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**Letter from the Editors**

Dear SAS members,

As 2016 winds down after another successful year packed full of animated events, the time has come to look back and reflect on some of the highs and highers that the last twelve months have provided. Alongside the traditional updates on the society’s progress, membership information, blog and journal reports that make up the newsletter’s content, this issue includes a summary of the highly successful 28th SAS conference held in Singapore, written for us by organiser Hannes Martins-Rall (including a cross-section of his personal highlights!), as well as a few photographs from the truly international conference.

We also have a series of other reports to catch you up on: the Thinking Animation | Thinking Software workshop at the University of Kent, and the recent Animation and the Comic Book Symposium held (again in Canterbury) at Christ Church University. There is also news of an exciting and much-needed new Student Writing Award named in honour of Maureen Furniss.

Happy holidays, and here’s to 2017!

Sincerely,

Christopher Holliday and Lilly Husbands

**Membership Information**

- SAS Board and Contacts
President’s Report

Nichola Dobson

Hello to all SAS members.

It’s been a very, very busy year (mostly for me with the birth of son number 2!) but in terms of the Society we have had a brilliant conference at Nanyang Technological University in Singapore – thanks to Hannes Rall and his excellent team. I wish I could have been there but from the many pictures shared on social media (in particular our Facebook page – if you are not already on it I suggest you look into it!) it looked amazing! We are now looking forward to our 2017 conference in Padova, Italy which is being hosted by the University of Padova and chaired by Marco Bellano. The CFP is out (deadline 30th December 2016), with more information in this newsletter, as well as a fabulous trailer on the conference website. Its looks amazing and hope to see as many of you as possible there (I should be there this time!).

This year we were able to support a conference in Iran for the first time, which was very successful as well as two smaller events in the UK – The Canterbury Anifest and “Thinking Animation/Thinking Software” at the University of Kent. We hope to be able to support more events in the coming year; look out for a call for proposals. Last year some of our members attended the SCMS conference and were able to promote our work too. Please let us know if you are attending or hosting/planning an event and want to promote the society at the event. With special interest areas in several networks now, it makes sense to pool knowledge where possible – we all know it can be hard being the only animation person in a group!

This summer, the biggest task for the board, and in particular, Timo, Chris and I, was the build and re-launch of the website. There are still some areas which need a bit of work, but overall it is really successful. We think it captures our diversity and scope of research and practice more and gives a more dynamic way to engage with the society as a whole. Please get in touch if you have any feedback or suggestions, or indeed items for the news sections. As above we have space for cross promotion so any CFPs of interest for other events, let us know and we can put them online. Again we have several media channels available including the website and mailing list, but we also use Facebook and Twitter; please check those out if you don't already subscribe. We are also developing a new Post Graduate network space on the website; more details to follow soon.

All in all a busy year and there are still two months to go! Good luck with your proposals and keep in touch with us online.

Best wishes
Nichola Dobson
President, SAS
Membership Report

Robert Musburger

MEMBERSHIP NEWS IN BRIEF

We are approaching our 2016 budget goals, slowly, the usual problem of members not renewing their memberships and a fairly large number of students who have renewed with their low fee. So our income is not as high as I would like to see it.

Income: $8,831.09

Our expenditures are higher than previous years but well within our budget plan.

Expenditures: $8,284.03

We have supported more min-conferences than before even though we did not budget for those this expenses.

SAS 2016 AGM Minutes

Amy Ratelle

19 June 2016
SAS Annual General Meeting
Nanyang Technological University, Singapore

Paul Ward called the meeting to order at 5:00 PM. He introduced the Board and showed images from the Board’s latest Skype meeting.

Robert Musburger gave the financial report, showing a spreadsheet of members by country. Robert pointed out that SAS loses one third of its members within two months after each conference (they don’t renew membership). There was a follow-up audience question about ways in which members are currently alerted when their membership lapses. Robert explained that a membership lasts a calendar year and everyone gets an email upon expiration. Pam Turner noted that it is possible to log in to the website and check one’s membership expiration date. Hannes Rall mentioned that there is an option to pay for a few years in advance. Robert explained how the SAS spent its budget. This
year, more money was spent on travel awards and this trend will continue in the future. The SAS does not make money on conferences.

