Archiving Movements

Short Essays on
Anime and Visual Media Materials

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

v.2

Contents

Editorial

We are much delighted to publish Volume Two of *Archiving Movements*, as a research project focusing on anime's raw materials which we call "intermediate." While focusing on the archived materials of the animated feature, *Royal Space Force: The Wings of Honnêamise*, in Volume One—vaguely indicated by the letters V1, in this volume we focus more on the Watanabe Collection with which the Archive Center for Anime Studies started. In this short editorial, we would like to note how each essay serves our project.

Volume Two begins with the essay by anime director Watanabe Hideo about what he and his colleagues have thought about anime and animation filmmaking. Apparently, his essay does not seem to be relevant to archiving and researching anime's intermediate materials. However, what interest us is that in the essay Watanabe brings to light how storyboards are central and crucial in anime industry where he suggests production crews have sought animation filmmaking as not different from live-action filmmaking. In this sense, his contribution to this volume hints at how scholars and researchers of anime should approach such materials as storyboards. This does not say that anime/animation filmmaking does not need to be discerned from live-action filmmaking. In terms of material reality as well as media specificity, most of the rest of the contributors are deeply engaged in exploring how those intermediate materials in their own agentic capacity did and do still function interacting with human agents—directors, voice actors, storyboard artists, animators and more—in anime studios and their neighbouring sectors.

The essay co-authored by Kim Joon Yang and Mitsumata Tetsu is an ambitious collaboration between two scholars, respectively of animation aesthetics and polymer chemistry, for researching and conserving animation cels in consideration of media and plastics culture. In her demonstrative essay, Ishida Minori delves into different types of scripts for voice acting, focusing on the anime-industrial convention called *afureko*, to clarify the ways in which voice actors' bodies as well as performance are required to interact with other human agents. Equally demonstrative, Ida Kirkegaard's essay features research of the bank system as an anime-specific production method to stress the role and significance of storyboards, in particular those left outside the market for commercial publication. From the perspective of media ecology, and crossing avenues where texts, materials and concepts intersect, Dario Lolli provides an expanded insight into how intermediate materials can open up entrances whereby to go beyond cruxes which anime studies seems to face. Verina Gfader's essay represents or presents a creative and poetic path, a diagram, leading to her speculations on and activities with anime and the

unknowns stratified in the archived materials of the Watanabe Collection. Let us note that as indicated by the title of this volume, our project does not merely aim at anime and anime studies, but also a larger scope of visual media (as) materials and objects. In his essay on the Japanese theatre troupe *Shinkokugeki*, Hatori Takafusa demonstrates how videographic media engaged in television help studies of the performing arts where human body movement appears and soon disappears in time—which is likely to connect to Ishida's essay of voice acting in this volume, as well as how archiving can take place in the process of pursuing academic subjects rather than fan interests.

The intention of this publication is to provide the latest findings from studies of anime and visual media, in particular as materials and objects, in the so-called digital, immaterial, age. For this purpose, we have invited scholars, artists and experts from home and around the world to the Center to discuss and share what has so far been and can be further found, at the same time holding seminars, talk events and workshops in collaboration with them. We would like to take this opportunity to appreciate all their deep engagement and contribution, in the hope that the project of Archiving Movements moves on with those interested in them.

Kim Joon Yang and Ishida Minori
Editors

Directing at Anime/Animation Studios: Techniques and Methods

Watanabe Hideo

1. Introduction

This essay will examine the techniques and methods employed in directing at anime/animation studios. In particular, I will focus on directorial techniques used in laying out the images (storyboards) for animation production.

The degree of satisfaction afforded by a finished film—whether it was interesting or boring, moving or dry—in fact depends largely on the quality of its storyboards. Even the best screenplay will not produce a hit if its storyboards are insufficient. If we were to assign a weight to the importance of each element of the production process, it would not be an exaggeration to put the storyboards at 70%. While the strength of the pitch or screenplay will also have a big affect on the outcome, to create a really polished film one must first have a solid plan for the contents of its storyboards. A television show's ratings or a theatre's attendance rests on the shoulders of the director. For film, the quality of the storyboards is where the director shows off his or her abilities; as a key element of directing, creating good storyboards is a must.

Furthermore, while storyboard artists are involved in the production of live-action films, storyboards are not fundamentally required for a live-action shoot. This is because many directors will split up the actors' blocking and dialogue directly in the script, marking the "cut number" and framing (the gist of the film being inside the director's head). Furthermore, the objects or actors used as subjects are right in front of the director, so to film them he or she need only explain his or her ideas to the production crew on the spot.

However, this is impossible at anime/animation studios. It is unlikely that the objects or characters to be depicted will be present at a production meeting, as they would for a live-action film. The director cannot directly demonstrate his or her ideas; he or she requires character or background design mock-ups to communicate the gist of the project to the animation team. Accordingly, he or she must concretise his or her ideas for the film in the storyboards and share them with the team. This is why storyboards are so necessary. They play an extraordinarily important role. Storyboards are the heart of animation production.

2. What Is Animation Directing?

2.1 Commonalities between Directing for Live-action Film and Animation

It is first necessary to understand the differences between live-action films and animations. It is often said that an animation film director is roughly equivalent to a live-action film director, with the animators being the actors.[(1)] Additionally, animated television series, animated features, or OVA ("original video animation," direct-to-video releases) are thought of as types of film.[(2)]

Then what are the differences between directing for live-action film and for animation film? According to Toei Animation's Katsumata Tomoharu (1938-):[(3)]

> There is no difference between a live-action film director and an animation film director. If anything, it would be that an animation film director must be able to read, understand, and work with exposure sheets. But that would be it. (Katsumata, 2017)

Katsumata originally worked for Toei Studios Kyoto, assistant directing live-action films for three and a half years before joining Toei Animation in 1964 and directing numerous animations up and through its name change from Toei Doga. He is well-versed in both production of live-action film and animation film.

From the standpoint of an anime director, live-action films and animations have the same structure. They have a title, a genre, a target audience, a pitch, a theme, a point of view; they have a protagonist and other characters, they have lines of dialogue. There is a screenplay, there is a story; visually, they are composed of sequences, scenes, and shots or "cuts." Animations are broadcast on television or shown

(1) Frank Thomas and Ollie Johnston state that "basically, the animator is the actor in animated films" (2002: 21), additionally quoting Marc Davis's idea: "Drawing is giving a performance; an artist is an actor who is not limited by his body, only by his ability and, perhaps, experience" (p.71).

(2) Koide Masashi explains the concept of animation as follows:

> This is also related to its origin: animation was born when people began using cinematic techniques to create animation. To put it differently, there are two positions—one that states that animation first came into existence with the development of cinematic techniques, and one that points to animation-like toys and processes among the various experiments in cinema's prehistory and argues that animation predated the existence of films. For the former, "animation" stands, in a sense, for "animated film," and pre-cinema animation is understood to qualitatively differ from the animations created after the invention of cinema, which function as the direct origin of contemporary animated films or videos. The latter, it could be said, understand the essence of animation in its narrowest sense—a picture that moves—regardless of the functions or capacity of the media in question. (2012: 17)

(3) Katsumata began directing animations with *Wolf Boy Ken* (1963-65) in 1964. Since then and up to present day, he has helmed a large number of theatrical animated features and animated television series, such as *Farewell to Space Battleship Yamato* (1978).

in theatres in the same formats as live-action films. The only difference is whether they take place in a hand-drawn space or a real one. Of course, since anime is ultimately of two-dimensionality, this does place some restrictions on visual expression, the movement of the camera, or the characters' performances.[4]

In fact, since animated televisions series, animated features, and other animations borrow from the styles of live-action films, anime directors learn much of what they do from watching live-action films. A traditional animator imagines a three-dimensional space inside the drawing paper, moving the characters around as though it had real depth. For the background, the artist similarly imagines putting buildings, trees, or telephone poles into a three-dimensional space and adding people or automobiles, then draws what he or she has pictured. Animators thus elaborate the background as if it were a real space, placing humans and objects against it and making them move.

When it comes to drawing storyboards, both animation and live-action film directors imagine the movements of the background and characters in each and every shot, and the storyboards serve to make these ideas real. It should thus be clear that, as Katsumata argues, there are no differences in the processes of directing animation and directing live-action film. This can be seen in the *Ghost in the Shell* (1995) director Oshii Mamoru (1951-)'s helming of *Avalon* (2001), or the *Neon Genesis Evangelion* (1995-) director Anno Hideaki (1960-) taking the reins for *Shin Godzilla* (2016). These directors were able to make the crossover because the methods for directing animation and live-action film are fundamentally the same.

2.2 What Is Film?

Many of Miyazaki Hayao (1941-)'s works—including *Nausicaä of the Valley of the Wind* (1984), *Castle in the Sky* (1986), *My Neighbor Totoro* (1988), *Kiki's Delivery Service* (1989) and *Howl's Moving Castle* (2004)—feature charming young men and women. The young men have a strong sense of justice, brimming with an energy that practically bursts from the screen. The young women are beautiful and attractive, dazzling audiences in signature scenes that feature them flying unhindered through the sky. I would argue that these impressions are created by the freewheeling camera movements that sweep us up into the unfamiliar spaces of these films. I would now like to take a closer look at such camera movements, and other cinematic techniques.

First, we need to understand what film is. It may resemble the theatre, but theatre is a performing art. In contrast, films are moving images, and their most characteristic feature is that they have a frame. The frame cuts out the

(4) A camera photographing a single picture drawn on a flat surface cannot dive down into that picture. Entering the world of a picture requires still more inbetweens and background drawings. It is not as easy as shooting a live-action film. Working with 3D CG animation eliminates this issue.

space of the film. By "cuts out the space," I mean that the frame allows us to create a portion of space that is visible and a portion of space that is not. This is where the filmmaker can insert his intentions, views and ideas: the frame makes communicating intentions possible. Director Yoshimura Kozaburo (1911-2000) tells the following story in his 1979 book *Eizo No Enshutsu* (Directing Films): when the director who trained him, Shimazu Yasujiro (1897-1945), quit the studio, his parting words were: "Hey you, listen up and listen good! Films are frames!" When Yoshimura became a rookie director, he writes, the words "films are frames" were extremely helpful.

On live-action film sets, one often hears the words "1. *suji*, 2. *nuke*, 3. *dosa*." These are known as the three major principles for making exciting films.[5] *Suji* refers to the script, *nuke* to the beauty of the images, and *dosa* to the actor's gestures and performance. In other words, to make a good film, it is imperative to create a good script and story and attractive images; charming characters, and performances and actions that convey them. I would like to underline that these important elements also apply to animation.[6]

3. Animation Production Studios

3.1 The Process of Creating an Animation

The workflow at animation studios is generally roughly divided into (A) pre-production, (B)

(5) One of Japan's first professional film directors, the man who laid the foundation for Japanese cinema and who is called "the father of Japanese cinema," is Makino Shozo (1878-1929). His motto consisted of three major principles: "1. suji, 2. nuke, 3. dosa" (Kuwano, 1949: 57-60).

(6) The differences in performances by human and non-human actors (animated characters, puppets, masks) are brought up in a conversation between Kato Shuichi and Takahata Isao published in *Nihon Sono Kokoro To Katachi* (Kato, 2005: 322-325).

> —How do masks and puppets (including animations) differ from actors in terms of performances?
> Performances by real humans represent a "theatre of personality," while performances by puppets (including animated characters) or masks are part of a "theatre of situation." When the performance revolves around something related to human personality, human actors are more effective; a real human actor's face is required to express subtle psychological shifts. Masks or puppets cannot use their faces to express personality or subtle psychology. But what gets highlighted when one puts on a mask (or manipulates a puppet)? I believe that it is emotion. For example, in *joruri* puppetry, specific situations evoke extraordinarily intense emotional responses. In the puppet play *Sonezakishinju* (The Love Suicides at Sonezaki), the lovers' exit means their inevitable demise. Our emotional responses to intense and special situations are emphasized when we see them performed in masks, or by replacing real humans with puppets.
> —Why are puppets better for expressing emotions or situations?
> This is difficult to answer, but I think it must be a matter of concentration. Say the central emotion of a performance is that you must die in order to fulfil a violent love. If you show this with your naked face, some other idea or emotion will slip into the mix, no matter how hard you try to suppress them. A real human actor's personality will inevitably get involved. Puppets or masks remove this possibility from the equation, which purifies the situation or story and concentrates everything into that one violent emotion. This is the main reason why puppets or masks are better than real human actors in these cases.

production and (C) post-production. The production managers and production assistants for an animated television series oversee the process as a whole. The series director is involved from the initial planning meeting to the final cut and test screening, with the directors of individual episodes joining in at the screenplay and storyboard stages. The workflows of analogue production and digital production are illustrated below.

A. Pre-production

1. Pitch completed (producer) → Producer meets with director
2. Screenplay written (screenwriter)
3. Character designs determined (chief animation director)
4. Background designs determined (art director, background designer)
5. Storyboards (director, storyboard artist) or animatic (animated storyboard) completed

B. Production

6. Layouts okayed (created by key animator → checked by director → checked and corrected by each episode's animation director) → passed on to key animator and art director, as well as the 3D CG animation studio
7. Art director → background layout completed, background reference boards completed (background designer)
8. Backgrounds (created by background artist → checked by art director)
9. Key drawings (created by key animator → checked by director → checked and corrected by each episode's animation director)
10. Inbetweening (performed by inbetweener → checked by animation checker) → once okayed, sent to be painted
11. Colours determined (colour stylist) → inking and painting → special effects → colour check
12. 3D CG animation completed
13. Screen test (cinematographer) → photography (cinematographer, camera crew)

C. Post-production -- Documentation (script supervisor, unique to Toei)

14. Video editing (editor)
15. Voice recording (voice actor, audio director, sound mixer)
16. Dubbing mix [voice, sound effects (sound effects editor), music (music supervisor)]
17. Final cut (editing or camera department) → test screening (production crew performs final check)
18. Completed work

As you can see, Figure 1 (left) shows the analogue era workflow using film cameras. In Figure 2 (right), the cameras and film are both gone, with all of the work from the finishing and painting stages done on computers. Generally, the layouts, key drawings, inbetweening, and backgrounds are still done on paper, with the digital processes beginning after the inbetweens and backgrounds are scanned. 3D CG processes emerged with the switch to digital.

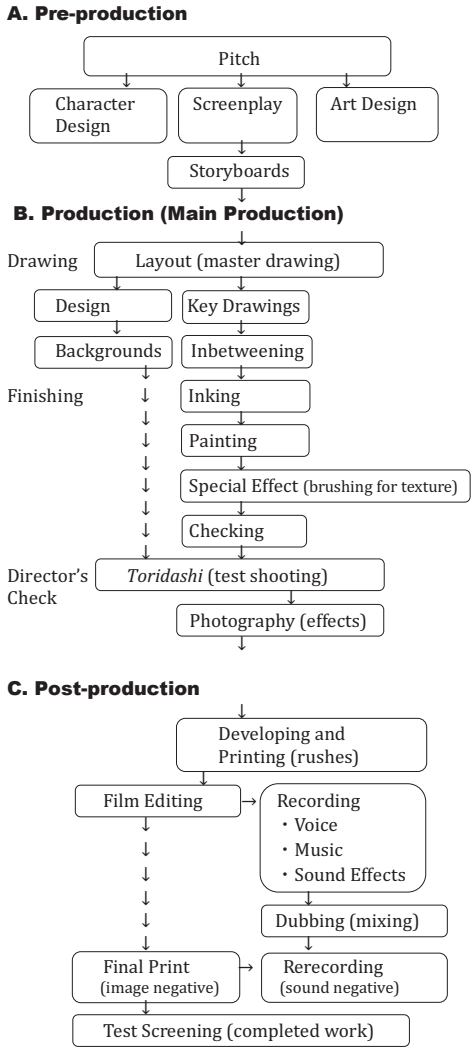


Figure 1 Diagram of Analogue Production

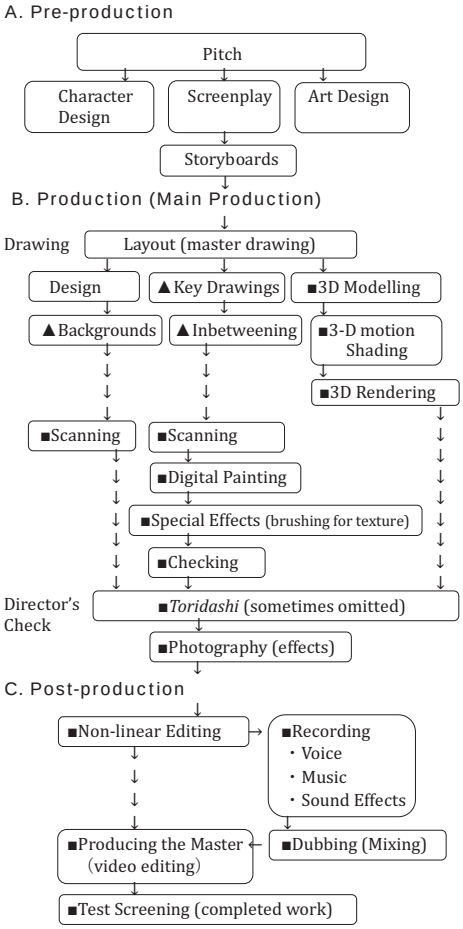


Figure 2 Diagram of Digital Production

Relevant crew members are listed in parentheses beside each step.

Note:
■ Conducted digitally
▲ Sometimes conducted digitally
□ Conducted in analogue

In particular, the moving objects (including the characters) in the television series, *Arpeggio of Blue Steel: Ars Nova* (2013), were produced almost entirely in 3D CG. Since then, hand-drawn animation and 3D CG animation have become increasingly indistinguishable. 3D CG animation resembling full-fledged, high-quality cel animation is now being produced. There are also a number of works that employ 3D CG as a primary production method while preserving the feel of hand-drawn animation, such as *Knights of Sidonia* (2014) or *Ronja, the Robber's Daughter* (2014-2015). 3D CG animations are expected to become the norm from here on out.

While the above represents the basic production workflow for the anime/animation industry, television series are broadcast every week, making it impossible to create all of the episodes with only one team. A single episode of a Toei animated television series runs 21 minutes and 30 seconds, excluding the opening theme, ending credits and commercial breaks. Its production period takes more than two months. A single team would not be able to make the weekly broadcast deadline, so studios work in a five to six team rotation. This is why one series might have four or more animation directors and five or more directors responsible for the episodes.

3.2 The Job of the Director

So, what does directing a film entail? According to Yoshimura, when it comes to live-action film, "the job of the film director is to develop a cinematic image in his head based on a screenplay, to have a sense of the montage, to develop a shot list for continuity, and, based on these ideas, to unify all of the necessary elements (actors, cinematography, sound recording, music, sound effects, sets, props, costumes, makeup, editing and so on) to complete the film" (1979: 4). Storyboards would be the animation equivalent of the shot list referenced in this quote. The job of the anime director is to develop a cinematic image in his or her head based on a script, to have a sense of the montage, to create a look for the images—that is, to create the storyboards—and, based on these ideas, to complete the film.

Directing an animation can be roughly divided into two main jobs: creating the storyboards and overseeing production. Originally the same person took care of both of these tasks, but at times they may be treated as different roles. Someone who exclusively works with storyboards is called *ekonte man* (storyboard artist), while someone who deals only with non-storyboard-related tasks is called *enshutsu shori* (production director). Production directors must hold meetings with the staff from each section. For example, they meet with the animation directors, key animators, colourists (colour checkers/designers), art directors, cinematographers and audio directors (and, at Toei, the script supervisors). They must check the work done by each portion of the crew. For example, the layouts, the key drawings, the inbetweens, the completed video following photography. They then tackle the editing, the voice recording, the dubbing and the test

screening of the completed preview. They must do all this and more, supervising each step of the project until it is finished and taking responsibility for its overall quality.

4. Directing for Animation in Practice

4.1 The Building Blocks of Film

Films can be broken down, at their most basic, into "cuts," or shots. A "shot" is the most basic element of a film, a moving image that begins when the camera is turned on and ends when it is turned off, and is primarily used to describe the content or visual aspect of the screen. In Japan, a "cut" also refers to a film's most basic element, a moving image that begins when the camera is turned on and ends when it is turned off, and is primarily used to describe a portion of film or footage—that is, the physical attributes of the actual media.

A long shot accordingly indicates a wide view, such as mountains in the distance, while a long cut (in English, commonly a long take) indicates a portion of footage that lasts a long time. A two-shot is a shot that features two people, while two cuts refer to two different shots. As verbs, the word "shot" refers to shooting an image, while the word "cut" refers to cutting or discarding a portion of the film. In Japan, both films and animations use cut numbers, but there is no such thing as a shot number.

Next, one or more "shots" or "cuts" are gathered together to form a "scene." A film scene can be likened to a scene in a stage play. Footage taken in one location showing actions happening in a specific time frame represents a single scene. When the location changes, so does the scene; when the time frame changes—even if the location remains the same—so does the scene. Scene numbers are used starting from the film's first "cut," with the scene number growing with each scene change (both scenes and cuts are counted from one and up). However, I would like to note that while animations in the past commonly used cut numbers that referenced and included the scene numbers, recently many works of animation number the cuts from the beginning to the end without regard for the different scenes.

Next comes sequences, made up of multiple scenes. This is related to the structure of the screenplay: a sequence is the equivalent of a so-called "act" in theatre. For feature films, it is a bit more complex. In a film lasting two hours plus, the story can be made up of seven to eight sequences. In other words, one might think of sequences as big blocks representing *ki* (introduction), *sho* (development), *ten* (turning point) and *ketsu* (conclusion), or *jo* (introduction), *ha* (development) and *kyu* (climax). Let's say there are six sequences—the flow would then go (1) introduction, (2) development, (3) development, (4) development, (5) turning point, (6) conclusion.

There are specific reasons for dividing a single scene into cuts. It is generally possible to film a continuous movement that happens in a single place (an action, a drama, a performance) using a single shot, but there are cases where it is

imperative to divide a scene up into multiple cuts. The reasons are understood to run as follows:

1. The camera can no longer follow a person's motion or action—in other words, the subject has moved suddenly or changed direction—that is, an angle change is desired.
2. The length of the action, the performance, exceeds the capacity of the film magazine or digital memory.
3. A repeated pan (lateral camera movement) from person to person has become unattractive, or a panning movement is no longer necessary.
4. A change in framing is desired, without moving the camera.
5. A point-of-view shot is desired.
6. To use cross-cutting.
7. To add tempo or dynamics, or other techniques for rhythmic editing.

And thus, films are divided into cuts.

4.2 About Editing

Next, we turn to the joining of separate cuts, a process shared by both live-action film and animation film. Editing requires special care, as even in animation certain editing choices may result in necessary retakes—redrawing frames (Yamagishi, 1991).

Match cuts

Even at professional live-action shoots, when a scene is shot in multiple cuts—or when a single scene is edited together from a number of different angles—there are times when the actors' poses change drastically from cut to cut, objects disappear, or performances lack coherence. The reason for this is that the camera is turned on and then temporarily turned off, and when it is turned back on to film again the subjects' positions may have moved, their poses may have changed, and this, after editing, results in the subjects appearing to instantly jump around between cuts. Objects disappear because they have been moved while the camera was turned off and are now offscreen. And exactly the same thing can happen in animations.

