



# FRAME *by* FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

## *Midwest Animator's Retreat*

by

*Deanna Morse*

We screened animations. We talked. We animated and were animated. We ate. We laughed, walked, and shared dreams and ideas. We ate. We exchanged business cards and addresses. Since we were at "starved rock", we ate some more...

Midwest animators and students migrated to Starved Rock Lodge in Utica, Illinois, over the weekend of April 19 - 21, 1996 for the Fourth Annual Midwest Animators Conference and Retreat.

Starved Rock is a state park known for its sandstone rock formations and waterfalls. The park has miles of hiking trails through lush vegetation, along the banks of the Illinois River, and through upland prairies.

The name "Starved Rock" came from an Indian Legend of a battle between tribes where the Illiwek, fighting the Ottawa and Potawatomi, took refuge on a bluff during a standstill and starved to death.

The park has been home to humans from as early as 8000 BC. In the 1930's, the Civilian Conservation Corps built the Lodge, which has been refurbished several times since, but still shows much of its earlier character.

The conference ran from Friday evening through Sunday lunch. Here are some of the highlights of the weekend:

The 1st Annual Helen Victoria Haynes International World Peace Storyboard Competition was held, and the big winner was **Phillip Simoncelli** from Northern Illinois University. His winning storyboard used strong visual metaphors to illustrate concepts of world peace. At the end of the weekend, he carried away a \$500. prize and the traveling backpack, with computer hardware & software tools to help him animate his storyboard visualizations. Thanks to **Mary Lou Haynes** for initiating, sponsoring and organizing this competition.

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## **Midwest Animator's Retreat**

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We screened the ASIFA/East reel. This annual competition, organized by the ASIFA - New York chapter, always brings some interesting and varied work. This year's program included new works by Emily Hubley, Bill Plympton, John Dilworth and Paul Fierlinger.

Favorite films of the attendees were John Dilworth's "Chicken from Outer Space", Bill Plympton's "How to Make Love to A Woman", and John Schnalls' "Buy My Film" Thanks! to **Linda Simensky** for arranging the tour of this important program!

**Byron Grush**, our Webmaster, was recognized for his work in developing the ASIFA/Central Web site. He was applauded for his recent award from IWAY Magazine, which noted our site as one of the best 500 sites on the Web. We were selected as one of 25 sites in the professional resources category. Their staff rated each site for seven criteria: Serves Intended Purpose, Depth of Content, Accuracy, Accessibility, Design/Style, Navigation, and Performance. Congratulations to Byron for receiving this honor!

**Adwoa X. Muwzea**, Detroit, MI, led a "hands on" animation workshop. Animators worked at drawing and scratching on film, making zoetropes, phenakistocopes, and flipbooks and working under the camera on a collage animation.

**Jennifer Eldred**, Jenison, MI, gave a "hands on" demonstration of Macromind Director, a Macintosh program for 2-D animation and interactive multimedia.

Three academic presentations were delivered: **Deanna Morse** presented on using interactive multimedia to teach beginning animation courses. **Byron Grush** made a presentation on Web page design. **Marla Schweppe** presented principles and led a discussion on non-linear storytelling.

**Phil Moy**, from Microsoft, demonstrated Softimage and held a drawing where he distributed - to gleeful winners - free tapes of animations made with SOFTIMAGE.

Several students from Grand Valley State University showed their recent projects made with Director.

During the weekend, we had hours of open screenings where animators shared their work with others. Through these screenings, people received plenty of positive and constructive feedback from other attendees.

Mark your calendars for next year! The conference is scheduled for **April 25-27, 1997.**

**DEADLINE:** Proposals for presentations and workshops are due next **March, 1997.**

## **President's Report**

by

**Deanna Morse**

The ASIFA/Central board held our annual meeting on April 19, 1996 at the Midwest Animator's Conference & Retreat. The 1995-96 board members described their activities of the previous year. In general, these were as follows:

I summarized my work as President, Membership and Treasurer, and distributed a current membership list and copies of the bank and financial reports, all of which are stable.