Paul Ward and Pam Turner gave a report on the various SAS publications. Members were encouraged to submit materials to the newsletter, edited by Lilly Husbands and Christopher Holliday. Pam reminded members that the current deadline to submit papers to animation journal (edited by Amy Ratelle) was July 18, 2016. Pierre Floquet added that papers can still be sent after this deadline, to be published later. Pam invited members to propose an entry or theme for the SAS blog (by getting in touch with Nichola Dobson), but also to read the existing posts and comment. Paul showed a chart (emailed by Nichola) offering a blog readership breakdown by country. Paul called for members to watch for blog CFPs distributed via email and to get more involved with social media.

Tim Jones reported on the website progress. The beta website was shown. 7450 people visited the website last year. Tim noted that traffic came mostly from English-speaking countries. He explained that the website has undergone a complete redesign and reorganization lead by Timo Linsenmaier and Chris Pallant. The mailing list has been moved away from Yahoo and will not be done through the website. Subscription to the mailing list will happen automatically. The website will launch in the coming days. There was a call for people to volunteer to generate content in other languages.

Rachell Walls asked if there is a way to get undergraduates involved with the SAS and make it more attractive to people doing Bachelor’s degrees. She noted that her students use the resources, but do not become members.

Hannes suggested that SAS establish a video archives of talks (uploaded with permission) accessible to members only. He requested that speakers let him know if they do not want their talks to be posted.

Paul Ward gave a report on the working groups, such as the archives group (headed by Tim Jones and Kirsten Thompson), pedagogy (Paul Ward), and industry (Tony Tarantini). Tim Jones detailed recent activity by the Archives working group. A list of “Strategies for Animated Media Archive Collections” will go on the website. In 2015, the SAS blog featured a theme on archives. Tim noted that there was much material from the US/UK, but very little from Asia and none from Africa or Latina America. He made a request for member input and collaboration throughout the year to further improve this resource, especially from scholars from the aforementioned little-represented regions. Maggie Guo volunteered to add some material about China. There was a follow-up audience question regarding access to this list of archives. Tim responded that the working document will be on the website as a resource that people can use. Paul Ward expressed the view that it needs to be member-only in order to encourage people to register.

Mihaela Mihailova introduced the Postgraduate Network and reminded members that the annual meeting was to take place immediately after the end of this one. The PGN is open to MA, MFA, and PhD students, as well as junior faculty who would like to
participate in discussions and provide mentorship. Mihaela reported on recent activity, including the creation of a closed Facebook group (meant for CFPs, discussions, research advice, advertising events, etc), and the compilation of two documents listing relevant CFP and job search websites for members. Mihaela announced the launch of an SAS Graduate Writing Award (name TBA, suggestions welcome), the CFP for which will be circulated before next year’s conference. She urged members to volunteer to join the inaugural jury for this award. She reminded new members to get in touch with her at mihaela.mihailova@yale.edu to get added to the group and offer suggestions for future activities.

At 6:00 PM, Marco Bellano connected via Skype to announce the 2017 SAS conference at the University of Padova, “And Yet it Moves!” The conference dates are July 3-7. Marco noted that the CFP will be as open as possible, but that the official theme is about movement, so paper proposals on that topic are “warmly invited.” The conference will include a visit to the museum of Pre-Cinema, as well as a keynote by the Director of this museum, Laura Minici Zotti.

Paul Ward announced the McLaren-Lambart Book and Scholarly article awards. The book award went to Annabelle Honess Roe for Animated Documentary, and the runner-up was Jonathan Clements for Anime: A History. The prize for Best Scholarly Article in Animation published in 2014-2015 was awarded to Vassilis Kroustallis for “Failure to Think, Failure to Move: Handicapped Reasoning in Waltz with Bashir”, published in Jewish Film and New Media Journal. The Emru Townsend travel awards were also announced. This year’s recipients were Paritosh Singh (India), Monireh Astani (Iran), Ai-Tung Chung (Taiwan), Mihaela Mihailova (Bulgaria/USA), and Marina Kerber (Brazil). It was noted that the Emru Townsend travel award is meant to encourage student participation while also supporting a truly international SAS.

