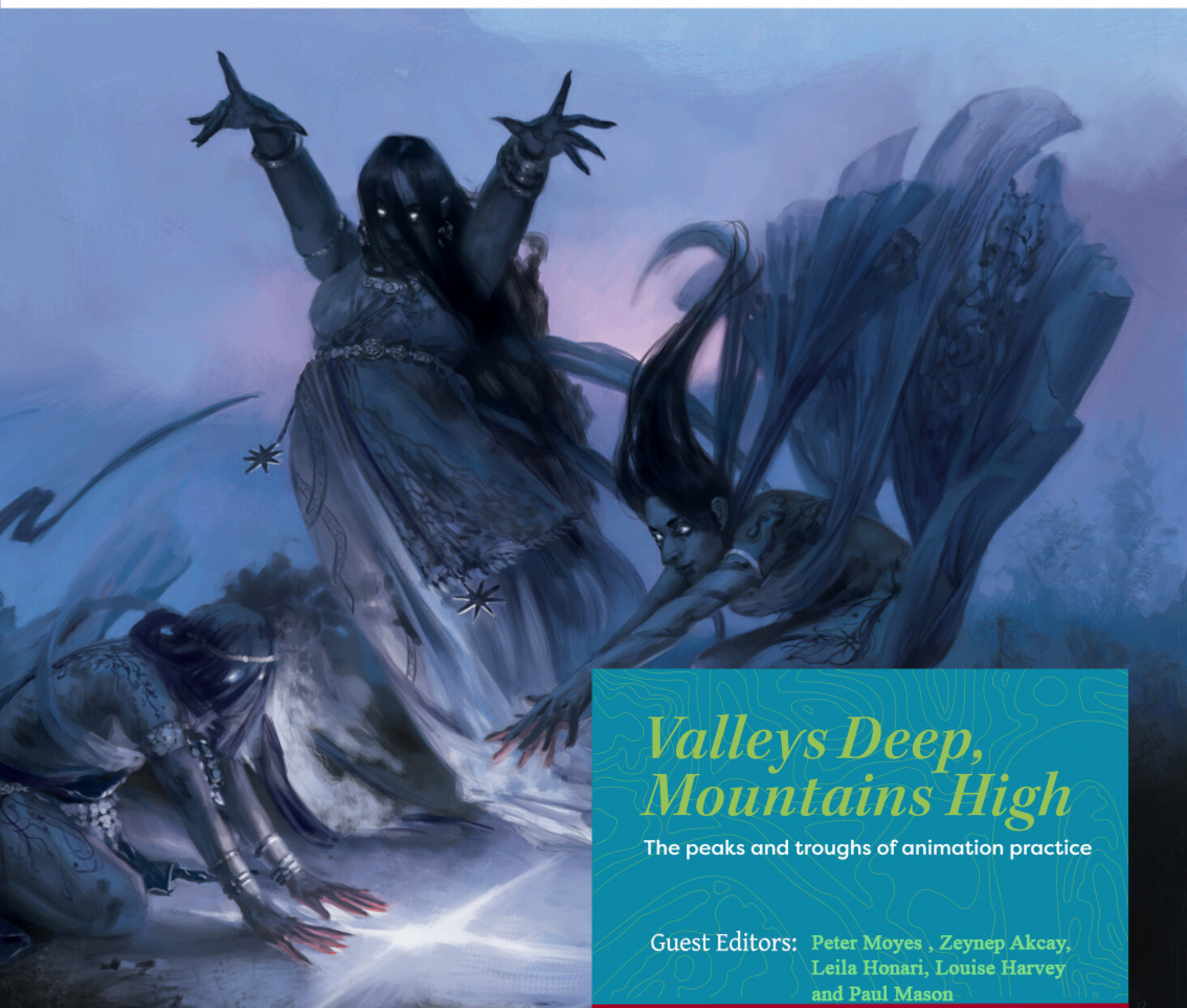


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Valleys Deep, Mountains High

