Archiving Movements:

Short Essays on
Materials of
Anime and Visual Media

edited by **Ishida Minori** and **Kim Joon Yang**

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Exhibiting Anime:
Archive, Public Display, and the Re-narration of Media History

Gan Sheuo Hui

Background of the Project

The exhibition "A World is Born: The Emerging Arts and Designs in 1980s Japanese Animation" (19-31 March 2018) hosted at DECK, an independent art space in Singapore, is part of an ongoing research collaboration between the researchers from Puttnam School of Film and Animation in Singapore and the Archive Center for Anime Studies in Niigata University (ACASiN). It is also the start of a five-year pilot project to study a selection of Japanese animation production materials, primarily consisting of conceptual arts, visual development sketches, drawings, notes, memos and early-stage storyboards. The purpose is to create an opportunity for researchers to study these first-hand materials while the ACASiN scans these materials from their papers/celluloid originals to digital format for archival purposes. Kim Joon Yang and Ishida Minori have referred to them as intermediate materials. Such materials are customarily unavailable for researchers. To date, few animation studios in Japan have a long-term plan for these materials. A portion of them might be in private collections, while presumably, the majority are in various storage places after their production cycles. It is not uncommon that they are forgotten, displaced or eventually discarded due to the expenses incurred for storage. In many ways, these materials encompass an often forgotten yet significant research resource essential for understanding key aspects of Japanese animation production cultures and practices.

"A World is Born" was an exhibition focusing on these production preparatory materials for *Royal Space Force: The Wings of Honnêamise* (1987), on loan from Gainax Studio. *Royal Space Force* represents a milestone of 1980s Japanese animation. The people who worked on this animation, including Yamaga Hiroyuki, Sadamoto Yoshiyuki, Anno Hideaki, Maeda Mahiro, Ogura Hiromasa and the producer Okada Toshio subsequently became well-known creators in the animation industry. The establishment of Gainax to create *Royal Space Force* and its subsequent productions inspired a new wave of anime consumption culture. The involvement of Bandai, then a toy maker in Japan, in financing this production, also transformed the anime production landscape.

Aside from its historical importance, *Royal Space Force* also provides a sizeable sample of production material in excellent condition that made it the best choice for this exhibition project. In the loan agreement, the current president of Gainax, Yamaga Hiroyuki and one of their producers, Saito Tomoko agreed to cooperate jointly on this project and its related events.[1] This arrangement has provided an unusual opportunity to generate a renewed dialogue between the researchers and the filmmakers through the exploration of the artefacts and the curatorial process.

The Story of "A World is Born"

From the Planning

"A World is Born" refers to the establishment of Gainax. Yet, it also implied the new distinctive spheres, quirkiness and colourful lineage typical of the people who produced works at Gainax. The exhibition's narrative strategy was to emphasize the often-overlooked individuality, idealism and enthusiasm of the collective efforts involved in the making of *Royal Space Force.* Several of the main creators were still amateurs or inexperienced undergraduate students from different disciplines such as oil painting, architecture, design and film while they worked on *Royal Space Force* (Movic 1987). Despite their different backgrounds and lack of experience, all of them shared a passion for animation and believed it to be an attractive medium for storytelling. The materials on display aimed to highlight this background and their processes of trial and error, failures and successes during the lengthy, complicated journey of crafting a believable worldview for *Royal Space Force.* The selection included various drafts and designs from early production stages that were unknown to the viewers as they were eventually discarded or altered in amalgamation in the final work. Such a strategy highlighted the textual, aesthetic and formal structure of anime-media, while maintaining a sense of relevancy to art and creation in the realm of popular culture.

Yamaga commented that the essence of a contour (*rinkakusen* 輪郭線) is the most crucial element in their work, a perception that is often echoed and emphasized in Japanese animation, and in the closely related manga industry. [2] Each animator has their unique way to compose a line, and it remains recognizable like a signature. This comment helped spur the rethinking of the dynamism of individual animators through their distinctive lines seen in the production process.

On the one hand, the exhibition displayed minute details of the playfulness and energy of the creative process which up till now had remained invisible and concealed in the final work. On the other hand, it highlighted the Japanese

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(1) A symposium "Archiving Popular Culture" (18 March 2018) and a sharing session with students (19 March 2018) about anime production were held at LASALLE College of the Arts as parallel events to the exhibition.

(2) An interview given by Yamaga Hiroyuki to Lianhe Zabao, Singapore Press Holdings Limited on 28 March 2018. Yamaga also repeated this comment several times during my visit to Niigata University in December 2018.

animation industrial production process of that has grown up since the 1960s, where the final concern about drawings is their collectiveness and functionality in serving the narrative rather than perceived as a product of art. Considering the nature of animation-making is about the practice of layering, a vertical compilation process to create movement through the change and multiplication of lines, it has been inevitable that only a certain fragment of the essence of lines is visible in the final work. A product that aims for mainstream consumption aims at a standardization process for maintaining effective visual continuity of a narrative through a set of distinct and unified-looking characters and background designs. The notion of the contour asserted by Yamaga is about its representational quality. The dynamism of lines in *Royal Space Force* derives from its communicative ability and the presence of "photographic" details in the depiction of an imaginative SF world unlike ours. It was not the directness of sensual experiences or abstract appeal—as discussed by Johnston (2014: 167) as the energy of lines, such as those by Len Lye in his scratch films. It was also not about fluidity or "plasmaticness" as Eisenstein considered in his remarks about early Disney animation. The attractiveness of the lines in *Royal Space Force* emerges from their recognizable forms and shapes and their connectedness to others generated through the overlapping production process in narrative animation.

In short, the visibility and the preservation of the essence of line varied greatly in the production process. It also depended on the role an animator is assigned. In most commercial productions, the essence is established by the animation director 作画監督 and the series animation director 総作画監督 (often the same person)—who overlook the whole anime series or production and who are responsible for the final check of the end product. The materials found in the production envelope カット袋 provides a good evidence of this process. The exhibition was aimed to capture these nuances of the artistic evolution that occurs in the production process.

The structural characteristic inherent in the medium and the expectation of general viewers over the years indirectly determined the presentation and the look of an anime produced for commercial markets. However, an exhibition of anime and its archival materials does not replicate the same formula. Changing of the institutional location from cinema to gallery, the different spatial and temporal settings and expectations of a gallery space provide an opportunity to unpack the projection, narration and montage into smaller units and clusters of texts, images and sound. In this case, the intermediary archival materials are regrouped (for example, a categorization based on objects or artists) and magnified, without needing to follow the narratology of the work and format of the original release or broadcast. The focus is also reshuffled, from the character-centred narrative to the background or object-centred imagery that provides the atmosphere of the story. The change of the viewing experience aims to stimulate different ways to engage with anime images.

The exhibition design reflected this narrative

strategy. Overall, a studio-like environment was envisioned to highlight the collective efforts, various tentative thoughts and the resultant fabrications in the creative process. For that purpose, display panels and frames consisting of cork board and oriental strand board were chosen because of their unpolished textures and work-shop appearance. Several projectors, traditional light boxes, and two diorama-like light boxes were specially designed as display apparatus, with the aim to diversify the usual method of displaying the drawn images of anime in frames. While recognizing their individuality, drawings and paintings were often presented in clusters, meant to be seen as a whole that complements each other rather than a dissected single piece. Most importantly, the display design brought attention to the collective energy and layered nature of the animation. The aim was to avoid approaching animation as an isolated flattened image or a static object while enhancing its sequential processes. Considering the smallest unit in animation as a frame, some displays showcased multiple drawings from the same shot, in a continuous manner that demonstrates their slight variation from one another. This compilation of similar, yet different, drawings highlights the reproductive nature of the process, rethinking its aesthetic aura as a synthetic quality that emerges from layering.[3] The overarching thought is to emphasize such essential features to generate a different set of extra-cinematic experiences to provide new insights through the rearrangement and compartmentalization of animation images in a gallery setting.

The Installation of the Exhibition

"A World is Born" exhibition was installed in a lower unit of a container at DECK, an urban art venue that uses shipping containers as their exhibition space. Perhaps due to the low ceiling of the container, the existence of the fluorescent lights cast a cosy and warm impression on mostly paper-based artefacts varied in size, dimension, material and texture. A glance upon entering the space revealed its structure. There was a partition wall installed near the entrance for the introduction wall text that loosely compartmentalised the overall space into two possible passages to explore the exhibition (Figure 1).

The left passage prioritized director Yamaga Hiroyuki's perspective on envisioning *Royal Space*

Figure 1 The overall impression of the exhibition space

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(3) The word "synthetic" refers to the fact that often only a section of the line work of an animator will be refined or reworked in the next layer by an animation director. Subsequently, this is further smoothened by the series director. That is to say, before the clean-up, at least two to three animators with different job descriptions have gone through each set of drawings.

Force. His handwritten notes exemplified that on a commercial flyer (an ad from MUJI) and pages from a translated Japanese version of Carl Jung's *Archetypes and the Collective Unconscious,* followed by a series of watercolour concept arts drawn by his fellow animators. Next was a folder holding the storyboard from the opening sequence of the pilot film. It was compared to the same sequence from the final work, played in a loop on a wall-mounted flat screen.

The right passage showcased another set of concept arts in a chronological manner that matched the overall storyline of *Royal Space Force*. The label revealed that although these concept arts did not appear in the final version, they share the same worldview of those that went into the final version. The selection was meant to epitomise a parallel world outside of the finalized animation frames, as out-of-sight places where the characters from *Royal Space Force* would spend their free time alone or with friends, when they are not in front of the screen. These images also served as the incoherent voices, distinct styles and designs from "behind the scene" that contributed to the overall on-screen oeuvre of *Royal Space Force.*

The concept arts from the left passage and the right passage correspond to each other, creating a visual juxtaposition of a visible or "actual" world and an invisible "latent" world of *Royal Space Force*. The visible world represents the familiar final images found on the DVD, in contrast to the invisible world that embodies various prior versions that contributed to the finalized images. These two sets of concept arts are vaguely similar,

but the different nuances are clear. One side exposes some visual thoughts in the production process, and the other, an unpublicized worldview initially shared among the creators who worked on this project. The purpose here is to explore the duality of *Royal Space Force*, encouraging the visitors to further ponder on its meanings when the projected images and the hidden images (the many other versions/drafts of the concept arts that did not appear in the final print of *Royal Space Force*) continue to intertwine and interact in the extra-cinematic settings, like this exhibition (Figure 2).

Shifting the focus from the usual character-centred emphasis to the background and location

Figure 2 The visitors comparing the storyboard with the final version of a short sequence at the opening night

offered a closer look at the cityscape, landscape, buildings, household items and various layouts that contributed to the world-building and general atmosphere of *Royal Space Force*. Anime has been conventionally a narrative-centric medium where the character plays a significant role to push the narrative forward. *Royal Space Force* is not an exception, but its attention to the

Figure 3 The sketches of the props that used by the main female character. A landscape water colour drawing and a pencil sketch of an interior were also included to establish the worldview around her

details of its world-building are still compelling and unorthodox by today's standards. About half of the exhibition space was devoted to such materials, grouped in categories such as costume and accessory, character design, props, background and mecha, presented on coax board that gave them a studio-working environmental touch (Figure 3). The two diorama-like light boxes had switches at the back of the box that offered control over five different layers of LED lights (Figure 4- a, 4-b).