A report on SAS-funded events was offered. The SAS funded a number of short events in the past year, including “Toy Story at 20” at the University of Sunderland (November 12-13), the first Animation Studies Student Conference at the Art University of Tehran (June 1), and the “Thinking Animation/Thinking Software” workshop at the University of Kent (July 18). A call for proposals for 2017 will be coming soon via email.

Paul Ward explained that the Board has received bids for the upcoming SAS conferences for 2018 and beyond and will evaluate them, taking into consideration the need to rotate between various regions of the world. Any members interested in hosting a future conference were invited to contact the Board.

On behalf of the SAS, Pam Turner gifted books to student volunteers in recognition for their hard work, as well as to Christine Veras, and to Giannalberto Bendazzi for his contributions to SAS and animation studies.

Paul Ward called the meeting to a close at 6:46 PM.
Web Report

Timo Linsenmaier

Just before the conference, we switched to a new website, based on a contemporary Content Management System, a newly designed template, and updated content. We've gotten very good feedback on the new site - thank you! But of course, a website is never finished, so if you have news items for the site, information for additional sections, or find a problem, please don't hesitate to drop a line to the webmaster.

The other big project linked to the new website was the establishment of an e-mail discussion list on our own server. We have so far used a service hosted by Yahoo, which wasn't ideal from a point of view of user-friendliness and administration workflows. Hosting our own list enables us to integrate and automate its functioning with the rest of the site. Unfortunately, the establishment of that integration didn't go as smoothly as planned: a small bug in the custom code that facilitates the connection between the database and the email list caused all former members to be re-subscribed to the new list erroneously and resulted in a flurry of requests for unsubscription. The list was blocked for any messages to fix the bug (which was achieved, and re-tested, in the meantime), and the existing Yahoo list still kept operational as interim measure. Thank you for your patience - unfortunately, these kinds of glitches happen when new features are developed.

Another feature implemented is a new payment mechanism for institutional memberships. One further manual operation is required to subscribe these special accounts to the new mailing list, after which it will be finally un-blocked for all to use. This should happen in the coming weeks - a message will be sent to the list once everything is in place.

Animation Studies Update

Amy Ratelle

Hello, SAS!
I hope that everyone is well, and not too buried under late-semester projects, papers and grading. I’m pleased to report that after Singapore, we received a record 16
submissions! My heartfelt thanks goes out to the editorial board for their excellent and detailed feedback on these incredibly diverse papers, and the managing editors assisting in get accepted submissions published to the journal site. The next CFP will come out in January.

Volume 11 promises to be one of our largest collections yet – papers by Alan Cholodenko and Cinzia Bottini have recently been published, and there a substantial number of papers in the works for publication prior to the volume’s closing at the end of the year, so keep your eyes on your inbox for paper announcements. Check out Volume 11 here: https://journal.animationstudies.org/category/volume-11/

If anyone is interested in getting involved in the journal's operations, we are always open to new reviewers and other volunteers – please contact me via the email listed below.

Best,
Amy
Dr. Amy Ratelle
Editor, Animation Studies amy.ratelle@utoronto.ca

STUDENT WRITING AWARD

Tom Klein

An exciting forthcoming award from the S.A.S. will be the inaugural Student Writing Award, to be announced in December 2016. This has been the effort of Board member and Yale University Ph.D. candidate Mihaela Mihailova. Recognizing the importance of helping our newest and rising members, she has initiated this award as a distinction reserved for current students.

Through her efforts getting Board approval and organizing a panel of reviewers, Misha will administrate the first undertaking of this award, culminating in naming our first recipient in 2017. She has been a generous volunteer to the Society and this fills an important need to offer more recognition to emerging talent from around the world. (In fact, in the early days of S.A.S. we actually had such an award for a short time in the early 1990s, administered by Richard Leskosky)

An aspect of the new award that makes it additionally newsworthy is that it will be named for one of our former presidents, Maureen Furniss. As the longtime editor of Animation Journal, she has played a role in cultivating young scholars as a mentor and
by giving the opportunity to publish in her journal. I count myself among those whose first animation article was published courtesy of Maureen (Spring 1994). She also personally invited me to my first conference, so I completely blame Maureen for getting me hooked on S.A.S.

