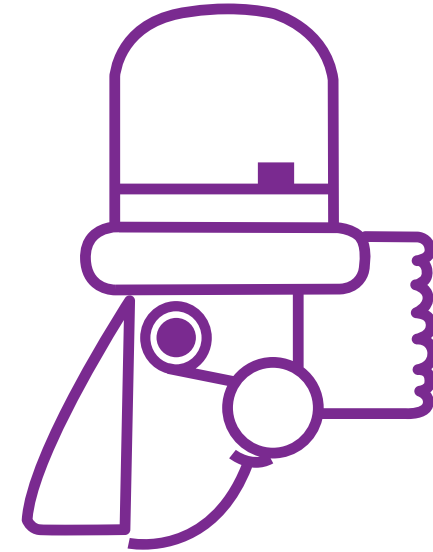
- > **Symposium for contemporary animation studies at the World Festival of Animated Film Animafest Zagreb (3–8 June 2024)**
- > **Symposium date 4–5 June 2024**
- > **Call for papers deadline 15 March 2024**

The 2024 symposium Animafest Scanner XI is once more at the frontline of the discourse in animation studies. By focusing on topics of Studying early animation (tracing some basics), Humour in animation, Authorship in/of AI animation, Role of editor and editing in animated film. Animafest Scanner invites international scholars to present and discuss new theoretical approaches and practical applications. Located at one of the most respected animation festivals in the world, it is a meeting point for many leading artists and professionals. The eleventh edition of the Symposium for Contemporary Animation aims to stimulate the exchange between filmmakers and researchers.

FESTIVAL AND SYMPOSIUM OVERVIEW

The symposium will be held in association with the World Festival of Animated Film Animafest Zagreb. Since 1972, the festival has given stage to different animation forms and formats in competitive and non-competitive environments, presenting

a comprehensive selection of auteur, experimental and mainstream animated films in various programs. In 2002, the biannual Animafest Zagreb Award for Outstanding Contribution to Animation Studies was introduced, the only honour of its kind in the world of animation festivals. Building on the impact of the award and by connecting many individual lectures during the festival, the theoretical component was extended in 2014 by organizing this academic convention as a permanent element of Animafest Zagreb. Since 2017 the international award is presented every year, recent recipients are: Giannalberto Bendazzi, Donald Crafton, Clare Kitson, Midhat Ajanović Ajan, Olivier Cotte, Marcel Jean, Marcin Giżycki, Maureen Furniss, Paul Wells, Jayne Pilling, Chris Robinson, Xavier Kawa-Topor, Rolf Giesen and Suzanne Buchan. International film and media, and art scholars are invited to discuss the newest findings in the field of animation studies. During the two-day event, ideas and thoughts will be exchanged with festival guests, filmmakers, producers, professionals, journalists, organizers of other festivals and theoreticians. The eleventh Animafest Scanner Symposium for Contemporary Animation Studies is fully



integrated into the World Festival of Animated Film Animafest Zagreb and reaches out to scholars, artists, and an interested audience.

The four key-topics of the symposium are complemented by additional animation screenings, presentations, and exhibitions. Programs and speakers of the previous editions can be found on the festival website:

Scanner I / Scanner II / Scanner III / Scanner IIII / Scanner V / Scanner VI / Scanner VII / Scanner VIII Scanner IX / Scanner X

We invite you to submit your papers discussing the following conference topics to join other prestigious speakers in June 2023. To be considered for a talk, please read carefully the requirements for presentation and submission listed below.

KEYNOTE SPEAKER INGO PETZKE

This year's keynote speaker and the recipient of the Animafest Zagreb Award for Outstanding Contributions to Animation Studies for 2024 is Ingo Petzke, professor Emeritus (Film) at Technical University Würzburg, Germany; Associate Professor, Bond University, Australia; Adjunct Professor, James-Cook University Townsville, Australia; Guest Professor, Film Institute of the University of the Philippines, Diliman, Metro Manila, Philippines.

His affiliations include (German) Film Critics Association; Australian Screen Production, Education & Research Association; Society for Media in Science (Germany). Mr. Petzke is a filmmaker, film curator, festival founder, author of 15 books and numerous articles. He has held lectures, seminars, workshops in 36 countries around the globe and supervised in excess of 2,000 student films/videos, including approximately 70 films as Diploma/Bachelor/Masters final works. His research focus is history of experimental/avant-garde film and Australian cinema.

