

Transcript of Open Forum – Session 3

1.	Ms. Elizabeth WONG Lo-tak	<p>Good morning everyone. Welcome to the 2009 Asia Culture Co-operation Forum. This morning is the third session. And the theme is Future Development of International Positioning of Asian Animation. And this morning's speakers let me first introduce them. Mr. Raman HUI, I think everybody knows Raman very well. He's from Hong Kong and may go into Hollywood. And next to Raman is Professor Mitsuko OKAMOTO, and from Korea Mr. Joon Yang KIM, and from Hong Kong Mr. KWAI Bun, Mr. Gabriel PANG, Dr. Eric LI and Ms. Connie LAM.</p> <p>So before we begin with speakers. Let me go through a very brief introduction of the animation scene in Japan, Korea and Hong Kong. I think we all know that Japan leads the world in animation production. It has about 60% of the world's market share, and the US only comes second. And over 60 countries or regions in the world are showing Japanese cartoons on their TV. And over 40 of them are showing Japanese animated films in their cinemas. So if Japan have to produce so much, they have to nurture a lot of talents. One of the ways to do that is to provide platforms and competitions. And in 2000, NHK started a TV programme called "Digista" to do exactly that. Professor OKAMOTO will talk more about this "Digista" programme or "Digital Stadium". And also another Japanese TV station, TBS, the Tokyo Broadcasting System also holds annually a competition called "DigiCom6" which actually showcases not only local Japanese talents but also talents from other Asian countries as well. So Japan is at the top of the game and anybody at the top of the game will always have challengers trying to take over from them. So what is Japanese animation industry doing to stay ahead in the game? So we will hopefully look into that later.</p> <p>And going to Korea, in the 70s and 80s, Korea is a major subcontractor for animation studios from Japan, the States and even Europe. Doing sort of Inbetweens and Paint processes. And the first breakthrough came in 1986 when KBS produced its first original TV animated series. And about a decade ago, I think, the Korean government has suddenly realised what potential animation has as a creative industry. So they actually injected huge sums of money into nurturing and developing the animation industry. One of the ways they did that was to provide very low rent space for aspiring animators and companies. Seoul Animation Centre also helps to nurture talent, but they don't only nurture talent, but they also nurture interest in animation in children and students so that they are guarantee a future market. From OEM animation to producing their own original work, now Korea ranks third in the world in animation production. But</p>
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		<p>unlike Japan which has a head start in the game. Japan has established a very clear identity and also they have saturated the market. So what should Korea do in order to establish its own very clear Korean identity while having an international appeal so that they can market their animation globally?</p> <p>Coming to Hong Kong, Hong Kong has a very small domestic market comparing with Korea and Japan. We do have to look farther afield, for examples, China for our market. From time to time, local directors and companies produce animated features like Tsui Hark's 小倩, a Chinese ghost story or the McDull movies or the more ambitious with their sights on the international market, like Teenage Mutant Ninja Turtles and the coming Astro Boy.</p> <p>It's very well that Hong Kong has always prided itself on its individual enterprising spirit. But we have also seen how the government can help in Korea's model. And also, what about talents? Sometimes, some of the studios say they don't have enough talents in Hong Kong and they have to train their own in house talents while on the job. And one of the ways to nurture talents is again like Japan did is to provide platforms and competitions. And IFVA has been doing this for 15 years, and Radio Television Hong Kong has been doing that in the past 3 years. We commissioned animated short and show them on primetime TV. But even if we have enough talents, do we have enough markets? And how and where do we find these markets? So let's go to our first speaker, Raman HUI. Would you like to take the podium?</p>
2.	Mr. Raman HUI	<p>OK, sure. It's a tough question to answer. I am going to walk around, maybe not. Because that's the question I ask all the time too. What can we do in Hong Kong to keep the animation business going? Because I myself, I grow up watching Japanese animation like, I don't know how to say it in English, or Japanese - 鐵甲萬能俠, 巴別世界. Maybe Mr. Li will know. I grow up watching Japanese animation. And in Hong Kong, I never knew that I would be an animator because that's not something that we know we have a business. While we were growing up, we all know about bankers and all the business part that is very developed in Hong Kong, but not in the animation field. For some reasons, I just became an animator later. It's fun that being a little animator in Hong Kong. And then today I am here to talk about the globalisation of animation which is kind of weird. But anyway, I am going to talk about these because I have been in the States for...let me introduce myself a little bit to people who don't know who</p>

the hell is this guy. My name is Raman HUI. I graduated from Hong Kong for over 20 years ago in Polytechnic. After being in Hong Kong for a few years, I went to United States and worked on computer animation over there. So I have been over there for 20 years. I had worked on some movies that you might have heard about like “Shrek”, “Antz” and then “Shrek 2”, “Shrek the third” and upcoming “Shrek 4”. I am not advertising, but it will come out next summer 2010. And so it’s kind of funny because I grow up from Asia, I grow up from Hong Kong. So from an Asian prospective being in Hollywood, and seeing how Hollywood do their animation for the whole world. So I guess that give me a little experience that I can talk about the globalisation of animation.

