AniVision
Annotation Handbook

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Introduction

- Annotation is central to our project goals inside the AniVision project. Successfully annotating requires that all persons involved in the annotation process understand the template's given terms and apply them consistently. While mistakes will happen, it's in everybody's best interest to reduce their amount. Therefore, please study this handbook and if any questions remain please ask. This handbook is a work in progress so any feedback, questions, etc. are helping to improve its quality and through that the general quality of the work delivered throughout the project.

Basics: Setting up ELAN

- ELAN is an annotation software that can be downloaded here.
- Besides a current version of ELAN, the most recent version of the AniVision annotation template (*.etf) must be downloaded. If, for some reason, this isn't possible a template can be created by loading an existing current ELAN project file (*.eaf) and selecting **Save as Template**. If this is necessary, make certain that this template is up to date.
- When a new ELAN project is started the template is selected alongside the film file intended to be worked on.
- Save the ELAN project with a name identical to the film.
- When saving an ELAN project, the program additionally creates a *.pfsx file. This only saves the user's own settings and doesn't have to be shared.

Basics: Using ELAN

- Correctly set up, ELAN presents timeline-based annotation tracks alongside basic film playback functionality (aside from other functions not relevant to us).

- The annotation process mainly revolves around creating a segmentation of the film and labelling these segments.

- Segmentations can be made both in **Segmentation Mode** or **Annotation Mode**. But labels can only be assigned in **Annotation Mode**.

- We annotate on the level of cinematic sequences therefore manual segmentation isn't required to break down films to the level of individual shots.

Basics: Using ELAN

- In-depth documentation for ELAN is available on its [download page](#).

Basics: ELAN's Hierarchy

- The template's hierarchy enforces that lower-level annotations can only be placed where corresponding ones have been placed on the upper level.

- However, **ELAN doesn't prevent us from placing logically inconsistent lower-level annotations**, e.g., an upper-level **Image Type/Live-Action** annotation can be combined with a lower-level annotation designating a specific style of animation. Because of this, please annotate carefully and, if unsure about specific constellations, refer to this document or ask.

Basics: The **Uncertain** labels

- On several template levels segments can be labelled as **Uncertain**. This is supposed to signify that the annotator isn't certain what he/she is seeing on that hierarchy level. For example, labelling something on the Image Type level as **Uncertain** signifies basic uncertainty about the depicted image. Labelling something as **Uncertain** on the level of a specific animation style, for example, **Drawn Animation**, in contrast signifies that the annotator identified it as **Drawn Animation** but isn't certain about what style of it.

- On the level of **Miscellaneous Animation**, **Uncertain** is to be differentiated from **Without Attributed Value**. The latter means that the annotator is able to identify the style of animation but that the template includes no appropriate selection. If any such style does repeatedly appear please give notice so that the template can be updated accordingly.

Basics: Improving the Annotating Process

- Learn ELAN's keyboard shortcuts for frequently needed functions like moving one frame further or back.

- When doing the upper-level it is still useful to sometimes divide longer stretches of an identical **Image Type** into multiple segments when there are suitable cutoff points. This helps later for the in-depth annotations because ELAN's shortcuts allow to quickly move to the next segment.

- Liberally use **Uncertain** labels. For creating training data, it is more useful to have labelled material where we are certain of correct identification. Later, such **Uncertain** material can be both interesting to test the machine learning tools or require qualitative analysis by film scholars. So, don't get stuck up on pondering too long if something might be this or that kind of annotation.

Frequently Asked Questions

<u>I opened an .eaf file which includes tracks not matching the current template? Why is that and what am I supposed to do?</u>

These are presumably remnants of earlier templates that couldn't be transferred in an automated fashion. First, check if annotations on these tracks match both in terminology and content those used in the current template and if yes transfer them. Afterwards and if the track is empty to begin with, please delete it. If this isn't the case and there are annotations but without matching position on the new template, please contact someone else to check it out.

Frequently Asked Questions

<u>I'm supposed to do in-depth annotations for a film? I recognize that something is animation but I'm not sure what style. Can I simply not place a corresponding annotation on the lower-level animation style tracks?</u>

[No, please make an educated guess and put an 'Uncertain' label on the corresponding animation style track(s?). Left without a lower-level annotation the corresponding file will appear as not yet completed while the 'Uncertain' label will allow us to quickly identify files we have to check again.]

Frequently Asked Questions

<u>I want to split my **Image Type** annotation but ELAN doesn't allow it?</u>

You probably have already placed a hierarchically lower annotation placed and that's why ELAN stops this, e.g., you have already selected an animation style but now noticed that some shots are live-action and therefore wanted to split the **Image Type** to correct that. You have to delete the lower-level annotation and redo it after having split up the hierarchically higher one.