Another example is cutting together conversations: if the characters are looking in different directions from one cut to another, their relative positioning will seem awkward. Or if a cut shows a character walking when they were running in the previous one, it will feel unnatural to have these cuts placed together in a single scene.

When the characters' positions lack coherence or the footage feels off for whatever reason, as the above, this is considered a failure on the director's part and the footage must be reshot. In the case of animation, it must be entirely redrawn. The director of an animation must pay sufficient attention to the cuts within a given scene. It is necessary to avoid the possibility of the audience finding the finished film unnatural, or of misunderstanding the creator's intentions.

Among the different types of edits used in film or television series, there are relational

editing techniques called "match cut" and "cut away." Match cuts refer to edits that feature the same people (or subjects) in two successive shots. In other words, the term is used when the succeeding image is understood as being of a piece with the preceding image. There are rules that must be followed to ensure that match cuts connect two shots naturally and without causing a sense of incongruence. They are the "three unities." The three unities are important principles for seamlessly connecting cuts together across a continuous stretch of time. These three elements are:

1. Unity of position
2. Unity of eyeline
3. Unity of action

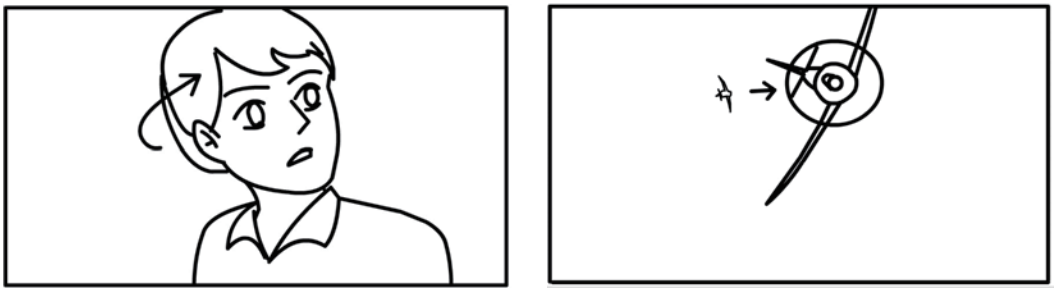
If these unities are not preserved, we find ourselves with a "jump cut" (an edit where the action appears to "jump" between different states). Furthermore, the framing and angle of the camera must be altered to ensure a smooth match cut. That is, if a character's face continues to be shot at the same framing and same angle, the succeeding cut will feature the same person as the preceding one, making them difficult to edit together. If a change in angle or framing is neglected, it will appear as though the camera's position (the position of the frame) has "jumped" between cuts.

Cut aways

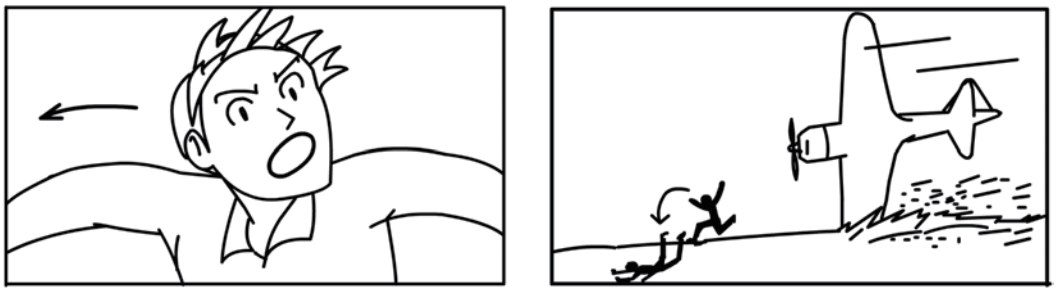
When an image cannot be understood as being of a piece with the one that preceded it, the edit connecting the two shots is called a "cut away." What is characteristic of a cut away is that it is able to transcend and jump between space and time. In other words, if a shot shows something different from the previous one, it is possible to go forward or backward in time, to switch to a different location, to jump into the worlds of fantasy, memory or imagination. This can act to instantaneously condense time within a given scene. If the time and place are clearly different, cut aways can also show a different scene. Cut aways also make it possible to cut from one person to another using the same camera framing and angle.

A film term related to cut aways is the "point-of-view shot," which can also be called a subjective shot, or a subjective cut. In Figure 3, Cut-1 shows a person looking at something (we are put into his point of view via the closeup, or from the movement of his head as he looks). Next, Cut-2 is edited in as a shot of what he sees. This is a point-of-view shot. Then in Cut-3 the person reacts in closeup. This is a reaction shot. Cut-1 and Cut-3 do not have to be closeups; the subject can be filmed at a distance, as long as the audience can tell that he is looking at something. Cut-1 and Cut-3 are called "objective shots," in answer to Cut-2's "subjective shot."

The use of point-of-view shots is a particularly important directorial technique that gives the audience the same experience as the characters on screen, inviting them into the film's world. Since the audience is able to see through a character's eyes, it deepens their understanding of



Cut-1 Cut-2



Cut-3 Cut-4

Figure 3

that character's inner self. As shown in Figure 3, in Cut-1 he looks. Cut-2 is a point-of-view shot of the fighter aircraft in pursuit. In Cut-3 he watches with surprise, he seems to panick, ready to take flight. In Cut-4, the protagonist nearly collides with the crashing fighter aircraft, dodges it, runs, and falls down. For the audience, seeing the point-of-view shot means they receive direct access to the protagonist's feelings. A character growing flustered, running away and falling down might be cause for laughter, depending on how it is shown. Handled properly, the audience can become completely immersed in a film's story. Throughout film history, directors such as Alfred Hitchcock (1899-1980), Kurosawa Akira (1910-1998) and Steven Spielberg (1946-) have used many point-of-view shots. I recommend looking out for them the next time you watch one of their films.

4.3 Camera Positions

Eyeline matches and the 180 degree rule (the imaginary line)

When a scene switches back and forth between shots of two different people, an issue may arise whereby the audience cannot tell if the characters are facing each other or both looking off in some other direction. The solution for this lies in the "eyeline match." In short, it is possible to tell how the characters are positioned in relation to each other by having them look toward their offscreen conversation partner and following the lines of sight. In directing, eyeline matches are often used to clarify the characters' relative positions. This is particularly important when

creating storyboards. For example, an electrician up on a telephone pole speaks to a woman below; he looks down (medium shot) and says, "Miss, it's dangerous to stand there." She looks up with a smile (medium shot) and says, "Oh my, sorry about that! Have a lovely day!" If the directions of the eyelines do not match when the woman is supposed to adjust her line of sight towards the electrician, the audience will likely feel that something is not quite right about the scene. It is necessary to pay close attention to the angles of the eyelines in such cases.

There is another possible reason why the characters' relative positions could feel off. It is the camera positioning. For example, certain camera positions can make it appear as though two people were looking in the same direction (say both looking left), despite them actually staring at each other. There is a rule designed to prevent this confusion: the 180 degree rule, or the "imaginary line."

As shown in Figure 4, the 180 degree rule refers to an imaginary line drawn between the two characters framed closest to the camera (even if many people are featured in the same shot). If this line remains uncrossed, the positions of the people will not change, with the person on the right (as seen from the camera) remaining on the right and the person on the left remaining on the left. If the line were to be crossed and the characters filmed from the other side, the positions of the characters would flip during editing and their relative positions would lack coherence. As long as the imaginary line is not crossed, there will be no confusion as to the relative positions of the characters.

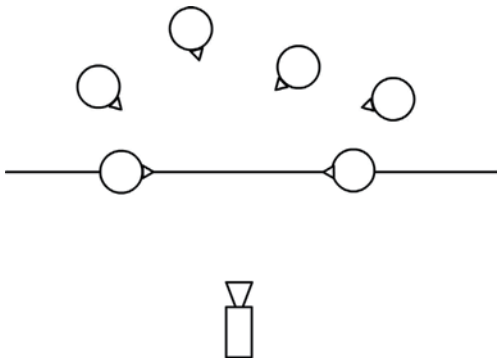


Figure 4

How to cross the imaginary line

Yet when directing a film, it at times becomes necessary to cross the imaginary line. In these cases, the following methods are available. Heavy use is discouraged, however, as they can easily lead to confusion. On the other hand, sometimes the director intentionally crosses the imaginary line, drawing the storyboard such that the audience becomes confused on purpose. Storyboards accordingly should not be thoughtlessly criticised for featuring sloppy cuts.

(1) The camera moves over the line while filming.

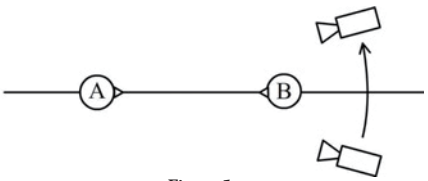


Figure 5

As shown in Figure 5, if there are two people on screen, the camera may cross over the line between them while in motion. The audience can see that the camera has moved and the two

have changed positions.

(2) The line is crossed as people change positions.
As shown in Figure 6, if there are two people on screen and one moves, passing in front of the camera, then the camera will have crossed the new imaginary line.

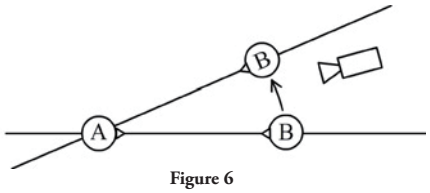


Figure 6

(3) Put the camera on the imaginary line twice, filming two people individually.
As shown in Figure 7, if there are two people on screen and the camera has been placed on top of the imaginary line twice in succession, filming each person individually from that position, then from the next cut the imaginary line can be crossed. This is thought to be because placing the camera on the line twice allows our spatial relationship with the line to be reset.

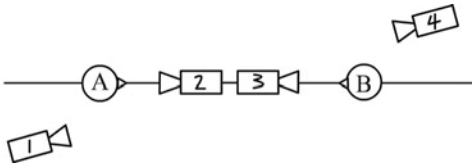
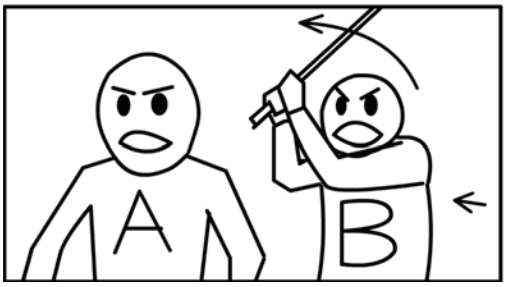
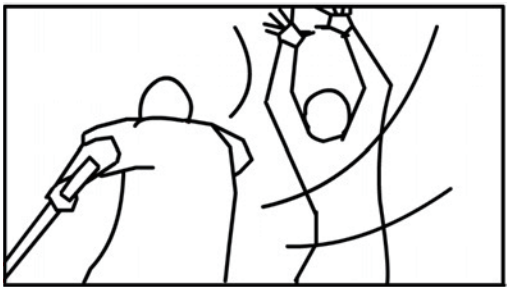


Figure 7

(4) Crossing the line by cutting on action.
As shown in Figure 8, introducing an edit when a character is in the middle of a series of prominent actions and connecting the movements across the edit is called "cutting on action." When this occurs, the camera may freely cross the imaginary line. The edit will be smooth and nothing will appear off. No confusion will arise as to the characters' relative positions.



Cut-1



Cut-2

Figure 8

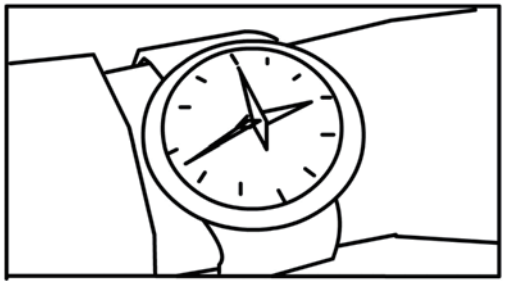
(5) Crossing the line with a cut-in.
Inserting cut-ins, such as point-of-view shots (Figure 9) or atmospheric shots (shots portraying the characters' imaginations and so on), makes it possible to cross the imaginary line.

(6) Crossing the line by employing extremely different camera angles or framing.
This method of crossing the line runs as follows. As shown in Figure 10, if there are two characters present, the first shot might show a closeup low angle on one person's face and the second both of the characters from a wide high angle. In this case, crossing the imaginary line will not feel off.

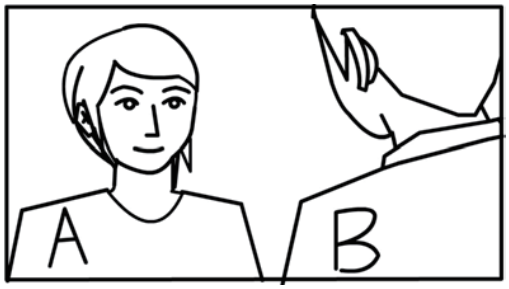
(7) Crossing the line with *donden*.

Donden refers to turning the camera to face the opposite direction.

Cut-1



Cut-2



Cut-3

Figure 9

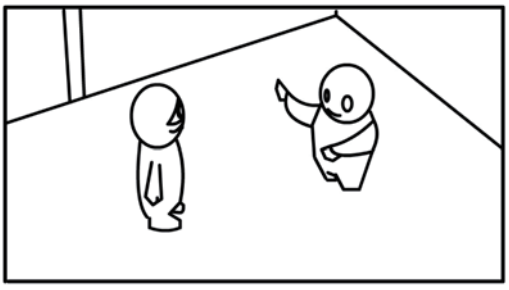
a. Crossing the line with an over-the-shoulder shot.

In Cut-1 in Figure 11, two characters (persons A and B) are shown, with person B shown in an over-the-shoulder shot (meaning the camera is shooting from behind a shoulder) from his partner A's left shoulder. In Cut-2, the camera faces the opposite direction, crossing the imaginary line and showing person A in an over-the-shoulder shot from his partner B's left shoulder, the reverse angle from the other side of person B. I have seen this edit used many times in Toei's live-action films of the genre of *jidaigeki* (historical drama).

b. Crossing the line from panorama to panorama.

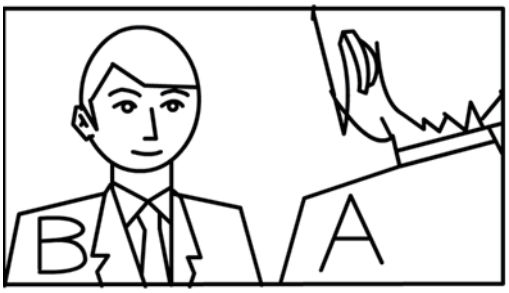
In Figure 12, Cut-1 shows a sunset on the coast and the five Goranger heroes standing on a cliff in a single row, with the Red Ranger in the centre. This is a long shot featuring a frontal view of all of the characters. Cut-2 shows the five figures from behind, the enormous sun setting into the ocean with their backs in the foreground. In this case, the camera position is switched from

Cut-1

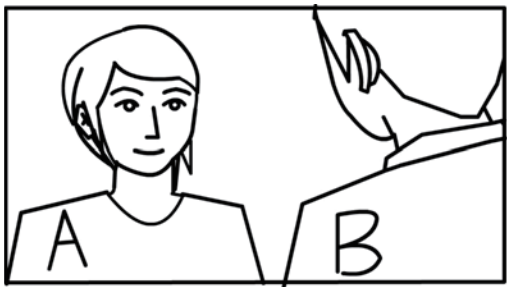


Cut-2

Figure 10

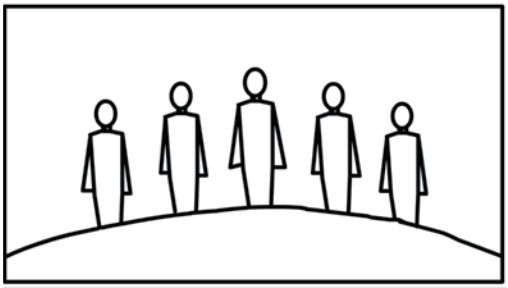


Cut-1

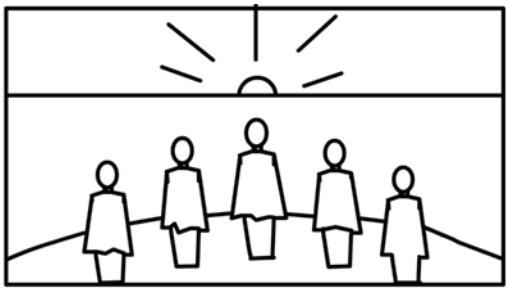


Cut-2

Figure 11



Cut-1



Cut-2

Figure 12

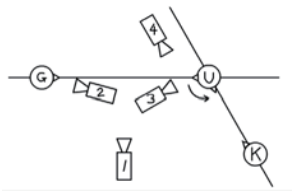
Cut-1, where it shows everyone from the front, to Cut-2, where the imaginary line has been crossed and they are shown from the back. The camera has turned from a full panoramic view to face the opposite direction, but it is able to cross the imaginary line without causing anything to feel off.

(8) Crossing over an eyeline.

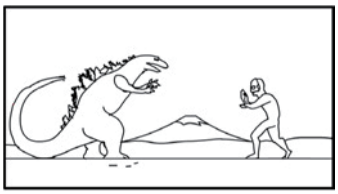
In Figure 13, Cut-1 features a panorama with Godzilla on the left and Ultraman on the right. They face each other in confrontation. In Cut-2, Godzilla glares fiercely at Ultraman in a front-facing medium shot taken from the right. In Cut-3, Ultraman, in a front-facing medium shot taken from the left, holds his right hand up, posing to launch his Specium Ray. In Cut-4, we then hear the roar of King Ghidorah offscreen to the camera's right, and Ultraman turns to look in that direction. Cut-5 is taken from behind Ultraman's head, with King Ghidorah standing in the distance. In fact, Cut-5 has crossed Godzilla and Ultraman's imaginary line. That is, it has crossed over the eyeline linking Godzilla with Ultraman, showing King Ghidorah with the back of Ultraman's head in the foreground, but in this case crossing the line does not cause us to feel as though anything were off.

(9) Imaginary lines created by the direction of movement.

If the subject is moving, then the imaginary line connects the initial and end points of the direction of movement. When cutting back and forth between individual shots of two people sitting in the driver's and passenger's seats of a



Positions of the Camera



Cut-1

Cut-2

Cut-3

Cut-4

Cut-5

Figure 13

car, crossing the imaginary line will not cause any problems if the car is in motion. However, the direction of movement must remain consistent if we think of this in terms of master shots. For example, if two armies are fighting each other, it will be less confusing if the bad guys always move from the camera's right, and the good guys always from the left.

The above represents methods that I have discovered and actually used. The imaginary line should not, however, be crossed at random. When it is crossed, the audience should be able to understand the reason and motivation for the crossing.

5. Conclusion

I have touched on some directorial techniques and methods in animation filmmaking. So how would one set about learning more? I was taught an effective way by Ikeda Hiroshi (1934-), director of Toei's animated feature films, *Animal Treasure Island* (1971) and *Flying Phantom Ship* (1969). Pick a live-action film and watch it again and again, at least ten times. Afterward, create storyboards for it. By watching a film over and over, you will be able to understand how it was directed—not only the structure of its script, the performances of the actors, their choices, or the lines of dialogue, but also the layout of the screen, the positions of the characters in relation to the camera, changes in these positions, camera movements, framing and angles, plus the relationships between shots, how the music is used, how to use sound effectively and other aspects of film editing. Roughly speaking, if you watch a film about ten times you will get a sense of how it functions. You will also absorb the director's approach.

I have done this with many films. As far as I am aware, this is the most effective way to learn filmmaking. For example, one that I have rewatched in the theatres is *Jaws* (1975) by

Steven Spielberg. The main character crosses the dark sea along the coast in a medium-sized boat illuminated by a light. He then sees an empty boat of similar size floating by itself. We know that the huge shark could appear nearby at any moment. The main character dives into the sea in a wetsuit, examining the boat's bottom. He finds a crack, and suddenly a dead person's face pops out of the hole. Its eyeballs are bulging. The main character lets out a scream and flees.

Despite having seen this scene countless times and knowing the shot with the dead body will come, I jumped in surprise. It is the strangest thing: no matter how many times I see it, I always jump at this shot. This time, in particular, I was amazed by Spielberg's skill as a director. As I was watching it in a theatre, I could see the other audience members jumping in surprise every time. This scene is an example of really fantastic directing. I have gotten a sense for not only how he handles its trajectory in terms of editing, but also his use of music, sound effects and other audio. For anyone aspiring to direct animations, I can say that I really recommend watching films multiple times.

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Plastics, Cels and Anime in a Cross-disciplinary Approach

Kim Joon Yang and Mitsumata Tetsu

The Robot's Body Is Made of Plastic

In the manga episode, "Ambassador Atomu," published in 1951 before the 1963 anime adaptation,[1] the robot character Astro Boy (originally Tetsuwan Atomu) is given the explanation that the body of the character as a robot is made of plastic with elasticity. Given that *Astro Boy* is a science-fiction series both in anime and manga, the indication of plastic implies that the material, also called polymers, was envisioned serving to open up a great future in the post-war Japan. Such a vision with plastic is also demonstrated by Mr. McGuire talking to Benjamin (played by Dustin Hoffman) in the 1967 Hollywood film, *The Graduate*: "I just want to say one word to you. Just one word . . . Plastics . . . There's a great future in plastics." In the 1950s, indeed, Japan plastics industry made a large growth with the production of polyvinylchloride, and in the 1960s, Japan was ranked second to the United States, the world's largest producer of plastics (Ibonai, 1980: 20-22).

Plastics were one of the key elements in animation history, as Kristen McCormick and Michael R. Schilling note, "Without advances in the plastics industry, animation as we know it could never have developed" (2014: 10). The material and technical importance of plastics in animation industry converges on the celluloid sheet, simply called "cel," on which characters and other figures are rendered to move on screen in projection. Cels were a crucial contributor to the industrialisation of animation production in that transparency among its other material traits helped to develop the division of labour. The trait makes it unnecessary to depict all the characters on one cel, and possible to depict them separately on two or more ones, while the background can be drawn on a separate sheet of paper, for each shot. Further, the outlines of a character are copied—mechanically since the photocopier was invented—onto a cel after being drawn on paper. McCormick and Schilling point out that along with transparency, colourlessness was "essential for the painted background to show through clearly, free of distortion, allowing the characters to be placed in their proper

(1) Our source of this episode is *Tetsuwan Atomu* Vol. 1 (1979) published by Kodansha.

positions within the scene," continuing to refer to cels' flexibility which "was important because cels needed to be manipulated easily during inking, painting, and photography, and later stored with minimal risk of damage" (2014: 10). In this sense, plastics formed the industry and aesthetics of cel animation which dominated the twentieth-century animation industry.