So first of all, I would like to talk about to understand the globalisation, it would help to understand the background of computer animation. And the part I am talking about today is mostly computer animation because that’s the field I am in. So I am not going to talk too much about 2D animation like the TV shows or 2D movies that we see. At the beginning of computer animation, it started about 30 or 40 years ago. And the very beginning, it’s very tough for people to do computer animation because you need all round knowledge of computer animation. Because it’s a very new thing, so not a lot of people know what you can do. But at the same time, that’s very exciting. That’s why I got into computer animation because there is a lot of potential back then for computer animation. And also there is a demand of expertise, that means not everyone could do the job. You really have to learn how to do programming. And you also would have a sense of art to be able to do the job. I guess I cover those. One big thing is Proprietary software. I can never say that word right. I am sorry because I grow in Hong Kong. That’s my excuse. Proprietary software. What I mean is...in Cantonese, it’s one’s own software. In many companies, like Pixar, PDI, that’s where I went 20 years ago. Pixar, PDI and also Rhythm and Hills, we all kind of use our own software, even places like Blue Sky. Blue Sky they did “Ice Age”, so we all have our own software, our own way of doing stuff. We don’t share because we are competitors. So PDI will have our own way of character animation. Back then, Blue Sky is really good in lighting, so their lighting software...someone has a question up there? Hello? Finished? I couldn’t hear your question. Like Blue Sky, they have very strong lighting skills. And then Pixar, they have really good animation software. So every time, you hire someone, you need to spend a lot of time to train them because there is no way you can hire someone from the outside who can come to PDI and be able to work right the way. Because they have to understand the PDI software, and then usually they will take 3-6 months to train. And it’s an amazing investment because basically you have someone to work for 3 to 6 months not doing anything, all they did was learning. And then I think that kind of reflect to what

Liz was talking about earlier: in Japan they really encourage people to do animation and they have a lot of good competition. At the same time that IFVA and RTHK are doing in Hong Kong now. So you really need to give the time to the artists to develop their skills. Anyway, so back then it's a very special thing when you do computer animation; because you have to do a lot of investment and then you have to start building up the team.

And then later, also back then, the computer animation usages are on TV commercials. When I first started doing computer animation, I was doing mostly flying logos like TVB8. Oops! I advertised for them! RTHK logo, RTHK is better right? ACCF, if we have a logo, you will see ACCF turning around. Most of the computer animations were built that way at the very beginning. That's what we called flying logo. And it was interesting, but for me it was a little boring at that time. Because we have spent so much time focusing on the highlight on the letters, small details like that. What we see reflection or something. But then later on computer animation got developed into more about character animation. To me, that is very exciting because we start bringing life to the computer which is something that's technical and cold and then how we bring warmth and character into the computer. That's a very exciting thing to me. And then also the special effects. And digital compositing is the very early usage of computer animation in the industry. I had a story I want to tell but maybe not appropriate. We did work on a movie like at the very beginning we worked on movies like "Terminator 2" at PDI. And then...it's recording? Will it be broadcasted? Ok so, I shouldn't talk about that. Sorry, you can ask me later. So anyway, a lot of digital compositing and a lot of special effects were done back then. I happened to work on "Batman the third" movie back then, which is really different than all the new Batman movie right now. And then we were doing digital stuntman which means all the special effects, all the fighting like people jumping from high-rise building would be done in the computer instead of in Hong Kong we will do it live. But you need a lot of training for that. So what I would like to do next is I would like to show you some clips from work that we have done in the old days before we did any Shrek movies. And then that's a bit of beginning of computer animation. OK? Could you please run this?

(Video Clips playing)

So, you can see at the end we have all those clips of flying logos. Those are the one that I was talking about in the early days when we have to do all that all the time. Now we have a little understanding of the background of computer animation, and how we go from there to globalisation because the stuff that you really need time to train and then you will have proprietary software. And then

they have to learn all that. And then how you would be able to globalise, that seems like a very tough thing. So the advantage of that later on is we have a lot of movies that started. Back then, Pixar did “Toy Story”. Actually, there is a “Toy Story” and “Toy Story 2”. But back then when they did the first “Toy Story” movie. It was a really breakthrough because nobody expects something so amazing beyond the big screen. And then when they came out, everyone wants to do it. We happened to do the second computer animated movie with the Dream Works and PDI. And back then, we were still using the old ways of working. That means we were bringing in a lot of people, training them using our own software. Soon after that, you see a change back in the United States I meant. Then further development of computer animation, we need more artists to finish feature films because it is a really big collaboration and then you need a lot of people to work on it. And then also you have to spend so much time to do one part of the movie then you become a specialist like you would only do lighting. An animator would only do lighting and that’s all he does or she does for 3 years. And then the software now needs to be more user-friendly. That means, hopefully, we can hire someone from the street, what I talked about earlier for 3 to 6 months to train someone. Hopefully, we can hire someone from the street, and then have them be able to start working in a few weeks. So you have to make all these software much easier to learn and much easier to use it at the same time. And then also computers become more powerful. But the funny thing is when the computer is slow, we were hoping that all the computers can double the speed and can make everything faster. But when the computer becomes faster, we make things more complicated, so everything becomes slow again. So it’s a catch 22 thing, the computer can never really catch up to what we need which is a weird thing. And then at the same time, we have more animation software in the market, which means a lot of people can do computer animation than just few companies back in the old days. Back in the old days, it was a special thing. At least I felt that way, when you tell someone that you are doing computer animation and then they will look at you like “Wow! You must be special!” and now, if you tell someone you are doing computer animation, it’s just another job. So maybe I should change my career now. Any suggestion, you can give me later. OK.