The visitors were encouraged to experiment, comparing the different foci cast on the drawn images by manipulating where the light would shine. In the end, they were encouraged to compare the drawn images presented in the light box with the original cut of the shot playing in a loop projected on an adjacent screen. This design was inspired by the concept of the multiplanar camera widely used in the production of 2D celluloid animation in the past. With this newly

Figure 4-a One of the specially constructed diorama boxes where the visitors were encouraged to manipulate the control of the lights (a: left); The marks in red illustrate the instructions meant for the cameraperson (**Figure 4-b**: next page)

Figure 4-b

constructed light box, the visitors gained the freedom to decide where and when to shine the light. This setting provided an opportunity to isolate different layers found in a single shot of animation. The visitors could choose to see the drawings as a whole or in a breakdown that ultimately brings their attention to specific details that are often embedded or overshadowed by the narrative and the characters. The visitors were encouraged to construct different views as they were in the position of the camera eye, possessing the freedom to zoom in/out and focus on specific layers of detail. The attraction of the light boxes is analogue and mechanical, considerably distinctive from many recent exhibition devices that tend to use digitalised technology as attractions when showcasing animation.[4]

As the exhibition space was small, the above-mentioned division was more suggested than enforced. No physical boundary cordoned the visitors from drifting from one side of the wall to the other. The visitors could roam freely within the space. One could stand in the middle of the room, and a 360-degree turn would be sufficient to have a quick view of the whole exhibition. Nevertheless, there were sufficient bits and pieces of information, as well as the attraction of the textuality and the materiality of the drawings that aimed to stimulate the visitors to make new connections and discoveries. The greatest success of this exhibition was heightening the attention to the production process, a research area that has long needed careful study and analysis. We strived to achieve a balance between

the artists and the artefacts (Kim: 2017) in order to re-narrate the inherent charisma of Gainax, whose raw desire to create, to provoke and, most importantly, to be different made them unique in the 1980s Japanese animation production, and continues to inspire even today.

Royal Space Force is about alienated youth, written by a young group of creators. Its imperfections as animation at times seem amateurish.[5] However, it deeply appealed to many young viewers at that time. The portrayal of the male characters is funny and relatable. The biggest fascination is the protagonist's struggle with his awareness of his own mediocrity. Having come from an average middle-class family, he is educated enough to realize that he is not bright, or privileged and well-connected. He hides behind affected disinterest to avoid any societal responsibility, pressures and expectations, while carefully hiding from his melancholy and sense of loss. The narrative resolves after he meets a girl that motivates him to develop and do something that matters. This kind of narrative appeals to young people raised in a youth culture continuously focussed on expensive branded material goods or overindulging in the ready-made popular culture icons and related products (toys, idols and so on). It is true that Japan was then in the "bubble economy" but many of the young were not enjoying such luxurious privileges. A popular media like animation, in this case, *Royal Space Force* became a channel to express such concerns and instantly resonated with them.

Concerns Aroused by the Exhibition

The anime media has served as a staple of Japanese popular culture since the 1960s, and it has continued to diversify its ecology, business model and content presentation. Since the early 2000s, there have been several permanent establishments in Japan such as the Suginami Animation Museum, Toei Animation Museum and Ghibli Museum that are dedicated to the promotion and preservation of animation-making and its cultures. In conjunction with that, there is an ongoing interest in different sorts of anime *genga* (original sketches) exhibitions in Japan focusing on both recent and retrospective works. Anime archiving is a growing task, especially given its gradual move from analogue to digital production, distribution, screening and storing since the mid-1990s. The technological development had, for example, witnessed the obsolescence of specific production technologies such as the use of celluloid and its related professions. In this trajectory, the establishment of the ACASiN that deals mainly with

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(4) "DreamWorks Animation—The Exhibition—Journey from Sketch to Screen: is a recent animation exhibition (13 June–27 September) in Singapore that came to mind.

(5) Unfortunately, the portrayal of the female characters maintained certain stereotypes and lacks sophistication. The female protagonist is a young, cute-looking orphaned teen who dedicated her faith to religion, while other representations of women on screen are limited to prostitutes in the downtown areas and the merciless assassin in female disguise.

intermediary archival materials is a timely and valuable effort. First of all, it is organized by an academic institution, that comes with different priorities and agendas compared to a business or private archive. Secondly, the studying of such materials provides an opportunity to discover hidden voices and the production processes that have not yet been well researched. The ACASIN allows for the study of the formal characteristics of the medium and its cultures, instead of being predetermined by the commercial aims of established companies and related business model discourses. Far from just conserving the past, the research activates discussion by adding new avenues of research to existing anime studies. The exhibition project was planned to emphasize this potential while taking advantages of working closely with creators and personnel from the industry. Due to space constraints, the following section will address only one of the concerns that arose from curating "A World is Born" exhibition.

Inherited Media-Ties and Authenticity

Some recent research focuses on theoretical perspectives and exhibition strategies related to film images. Among them, the essays found in *Preserving and Exhibiting Media Art: Challenges and Perspectives* have especially provided a meaningful overview and discussion, based primarily on case studies in European contexts. Despite being in a different region of the world, the planning of "A World is Born" exhibition also encountered what Dubois (2013: 311-314) observed

as the issues of territoriality, issues of identity, as well as the symbolic power of the process of exhibiting cinema in a museum or a gallery context.

The copyright concern was flagged as an issue while preparing for the exhibition, especially in terms of associating a name to a specific drawing. After much negotiation, the names of the animators were accepted to be mentioned collectively in the introduction text. This episode reflected a certain uneasiness towards the infringement of copyrights of a still marketable product among the production company, distribution company and individual creators. It also exposes the lack of knowledge of humanities researchers regarding the problems of copyright and fair use for academic and research purposes.

These concerns also confirmed an entwined collaboration process inherited from the very nature of the animation-making that makes it difficult to pinpoint a definite author. In the process of scanning and cataloguing, it is not an issue to identify a drawing showing stronger visual traits and essences of a specific individual animator. However, the challenge is that there is no guarantee that another animator had not also worked on it. As Ishida and Kim (2018) also mentioned, the meaning of a signature or a *hanko* (a stamp) 判子 found on a drawing works differently in the animation production process. A signature does not necessarily mean it was put down by the creator. However, it most often serves as a mark of approval that indicates a drawing has gone through a particular production stage and someone had vetted it. This discovery led to a

happy ending and legitimised the lack of names on the display panels in this exhibition context. The issues of territories, identity and symbolic power are proven to be institutional problems and can be renegotiated and resolved. However, it still posts an outstanding question about attaining a balance and transparency in academic research while maintaining a functional working relationship with industry people.

We believe this exhibition has done a good job to reaffirm a parade of colourful authorships found in the early stage of animation-making. We also acknowledge the excitement generated as different styles, amalgamated and reincarnated as they evolved through different stages of the production process. There are organic elements in that process that oppose the xeroxing tendency that generates the same outcome every time. The nuances of the final product were shown to differ when they are in the hands of each set of creators. This exhibition considered the exhibits from a cultural studies perspective, where the objects owe part of their identity to the media reproduction and dissemination. The significance of anime drawings and their popularity is not about its collector values or being the original piece. The meanings and values are generated through interpretations (even in meme) and the sense of authenticity is about the act of sharing and the feeling of attachment among the viewers.

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Utilizing the Intermediate Materials of Anime:
Royal Space Force: The Wings of Honnêamise

Minori Ishida

What is the value of archiving the intermediate materials of anime? I shall explore this question with reference to exhibitions of the intermediate materials of Yamaga Hiroyuki's *Royal Space Force: The Wings of Honnêamise*, a theatrical feature produced by Gainax.

The Significance of *Royal Space Force: The Wings of Honnêamise* (1987) within Anime History

I would like to begin by outlining a summary of the film *Royal Space Force: The Wings of Honnêamise* (henceforth *Royal Space Force*). Set in the kingdom of Honnêamise, which is situated in an alternate world, it relates in great detail the cares and dreams of Shirotsugh, an ordinary young man who is chosen to become an astronaut. The film excels in every respect—its plotting, visuals, artistry, creation of a world; the fact that it was produced by twentysomethings like Yamaga (the director) demonstrates that, by the late 1980s, anime in Japan was no longer just kids' entertainment, but also a part of youth culture. And so *Royal Space Force* is an important work, when we consider how anime came to prominence into the 1990s and 2000s, both in

Japan and abroad. In short, the film marked a watershed moment, alongside theatrical features like Miyazaki Hayao's *Nausicaä of the Valley of the Wind* (1984), Otomo Katsuhiro's *Akira* (1988), and Isao Takahata's *Grave of the Fireflies* (1988), as well as animated television series such as *Super Dimension Fortress Macross* (1982-83).

Compared with the standards of TV animation, produced for weekly broadcasts on the tightest of schedules and budgets—or even those of theatrical works, which have more latitude—the production process for *Royal Space Force* was extraordinary. We know this in part from the amount of intermediate materials that remain. Around 2,500 such materials—chiefly director's notes, scripts, various sketches, and storyboards—have been digitally scanned at the Archive Center for Anime Studies in Niigata University (henceforth ACASiN).

As of December 2018, digital replicas of these intermediate materials have been shown in three exhibitions: *Royal Space Force: The Wings of Honnêamise—Image Boards* (April 15-16, 2017; Niigata City), *A World is Born: Emerging Arts and Designs in 1980s Japanese Animation* (March 19-31, 2018; Singapore), and *Royal Space Force: The*

Wings of Honnêamise—A Creative Path to the SF Animation Film (September 14-November 11, 2018; Hachioji Yume Art Museum, Tokyo).

Characteristics of Intermediate Materials in Anime

This series of exhibitions on the intermediate materials of *Royal Space Force* displayed the replicas in an active way. In the exhibition spaces that are galleries, where the concept of art is the guiding principle, exhibits are assumed to be unique originals, and replicas occupy an extremely negative place. In such cases, replicas are no more than copies of the original. However, through the scanning and handling of vast amounts of anime-related intermediate materials, it became clear that, with these materials, the very concept of originals and copies does not apply. As anime production is a collaborative endeavour involving a lot of crew, intermediate materials are copied and shared among them. At each stage of the production, revisions are made to the pictures and directions on these copies, other materials are stuck on, and they are even reused at other stages. If we consider the whole production environment in which these intermediate materials are used, there is no essential difference between the original drawings and their copies. Meanwhile, even copies are often thought of as unique objects too, because of differences in the revisions made by the crew who use them.

Take storyboards, for instance. One of the production assistants' important jobs is to take the finished storyboard, make a large number of copies, and deliver them to crew at every stage of the production. Anime cannot be produced with just a single original storyboard. Yet while the storyboards handed to crew are copies, the additional hand-written directions and other notes differ between the assistant's copy, the director's, and the photography department's—and therefore, ultimately, each copy becomes a unique original. Thus intermediate materials in anime possess a dual state, being at once copies and originals.

Exhibiting Intermediate Materials

The *Royal Space Force* exhibitions set out the characteristics of intermediate materials, which cannot be understood in terms of a dichotomy between originals and copies, and the conditions in which they are used in anime production. Drawing on all this, the exhibitions harnessed the curatorial freedoms afforded by replicas in order to convey the process through which intermediate materials are created, as well as their purpose. The aim of these shows was to exhibit the very environment in which such materials were prepared and used.

