

## Panel G3

Sala Emiciclo

### Animation Archives

Chair: **James Walker**



As the discourse, research and study of animation has developed it has drawn in different fields of study and disciplines. In turn the diversity of approaches towards animation and what is deemed to be animated has equally expanded to reflect shifts and developments in materials, processes and technology. While the production processes have pushed forward, so has the form and mode of recording and dissemination of the animated form. Traditional animated film formats have moved towards digital formats and files held on servers. Within film archives this has led to questions about how to record, preserve, conserve these new digital formats.

These issues are equally important for animation in particular in terms of the archival of its production history, that extends beyond the final produced film. While the academic study of animation has expanded, consideration of its cultural and archival heritage is less well developed or articulated. This is evidenced in the fragmented approach towards archiving and cataloguing the diverse material forms of animation productions. The diversity of repositories with elements of animation material is significant, the panel considers different approaches towards identifying and studying these collections.

The panel aims to promote and encourage a closer dialogue and engagement between different areas and agencies. In particular to collapse the distance between animator, archivist, researcher. In particular it considers how to conserve the materiality of animation when some of these elements are by nature transitory and impermanent. The panel questions what is the foundation of an archive and how the discourse around animation studios needs to consider the role of the independent, freelancer animator and the animation collector. As a source of animation collections and how these extend the parameters of animation researchers. In addition the panel considers how archive materials may support and redirect our understanding of animation, the production history and processes of films. The animation archives panel will be supported by a screening of Bob Godfrey's 'Great and recently completed documentary on the production of the film.

### Biography

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James Walker teaches visual theory on the illustration course at the University for the Creative Arts (UCA) and is associate editor for the Journal of Illustration. He founded the Animation Subject Area for the Popular Culture Association in 2007. He previously managed the Animation Archive at UCA. His research interest includes areas of propaganda, visual culture, terror and trauma, visual narrative and animation. He is the author of "A Terror Lexicon: Shadows, Places and Ghosts" in Coulter-Smith, Graham and Maurice Owen (2005) *Art in the Age of Terrorism* London: Holberton Publications. 'The vernacular line: Adoption and transposition of the kitsch in illustration', *Journal of*

*Illustration 1: 1*, pp. 29–40. He has written on the work of Halas & Batchelor, Joy Batchelor and presented talks, screenings and panel discussions on the work of Bob Godfrey.