And then we also have more studios, they are producing feature films. That means back then, it was just Dream Works and Pixar. And then soon after that you see movies like “Ice Age”. “Ice Age” is done by Blue Sky with Fox and they are in New York in that area. Like I said earlier, the lighting skills...actually, to tell you the truth, the lighting was even better before they were doing “Ice Age”. I think some of the lighting they did in some of the short films or some of the commercials they did, I think those were amazing. And

then also at the same time not just in United States, you see movies like “Hoodwinked” which is an independent movie and it was done in the Philippines. Someone started up a studio in the Philippines, and then they made this movie over there with really low budget. But at the same time, because the story is interesting and exciting, so even the animation level might not be as high as we would like it to be, but it became a big success. But as a movie, the story is very good. And then at the same time, you also have movie like “Final Fantasy”. It’s hard, I was thinking about the Chinese title 太空戰事滅絕光年, it was the English one, yes, “Final Fantasy”. They did an amazing job in getting all the realistic features on other humans. And also I really would love to work on that movie, because they built a studio in Hawaii. And the whole studio’s facing the ocean. So you can be working on animation and then turn left and see someone’s swimming. She’s only wearing bikini. And then you go back to animation. Oh! Another one! And then you go back to animation. So it was a really good way of working I think. But too bad after they finished this movie, they closed that studio. I think they found that maybe it was too distracting. And then we also have Sony. Sony built an animation studio and the first movie they did was “Open Season” and it was a very well done movie too. All the animation, the lighting, the story was very funny. I think they just have another movie that came out and might not be open in Hong Kong yet. It’s “The Meat Ball”. And then at Dream Works, we make “Shrek”. You guys might have heard that movie. And then “Shrek 2”, we introduced a new character that I really like. It’s the Puss. So wait for 2010 summer, OK?

And Pixar, “Monster’s Ink” is one of my favourite Pixar movies, which is a great movie. So you see, back then it was a really special thing to have 1 or 2 animated movies come out. But then as time goes by, you see more and more animated movies coming out from different studios. And it is another, one of my favourites, “The Incredibles”, just great story, great visual, great animation. Everything great! And then we made “Madagascar”, another franchised that was created at Dream Works. And it was very successful. Actually the funny thing is it’s more successful in the world than in comparison, like United States. People really like it, but outside of United States. The whole world like this movie. And then we made the second one. We just finished a Christmas special that is going to come out later this year. At the same time like “Final Fantasy” you have another trend of animation which people are doing more motion capture, like Beowulf. And it was very high quality motion capture. I don’t know if you guys know about motion capture which means you put on dots all the things that someone would wear and then you capture the way they move. And then you transfer all into animation. At the same time, they also make “Monster Ink”, I

mean “Monster House” which is another motion capture movie. And then it started to set a new trend that we are seeing more other studios doing it. I am sorry, this is a different topic. And then movie like “That’s Pro, that’s done” in London. You see a lot of different countries are making animated movies. What I meant earlier that a new trend is being set is people are starting to do 3D animation not just computer generated animation but in stereo that you have to wear glasses. It’s tough for me at the beginning because I am wearing glasses already and putting another glasses on top can make me fall asleep. But you really have to have a good movie, then you have to stay awake for the whole time. Like Disney they make “Bolt”, I think that is one of the best computer animated movies done by Disney. It’s very well done, the whole story is well told. And the animated ...all that is much high quality. And then we have “Monsters vs Aliens” which is our first 3D movies from Dream Works. And then also you have Pixar “Up” which is another 3D animated movie that come out from Pixar this year. So that’s enough for all the Hollywood and United States’ thing.

So Asian, because I am Asian, that’s the thing that I am really interested into is to find out what I can do here. And that’s the question that was asking earlier. Like being in Hong Kong, whether we should do something for China or whether we should aim for the global market. So there are few things about Asian influences, like Asian film, animated movies, as long as you have a good story, I don’t think whether the theme is Asian or Western really matter, as long as the audience can relate to the story, I think that’s the main thing. And then also we have a lot of local Asian animated movies like China. China is making a lot of movies now. Like 喜羊羊, that was earlier this year. And then we had

“Storm Riders” 風雲 that was launched last year by China. I think the good thing is we are now seeing a lot of potentials in China market. And hopefully in the future, I would be able to do something with the China Market too.

And then for Japan, like I said earlier, I grew up watching Japanese animation and they are also making a lot of great animated movies, like another “New Final Fantasy” that they made few years ago. I think that was amazing, just the technology, how they could do it in so short of a time. I think we have to learn it from Hollywood, because we tend to spend a longer production time than them.