When it comes to anime which has been produced using the techniques of cel animation, the contribution of plastics did not remain within animation studios but went so far as to cover the media mix in Marc Steinberg's (2012) definition of the term. In discussion of anime in relation to the media mix, Thomas Lamarre provides a hint about the relationship between anime/media industry and plastics, as he writes:

> Bandai began as a toy company that gradually expanded into the production of video games and plastic model kits as well as *tokusatsu* series and anime. Although they did not invent the toy-centered media mix in which the anime series is launched to promote toys (such as transforming robots), such a strategy became prevalent in the context of the *Gandamu* or *Gundam* series, for which they are the primary licensee. (2018: Kindle 5953)

Extending from this account, plastics have functioned as a material basis to turn the hand-drawn two-dimensional figures of characters or robots into three-dimensional figurines—and to house such figures within video games. Given that for those figures, colours are painted on the back of cels to hide brushstrokes, the plastic figurines can be made to show off as smooth, shiny and colourful surfaces as the two-dimensional counterparts. Plastics also advanced toy industry in terms of products' uniformity, quality control, the mechanisation of production and supply capacity in the toy market, as considered to be distinct from wood by Ida Hiroshi (2006: 126), the toy seller and the founder of the magazine *Model Art.*

The Cel as a Viewing Apparatus

Today, cels are no longer used as a common material in animation industry where figures are directly rendered on the computer system, or even if drawn on paper, are scanned into the environment of digital filmmaking. Then, a question is likely to surface like this: is it significant to research and investigate those obsolete materials? Given the material traits and aesthetic effects which we discussed above, cels should be considered as a viewing apparatus in hand-drawn animation as is the camera in live-action film. Certainly, the optical camera was employed for the production of cel-based hand-drawn animation, but its role was quite limited not least because it was set on a column, both being part of a larger, usually heavy animation stand, in the convention of animation industry. A well-known animator in US animation industry, Shamus Culhane commented "Unlike the camera in live-action which actually creates, the animation camera merely records what has already been created" (cited in Frank, 2016:

24).[(2)] Many of the cameraworks seen in live-action film was simulated using the techniques of cel animation rather than the camera itself. Bringing to focus the animation stand and layers of celluloid sheets, Lamarre remarks:

> One common instance is that of a character moving across or over a background. You might, for instance, hold the character sheet in place while, shot by shot, sliding the background celluloid sheet slightly to the left or right. . . When filmed and projected, the sensation is not that of the background moving but of the character moving. (2009: 18-19)

This account suggests that the viewer of cel animation films perceive visual events through the cel as much as, or much more than, the camera. In other words, the transparent material can be said to be a viewing apparatus, or even an extension of human vision. The cel also implies lens and film. On the one hand, it makes the viewer see visual images painted on the back of each cel, as well as the background, like the lens working as a transmissive device through which light passes so that visual images might appear in front of the human eye. On the other, visual images are fixed on the surface of the cel as is on the surface of film either in live action or animation. Identifying cel-based animation films as photographic archives in her seminal essay, "Traces of the World: Cel Animation and Photography," Frank notes that "the photographed object and the film itself are, at base, one and the same: celluloid and celluloid" (2016: 29).

This consideration of the cel as a viewing apparatus, along with the camera, the lens and film, leads to illuminating the way in which the viewer of cel animation perceived and experienced *a* world. While "live-action cinema offers us one thing, a view of *the* world," writes Frank, "cel animation offers us something different, *a* world governed by a physics all its own, a plasmatic and limitless world where bodies never bruise and anvils are always falling from the sky" (2016: 25). Such a world viewed in cel animation is not necessarily gone extinct but is remediated within the environment of digital filmmaking, as is seen in cel/toon shading as a non-photorealistic style of 3-D computer rendering. In terms of an extension of human vision, more importantly, emphasis should be placed on what Frank (2016) refers to as *a* physics in her above-cited account, or cartoon physics which Scott Bukatman (2014) brings to focus in relation to digital animation and video games. I will return to this issue after in the following sections we discuss our cross-disciplinary examination of animation cels, on which figures are rendered for shooting, that are retained and managed in the Archive Center for Anime Studies, Niigata University.

(2) For Culhane's comment, Hannah Frank cites: Where does the money go? (1955) *Sponsor* 10(29), Dec 8, 1955.

Investigating the Animation Cels of the Watanabe Collection

As noted above, researching animation cels in a microanalytic way[3] can help to find how animated "worlds" based on the celluloid material were created. In this sense, we have been investigating the animation cels, part of the Watanabe Collection, which the former anime director Watanabe Hideo entrusted to the Center. In doing so, we found there is a crucial and urgent problem with them, which is that many of them adhere to the paper sheets for inbetweening on which figures are drawn in pencil.

According to Watanabe (2019), each animation cel is usually coupled with its inbetween—a pencil drawing rendered to fill the gap between two extremes of a movement which a figure is to display on screen—when circulated between studios in production and then, finally stored after all shooting.[4] This situation does not only hinder researchers from examining animation cels and inbetweens in a separate way but also is eventually likely to damage both of them. Therefore, we needed to undertake an exploration of properly conserving and handling the two types of materials which already do, or are expected to, adhere to each other, when archived for further research. Given that stacking an animation cel and its inbetween sheet for storage is a usual way in the anime industry, in particular, the conservation of animation cels must be a common issue for industry as well as academia.[5]

We have discussed how we can and should work on the issue in terms of research methods; one of us specialises in animation studies, and the other in polymer chemistry. The latter discipline provides a set of methods, along with an enormous number of knowledge resources, to clarify the constitution, structure and properties of each of the main materials—cels, paper sheets and colours—under examination, and how it behaves and changes in time, in particular, during a chemical reaction with other materials and substances. It is quite difficult to say that cels are a focus for polymer chemistry seeking to developing new, state-of-the-art materials; the invention of celluloid, the eponymous substance of cels, traces back to the nineteenth century. This is where a cross-disciplinary approach gains validity.

From the perspective of animation studies, celluloid and other "old" materials/media are located and evaluated within socio-historical contexts which are to shed light on human involvements and interests. As reviewed in my previous essay "What Do Archived Materials Tell Us about Anime?" (2019), one example of cross-disciplinary attempts with the same issue is the joint research which was launched in 2009 by the Getty Conservation Institute and Disney's

(3) This concept as an animation studies method is put forward by Suzanne Buchan (2014).

(4) See also Production I.G. (2017: 69). In addition, Watanabe (2019) recollects that normally, a sheet of paper was inserted between the animation cel and the inbetween.

(5) For the conservation of animation cels in the anime industry, see the interview with Yamakawa Michiko (2018).

Animation Research Library. What we are concerned with is the difference between the Disney materials and the Watanabe Collection that working in the anime industry between the 1970s and the 1990s, Watanabe obtained from different studios (some of which are not defunct). There is no warrant for the hypothesis that cels, paper and paints were respectively of the same type which were used in all the anime studios over a few decades. It should be noted, in particular, that the cel shifted in terms of the type of plastic from celluloid, that is, cellulose nitrate, to cellulose acetate or cellulose diacetate, to cellulose triacetate, possibly to polyester.(6) Even regarding the Disney animation cels, McCormick and Schilling, researchers in the ARL-GCI collaboration, report:

> The results from the GCI-ARL research were revealing. For instance, the premise that cellulose acetate replaced cellulose nitrate in the mid-1950s was exposed as a misconception. In the cels analyzed, it was found that cellulose diacetate use began as early as 1929, whereas cellulose nitrate was last used in 1942. Also significant was that not every cel in a production was made from the same type of plastic. For example, both cellulose diacetate and cellulose nitrate cels were used for different scenes in *Fantasia* (1940), *Snow White and the Seven Dwarfs* (1937), and *Bambi* (1942). Perhaps the animation industry practice of scrubbing and reusing cels from older productions when blank cel supplies ran low explains this finding. (2014: 12)

Both researchers go on to conclude, "No simple relationship existed between the type of plastic and production date" (p.12). Certainly, the Watanabe Collection spans much shorter than the Disney materials, but this does not mean that anime's cels used between the 1970 and the 1990s did not undergo any transition with respect to the type of plastic. Analysing the Disney animation cels, McCormick and Schilling reveal, "More unexpectedly, there appeared to be a period of transition from cellulose diacetate usage to cellulose triacetate between *The Fox and the Hound* (1981) and *Mickey's Christmas Carol* (1983)" (p.12).

As most of the animation cels coupled with inbetweens in the Collection are not accompanied by their original envelopes (called *katto-bukuro* in Japanese), nor include any textual information on their surfaces, each of them should be identified, in terms of the anime title which it was created and used for, by means of iconographical analysis within the context of anime history. The identification of the title makes it possible to clarify the year when it was created, and this information of the production year is influential on inferring what type of plastic each animation cel is of, in consideration of the history of polymer industry in Japan.

Recollecting his career in animation

(6) This transition between the types of plastic happened to the motion picture film base. For the details of the film base, see Kodak (2008).

filmmaking, the director Katabuchi Sunao (2010) notes that around the 1980s, Fuji TAC based in Japan was a major supplier of cels or polymer films in the anime industry; the company established technologies for the mass production of cellulose triacetate, or triacetylcellulose (TAC), in 1952.[7] According to Katabuchi (2010), at that time Eastman Kodak was a minor supplier that differentiated itself from Fuji TAC, not because it employed different types of polymer but because its cels were thinner than those of Fuji TAC. As indicated by Katabuchi (2010), this thinness made it possible to increase the number of layers of cels, which are to be put on the glass platen of the animation stand, for a heightened sensation of three-dimensionality in the planar world of hand-drawn animation. In this sense, too, research of animation cels leads to making clear something unknown in our viewing experience and sensation. Exploration of the resultant effects on screen of the animation cels in each shot will need the title information of the anime work where they were used.

When it comes to paints for cels, there were two major suppliers: Taiyo Shikisai and STAC, and the background artist Tsujita Kunio (2007) recollects that the paints of Taiyo Shikisai showed different behaviours from those of STAC, one lacking compatibility with the other. The common view is that acrylic paint was employed for cels in animation industry, and yet, his recollection suggests that paints need to be identified in terms of chemical constitution, behaviour and properties, if possible, relying on each supplier's documents and samples of their products.

In the next section, we proceed to discuss chemical analysis of a specimen, chosen among a bulk of animation cels unidentified and undocumented, which in iconographical terms, we think, was created for the animated television series entitled *Galaxy Cyclone Braiger* (Ginga Senpu Braiga), broadcast between 1981 and 1982.

Analysis of Chemical Composition of Polymer Films Used for Animation Cels

Called animation cel, the polymer film on which a variety of figures are drawn to appear to move in projection is usually preserved in the way of inserting the conservation paper between two animation cels, or between one animation cel and its inbetween sheet as a set. Due to long-term preservation in a humid atmosphere, the polymer film is likely to adhere to the conservation paper and is difficult to peel one off from the other. The selected specimen is under a particularly serious condition as are the rest of the Watanabe Collection; the polymer film adheres directly to the inbetween sheet without any conservation paper between both.

Recently, animation cels become considered

(7) For details, see the official webpage of Fujifilm about its history with the section entitled "Firumu Beisu Funenka Eno Charenji—TAC Beisu No Kaihatsu" (Attempts to Make the Film Base Non-flammable: the Development of the TAC Base). https://www.fujifilm.co.jp/corporate/aboutus/history/ayumi/dai2-04.html (accessed Dec 11, 2019)

to be not only commercially but also academically valuable, and therefore, it is important to properly deal with them and even peel the inbetween sheet off from the polymer film in adhesion without any damage. However, a suitable method is not yet developed. This current situation required us to review and investigate chemical and physical methodologies to make clear the problem and further find a solution.

The problem originates from the adhesion between the inbetween sheet and the pigment painted on the polymer film. Therefore, the investigations of the physical properties of paper and pigments are needed to clear the issue. Further, the adhesion itself at the interface between paper and polymer film is also crucial since the interface never exfoliates by simply peeling one off from the other. Aware of these complicated situations, we started the investigation of the chemical composition of the polymer films used for the animation cels and their paired paper sheets that were supposedly created in the early 1980s.

There are some methods to analyse the chemical composition of polymer films: for example, solubility test by organic solvent, flame reaction and thermal degradation temperature. As these tests are destructive, however, they are not suitable for works of art, such as animation cels, worth preserving. We propose here a possibility of the electric measurements, e.g. electric resistivity and dielectric constant, for a chemical analysis of animation cels. Both electric measurements are non-destructive and useful for the evaluation of animation cels which require careful handling.

Figure 1 shows one animation cel, selected for this analysis, of which the electric and morphological investigations were carried out. The painted part in the animation cel adheres to the inbetween sheet, indicating that the pigments have a good affinity with both polymer film and paper. The painted part contains a small amount of water even though it was dried thoroughly after being painted. It is because that pigments strongly interact with water molecules due to their hydrophilic property. That is, the paints behave as an adhesive agent between polymer film and paper.

The electric resistivity measurement is useful for the evaluation of polymer films since it is sensitive to chemical composition. It is well known that materials show an intrinsic value of electric resistivity depending on the number density of conductive carriers in the material. We measured the electric resistivity of the animation cel at room temperature using an applied voltage of 1,000 V. There are two possibilities of polymers mainly used for animation cels in the 1980s, ace-

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

Figure 1 An animation cel selected for electric measurements and morphological observation

tylcellulose and nitrocellulose.[8] The electric resistivity of nitrocellulose is normally below 10^{11} Wcm, while the resistivity of acetylcellulose is in a range of 10^{10} – 10^{14} Wcm. The electric resistivity measured with the animation cel was 9×10^{13} Wcm.

The dielectric constant is useful for the evaluation of polymer films since it is sensitive to the polarisability of monomers. We measured the dielectric constant of the animation cel at room temperature at a frequency range of 60 Hz – 8 MHz. The relative dielectric constant at 1.0 MHz was 3.6, which coincides in the range of dielectric constant for acetylcellulose (3.5 – 7.5). Both results of the electric measurements indicate that the constituent polymer of the animation cel in Figure 1 is acetylcellulose.

Besides the chemical property of the animation cel discussed above, the physical property such as surface morphology is also important to make clear the mechanism of the adhesion property. It is well known that the adhesion force strongly depends on surface roughness. Figure 2 shows the scanning electron microscopy photograph of the inbetween sheet coupled with the animation cel in Figure 1. The surface morphology of the sheet was similar to a commercial copy paper and it had many pores with sizes of several 10 microns. It is generally known that pigments penetrate into the pores and this results in a high adhesive force. In order to peel the inbetween sheet off from the cel, accordingly, it is important to break the strong interaction between the paper

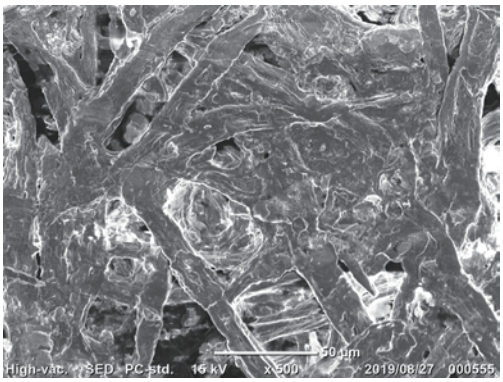

Figure 2 The scanning electron microscopy photograph for the inbetween sheet provided for morphological observation

and the pigments penetrating into it. We are now groping the methodology to reduce the interaction so that animation cels might not be damaged.

We have briefly described a non-destructive chemical analysis of polymers with an animation cel created 1980s, and discussed a possible mechanism of the adhesion between inbetween sheet and animation cel. Although our study has just started, we hope that our approach contributes to the long-term conservation of animation cels in good condition.

Irony with Cel-mediated Worlds

Let us return to Frank's (2016) account of plasmatic-ness and limitless-ness as a resultant effect of the cel material. In particular, the term, plasmatic, is quite familiar but still remains enigmatic to many animation studies scholars, since seeing *Merbabies* (1938), Sergei Eisenstein (1988) put it forward in his seminal essay—

(8) These polymers are also respectively called cellulose acetate and cellulose nitrate.

written around the early 1940s—on Disney. As discussed above, the worlds constructed in and using cel animation can arouse in the viewers a different physical sensation of mass, gravity, forces, velocity, acceleration, motion and impulse. While our intention is not to argue that this kind of sensation is unique to cel animation, it is quite certain that cel plastics functioned as a substantial basis to construct such worlds.

The material and central aspect of cel animation is what Frank (2016) tries to connect those viewed worlds to, and yet her attempt does not go so far as to cover the way in which cel plastics have functioned to form human vision. It is also outside the scope of Eisenstein's concept of plasmatic in his observation of Disney and its cel animation films. Indeed, Eisenstein (1988) marginalises the materiality and media specificity of the cel, a streak of plastics developed thus far in chemistry since the mid-nineteenth century, while he is much concerned with the sensation of God-like omnipotence in terms of the concept of plasmatic he supposedly derived from biology.(9) Such an optimistic view of artistic mastery is criticised by Andrew Darley, who states, "All media are limited (and limiting): they enable certain things and constrain others" (2007: 64).

A recent attempt to explore the issue of plastic in the context of animation studies seems to be Yuriko Furuhata's (2011) essay, "Rethinking Plasticity: The Politics and Production of the Animated Image", in which she extends Eisenstein's plasmatic-ness to Catherine Malabou's philosophical concept of plasticity. In conducting such a project, however, Furuhata is quick to consider both plasmatic-ness and plasticity as equivalent, when she refers to "Eisenstein's theory of plasticity in early Disney animation" (2010: 29). Above all, Furuhata's concern is how human agents like Disney animators successfully showed animated images by employing visual apparatuses and media to observe the actual movements of humans and animals, and not what they were not allowed by those materials for their artistic creations to show.

In this regard, we turn back to draw on Frank's (2016) discussion about the mistakes, left in animation films, which include Newton's rings or optical interference patterns created by lighting on the cel surface, dust and dirt, human dandruff, etc. (p.29). Normally, these physical and corporeal traces should be removed from animation cels while being photographed because they, writes Franks, "remind[s] us of what is lost in photographic reproduction" (2016: 32). One of this loss is three-dimensional space existing around and between layers of cels and a background in front of the camera. The cel medium of transparency makes a world appear before human sight as if there were no intermediacy nor interference but immediacy between viewer and viewed; consequently, it becomes a retina.(10)

Lost is not only three-dimensionality but also

(9) Christophe Thouny (2019) noted that Eisenstein's concept of plasmatic was inspired by biology.

(10) A recent and explicit example of this prosthetic conceptualisation of media is Apple's display called retina.

the viewer's sense of physical or tactile access to a viewed world. As characters and other figures are usually painted on the back of the cels, the colours painted there do not show any texture as the trace which the brush leaves; while in the convention of cel animation, backgrounds should be held back not to argue themselves so much, even though being rendered in a painterly way forming some texture. All the brush texture is so hidden behind the cel as to disappear from the field of human sight, at the same time when because of the smoothness of its surface, the cel makes every figure look flat, homogeneous, immaterial and eventually unattainable.

Conventional cel animation does not allow the viewer to envision anything profilmic, if it is non-diegetic, which existed on the cel and its back under the camera, as Frank points out, "What was visible to the naked eye, such as the transparent sheet of celluloid, disappears beneath the camera's gaze" (2016: 26). To put it accurately, it should be said that despite its apparent transparency and invisibility, the cel functions as the agent that tells the viewer not to focus on anything that would reveal the material realty of and around it. In light of Frank, it is certain that archiving and researching animation cels lead to clarifying what has been lost in envisioning, creating and perceiving worlds—what human agents failed to achieve either despite or without their artistic goals and what viewers have been prohibited from seeing—with the outmoded plastic retina and its digital remediations.

Among a countless number of intermediate materials created for conventional animation production, emphatically, animation cels worked as profilmic objects and events which should be foregrounded on screen. The ways in which they were manipulated under the camera with the animation stand are quite directly involved in the ways in which we as viewers recognise and experience the world as well as worlds. In this respect, we need to understand the physical and chemical traits of cel plastics that should be considered as parameters of the manipulation of cels. However, the current situation with these materials seems to be serious. As regards plastics, Odile Madden and Tom Learner[(11)] note that "their technology is relatively immature", going on to indicate:

> Our experience with them is much shorter, and the objects being nominated for cultural heritage status were made only recently. We have limited understanding of how they will behave, and, in contrast to antiquities, we are tasked with stewarding the unstable and stable alike. (2014: 6)

Plastics are still new materials to human beings, and so is the cel. This "new" material/medium demands more understanding of it before all the

(11) Madden is a research scientist with the Museum Conservation Institute of the Smithsonian Institution. Learner is head of Science at the Getty Conservation Institute.

animation cels are thrown away into incinerators because the number of them is too large to keep and manage in the anime industry.

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Voice Actors Synchronised with Other Human Agents: An Analysis of the *Afureko* Script

Ishida Minori

Introduction

Actors who voice characters in animated media are called voice actors (*seiyu* in Japanese). Similar to actors performing in television, cinema and theatre, voice actors play someone different from themselves. However, acting and voice acting are not considered the same performance or profession. One of the main reasons is that the voice actors in anime and animated media only create the acoustic presence of characters, whereas television, cinema, and theatre actors completely embody the characters they play—both acoustically, visually and physically. Then how does the performance of voice actors specifically differ from that of television, cinema and theatre actors?

My essay attempts to answer this question by analysing two different scripts of Episode 33, "Kasan ga inai (Mother has disappeared)" of *Haha Wo Tazunete Sanzenri* (3000 Leagues in Search for Mother, directed by Takahata Isao), the animated television series which was aired in 1976. Both scripts are part of the Watanabe Collection at the Archive Center for Anime Studies, Niigata University, which includes several kinds of the intermediate materials that were created and used for making the soundtracks for anime works.

Audio-visual Separation and Synchronization

There are two different processes for creating anime characters. One is related to the visual presence of characters; animators give life to the characters by creating a succession of drawings, in terms of traditional animation, that make the hand-drawn figures appear moving to the audience. The other is related to the characters' acoustic presence. Voice actors give voices to the characters. As these two processes are conducted separately, the anime characters are formed through a combination of aural and visual tracks after initially being split into these two media. Furthermore, the visual-acoustic existence of animated characters requires another process for combining the two media.

There are two ways of performing this process of combination. The first is called prescoring, which involves recording voices in advance, before rendering the characters' visual appearances, including facial expressions and

body movements. In this case, the visual aspects are synchronised with voice, as the animators draw the characters while listening to the recorded voices. Prescoring is mainly used by animation productions in the United States, especially in Disney's feature-length animations. The second way to combine vocal and visual elements in an animation involves a reversed order of the above-mentioned processes—the characters' voices are recorded after their facial expressions and body movements have been drawn, or at least decisions are made of the timings and contents of the characters' movements. This method is usually used in Japanese TV anime, and is called *afureko*, the Japanese word which was coined to refer to "after-recording".

Neither the prescoring nor the *afureko* processes involve showing the voice actors' bodies to the audience. Nonetheless, voice actors' capacity for deciding performance on-site (i.e. pacing, breathing) significantly varies between the methods of prescoring and *afureko*. In prescoring, voice acting leads the visual aspects as the recorded character voices offer the basis for animators to rely on. In the Disney production processes, " it is very important that the animators be able to "see" the attitudes and expressions when they close their eyes and listen to the voice" (Thomas and Johnston, 1995: 204), because characters' " personality is revealed not so much in speeches as in mannerisms, and more entertaining characters are created with the little sounds rather than the actual dialogue"(Thomas and Johnston, 1995: 204). Therefore, prescoring automatically implies the prioritization of voice acting over drawing, whereas *afureko* prioritizes the drawing of characters over voice acting.