Template Structure: Upper Level

3 Transition
- 3.1 Fade In
- 3.2 Dissolve
- 3.3 Stop Trick
- 3.4 Fade Out
- 3.5 Animated Transition

2 Miscellaneous Attributes
- 2.1 Rotoscoped
- 2.2 scientific/technical image
- 2.3 dissolve animation

1 Image Type
- 1.1 Animation
  - 1.1.1 Drawn Animation
  - 1.1.2 Modified Base
  - 1.1.3 Direct/Cameraless
  - 1.1.4 Computer Animation
  - 1.1.5 Miscellaneous Animation
  - 1.1.6 Cutout
  - 1.1.7 Stop-Motion
  - 1.1.8 Time Manipulation
- 1.2 Hybrid Image
- 1.3 Live-Action
- 1.4 Still Image
  - 1.4.1 Photographic
  - 1.4.2 Graphic
  - 1.4.3 Colour Matte
  - 1.4.4 Hybrid
  - 1.4.5 Uncertain
- 1.5 Irrelevant
- 1.6 Uncertain

Template Structure: Full

- **1 Image Type**
  - **1.1 Animation**
    - 1.1.1 Drawn Animation
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      - 1.1.1.2 Full Cel
      - 1.1.1.3 Retracing
      - 1.1.1.4 Slash and Tear
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    - 1.1.2 Modified Base
      - 1.1.2.1 Painted/Drawn on Glass/Cel
      - 1.1.2.2 Painted/Drawn on Paper
      - 1.1.2.3 Sand
      - 1.1.2.4 Uncertain
    - 1.1.3 Direct/Cameraless
      - 1.1.3.1 Drawn
      - 1.1.3.2 Scratched
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      - 1.1.3.4 Uncertain
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    - 1.1.5 Miscellaneous Animation
      - 1.1.5.1 Pinscreen
      - 1.1.5.2 Strata-Cut
      - 1.1.5.3 Uncertain
      - 1.1.5.4 without attributed value
    - 1.1.6 Cutout
      - 1.1.6.1 Cutout
      - 1.1.6.2 Silhouette
      - 1.1.6.3 Uncertain
    - 1.1.7 Stop-Motion
      - 1.1.7.1 Objects
      - 1.1.7.2 Puppets
      - 1.1.7.3 Clay
      - 1.1.7.4 Pixilation
      - 1.1.7.5 Uncertain
    - 1.1.8 Time Manipulation
      - 1.1.8.1 Timelapse
      - 1.1.8.2 Slow Motion
      - 1.1.8.3 Reverse Playback
      - 1.1.8.4 Bullet Time
      - 1.1.8.5 Uncertain
  - **1.2 Hybrid Image**
  - **1.3 Live-Action**
  - **1.4 Still Image**
    - 1.4.1 Photographic
    - 1.4.2 Graphic
    - 1.4.3 Colour Matte
    - 1.4.4 Hybrid
    - 1.4.5 Uncertain
  - **1.5 Irrelevant**
  - **1.6 Uncertain**

- **2 Miscellaneous Attributes**
  - 2.1 Rotoscoped
  - 2.2 scientific/technical image
  - 2.3 dissolve animation

- **3 Transition**
  - 3.1 Fade In
  - 3.2 Dissolve
  - 3.3 Stop Trick
  - 3.4 Fade Out
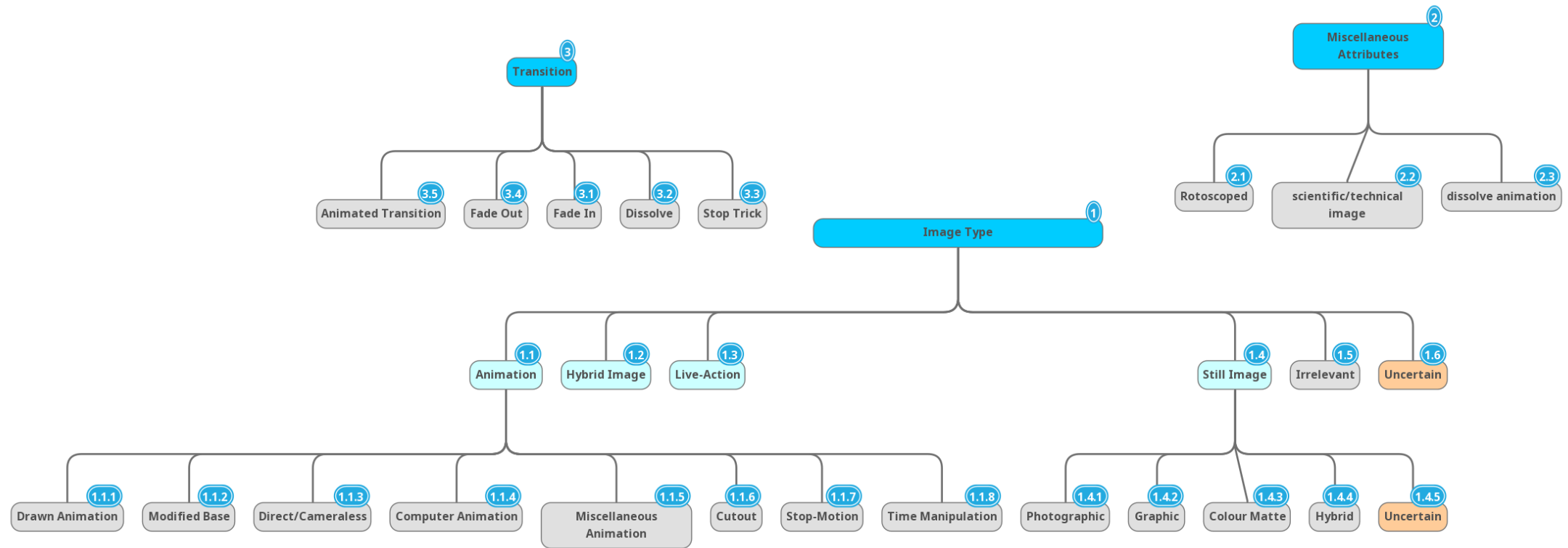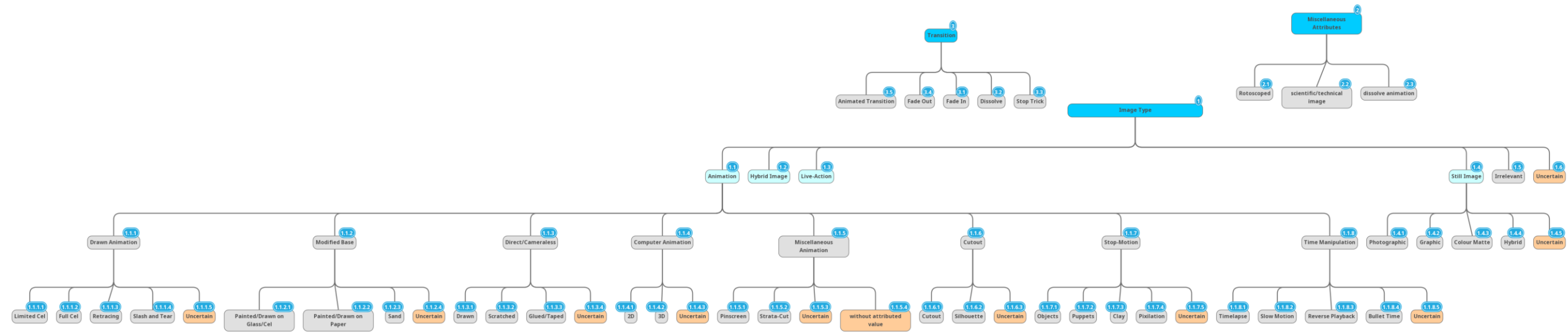 - 3.5 Animated Transition