And then, Korea is amazing too. I happened to be part of a trip when Dream Works was visiting a lot of countries. So I went to Korea and I had a good time there, visiting some animation studios. The funny thing was when I was in

Korea, everyone was a little bit serious. Like when we were in a room, everyone just sit there and they look kind of serious. You know what I mean, right? And then we were talking about business and then I went to the men's room. This is a men's room story. And I don't know if you guys know, in Korea they have a special kind of toilet that they have a lot of buttons. They have a lot of buttons, you have to press certain kind of button and then something would happen. But they were all in Korean. So I press a button, the water shoot out like this. For some reason, my T-shirt got wet and then happen at the same time one of the Korean animators was in the men's room. So he saw what happened to me, and that's the first time he laughed the whole day. And he would laugh and then I walked back to the room, the whole room was laughing. So I am happy that I can break that little silence by my little mistake. But anyway, Korea they have a lot of interest in developing animation and I know it's not just for Korea, at the same time, they would like to do it with China too. I know there's a lot of collaboration actually between Japan, Korea and China. I think in the future there's going to be a lot of potential and a lot of opportunities for everyone.

And also Thailand, they'd made some feature films at the same time. So I am going to do a little bit quicker here. And then India is a new thing happening right now. Actually, I just came from India yesterday. And there are a lot of American TV shows, and also maybe in other countries too, they are being done in India. And Asian animators and creatives. That's something I would talk later. The great thing I think about Hong Kong is that we have a lot of potential. And at the same time I am so proud that in Imagi, they had made a movie back in 2007 TMMT. And it's all being done in Hong Kong, probably 95% or maybe 90% to 95%. And a lot of development is done in US. I was so lucky that I got a chance to work with them few years ago, because they did a project with us, for Dream Works. And so I was sent to Hong Kong for a few months. It's just amazing crowd, very eager to learn. They remind me a lot of myself when I first started in animation. And I am so proud that they have another movie coming out later this year, "Astro boy". Really wish them a huge success. OK, I only have 3 minutes left. Another Asian theme movie you guys may have heard about is "Kung Fu Panda", I am not going to talk about that much, because no time.

And then globalisation, so the thing is when I think a lot of potential can happen is in China because we have done a lot of OEM in China. And the thing that I think we are lacking right now is to make our own movies. It's something that China can learn. It's not that we don't have the experience, actually we have a lot of the experience and just don't know how to transfer that into animated movies because like Hong Kong – China, we made a lot of live action movies. And in a way making animated movies is just the same as making live action

		<p>movies. But everyone might get a little scared because they don't know how to control that. Like a good example is: in animated movie is like doing a live action movie in slow mode. Like in live action movie, if this is a set we are shooting right now, say "action". And asked KWAI Bun, to start speaking. And then KWAI Bun would start talking. Right? And then in animated movies, it's the opposite. You will say, you look at Shrek, you will say, "Shrek, walk now." He won't walk. You have to go in there, programme every little move, programme the arm movement, programme the feet and then step and then he will do a walk. And then after that you look at that and say "oh no! the walk is not right. Shrek, can you walk a little faster?" then you have to wait another week. So the thing that scares people the most is that when you don't know something, you are scared of something. People don't know how to do it so they might not have the confidence to make the right movie. So I think that would be great if China and all these other countries here, USA, Canada, Japan, Korea and even Singapore. Singapore, because Lucas Film is over there. They are making animated movie and also TV shows in Singapore. So I think, if we can learn from Japan, learn from Korea more, how to encourage people in China or even Hong Kong have more competition. And then have more training and education. Then we won't be scared of making animated movie. I think we would have a lot of confidence in making it very good. That's my hope. And hopefully, one day I can come back and help you guys on that and be part of it. Thank you.</p>
3.	Ms. Elizabeth WONG Lo-tak	<p>Thank you very much, Raman. That was very funny and interesting. So we will go on to Professor OKAMOTO and would you like to take the podium first. And Professor OKAMOTO would be talking about the future of animation, new talents and again she is emphasizing the importance of nurturing talents. Professor OKAMOTO will also talk about the kind of platforms and competitions available to the Japanese animators. Professor?</p>
4.	Professor Mitsuko OKAMOTO	<p>OK, good morning everyone. First of all, for the people of ACCF or organiser, thank you very much for inviting me and I am sure you put a lot of effort in co-ordination. I would like to take this opportunity to say thank you to you.</p> <p>Currently, I am working for the Tokyo University of the Arts and teaching in the film and media of the department of animation. Before I was working for the public broadcaster, NHK. And then I was a producer for Digital Stadium, From TV producer to the professor of the university, I think this is a very rare in Japan and very rare career path. But actually, if you look closely, there is one common thing: that is to nurture the talent. Today, I would like to talk to you about the theme of new talents and nurturing new talents. Yesterday, I have the rehearsal for the presentation of today. And it took actually 3 hours. But today, I</p>