Misha too has more recently experienced this same encouragement and advisement from Dr. Furniss—a pattern of years of her generosity to so many—so she in discussion with the Board found it only fitting to honor Maureen with the naming of the award. Be sure to look for a call for entries very soon, and with gratitude to Ms. Mihailova for all her work in bringing forward the Maureen Furniss Student Writing Award.

Mihaela’s dissertation at Yale (Media Studies and Slavic languages and Literatures) is on animated realism in the Digital Age. Maureen’s latest book, *A New History of Animation*, is published by Thames & Hudson. She is the Program Director of Experimental Animation at CalArts and a founding member of S.A.S.

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**Working Group Report**

*Tony Tarantini*

The working group is open to SAS members who are interested in industry related inquiry and research. At this time there are some initiatives under way but the group is always open to new project ideas. One idea is to create an SAS friendly industry list. These are companies, studios and professionals that are willing to participate in studies and inquiries - theory/practice relationships to archival activities - that SAS members may want to engage in. These international subject expert would agree to be on this list with the understanding that they could request to be taken off the database at any time. Anyone interested in receiving correspondence from this group please contact Tony.tarantini@sheridancollege.ca
Animation Studies 2.0

Cristina Formenti and Jacqueline Ristola

In the last months, with Nichola having gone on maternity leave, we have temporarily taken over responsibilities for the blog. Since we have started, thanks also to the help of great guest curators, we have been able to publish at least one new post every week on a fixed day and we hope to be able to keep up this trend in the upcoming months, since we believe a standing appointment is important for a more regularly returning readership to develop. Obviously, nothing of all this would be possible without your contributions, so please keep sending us your posts and/or offering to guest curate a theme.

Interestingly, most of the contributions we have received in the past months have been from scholars or artists that had never written for the blog before, a fact that we believe is a sign of its constant growth within the academic community. Moreover, the fact that some posts came from scholars who work predominantly in fields other than animation we believe it is also telling of how variegated the blog’s readership has become as well as, more in general, of how animation is gaining always more scholarly attention.

Topic-wise, the theme that has received the biggest response has been that of animation and documentary, for which we have received a number of submissions double than usual.

As far as comments are concerned, instead, we have noticed that they are still few. Especially, we have observed that not always authors do check back to see if there are comments to their posts, with the result that, even when somebody does comment, conversation among visitors and authors tends to end there. Thus, not only we encourage you to comment on posts, but also we encourage authors to come back in the days following publication of their posts and reply to possible comments.

Finally, we are happy to announce that recently the blog has been selected as one of the top 100 animation blogs and websites. More precisely, based on search and social metrics, Animation Studies 2.0 is currently ranked as the 66th best animation blog. This is a further sign of how it has grown to become an important site for feedback and discussion on animation-related ideas. Yet, we can certainly improve this position with your help. So, aside from sharing with us your research thoughts, also keep reading, commenting, sharing and liking the blog’s posts, and invite others to do so!

If you have any comments, questions, topics to suggest or if you wish to guest curate a month please do not hesitate to contact us.

Keep following the blog!

Cristina Formenti and Jacqueline Ristola, Interim co-editors, Animation Studies 2.0
Report: Animation | Thinking Software Workshop

Lilly Husbands

University of Kent, Canterbury
Monday 18th July 2016

The ‘Thinking Animation | Thinking Software’ workshop held by Aylish Wood at University of Kent in July brought together academic researchers and academic animation practitioners in an informal, fruitful discussion about issues surrounding software’s relation to animation as well as software’s pervasiveness more generally. The workshop was productively freeform—Aylish provided loose prompts that enabled trains of thought to follow trajectories that connected in a network of discourse. Attendees were offered an opportunity to think about animation and digital culture in terms of code, software, and hardware. There were too many different points made and issues discussed to cover in a quick summary, but the following will provide some idea of the kinds of ideas that were shared.

There seems to be a growing interest in investigating the ‘hidden’ or ‘invisible’ ways in which software shapes our everyday lives. Some of the points raised were concerned with the disconnection between our reliance on software-based technologies and the average user’s knowledge (or lack thereof) of how they work. The practitioners present on the day provided insights into the processes of animating and working with software. One of the themes that the workshop made clear was the value of such practical/technical expertise to academic research. This is something we’ve already seen in Aylish’s interviews with Autodesk Maya users in her fantastic work on the subject. One of the benefits of the workshop was to enable a real exchange of ideas and experience.