**Byron Grush** had served as newsletter editor and web master. We talked about the future of both publications. We had considerable discussion about proposed changes in our Web page, as we are in the process of moving from a university server to a commercial provider.

**Mary Lou Haynes** described the storyboard competition which she initiated, sponsored and organized.

**Marla Schweppe** described the upcoming weekend and retreat, with record number of registrants.

As new volunteers come forward from the retreat, the 1996-97 board is still being finalized. At this point, these positions have been filled:

### **BOARD of ASIFA/Central**

Deanna Morse, President

Byron Grush

Marla Schweppe

### **OTHER Positions of ASIFA/Central**

Byron Grush

Webmaster & Designer

Marla Schweppe

Conference/Retreat Coordinator

Mary Lou Haynes

Storyboard Contest Coordinator/Fundraising

Mary Lou Haynes

Newsletter Editor

Jennifer Eldred

Newsletter Designer

If you have an idea, or wish to volunteer, please contact:  
Deanna Morse at the address on the back of this newsletter, or

Telephone: **616-895-3101**, or

internet: **morsed@gvsu.edu**





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***Employment Agreements***  
***by Pamela A. Schechter, Esq.***

In many respects, life is a series of deals and agreements. Married people have prenuptial agreements. Landlords and tenants have leases. Attorneys and clients have retainer agreements. And, employers and their employees have employment agreements.

At a certain point in every animation employment relationship, it becomes necessary to have an employment agreement. When an animator is working in a capacity where his/her role and responsibilities must be clearly defined, it is a good idea to have such an agreement. This is true whether the animator is an employee of the company or is free-lancing.

An employment agreement defines the relationship between the animator and the person or company the animator is working for. It also defines the responsibilities that each party to the agreement will have to each other.

Just about anything can be written in an employment agreement. The first term that is described is usually the name of the animator and the entity providing the work. Next crucial terms to be clearly defined are what the animators services are going to be and whether those services will be exclusive, or non-exclusive.

When an animator provides exclusive services, he/she can only work for the entity providing work. When an animator is required to perform non-exclusive services, she can work for another person or company at the same time she is working for the employer she is contracting with. An employment agreement can also give the employer an option to ask for additional services as long as the animator is compensated.

How long the employment lasts should be clearly written in every employment agreement. Exact dates are usually sufficient. In addition, if the employer can demand the animators services after the term has ended, the procedure in which the employer can do so, when and for how long should be defined.

The amount and type of compensation the animator will receive for her services should be delineated in the agreement. This is true, whether the animator will be receiving an exact dollar amount or a percentage of profits. In addition, the agreement should state how often the animator receives her compensation. Bi-monthly compensation is standard.

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## Employment Agreements

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If the animator is going to be receiving a percentage of profits, the employer should promise to maintain accurate books and records. Also, there should be a clause in the agreement stating that the animator has the right to be able to inspect these books and records a few times throughout the year. In addition, the animator should receive a statement with every check, explaining how much money was earned and what expenses were deducted.

Most employment agreements will contain several paragraphs stating that all of the animator's work that is created belongs to the employer and that all of the copyrights in the work belong to the employer. It is standard practice that every employer owns all the rights to all of the work that is created for it.

Sometimes, the employers will want the right to decide whether to buy the rights to any work that an animator creates outside of his employment during the time of the employment. This is usually called a 'right of first negotiation'. If this clause appears in an agreement, the animator will be required to show her employer the work or idea before anyone else. The employer will have a certain amount of time in which to negotiate a deal with the animator for the rights to this work.

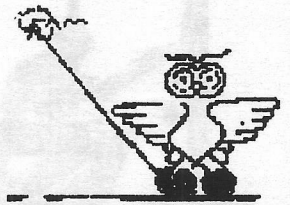
For the animator, the credit she will receive and where the credit will appear on the project is very important. This should be clearly defined in any employment agreement.

It should be clearly stated what expenses will be paid for by the company and how the animator will be reimbursed if she lays out any money for these expenses. Examples of such expenses are travel expenses, supplies and insurance.