Template Structure: Upper Level (Alternative Presentation)

Template Structure: Full (Alternative Presentation)

1.1.1.1 Image Type/Animation/Drawn Animation/ Limited Cel

Definition

- Limited is "[a]nimation created using a low proportion of images for each second of the finished work (animation on threes or higher." (Furniss 2008, 326)

- Cel animation "involves the use of clear acetate cels that are inked on the front and painted on the back, and then filmed with a rostrum camera." (Furniss 2008, 326)

Examples

- *Astro Boy* (1963-1966)

- *The Simpsons* (1989-) (up until the series changed to digital production methods)

- *Sensation des Jahrhunderts* (1959)

1.1.1.1 Image Type/Animation/Drawn Animation/ Limited Cel

Identifiable Traits/Notes

- Limited animation tends(but isn't required) to go together with stylistically simpler drawings

- Slight colour changes when cels are placed on different layers:
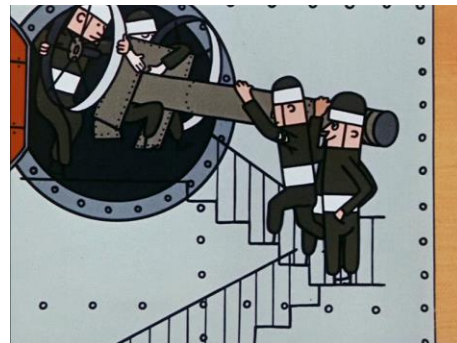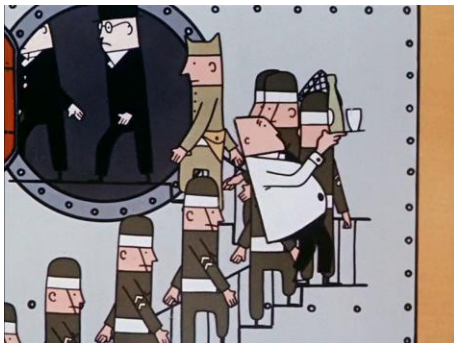
Annotation Rules

- No specific rules set.

1.1.1.2 Image Type/Animation/Drawn Animation/ Full Cel

Definition

- Full animation is "created using a high proportion of images for each second of the finished work" (Furniss 2008, 326).

- Cel animation "involves the use of clear acetate cels that are inked on the front and painted on the back, and then filmed with a rostrum camera." (Furniss 2008, 326)

Examples

- Disney cel animated feature films

1.1.1.2 Image Type/Animation/Drawn Animation/ Full Cel

Identifiable Traits/Notes

- Fluidity of depicted movement

Annotation Rules

- No specific rules set.

1.1.1.3 Image Type/Animation/Drawn Animation/ Retracing

Definition

- Each recorded image is a separate drawing.

Examples

- *Gertie the Dinosaur* (1914)

1.1.1.3 Image Type/Animation/Drawn Animation/ Retracing

Identifiable Traits/Notes

- Work-intensive process that incentivizes a reduction of background details and graphical flourishes.

- Not suitable for industrial production therefore usage might be restricted to early animation predating cel usage and experimental solo animators.

Annotation Rules

- No specific rules set.

1.1.1.4 Image Type/Animation/Drawn Animation/ Slash and Tear

Definition

- Empty space inside the drawing allows its partial reusage. For example, the background elements are physically separated from the initial image and then put together with a new phase of character movement.

Examples

- *History of Animation – Slash System* (2014)

1.1.1.4 Image Type/Animation/Drawn Animation/ Slash and Tear

Identifiable Traits/Notes

- Requires empty space inside the background to accompany animated parts.

- Employed as alternative to cel animation while the latter remained patented -> afterwards rarely(?) used.

Annotation Rules

- No specific rules set.