We discussed the significance of differing levels of competency amongst software users (from the layperson to the artist to the developer) and the further differentiation between professional users who know how to code and those who don’t. As has been noted before, one of the concerns around software as a creative tool is the influence of automation on artistic agency. We discussed the ways in which knowledge of code, technical mastery, production goals, and time/financial allowances affect how we consider this particular question. This raised some interesting observations around monopolization and standardization of software packages and the roles of the corporation/studio in software’s development.

A point about how surprises and accidents might arise while working creatively with software led to questions about the documentation of error, particularly in corporate/studio/professional contexts. This in turn led to a discussion of keeping an archive of software history and development and the importance and difficulties of that task.
We ended the day by reflecting on why studying software is important and relevant. We agreed that a deeper awareness and understanding of software and its processes helps us understand aesthetic aims and technical features and their implicit assumptions. Software reshapes the world and how we interact with one another, and we want to know how/why it is reshaping it in certain ways. There was a call to continue to move forward with a fuller cross-fertilization of understanding and disciplines. This workshop was an excellent starting point, and I am hopeful that we as a community of artists, academic practitioners, and scholars will continue to share our experiences and expertise with one another in order to explore such a pervasive and powerful phenomenon.

Report: The Cosmos of Animation: 28th Annual Society for Animation Studies Conference

Hannes Martin-Rall

Nanyang Technological University, Singapore
Sunday 26th–Thursday 30th June 2016

At the 2015 SAS conference in Canterbury started what was to become a most exciting and challenging, yet ultimately immensely rewarding journey: Organizing the 28th Conference of the Society for Animation Studies "The Cosmos of Animation" in Singapore at our School of Art, Design and Media at Nanyang Technological University. At the annual SAS meeting, we showed the conference trailer directed by my colleague Assoc. Prof. Benjamin Seide. Prof. Sorensen, Chair of ADM and me presented an introduction to our plans for the conference. It gave everybody a “taste of Singapore” and most probably significantly helped to encourage almost 150 proposal submissions (counting individual papers) that were received by the submission deadline in December 2015.

On Sunday 26th June, the conference was officially opened with a big exhibition of student and faculty work and an opening party. Over 80 delegates from 30 countries had arrived and were making this a truly cosmopolitan event in the best sense of the conference title.

My selection of conference highlights must be purely subjective—particularly because I was not able to attend any talk in full, because I had to take good care of the overall organisation. What I certainly noticed in general is the most wonderful inclusion of new conference attendants from a plethora of Asian countries and the greater Pacific region. India, Korea and China showed a strong presence along with neighboring Malaysia, Indonesia, Vietnam, the Philippines and Japan sending delegates as well. Naturally our friends from Australia and New Zealand were also strongly represented through...
participants from almost all the major universities offering animation related programs. This allowed for many new insights in previously under-investigated or even undiscovered areas of animation research related to Asia.

A personal highlight was the keynote by Giannalberto Bendazzi on Wednesday 29th June, which was delivered in a conversation moderated by myself and joined by Malaysian animation scholar Hassan Muthalib. Focusing on Giannalberto’s ultimate labor of love “Animation: A World History” (Vols. 1-3), we were able to highlight the general approach and the Asian context of his universally praised celebration of world animation. The discussion was followed by a book signing session that was a great success. It once again confirmed how much he is loved by the global animation community.

My colleagues, Asst. Profs., Kathrin Albers and Davide Benvenuti, put together an exclusive exhibition about Ronald Searle that highlighted his time in Singapore during the Second World War and his later influence on animation projects in the UK. The Magical Pen Line: Ronald Searle featured over 50 reproductions of rare illustrations, sketches and artefacts, from the Imperial War Museum (London) and the Wilhelm Busch Museum of Caricature and Illustrative Arts (Germany). There were also specially curated screenings (by Ishu Patel, Tan Wei Keong and Hassan Muthalib) on Singaporean and Malaysian independent animation throughout the conference period.

