

Objective Methodology to Assess Animated Films Both in Academia and Film Festivals

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Abstract:

This paper is attempting to examine different criteria of evaluating animated films followed by viewing and selection committees, whether in academic programs, television channels or specialized film festivals. It is trying to present a criteria model to achieve objectivity and integrity in evaluating animation films.

While there are many pages of film criticism featured in newspapers and magazines every day; as well as cinema-concerned Internet websites, one can easily note the tiny number of critics aimed towards animated films! Indeed, the art of animation was less fortunate than live action films in terms of criticism attention. Surprisingly, this fact is contradicting with the raising public interest in animated films and the number of festivals and TV channels dedicated today for such films.

Taking into account the obvious absence of standardized criteria for evaluating films in general, and animated films in particular, this paper addressed film criticism in general as a background, keeping in mind the technical differences between a feature film and an animated one. Since animation is an authentic film art, which was established historically and technically before the filming of the live movement began in the late 19th century, the issue of evaluation and film criticism is naturally applied to the art of animation.

Elements of animated films, such as script, directing, sound, editing, visual effects, etc. were all critically examined and appraised during the journey of this research work. The research also sought the opinions of specialists, trying to come up with an approach to address the issue of criticism and evaluation of animation films. The research outcomes are considered to be of great importance to those involved in the evaluation and selection processes of animated films as well as academics and public.

Keywords:

animation; film; evaluation; criticism; animated