According to the anime scholar and critic Fujitsu Ryota (2018:100–103), a director creates the storyboard that determines the outline of the voice acting required for characters, which is followed by voice actors using the script for voice recording in *afureko* (hereafter called the *afureko* script). The *afureko* script is created from the storyboard that is drawn by the director. Fujitsu thus concludes that voice acting is "a work of assembling playing and expressing characters within a framework decided by others" (2018:103). This raises a question regarding how a framework imposed on voice actors affects their voice acting in *afureko*. The *afureko* script for "Kasan ga inai," Episode 33 of *Haha Wo Tazunete Sanzenri*, helps identify the framework for voice acting in *afureko*.

The Function of Commas

Usually every *afureko* script is divided into three parts (Figure1).

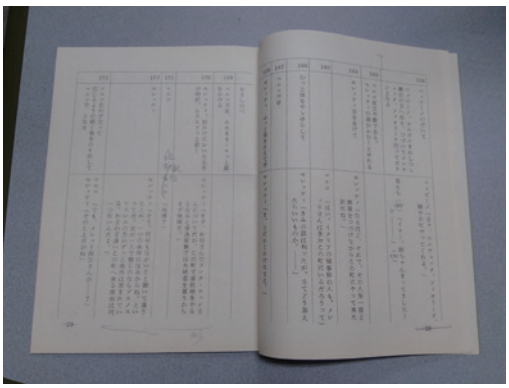

Figure 1 The *afureko* script for "Kasan ga inai," Episode 33 of *Haha Wo Tazunete Sanzenri* in1976

The numbers at the top of the table in each script page indicate the cut numbers which appear in the storyboard. In the middle part of the table, there are explanations for the movements of the camera and characters, as well as the scene or background details. The lowest part includes the characters' dialogues and the relevant descriptions. In this essay, I focus on the comma "," (accurately written as "、" which is called *toten* in the Japanese writing system), and the ellipsis "…" or "……" in the lines of the dialogues. By examining the roles of the comma and ellipsis in the *afureko* script, I will clarify the characteristics of voice acting in *afureko*-led anime.

In Episode 33, the protagonist Marco—a little Italian boy who finding his mother, has left his hometown Genoa—arrives in an Argentinian town with a family of touring actors. There, Marco visits the residence of Moretti, a town councillor who may have information about his mother. The dialogue between Marco and Moretti develops between Cuts 163 and 208. In Cut 169, the two characters sit facing each other, and in Cut 172, Moretti tells Marco that his mother is unlikely to be present in the Argentinian town. In the following Cut 173, Marco is surprised by Moretti's remark, followed by Moretti explaining reasons for his remark to Marco. The following are two lines of dialogue in this cut on page 29 of the *afureko* script[(1)]:

Marco: But, uncle Merelli ……?
Moretti: I am going to explain it. (translation mine)

マルコ:「でも、メレッリ叔父さんが……?」
モレッティ:「そのことだがね」

The following are the visual instructions corresponding to these lines, which are written in the middle part table on page 29 of the *afureko* script:

Marco bursts out standing up promptly.
And he leans slightly to listen to Moletti
Marco comes into "!?" (which means that Marco becomes confused; translation mine)

マルコ思わず立って
応じるように軽く体を乗り出して
マルコ!? となる。

The separation between the visual instructions in the middle part and the dialogue lines in the bottom part in the *afureko* script clearly indicates the two references of the anime character—the visual and the auditory. Additionally, at the same time, the *afureko* script demonstrates the way that the two different media are integrated. In the completed anime version as well as in the *afureko* script, Marco stands up from his chair, and this moment corresponds precisely to that of the "," in the script. In this sense, the comma in the script functions as a cue for voice actors to synchronize with the visual instruction.

(1) The *afureko* script for Episode 33 is a material of the Watanabe Collection. The collection serial number is 52.

In the production process of the anime series directed by Takahata, apart from the *afureko* script analysed above, there is a different type of script written by a scriptwriter to organise the flow of the story before creating the storyboard (Figure 2). Hereafter I call this script preparatory script.

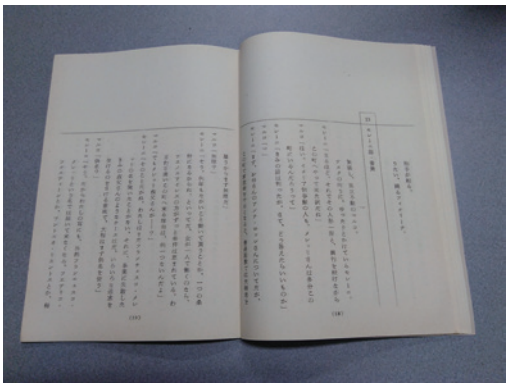

Figure 2 The preparatory script for "Kasan ga inai," Episode 33 of *Haha Wo Tazunete Sanzenri* in 1976

The preparatory script only comprises the scenes, which are not yet divided into cuts. On page 19 of the preparatory script[(2)], in Scene 13, the counterpart of Marco's above-mentioned dialogue is written as follows:

> Marco: "But uncle Merelli .....?"
> (translation mine)
>
> マルコ：「でもメレッリ叔父さんが……？」

Although this line is the same in the *afureko* script, the comma has not been inserted in the preparatory script. This indicates that the comma "," was added during the stage of creating the storyboard when Marco's action of standing up from the chair was determined by the director. In working on the storyboard, the director makes the cuts by measuring the characters' movements and the length and duration of the dialogues using a stopwatch[(3)]. In fact, the preparatory script does not include a description of Marco sitting in the chair.

The congruence between the completed anime version and the *afureko* script clearly shows that the comma precisely coincides with the moment when Marco stands up. In other words, the "," in the *afureko* script is not only to ask voice actors to pause but also indicates the timing of the boy character's relevant movement.

Therefore, this implies that voice actors' dialogue delivery has to be synchronized with hand-drawn characters' movements at the timing signified with commas. Considering the presence/absence of the "," in the *afureko* script and the preparatory script, as well as the congruence between the commas in the *afureko* script and the characters' movements in the final anime version, the "," in the *afureko* script is revealed to be an important hinge for synchronising the boy character's movements with the voice acting. The "," can neither be deleted or moved, nor can it be added at the

(2) The preparatory script for Episode 33 is a material of the Watanabe Collection. The collection serial number is 51.

(3) Stopwatches are widely used by many anime directors to calculate the duration of the cut. In "Takahata Isao Ten: Nihon No Animation Ni Nokoshita Mono", a retrospective exhibition of Takahata held in 2019, his stopwatches used for the anime productions were exhibited.

improvisation or decision of the voice actor on-site. In other words, commas are one of the frameworks that are imposed on voice actors within the context of anime production.

In anime productions of the 2010s, it is quite rare for the visual aspects of the work to be completed until the *afureko*. To overcome scheduling conflicts during production, a *rihasaru* (rehearsal) video (Morikawa, 2018: 2), in which each cut is edited according to its duration in the storyboard, is provided to voice actors prior to the *afureko*. In the *rihasaru* video, the names of characters with dialogue lines are written in a rectangle for each cut of the storyboard. This rectangle, called "*borudo*" in Japanese, flashes while the characters speak, and allows the voice actors to prepare for the recording session by coordinating the *afureko* script (Fujitsu, 2018: 100; Saito, 2018). Even in this video being a new intermediate material created during digital production, the timing at which the flashing begins and ends is exactly what the "," works for in the *afureko* script. This is a device used for precisely synchronising recorded dialogues with visual instructions and can be considered an imposition by other production crew members on voice actors. Commas' equivalents continue to function as a framework in digital productions.

The Function of the Ellipsis

In this section, I analyse the function of the ellipsis ("……") in the *afureko* script. The ellipsis—which indicates a pause without dialogue—is not only used in the *afureko* scripts for anime but also in the scripts for radio and television dramas, films, and theatre plays. However, the use of the ellipsis varies between media; for example, the ellipsis in radio dramas is likely to be the variously nuanced sounds of voice actors' voices, even if they are not articulated in words. In addition to these sounds, the movements of actors in TV dramas, films, and theatre plays are presented visually and/or physically. Then, how is the ellipsis performed in the *afureko* script for anime? A comparison of the *afureko* script with the completed scenes of Episode 33 indicates that the ellipsis plays a different role in *afureko*-led anime from that in radio or TV dramas, live-action films, and theatre plays.

To demonstrate this difference, I consider the example of Cut 72 described on page 16 of the *afureko* script for Episode 33. In the middle part of the *afureko* script table, the visual instruction simply indicates the name of the character Fiorina, with her line written in the lower part: "Tosan (Dad)……". In Cut 71, Fiorina's father Peppino asks Marco to go finding his mother on his own. In the subsequent Cut 72 of the final anime version, Fiorina's worried face is presented in a bust shot. Fiorina blinks her eyes after she says "Tosan." When I observe this cut on screen, Fiorina's mouth stops moving after saying 'Tosan,' and then her eyes begin blinking, which continues until the end of this cut. The ellipsis in the *afureko* script corresponds to the blinking of Fiorina's eyes. The opening and closing of the character's mouth indicate speech, which

corresponds to the duration of "Tosan" which she says. This demonstrates that the "....." in the *afureko* script indicates the character's blinking movements other than the mouth movements.

Here, I further discuss what the "....." signifies in another cut. In Cut 185 on page 31 and 32 of the *afureko* script, which is part of the conversation between Marco and Moretti, the ellipsis is synchronised with Marco's facial movements. In this cut, Moretti's remark that Marco's mother may have died upsets the boy. The visual instruction is described in the middle part of the *afureko* script table as follows:

> Marco is shivering and get chilled.
> His body moves slightly forward.
> (translation mine)

> マルコ、ブルルッとおこりの様に
> 体がふるえる
> やゝ前へ体がゆらぐ

In the lower part of the *afureko* script table, Marco's line is written as follows:

> Marco: "..... Because of disease ..... my mother..... may have died?
> ..... I might not be able to meet her again, Mr. Moretti, you think so ....."
> (translation mine)

> マルコ「……。病気で……母さんが死んだかも……しれないって……もう逢えないかも知れないって、そう、モレッティさんは……」

I compare Marco's movements in the final anime version with its description in the *afureko* script. With the first ellipsis, Marco opens his eyes, raises his eyebrows, and slightly inclines his neck. Then Marco's mouth begins moving from the moment he starts to say "Because of disease." This is followed by Marco continuing to speak with his mouth moving, although his speech pauses for a short moment, and this pause happens as indicated by each of the three placements of the "....." on screen. More importantly, with this line, Marco's eyebrows and eyes move repetitively, apart from the mouth movements, in the completed scene. This suggests that the "....." in the *afureko* script represents the movement of facial parts other than the mouth[(4)].

The comma and ellipsis in the *afureko* script define the range of voice acting in detail. The comma determines the synchronisation of the voice acting with the character's movements. This means that the timing allowing the voice actor to breathe is pre-determined while creating the storyboard. The ellipsis indicates the movements of facial parts other than the mouth, which may

(4) Also in the storyboard of *BrenPawado* (Brain Powerd) created by Tomino Yoshiyuki in 1998, the ellipsis indicates the movements of facial parts other than the mouth. Cut 27 for Episode 6 in the storyboard of *BrenPawado* shows the correspondence of "……" to the eye movements of a character (Amamoto, 2019: 328). This cut was published in the catalog for the exhibition "Tomino Yoshiyuki no Sekai" held in 2019.

result in the performance of voice actors being interrupted. Therefore, in the acoustic development of characters, voice acting is required to be synchronized with the timings pre-determined by the director.

Voice acting for *afureko* is completely different from that for prescoring in which the character's voice is recorded first. In the case of prescoring, the picture is synchronised with the voice of the character, and is based on the voice actor's own timing of delivering dialogues. However, in *afureko*, voice acting is performed in synchrony with the picture. As mentioned by Fujitsu, it is usual that drawing and other main processes in animation production are not entirely finished before the stage of *afureko*, and consequently, animators often keep drawing, even listening to the recorded voices of voice actors. Fujitsu (2018:102) concludes that both prescoring and *afureko* are, as a matter of fact, adopted in the current anime production. Nonetheless, the *afureko* script and rehearsal video on which voice acting heavily relies can be still said to determine the timing of its synchronisation with visual instructions. In this sense, voice actors are not allowed to autonomously determine the tempo or intervals in the dialogues.

Nuances Embedded in the Sounds

Is it that the role of the voice actor in *afureko* is only to obey the determinations in visual instructions? The answer, of course, is negative. I claim that voice actors engaging in anime are able to enrich and deepen their performance in the *afureko* environment. Such potential of voice acting is found in the Episode 33 of *Haha Wo Tazunete Sanzenri*. For example, there is a cut in which Peppino, the leader of the puppet troupe traveling with Marco, arrives at an inn. On page 14 of the *afureko* script, this cut is numbered 62. In the middle part of the *afureko* script table, the visual instruction for Peppino, his daughter Concetta and the innkeeper Lucia is given as follows:

> Peppino receives the key and hands it to Concetta. Lucia pushes the inn book to Peppino looking back, who then writes down their names in it. Concetta turns to the left, moving only her neck, FR-O (from this cut on, Lucia remains in the same pose). (translation mine)

> ペッピーノ、キイをうけとってコンチェッタに渡す。ルシーア、ふりかえるペッピーノに宿帳を押しやり、ペッピーノ宿帳を書く コンチェッタは左へ FR・O と FR・O 首だけ動かす（以后、ルシーアは両肘をついたまま）

In the lower part of the *afureko* script table, the lines are written as follows:

> Concetta: "Let's go, Giulietta"
> Peppino: "Well done [yare yare], I can relax."
> Lucia: "Oh, just a moment!"
> (translation mine)

コンチェッタ「さァ、ジュリエッタ行きましょう」
ペッピーノ「やれやれ[yare yare]、これで手足がのばせる」
ルシーア「あ、ちょっと！」

In this cut, Peppino's line, " やれやれ (yare yare)," is not only articulated by the sound "yare yare." On screen, I heard that the sigh is integrated with " やれやれ (yare yare)." As a result, this not only conveys that Peppino has finally arrived at the inn following his long journey, but also that he experiences the hardships and sorrows of a traveling artist. Taking a breath is performed to the timing of the comma after " やれやれ (yare yare)", which is linked to the visual direction observed by voice actors in *afureko*. Nagai Ichiro playing the character controls his breath, adds various nuances to his voice, and conveys the character's innermost feelings, thereby literally breathing life into the animated creation.

Conclusion

The voice actor, Morikawa Toshiyuki provides opinions which regarding voice acting, deserve serious academic attention. As regards audio dramas (called *Dorama CD* in Japanese), which Morikawa thinks of as the origin of voice acting, he claims that voice acting means "to express by one millimetre or two millimetres" (Morikawa, 2018: 133). This remark indicates the strict condition under which voice actors act in *afureko*. Adding Morikawa's remarks on voice acting to my analysis of the *afureko* script helps shed light on that voice actors in the *afureko* system express the characters in their own original ways, performing in synchrony with the timing and duration decided by other human agents, even down to 1/24th of a second.

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The Archive in Anime Production: Thoughts on the Use of the Cel Bank in *Neon Genesis Evangelion*

Ida Kirkegaard

Introduction

In anime, the term 'bank' is typically used to refer to an archive of cuts of animation that, once created, are used again and again in different contexts. 'Cut' in an anime context refers to a continuous bit of animation where the 'camera' does not switch its point of view, analogous to a shot in live-action filmmaking. These cuts are determined and named in storyboards and generally handled by key animators. Although the production method is similar to what is commonly known as stock footage, the two terms in Japanese are not used as synonyms, with bank being used primarily in animation contexts to describe cuts made for and used within a specific series while stock footage signifies 'canned' footage from a central archive that can be used in several different productions. In other words, the 'bank' refers to a metaphorical archive of cuts that are reused within the production of a given anime production, but at least generally not used in any subsequent productions.

This essay attempts to give an overview of the cel bank, the reasons it came to be, and its effect on anime production. The cel bank in and of itself constitutes an archive of primary materials, albeit largely an immaterial one, and its importance to the form of Japanese anime makes it an issue worth studying. More to the point of this volume, however, bringing up the issue of cel bank in a volume about archiving and intermediate materials leads to questions about the relationship between the cel bank and intermediate materials in general. How can intermediate materials help us understand this aspect of anime production better? While the cel bank as archive might be mostly a metaphor, in pre-digital anime production it was nonetheless connected to a physical archive of drawings, cels and film strips. Even more importantly, intermediate materials reveal the traces of the cel bank and how it was used. Most prominently, the cel bank becomes visible in storyboards (絵コンテ), which organise how the cel bank is utilised and so contain the most visible traces of this largely immaterial archive.

A Short History of the Bank System

While this essay primarily uses the terms *cel bank* and *bank cuts*, there are several alternative terms

for the same system, including *image bank* and *bank footage*. The term cel bank, however, is the most relevant to the topic of archiving as it hints at the reason why bank cuts are and have been so ubiquitous in anime: using them in a production saves cels, the single frames painted on celluloid sheets that were photographed one by one to create pre-digital 2D animation. This is useful for TV productions operating under strict limitations of budget and production time, where re-using cels frees scarce resources to be used on other cuts. Even in today's digital production landscape, filling the entire 23-minute airtime of a typical anime episode with newly created animation materials is very difficult to achieve for most productions, which usually have to contend with very limited production time and human resources. Using bank cuts alongside new animation materials is thus an effective way of saving precious time and resources that can then be focused on the new material. In the 1980s, when half-hour American TV cartoons for the US market were routinely outsourced by Hollywood studios to be animated in Japan, up to 12,000 new cel drawings along with inbetweens of the same number were created for a single episode of a cartoon. Meanwhile, however, domestic anime productions were allowed 5,000 new cel drawings at best, going as low as 1,200 at certain studios. This made cel-saving measures such as bank cuts much more important for anime production than they were for the foreign counterpart.

As are many other significant traits of TV anime, the ubiquity of bank cuts in anime can be traced back to the Mushi Pro studio and its *Astro Boy* series for television (1963-1966). Even if the basic concept of reusing cuts was not strictly invented for the series, the pioneering manga artist Tezuka Osamu did coin the term, *bank system*, in parallel to the *star system* which refers to the way of allowing characters to reappear in his different manga works. The bank system was just one of the many techniques of limited animation the series relied on to meet its weekly schedule and to remain somewhat within its limited budget. Being a robot-themed TV series, *Astro Boy* was also particularly suited to limited animation and bank cuts. As Marc Steinberg (2012: 78) points out, the titular character's jet-propelled flying was convenient in its lack of need for any movement beyond a dynamic still image dragged across a background. Flight as a form of locomotion detached from the physical surroundings and the minimalist futurist backgrounds of *Astro Boy*'s world made it easier for the animators to insert the archival cuts in various episodes than if Astro Boy had, for example, commuted on a bicycle, or swung through his city like Spider-Man.

Although the highly influential robot anime *Astro Boy* seems to be strongly connected to the development of the bank system, this does not provide a sufficient explanation of why bank cuts have become so prominent in that particular genre as this has evolved through decades. Alongside the magical girl genre, another genre strongly associated with bank cuts, robot anime is notorious for prominently featuring elaborately

animated bank cuts, such as robot launches and transformation sequences, in every episode. This connection between genre and the ubiquity of bank cuts becomes particularly noticeable in the case of *Neon Genesis Evangelion* which I have investigated as part of my upcoming PhD thesis on the cel bank because of its status as a highly acclaimed, innovative production that is also famous for extensively making use of bank cuts.

Bank in *Evangelion*

The 1995 TV series *Neon Genesis Evangelion* (henceforth *Evangelion*) was a landmark work in the world of TV anime and has been extremely important in that the series as a whole has developed in 25 years since it was first broadcast. However, *Evangelion* is also notable for its rushed production schedule and its mix of elaborate animation and frequent use of the cel bank. It is in many ways highly conventional, with a concept and a plotline that references earlier robot anime and *tokusatsu* productions,[(1)] at the same time challenging, expanding and experimenting with the conventions of the genres it draws upon. The series' plot follows a cast of teenagers piloting eye-catching giant robots to fight invading monsters in an initially episodic structure where a monster is defeated each week.

Over the course of the story, however, this structure is gradually subverted as the characters uncover a great conspiracy, and the series shifts to focus more and more on the characters' deteriorating mental states. As the characters spiral down into despair and confusion, so does the once conventional narrative and even the world of the story itself. It is this combination of conventional, commercial elements and very introspective, personal character studies that made the series such a phenomenon and, more importantly, what makes it especially relevant for this essay as an example of both the usual way the cel bank is used in anime production and its potential as a deliberately utilised artistic tool.

Evangelion was directed by Anno Hideaki at Studio Gainax and its 26 half-hour episodes were broadcast on the Japanese nation-wide television network TV Tokyo over a period of six months, from October 4, 1995 to March 27, 1996. In 1997, the series was followed by two theatrical feature films, one a retelling of the series constructed almost entirely from pre-existing footage (a so-called recap film), the other a freshly animated alternative version of the series' ending. Since 2007, a new retelling called the *Rebuild of Evangelion* has been in production at Khara, Anno's own company, the final film of which is set to release in summer 2020. The series has also spawned a top-selling media-mix franchise of merchandise, alternate retellings and ancillary works that is still highly profitable.

Anime production has changed a lot since *Evangelion* came out, and this impacts the frequency and specific use of bank cuts. Most

(1) This Japanese term for the hybrid form of live-action filmmaking and the extensive use of special effects is well known for *Ultraman* (1966-), *Kamen Rider* (1971-) and the *Godzilla* (1954-) film series.

importantly, in the last 25 years anime production has become digital, which saves time in production and has made the use of bank cuts less prominent, or at least easier to hide. In the 1990s, anime was still produced by first drawing a picture on a piece of paper, then transferring that drawing with a so-called tracing machine (トレースマシン) to transparent celluloid. These cels were then painted by hand and photographed with an analogue camera, often with up to four or five layers of cels stacked in one shot. Now, every step from colouring to photography is done digitally, and even if animators drawing on paper are still the majority, with the advent of the so-called webgen (web generation) of animators, even drawing is increasingly done on the computer. While most anime productions are still remarkably analogue and low-tech compared to Hollywood animation or the growing number of Japanese 3D CG productions (such as the works of Polygon Pictures), anime has nonetheless changed enough since 1995 that *Evangelion* cannot be taken to represent all productions, especially not contemporary anime. So why work with this case at all? Well, aside from being in many ways a typical anime production of its time, *Evangelion* uses bank cuts in some intriguing and unconventional ways in its latter half, and by focusing on this example, it is possible to explore both the conventional form of the cel bank and its potential as an artistic tool when deliberately used.