My discussion will focus henceforth on the first exhibition, *Royal Space Force: The Wings of Honnêamise—Image Boards* (April 15-16, 2017). In contrast to exhibitions that present pictures in individual frames as if they are works of fine art, this one grouped the replica sketches by category—machines, buildings, miscellaneous objects, script—and displayed them together (Figure 1 & 2, next page). Its intention was closely tied to sketches that Gainax calls "image boards."

Figure 1 A panel is covered by a cluster of sketches

Figure 2 A visitor is taking a picture of the exhibits by his smartphone

In the exhibition, Gainax described image boards as follows.

Image boards are not what we call "completed pictures," but "manifestations" of images drawn according to the director's instructions, with the aim of creating and building new, as-yet-unknown worlds. This is the first step toward creating the work's universe. (Excerpt from a caption featured in the exhibition *Royal Space Force: The Wings of Honnêamise—Image Boards* 2017)

The image boards are collections of materials needed to create the foundations on which *Royal Space Force* is based. But this does not mean that image boards are prepared for all anime productions, and even when they are, they are almost always limited in number (Production I.G Archive Group 2017: 15-16). On the other hand, the production of *Royal Space Force* was shot through with a desire to make the alternate world that the characters inhabit as detailed as our own, and all the elements that make up that narrative universe—clothing and accessories, communications equipment like phones and radios, everyday articles such as tableware and writing tools, and even letters and coats of arms—are drawn in great numbers.

The Fruits of the Crew's Collaborative Endeavour

Of course, these image boards were not drawn by a single person. Rather every crewmember was involved in designing characters, directing

animation, and drawing aircrafts and rockets without any hierarchy. But even when roles are to some extent delineated like this, multiple people still draw the same thing, and so the feel of one character can vary depending on the artist. Yamaga, the director, has this to say about image boards.

> Image boards are part of the brainstorming phase, when people are drawing without inhibition. That's why there are a lot of them. They aren't all usable. Because you won't get anywhere unless you really go for it, knowing that none of them might be used at all. (Yamaga 2017)

For Yamaga, who believes that a director's job is "to connect subjectively with the crew" (Yamaga 2017), directions are explored, details filled in, through the very act of getting the crew to draw a large number of image boards. It is in this sense that image boards are not completed pictures. Gainax's Saito Tomoko, who organized this exhibition, had the following to say about the importance of displaying materials that are not completed pictures.

> In this exhibition, we wanted to use the rough image boards to show the line, or rather the flow, through which the images emerge; and so we were keen to try a brand new approach, and display dense works alongside less dense ones. That's why we put them up unframed, which may go down better with some people than others. Because we wanted to convey

that, with image boards, the question of whether they work as standalone pictures isn't important. (Saito 2017)

If image boards are displayed in individual frames like conventional pictures, we lose sight of their role in exploring, through collaborative work, the film's world and sense of direction. Instead, the exhibition's approach focuses on conveying the creativity of the collaborative effort triggered by the image boards; it presents a new answer to the question of how to utilize intermediate materials, which are crucial to the completion of a film, yet all but ignored after it has been completed.

How Intermediate Materials Reveal the Diversity of Anime Production

This curatorial approach raises questions about the use of intermediate materials, which until now have only been made public when seen to have market value. For example, Studio Ghibli has released Hayao Miyazaki's storyboards in books and exhibitions. Yamaga fears that Ghibli's production style, which centres on Miyazaki's storyboards, could become the norm, and thus contribute to the narrowing of possibilities for anime production.

> It's necessary to tell young people, to let them know, that there are all kinds of ways to make anime. Displaying intermediate materials makes this clear. The fascinating thing about anime in the 1980s and 1990s was the diversity. That goes for both the works and

the ways they were made—and all kinds of people were involved, too. Things have gradually become more homogenous since then, and it looks like none of that will be left once our generation, now in our fifties, is gone. Displaying intermediate materials, and thereby conveying that diversity, will also help save anime from extinction. (Yamaga 2017)

This exhibition also featured Yamaga's notes, which had never been seen in public before. The notes that were shown came in all forms and covered every stage in the creation of *Royal Space Force*, ranging from jottings on a flier from a store in Kansai (made in his Osaka days) to a draft script. Moreover, cameras were allowed everywhere inside the venue. When writing these notes, Yamaga surely could not have imagined that they would be exhibited 30 years later. This is what he has to say about that.

I think the intermediate materials worth showing to people are those that haven't been tarted up for public display, as if to explain how things are. Those kinds of things are of no use at the site of production—outsiders could never learn anything by looking at them. (Yamaga 2017)

Many anime studios are interested in preserving and utilizing intermediate materials through archives; naturally, they are particularly keen on the trend for monetizing the rediscovery of materials. However, as I have argued, showing these materials to younger generations not only helps to preserve anime culture—it may also open up new avenues of anime production in the future. This is the reason why universities, as institutes of education and research, should be involved with archiving the intermediate materials of anime.

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The Film through the Archive and the Archive through the Film: History, Technology and Progress in *Royal Space Force: The Wings of Honnêamise*

Dario Lolli

The international collaboration between LASALLE College of the Arts and Niigata University (ACASiN) for the exhibition "A World is Born: Emerging Arts and Designs in 1980s Japanese Animation" has been an extraordinary achievement. Through an academic conversation on the themes of animation production, preservation and archiving, the exhibition proposed to its audience a rare exercise in reading a rather understudied animated film—*Royal Space Force: The Wings of Honnêamise* (Yamaga Hiroyuki 1987)—through a collection of its preparatory and intermediary materials. As Dr Gan (2018) highlighted in her Introduction to the exhibition, the imaginary world of this science fiction film had to be tentatively scripted and designed by a visionary cast of creators well before it could have ever been animated, slowly coming into being through the distributed and collaborative work of visual storytelling. "A World is Born," therefore, is a very apt title as it simultaneously underlines a double productivity: on the one hand, the material creation of the animation process; on the other, the immaterial productivity of the archive itself as an enabler of novel connections, ways of seeing and understandings of the film's cultural

past. In other words, the exhibition created the conditions that prompted to ask what exactly means to read the film through the archive and the archive through the film. This is what I would like to explore further in this contribution.

The reason why I am intrigued by this productive tension is that in the film, as well as in any archive, the themes of history, memory and progress are ever interdependent, always already enmeshed in the problem of our technological condition. For Derrida, for example,
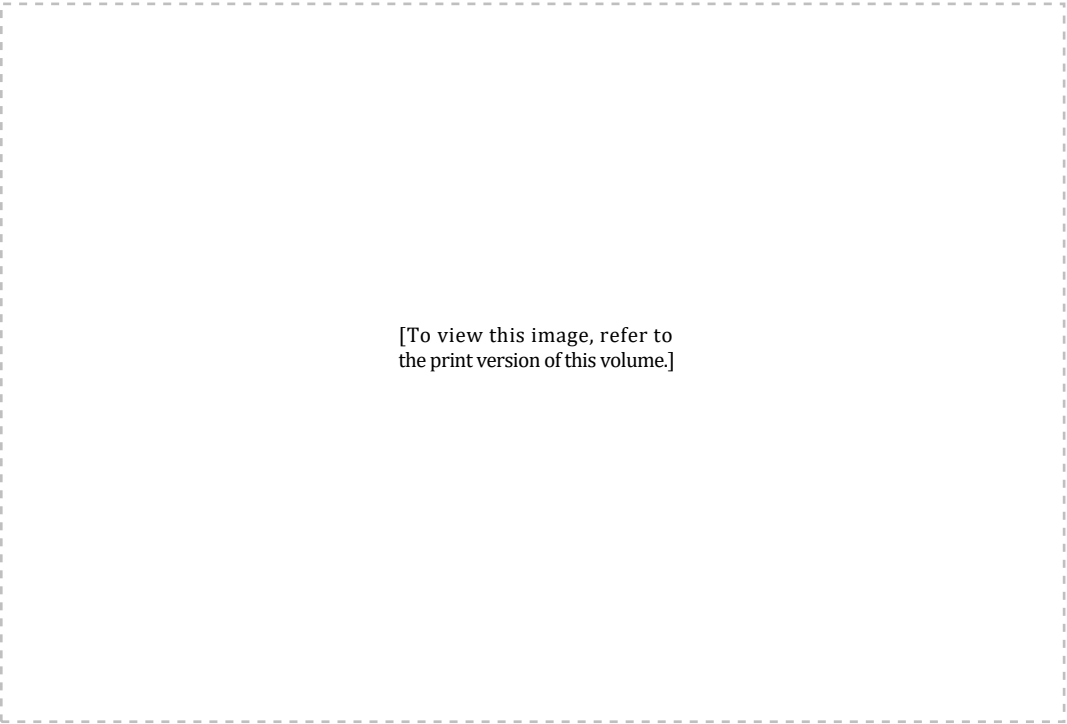
> the archive, as printing, writing, prosthesis, or hypomnesic technique in general is not only the place for stocking and for conserving an archivable content of the past which would exist in any case, such as, without the archive, one still believes it was or will have been. No, the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event. (1995: 17)

The physical, technical and organisational

structure of the archive produces the conditions by which future past-histories can be identified from old records and finally brought into existence. An archive, like the knowledge it stores, is therefore always productive. It is productive of a history that is constantly refashioned through speculative practices responding to the technical and material conditions that organise the records involved.

Similarly, the film *Royal Space Force* revolves around the possibility of making history, of telling a different history, from the generative constraints of a socio-technical condition. The film is set in a parallel world very similar to ours, threatened by the imminent risk of armed conflict between rival countries that are also plagued by vast social inequalities within their sovereign territories. The story follows the adventure of the apathetic soldier Shirotsugh Lhadatt as a young member of the obscure and almost forgotten Royal Space Force, a downsized space program with a bad reputation for its constant failures and redundant costs—an apt allegory of animation production, as I will explain in a moment. Shirotsugh changes attitude, however, after meeting Riquinni Nonderaiko, a religious girl seeing a higher spiritual meaning in his mission as an astronaut. Inspired by her trust, Shirotsugh becomes increasingly determined to redeem himself and the Royal Space Force by successfully completing an ambitious task: becoming the first man in space in spite of a war raging all around.

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Figure 1 The sophisticated war machines © BANDAI VISUAL/GAINAX
∗ This figure is modified in the purport of the ACASiN

As it is known, the film itself was the first production by Studio Gainax, an independent team of amateur designers and animators that over the following decades emerged as one of the most important forces in Japanese animation. In this sense, therefore, the redemptive journey of the Royal Space Force, therefore, could be taken as an allegorical portrait of the animation studio itself, as its young team had to rely on an equally intensive hard work, commitment and passion in order to produce an entire fictional world by means of creative design.