1.1.2.1 Image Type/Animation/Modified Base/ Painted/Drawn on Glass/Cel

Definition

- "The best way to approach this technique is to think of the image as one painting that is continuously transforming before our eyes. Rather than having to make thousands of individual paintings, we allow that painting to come to life frame-by-frame by manipulating one image continuously." (Parks 2016, 120)

Examples

- *The Street* (1976)
- Kon (1967) (although some cels are used)
- *Hand-Crafted Cinema Animation Workshop with Caroline Leaf* (1998) -> the artist additionally speaks about her drawn on glass as well as sand and scratch animation.

1.1.2.1 Image Type/Animation/Modified Base/Painted/Drawn on Glass/Cel

Identifiable Traits/Notes

- "Paint-on-glass animation has a distinctive look. Water-based inks and tempera colors are animated over the bottom-lit field, and thus colors have the quality of illumination rather than of reflection." (Laybourne 1979, 99)

Annotation Rules

- No specific rules set.

1.1.2.2 Image Type/Animation/Modified Base/ Painted/Drawn on Paper

Definition

- "The best way to approach this technique is to think of the image as one painting that is continuously transforming before our eyes. Rather than having to make thousands of individual paintings, we allow that painting to come to life frame-by-frame by manipulating one image continuously." (Parks 2016, 120)

Examples

- *This Is Your Museum Speaking* (1979)

1.1.2.2 Image Type/Animation/Modified Base/ Painted/Drawn on Paper

Identifiable Traits/Notes

- Traces of paint manipulation, colours move around.

Annotation Rules

- No specific rules set.

1.1.2.3 Image Type/Animation/Modified Base/ Sand

Definition

- Sand or another powder-like material is modified between the recording of individual frames.

Examples

- *The Owl Who Married a Goose: An Eskimo Legend* (1974)

1.1.2.3 Image Type/Animation/Modified Base/ Sand

Identifiable Traits/Notes

- Depending on the employed tools material invites blurred lines and animating it can lead to objects having slightly fluid shapes.

- Is often monochrome because pre-digitally employing colours encompasses another set of challenges.

- Badly suited to industrial production therefore presumably not present in our material.

Annotation Rules

- No specific rules set.

1.1.3.1 Image Type/Animation/Direct/Cameraless/ Drawn

Definition

- Cameraless animation is achieved by the direct modification of physical film.

Examples

- *Lines Horizontal* (1962)
- *Begone Dull Care* (1949) -> except opening
- *Hen Hop* (1942) -> except opening

1.1.3.1 Image Type/Animation/Direct/Cameraless/ Drawn

Identifiable Traits/Notes

- Badly suited to industrial production so presumably not present in our material (maybe if we have amateur/experimental films)

- Objects might display a certain 'restlessness' because of slight differences between their drawings on different frames.

Annotation Rules

- No specific rules set.

1.1.3.2 Image Type/Animation/Direct/Cameraless/Scratched

Definition

- Cameraless animation is achieved by the direct modification of physical film.

Examples

- *Two Sisters* (1991)

1.1.3.2 Image Type/Animation/Direct/Cameraless/ Scratched

Identifiable Traits/Notes

- Badly suited to industrial production so presumably not present in our material (maybe if we have amateur/experimental films)

- Objects might display a certain 'restlessness' because of slight differences between their depictions on different frames.

Annotation Rules

- No specific rules set.

1.1.3.3 Image Type/Animation/Direct/Cameraless/ Glued/Taped

Definition

- Cameraless animation is achieved by the direct modification of physical film

Examples

- *Mothlight* (1963)

1.1.3.3 Image Type/Animation/Direct/Cameraless/ Glued/Taped

Identifiable Traits/Notes

- Badly suited to industrial production so presumably not present in our material (maybe if we have amateur/experimental films)

Annotation Rules

- No specific rules set.

1.1.4.1 Image Type/Animation/Computer Animation/
2D

Definition

- Animation created through/assisted by computer technology.

- Two-dimensional as in not created through the calculation of three-dimensional geometric shapes

Examples

- Schwingung eines Duffing-Oszillators (1985)

- *Arabesque* (1975)

- *Metamorphosis* (1974)

1.1.4.1 Image Type/Animation/Computer Animation/
2D

Identifiable Traits/Notes
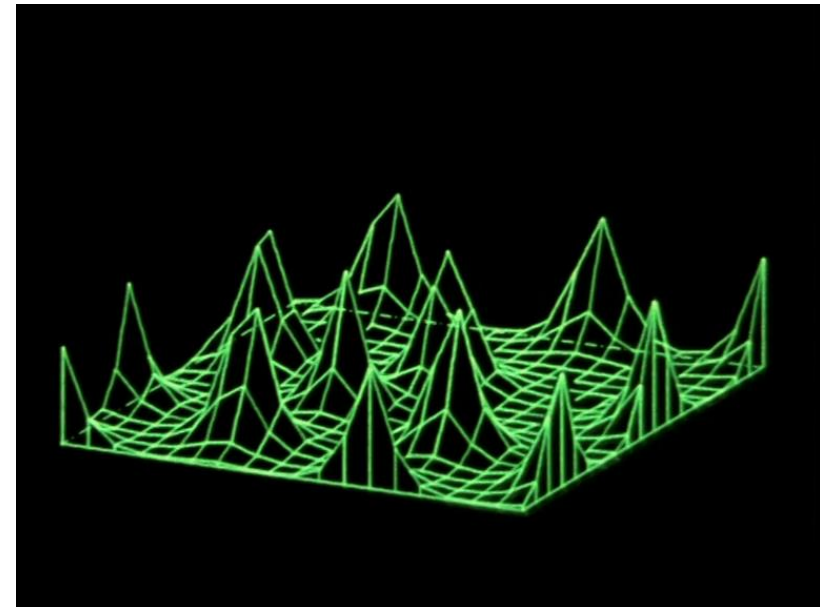
- An

Annotation Rules

- No specific rules set.