		<p>understand I only have 30 minutes. And therefore, I have to speak very fast. And I hope that I can tell you as much information as possible. So I would speak very fast, please understand why I am doing that.</p> <p>Today, I would like to talk to you about the Digital Stadium in NHK. I brought the DVD to show what kind of programme it is. So let's start the DVD.</p>
5.	VO	<p>(Playing DVD)</p> <p>Digital Stadium, known as Digista, is a TV programme that encourage the next generation of creators and artists. It is how we introduce over 1000 works since going on air in 2000. Digista is produced by NHK, Japanese Public Television. And it's broadcasted not just within Japan but around the world. Works presented on Digista includes computer graphics, I-animation and VFX entertainment as well as interactive installations. In the way that artworks were accepted from the general public, the entry of Jury by top creators will present the best of Japan. The jury includes international and media artists, film directors and commercial directors. And the Digista awards are held annually. The year's most outstanding work are picked. Grand Prix are awarded in two categories, namely, the visual category and the interactive installations category. The result draws attention within Japan and abroad.</p> <p>Digista's most outstanding aspect is the support it gives to award winners. First, there is a TV programme which shows past winning works. In addition, this is the support to the winners through projects like TV production and music videos. One after another, creators have made their debuts as professionals. Digista also holds events. First, there is a Yokohama EIZONE held in the summer. Then there is Digital Art Festival Tokyo in the fall. These are unique chances to experience the world and also draw room of investors from abroad. This is the work comes from around the world through website. Also you can see videos of works. NHK World TV broadcasts in bilingual versions in English and Japanese. Please check the NHK World website for viewing the information and the broadcast schedule. So everyone, why aren't trying immerse yourself in a new world of expression on Digista?</p>
6.	Professor Mitsuko OKAMOTO	<p>Right, you have just seen the Digista DVD. Now, every Thursday Digista was broadcasted on Thursday, every Thursday. And you can also watch the programme here in Hong Kong. This programme started in 2000. So we are going to celebrate the 10th anniversary. Normally TV stations review the programme every half a year. So 10 years lasting is quite a long life. As you have seen in the DVD, the rough process from application to selection is like</p>

		<p>this: first, you have to send in the works. And the people who apply for the competition range in age from 12 to 70 years. We have collected about 5000 entries. And we can almost create an archive as we are discussing in NHK and our universities. And the curators selected the works to be shown on the television. And a lot of young creators apply for this competition. Those who are awarded are approached by companies like television works, television broadcasting companies and filmmakers.</p> <p>What other impact Digital Stadium give to the society? First, it provides a presentation space for the new coverage. And also secondly, it is the venue for discovering new talents. Those in the animation industry regularly watched and studied the programme. By broadcasting this programme, computer graphics, and other information are accessible to many. And they can collect all kind of information related to animation. There are creators' working on this programme. When we talk about developing or cultivating the new talents, there are 3 steps: the first step of course is to find new talent, discover new talent. I think Digital Stadium is focusing on this first step. The second step is to nurture new talent. You may find the potential creators, but without trainings they won't be able to fit, to handle live scale projects. So this middle step to catapult new talent becomes extremely important. And the third step is to further develop the talents of those young people who can explore their own animation world. This second step catapult new talent is what I called catapult programme. This is something that only young and new creators alone cannot handle.</p> <p>What do I mean by catapult programme for Digital Stadium? For example, we create places like exhibitions where the creators can come in touch with the audience and other people in the industry. And the previous speaker talked about flying logo, so setting with something similar like that they start getting job opportunities. Young Japanese creators are not good at speaking English, so language support is another aspect that we can provide. PlayStation II music video and all those areas, the young people they can get into, we can access in that regard. Let me give you some examples, which I am going to show you the video soon. There is a guy called Kazuhiro Hochi, he is a student. When he was 26 years old, he won the Digista award. His drawings and 2D animation are of excellent quality. Another programme of NHK called "Everyone's song" approached him and he created such a wonderful animation which became very popular and then later on made into a DVD and a book. His animation is quite long. So let me show you just a part of it. Please prepare the DVD.</p>
7.		(Playing DVD)