As a TV anime, particularly one from the mid-90s, *Evangelion* used bank cuts as a matter of production necessity. Their frequency increases over the course of the series' run until the final two episodes, which famously are comprised of little *but* bank cuts. In terms of narrative structure, *Evangelion*'s conventional form lends itself well to bank cuts, featuring as it does a small number of recurring locations and characters as well as adopting, on the surface level, the iterative monster-of-the-week structure typical to anime of the robot genre. One noticeable point about the use of bank cuts in *Evangelion* is that they are unevenly placed, that is, some types of scenes are a lot more likely to use bank cuts than others. Combat scenes contain few bank cuts, even in the later episodes of the series, and scenes of character interaction are usually composed of newly animated cuts (one rare exception can be seen in Episode 21, where the repetition of a situation from Episode 15 is highlighted through the use of bank cuts). Instead, bank cuts are primarily seen in two categories of scenes: light, domestic and comedic scenes, and the scenes taking place in control centres and meeting rooms typical for the robot genre.

One type of domestic scenes particularly likely to feature bank cuts are those taking place in the apartment where several of the main characters live. This location is introduced in Episode Two and is the only private home seen in the series. The scenes in this apartment use and reuse distinct bank cuts, often cued with the same musical theme, which serve to build a sense of familiarity in a similar way to establishing shots. For example, an instantly recognisable cut

of the character Misato drinking a can of beer, first seen in Episode Two, is used to establish many scenes, set in her kitchen, with a mood that as with a typical sitcom, is light-hearted and warm at least on the surface.

Even more conspicuous in their use of bank cuts than these domestic scenes, however, are the scenes taking place in the control room. In these scenes, often intercut with scenes of high action, commanders and technicians bark orders, react in shock and recite largely meaningless pseudoscientific data about the situation at hand while graphic user interfaces signal synch rates, alerts and critical emergencies. These scenes use a small number of bank cuts over and over again, mostly sourced from Episodes Two (where the first battle is shown in the series) and 14 (an episode set entirely within this location). Particularly noticeable as bank cuts are a group of cuts showing the command technicians turning around while talking and a set of cuts of Misato reacting either confidently or surprised to whatever is happening outside the control centre. Other bank cuts are less distinct and only stand out as repeated to a viewer paying close attention. These cuts with the control room are reused again and again with only the dialogue replaced, creating a strong sense of continuity between the different battles. In fact, as the production progresses, the amount of bank cuts used in these scenes keeps increasing to culminate in a final battle scene in Episode 24, which made up of about sixty cuts, contains just two new cuts taking place in the control room. However, even in this late and presumably resource-strapped scene, the action taking place *outside* the control room is comprised almost entirely of newly animated cuts. This kind of resource distribution falls in line with the philosophy of anime-style limited animation, ebbing and flowing between high and low energy rather than spreading limited resources evenly over the running time.

What categories or types of scenes are comprised of bank cuts also determines which are not, and in *Evangelion*'s case bank cuts are particularly scarce in the already mentioned action sequences as well as in the scenes of the emotionally charged, dramatic interaction between characters. While it might seem like a foregone conclusion that a robot action series would focus its animation resources on action scenes, avoiding the use of bank cuts in action scenes is by no means common within the genre. In a series such as *Mobile Suit Zeta Gundam* (1985-1986), there are a small bank of standard robot action cuts interspersed with newly created animation materials. Even more noticeably, children's episodic series contemporaneous with *Evangelion*, such as *GaoGaiGar* (1997-1998), pad out their action scenes with bank cuts of transformations and special moves (*hissatsu*) against conveniently abstract backgrounds. *Evangelion*'s action scenes, meanwhile, are sophisticated showcases for animators' skills and a key selling point of the series itself.

Evangelion also uses the cel bank in a very different and less genre-conventional way, primarily in its second half. These episodes contain long sequences where the minds of the characters are probed by their enemies, presented

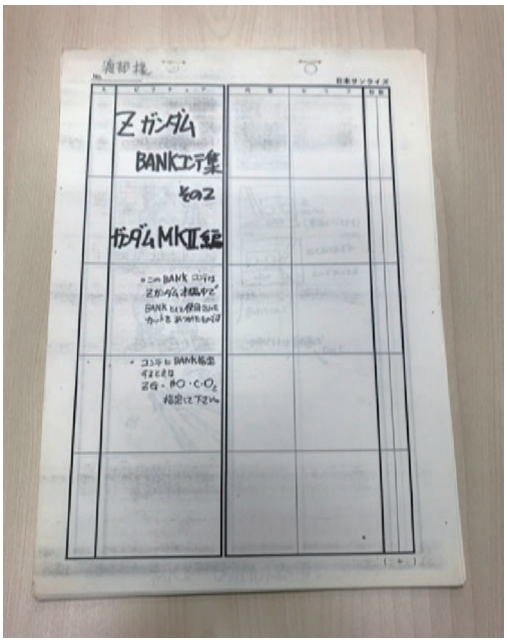

Figure 1 A Storyboard for the bank cuts in *Mobile Suit Zeta Gundam* from the Watanabe Collection

through monologues and dialogues over still images, paired with significant use of bank cuts. In the final two episodes, this technique is supplemented with various other techniques such as photographic images interspersed with drawings, drawn characters devolving into sketches and malleable outlines, and even shots of production scripts. What these all have in common is that they play with the constructed reality of the animated footage, breaking down the conventions that the series has been following up until then alongside with its reality itself. When bank cuts are used in these sequences, the dialogue accompanying them is changed, and as is in the scenes with the control room discussed earlier, no serious attempt is made to hide the fact that in the sequences, these cuts are indeed bank and do not combine into a diegetic whole.

In these sequences, characters have long conversation not with other characters, but with their own impressions of them, something that is explicitly spelled out in the series as 'the me in your mind'. Here, the very conspicuous use of bank cuts works to emphasise this effect. The reuse of the same bits of animation makes it very clear that one of the characters appearing in such a sequence is not supposed to be read as autonomous or individual but an assemblage of impressions of that person. The use of a new dialogue in these scenes, however, also distinguishes this use of bank cuts from the tried and true trick of replaying cuts serving to signify a memory. While these cuts may seem like memories, the dialogue is new and unique to the sequences, and is not a replay of anything said earlier. Instead, the use of the cel bank in these sequences represents a challenge to the series' construction of a consistent reality, one that visualises the theme of boundaries breaking down that the series explores in its latter half. In its own humble way, this use of the cel bank reinforces the much more conspicuous and grandiose ways in which *Evangelion* depicts the end of the world and the dissolution of human existence in its last few episodes and feature film. Getting into a full analysis of this aspect of the production is outside the scope of this essay, but suffice it to say that *Evangelion*'s use of the cel bank reflects not only its genre ties and priorities as a production, but also the themes of the narrative itself.

The Potentials and Problems of Published Materials

The preceding argument has attempted to illustrate the importance of bank cuts to a thorough analysis of anime, whether or not it is focused on narrative or production. Approaching a given text from this angle can reveal the priorities of a strained production and the aspects of its relationship with its genre, and also highlight the unique potential the cel bank has as an artistic tool in and of itself. As hinted at above, however, the actual work of identifying bank cuts is not simple. By their nature, bank cuts are the production crew's last resort and for the most part are supposed to be as unnoticeable as possible. This means that in the process of simply comparing scenes in a finished work and identifying which are archival, a massive undertaking even under the best of circumstances is often deliberately made harder by the production studios and crew. Outside the most conspicuous cases—transformations, special attacks and introductory speeches common in both robot and magical-girl anime aimed at children, bank cuts are often hidden in between new or slightly altered cuts of animation, for example, by putting them in front of new backgrounds, in an attempt to make them less conspicuous. In the case of recent works, digital production has also made it easier to hide repeated animation by changing backgrounds, filters or colour tones, making it even harder to notice them without a lot of effort cross-checking every episode of an anime series. For this reason, intermediate materials, specifically production storyboards, can be incredibly useful for research on the cel bank, as they often spell out exactly which cuts are bank and where they are taken from. For my analysis of *Evangelion*, I relied heavily on both the 2019 Netflix streaming release and the 2015 Japanese Blu-Ray release of the series, but just as much on the series' commercially published storyboard collections.

As mentioned by Kim Joon Yang (2019: 31) in the previous volume, anime storyboards are occasionally published as merchandise in book format. These publications are planned and produced for a limited number of Japanese animations, mostly theatrical releases with great mainstream popularity such as the films of directors Miyazaki Hayao, Takahata Isao and Hosoda Mamoru. *Evangelion* is among the few TV anime series whose storyboards have been published commercially, almost certainly due to the series' importance and enduring popularity. While such publications are generally invaluable resources for in-depth studies of the aspects of production including the use of bank cuts, it is not that they have no issue as I detail in the following.

The *Evangelion* storyboards were published in six thick paperback volumes by Gainax and Fushimi Shobo under the title, *Evangelion Ekonte Shu*, from 1997 to 1998, with subsequent volumes in the same format produced by Khara for the *Shin Gekijoban Evangelion* film series starting from 2007. These volumes are reproductions of the storyboards of *Evangelion*'s 26 TV episodes and two 1997 theatrical features, presented in black and white, printed on matte

paper and shrunk to approximately half the size of the original storyboards. The storyboards are presented with minimal credits—a couple of scriptwriters (脚本) and a couple of storyboard artists are credited per episode—and without explicit commentaries, though each volume contains at least one interview with a person involved in the production.

On rare occasions, an alternative version (別バージョン) of a scene is presented. For example, Volume One for the storyboard collection presents an alternative and longer version of cuts 103-126, the scene where the characters Shinji and Misato first meet up in Episode One, as an addition to the final storyboard. This alternative scene may have been added simply because the alteration is quite conspicuous in the final storyboard; the printed official storyboard is prominently marked with the letter 改 (revision), and jumps abruptly from cut 111 to cut 127 after the new version of the scene in question. This jump only makes sense when the alternative, longer version of the scene is taken into account. Without the revised scene appearing in the publication of the storyboard, readers would quickly notice that the storyboard was modified, which is probably why the alternative scene was included. Three other alternative scenes are included in the published storyboards, from Episodes 11, 13 and 17.

While these volumes are definitely useful for any analysis that relies on minute aspects of animation production like the use of the cel bank, they still have several obvious issues. When flipping through a volume of the collection, one quickly notices that the photocopying and scaling of the materials mean that not all details are always kept, and sometimes words or details of drawings are rendered unreadable in the transition from soft grey pencil lines into stark black ink. When comparing these commercially released storyboards with original materials, it also becomes clear that original storyboards are not always entirely in black and white, and that colour is sometimes used to note corrections, alterations, or the involvement of other production crew members. These issues are equally present in any photocopy of the original storyboard, however.

A more fundamental issue with using those volumes for research is that they are by their very nature curated publications, and so the story they tell of anime production will always be an edited one. In the case of the *Evangelion* storyboards, this becomes most noticeable when it comes to what is often known as the director's cut scenes, and it is at this point that the question of the cel bank once again is addressed. These director's cut scenes consist of new cuts of animation originally created for the compilation feature film *Neon Genesis Evangelion*: *Death* & *Rebirth* (1997). These cuts were later edited into Episodes 21-24 of the TV series itself when it was released on laserdisc. Each of the director's cut versions of these episodes is distinguished from its broadcast counterpart with an apostrophe; thus Episode 21' is the director's cut version of Episode 21. The cuts inserted in Episodes 21-24 were subsequently *removed* from *Death* & *Rebirth* when that film was re-edited into the 1998 TV

movie *Neon Genesis Evangelion*: *DEATH (TRUE)*[2] as well as the freshly animated 1997 feature film *End of Evangelion*.

Volume Six of the storyboard collection is the only published version of the film storyboards, but rather than including the storyboards for the original 1997 recap film *Neon Genesis Evangelion*: *Death* & *Rebirth*, it contains only the storyboards for *Neon Genesis Evangelion*: *DEATH (TRUE)*[2], the 1998 recut film from. This means that unavailable are not only the storyboards for the director's cut scenes anywhere in the market but also those used during the production of the initial version of the film, which would definitely be of much significance in terms of the process of production.

While these are just two examples of omissions from the published storyboards, they hint at the deeper truth: we cannot know what has been left out from a publication such as *Evangelion Ekonte Shu*. The volumes only let us know what the publishers want the general public to know (or cannot properly hide), presenting one set of storyboards as definite and making almost only minimal mention of previous versions, corrections, scrapped ideas or last-minute changes. No matter how much we examine the published storyboards, we cannot know how many iterations the meeting scene in Episode One went through, nor when the hastily scribbled storyboards presented for the famously rushed Episodes 25 and 26 were made. The volumes do not provide us with the director's scribbled corrections, blue and red lines to partition episodes, or the hastily scribbled versions of the storyboards for the two Episodes way behind schedule. For all of that, we need archives of intermediate materials, not just those polished for general consumption, but those truly focused on the goal of research into anime production.

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Notes from the Watanabe Collection: Media Archives and the Futures of Anime's History

Dario Lolli

In Matsumoto Leiji's anime series *Ginga Tetsudo 999* (Galaxy Express 999, 1978), steam locomotives feature as the main transport technology for interstellar travels. Through one of these trains, the Galaxy Express 999, the main character Hoshino Tetsuro leaves behind the misery of an impoverished Earth in search of the remote Andromeda Galaxy, where he dreams of turning his ephemeral human body into an immortal mechanical cyborg. Every time that he and his travel companion Maetel depart for a new planet, the Galaxy Express accelerates on steel railways before taking off into space, blowing smoky trails in the sky from the chimney of a 'computerised' steam engine. This embedding of an obsolete transport technology into an intergalactic setting activates a defamiliarizing short-circuit akin to a reflective sense of nostalgia, 'a rebellion against the modern idea of time, the time of history and progress' (Boym, 2001: xv).[(1)] The uncanny image of a steam train cutting across galaxies and solar systems undermines a linear narrative of historical development, troubling deterministic expectations of scientific progress as an ineluctable succession of new technologies supplanting old ones.

This radical departure from techno-scientific positivism is further reinforced by the series' narrative, whereby Tetsuro's dream of an enhanced and eternal prosthetic body blurs into a dystopian nightmare as the train approaches its

(1) When interviewed, Matsumoto recalled the genesis of this series as roughly based on the memories of his first journey to Tokyo, when he left Kitakyushu in pursue of a career as an illustrator after the end of WWII: "Every time I saw the train with the plate saying 'For Tokyo,' I'd vow to myself that I'd ride that train someday. Ultimately, I pawned my amplifier, speakers, and all of my records, and with the 700 yen I got and a handful of writing tools, I actually left for Tokyo. At the time, it took a full day and night to get from Kokura to Tokyo. That memory became the prototype for The Galaxy Express 999. I shudder when I think, "what if I hadn't taken that journey?"' (Asianbeat, 2008). Following Svetlana Boym's (2001) famous analysis, I called Matsumoto's use of nostalgia 'reflexive,' as opposed to 'restorative,' in the sense that it does not affirms a truth through a transhistorical myth of origin, but rather "dwells on the ambivalences of human longing and belonging" (Boym, 2001: xviii) without any pretence of a possible homecoming. In many respects, *Ginga Tetsudo 999* is longing in deferral. The desired technological perfection will be never attained, and, even if we know that Tetsuro will eventually return to planet Earth, the maternal figure of Maetel parts from him, preventing the possibility of an Oedipal closure prefigured throughout the series.

final destination on planet Prometheum. As Tetsuro finds out, mechanisation cannot fix all the existential and ethical questions of our socio-technical condition.[2] The techno-utopian seduction of a Universalist notion of progress—in the form of ever better, efficient and immortal technologies—is rejected as an untrusty Chimera making us blind to forms of socio-technical assembling that swerve from pre-given paths of development. In so doing, *Ginga Tetsudo 999* invites us to consider technological history not as a linear succession of fixed events leading towards perfection, but as ever changing and open-ended assemblages that—like steam-powered trains and Tetsuro's human body—resist their alleged obsolescence by opening themselves up to different lines of progress.

An understanding of historical development not impaired by pre-given teleologies of human progress lies at the heart of *Ginga Tetsudo 999* and the imaginative and sometimes quirky inventions of Japanese anime series. Yet, by opening up the possibility of conceiving history differently, *Ginga Tetsudo 999* also implicitly brings attention to its very existence as a technical object. What is hand-drawn animation in the digital era? And what does it mean to write its history today? This is what this series keeps asking from the celluloid sheets, storyboards and preparatory drawings stored in the Watanabe Collection, the repository of anime's intermediary materials of the Archive Centre for Anime Studies in Niigata (ACASiN).

Archives

The question posed by *Ginga Tetsudo 999* and its intermediary materials might at first appear a redundant one. After all, the global diffusion of digital technologies accessible on the move allows to access all sort of information in a faster and cheaper way than what any physical archive can do. Digital technologies have brought to light inventive ways of organising, sharing and editing information from below and without the centralised control and legitimated authority of professional archivists. Media scholars have often defined this process in terms of the 'participatory cultures' of media convergence (Jenkins, 2008), or the formal and informal collaborative processes of establishing and maintaining large databases of online information. From the perspective of distribution and consumption, for instance, digitisation has made easier the circulation of previously unknown Japanese anime series around the world, a process that has certainly benefitted transcultural communication and what Ian Condry has named a 'globalisation from below' (Condry, 2013: 215). With processes of media convergence, the archive is no longer confined within the walls of bureaucracy and legitimate knowledge; all the world has

(2) As it turns out, planet Prometheum is far from the technological heaven dreamt by Tetsuro, and mechanised bodies are not enough to spare humans from being constantly bullied by the ruling class/ethnic group of the machine people. By naming the planet after the mythical Titan who championed culture and science, the series gives a further dark twist to progressivist histories of human civilisation.

exploded into an archive, with its popular culture and everyday life now catalogued and stored like the 'high' culture of old.

However, the widespread diffusion of Internet resources and their increasing use for academic research do not come without new compelling questions. Today, a search for '銀河鉄道999 (Ginga Tetsudo 999)' generates about 10,100,000 results in Google (Figure 1), an outstanding collection of data accessible anytime anywhere. Yet, in a culture characterised by an unprecedented information overload, the problem of access also becomes a problem of sorting. As Scott Lash observes, "[a] society of ubiquitous media means a society in which power is increasingly in the algorithm" (2007: 71). With an Internet archive modulated by technologies designed and patented by private corporations, the problem faced by historians of popular culture might well be the banality of Wikipedia appearing as "*the only* history and historical research determined by the parameters of a Google search engine" (Guins, 2014: 84). This is one of the issues explored by Raiford Guins (2014) in his book on video games afterlives, whereby, through a confrontation with the materiality of these socio-technical objects, he challenges the simplistic view that open-ended repositories of online data might be enough to make physical archives redundant.

Film scholar and archivist Ian Christie (2016) once observed that even if it is true that all that is stored on the Internet also exists in the world, it does not automatically follows that all that exists in the world can be also found online. This apparently simple observation does not solely mean that there might be some unknown artefacts hidden away from the digital sight, stored somewhere in the dark cabinet of a remote collection. On another level, it also hints at the

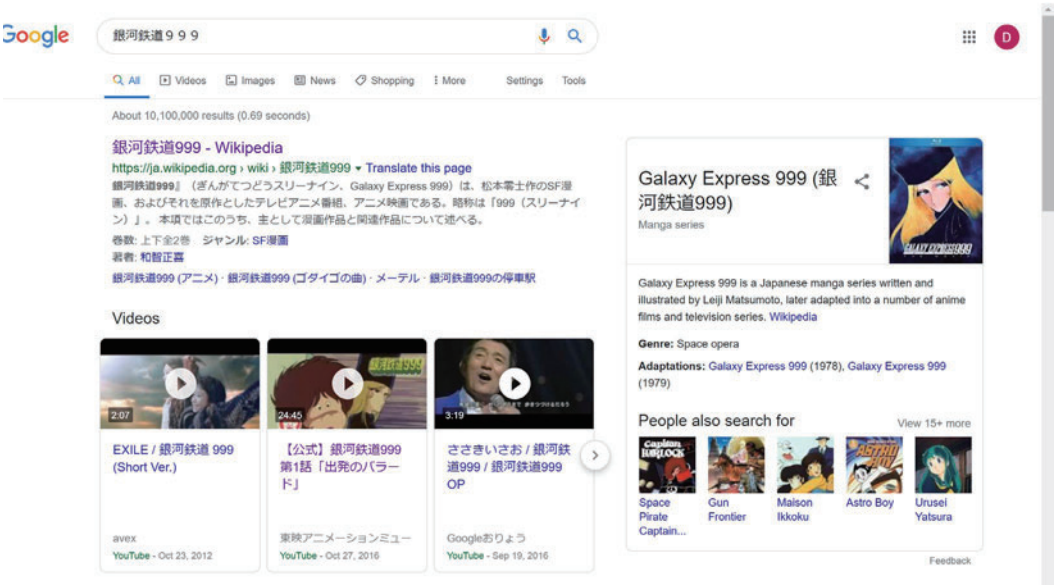

Figure 1 Google Search for '銀河鉄道 999', or, the Internet archive as sorted by a proprietary algorithm.

fact that what can be found online might not necessarily be as transparent as we assume it is. As limitless as it may be, the digital archive of the Internet is invariably the preserve of "content"—what in Japanese is known as the product of the "contents industries" (*kontentsu gyokai*) of film, manga, music and animation. The word "content," however, is crucial here as it highlights a separation of particular mediated expressions from the physical and technological "carriers" designated to their storage (Christensen and Kuutti, 2012). Translated into a digital binary code, audiovisual materials stored online lose their technological function of mediators, conveying all their aesthetic expressions to viewers without actually "carrying" them materially. This is quite different from what once used to be called a film, a word that referred simultaneously to the "content" and the celluloid reel on which this was physically exposed. In order to circulate as electromagnetic impulses, the one and zeros of their code require external technologies in the form of software, hardware, protocols, undersea cables, datacentres and more (Parks and Starosielski, 2015). With digitisation, it looks as if content has been subsumed into the fold of the infrastructure.[3]

Let's take, for example, the case of manga scanlations, digital versions of Japanese manga 'informally' (Lobato and Thomas, 2015) translated and distributed online by collaborating communities of Japanese comic enthusiasts. Digitally edited and distributed online, a scanlation is not simply the transposition of a printed manga online; it becomes a new digital object in its own right. How does it exactly differ from a printed manga? How can we understand it as an aggregate of digital data endowed with its own specific affordances? These are some of the questions that a team of North American researchers has tried to address by analysing one million digital scanlations by means of algorithms and data visualisation software (Douglass et al., 2011). By working on one million pages at the same time, their "Understanding Scanlation" project shows how digital media can be visualised and studied in very different ways than what pertains to printed manga, revealing patterns of technical and aesthetic differences otherwise imperceptible to the human eye (Figure 2). In the context of this project, conventional categories such as styles or genres become less relevant as mathematical models applied to large data sets are able to highlight completely new patterns of form and colour variation.

This example points at the different utility and function of digital archives from their analogue counterparts. Digital media are qualitatively transforming the way we access and process information, permitting novel forms of visualising and connecting data beyond the limits

(3) In relation to broadcasting, Thomas Lamarre (2018) talks about subsumption as an overarching, yet never totalising, historical tendency of socio-technical assembling. In his latest book, Steinberg (2019) provides a detailed investigation of the relation between "contents" and platforms. Both authors situate their discussions in broader debates on transmediality.