1.1.4.2 Image Type/Animation/Computer Animation/
3D

Definition

- Animation created through/assisted by computer technology.

- Three-dimensional as realized through the calculation of three-dimensional geometric objects.

Examples

- [Aktivator-Inhibitor – Ein Modell zur biologischen Musterbildung](#) (1985)

1.1.4.2 Image Type/Animation/Computer Animation/
3D

Identifiable Traits/Notes

• A

Annotation Rules

• No specific rules set

1.1.5.1 Image Type/Animation/Miscellaneous Animation/
Pinscreen

Definition

- The pinscreen "is a sturdy frame holding a white board into which thousands and thousands of black pins have been inserted. […]. By adjusting the pins […] the animator can create various shadings from black to white." (Laybourne 1979, 152)

Examples

- *Mindscape* (1976)
- *Pinscreen* (1973) -> documentary demonstrating the pinscreen.

1.1.5.1 Image Type/Animation/Miscellaneous Animation/
Pinscreen

Identifiable Traits/Notes

- Distinct look (see example).

- Barely any chance for this to appear as part of our research material.

Annotation Rules

- No specific rules set.

1.1.5.2 Image Type/Animation/Miscellaneous Animation/
Strata-Cut

Definition

- a bread-like loaf of clay or wax loaded with imagery is sliced after each shot image to reveal the next image

Examples

- Various works by David Daniels

1.1.5.2 Image Type/Animation/Miscellaneous Animation/
Strata-Cut

Identifiable Traits

- Distinct look (see example).

- Barely any chance for this to appear as part of our research material.

Annotation Rules

- No specific rules set.

1.1.6.1 Image Type/Animation/Cutout/Cutout

Definition

- Animation technique moving prefabricated objects between recorded frames.

Examples

- How Death Came To Earth (1971)
- *Die Pistole* (1963) –> combines cutouts with cel
- *Frame-by-Frame: The Art of Animation* (1973) -> compendium film displaying many different animation techniques.
- The animated works of Terry Gilliam as part of Monty Python.

1.1.6.1 Image Type/Animation/Cutout/ Cutout

Identifiable Traits/Notes

- As a technique better suited to depict movement of objects than themselves changing/morphing into different shapes.

- An effective fit for educational/scientific films wanting to highlight elements on a photographic image, e.g., arrows pointing at body parts.

Annotation Rules

- [must be clarified if simple cutouts like arrows require the whole segment to be labelled cutout or are merely during their presence]

1.1.6.2 Image Type/Animation/Cutout/ Silhouette

Definition

- Animation technique moving prefabricated objects between recorded frames.

- Silhouette is a distinct cutout style employing backlighting.

Examples

- The works of Lotte Reiniger.

1.1.6.2 Image Type/Animation/Cutout/ Silhouette

Identifiable Traits/Notes

- The backlighting leads to only cutouts' outlines being recognizable. Therefore they remain black shapes moving in front of the background.

Annotation Rules

- No specific rule set.

1.1.7.1 Image Type/Animation/Stop-Motion/ Objects

Definition

- Animation through "frame by frame manipulation of objects in front of a camera" (Furniss 2008, 232).

Examples

- *Bead Game* (1977)
- *Die Hauptsatzmaschine – Zum Hauptsatz der Differential- und Integralrechnung* (1983)
- *Shift* (2012)
- *AANAATT* (2008)
- *Tchou-tchou* (1972)

1.1.7.1 Image Type/Animation/Stop-Motion/Objects

Identifiable Traits

- Lack of motion blur

Annotation Rules

- No specific rules set.

1.1.7.2 Image Type/Animation/Stop-Motion/ **Puppets**

Definition

- Animation through "frame by frame manipulation of objects in front of a camera" (Furniss 2008, 232).
- (Main) animated elements are puppets.

Examples

- *Marionetten* (1964) -> combines stop-motion and puppeteering
- *The Sand Castle* (1977) -> combines puppets with other objects stop-motion animated

1.1.7.2 Image Type/Animation/Stop-Motion/ Puppets

Identifiable Traits

- Lack of motion blur
- Can be confused with puppeteering. Such things like motion blur and actual smoke, fire, etc. point to puppetering.

Annotation Rules

- The presence of puppets 'trumps' the presence of objects inside a shot regarding its classification.

1.1.7.3 Image Type/Animation/Stop-Motion/ Clay

Definition

- Animation through "frame by frame manipulation of objects in front of a camera" (Furniss 2008, 232).

- Animated material is clay or another malleable material

Examples

- *Creature Comforts* (1989)

1.1.7.3 Image Type/Animation/Stop-Motion/ Clay

Identifiable Traits

- Lack of motion blur

- Material can have traces of human manipulation, e.g., fingerprints. [not quite sure about that]

Annotation Rules

- No specific rules set.

1.1.7.4 Image Type/Animation/Stop-Motion/ Pixilation

Definition

- Animation through "frame by frame manipulation of objects in front of a camera" (Furniss 2008, 232).

- "Pixilation" is stop-motion animation employing humans.

Examples

- *Neighbours* (1952) -> pixilation is combined with live-action

1.1.7.4 Image Type/Animation/Stop-Motion/ Pixilation

Identifiable Traits/Notes

- People moving in an unnatural and strange fashion.