This apparently linear narrative of technological advancement and self-improvement, however, should not be taken at face value. If it is true that its drive 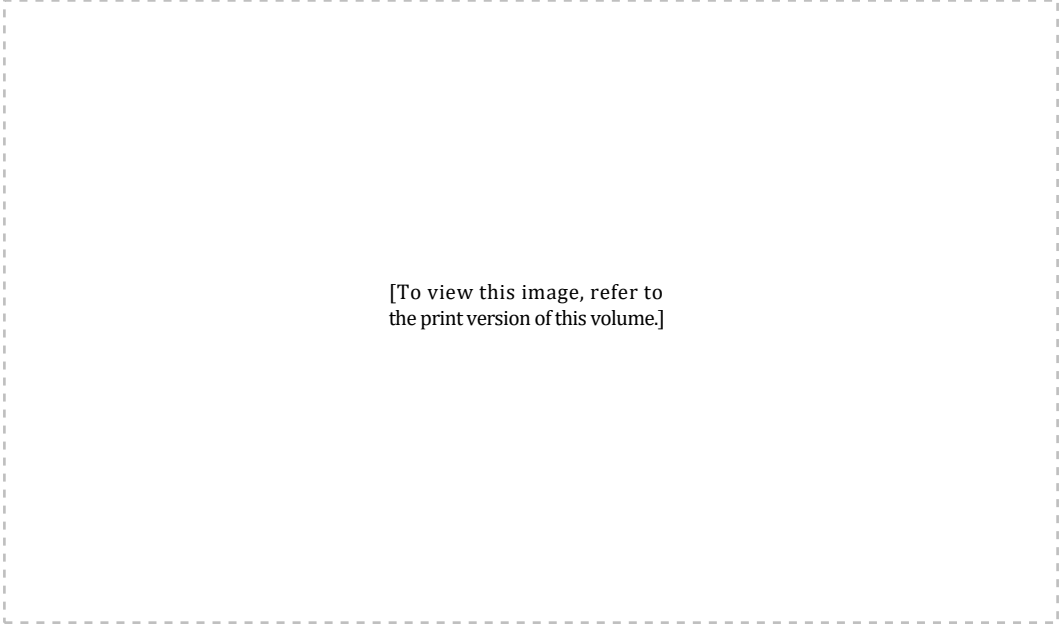represents one of the underlying themes of the film, it is also true how its line of progress constantly bifurcates and diversifies, presenting us an uncanny world of technological development. Like ours, for example, the parallel civilisation of *Royal Space Force* has developed deadly weapons of mass destructions (Figure 1); yet, it has never succeeded in sending a missile in orbit. This uncanny technological temporality is very well represented by the intermediary materials utilised in the construction of the film's fictional world.

As the designs and concepts of the exhibition show, a linear notion of progress is constantly unsettled as futuristic technologies tend constantly to fold back into images of our own technological past (Figure 2-a, b). State

[To view this image, refer to the print version of this volume.]

Figure 2-a (this page), **2-b** (next page) Advanced machines of mass destruction (**Figure 1**) coexist with diesel engines used for ordinary transport systems (**2-a**), while futuristic aerodynamics is applied to trains propelled by steam power (**2-b**) © BANDAI VISUAL/GAINAX

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Figure 2-b   © BANDAI VISUAL/GAINAX

of the art aerodynamics is applied to trains propelled by steam power (ACASiN 2018: 16-17), while advanced fighter jets and other machines of mass destruction coexist with diesel engines used for ordinary transport systems (20-21). Urban infrastructures of pipes and cables are everywhere to be seen, but rather than problem-solving 'smart cities' they modestly characterise poor marketplaces mixing Asian, European and Mesoamerican cultural elements (2-5).

Most importantly, however, in this world progress seems to have lost any sense. Poor people are left behind by their greedy governments, and Riquinni herself is abruptly evicted and made homeless for the need of building a lucrative power plant. Instead of fulfilling the ideal of human advancement and equality, progress seems only to have generated war and exploitation. As General Khaidenn of the Royal Space Force cynically wonders,

> Civilization did not create war. War created civilization … The human race broke free of the hell of primitive times and marched through 100,000 years to reach this point. And what of the present? Have we really advanced at all?

In other words, a 'macrostructural outside' like history or progress does not seem to provide any viable alternative to the film's techno-cultural condition, even though its narrative revolves around God and religion as guiding lights for the present and future generation. Rather than a definitive solution, however, in the film religion can be only articulated as a tension within the psychological life of the characters, a message of hope yet unable to fully redeem.

By portraying a world in which 'modernity has become undeniable and irrevocable and thus indefensible, irredeemable' (Lamarre 2009: 168), *Royal Space Force* seems to claim that we cannot escape our technological condition by simply converting war technologies into space missiles. When, finally in orbit, Shirotsugh looks at the wide world from space, he is perfectly aware that his extraordinary achievement will not be enough to clear away exploitation and war. Indeed, the images of his space journey are superimposed over a kaleidoscopic sequence of personal memories and historical events, in which scientific discoveries and technological advancements seem to be simultaneously entangled in a twist of civilisation and war, wellbeing and misery, order and chaos.

If progress and religion do not have the power to save us, we can at least search for novel forms of organisation to imbue progress with new meanings and design alternative politics for a different future. This is Shirotsugh's ultimate plea in his radio broadcast from space at the end of the film:

> The human race has just taken its first step into the world of the stars. Like the oceans and the mountains before, space too was once just God's domain. As it becomes a familiar place for us, it'll probably end up as bad as everywhere else we've meddled. We've spoiled the land, we've fouled the air. Yet we will still seek new places to live and so now we journey out to space. How far we will be allowed to push our limit? Please... whoever

is listening to me [...] Give some thanks for mankind's arrival here.

It is very tempting to read this situation in relation to our present techno-cultural crisis as described by Bruno Latour (2018) in his latest book, whereby an ecological threat of planetary scale like global warming is not so much producing new common policies as fuelling huge investments in space travels on the parts of a handful of super-rich (Richard Branson, Elon Musk, Jeff Besos), who are literally buying into their private emergency exit to Mars. As Shirotsugh admits, the space program of the Royal Space Force might be well hunted by this very possibility, of becoming yet another instrument for pollution and conquest. Yet, the launch of the first man in space by an unlikely collective of odd scientists and young soldiers is also an impulse to re-write history, to open it up once again to a different line of progress (Figure 3-a, b, next page).

Is this a possible hint at how to look at archives, including animation archives such as the ACASiN? Similarly to the dystopic world of *Royal Space Force*, archives in themselves are not guarantees of a better or more progressive history, even though the collection and preservation of past documents is an essential element for historiographical enquiry. For a long time, centrally managed archives have been used to rule and govern through information on people, customs and territories. European colonialism, for example, heavily relied on archives and modern disciplines—such as demographics, medicine, criminology and orientalism—as

instruments through which populations could be 'identified and individuated through their records or files' (Featherstone 2006: 592). Yet, archives also represent the sites for the construction and preservation of cultural memories, instruments that contribute—along with libraries, museums, public monuments and architectures—to the formation of national and post-national 'imagined communities' (Anderson 1991). As the availability of digital technologies has turned the impulse to archive into a daily and collective practice no longer in the sole control of professional archivists, the responsibility of what to select, collect and classify has become over the past years increasingly de-centred and horizontal. This multiplication and availability of digital data, however, does not mean that ever accessible records of information can be taken for granted or as confirmations of a past already known. As in *Royal Space Force* technology does not save humanity but shows at least how to conceive and act for an alternative future, so our idea of the archive should be rather reconceived as an open-ended project where counter or alternative histories can be identified once some meaningful objects and records are selected, preserved and studied. At a time in which Japanese animation has become truly transnational and transmedial, for instance, we are increasingly realising how little of hand-drawn animation production and its intermediary materials we actually know and have access to.

Like the Royal Space Force in the film, opening up history to different lines of development is the challenging task that the ACASiN has just set to undertake through its collaboration with Gainax and LASALLE College of the Arts. Seen through the lenses of its exhibition, for instance, the fictional world of *Royal Space Force* is brought to life all and over again as its intermediary materials are saved from obsolescence and become new matter of study for fans and researchers. This collection of sketches, cells and notes is important because it encourages us to depart from what we already know about hand-drawn animation or a famous studio like Gainax, folding the future back in its past as in a speculative work of science fiction. What to make, for example, of the unexpected character design by one of the crewmembers as it emerges from these records? Can the rounded figures and pensive expressions of his or her old

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Figure 3-a, b A sketch of the rocket and the launching pad (**3-a**); an image of the rocket thrusters (**3-b**: right page)
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drafts emerge as a counterpoint to the sharp and spindly characters Gainax came to be often associated with in later years? As the essays in this volume confirm, interdisciplinary questions and original connections amongst objects, styles, and techniques can only emerge once a set of materials like these is brought together, preserved and analysed. Casual notes and fragments become invaluable documents to reconstruct the specific processes, conditions and rationale of creative production, while sketches and intermediary designs provide insights on how animated movement could have been imagined and enacted by a young team of creators in the mid-1980s.

The invaluable merit of the LASALLE exhibition is to highlight how the coming to life of possible 'worlds' is a task shared by both science fiction and historical practice—as well as hard science, for that matter (Eco 1985; Shaviro 2015). In the film, sending a missile in orbit does not simply follow a univocal line of progress, but strives to give progress a different meaning altogether. Likewise, an archive of hand-drawn animation does not resolve the problem of the material obsolescence of its objects or their increasing subsumption into digital design practices, but make a case to look at these very practices from a different perspective, from what we can learn from their technological past and inherited aesthetic tendencies (Parikka 2012). Both the film and its archive of intermediary materials, therefore, ask questions about history, memory and progress. In different ways, they suggest
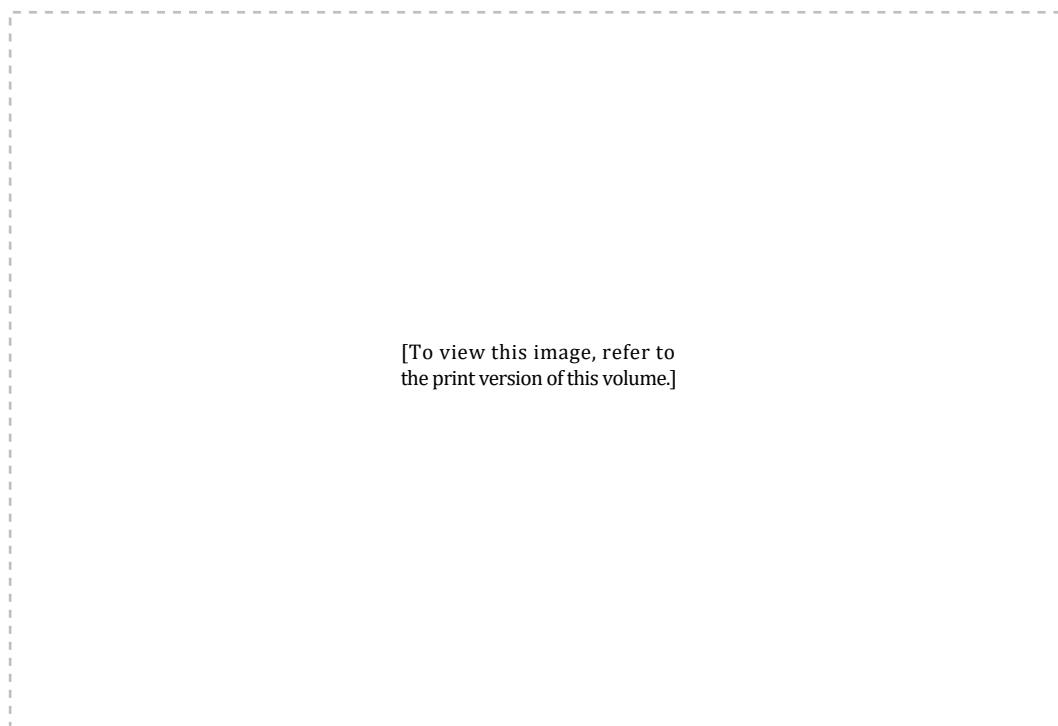

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Figure 3-b © BANDAI VISUAL/GAINAX

that their open-ended development is never given, but can only emerge from the productive tension between a technological condition and collaborative practices of invention. To look at anime's past anew to better understand its possible future is the task that the ACASiN and the LASALLE exhibition invite us to pursue in the years to come.