8.	Professor Mitsuko OKAMOTO	<p>Thank you. Let me show you another example of a very popular work by Shinichi Hoshi, a short story writer. This short story written by this author was made into animation on the show. We have made different experiments. After all, a won creator's work in one piece. And let me tell you some co-production with Tokyo. This is titled "Anime Innovation Tokyo". This is the 5th year since this project started. This project calls for young people to create a pilot version of animation lasting for 20-30 minutes. Let me give you some more details, with creators in co-operation started working and make a co-production lasting 25-30 minutes. Of course, creators themselves cannot raise fund enough to make such works. So the Tokyo Metropolitan government would help in the financial aspect. And they also do the marketing and promote the pilot versions on a global scale, or in any countries that show some interest. They usually do the fundraising for the project. So the creators can take on the larger scale project. For the past 5 years, we have had 14 pilot versions from Canada, China and I heard from Hong Kong as well. Sorry, I don't remember the name of the production house in Hong Kong. I think negotiation is under way with Hong Kong company. And I think the one on the right top was shown this summer in the theatre. I think it is the result of the effort we have put into this whole project. Let me show you the very short pilot version. Oki Ajishi who is in the 20s, has done all the work except the sounding. Please show the DVD.</p>
9.		(Playing DVD)
10.	Professor Mitsuko OKAMOTO	<p>Thank you. This was done by 3D and was all written by hand. And he is kind of working on his second work. Anime Innovation Tokyo marks the 5th year this year. So what they are doing is a co-production with China. It is called Anime Innovation Asia. Chinese government or Chinese individual investor can invest in the Anime Innovation Asia. And then they can have a co-production with Anime Innovation Tokyo that can be distributed to Asian countries including China. That has just started, so I don't know what kind of creator would be participating. But then as I said earlier, Japanese creators are very much interested in Chinese market. The biggest production house in Japan is the production company for Paprika, very famous works. This company is co-operating with China. And they have announced to produce the Tibet Dog Story. It is a co-production with China. So you can understand how important it is for Japanese producers to co-operate with China.</p> <p>Now let's go back to catapult programme. Let's look around Europe and the United States. There are many examples here. For examples, in Canada, NFB, this is owned by the government. They call Hot House Animation Programme, a young creator, here about 6 to 7 young creators, they will stay in Canada. And</p>

	<p>then they will come up with short stories, short animations. NFB actually provides various advice and acts as a mentor and holds production and so on. So those are done by NFB, and the works would be distributed by NFB. And then NFB in turn will send it to a lot of countries. For their competition and so on. And there are many young and hopeful animators are born from NFB.</p> <p>Now, let's go to England. This is Channel 4, again Channel 4 will give opportunity to young animators and then show their works in their own Channel. So actually local government and broadcasters, they can also provide various supports to young animators and nurture the talents. Now, let's go back to the scene in Japan, I am sorry, I am changing so much about my scene. Now, let's go to Korea first. For Japanese animation production, actually in Japan, you already know a lot of names: Jibuni Atoe Animation, there are many companies. Usually, you have to go through those companies. This is called animator, so these are the people who really know, so the new recruits start from this. And then among those new recruits, the good one, maybe they should be called chief animator. So they will direct the visuals. And then out of all these people, who may have ability for direction and then they become directors. This is the typical career path in Japan. If you go through this, if you want to become a director, you have to wait for 15 to 20 years after you joined the company. In this century in Japan, these people called animator, if you look at their income, if you are in your 20s, they get 110 thousand yen. This probably, if you can divide it by 10%, that's Hong Kong dollar I guess. So that's 10 thousand Hong Kong dollars per month. If you are in your 30s, then you can make maybe 210 thousand yen or so. So I think this is really as compared to normal standard, I think it is only one half. If you are 20, only one third. So more than 60% of young animators are not satisfied with their income or their lives. Under these circumstances, your salary is very cheap and you have to wait for a long long time to be promoted. Do you want to enter in that kind of industry? I have been teaching the young people, but a lot of graduates, they don't want to get the job in the animation production company. But then I would like to explain to you one unique company. So I would like to introduce to you. This company is called Noble Communication Incorporated. Now, this company becomes one of the most famous in Japan. In March this year, they were awarded the animation category, the Oscar Award in United States. This Academy Award was given not only to this writer but there is a trial done by Noble Communication Inc. There are 4 young directors in this company. Instead of going through the typical career path, they were given free hand to come up and prepare any kind of works they want to do. And one of these four was awarded the Academy Award. So the mass media in Japan still are focusing on this. I think I do not have much time now. So I would like to go to the next theme. So if you look at the new</p>
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		talent, then of course in every society and industry or even in the media, I think that I would like to introduce the importance of the producer. The role that producer placed. If you look at the left hand side here. This is done in Toyama prefecture which is in the northern part of Honshu Island in Japan. In this prefecture, as a campaign for the Welcome to Toyama, they introduce various tourism spots using animation. If you look at the right hand side, this is the animation called Time of Eve released from 2008 to 2009 in 6 episodes. I think web would become another platform in the future. They attract a lot of attention. We do not have much time. So maybe for one minute, let's look at the Time of Eve.
11.		(Playing DVD)
12.	Professor Mitsuko OKAMOTO	I hope I have more time. Sorry, we don't have enough time to show you. So again I will go through very quickly. I think that the producer plays a very important role. So in our university, not only the animator but also we are working very hard to nurture the producers. We have an open lecture purely on producing movie images and in future I hope that we will have a producer associate. How do we do that? As we will invite many lecturers, so you can see these are the photos of one of the lecture. One thing Japanese producers want most is international co-production. If we don't do that, our future will be bleak. That's why we are inviting producer from even Canada. They said the same thing even they get plenty of funding from the centre of government. They still think that international co-production is the key in the future. Therefore, in the future, producers have to play an important role for the international co-production. So I hope that in the future, we will have an international producer associate. So I would like to take this opportunity to talk to you about this International Producer Associates. Let's not wait that every company joins these. First, let's start in Asia, and then we would first have an Asia Producer Associates. Thank you very much for your attention.
13.	Ms. Elizabeth WONG Lo-tak	Thank you very much, Professor OKAMOTO. Now we come to the third speaker this morning. Mr. Joon Yang KIM from Korea. He is a critic and researcher in animation. I think Korea faces similar situation to...maybe places like Shenzhen, which has done a lot of OEM. And how do you get from OEM to producing original work? Mr. KIM.
14.	Mr. Joon Yang KIM	Thanks for your kind introduction. Now, I'm going to talk about artistic aesthetic achievements in recent South Korean animation. Actually, there are so many achievements in this respect made in it. But, I would like to bring to focus how Korean animation artists have represented, depicted and portrayed their