Finally, 'AGREEMENT' can be an inappropriate word during the negotiation process. Of course, you are creating the employment agreement, but you may have many disagreements before you reach your goal of a fair and mutually agreeable contract. So, I recommend always using an entertainment attorney to draft and negotiate an employment agreement.

For questions or comments contact Pam Schechter 212-692-7897.

# FESTIVAL NEWS



## NEWS!

August 16-18, 1996

Nordic Light

ASIFA Nordic General

Assembly on the 16th)

Contact: Torild Winther

Nordland Videoverksted

Boks 49

8310 Kabelvag

Tel: +47 7607 8740

Fax: +47 7607 8600

## NEWS!

August 22-26, 1996

Hiroshima

Contact:

Hiroshima '96 Festival

Office

4-17, Kako-machi, Naka-ku,

Hiroshima, Japan

Tel: 082-245-0245

Fax: 082-245-0246

## NEWS!

Oct 2-7, 1996

Ottawa '96 International

Animation Festival

Contact:

2 Daly Avenue,

Ottawa, Ontario

Canada K1N 6E2

Tel: (613) 232-8769

Fax: (613) 232-6315

e-mail:

aj899@freenet.carleton.ca

Oct 17-20, 1996

Cinemagic '96

International Animated Film Fest

Major, 31 (Casino Principal)

25007 Lleida (Catalunya, Spain)

Tel: 34-1 507 1800

Fax: 34 73-22 22 88

e-mail: cmagic@lleida.net

Nov 19, 1996

Espinho

Cinanima '96

Contact:

Apartado 43

4501 Espinho Codex

Portugal

Tel: 351 2 72 16 21

Fax: 351 2 72 60 15

March 24-30, 1997

Los Angeles International

Animation Celebration

and ASIFA-Hollywood

Opportunities Expo (Job Fair)

Contact:

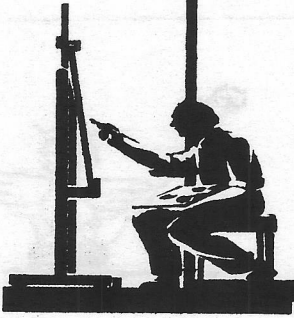
30101 Agoura Court

Suite 110

Agoura, CA 93101

tel: 800-996-TOON





2nd INTERNATIONAL Helen Victoria Haynes  
WORLD PEACE  
STORYBOARD & ANIMATION CONTEST

YOU COULD WIN!!!! \$500.

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PLUS use of selected Computer Software/Hardware for 1 year! PLUS Free '98 Conference Registration!  
PLUS Free '98 Lodging!

**RULES**

1. Draw a storyboard depicting your vision of how we can achieve World Peace.
  2. Attend the 1997 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL., Saturday April 26, 1997 to Deliver a 5 minute presentation of your storyboard to contest judges.
  3. Document your progress periodically throughout the year in the quarterly ASIFA/Central publication, Frame By Frame.
  4. Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL. to Screen your completed animation.
- The completed animation MUST be hand delivered by the winner to next year's Conference for screening.

**PRIZES**

The \$500. and computer prizes must be used solely towards an original, 5 minute, short animation (film preferred) based on the winning storyboard.

The \$500. prize money is intended for the winner as a 'seed' money to develop, document and complete this animation project based on the specific theme of **World Peace**.

*Note:* Software & Hardware are loaned to winner for a period of 1 year, to be returned to ASIFA/Central at next year's conference. The 1998 winner will 'inherit' the software/hardware from the 1997 winner, and so on.

**ELIGIBILITY**

Students only are eligible, from High Schools, Colleges, Universities *worldwide*. One storyboard per student only may be entered in this year's STORYBOARD contest. However, multiple artists may collaborate with winner to complete the animation for next year's screening.

**DEADLINE - APRIL 26, 1997**

Winner **MUST** be present at the '97 & '98 ASIFA/Central Conferences held at Starved Rock Lodge, UTICA, IL.