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Interview with Yamaga Hiroyuki,
Director of *Royal Space Force: The Wings of Honnêamise* (1)

Anime: Discovery and Distance

I discovered anime when in college I met Hideaki Anno, who directed *Neon Genesis Evangelion* (1995-1996). He suddenly came into my room and started messing with my TV, saying something like, "Does your TV work?" I asked, "What do you want to watch?" and he replied, "They're airing Episode One of *Space Runaway Ideon* (1980-1981)," and kept at it. Basically, each room had a different level of receiver sensitivity because we had indoor antennas. Since my room was on the second floor with the antenna attached onto a slightly higher spot, we tried things out but could only catch the sound. It was like the screen was all fuzzy like a sandstorm and the sound was the only thing coming out. When I asked, "How do you know that the first episode of *Ideon* airs today?" Anno said, "Yeah, it's Mr. Tomino's new series." I wondered why this person knew that this was important, even though it was the first episode of a new series. I understand once someone watched the first episode of a new series, he or she thinks it's good, then watching the

second episode, but I didn't know how he knew the new series deserved to watch the first episode beforehand. At the time I didn't understand the sense in which the activity of watching anime builds on some kind of context.

I really didn't watch anime until discovering *Ideon*. I was asked about my favourite anime at an edition of the convention, held in Germany, which I have participated in for many years. Since it wouldn't have been fun if I said I didn't have one, I said, "If I have to choose one, I liked watching *Road to Munich* (1972, Nippon TV Video) as a kid," which I thought would get a good response from Germans. The animated documentary followed Japanese men's volleyball team winning the gold medal during the Olympic Games in Munich. Even though it was an anime, it covered the men's volleyball team going to the Olympic Games in Munich in real time. Such a miracle was that the TV series went so far as to show them winning the gold medal at the real Olympics. That was one of my favourites. Another one I liked is *Animetanry: Ketsudan* (1971, Tatsunoko Production), which was about the

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(1) This interview was had on September 11, 2018.

marines during the Pacific War. This is also a documentary. Those two are my favourite anime. As a kid, I didn't like things made for children so I always preferred those documentary-style ones.

I didn't watch so many live-action films, either, but I did watch a lot of disaster films in middle school. I liked *Tidal Wave* (1973, Nihon Chimbotsu) and *The Towering Inferno* (1974). Disaster films are good for me because there is no drama. People bring up *The Poseidon Adventure* (1972) when they think of the genre, but as an established actor, Gene Hackman plays the role of a pastor, and it contains sort of drama where he has a conversation with god or something like that, so it doesn't work for disaster film fans. Even as a child, I didn't like such a kind of made-up stories. I liked watching the ones with no drama, where people just keep having an awful time.

Path to Anime Production: From Daicon to *Super Dimension Fortress Macross* (1982- 1983)

In the spring of 1982, a guy with whom Anno made friends when they lived in Yamaguchi Prefecture visited my apartment and said, "I'm going to do a sci-fi event in Osaka. The event, taking the kanji character for 'dai' (read as 'o' or 'dai') from Osaka, and 'con' from convention, to be named Daicon." And he said he wanted to use anime for the opening. He was the type of guy that makes hasty commitments, and "I have a friend, from when I lived in Yamaguchi Prefecture. He could draw anime." So I think I said, "let's get him to do it." And then he told Anno to do it. At the time as Anno wasn't really ambitious, he said, "Well, it's not that easy to

draw anime," and didn't take it seriously, but listening to this conversation, I thought, *Wait a minute, this might be a good deal.*

We got the production budget from the sci-fi event. It was all manual work. We were doing it, unpaid, so we only needed to cover the material cost. Because we didn't even know what cel was, we bought thin plastic sheets from an industrial complex, cutting and perforating them ourselves to use. None the less we earned a reputation. We were invited to meet people from the anime company Studio Nue, which was a high-flying company at the time, tremendously well-known for sci-fi visuals. In a room of the company, we met Noboru Ishiguro, who is a regular guest for the sci-fi competition. Mr. Ishiguro is, in a substantial sense, the director of *Space Battleship Yamato* (1974-75), and also the director of *Super Dimension Fortress Macross*. We were told by Mr. Ishiguro and the Nue people to come to Tokyo right away, but Anno and Akai were totally cautious, saying that there was no way we could make a living in Tokyo right now. I think they wanted Anno and Akai to come, but I raised my hand right away and said, "I go to Tokyo." Seeing the least unexpected guy raising his hand, they must have thought, *What can you do?*

Royal Space Force and Sci-Fi

At the time, people gathering for the sci-fi competition were basically at the centre of Japan's sci-fi world, so their sensibilities were really influential. So after Daicon IV ended, they started getting jobs, and I wasn't sure what to do.

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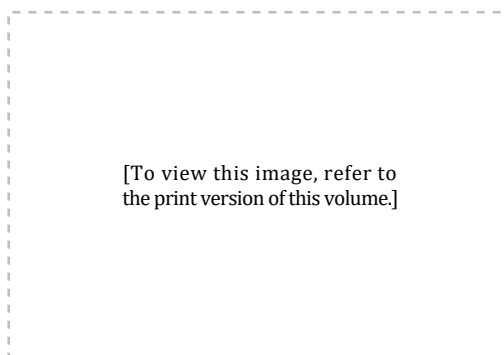
Figure 1 Letters invented for *Royal Space Force*
© BANDAI VISUAL/GAINAX

We started talking about launching an anime company and I met up with Toshio Okada who like me, was having time on his hands. We met up at a cafe in Momodani, Osaka in the afternoon and started talking about what we could sell in Tokyo, and Mr. Okada's only condition was that it should be about sci-fi. His condition was that he would be involved in sci-fi, but would not without it. So he wouldn't have been on board at all if we had done something literary, like Kenji Miyazawa or something. I accepted and said okay. That was his order, or the only condition we had to keep. But I wasn't a sci-fi person, so I kept brainstorming, asking myself, *Does this count as sci-fi? If it includes the universe, is it sci-fi?* And I kept presenting ideas to Mr. Okada. I needed to get my own ideas of sci-fi, and trying out different ideas, I kept talking to him about what I thought might work.

We started a company thanks to him putting in 6 million yen, which was a good amount of money for a student at the time. Ever since Daicon III, his position has always been a client. I presented my ideas for Daicon III and IV to Mr. Okada in the same way. When I'm thinking of what to do next, I present my ideas to him as a client (Figure 1).

On Riquinni, the heroine of *Royal Space Force*

Regarding Riquinni's character, first, it was due to my ignorance and naivety. I just didn't understand it well. In fact, I didn't notice at all that films are basically a locus of romance, where romantic feelings just occur automatically. In short, the main female characters in a sense are supposed to be ideal women. I didn't know what it means. I was not aware of what is an ideal woman. The reason that I relied on something like Jung's anima was because I didn't understand the position of female characters.

I knew I had to depict young girls in the film. But as I just said, I didn't really understand the concept of a heroine. I was not aware that films are expected to be more typical. What I see now is surprisingly the character Riquinni is nothing but me. At any rate, Shirotsugh is not me. If you ask me where I would position myself in the film, I would identify myself as Riquinni in many aspects, in terms of the way I think. I was probably someone weird religious, ever since my childhood (Figure 2, next page).

Space and Old Men: The Flow of Time

When you look into the history of space development, in reality, first there were space travel associations, before World War II. They appeared around the world, in Britain, and in Germany. But if you look into what they were

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Figure 2 Main Characters in *Royal Space Force* © BANDAI VISUAL/GAINAX

doing, they didn't do anything. This might seem obvious, and fundamentally, they couldn't make a rocket. And within that context, when Goddard made a rocket and flew it a little, the whole world talked about it: *Now we can travel to space*. Those space travel associations, put simply, were just for geeks to fuss around. If they had persevered until a time when people can actually go to space, they would have come to be nothing but old grandpas. I thought, *Nobody else, besides such old grandpas, would be engaging*. Rather than showing that they are old men, I wanted to show how those guys who thought of stupid stuff in their youth are still seeking it. It would make sense, because all the space travel associations started popping up around the 1910s, just right around the end of World War I. No doubt there was nothing they could do.

I mean, it wasn't until the 1960s that human beings actually could travel to the space. In the sense, 50 years passed since then. In other words, depicting the old men (as the characters of scientists or engineers) in *Royal Space Force* wasn't so much based on some kind of intention as a natural outcome in the story. I thought realistically, Young guys, who were saying dream-like things, will have now been old men. ust think; the Apollo program was run by von Braun (1912-1977) from Germany. Von Braun formed the basis of the Apollo program with people he gathered in Peenemünde for the V-2 rocket. He even invited the former Nazi Walter Dornberger (1895-1980), who was the officer responsible for Peenemünde, to witness the Apollo 11 launch. People who dreamed of actual space programs in their youth turned them into reality,

with the Nazis as sponsors, and eventually the United States as sponsors. They really did it within the historical span of about 50 years, so I drew such people as old men in *Royal Space Force* (Figure 3, Figure 4).

From the Production Notes: *Kishotenketsu* and Diagrams

Here is a diagram, which shows *kishotenketsu* (起承転結)—the four narrative stages of introduction, development, twist, and conclusion—whose parts I wasn't entirely sure of at the time. I was still an imperfect researcher of *kishotenketsu*. Now I use this kind of chart so I don't sidetrack too much. My research of *kishotenketsu* was at a transitional stage when I was working on *Royal Space Force*. The way I

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Figure 3 A sketch of Dr. Gnomm, an old space scientist
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Figure 4 The old men from the space travel association in *Royal Space Force* © BANDAI VISUAL/GAINAX

work is much more stable now because I'm writing using this kind of chart system.

I'm not sure if stability makes it more interesting. To tell the truth, performance is a momentary issue, so the writer shouldn't get too caught up with something like boundaries. What I mean is, paradoxically, once you are caught up with a system, you get free to do anything concerning the rest. Every moment I get free when I have delimited what to do with rigour, rather than when I am unsure about that. So I decided to determine the boundaries, even though I'm not sure they are correct. As I researched into *kishotenketsu*, I studied what the structure should be like. Whether or not this applies to all the stories is another issue. I reached a point where I decided that *kishotenketsu* should have this kind of structure, and as long as I'm writing on this basis I'm free to do whatever (Figure 5, Figure 6).