	<p>own contemporary actual lives and those of local people in the southern part of the Korean Peninsula. Of course, according to the word ‘representation’, I do not simply mean realism in the conventional or literal sense. Many people have said and thought that animation is essentially hand-drawn cartoon animation, is far from reality or a realistic representation of the world. However, the British animation scholar Paul Ward’s pheonomenolgical analysis suggests that there should be any reality, which is never entirely absent or banished from animated representations, while it is attenuated in them.</p> <p>What matters is that animation needs proper, specific ways of reading in order to speak of the animated reality in a verbal language since the art form has really developed its special ways of dealing with many kinds of realities. However, here is no place for such a matter.</p> <p>More importantly, in early modern Korea, especially colonized from 1910-1945, most of the mass media could not be accessible to any of the Koreans attempting to represent themselves, to tell their stories, or to express their emotions. Animation was one of such mass media in Korea in war, in the period as with other Asian colonies deprived of the right of self representation. Who it represents is as important as what is represented. Furthermore, the representing subject is not separated from the represented object. Two of them can even reflect each other.</p> <p>Even before dealing with the question if Korea’s independence and the founding of the Republic of Korea meant such a right was given to all the people, I must make clear what is one of the latest achievements I have found in the art and aesthetics of South Korean Animation. That is the new appearance of the self-conscious self reflective individual persons, who are uniquely finite and situated.</p> <p>Of today, many young South Korean animation directors whether conscious, or not, tend to introduce and depict themselves as characters in their own works, against a background of specific, actual situations. Animated films with this tendency often look like a kind of personal documentary or self-interview including each director’s monologue. Let me show early two cases among them. One is Hell - Part One, 2003, directed by YUEN Sang-ho and the other Man Talk directed by Hong Deok-pyo. DVD please.</p> <p>(DVD Audio)</p> <p>Sorry “for only Koreans”. These two films have some common features. First, it</p>
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was rotoscoped, in other words, transformed from live action footages to pictorial, but not cartoonish images by means of easily accessible computer graphics applications. The rotoscoping technique lets spectators see two films simultaneously in their perceptive process of one and the same film, based on the visual experience embodied in each of them. As for a rotoscoped character in the film, spectators are supposed to have an experience of perceiving the bodily presence of a human performer, as well as to see a pictorial human figure.

In the pre-digital age, rotoscoping was a painstaking technique for artists in time, labor and budget in comparison with its actual effects. But now, CGI technology has turned it to one of the most attractive approaches in mass production for the artist who attempts not only to represent, but also to present their own individual, personal worlds. Of course, animation is an art form not dominated by one thing or technique, or technology, but just through rotoscoping can be evaluated as an influencing factor, which succeeded in making the two films more impressive.

Secondly, the two films are narrated in a first person voice, presenting many shots taken from the subjective point of view. Each of their main characters tells its own story with their first person singular pronoun “I,” as if the director is speaking to the audience in front of screen. Narration of this kind will lead the spectators to take part in the character’s personal life, rather than to look on it. Moreover, the main character of this film was performed by its own director himself. As a result, the character’s life story was likely to be taken forth that of the director making unclear the border between fact and fiction. Of course, such a reception was followed by the question of authenticity. These animated shots could extend a cinematic communication to the real world beyond screen in the South Korean society.

Lastly, the characters are not isolated from their own social circumstances without their hasty exile to the occidental fantasy. They show very well that the person is political. In Hell, the first film, the main character talked cynically about his vocational life of being always passive in his job and of being seemingly obedient to his boss. He’s confident that he’s not a bad person to anybody just by taking such a life strategy. His way of life suggested is likely to remind the local audience with the well-known saying (Korean phrase: Bokchi Budong). This means, “to lie on the ground, not to move.” In other words, look the other way, turn a blind eye. Being narrative of the conformist way of life that will remain in him as well as external bureaucratic systems. The director sends an angel saying to the male character that he will be soon taken to hell. The director is conscious of himself as long as the doomed character is a self portrait

of him.

On the other hand, Man Talk has the main character that is anxious about his own masculinity, believing that he's not perfect and that it is because he was brought up only by mother without father. He's obsessed with making his masculinity perfect by finishing his military service, by trying to be a heavy drinker and even by trying to look for Father in Christianity.