**AWARDS CEREMONY**

The prizes will be awarded to the winning student at the Conference on Saturday evening. Winner **MUST** be present. The completed animation **MUST** be hand delivered by the winner to next year's Conference for screening.

**JUDGING**

One (1) Winner only will be selected on the basis of creativity, organization and clarity of storyboard and presentation PLUS focus of vision towards achieving World Peace. The winning storyboard will not be returned, so photograph or photocopy your entry.

The panel of judges is comprised of: the ASIFA/Central Board of Directors and M. L. Haynes.

**DECISION OF JUDGES IS FINAL. GOOD LUCK!**



2nd INTERNATIONAL HELEN VICTORIA HAYNES  
WORLD PEACE  
STORYBOARD & ANIMATION CONTEST

APPLICATION

STUDENT NAME \_\_\_\_\_ STUDENT ID # \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ST \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE - - \_\_\_\_\_

SCHOOL NAME \_\_\_\_\_

SCHOOL ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ST \_\_\_\_\_ ZIP \_\_\_\_\_

SCHOOL PHONE \_\_\_\_\_

INSTRUCTOR NAME - \_\_\_\_\_

DEPARTMENT \_\_\_\_\_

INSTRUCTOR SCHOOL ADDRESS \_\_\_\_\_

INSTRUCTOR SCHOOL PHONE \_\_\_\_\_

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation  
(film preferred) to present at next year's Spring Conference.

I further agree to return all items indicated below, to the Board of ASIFA Central at next year's Spring Conference.

NAME - PRINT \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

ASIFA BOARD MEMBER NAME (opt.) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

All 12 items are to be returned to the ASIFA Central Conference next year. Handle with care.

- WACOM Graphics Tablet with Erasing UltraPen including
- FRactal DESIGN Art Dabber II Plus RESUME MAKER
- L.L. BEAN'S DELUXE LEATHER-TRIMMED CONTINENTAL Rucksack, inscribed PAX (Peace)
- Z-REST Insulated Ground Pad
- LIGHTWEIGHT POLARFLEECE RECTANGULAR Bag & EMERGENCY Insulating Blanket
- BEAN'S PAC-JAC Jacket & 9-pocket CARGO Vest
- UNSHRINKABLE Backpacker's T-shirt
- TEC20 WATERPROOF HALOGEN Flashlight
- SUUNTO BASIC A1000 Compass

**FOR MORE INFO, PLEASE CONTACT:**

M. L. Haynes, International Contest Coordinator  
World Peace Storyboard & Animation Contest  
ASIFA/Central 1997 Conference & Retreat  
asifa@asifa.org or morgpk@aol.com

**MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1996**

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**CITY:** \_\_\_\_\_ **STATE:** \_\_\_\_\_ **ZIP:** \_\_\_\_\_

**PHONE:** \_\_\_\_\_ **FAX:** \_\_\_\_\_

**E-MAIL:** \_\_\_\_\_

**TYPE OF MEMBERSHIP:**

**DO NOT PRINT MY NAME AND ADDRESS IN:**

STUDENT (\$12) \_\_\_\_\_

\_\_\_\_\_ MEMBERSHIP DIRECTORY

GENERAL (\$20) \_\_\_\_\_

\_\_\_\_\_ WEBSITE LISTINGS

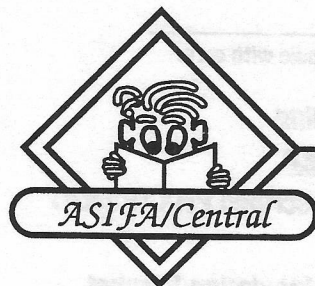
INTERNATIONAL -INCLUDES

GENERAL (\$40.00) \_\_\_\_\_

CORPORATE (\$300) \_\_\_\_\_

**SEND TO:**

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



c/o Deanna Morse  
School of Communications  
Lake Superior Hall  
Grand Valley State University  
Allendale, MI 49401  
e-mail: morse@gvsu.edu