TOPICS FOR ANIMAFEST SCANNER XI

TOPIC 1: STUDYING EARLY ANIMATION (TRACING SOME BASICS)

In our era of digital films it is difficult to remember how animation started once upon a time: a film made single frame by single frame – in contrast to shooting by rolling the camera. By losing film to digital files, we lost the joy of discovery, once so often prevailing (particularly to up-and-coming filmmakers). Today's turn to early solutions in animation can be inspiring: to the exploration of the variety of conjunctions between traditional art techniques and new film techniques, between then contemporary popular art genres (caricatures, puppet theatre, cartoons, vaudevilles, variety shows), but also high-culture pictorial paradigms on the one hand, and coexisting early live-film structures (specifically slapstick, melodrama) on the other, and all of it with the specific experiential 'tone' that was perhaps lost in evolved animation, but could be revived in experimental or avant-garde film and animation – all of it is worth exploring.

TOPIC 2: HUMOUR IN ANIMATION

Humour in animation comes in various shapes and laughs, from roaring gag escapades to amusing witty puns. What are all different kinds of humour and different techniques applied by animators to make us laugh? How do they make us laugh? We all know, when telling a joke, that one of the most important skill is timing. And good timing is the essential part of good animation as well. What are the secret ingredients of successful jokes on screen? As it seems right now, making a funny AND intelligent AND visually innovative animated film is the hardest goal to achieve in animation art! Why is that so? Furthermore, is there something like specific national humour, but which is understood the way it is meant to be around the globe? Can we identify some of them? Or

are there many cultural codes, which makes it hard for some films to come across continents? And, what about Estonian humour, why does it work so often?

TOPIC 3: AUTHORSHIP IN/OF AI ANIMATION

AI authorship for animation refers to the use of artificial intelligence (AI) technologies in the creation and development of animated content. This innovative approach involves leveraging AI algorithms and tools to automate various aspects of the animation process, such as scriptwriting, character design, animation sequencing, and even voice acting. AI in animation authorship can significantly streamline the production, reducing the time and resources traditionally required for manual tasks. It can generate unique storylines, create diverse characters, and optimize animation sequences based on predefined parameters or learning from existing data. This not only accelerates the production process, but also allows for the exploration of creative possibilities that may not have been considered through traditional methods. While AI authorship in animation presents exciting opportunities for efficiency and creativity, it also raises ethical and artistic considerations. The balance between human creativity and the role of AI in the storytelling process remains a topic of ongoing exploration within the animation industry. As technology continues to advance, the collaboration between human animators and AI tools is likely to shape the future landscape of animated content creation. (Written by ChatGPT 3.5, 22.1.24 <https://chat.openai.com/c/917adf1a-305b-41f1-8af0-188dafa43576>)

TOPIC 4: ROLE OF EDITOR AND EDITING IN ANIMATED FILM

Animated films need an editor's contribution, even if, unlike most live action films, they're so carefully planned out in advance. Back in the eighties, Borivoj Dovniković wrote in his

manual for animators that editing of animated film represents “only the finishing of a complex material, and that there is no question of any major intervention in this regard” since the film director has to prepare a rough edit in advance for the bar sheet. In Tom Sito’s book *Timing for Animation* (2009) we read: “an editor is an artist in his own right, very sensitive to the overall pacing of the cuts and the overall timing of the film. Editors know digital tricks, can duplicate and flop shots, they do most fades and wipes from one shot to another.” There are short film directors who prefer to edit their own films, most of them prefer to hire a professional editor, and there is a film director Georges Schwizgebel who considers rare cuts in his films “as failures”. So how do film editors vehicle emotions, rhythm and storytelling, how do they arrange visual and audio materials in a film for the sake of cinema and TV spectators? How do they influence on the creation of time and space and is their main task to make the films meaningful for the audiences? What about collaborative aspects between directors and editors? How do one edit TV series, feature films, short films, children’s film, video games? Our aim is to include editors, filmmakers and film theoreticians in this intriguing editing topic.

SUBMISSION REQUIREMENTS

Submit an abstract in English for twenty-minute academic presentations. All presentations must be thematically related to this year’s symposium topics. For each proposal, the applicant is required to fill out a separate online entry form.

Only correctly filled out forms will be accepted; entry forms are available [here](#).

The entire conference will be held in English.
Submission deadline is 15 March 2024.

COMPENSATION

If your proposal is accepted, the symposium will provide you with a free festival pass for the entire duration of Animafest Zagreb 2024. This pass will give you access to all festival screenings, exhibitions, events, artists’ talks, etc. The World Festival of Animated Film Animafest Zagreb will not provide any financial compensation.

Reworked abstracts of the presentations up to 500 words will be published in English in the Croatian Cinema Chronicle (Hrvatski filmski ljetopis), which is listed in several citations and abstract databases, including Web of Science (WoS) and SCOPUS. www.hfs.hr

Although the symposium does not cover travel and accommodation expenses, the hospitality office of Animafest Zagreb will gladly support speakers in finding inexpensive hotels with special festival rates. For more information about accommodation, please contact hospitality@animafest.hr

For more information about the symposium please contact scanner@animafest.hr

We are looking forward to reviewing your submissions.