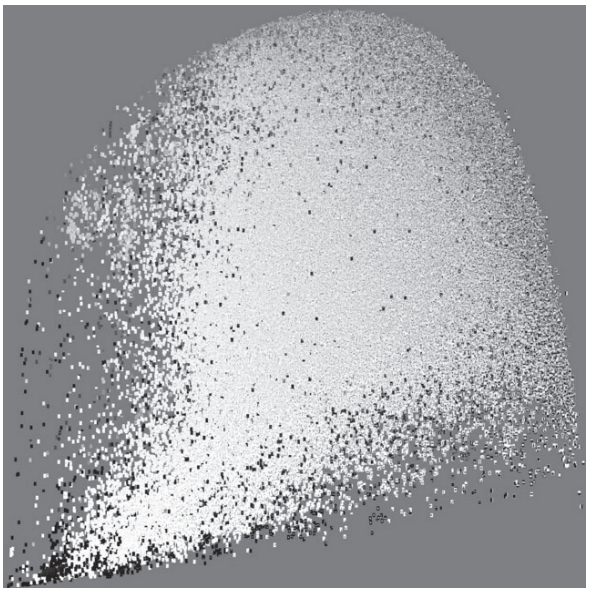

Figure 2 The pattern of greyscale variation of one million manga scanlations as visualised by data visualisation software (Douglass et al., 2011).

of human capabilities. Yet, the constant proliferation of past documents through digital archives does not automatically mean a better hold on our past. As Stefan Tanaka remarks, "[r]egardless of one's position, the past is not just becoming larger, it remains varied and is changing" (2013: 36). Precisely for this open-ended diversity, digital archives cannot be taken as more efficient historical tools in a univocal sense, as if they could supplant old archives by simply rendering analogue sources into digital bits. If digital archives promise to facilitate research by reducing problems such as access, visualisation and deterioration, they do not provide a one-off and ultimate solution to the problem of cultural memory and preservation. Based as they are on software and dynamic protocols, for example, digital archives confront issues related to algorithms, infrastructures and technical modes of inscription as much as analogue archives have to confront issues of materiality, conservation and decay.

Moreover, even if digital data can be easily copied and disseminated around the world in fractions of seconds, it is notorious how market priorities are able to make technological devices, software and hardware, obsolete and redundant at planned cyclical terms (Tischleder and Wasserman, 2015). These technologies, similarly to the digital files they are able to process, also need to be collected and persevered from extinction (Guins, 2014). As both digital and analogue media face different forms of obsolescence and material decay, they have to be equally preserved and studied in their singular materiality and perishability.

Anime Materials

The case of anime, or Japanese commercial

animation, is particularly instructive in this discussion. Anime is often regarded as one of the most dynamic and vibrant forms of cultural production of post-war Japan, and one of the rarest non-Western media to have achieved a truly global audience (Thussu, 2006: 11). Yet, at a time in which Japanese animation has truly become a transnational phenomenon, we are increasingly realising how little of this form of animation we actually know and have access to.

At least three explanations can be put forward to account for the lack of resources related to anime materials and design practices. First, the fast production cycles and disposable nature of commercial animation has hardly made these objects worth collecting for "high" cultural institutions, at least until the recent launch of 'Cool Japan' industrial policies aimed at fostering exports and tourism through popular culture.[4] Burdened with limits of space and costs, even anime studios could not afford to store and maintain consistent records of their intermediary materials, with the result that even today there is no consensus amongst them on how to preserve from decay the chemical substances that were once employed in the production process (Ueno, 2014; Kim and Mitsumata in this issue).

A second issue is represented by copyright law. Because of the difficulties of attributing authorship to collective works, such as anime intermediary materials, these metadata cannot freely circulate after production and are usually disposed as industrial waste. Of course, this has not prevented these objects from circulating in informal, semi-official ways. As enthusiasts of Japanese animation know, artefacts such as cel layers and inbetweens have been leaking unofficially in specialised markets, arguably allowing badly paid animators to round up their meagre salaries with a bit of extra cash. Yet, it is surprising to hear that in several decades of professional TV animation no agreement has ever been reached for providing non-profit organisations such as archives and research centres with access to these historical materials.[5] Similar to video game preservation, the practical consequence is that "historians and archivists may find themselves competing with an active collector community quicker on the draw at eBay than cash-strapped cultural institutions" (Guins, 2014: 83).

Finally, and almost paradoxically, digitisation also represents a partial problem. If on the distribution side digitisation has certainly enhanced transnational and transmedial flows, on the production side it has increasingly subsumed, and made invisible, several operations whose visibility was once ensured by the analogue tools that were employed in the process, such as pencils, acetate sheets and chemical colours.

(4) Although the benefits and results of Cool Japan policies for the local creative industries remain debatable (Oyama and Lolli, 2016), they might have indirectly contributed to a legitimation of popular culture as something worth studying and exhibiting. Of course, as I will explain in the following paragraph, anime intermediary materials have long been informally collected and studied by communities of anime enthusiasts.

(5) This is what Yamakawa Michiko, leading archivist at Production I.G., told me in a personal conversation in Feb, 2017.

Today, traces of the creative processes of revision and supervision that once left material evidence mostly disappear as soon as the final version of a digital file is complete and digitally archived (Noguchi, 2017). Ethnographic research remains a valuable corrective instrument for this new lack of metadata, but it does not come without its own limits. In addition to the difficulty of relying on the availability of often hard-to-reach and very busy professionals, interviews and participant observation can nothing against the limited time span of human lives: sadly, there is no way of speaking again about animation techniques with almost an entire generation of Japanese animators, including Takahata Isao, Kon Satoshi, Araki Shingo and others.

This general lack of repositories of anime intermediary materials has clearly impacted on the way anime history has been thought and written so far, especially outside Japan, where anime materials are even further removed. Indeed, and in spite of the emergence of anime history as a rather fortunate genre (Hagihara 2013; Clements 2013; Hori 2017; Sano 2019), seldom anime specialists have directly addressed the putative object of their research—i.e. anime as a material object and a socio-technical practice.[6]

One of the symptoms of this situation is the widespread tendency of speaking about anime in terms of literary texts, genres and meta-discourses—for example, as "the different ways in which anime has been *conceptualized* and *categorized* by different groups of people in different places and times" (Denison, 2015: 12, emphasis mine). Of course, this is not to say that discourses as statements, epistemologies, power/knowledge formations are not relevant.[7] Indeed, it is clear how the very anime literature is not detached from the discourse it purportedly analyses. Yet, by prioritising "linguistic constructions as its analytical object and a linguistic vocabulary as its primary theoretical resource" (Gilbert, 2004), this mode of analysis cannot really explain how these discourses appeared in the first place. Anchoring discourses to the technical and material aspects of the medium, on the contrary, allows to open up a discussion on the emergent—i.e. affect (Jenkins, 2014; Lamarre, 2009)—and recompose what otherwise appears as a fracture between thought and matter, discourse and reality, society and technology.[8] As McKenzie Wark has recently mused, for quite some time "it seemed like a critical gesture to insist that reality is socially constructed. Now it seems timely to insist that the social is reality constructed" (2019: 123). This also applies to the study of animation.

(6) As Thomas Lamarre observed, "The bulk of anime commentary ignores that its "object" consists of moving images, as if animations were just another text" (2009: ix).

(7) For a brilliant, non-reductive account of Japanese manga discourse see Jaqueline Berndt (2008).

(8) A fracture that would have certainly horrified Michael Foucault, often erroneously credited as a champion of discourse analysis (Gilbert, 2004; Sawyer, 2002).

The Watanabe Collection

Watanabe Hideo started his professional career in the anime industry in the mid-1970s, contributing to several films and TV series in different roles, such as storyboard artist, key animator and director. He collaborated with some of the most prominent studios of his time—including Tatsunoko, Kitty Films, Knack Productions and Toei Doga—before teaching animation at the Shonan Institute of Technology. As a young anime practitioner, Watanabe started to collect several production materials for his personal record and study, something that he continued to do throughout his career. Concerned about the lack of facilities for anime's conservation, he felt that what was going lost with the conventional process of disposal and incineration was not simply a set of redundant designs, but the material testimony of an entire studio culture at a specific historical time. As he retired, the idea of making his collection available for study and research became for him a crucial concern. In 2017, Watanabe entrusted his Collection to Niigata University, making for the first time accessible a rare collection of screenplays, model sheets, storyboards, key drawings, inbetweens and more. These items represent powerful historical evidences on which to ground novel interpretations of anime's past and the work of its professional community of practice.

Similar to the steam train in *Ginga Tetsudo 999*, the Watanabe Collection is a site where to experiment with history in creative and imaginative ways. This is different from looking at anime's past as a succession of events organised in a series of inevitable trends: the birth of Tezuka Osamu, the creation of TV anime, the rise of Studio Ghibli, the conquest of transnational markets, etc. For Foucault, "[t]he search for descent is not the erecting of foundations: on the contrary, it disturbs what was previously thought immobile; it fragments what was thought unified; it shows the heterogeneity of what was imagined consistent with itself" (1977: 147). This project is akin to what Thomas Lamarre (2018)—also drawing on Foucault—has called genealogy, a history in which lineages of animation appear as the contingent configurations of simultaneously techno-aesthetic and techno-social assemblages. The Watanabe Collection, with its record of intermediary materials, is a productive site from where to unearth and further investigate these past configurations, or media ecologies (Fuller, 2005). So, for example, we can start from the putative last moment in anime's development—globalisation understood as an effect of digitisation—to tell a different (hi)story altogether.

Although it is beyond the limits of this short piece to provide a comprehensive survey of the entire collection, I will focus on one specific example, the storyboards (*ekonte*) of two TV series collectively created at Toei Doga in the mid-1980s: *G.I. Joe: A Real American Hero* (1983-1986) and *Rambo: The Force of Freedom* (1986). As their titles suggest, these series were actually North American productions outsourced

to a Japanese animation studio. In his personal CV, Watanabe refers to them as American co-productions (*Amerika gassaku*), although neither Toei nor the involvement of Watanabe as director seem to be credited in their final commercial versions.[9] Of course, it is possible to turn away from these series contending that they are not anime at all, particularly because they represent North American characters, cultures and values. This, however, will immediately silence these objects, not allowing ourselves to listen to the story they have to tell. Listening, in this case, is mostly a methodological issue. To paraphrase Foucault's critique of "universals" (2008: 3), the intermediary materials of these series allow us to start not from culture as an *a priori* "grid of intelligibility for certain concrete practices," but from concrete practices of animation to see what kind of culture emerges from that grid. This is when cultural history starts to connect to techno-aesthetic and techno-social history. Indeed, these storyboards are much more than visual representations of genres or cultures. They are complex objects working simultaneously at an aesthetic, technical, authorial and legal level. They do not just represent culture, they processually *make* it.

From a creative perspective, for example, these storyboards show how aesthetic styles have emerged over time through several practical negotiations. Japanese artists had to attend to North American directions to design characters, vehicles and settings from written scripts. The resulting visual storyboards ensured that creative authority was properly channelled from North America to Japan by means of patented designs. Indeed, once stamped with a seal of approval, these storyboards became legally binding documents which the animators had to comply with—"All shows from Marvel will have 'G' mouths," prescribes one of the instruction notes (Figure 3).

During the production process, however, an excessive creativity was also simultaneously affirmed by means of the local techniques, materials and know-how employed by Toei animators to design characters, figures and movement. As Watanabe recalled in a conversation with ACASiN's Co-Director Kim Joon Yang, the American commissioners did not understand for what reasons the faces of the same characters had not been uniformly coloured, something that for the Japanese animators working on them was simply a design technique for representing shadows. As this anecdote illustrates, ambiguities in transnational co-productions abound. Yet, the magic of anime's intermediary materials is that they do not hide them away, but make of them historical evidence —as we can see, for example, from the signs of erasure or approval marking up some of the designs in the Collection. As such, these materials become powerful testimony of how creativity and cross-cultural communication was taking

(9) The series *Rambo*, for example, is credited to American directors John Kimball and Charles A. Nichols, while the document of Watanabe's CV available in the Collection credits Watanabe as the only director.

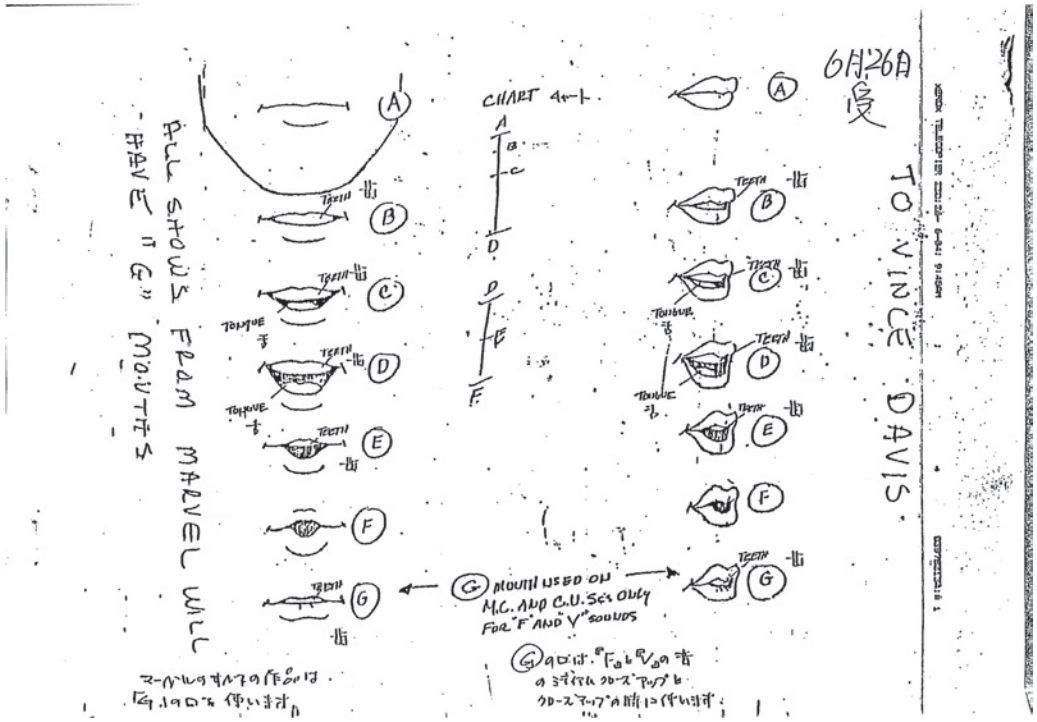

Figure 3 "All shows from Marvel will have 'G' mouths" on the design sheet for *G.I. Joe: A Real American Hero* from the Watanabe Collection

place through material processes of intersemiotic translation. What did the Japanese animators see in the "G" mouth prescribed by their storyboards (Figure 3)? A shape, a style? Given that the Japanese text translates it as "G.I" mouths (*G.I no kuchi*), was this a mistake or a possible clarification? These are all interesting leads that one could further follow by digging deeper into this Collection.

As we have seen, therefore, these intermediary materials tell a story of media globalisation, but slightly different from how we usually imagine it through the lenses of digital technologies. On the one hand, this story is a reminder of the subaltern status of Japanese animation in the US market in the mid-1980s. On the other, however, it is also a proof of how transnational investments have long played an important role in the growth of Japanese studios and their further organisation in a highly specialised regional cluster (Kim, 2014; Mouri, 2011). In so far as entire teams of animators have been trained and financed through these material processes, we can better consider the emergence of anime as we know it today from a techno-aesthetic and techno-social perspective.

By opening up a window on this perspective, the Watanabe Collection returns us the uncanny image of Son-Goku (*Dragon Ball*) emerging as the "illegitimate son" of John Rambo, at least for what concerns the production history of Toei Doga[10]. Through these archival records, we can

understand how both Rambo and Son-Goku are troubled by their common lineage. For omitting the credits of its Japanese co-producers, *Rambo* is haunted by the shadow of anime—real, painted shadows!—and the animetic movement that Watanabe and his crew imparted it with. Instead of a simplistic narrative of media "Americanisation," we surprisingly find that "what has been overcoded is in fact an effect of what has been imposed" (Kraniauskas, 2001: 103). At the same time, we are equally distant from celebratory views of Cool Japan's nationalist unconscious (Valaskivi, 2013). Indeed, Toei's standing as a symbol of Cool Japan is equally haunted by the traces of *Rambo* and *G.I. Joe*, as its own existence rests partially on the financial and creative processes that such co-productions had historically put into place, and that we were able to unearth through the Watanabe Collection.

Conclusion

Through the collection of animation cels, inbetweens, storyboards and other technical metadata, anime archives such as the Watanabe Collection offer a rather unique vantage point for understanding the creative processes of anime production in ways that cannot be exclusively supplied by digital repositories, ethnography or textual analysis. As anime studies is emerging as a broad and transnational field of enquiry, the establishment of the Watanabe Collection ensures that future research projects will make use of its rich aggregate of information and memories embedded in intermediary materials. Items such as hand-drawn animation cels are complex bearers of historical memory, at the same time narrative content, aesthetic expressions, technological instruments and, in the words of Karl Marx, "congealed labour time" (1990) of the animators and artists that had worked on them. As such, they need to be carefully collected, studied and preserved.

Since its opening, the Archive Center for Anime Studies in Niigata has actively worked towards this objective. While the project undertaken by Kim Joon Yang and Ishida Minori is still at an early stage, the results achieved so far have been promising. Since its establishment, this research centre has tried to address, and open a conversation upon, two of the major issues that have historically prevented the creation of anime archives: copyright regulations and knowledge about the preservation of chemical materials. Anime studios have their own stakes in the preservation of anime's heritage and the visibility of their libraries of content, so they have been willing to listen to what the Center had to offer. The collaboration with Studio Gainax for two exhibitions on anime intermediary materials in Singapore (2017) and Stockholm (2019) is

(10) *Dragon Ball* is the long and fortunate anime adaptation of a homonymous manga by Toriyama Akira. The anime series was produced by Toei from 1986 to 1989, pretty much at the same time of *Rambo* and *G.I. Joe*. Although there are no formal connection between *Dragon Ball*'s hero Son-Goku and Rambo at the narrative level, I am talking metaphorically of "illegitimate birth" because their common production lineage was whitewashed by the North American productions.

specially encouraging for what it can bring to future discussions of copyright regulations and the establishment of research/professional synergies. These synergies are also crucial for finally tackling the unresolved issue of preservation. As I have shown, digitisation is a tentative but not complete solution to this problem. In this respect, the collaboration of ACASiN with macromolecular scientist Mitsumata Tetsu, also at Niigata University, opens up unprecedented possibilities for practical action in this direction (see Kim and Mitsumata in this issue).

For what concerns my personal contribution, I used the notes of my recent visit to the Watanabe Collection to focus on anime's intermediary materials as testimonies of a past that media archaeologists can unearth as "layers operatively embedded in technologies" (Ernst, 2013: 57; also Parikka, 2012)). As the cels of *Ginga Tetsudo 999* stored in the Collection remind us, technological development is never univocally determined by teleologies of human progress. Yet, as Lamarre has shown with painstaking details (Lamarre, 2009, 2018), anime is not just a technology, but simultaneously a socio-aesthetic and a techno-social machine. By looking at some items stored in the Collection as material evidences of anime's past, I showed how they provide an alternative entry point to understand anime in relation to ever-changing media ecologies. By allowing scholars to confront anime's configurations at aesthetic, technical and social levels, the Watanabe Collection represents a precious resource for future genealogical research aimed at challenging myths of origin, retracing socio-technical connections and illuminating neglected counter-histories. It is thanks to the forward-looking vision of Watanabe Hideo if this long-awaited project is slowly starting to take shape.

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It is being said that we are in an intense moment of a collision of times and temporalities. This is meant to be a haunting temporal and cultural complexity, which is one that also includes all kinds of forms–and legends– of what can be called the expanded animation of today = an animation environment. As it happens, new media are increasingly pushing animation studies towards more holistic ways of thinking about animation as an ‘animating force of any kind’ (Morton, 2013: 54), something that exists in a liminal space between inanimate and animate, that is, between stilled and brought to motion, and thereby expressing a lively or living quality.

In response to this call, my conversation with you catches glimpses from within a practice in this animation environment: a practice organised as fields of research aided by drawing and animation, printed matter, text performance and fabulations, and fictional institutions.

talking with airports

poem in 4 parts

Verina Gfader

SADO

Anime host

Captain Majid

The Guests ホストを演じる workshop

SADO

A point in time. Arrivals and temporary residencies. When thinking retrospectively about the time in Niigata, images pop up, glimpses of conversations, half-worked through conceptual threads. It does not feel like a dream or yet another account of thinking and experiencing Japan as an imaginary/fictional country (Roland Barthes, others that follow)—out of reach in a certain way only, not exoticised but more than other. Or let's say perhaps external to any signifying classification system or critique in its hosting and simultaneously guesting environs. It is/'I' am more in line with the transversal attitude Félix Guattari had approached Japan, once.

On Sado, research into anime landscape is undertaken. At dusk, after a blissful moment at the lake, a visit to a historical Noh theatre is enlightened by a group of elderly Japanese men. They are enjoying a meal and Sake. They invite her to join their partly hilarious and certainly joyful company. She is taken to the theatre by one of the men, gaining rare access to the full stage and its adjoining parts. The polaroid taken of the large domineering painting there is dark. Even contours are invisible.

Sado Island (佐渡島, Sadogashima) lies off the coast of Niigata Prefecture. It is one of Japan's largest islands. A remote island, it was once a destination for political exiles.

The Archive is a spectral treasure.
Time is spent to rediscover and un-dust loose materials. Lots of scans with the help from the archive assistant, a young lady who knows all the essential equipment here well. There are original scripts, story boards, and transparencies. And there are rumours. There is stage design, photography, sounds, subtitles, character design, costume design, anime specials; the film she is planning to make is based on the overall stimulant she sensed and received in two weeks in Niigata: anime stuff, the glowing orange of kaki trees in full bloom, a techno-heterotopian vehicle, Nari, the guest house without guests besides little insects, and air and light streaming in from the garden, Mountain Kitchen.

One day she had an accident. Stay with the trouble!, so they say.

Later, a mail arrives which tells her that she is invited to talk at a forthcoming symposium at Waseda University in Tokyo.

She leaves Niigata one day earlier as planned. A hazardous typhoon is approaching rapidly to hit Japan over the weekend.
Tokyo. Another point in time, externalised in TIME.

Anime host[1]

1

He fell.
He literally fell into a trap of sand. Sand as an all encompassing drifting sand environment or nomadic entity. When stilled potentially providing shelter. In animate and moving appearance, in forever modulating, mutating and shape-shifting form however a dangerous and uncanny ecology—for some of us so they say. Movement, or better drift, is integral to both sand and anime. And so are the realities of nomadic life.

In the particular case of this man, a teacher whose passion and amateurship was entomology—the scientific study of insects, a branch of zoology; the sand turned out to be fatal. Sand, and the woman, labour and erotics that came with it, literally changed his life.