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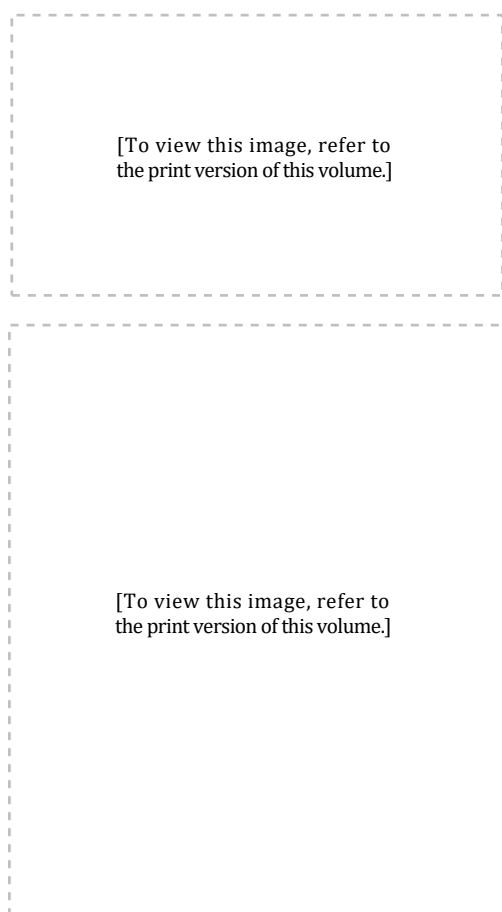
Figure 5 Yamaga's conceptual notes © BANDAI VISUAL/GAINAX

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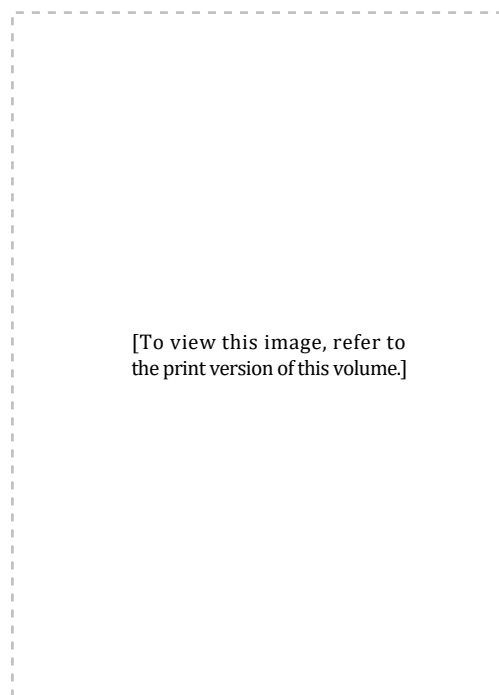
Figure 6 Yamaga's conceptual note of the narrative structure of *Royal Space Force* © BANDAI VISUAL/GAINAX

Yamaga Hiroyuki is a film director and also President of Gainax. He made his debut producing original animation works when he was in college and at his age of 24, directed the animated feature film *Royal Space Force: The Wings of Honnêamise* which has had great influence on many animation works in Japan. He is now creating and producing its sequel animated feature film *Uru in Blue*. He has also been involved in various fields such as live-action films, events and opera works.

What Do Archived Materials Tell Us about Anime?

Kim Joon Yang

Approaching Animation as Media

Even today, research methods that treat animation as a set of moving image media can hardly be said to be well established—this is partly to do with its multifaceted production techniques. As concerns traditional hand-drawn animation on celluloid, however, there is a general awareness of how its production process works, owing to a range of publications and making-of documentaries released by producers; further, research into the actual technique of cel animation is yielding a certain amount of insights. For instance, Kristin Thompson's 1980 essay "Implications of the Cel Animation Technique," which shines a light on the production mechanisms of cel animation and discusses its ideological implications, still stands up today. Going beyond narrative analysis and auteur theory, recent animation studies has been guided by the rise of the concept of media archeology, shedding new light on the apparatus of the moving image as a set of "objects" dating all the way back to the 19th century. On the other hand, from the broader perspectives of production, distribution, and reception, there is also a striking tendency to focus the debate on the material aspect of the media environment, which includes animation.

Archiving Intermediate Materials

In Japan, recent years have unquestionably seen a growing interest in archiving film in its material form, as demonstrated by the designation of film prints as important cultural properties which are a modern-day heritage. Regarding Japanese anime, the same initiative can be seen in the activities of the National Film Archive of Japan, for example. Yet conditions are as tough as ever. The reason is that, in animation's case, a suitable approach is needed not just for the materials on which the actual work is recorded, such as film prints and video reels, but also for the vast quantity of intermediate materials prepared for and used in the production process: screen plays, model sheets, storyboards, key drawings, inbetweens, etc. In her essay "Toward a Future Archive of Japanese Animation," which is included in *Archive Japan Manifesto* (2014), Ueno Junko writes that, since the 2000s, there has been a growing awareness in production sites that

making intermediate materials the responsibility of the producers alone is not practicable. As one person from the anime business puts it, "If we carry on like this, Japanese anime as an industry, a culture, and above all a training and nurturing resource will be lost to future generations, whether we like it or not. Once it's gone, it's gone for good" (Ueno 2014: 181).
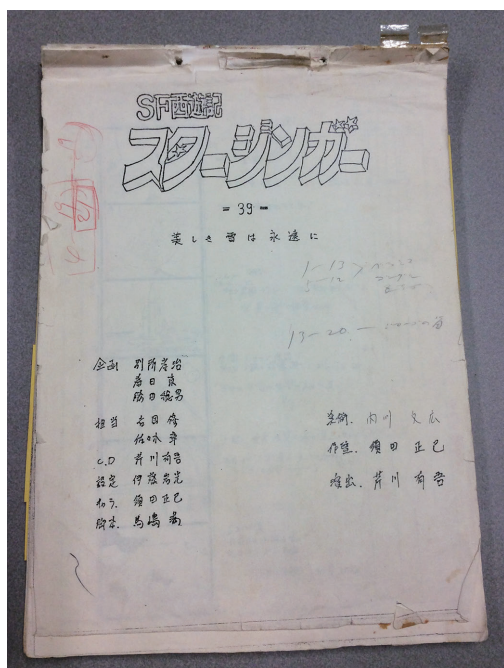
The intermediate materials provide crucial evidence of anime's production process, and enable demonstrative research into the core of the dynamics in which aesthetic meaning is created. While some of these are released on the market as storyboard books and the like, it is fair to say that we still have no formal point of contact through which researchers can access anime's archived materials in a raw state. An example of what scientific research can produce when using archived intermediate materials from animation is *Walt Disney and Europe: European Influences on the Animated Feature Films of Walt Disney* (1999), written by Robin Allan, who supposedly could have access to the 65 million items housed in the vast Disney Animation Research Library. As the title suggests, the author reveals the influence of European art on Disney's animated films, drawing on iconological research and extensive interviews with people involved in the films' production. In collaboration with the Getty Conservation Institute (part of the J. Paul Getty Trust, which is famous for its art museum), the Disney archives initiated a research project in 2009, conducting chemical analyses of the materials; they approached it from an engineering standpoint, looking at both the preservation and the maintenance of cels (McCormick and Schilling 2014).

"Scanning" the Watanabe Collection through Theoretical Lenses

Inaugurated in 2016, the Archive Center for Anime Studies in Niigata University (ACASiN) is home to the Watanabe Collection: all the intermediate materials collected and kept by Watanabe Hideo, whose career in anime has included stints as a director and key animator, between the 1970s and the 1990s. I am a co-director of the Center, and while conducting a basic survey of the Watanabe Collection, I attempted an analysis of some of its materials using methods developed in fields like animation studies. I shall present the overview of my findings with a specific case below.

In approaching intermediate materials prepared as part of animation's production process, one of my main references was Donald Crafton, who sees animation as a performance; another was Harada Kenichi, who conducts sociological analyses and interpretations centred on archives of ethnographic photographs and films. By linking the performanc—that is, the acting—of characters depicted in animation to the performance of the animator who animates, Crafton (2013) highlights the existence and the role of the community of creators and viewers that forms around the viewing experience. On the other hand, Harada (2013: 16-18) points out that film media systems are capable of creating a community on a global level, but that the creation of meaning therein happens within local

Figure 1 A Storyboard for Episode 39 of *Sci-Fi Journey to the West Starzinger*

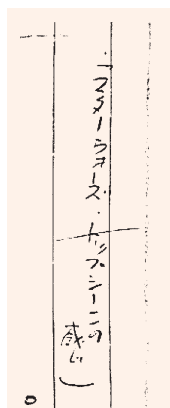*Force Five: Spaceketeers*), by Toei Doga (now Toei Animation). As the title hints, this anime is a television series which relocates the classical Chinese novel *Journey to the West* to outer space, adding a sci-fi twist.

What Moves Is Not What You See on Screen

On the storyboard for Episode 39 of the anime series, "Beautiful Snow Forever," all kinds of directions are written on the right-hand side of each page; the following three directions, which are translated into English here, caught my attention above all (Figure 2-a, b, c).

The above directions are all to do with the

structures.

If we connect these arguments, we come to see the intermediate materials of anime as documents that, while serving as the physical basis for the systems of meaning creation that run through the production sites' organizational structures, can thus also reveal what kind of communication was involved in the actual process of meaning creation. In fact, the various materials of the Watanabe Collection, which preserve countless handwritten instructions from the production crew, give a concrete glimpse not only of the "system" of storyboards and design sheets, but also of the "performance" of the crew engaging in this system. The part of this collection that I shall focus on is the storyboard (Figure 1) of the anime television series *Sci-Fi Journey to the West Starzinger* (1978-79, a.k.a.

Figure 2-a S4/C34 Like the top scene in *Star Wars*
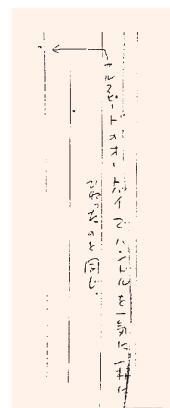
Figure 2-b S5/C20 Just like when you suddenly go full-throttle on a speeding motorbike
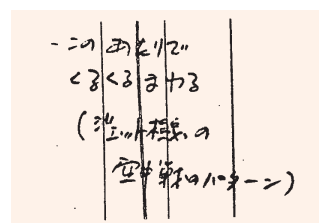
Figure 2-c S5/C39 Spins around here (mimicking jets in aerial combat)

movement of spacecraft traveling through space. The direction for S4/C34 is intended for the scene in which the Queen Cosmos, the large spaceship carrying the show's heroes, enters from the top of the frame and travels into the background; what is fascinating is how it refers specifically to the film *Star Wars*. *Sci-Fi Journey to the West Starzinger* was aired from 1978 to 1979, between *Star Wars: Episode IV* (1977; released in Japan in mid-1978) and *Star Wars: Episode V* (1980), and so the aforementioned direction for S4/C34 is thought to indicate the opening scene in the first film, *Star Wars: Episode IV*. Its opening scene shows the Star Destroyer, an enemy battleship, entering from the top of the frame and traveling slowly into the vast depths of space. This composition is almost identical to that of the drawing in S4/C34, as well as that of the finished scene.

Far from imitating a Hollywood film, as people could all too easily accuse it of doing, the direction for S4/C34 actually demonstrates how there existed a multi-layered common language in the world of animation production. All moving image media entail not just form but also movement. In the case of animation, where form and movement are discretely constructed, animators refer to the movements of various bodies—from those encountered in reality to those seen on screens—then "re-perform" those movements (Crafton 2013: 32-33). Therefore, in *Sci-Fi Journey to the West Starzinger*, this re-performance applies to the movements of not just the characters but also the machines. As

Lamb and Watson (1979: 5-6) suggest, it is difficult to capture in writing the shifting movements of a body; the fact that someone envisioned a spacecraft's movements in two dimensions—something that does not exist in reality—then deployed the phrase "the top scene in *Star Wars*" in order to share his or her vision with the crew attests to the multiplicity of the language of moving image media.