The peaks and troughs of animation practice

Guest Editors: Peter Moyes, Zeynep Akcay,
Leila Honari, Louise Harvey
and Paul Mason

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Editorial correspondence to be addressed to
Film and Media Arts Department
Lusófona University, Campo Grande, 376
1749-024 Lisboa. Portugal

IJFMA Editor

Manuel José Damásio

Guest Editors IJFMA Vol 10 No 1

Peter Moyes
(Griffith University)

Zeynep Akcay
(Griffith University)

Leila HONARI
(Griffith University)

Louise Harvey
(Griffith University)

Paul Mason
(Griffith University)

Editor Manager

Anna Coutinho

Publisher Contact

Timóteo Rodrigues

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Cover: The Norns at the Crossroads of Fate (2022) (what tapestry of time will their needles spell?)

Olivia Rea, PhD candidate, Griffith Film School

Design by Rute Muchacho

The cover design for IJFMA Vol 10 No 1 features a light gray background. At the top left, the journal title "International Journal of Film and Media Arts" is displayed in a serif font. Below it, a dark gray button labeled "PROMOTED BY" is followed by three logos: "film eu" (European University), "UNIVERSIDADE LUSÓFONA" (Lusófona University), and "DEPARTAMENTO DE CINEMA E ARTES DOS MEDIA" (Department of Cinema and Media Arts). Another dark gray button labeled "FUNDED BY" is followed by two logos: "CICANT" and "fct" (Fundação para a Ciência e a Tecnologia). On the right side, a text block states: "This journal is funded by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., under the project CICANT UIDB260/2020." Below this text is the DOI number "DOI10.54499/UIDB/05260/2020".



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EDITORIAL

PETER MOYES

GRIFFITH FILM SCHOOL

The objective of the CILECT Asia-Pacific (CAPA) conference *Valleys Deep, Mountains High: the peaks and troughs of animation practice*, hosted by Griffith Film School in 2023, was to focus on research through practice; we were keen to explore the joys and challenges of Animation production—its peaks and troughs—as researchers extend the language and agency of animation across diverse fields and interests. The increasingly multifaceted and ubiquitous nature of contemporary animation facilitates, even requires, such examinations. The conference panels addressed the topics of new technology & hybrid forms, creating animation under adversity, animation & identity, the pre-production process, animation as interdisciplinary practice, and a focus on production from the Asia-Pacific region. A selection of papers from across these topics comprises the articles for this special edition of IJFMA.

The issue begins with *Liberating a Vengeful Spirit: Autoethnographic Animation as a Grief Ritual*, examining the affordances of animation practice in processing grief; *Creativity, Deadlines, and Flow State* evaluates the applicability of creativity born of production duress to an educational setting; *Anishaman Presents Gilgamesh: Where Rap Meets Animation, Interactivity, and Fog* reworks the ancient text for contemporary audiences while maintaining the integrity of oral tradition; and *Building Blocks* reflects on the application of animation in maths education, the challenges of reconciling (LEGO) animation processes with the depiction of complicated mathematical processes.

Patient Stories: Animation and visual storytelling for the communication of complex genomic concepts to reduce cultural and

language barriers explores the benefits of integrating diverse cultural aspects in animation for greater patient access and understanding, and broader awareness. *Fermenting Ideas: Intercultural Collaboration as a Pedagogical Tool for Teaching Experimental Animation* reports on the transformative potentials of an inter-disciplinary project between students from an Experimental Animation class, in Dallas, Texas, and Agronomical Science students based in Botucatu, São Paulo, Brazil. Finally, *Creature Effects as Posthuman Practice* examines how creature effects (CFX) reflects and shapes contemporary attitudes towards animals.

Special thanks go to CILECT Asia-Pacific (CAPA), Chair Prof Yu Ran, and to International Journal of Film and Media Arts, Editor Professor Manuel José Damásio, Editorial Manager Anna Coutinho.

On behalf of the IJFMA Special Issue Editorial Board,