The scene. A rural seaside village. Caught by people of the small community here, he is thrown into a house with a young woman at the bottom of a vast sand pit. There it turns out to be a laborious undertaking in an environment not unlike a prison without boundaries, or in other words; an ever transforming and overwhelming geography–cartography–a diagram of power.

Daily duty of the couple is to shovel off the increasing sand desert and dune which threatens the village. No explanation of the reason why the community caught them is given, despite of many interpretations on the sand pit, on which the Japanese theorist Ueno Toshiya (2015, not paginated) comments: “a metaphor of political party, pre-modern feudal sociality, atomized family, and so on.” Any flight, escape of the man is doomed to failure. And a strange sexual relationship develops with the woman. At some point he manages to invent a special machine though. It is a pump that produces water by capillary operation of the sand itself through the evaporation on the surface of a dune. Yet he remains. He remains in the sand pit or home after the woman’s evacuation due to sickness (suggesting

[1] Transcript of my talk given at the symposium Theorizing Anime: Invention of Concepts and Conditions of Their Possibility (Panel 5: Anime, Texts, and Sociality), Waseda University, Tokyo, Nov 17, 2019.

ectopic pregnancy).

Both in Abe Kobo's 1962 novel[(2)] *he omen in the D nes* and in the many other narratives that come with SAND, one cannot separate sand from a mode of presence-ing, that is, questions of embodied presence. And one cannot easily ignore the fact of how the uncannily smooth space of sand, and equally that of anime, produces its own people, and its own knowledges of the punctual, if you like. Points in time, out of time, ahead of time. I am thinking here of sand as a metaphor for anime and in/animate material; and the very knowledge this drifting entity proposes for us to mediate upon and to think. Anime/animation consciousness that is.

Laura Marks (2006: 1):

> The nomadic odes, or *m alla at* [of the Pre-Islamic nomads] establish a certain understanding of the passage of time and hence the meaning of story. There is no teleology in the desert, they say. Blowing sand effaces markers, erasing time and memory. A landscape that pre-exists us, outlives us, and unlike other landscapes, forgets us, the desert makes us aware of the limitations of human perception and memory.
>
> The desert is not empty, but it can only be navigated by close attention to the wind, the dunes, the oases and plant life. The desert is not chaotic, but it is best understood locally; it asks for embodied presence, not abstract order.

And further as we approach "the surface of events" (Marks, 2006: 3) through the cinema of the desert, the filmmakers and videomakers "are themselves nomadic thinkers, in that their practice stays close to the material and conceptual reality of life in the Arab world. Even if […] it strays away from the sand" (p.3).

2

How to respond to DUST, proposed as a sandy and grainy entity and form? How to grasp the fleeting quality of DUST, as dust gives rise to too many topics and clusters exceeding

[(2)] A 1962 novel by Abe Kobo (1924–93), *he oman in the D nes*, a Japanese New Wave film of the same title. (Directed by Teshigahara Hiroshi and Abe himself, and scored by Takemitsu Toru.)

our capacity to keep track of any of these? Dust itself being a strange mechanism of the in/animate.

Let me here in the context of "Theorizing Anime"[3] be clear about the migratory quality of DUST as it derives from my knowledge of sand: firstly, as a speculative geography of dis/integration and drift = denial of abstract order (Marks' desert). And secondly as a property of the animate/inanimate image. We know of the sparkle in early Disney scenes; the archaic equipment evoked by early hardware of cinema inducing grains – watching Kouchi Jun'ichi's early anime works for example; there is dust as in sand and light particles; and lastly, the dust of intermediate materials, of which Kim Joon Yang (2019: 32) writes that they "provid[e] crucial evidence of anime's production process." {Artist Goshima Kazuhiro (2019) speaks about the concept of "animation" as being constructed from discrete information: "Many grains of impression assembl[ing and mixing] to a living image. Usually, animation films are constructed from many 'different' pictures."}

I am taking up this migratory quality of DUST then as a call for narrating statements by the Iranian philosopher and writer Reza Negarestani and by Laura Marks. And through art works and images try to bring to light urgencies at stake.

My enquiry is into the speculative geography of dis/integration and drift that can be identified in dust/sand. And further, the implications such geography would pose for what we call "the animation of the present." Animation/anime as in moving images and as a stipulator, life-giving impulse;[4] as we know from Timothy Morton (2013), an 'animating force of any kind,' something existing between inanimate and animate, and as such expressing a lively or living quality.

Is there something in the animate and nomadic form of and as dust that strongly links to 'models of a collective transnationality'—as provoked by the symposium organisers? As I

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[3] See footnote 1.

[4] Esther Leslie writes:

> Animation shudders through the universe. It is the principle of life and life is a quality held not just by those who can name it. Nature is animate: animals chatter, leaves give out signals, petals recoil, crystals reproduce. Even inorganic matter is animate, if not alive, though it was surely, once upon a time, the kick-start ingredient of life. Animated beings are everywhere.
>
> They are manifest in the iridescent sheen of silicate minerals, in the polycarbonate plastic of a CD, in the super-glossy reflection of a chrome drum set or in the shiny surface of Jeff Koons's *a it* (1986).
>
> They are there in the jerky dots and lines of live-streamed TV programmes, or in the movement of organic light-emitting diodes on a touch screen. It has all been about animation all along, animation in the expanded field. (2013: 57)

And further, "Felix is a new, immaterial nature, a fusion of thought with machinery, that lurks behind our screens and tempts us into a new world of orgiastic communion, equivalence and curiosity, a curiosity that may well kill the cat and us" (p.65).

read through Negarestani, there is a hospitality of dust, when it addresses both a generosity of languages, and also a material generosity:

> Given that each dust particle envelops and carries different materials and entities from diverse territories, dust particles express particulars of different fields and territories in terms of universals. When dust particles are composed, they combine countless terms, languages and materials belonging to entirely different kingdoms … If each dust particle emerges from a different territory and is composed of anonymous materials, then dust particles can only settle together and unite once they are moistened by one substance. (Negarestani, 2008: 88).

Contesting Negarestani's note on the anonymity of dust's particle composition, I am asking: what are the consequences with respect to an art of migration, found in anime/animation? How do respond to anime, proposed as a host of many languages, geographies, and materials belonging to entirely different kingdoms? In what way can anime, in its nature of hosting our desires towards the unknown, perform its legibility, if at all?[(5)]

In addition and related to this legibility and to theorising anime: in what way can art as life media or animation be reimagined as a critical movement in the current turmoil of geopolitical coherence? What are the geographies of movement for this medium as a field of knowledge?

If a speculative geography must draw on current modes of disintegration and drifts happening all over in contemporary society, in what way does the rapidly growing amount of animation–its very visibility everywhere–form a response?

3

[(5)] Federico Campagna writes:

> Thus, we find a kernel of ineffability at the heart of our own individual existence; an undetectable yet powerful 'thing-beyond-thingness', constituting the very existence which ultimately animates every aspect of our life. But should we limit the localization of the ineffable to the realm of our individual selves? Looking at the world, we can attempt to embark on a similar questioning walk as that heroically undertaken by Indra. What is the heart of a thing, of everything? Is it its name, its qualities, its physical body? Once again, if we strip a thing of all its disposable dimensions, we reach a state of ineffability. It is as if we could detect – albeit only intuitively, as words eventually fail us – at the very heart of existence, something ineffable that does the job of 'being that thing'; the receptacle of each and every name, itself standing before names. It is as if, at the centre of every existing thing, there was an *atman* of sorts, undetectable by our sensorial and rational apparatus, yet detectable more *negati o*, through a relentless questioning that seeps through the cracks of every ontological definition. (2016: 123–124)

Niigata, October 2019.

Last month, the archive materials at the Archive Center for Anime Studies, Niigata University (ACASiN), came to my attention. Staying at the university with its archive (founded and directed by Kim Joon Yang and Ishida Minori) provided wonderful insights into anime production processes. Looking at various so-called “intermediate materials,” I discovered for example drawings and storyboard of the Japanese anime based on the original story of Monkey King from the infamous Chinese novel *o rne to the est*. This story with its four main characters and their special super powers is of particular interest to me. It resonates with my recent art practice around fictional characters and re-inhabitations. Discovering those fundamental ‘background’ notes and materials, meant to re-open the knowledge archive woven into Monkey King’s legends. And to look at the novel and characters from an expanded view beyond initial projections.

Intermediate materials are referred to by Gan Sheuo Hui (2019) as intermediary archival materials which, by means of separating them into small units, bits and pieces and ‘slices of time,’ can be:

> regrouped … 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. (Gan, 2019: 4)

Dario Lolli in his essay, “The Film through the Archive and the Archive through the Film,” explores how different temporalities interact in and through intermediate materials (in this case those of the 1987 sci-fi anime *o al Spa e or e he ings o onn amise*): “This uncanny technological temporality [of the film’s uncanny world of technological development] is very well represented by the intermediary materials utilised in the construction of the film’s fictional world.” (Lolli, 2019: 19)

Intermediate materials–for some they are dusty archive stuff–invite us to push our capacities for reimagining their many potential worlds through materiality and their delicate nature. On a closer and more microscopic, (micrograNular) view, we can say, that especially the multi-layered transparencies appear both abstract (points, grains in time and space) and concrete, when they are made of singular sheets, and therefore exchangeable and detached from the original narrative and frame of reading. They are nomadic anime

entities. They are anonymous material, out of time and in time. They are made from different knowledges, languages, collectives and individuals. And are seen through all kinds of eyes and are gone through whatever hands and minds and machines.

They embody the spirit of a host: they want us to be visited and revisited and read anew from a different 'local' positioning (a milieu–François Jullien) beyond a definite and final cultural resource. Their specific temporalities, histories, futures and rituals are, like the dust that never settles, by nature migrating signifiers, and even less! The intermediate materials are fundamental peripheral notes. And in this sense they themselves become "nomadic thinkers" (nod to Laura Marks on the filmmakers of the desert, whose practice, as we know, "stays close to the material and conceptual reality of life […] even if […] it strays away from the sand" (Marks, 2006: 3)).

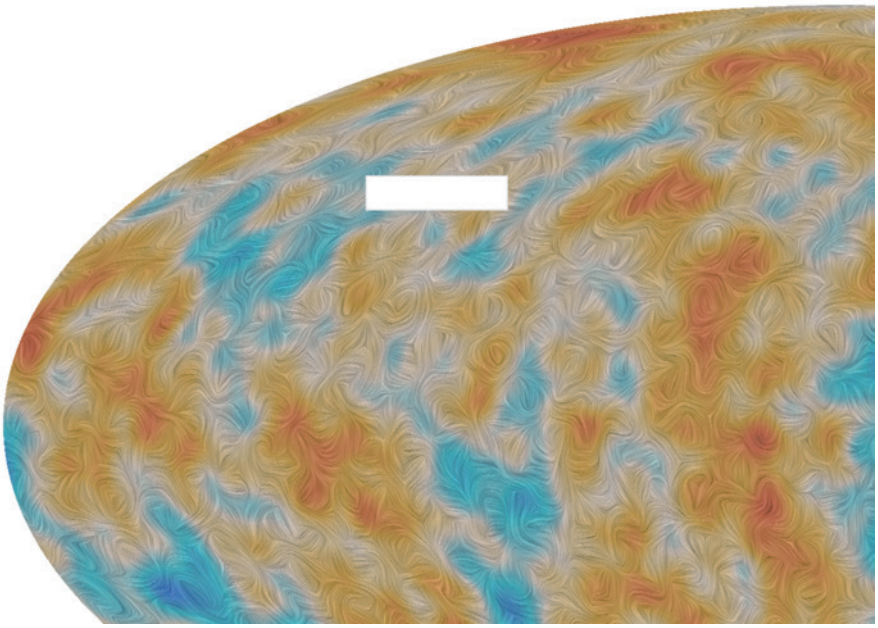
. . . .

There is no conclusion to my line of thoughts here. But there is something to emphasise because it feels important and urgent today, in the context of this (our) panel Anime, Texts, and Sociality. It has to do with the question of how to transform the indicated 'collective transnationality' into a new social sentiment, in alignment with the unsettlement and anonymity, the very sparkle, the magic of both dust and of anime? And how does an anime consciousness help us to do that?

As with the economy of DUST or sand, there is a drift. In what's being said and discussed here–my hope is to be able to find the grain of animation again, that once made this spirited ecology and drifting entity (dust/animation) into a magic and life-ensuring moving imagery, collectively watched. Without nostalgia but with the new collective-driven transnationality in mind. It is on this occasion for me to pose the call for animation[(6)] as the art of migration par excellence. Materially, conceptually, in its claim for and trust in a

[(6)] From an earlier text by Verina Gfader: "Toshiya Ueno suggests, to 'gaze at reality as animation and recompose the world through that vision … is a very commonplace activity' ('Kurenai no metalsuits, "Anime to wa nani ka/What is animation,"' 2006). He is clearly talking from a recent position that not only dismantles concepts at stake in relation to animation, but revises the homogeneous discourse through which these matters are produced and reproduced. Arguably, animation–in its historic, conceptual and practical iterations–is the image of the imaginary par excellence: it stands for the non-real, magic, fictitious, obscure, heterogeneous, utopian, essentially all these qualities one can align with the whatever lies beyond. In contrast to its historical status, Ueno's as well as my investigation however come at a time when animation has gained a superior force. Within art and a wider aesthetic realm an increase in and appropriation of animation practices has been unmistakably. In its potential to link with conceptual experiments and new theories, animation smoothly connects to recent investigations around media ecologies, body-machine-assemblages, or capitalism's claims for fluid identity, growth and infinite transformation."

narrative of speculative geographies, not unlike the “Sand [that] not only flows, but this very flow *is* the sand … You yourself become sand. You see with eyes of the sand.” (Abe, 1962: 99, quoted by Ueno, 2015)



postscript

Gwangju Biennale 2004 - A Grain of Dust A Drop of Water, an ending:

“A Grain of Dust A Drop of Water” is a vital natural phenomenon and ecological interpretation of order describing the cycle of creation and extinction. Dust suggests noise and cries, covers the objects of our conspicuous consumption that are remains of our industrial society. A drop of water suggests the medium of creation, animates the inanimate thus allowing the cycle of life. Dust, together with water, heals the negative elements of the contemporary society, thus revitalising the new cultural and aesthetic values in the present world.

Captain Majid

e tra t rom a talk at iigata ni ersit O to er

a toast to captains!

Thinking about fictional (anime) characters and inhabitations; the way such characters inhabit a landscape/animation-set design, inhabit flatness and semi-fictional worlds.

Mis/print Paris

In summer 2018 I was invited to take part in the Bibliothèque Kandinsky's Summer University 5th edition: *rimar so r es at work Artists p lishing pra ti es rom the st io to the li rar an a k again* , Musée National d'Art Moderne/Centre Pompidou, Paris, July 2018. This programme was a 3-week long super intense think tank including talks, seminars, archive research, and exhibition and archive or collection visits. We also produced the 5th issue of the Journal de l'Université d'été de la Bibliothèque Kandinsky.

My contribution to this journal issue is two-fold and relates to my research on what I call "Geographies of Drift," in which print has a key role because of its specific agency. Considering how printing can embody questions of displacement and exile, my interest is in the notion of imperfect image, in its technological and affective dimensions: this led me to

search into the history of the Risograph, the printing device invented by the Riso Kagaku Corporation in 1987 (“Riso Kagaku” meaning “ideal science” in Japanese). Besides a short story, I made an insert for the journal, titled *a toast to aptains or antian ie*, a limited edition Risoprint, produced at Après Midi Lab, Paris.

. . . fictional characters and inhabitations . . .

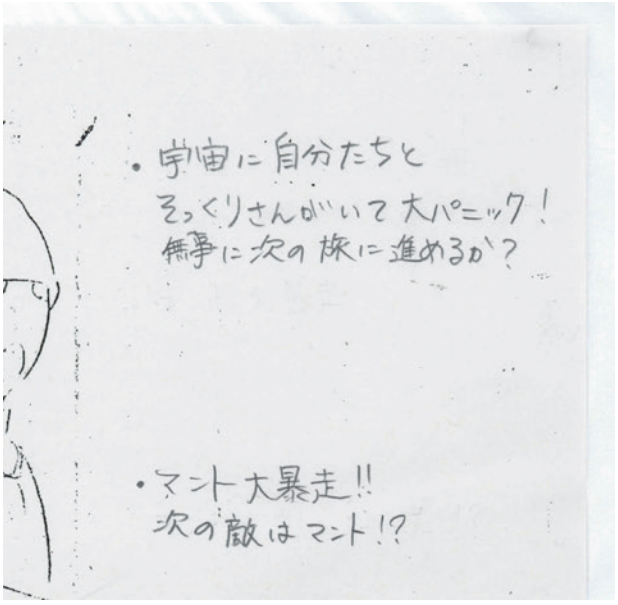
Lantian Xie, Dubai based.
1971.so/Captain-Majid
https://soundcloud.com/greynoisedxb/captain-majid
Lantian Xie, *aptain a i* , 2015. Installation; animation cel from Captain Tsubasa, voice recording of Amal Hawijeh, postcards with a note from Ogai Yoko.

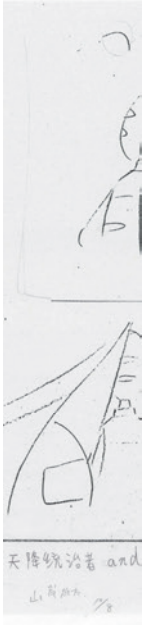
Titled *aptain s asa* in Japan, this popular anime’s namesake protagonist was dubbed Majid in Arabic-language distribution markets. Along with the Arabisation of its Japanese names, the series’ iconic opening theme, *oete ero*, was also rewritten entirely so as to be more appealing to Arab audiences.

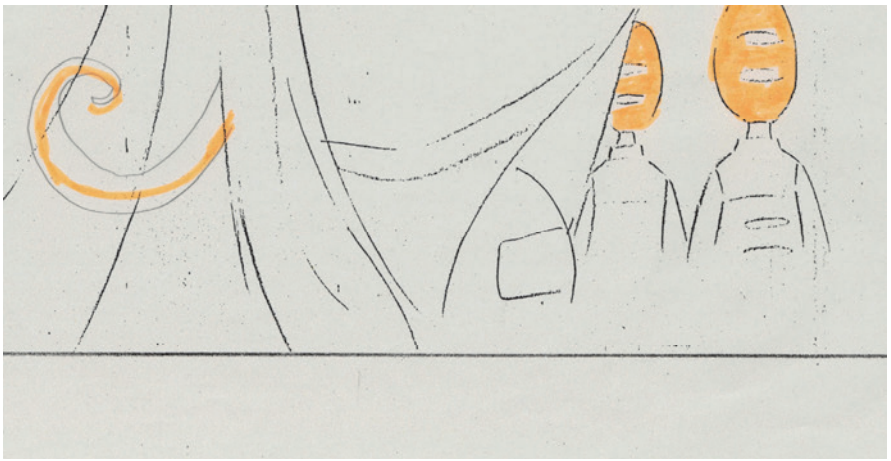
Here, Majid’s Arabic-language voice actor Amal Hawijeh is heard singing *oete ero* in Japanese, alongside an original animation cel and a stack of postcards from Tokyo bearing a hand-written note from Ogai Yoko, Majid’s Japanese-language voice actor. Ogai’s note reads:

私は現在、声優に関する仕事をしておりません。申し訳ありませんが、インタビュー等もお断りしております。ご了承くださいませ。
I no longer work as a voice actor. Sorry, but I refuse interviews, etc. Please acknowledge.

The Guests ホストを演じる workshop







8 images, scans of students' contribution to the workshop as part of the talk at Niigata University.
A response to the call: Think about the forthcoming Japanese anime episode of Monkey King/ *o rne to the est*.

Source material: Verina Gfader, The Guests 做东. Performance, 11th Shanghai Biennale, 'Why Not Ask Again: Arguments, Counter-arguments, and Stories,' Power Station of Art, Shanghai, November 12, 2016–March 12, 2017.

Images

Japanese shiitake mushroom and seaweed boiled in soy sauce, Onigiri Asakusa Yadoroku, screen grab. http://onigiriyadoroku.com/english.html

Transparency from Archive.

Photograph by Titus Spree, walk through Sumida with Verina, day after typhoon, Tokyo, October 13, 2019.

Screen grab from Lea Porsager, http://unslit.agency (password: AUBSBBLP).

Paris shot, talk at Centre Pompidou, summer 2018.

Colour chart for riso print.

Drawings {segments} from workshop, Niigata University.

Transparency from Archive.

Transparency from Archive.

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Goshima, Kazuhiro, *raine ime* series #1 - #4.

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Matsumoto, Chikara, Emakimono Machine No.37, "The Life in Bandung" the chain, the crank and two wheel of the bicycle type, 2008; Emakimono Machine No.56, suitcase type for travel, 2016.

Ray, Man (Emmanuel Radnitzky), Marcel Duchamp, *le age e po ssi re* (Dust Breeding), 1920 / Posthumous print, 1982. Gelatin silver print on paper, 15,5 x 28,3 cm.

talking with airports with its 4 parts has developed on the occasion of a 2-weeks Research Residency at the Archive Centre for Anime Studies in Niigata (ACASiN) including a talk on the graduate programme, Japan, Oct 2019:

SADO is a report from this time in Niiigata, with a short trip to Sado Island close by.

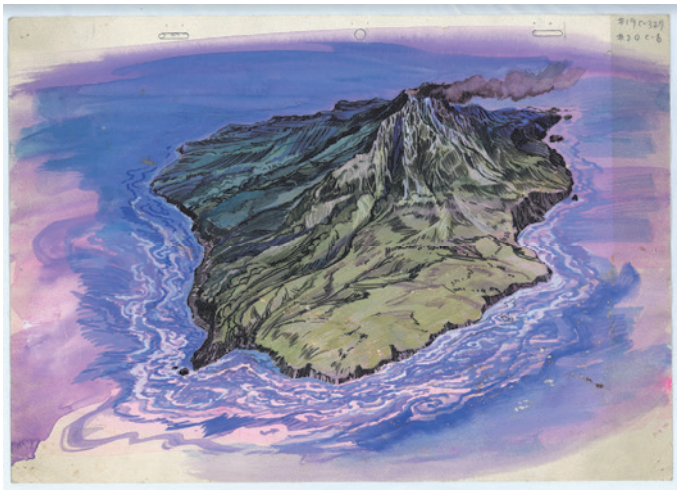
Anime host is a transcript of a talk given at the symposium “Theorizing Anime: Invention of Concepts and Conditions of Their Possibility,” Waseda University, Tokyo, Nov 16 & 17, 2019. http://wasedanime.com/ (accessed Feb 2020).

Captain Majid is an extract of the above-mentioned talk on the graduate programme.

The Guests ホストを演じる workshop (part of the Niigata talk) features some material worked upon in that session.

Special thanks to: Ishida Minori, Kato Emiko, Kim Joon Yang, Sarat Maharaj, Caroline Sebilleau, Titus Spree, Lantian Xie, Yoshimoto Mitsuhiro and The Guests.

Acknowledgment: The research trip and residency at the Archive Center for Anime Studies in Niigata (ACASiN) was generously funded by the Federal Chancellery Republic of Austria.