The same can be seen in the directions for S5/C20 and S5/C39. What goes for "the top scene in *Star Wars*" is also true of the movement "when you suddenly go full-throttle on a speeding motorbike" and "mimicking jets in aerial combat": It can be considered as vocabulary used to share within a community a vision of how spacecraft move when traveling through space. In addition, the direction for S5/C39 uses the mimetic word "*kuru-kuru*" (meaning "around and around")—but the storyboard artist who gave the direction, perhaps fearing that this was insufficient, refers to the movement of jet fighters, possibly that which was to be seen in films such as *Zero Fighters Daikusen* (Shiro Moritani, 1966), before this series was made. In brief, the creators were not just inventing spacecraft unique to the science-fiction world of the anime series. The storyboard—an intermediate material—reveals that they had the additional challenge of deciding what movement to give to each spacecraft, and also that they could rely on their community—including viewers who could feel or discern such multi-layered kinaesthetic sense—existing on a global scale.

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Exhibiting Manga:
Impulses to Gain from the Archiving/Unearthing Anime Project

Jaqueline Berndt

Held first in Singapore and now in Stockholm, the ongoing exhibition project by the Archive Center for Anime Studies at Niigata University (hereafter Archiving/Unearthing Anime project) is of critical value not only for the study of animated films from the pre-digital era like *Royal Space Force: The Wings of Honnêamise*, but also manga, that is, comics or graphic narratives associated with Japan, as both research fields share crucial concerns pertaining to what should be collected and how, and also the way in which these materials are publicized, for example, through exhibitions.

In Japan, manga can arguably look back on a longer, more varied history of gallery presentations than anime. In view of the *Unearthing Anime* exhibition it stands to reason to focus on research-related projects addressed to a more or less general inquisitive public, leaving out shows that serve primarily taste-specific audiences and/or media corporations. Such manga exhibitions took their departure from public art museums around 1990. By now, they are often held at specialized museums. Approximately 50 manga museums exist in contemporary Japan, but most of them are small-scale and dedicated to single

artists. For so-called research exhibitions (*kenkyū tenji*) it takes more comprehensive facilities. In the 1990s and early 2000s it was the Kawasaki City Museum with its manga department which significantly advanced the field, while in the 2010s the Kyoto International Manga Museum (hereafter MM), and from 2012 onwards also the Kitakyūshū Manga Museum, have come up with several landmark shows.

As registered museums these institutions have been struggling with the four tasks of collecting, preserving, researching and publicizing manga materials in a way similar to the case of anime. The sheer quantity of the materials compels choices between a focus on original drawings and replica, character design and sequential narrative, outstanding creators and creative consumers, including participatory cultures. The Tezuka Osamu retrospective held at the National Museum of Modern Art Tokyo in 1990 highlighted isolated visuals instead of graphic storytelling, original artwork instead of printed matter, and individual authorship instead of shared conventions. In contradistinction, *The Manga Age* (*Manga no jidai*) exhibition, held at the Museum of Contemporary Art Tokyo in 1998

and subsequently the Hiroshima City Museum, gave preference to slightly enlarged monochrome copies of whole pages or double-page spreads, pinned to the wall. As such, it evinced a shift of critical focus from manga as a form of visual art (*bijutsu*) to manga as media resting on technical reproduction, magazine serialization, and the related gendered genres.

But magazine-based manga narratives are not easily displayed, and printed pages do not necessarily meet visitors' demand. Initially produced as throwaway reading material, printed manga's monochrome visuals on acidic paper, often with ink bleeding through, look much less attractive than eye-catching cover illustrations, colored supplements, or merchandising goods. Precisely this conflict between visual attraction and media-cultural expertise came to the fore in the preparation of the exhibition *Mangamania: Comic Culture in Japan 1800-2008* produced by the Museum of Applied Arts, Frankfurt/Main, Germany, ten years after *The Manga Age* show. Commissioned to provide exhibits for the section on contemporary Japanese comics, Kanazawa Kodama (then manga curator at the Kawasaki City Museum) and I together with Takeuchi Miho and other students of Yokohama National University tried to showcase the actual diversity within manga (in terms of historical era, genre, and also individual style) as well as manga's material mediality by favoring a threefold presentation: a double-page spread from the magazine series, the same double-page spread from the book edition, and captions which provided the narrative context of the spread on

display. Unfortunately, this did not meet the curatorial orientation. When we finally visited the exhibition, we were dismayed to discover that the magazines and books were not flipped open but shut—allegedly because they did not comply with the aesthetic requirements of the museum space.

Something similar happened almost a decade later on the occasion of the Tricky Women Festival (an annual event featuring animated films made by women) in Vienna in March 2017. In the gallery "Bildraum 07," the Japan Media Arts Festival presented a small show curated by Okamoto Mitsuko, animation producer and professor at Tokyo University of the Arts. As the animated feature film *In this Corner of the World* was screened at the festival, one of the gallery rooms featured Kouno Fumiyo's same-named manga. Instead of monochrome and paneled manga pages, framed color illustrations took center stage, among them the dust jacket of the third volume of the Japanese *tankōbon* edition. But whereas the artist had used the jacket's fold to hint at the tragic climax of the narrative—the loss of the protagonist's right hand—by showing her lying on the back with her arms straight up, but her right hand folded inwards, the exhibition presented an unfolded, and as such flattened, illustration (Figure 1 & 2, next page).

Manga's narrativity, which was sidelined in the two cases introduced above, has been at the core of manga experts' concepts for exhibitions. An early example was *Manga: Short Comics from Japan* (1999-2002), curated by Natsume Fusanosuke and Hosogaya Atsushi on behalf

Figure 1

Figure 2

of The Japan Foundation for venues in Western Europe. In order to undermine the image of manga as a media abundant in representations of sex and violence, 25 short stories were displayed in order to introduce the viewer to manga-specific storytelling, and dialogue translations accompanied each exhibit. While this show intended to make the visitor actually read, a second one by The Japan Foundation, this time for venues in Asia (2010-2011), highlighted the storyworld of individual narratives: *Manga Realities: Exploring the Art of Japanese Comics Today*. Curated by Takahashi Mizuki, the central

issue was how to present manga in a public three-dimensional space, that is, how to "unflatten" it without withholding its narrativity.

In recent years, this awareness of spatial display has heightened, as the sequential images of *Inoue Takehiko: The Last Manga Exhibition* (2009-2011) or MM exhibitions curated by Itō Yū, like *18,000 Original Manga Drawings by Tsuchida Seiki* (2014), evince. But highly affective design as such is not necessarily based on manga research, and it does not necessarily elicit new ways of conceiving "manga" either. On closer inspection it seems as if manga exhibitions in Japan have proceeded from "visual art" to media culture to design over the course of the last 30 years, and that this has led to foregoing any ideology (for example, related to "Art" as status) but also any kind of conceptualization. In other words, those novel views of the past that the Archiving/Unearthing Anime project at Niigata University is heading at have not become visible yet. This is not to say that there are no attempts at materially revisiting manga history.

Since 2002 manga artist Takemiya Keiko has been heading the so-called *Genga' Dash* project, an attempt at reproducing fragile original manga artwork full-scale and with all visible flaws, by combining manual skills with digital technology. In addition to conservational and educational purposes, the reproductions are primarily intended to accommodate the increasing demand from abroad for manga items-to-loan. Although of a premium quality which only a supervising manga artist can guarantee, European and North American curators have been in favor of

"real originals" but in recent years the demand for loans of *Genga' Dash* items administered by MM is increasing. This suggests a shift of interest from original artefacts to intermediate materials which bear witness to processes of production and mediation as manifested in pencil script, unevenly colored or mottled parts, white correction fluid and also tracing paper with printed dialogue glued over speech balloons. Admittedly, the digital reproduction flattens out all material surface irregularities, but this shows only from up close.

The biggest potential that the Archiving/Unearthing Anime project holds for the study of manga museums and exhibitions is the focus on intermediate materials instead of final outcomes or ready-to-sell goods. The *Genga' Dash* is one way towards acknowledging processuality and materiality, although it does not consider story-boards (*names*) as possible future exhibits and the vital role of editors as well as scenario writers. From the perspective of the globally dominating

manga *tankōbon*, the ephemeral manga magazine may also appear as "intermediate material." Remarkable in this regard is the research by Dalma Kálovics (now curator at Yokote Masuda Manga Museum). Titled *Discovering the forgotten 1960s shōjo manga*, her PhD thesis (2019) investigates the relation between primary magazine serialization and secondary book edition, stretching from the rearrangement of panels and pages to the oblivion of works and creators caused by confinement to the magazine medium.

It is hoped that the brief outline given above entails some suggestions for manga-studies contributions to the Archiving/Unearthing Anime project. The relation between the project's "archive" and the—in both our fields notorious—"database", which appears as a sort of virtual archive in the way it interrelates elements and enables certain statements, is one of the issues that call for further discussion.

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Analysing "Regional Communities" with "Visual Media" and "Materials"

Harada Ken'ichi

Problems Concerning Research on Visual Media in Japan [1]

It was from the 1970s, when local TV stations and cable television emerged in various parts of the country, that visual media of/from local communities became an issue in media studies in Japan. Rural people are counted among the audience or viewers of movies and television (broadcasts) of central cities such as Tokyo, Kyoto, and Osaka. Cinema and broadcasting are treated basically on a national level so that the structure of information (screen images) transmitted from the centre to the regions alone has been the point of issue. Amidst such tendencies, studies on regional media have centred on looking into local cable television and community radio broadcasting. As photography is widespread in our daily life, with the few exceptions of tourism and public relations, photographs tend to be treated as personal images of the family. Consequently, they were hardly ever questioned or surveyed. In other words, how rural inhabitants received and utilized photography and visual media such as film and video has hardly been studied.

Media originally convey information by mediating between one person and another as a communication tool. As mass communication, visual media such as photography, film, television and video have linked different people, things, domains, and relationships beyond specific regions, built a national sphere, expanded to a global dimension, and spread out creating new relationships among people.

On the other hand, however, as everyday communication tools in our daily life, they permeate into each regional community that people live in, that is to say, into the relationships that have already existed among people, and also spread deeply into our local everyday life itself. Being similar to symbols, visual media possess an inherent nature and recordability different from "language" and therefore function as an external memory device which becomes a joint that creates social memories and expands the

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(1) Translated here into visual media or visual image, the Japanese term, *eizo*, usually signifies photography as well as film, animation, video and television.

depth of our feelings. In other words, getting involved in the realm of each person's emotional memories, they bring about temporal, as well as spatial, spread.

Visual Media of Regional Communities in Niigata

In order to clarify the complicated situation of such visual media culture, it is necessary to draw up the framework of a "regional community" and excavate the various visual media that remain. In Niigata, we have steadily been carrying out surveys and excavations of visual media materials in local people's everyday life since 2008. Following is a brief summary of what we have been doing. Photography came into use in Niigata from early on and wet collodion plates taken not at a professional photographer's but by a layman with his own camera and developed by himself around 1866 have been discovered from the Imanari family of Muikamachi in Minamiuonuma City (Figure 1). Niigata's earliest film to date is *Kamo sanja saiten* (Kamo Sansha Festival), which Nakabayashi Jinshichi, a printer in Kamo City, commissioned Tokyo Cinema to produce in 1919 (Figure 2).