Annotation Rules

- The presence of pixilated humans 'trumps' the presence of objects inside a shot regarding its classification.

1.1.8.1 Image Type/Animation/Time Manipulation/
Timelapse

Definition

- Longer time spans between the recording of individual frames creates the effect of time passing more rapidly and can make otherwise undetectable movements visible.

Examples

- Fertilization and Early Development of the Mammalian Egg (Rabbit) (1972)

1.1.8.1 Image Type/Animation/Time Manipulation/
Timelapse

Identifiable Traits/Notes

- Often recognizable because its usage builds on audience's awareness that they see a process speed up.

- In scientific films, intertitles are commonly used to announce the technique's use.

Annotation Rules

- No specific rules set.

1.1.8.2 Image Typ/Animation/Time Manipulation/ **Slow Motion**

Definition

- Higher frequency of recorded frames creates appearance of slower movements when projected at regular speed.

Examples

- Entstehung von Deformationszwillingen in Zink-Einkristallen (1959)
- Die Spanbildung beim Drehen von Stahl (1968)

1.1.8.2 Image Typ/Animation/Time Manipulation/ Slow Motion

Identifiable Traits/Notes

- Often recognizable because its usage builds on audience's awareness that they see movement slowed down.

- In scientific films, intertitles are commonly used to announce the technique's use.

Annotation Rules

- No specific rules set.

1.1.8.3 Image Type/Animation/Time Manipulation/
Reverse Playback

Definition

- Footage being played back in the opposite order of its recording.

Examples

- *Cirrusschirme bei Gewittern* (1983) -> beginning at 05:14:800 **Reverse Playback** and **Timelapse** segments alternate.

- *Eine Melodie - Vier Maler* (1955) 02:20.563 – 02:32:403

1.1.8.3 Image Type/Animation/Time Manipulation/
Reverse Playback

Identifiable Traits/Notes

- Usage would presumably announced/be marked to inform audiences or be stylistically distinct.

Annotation Rules

- No specific rules set.

1.1.8.4 Image Type/Animation/Time Manipulation/
Bullet Time

Definition

- A live action-scene is shot by multiple cameras. Individual frames from these cameras are edited together to give the appearance of enormously slow movement or a moment frozen in time.

Examples

- *The Matrix* (1999)
- [1996 Smirnoff commercial](#) directed by Michel Gondry

1.1.8.4 Image Type/Animation/Time Manipulation/
Bullet Time

Identifiable Traits/Notes

- Highly distinctive look (see examples).

Annotation Rules

- No specific rules set.

1.2 Image Type/
Hybrid Image

Definition

- Frames are composed from both animation and live-action-recorded elements. Because of this, all animation style labels can be employed with **Hybrid Image**. Different from **Animation** this then implies that Live-Action elements are as well present inside the segment.

Examples

- *Who framed Roger Rabbit (1988)*
- *[Körperorganisation larvaler und adulter Flußneunaugen (Lampetra fluviatilis)](1988)*
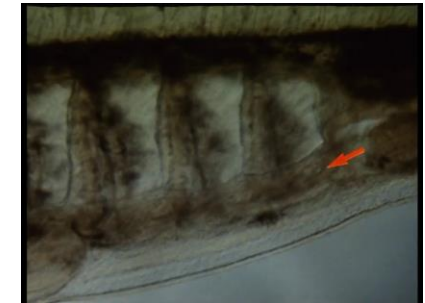
1.2 Image Type/
Hybrid Image

Identifiable Traits/Notes

- Examples can range from the sophistication of *Who framed Roger Rabbit* to basic cutouts being imposed on live-action footage.

- Has to be differentiated from animation techniques employing three-dimensional sets such as Stop-Motion

Annotation Rules

- Frames composed of several animation styles but without any live-action elements do not qualify as hybrid.

1.3 Image Type/ Live-Action

Definition

- Segment consists of continuously recorded frames.

Examples

- Essentially most films ever released.

1.3 Image Type/ Live-Action

Identifiable Traits/Notes

- -

Annotation Rules

- No further labelling of **Live-Action** segments required, e.g., no need to label **Dissolves**, etc.

1.4 Image Type/
Still Image

Definition

- An image is held for a substantial (=discernible during regular playback length) amount of frames.

Examples

- *Patience* (1959) -> Sequenzen aus **Still Images**.
- *Plakate Parolen Signale* (1962) bzw. *Plakate der Weimarer Republik* (1968) -> Sequenzen aus **Still Images**.
- *Umlaufendes Abreißen der Strömung an den Laufschaufeln eines Axialgebläses* () -> while title and credits are animated, the intertitles and several shots are **Still Images**.

1.4 Image Type/
Still Image

Identifiable Traits/Notes

- Further track allows to label the kind of still image (1.4.1-1.4.4). A **Colour Matte** is a monochrome image and **Hybrid** refers to a still image composed from both graphic and photographic elements.

Annotation Rules

- Multiple still images following up on each other can be annotated as one **Still Image** segment.

- A freeze frame (image held for multiple frames after/before prior movement) isn't considered as **Still Image**.

- Camera movement across a non-moving image is a **Still Image**

- The presence of Still Images doesn't influence a film's categorization inside our shared directories. Thus, a film with both **Animation** and **Still Image** is categorized as animation.

- A title card cut away from or faded out completely is a **Still Image** but a title sequence involving, for example, changing text inserts on a retained background qualifies as **Animation**.