Dr. Verina Gfader is currently affiliated with the City University of Hong Kong. As an artist, she orchestrates her practice as organized fields of research aided by drawing and animation, printed matter, text performance and fabulations, and fictional institutions.

Theatrical Performances Rediscovered: An Archival Approach to *Shinkokugeki* in the Mid-1970s

Hatori Takafusa

1. Introduction

The process of archiving historical materials depends in large part on chance. In February 2018, I stumbled across three videocassettes which contained two theatrical performances aired by NHK, Japan's national broadcast service. These videocassettes were then digitized under the direction of NHK's *Bangumi Hakkutsu Purojekuto* (Programme Excavation Project). Recorded on a VHS videocassette, one of the performances is *Gekijo Chukei: Kiwametsuki Kunisada Chuji* (Televised Theatres: The Renowned Kunisada Chuji), which was broadcast on January 10, 1976. Recorded on two U-matic videocassettes, the other is *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita* (Invitation Seats on Friday: The Renowned Tsukigata Hanpeita), which was broadcast on April 16, 1976. *Kunisada Chuji* and *Tsukigata Hanpeita* are two of the most successful plays created by Shinkokugeki, a theatre company which formed a considerable part of the popular culture of twentieth-century Japan. What follows is an introductory study on the rediscoveries.

To begin with, it is necessary to summarise the 70-year history of Shinkokugeki, which literally means "The New National Theatre." The company was founded on April 18, 1917, under the leadership of actor Sawada Shojiro. At first, he could not achieve a box-office success in Tokyo and moved to the Kyoto-Osaka-Kobe area. There, Shinkokugeki became popular mainly due to the success of *Tsukigata Hanpeita* and *Kunisada Chuji*, two sword fight plays composed by ex-journalist Yukitomo Rifu in 1919. The outstanding reality of these plays' sword action attracted large audiences in the wake of World War I. However, in the course of establishing popularity back in Tokyo and throughout Japan, Sawada expanded Shinkokugeki's repertoire, staging both Kabuki plays (such as *Kanadehon Chushingura* and *Kanjincho*) and Western plays (such as Georg Kaiser's *The Burghers of Calais* and William Shakespeare's *Coriolanus*). *Shirano Benjuro*, an adaptation of Edmond Rostand's *Cyrano de Bergerac* set in Japan around the Meiji Restoration, also became renowned as one of his theatrical achievements. In addition, he had an aptitude for religious plays and succeeded in dramatising the lives of Nichiren, a Buddhist priest in thirteenth-

century Japan, and Jesus Christ.

On March 4, 1929, Sawada suddenly passed away at the age of 36. Shinkokugeki, on the verge of disbandment, chose two of his budding disciples, Shimada Shogo and Tatsumi Ryutaro, as leaders and, under the Fifteen-Year War, re-established popularity by staging Sawada's repertoire and creating new original plays. Indeed, Shimada and Tatsumi brought Shinkokugeki a second heyday from the 1930s to the 1950s, collaborating with spirited dramatists such as Hasegawa Shin, Hojo Hideji, and Ikenami Shotaro, among others. However, when Ogata Ken left in 1968 and Oyama Katsumi left in 1980, the company lost its next generation of leaders and was denied a third heyday. In the end, Shimada and Tatsumi disbanded Shinkokugeki and restored the company name to the Sawada family after putting on 70-year anniversary performances in Nagoya and Tokyo in August 1987.

The rediscovered videocassettes contain two theatrical performances held about 10 years before Shinkokugeki was disbanded. Both of them feature Oyama Katsumi in his forties. Although they were broadcast in 1976, the recording of *Kiwametsuki Kunisada Chuji* was taken at the National Theatre of Japan, Tokyo, in August 1975, and that of *Kiwametsuki Tsukigata Hanpeita* at Shinbashi Enbujo Theatre, Tokyo, in March 1976. In those days, Shimada Shogo and Tatsumi Ryutaro, both born in 1905, were getting too old to star in the sword fight plays. Ogata Ken, in the wake of his huge success in playing the title role of NHK's grand-scale drama series *Taikoki* in 1965, had already left Shinkokugeki seven years before *Kiwametsuki Kunisada Chuji* was enacted in 1975. Oyama was symbolic of the last hope for the company's future; enthusiastic fans expected him to become the successor of Shimada and Tatsumi. He faced the challenge of starring in *Kunisada Chuji* and *Tsukigata Hanpeita* under such a severe and complicated situation.

2. The Process of Collecting and Digitising Videocassettes

Before detailing what are recorded on the three videocassettes, it will be useful to briefly share the process by which they are archived. I collected the videocassettes in February 2018, when I visited Wakajishi's office in Tokyo. Wakajishi, which literally means "The Young Lions," was the theatre company founded by several ex-Shinkokugeki members in 1987 just after the company's disbandment. With the approval of the Sawada family, Wakajishi revived many of the plays in Shinkokugeki's repertoire on a regular basis. The leader was Kasahara Akira, an actor who joined Shinkokugeki in 1969 and, following a similar career path to Oyama Katsumi and Ogata Ken, studied acting as an apprentice of Tatsumi Ryutaro. I became acquainted with Kasahara when, as a research associate of Waseda University, I was in charge of both the special exhibition entitled *Shinkokugeki to Kengeki no Sekai* (The World of Shinkokugeki and Sword Fight Drama) at Tsubouchi Memorial Theatre Museum from October 2014 to February 2015 and Wakajishi's special performances of

Kiwametsuki Kunisada Chuji and *Tate Tamura* (Sword Fight: Tamura) at Okuma Auditorium on November 19, 2014. Sawada Shojiro was a graduate of Waseda University and a disciple of Tsubouchi Shoyo, whom the museum is dedicated to—thus, the exhibition and the performances were held on massive scales.

Three years later, in September 2017, Wakajishi reached a turning point: the realization of the memorial tour *Shinkokugeki Hyakunen* (Shinkokugeki's One Hundred Years) in Tokyo, Nagoya and Osaka with the support of Kabuki star Ichikawa Ennosuke IV. In the wake of the tour's conclusion, Kasahara, according to his pre-arranged plan, disbanded Wakajishi and began using the company name as a kind of personal trademark to signify his Shinkokugeki origin. The disbanding and shrinking of Wakajishi involved a step which was critical for the rediscovery: Wakajishi's office was moved.

This is where an element of chance entered into the archival process. After determining what should be discarded and moved to the new office, Kasahara offered me as an endowment a box of historical materials which he figured would not be necessary for his future theatre projects. To arrange the endowment, I visited Wakajishi's new office in February 2018—at this time, I stumbled across the three videocassettes. The two U-matic videocassettes were labelled "Shinkokugeki Tsukigata Hanpeita NO. 1" and "Shinkokugeki Tsukigata Hanpeita NO. 2" (originally in Japanese); the VHS videocassette was labelled "Kiwametsuki Kunisada Chuji and others, Oyama Katsumi" (originally in Japanese). I contacted NHK's *Bangumi Hakkutsu Purojekuto* and sent the rediscoveries as soon as possible. The next month, I received both the "original" videocassettes and the digitised audiovisual contents, which had been identified by *Bangumi Hakkutsu Purojekuto* as *Gekijo Chukei: Kiwametsuki Kunisada Chuji* and *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita*. Since the public history of VHS started in September 1976 (*Asahi Shimbun*, 1976: 10), eight months after the air date of *Gekijo Chukei: Kiwametsuki Kunisada Chuji*, it is undeniable that the rediscovered VHS is not the medium used on the air date.

3. Reading *Gekijo Chukei: Kiwametsuki Kunisada Chuji*

As far as I can see, the VHS of *Gekijo Chukei: Kiwametsuki Kunisada Chuji* contains the oldest audiovisual recording of Shinkokugeki's *Kunisada Chuji*, and the U-matics of *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita* contains the only existing audiovisual recording of Shinkokugeki's *Tsukigata Hanpeita*. Needless to say, the assertion that "[i]f we can make the most of the newest devices such as video, we can never represent the theatrical performances of the past" (Tanaka, 2013: 21) is definitely critical in theatre studies. At the same time, however, given the present situation—in which the living memory of Shinkokugeki is vanishing forever due to the aging of ex-company members and enthusiastic fans who directly experienced the company's heyday, the academic significance of these audiovisual recordings, through which we can

glimpse Shinkokugeki's performances and the reactions of their audiences, is inestimable. As an introduction to Shinkokugeki studies, let me share what I found in the recordings.

First, I will focus on *Gekijo Chukei: Kiwametsuki Kunisada Chuji*. Today, two versions of Shinkokugeki's *Kunisada Chuji*, both featuring Tatsumi Ryutaro in his seventies, are available: one is a DVD released by NHK Enterprises, which contains the recording of the performance enacted at Yomiuri Hall, Tokyo, in August 1980; the other is a VHS released by Apollon Music Industry, which contains the recording of the performance enacted at Asakusa Public Hall, Tokyo, in May 1984. The 1980 version was staged without presenting the company name Shinkokugeki; however, most of the main cast were the company members and, as described in the subheading of a newspaper review, the performance was filled with "the genuine flavour of Shinkokugeki'" (Takashi, 1980: 13). Anyway, the VHS of *Gekijo Chukei: Kiwametsuki Kunisada Chuji* enables those interested in Shinkokugeki to watch the company's *Kunisada Chuji* as it was in the mid-1970s.

A comparative study of these three versions reveals several findings. First, let us focus on the difference in the scripts. In the 1975 version, in the middle of "Act I: Akagi Tenjinyama Fudo no Mori (The Forest of Fudo in Mt. Tenjin of Akagi)," Kunisada Chuji, the leader of a coup against the corrupt regional government, attempts suicide, declaring: "[i]t is time to die, it is time to become a man's man!" In the 1980s versions, however, this line, which surely expresses the homosocial mentality of Shinkokugeki's repertoire, is omitted. As a result, the tempo of the tense dialogue among Chuji and the male characters dissuading him from committing suicide differs critically between the 1975 version and the 1980s versions. The omission indicates that generally regarded as metrically stylised to perfection, Act I underwent a detailed revision even in the final phase of Shinkokugeki's 70-year history.

Differences between the 1975 version and the 1980s versions become more discernible in "Act II, Scene II: Shinshu Gondo Yamagataya Misesaki (The Storefront of Yamagataya in Gondo Post Station in Shinano Province)." The scene portrays the confrontation between Kunisada Chuji as a fugitive from justice and Yamagataya Tozo, a villainous underworld boss who works as a detective of the Gondo Post Station. While Tatsumi performed Chuji, in the 1980 version, Ogata Ken was invited as a guest star to play Tozo; in the 1984 version, Sanada Kenichiro played the role of the same villain. Sanada was also an ex-company member and, like Oyama, Ogata and Kasahara, studied acting as an apprentice of Tatsumi. As a result, the confrontation between Chuji and Tozo is undermined, and sometimes overwritten, by the backstage relationship between Tatsumi as the aged master and the two "graduate" apprentices who both support him and make efforts to enliven the Act II, Scene II.

This tendency is more palpable in the 1980 version than in the 1984 version. As pointed out in a newspaper review (Takashi, 1980: 13),

Ogata's Tozo appears to be a clown rather than a villain; his performance is a caricature, as if he is displaying his awareness of Tatsumi's aging. By his performance, Shinkokugeki unintentionally reveals its own situation, in which it was on a dead-end path toward disbandment. In contrast to the 1980s versions, the relationship between Chuji played by Oyama and Tozo played by Gunji Ryo is quite confrontational in the 1975 version, despite no critical differences in the script. Gunji, a stager who joined Shinkokugeki about a decade before Oyama did in 1946, foregrounds Tozo's villainous character. Through a comparative approach, we can glimpse how backstage politics played out in onstage performances.

At the same time, Act II, Scene II in *Gekijo Chukei: Kiwametsuki Kunisada Chuji* reminds us of the necessity of disentangling the complicated relationship between onstage performance and its audiovisual recording. The point here is that the act of recording itself may affect the performance. In the middle of Act II, Scene II, Chuji, who disguises himself as a rural farmer, asks Tozo, "Do you have poor hearing?" However, according to Godai Michiko's script, which was bound for the enactment of the play at Misonoza Theatre, Nagoya, in July 1975, one month before the recording of *Gekijo Chukei: Kiwametsuki Kunisada Chuji*, the original line is, "Are you deaf?" (Shinkokugeki, 1975: 59) The paraphrasing of "deaf (*tsunbo*)" to "have poor hearing (*mimi ga tokatta*)" indicates the possibility of a negotiation between Shinkokugeki and NHK to omit the derogatory term "deaf (*tsunbo*)" from the broadcast.

Before closing this section, I will point out a significant difference in the set designs in Act II, Scene II. In the 1975 version, adjacent to the storefront of Yamagataya, in which most of the narrative unfolds, we can see a corridor. Gunji's Tozo appears in the corridor and, before entering the storefront, eavesdrops on an argument in the storefront between his subordinate, Denkichi and Chuji for a while. In the 1980s versions, however, the corridor is excluded from the whole set design—thus, Tozo suddenly enters the audiences' field of vision at the same time when he enters the storefront of Yamagataya. As with the line involving "time to become a man's man" in Act I, the presence of the corridor minutely, but critically, changes the flow of the performance.

4. Reading *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita*

As mentioned above, *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita* contains what is presumed to be the only audiovisual recording of Shinkokugeki's *Tsukigata Hanpeita*. By collating this recording with Godai Michiko's script, it is possible to see that several significant parts of the play were excluded from the broadcast—presumably due to the 85-minute time slot of *Kinyo Shotaiseki* (Shinkokugeki, 1976). As a result, it might be difficult to follow narrative developments, especially in the final act, for television viewers who were unfamiliar with Shinkokugeki's repertoire. Nonetheless, this recording enables us to glimpse Shinkokugeki's *Tsukigata Hanpeita*, one of the seminal Meiji

Restoration dramas which were mass-produced throughout the twentieth century. At the same time, given the present situation in which practice of Shinkokugeki's realistic sword action is almost completely extinct, it is important for scholars to analyse in detail, "Act II, Scene III: Sanjo Gawara (The River Beach under the Sanjo Bridge)," and "Act III, Scene II: Matsugasaki Daijoin (Daijoin Temple in Matsugasaki)." In these scenes, Oyama Katsumi, Ibuki Sotaro, and Fujimori Tatsuo, among others, display their renowned sword action skills.

As I pointed out in a previous essay of mine in Japanese (Hatori, 2017: 77-78), one of the keys of Shinkokugeki's sword action is the pincer attack composition, in which enemies are located both to the left and right of the hero. Indeed, this staging enables the audience to see the hero's face through the fourth wall. Along with the sword action in "Act II, Scene III: Hango no Matsunamiki (The Road with Pine Trees in Hango)" in *Kunisada Chuji*, Act II, Scene III in *Tsukigata Hanpeita* exemplifies the efficacy of the pincer attack composition, in which Tsukigata Hanpeita, a patriot on a mission to overthrow the Tokugawa Shogunate, shouts his lines while assassins to his left and right aim their swords at him.

In the final Act III, Scene II, Tsukigata is ambushed by assassins again and then dies with his boots on. This scene also gives us a catalogue of Shinkokugeki's sword action skills. At the same time, the audience' reactions deserve our careful attention. In the world of Kabuki, enthusiastic fans applaud their favourite actors by calling out their stage trade names called *yago* such as "Naritaya" for Ichikawa Danjuro and "Otowaya" for Onoe Kikugoro at the spectacular points of the play. Similarly, Shinkokugeki's enthusiastic fans called out the stage family names of their favourite actors. Throughout Act III, Scene II, we can hear several female-voice calls for Oyama; in one of these, Ibuki Sotaro, who plays the role of Tsukigata's comrade Okazaki Kozo, is mistaken for Oyama. The calls, then, lead us to reconsider the widely spread impression of Shinkokugeki's fandom that male fans enjoyed the imagined homosocial relationship with the onstage male characters. Indeed, in the introductory part of "Act III, Scene I: Sanbongi Tsukigata Rotaku (Tsukigata's Hideout in Sanbongi)," when the television camera follows Tsukigata and Utagiku, an apprentice *geisha* in Kyoto, walking slowly down the passage called *hanamichi* toward the main stage, we can glimpse many female visitors seated on the first floor.

5. Conclusion

The process of archiving historical materials involves many elements of chance, and the process of historicising them requires a huge amount of research. As an introduction to Shinkokugeki studies, this essay is an attempt to share what I found in the rediscovered audiovisual recordings of Shinkokugeki's *Kunisada Chuji* and *Tsukigata Hanpeita*. Before closing this short essay, I reflect on the possibility of a future rediscovery. According to NHK's

Archives' database Bangumihyo Histori (History of Programme Schedule), 18 months after the broadcast of *Kinyo Shotaiseki: Kiwametsuki Tsukigata Hanpeita*, NHK aired *Kinyo Shotaiseki: Daibosatsu Toge* (Invitation Seats on Friday: The Daibosatsu Pass) on October 21, 1977.(1) *Daibosatsu Toge* was also one of the most successful plays in Shinkokugeki's repertoire. The role of the principal character, Tsukue Ryunosuke, was first played by Sawada Shojiro and then by Tatsumi Ryutaro and Oyama Katsumi. It was Oyama's version that was televised in 1977. As far as I can see, no audiovisual recording of Shinkokugeki's *Daibosatsu Toge* before its disbandment is available. In the wake of the company's disbandment in 1987 and Tatsumi's death in 1989, the play was enacted at Shinbashi Enbujo Theatre in March 1994, featuring a reunion of ex-Shinkokugeki members such as Shimada Shogo, Ogata Ken, Ibuki Sotaro and Kasahara Akira, among others. According to the audiovisual recordings, which NHK aired on June 19, 1994 under the heading of *Nichiyo Shiata: Daibosatsu Toge* (Sunday Theatres: The Daibosatsu Pass) and on September 15, 1994 under the heading of *Gekijo eno Shotai: Daibosatsu Toge* (Invitation to the Theatre: The Daibosatsu Pass), however, the performance in memory of Tatsumi foregrounds self-referential indulgence in the past glory of Shinkokugeki. If the audiovisual recording of the 1977 version becomes available for the academic use, it will extend our knowledge of Shinkokugeki's *Daibosatsu Toge* to the mid-1970s.

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Dr. Hatori Takafusa is Project Assistant Professor at Niigata University. His research field includes Japanese popular culture.

About the Archive Center for Anime Studies at 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

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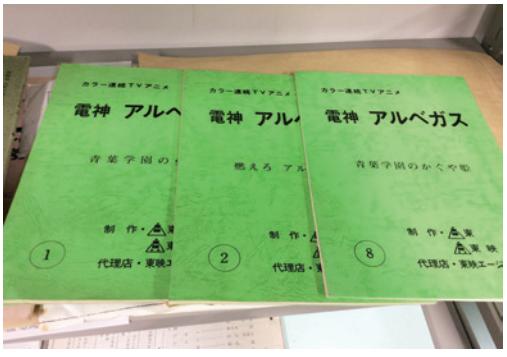
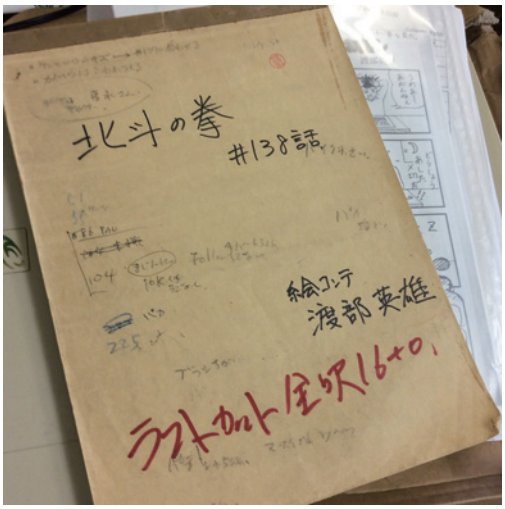


cooperation with animation productions and visual media industry at large, as well as with local communities and municipalities.

About the Watanabe Collection of the Center

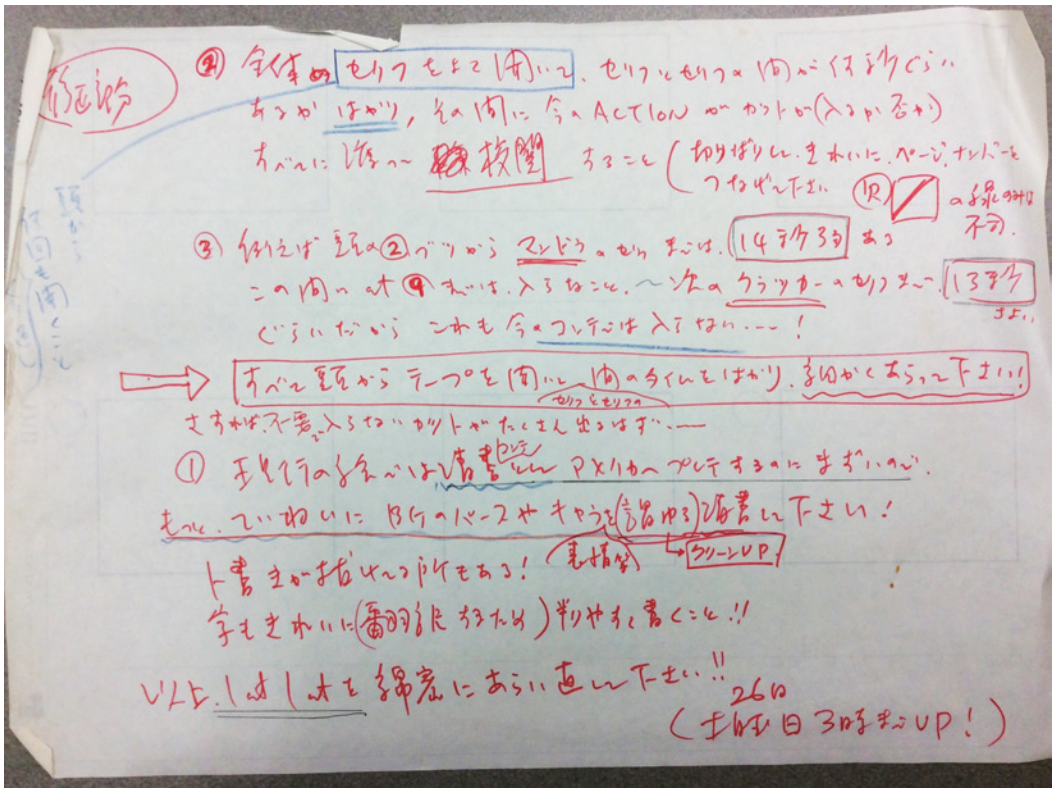
The Archive Center for Anime Studies was originally established to manage and organize the Watanabe collection—the intermediate materials of anime works entrusted to Niigata University by anime director Watanabe Hideo teaching animation production in the Shonan Institute of Technology. Mr. Watanabe was 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 intermediate 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 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 Storyboard for Episode 138 of
Fist of the North Star II

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



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

Archiving Movements: Short Essays on Anime and Visual Media Materials V.2

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