

The Third Day

International Animation Project Development Seminar

September 9th-12th, 2004, Tel-Aviv

Sunday, September 12th

10:00-13:00 Second Session -
How to approach this project - Content issues

- Elected rights to be treated in the project.
- How to work on the films as a series.
- Defining target audiences for the project (Policy leaders, children, etc.)
- Coping with multi-cultural distinctions - Should we focus on cultural identities and local conflicts or aim at children worldwide.
- Defining the artistic language of the films.

Should we generate a Meta narrative for the series?

What would be the linking threads for this series?

(a particular physical environment, a certain group of children's rights, a story teller point of view, a specific style or design, etc?)

What will be the themes selected for the project?

Should we decide on a specific focal point for each one of the schools? If so, what would be the criteria?

Should we adopt a homogeneous ideological attitude towards the subject as a general statement?

Fiction or Documentary?

The subject of the project may possibly encourage experiments in "Documentary Animation", focusing on "real stories".

A decision should be made regarding the mode in which the stories will be recorded or manipulated. This mode will function as a connecting factor between all films in this series. Interviews with children telling their personal stories could be used as the source of all films created in this series, as well as formal documentations derived from different sources that refer to violation of children's rights.

Whose voice is being heard?

Who is the target audience? Is it the children themselves, whose awareness concerning their rights in society should be raised, or would it be more effective aiming at adults in general, and at policy leaders in particular?

משרד החינוך
המינהל הפדגוגי
הפיקוח ליישום חוק זכויות התלמיד

What is the goal of these films? Are they supposed to shock, to reveal, to teach or to educate? Is it necessary to define the atmosphere from which the films will radiate in order to create a coherent series?

Coping with multi-cultural distinctions

Should the series highlight a distinctive characterization for each of the participating countries, specifically concerning their political, social and cultural situation? If so, should each one of the schools work autonomously emphasizing its distinctive cultural paradigms?

Should it accentuate cultural similarities by adopting what would be discussed and defined as "universal codes" that could be understood anywhere in the world? Or, on the contrary, should the films raise into awareness the cultural gaps and differentiations between the diverse cultures?

Should we approach the series as a product of the "Global Village" or should we refer to it as a product aiming at giving a manifestation to the "Global Conflicts"?