2.1 Miscellaneous Attribut/
Rotoscoped

Definition

- Objects animated by retracing live-action footage

Examples

- Human characters in Disney's *Snow White and the Seven Dwarfs* (1937)

2.1 Miscellaneous Attribut/ Rotoscoped

Identifiable Traits/Notes

- Qualities of real-life movement are retained but the heightened quality of movement common to animation might get lost.

- Because rotoscoping retains nuances of actual movement it might appear in instruction videos where accuracy of movement is highly relevant, e.g., sports or military.

Annotation Rules

- No specific rules set.

2.2 Miscellaneous Attribute/ Scientific/Technical Image

Definition

- Images created by microscopes, oscillators, and other technological scientific devices.

Examples

- Fertilization and Early Development of the Mammalian Egg (Rabbit) (1972)

2.2 Miscellaneous Attribute/ Scientific/Technical Image

Identifiable Traits/Notes

- Usually highly distinctive appearance.

Annotation Rules

- No specific rules set.

2.3 Miscellaneous Attribute/ Dissolve Animation

Definition

- Objects animated through still images dissolved.

- In contrast to a regular **Dissolve** there is an identifiable visual connection between frames that gives the appearance of an object moving/changing shape rather than a change between different images.

Examples

- *Biologie Klasse 9: Wie wachsen Bäume?* (1980) -> 00:05:25-00:05:53

2.3 Miscellaneous Attribute/ Dissolve Animation

Identifiable Traits/Notes

- In a way, **Dissolve Animation** differs from a regular **Dissolve** not on the level of production but as the same technique is used to, so to speak, give life to an inanimate object.

Annotation Rules

- **Dissolve Animation** has been designated a **Miscellaneous Attribute** because it can be combined with different animation styles without necessarily constituting of its own.

3.1 Transition/
Fade In

Definition

- Transition from colour matte to image

Examples

- *Diagnose und Therapie der linksseitigen Labmagenverlagerung beim Rind (Dislocatio abomasa sinistra)* (1976)

3.1 Transition/
Fade In

Identifiable Traits/Notes

- Different image appears out of a prior colour matte.

Annotation Rules

- Only required to label for **Animation** and **Hybrid Image** segments

3.2 Transition/ Dissolve

Definition

- Gradual transition between images having both visible together in-between.

Examples

- *Singflug des Baumpiepers* (1980) 02:46:200 – 02:47:102
- *Die Venusfliegenfalle (Dionaea muscipula)* (1983) 05:58:900 – 06:00:394
- SPÖ Nationalratswahlwerbung 1966 (196?) 00:33:300 – 00:37:400
- Napoli Golddessert Werbespots

3.2 Transition/ Dissolve

Identifiable Traits/Notes

- Gradual

Annotation Rules

- Dissolves between different Live-Action shots do not have to be annotated

- Dissolve annotations last from the initial appearance of the follow-up image to the complete disappearance of the earlier shot

- Dissolves between **Animation** and **Live-Action** are themselves segmented as **Image Type/Hybrid**

- Single frame dissolves can be considered artifacts stemming from the film material's deterioration or its digitalization. Example here at 00:00:10 and 00:00:20.

3.2 Transition/ Dissolve

Wrong
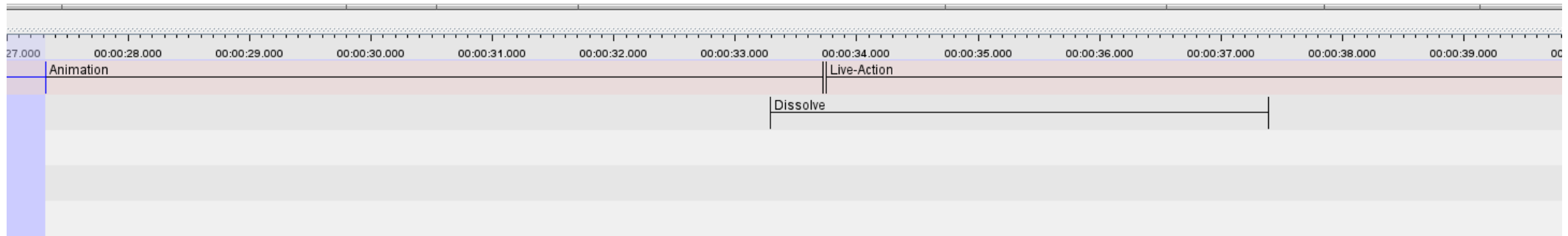
Correct
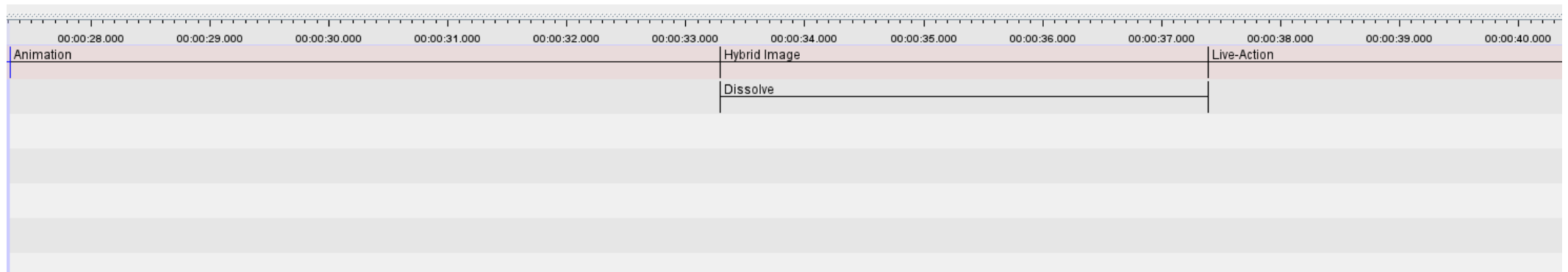
3.3 Transition/ Stop Trick

Definition

- Sudden (dis)appearance achieved through stopping recording, changing the object, and continuing.
- Common effect in live-action film, generally not considered animation.