Finally (as we hadn’t known this all along) the force was with the conference: The closing speech on Thursday June 30 was given by the General Manager of Lucasfilm Singapore, Teresa Cheng. She closed the conference on a high note with her humorous and very personal revelations how she became fascinated by animation in the first place. Of course she also added some much welcome eye candy from the latest projects completed at Lucasfilm Singapore. Her talk was rewarded with a round of booming applause.

The following closing party gave the opportunity to celebrate goodbyes with delicious samplings of local cuisine in a wide and colorful variety. Once again, the weather gods were on our side as we were celebrating out in the open at our beautiful Sunken Plaza at ADM. While this event ended the official conference program a special touristic highlight was still to come.

On Friday 1st July about 50 conference participants joined the excursion to Chinatown and the very special Haw Par Villa—a Chinese “amusement park” of its very own kind. Certainly a place of special interest for animators, with many vivid character depictions from Chinese mythology present as most colorful statues. In between there was the opportunity to sample authentic local food in the iron-cast-building structure of Lau Pasat—another famous Singapore landmark.

Coming back to NTU’s School of Art, Design and Media around 5 pm it was finally time for goodbye—thankfully a temporary one as we hopefully will all reunite for SAS 2017 in beautiful Padova, Italy. All the best for that for Marco Bellano, we are all looking forward to another wonderful SAS conference.
Adding to that, I owe thanks to many people—a list too long to publish here in full. However without your help (you know who you are) this would not have been possible. But I want to mention the strong support by the College of Humanities, Arts and Social Sciences represented by Dean Prof. Alan Chan and the Chair of our School of Art, Design and Media, Prof. Vibeke Sorensen.

Link-list
The conference website is still online.
http://sas2016.adm.ntu.edu.sg
The full catalogue is available for download here:
Many beautiful images from the conference can be found here:
http://sas2016.adm.ntu.edu.sg/gallery/

Other links:
Haw Par Villa
Lau Pasat
http://www.laupasat.biz

SAS 2016 Conference Pictures

_Hannes Martin-Rall_
Report: Animation and the Comic Book

Malcolm Cook

Canterbury Christ Church University, Canterbury
Friday 30th September 2016

Since 2007 the annual Anifest in Canterbury (UK) has been a vibrant celebration of British and international animation with premieres and screenings, speakers, and live events. This year’s Anifest, organised by Society for Animation Studies vice-president Chris Pallant with Jo Samuel and Craig Smith, also included a research symposium on the topic of ‘Animation and the Comic Book’. This brought together animation and comic scholars to discuss these two closely related fields and explore their ‘adaptation, remediation, and cross media synergy’.

The first panel ‘Cross Media’ started with a paper by Liam Burke (Swinburne University of Technology, Melbourne), whose recent book The Comic Book Film Adaptation: Exploring Modern Hollywood’s Leading Genre (University Press of Mississippi, 2015)
made him an ideal opening speaker. Burke demonstrated the importance of the 1990s Fox/Marvel animated adaptations to the present day comic book movie boom. Kodi Maier offered an analysis of Disney’s *Big Hero 6*, tracking the adaptations made to the 1998 and 2008 comic book sources and their implications, such as the development of Honey Lemon beyond a one-dimensional stereotype. James Newton (Canterbury Christ Church University) explored James Bond’s appearances in comic strips and the animated title sequences of films, arguing that the iconography of Bond’s silhouette is emblematic of the character’s key qualities. Sam Summers (University of Sunderland) closed the panel by drawing comparisons between Disney’s *Hercules* and the origin story of Superman, seeing the introduction of these elements as a reflection of American ideology. This panel demonstrated the way a close consideration of the relationship between comics and animation could shed new light on popular mass-media animated adaptations.