Our findings from the visual media materials we excavated are as follows. (1) The contents of the images were more the human relationships among friends at schools, the village youth association, the theatre, or workplaces than those within the family. They were received by activating a midrange of communication entailing communality of some sort, i.e. an intermediate realm between mass and personal

Figure 1 Taken by Imanari Bujihei, 1866-1877, Muikamachi IF-001-023
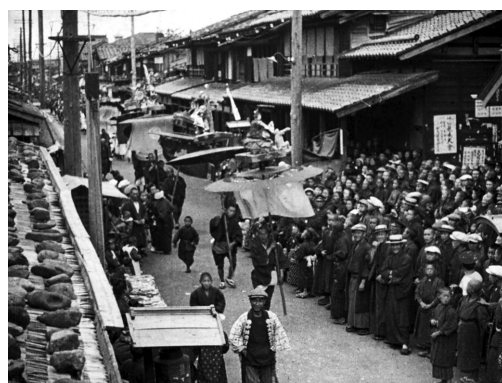
Figure 2 *Kamo sanja saiten* (Kamo Sanja Festival), May 22, 1919, Aomi Shrine, Kamo City, KA-M-001

communication. (2) The communities where such images remain in abundance are located in semi-mountainous areas. Viewed in terms of the region, such images show themselves spread not from cities but from regions which are now considered out-of-the-way.

These two facts revealed through our surveys and studies in Niigata make it necessary to reconsider the premise that the spread of images or visual media occurred in parallel with urbanisation and individualisation. Conventional media studies have employed the frameworks of cities and farm villages in considering the process in which visual media

spread. It was assumed that visual media spread through urbanisation and individualisation causing breakaway from the common standards within each village. However, intermediate domains—semi-mountainous areas engaged in commercial farming or forestry, or retaining mines of coal and other minerals, and waters around which areas and regions are connected by means of fishery or shipping—between cities and farm villages played an important role in social relationships and media spread actively in such domains.

In modern times, commercial farming such as producing raw silk and weaving was undertaken in semi-mountainous areas and these businesses were also closely involved in foreign trading. Through the distribution of goods, there was an active circulation of people and information. The existence of such intermediate domains helped establish not only the relationships between the cities and the farm villages in Japan but also their relations with foreign countries. In the sense, national channels overlapped with global channels, and this also goes for the channels of the spread of visual media. In other words, it is the areas which now appear inconvenient at first sight that functioned as the cradle and basis of receiving visual media.

Such discussion clearly shows that it is necessary to reexamine society and culture from the point of view of the distribution and transfer between cities and farming villages, instead of the urban-rural structure discussed thus far within a national "grand history"; the change of a paradigm in studies of the social

milieu is required. That is to say, the paradigm of our studies needs to be shifted from "grand history" to "little history" in everyday life and furthermore from settlement to mobility. This should make clear in a different form how social memories have been formed in modern and present times.

Visual Media Viewed in the Framework of Migration and Settlement

Let us now consider specifically the social context of the excavated visual media materials. In this essay, they will be analysed within the framework of "migration and settlement." That is to say, the act of people migrating and settling is regarded, in a broad sense, as an activity of communication.

With the framework for analysis in mind, it is important to note that the semi-mountainous areas were societies where migration was a culture linking cities to farming villages; an impasse concerning materials is hidden here. The problem is that the only way to excavate materials is to search the residences of those who settled there. As a matter of course, what is left in the visual media materials depends on what the owner of them photographed or shot.

For example, there are as many as twenty-six dams along the Agano River system including The Tadami River which flows along the border between Niigata and Fukushima. Sixteen of these dams were constructed during the two decades approximately between 1946 and 1968. It was indeed a construction rush deserving to be called as Dam Ginza. Naturally, it is easy to surmise

that twenty years of large-scale construction work would have brought about significant changes in the area surrounding The Tadami River. However, surveys and studies concerning such matters are scarce. As far as visual media are concerned, with the exception of industrial films, there has been hardly any relevant discussion.

Let me draw on the survey of photographs that Enomoto Chikako undertook in Kaneyamamachi. There are four dams, namely Miyashita Dam (1952), Uwada Dam (1954), Honna Dam (1954) and Taki Dam (1961), in Kaneyamamachi. As regards photo albums, a set of photographs was found in several residences, which are considered to have been distributed by Tohoku Electric Power, the owner, in commemoration of the completion of the construction work (Figure 3). There are very few photographs of the construction work taken by the villagers, and this suggests that the construction of the dams was out of the scope of their everyday life. There remain photographs of the visit by Princess Chichibu and Shirasu Jiro in commemoration of the completion (Figure 4). Visitors from afar (guests) attending an auspicious commemorative event were an important photographic subject for the residents. The settlers' mentality is mirrored in and by the visual media materials.

However, an oral survey revealed a slightly different world. Although Uwada Village, where Uwada Dam stands, consists of around ten households, people moved to live there for the construction work over nearly ten years, from the late 1940s, while the dam was being built. In
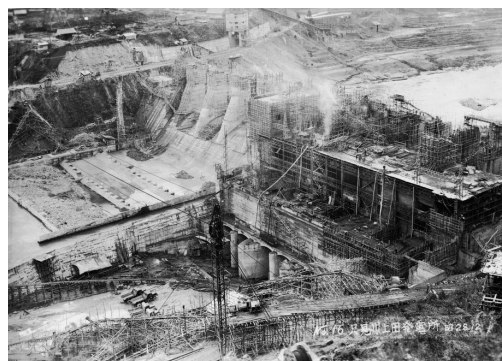
Figure 3 No. 16 Uwada Power Plant, Tadami River, Kaneyama-machi, December 1953

Figure 4 Taken by Meguro Ken, Princess Chichibu and Shirasu Jiro Visiting the Completion of Uwada Dam, Kaneyamamachi, 1954

those days, on the mountain side of the village was a company dormitory of Tohoku Electric Power. On the river terrace, bunkhouses were set up and approximately 4,000 people are said to have been there at the peak of the construction. The employees of the power company came to live in the company houses with their families, while single, migrant workers stayed at the bunkhouses. In the village, not only were there shops such as a barber's or a grocery necessary in daily life, but also theatres of plays, movies or strip shows, along with pubs and hotels of ill repute. Korean workers also came to work there in the early 1950s, who kept staying in Japan,

after they were brought from Korea and forced to work during WW II.

However, there remain no photographs of the prosperity of the village. Neither are there photographs, taken by villagers as settlers, of the people in the bunkhouses. Such lack of photographs (as visual media) can be regarded as an indication of how the villagers beholded the migrators. That is to say, the visual media materials that are left are not the records of everything and it is necessary to admit that there is the vastness of social domains which was not photographed, or if ever, not preserved in material form.

In this sense, the need to integrate not only visual media but various materials becomes an actual issue. To put it in another way, only collating the different materials can help the obscurity of the visual media come to light. When the photographic images from the regional communities are connected to mass communication, to intermediate communication, and further to personal communication, these fragmented images will weave a picture of the way we are in social worlds. It is through the visible that the invisible is revealed. The obscurity of a society which is not grasped in visual media makes meaningful a visually-mediatised world. The complicated social nature of visual media lies here as an inconceivable possibility. Considering visual media of/from regional communities is an attempt to search obscurity unknown to us.

The digital data of the visual images we excavated can be viewed on the following website. Yet, registration is required for viewing.

Niigata MALUI Regional Database **http://arc.human. niigata-u.ac.jp/malui/**

Oral Survey

Hoshi, Masaya (2018) interviewed by Harada Ken'ichi and Enomoto Chikako. July 18, 2018, at Hoshi Masaya's residence.

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About the Archive Center for Anime Studies in Niigata University

Anime has been a central part of the Japanese popular culture for many decades, and yet now, as the digitalization of the anime-making process advances, the "intermediate materials" of traditional animation production such as model sheets and cels are facing obsolescence. Some of them are published and distributed as books, but an enormous bulk of intermediate materials remain inaccessible for scholars.

The Center takes a media ecological approach to anime as a platform organizing images into multi-layered fluid structures. The intermediate materials are expected to provide a valuable basis for demonstrative research of the processes and aesthetic dynamics of anime production. Archiving—acquiring, cataloguing, and preserving—these materials, the Center aims to serve as an international research hub making them available to scholars both in Japan and abroad. Furthermore, it also seeks to use the collected materials for nurturing future specialists equipped with media literacy by incorporating them into the academic programs of Niigata University. A further aim is to channel the achievements in education and research back into the public sphere through a close
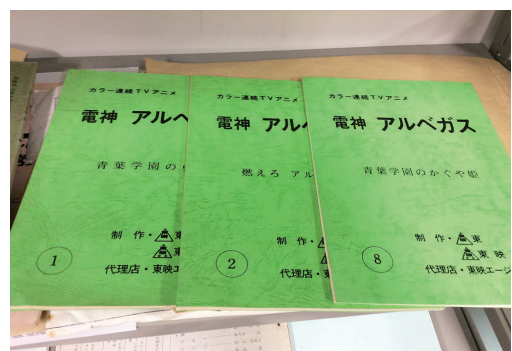
cooperation with animation productions and visual media industry at large, as well as with local communities and municipalities.

About the Watanabe Collection of the Center

The Archive Center for Anime Studies was originally established to manage and organize the Watanabe collection—the intermediate materials of anime works entrusted to Niigata University by anime director Watanabe Hideo teaching animation production in the Shonan Institute of Technology. Mr. Watanabe was involved as a key production crewmember in the production of many animations, including *Space Emperor God Sigma* (1980), *Arcadia of My Youth: Endless Orbit SSX* (1982), *Dream Soldier Wing-Man* (1984), *G.I. Joe: A Real American Hero* (1984; a Japan-US joint project), *They Were Eleven* (1986), *Fist of the North Star II* (1987), *Mobile Suit Zeta Gundam* (1985), *Mobile Suit Gundam ZZ* (1986), *Legend of the Galactic Heroes* (1991), *Neon Genesis Evangelion* (1995), etc.

Mr. Watanabe made a collection of inter-mediate materials as a part of his research on the role and function of the director. Many of them are from the works which he himself was involved in from the 1970s to the 1990s, the period that witnessed the second and third peak points in anime history. In this sense, the Watanabe collection is an invaluable source for research of anime in terms of industry and aesthetics. It covers various stages and aspects
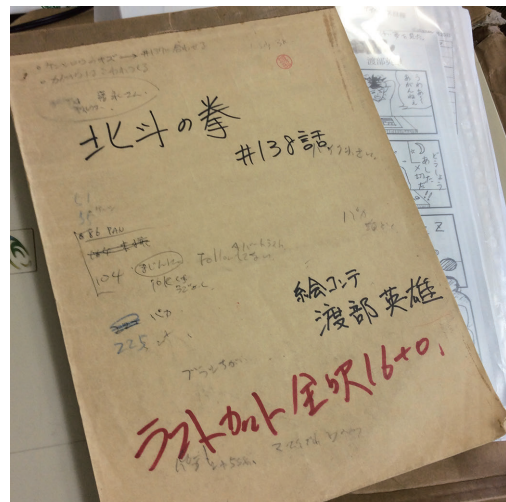
A Storyboard for Episode 138 of
Fist of the North Star II

A Storyboard for Episode 47 of
Sci-Fi Journey to the West Starzinger

of animation production—character design sheets, storyboards, key animation drawings, backgrounds, screenplays, scripts for voice recording sessions, and production crewmembers' hand-written notes. Moreover, it includes a considerable amount of materials outsourced from Japan to other countries and vice versa.

A Production Crewmember's Hand-written Instruction Note for a Japan-US joint project

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edited by

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