Examples

- *Un homme de têtes* (1898)
- *The Lord of the Rings: The Fellowship of the Ring* (2001) -> Frodo disappearing when using the Ring
- *Die Hauptsatzmaschine – Zum Hauptsatz der Differential- und Integralrechnung* (1983)

3.3 Transition/ Stop Trick

Identifiable Traits/Notes

- An object suddenly (dis)appearing

Annotation Rules

- The actual event of the Stop Trick should be as closely approximated as possible.

3.4 Transition/
Fade Out

Definition

- Transition from image to colour matte

Examples

- *Diagnose und Therapie der linksseitigen Labmagenverlagerung beim Rind (Dislocatio abomasa sinistra)* (1976)

3.4 Transition/ Fade Out

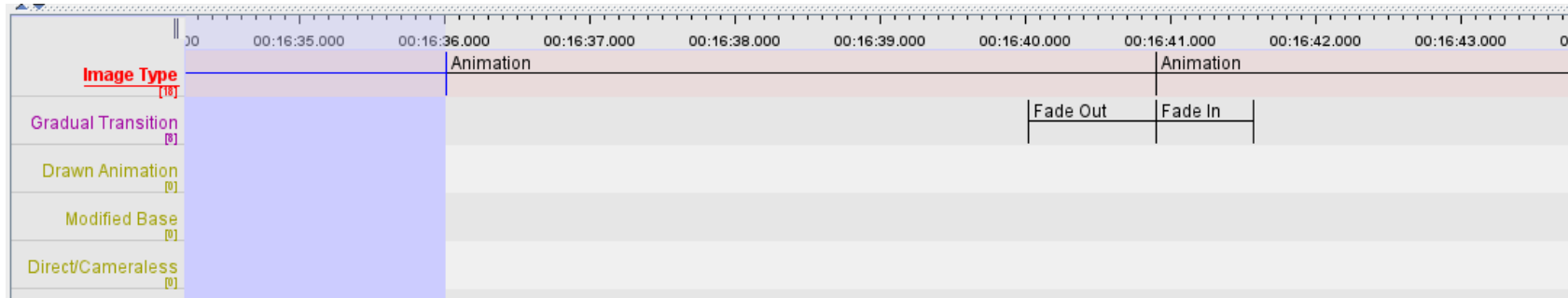## Identifiable Traits/Notes

- Image dissolves into a monocolour image

Annotation Rules

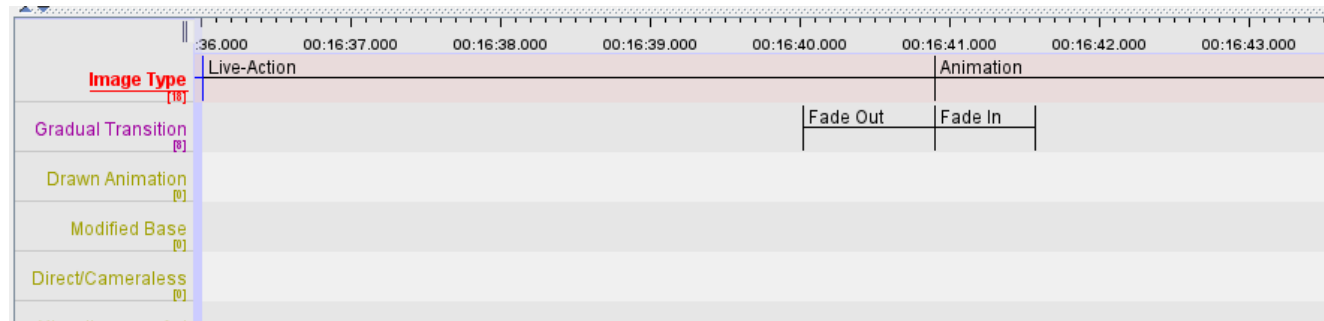- Only required to label for **Animation** and **Hybrid Image** segments

3.4 Transition/
Fade Out

Correct

Not necessary to label **Fade Out** for **Live-Action** segment

3.5 Transition/ Animated Transitions

Definition

- A new image "enters" the frame while the existing image disappears.

Examples

- Distinct stylistic feature in the films of Akira Kurosawa and the Star Wars films.

- *Die Entdeckung Wiens am Nordpol* (1921) -> 00:00:06; 00:01:48; 00:03:02

- *Österreichs beste Mannschaft* ()

3.5 Transition/ Animated Transitions

Identifiable Traits/Notes

- Broad category encompassing all kind of transitions which tend to diverge from typical cuts and fades.

Examples

- No specific rules set.

Bibliography

- Furniss, Maureen (2008) *The Animation Bible. A Guide to Everything – from Flipbooks to Flash*, Lawrence King Publishing.

- Laybourne, Kit (1979) *The Animation Book*, Random House.

- Parks, Corrie Francis (2016) *Fluid Frames. Experimental Animation with Sand, Clay, Paint, and Pixels*, CRC Press.