The second panel ‘Documentary/Viewing patterns’ began with Cristina Formenti (Università degli Studi di Milano) offering a new perspective on animated documentaries by considering adaptations both from and to documentary comic books. Nina Mickwitz (London College of Communication) discussed several examples of comic books and animated documentaries that address the issue of immigration in Australia, bringing to light the productive multiple meanings of ‘borders’ for this topic. Cormac McGarry (NUI Galway) proposed a new framework for understanding the consumption of comic books and their adaptations based on a reading/watching dialectic. Stéphane Collignon (Haute École Albert Jacquard, Belgium) offered an account of the importance of comic strips to early animation, focusing on aesthetic interactions and the importance of simplification and exaggeration to both forms. The diverse implications of the symposium’s topic were apparent in this panel, ranging from the long history of animation and comic strip interactions to present day examples, and from pressing topical and political issues to long-standing aesthetic concerns.

After lunch ‘International and Cultural’ concerns were evident. Robert Hyland (BISC, Queen’s University, Canada) demonstrated how Japanese animation can best be understood as a result of borrowing and quotation across both geographical and media borders. Shaopeng Chen (University of Southampton) introduced the Chinese entertainment brand ‘One Hundred Thousand Bad Jokes’ and explored its cross-media reception, which points to new forms of interactions between animation and comics, and their audiences. Farley Chery (Worcester Polytechnic Institute) drew attention to the importance of diverse character design in animated films and considered ways to encourage this in their production. Kate Corbin (SAE, Liverpool) offered an assessment of the work of comic book artist Nicolas de Crécy and is work with the Laika stop-motion studio. National specificity and transnational exchange were in equal evidence in these papers, indicating the wealth of activity in the fields of comics and animation outside of the dominant media conglomerates.

The final panel ‘Considerations of the medium’ began with Christopher Holliday’s analysis of *The Adventures of Tintin: Secret of the Unicorn*, in which he used the extended ‘long take’ Bagghar sequence as a focus for an exploration of the connections and gaps between animation and comic book temporality, labour, and the role of the
spectator. Chris Mamouzelos (Griffith University, Australia) continued this concern with spectator activity, adopting the Schramm model of communication as a basis for his practice-based work using anthropomorphism to communicate environmental messages. Andrew M. Butler (Canterbury Christ Church University) looked to move beyond questions of fidelity that dominate adaptation studies to assess the comic book adaptation of Richard Linklater’s A Scanner Darkly, itself an adaptation of Philip K. Dick’s story. I presented an account of the early British comic strip adaptation Pip, Squeak and Wilfred framed by a discussion of medium specificity. Value judgements and distinctions between animation and comic strips were challenged in this group of papers that offered both revisions of historical assumptions and indicated the scale of potential future research.

Prominent and influential animation scholar Paul Wells delivered a characteristically informative and enthused keynote to close the day. Presenting an expansive account of British comic art from 19th century print sources to present-day multimedia, Wells identified three core sources in British visual, literary, and performance culture. He argued these resulted in three interrelated comic styles, respectively satire, wit/irony and physical comedy, and he provided examples across British animation history from the earliest work of Arthur Melbourne-Cooper to the interactive motion comics of Pho. What emerged is a simultaneously distinctive and diverse British comic tradition whose history remains largely unexplored.

Plaudits must go to Craig Smith for bringing together such a distinguished group of scholars (as well as me), and in so doing offering new insights into familiar subjects and highlighting vast new areas for further research. A planned future edition of the journal Animation Practice, Process & Production arising out of the symposium promises to bring the ideas discussed to a wider audience, and we hope that this symposium is the inauguration of a regular part of the Anifest activities.
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:
Nichola Dobson, President
University of Edinburgh, UK
Chris Pallant, Vice-President
Canterbury Christ Church University, UK
Vacant, Secretary
Robert Musburger, Treasurer
Musburger Media Services, USA
Pamela Turner, Chair
Virginia Commonwealth University, USA

Officers:
Charles daCosta, Historian
Swinburne University of Technology, AUS
Tom Klein,
Awards and Outreach Committee Chair
Loyola Marymount University, USA
Timo Linsenmaier, Webmaster
University of Arts and Design Karlsruhe, GER
Tim Jones, Website Development
University of East Anglia, UK

Publications Editors:
Amy Ratelle, Journal Editor
Ryerson University, CAN
Christopher Holliday, Newsletter Editor
King’s College London, UK
Lilly Husbands, Newsletter Editor
King’s College London, UK

SAS Websites:
http://www.animationstudies.org
http://www.sas-in-europe.com
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.
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SAS Newsletter
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