Indeed, the military service or heavy drinking has been regarded as a typical sign of masculinity in South Korean society. Also, there has been a lot of discrimination about children with a single parent in schools and communities, especially in the case of a boy without a father whether he is post humous or not. Teachers often scolded his improper seeming behaviors by attributing it to the absence of his father. But, in this film the main character's all practice and effort for masculinity are depicted as useless by the director's objective critical intention. The two characters are uniquely finite and situated and it is possible their spectators have in common some of their personal characteristics because their creators and spectators are related to each other in an existential way.

There are many individual persons with similar or common experiences in various regions, countries, societies and communities in Asia as well as in other continents. But, unfortunately, they have not always been able to be sufficiently aware of the public meaning of their own personal experiences because they have been much isolated from one another in open communication, often due to inaccessibility to the modern media.

In order to make clear the historical significance of the appearance of the individual persons with self-consciousness telling their lives in South Korean animations, let me take a look at how Koreans were represented in animated works about 30 years ago.

First, these two images show, supposedly, a Korean character represented in Disney's classic animated feature The Rescuers released in 1977. The anthropomorphized mouse wears a traditional Korean black hat and white clothes. He seems to be a Korean representative at the United Nations of the mouse world. If South Korean audience had seen this scene, at the time, many of them must not have been so satisfied with the character because they would have wished that their national representatives should've looked more modern than traditional, and more Western than Asian in the international scene, like me.

	<p>This figure shows a new modern Korean represented in Robot Taekwon V, one of South Korea's most popular animated features, released in 1976, one year ago before The Rescuer. The male middle-aged character, Dr. Kim, on the left side is a scientist in western clothes with a western looking beard. At the same time, he is still given a few national marks which are a Korean name, black hair and especially Tae Kwon Do, the national martial art. He also teaches his son Tae Kwon Do in the middle image. His son is the hero of the film. These characters are collective national icons rather than individual persons. They are not all conscious of their existential issues such as economic status, family history, social position and role and the structures to which they belong.</p> <p>The scientist and Tae Kwon Do were very popular, frequent elements in forming characters in South Korean animation produced at the time. The government policy was that science is a power of the state and many children encouraged by the policy said their dream was to be a scientist. As for the other attribute of Tae Kwon Do, it was one of the collective mirrors in which children found their own heroic image, taking lessons at private academies for the martial arts. These images from the animated feature Taekwon Children Maruchi and Arachi released in 1977 also shows a Korean martial artist hero and his hostile foreign enemy with blonde hair. This animated character is another mirror and formed the audiences' collective identity in antithetic way.</p> <p>The enemy in Robot Taekwon V are depicted as foreign with blonde hair, blue eyes, English sounding names and this animated characters even has a red star on his forehead, suggesting communism. In this animated feature, conflicts are not inside, but outside the South Korean society, not on a personal, but collective level.</p> <p>But, the animated collective dream of a modernized nation's state, in which the lives and dreams of individual persons were marginalized, was so much damaged later in mechanical hero Robot Taekwon V came to be known as an imitation of the famous robot Mazinger Z created in Japan.</p> <p>Actually, the imitation was one of the phenomena embodying the subordination of South Korean animation to the trans-national animation industry of the first world. Three decades ago, subcontracted animation production was encouraged by the government in the interest of national economic development. Consequently, the history resulted in the animation historian, Giannalberto Bendazzi's writing that because it's skillful, disciplined and low-cost labor force, South Korea became a paradise for American, Japanese and Western-European runaway productions in his book until 1999. More fatal</p>
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	<p>result was the cultural self colonization of South Korean animation. Taking sides with South Korean animators' on-the-job training in overseas production in 1981, some South Korean involved in the field said that such training would make them learn techniques better and be skillful at expressing the emotion of Western people.</p> <p>In those days, animation was not regarded as a media, a visual language for expressing the emotion of South Korean in their own independent country. And therefore, there was a host of difficulty in producing and receiving animation for individual persons with lived experience in the society. However, contemporary South Korean animation artists and spectators do not more seem to wish that unique, complicated life of each of them should be just reduced to a successful scientist or a martial artist of Tae kwon Do, still less to the white-clad people.</p> <p>Over 30 years since then, many changes have taken place, fortunately, in South Korea and also in the animation of the country. Of them, is the new Democratic government starting programs which support the production of animated shorts by young artists, not to mention animated features and animated television series. The supporting programs made much contribution to the advent of new South Korean animation in the early years of this new century. Set free from the political end industry or restrictions, animation artists finally obtained the precious chance of expressing many things in themselves with their own authentic views and voices, backed by the digital technology of processing visual images in its rapid development. Personal computers were already adopted by first generation independent animators in the early 1990's. Most of them were involved in the Democratic art movement called Minjung Yesul. But, unlike them, there appeared second generation ones, independent artists, who have been not directly interested in political or economic issues as a grand discourse. Among them, are the directors of the two animated shorts Hell and Man Talk shown at the beginning of my speech. What is primarily important for them are personal desire, anxiety, experience and the like, which have been long marginalized in the South Korean society possessed by national discourses of independence, the division of Korean and democratization.</p> <p>Let me introduce the two latest remarkable short films by the second generation independent animators to suggest other aesthetic achievements with embracing the last two of the features I mentioned.</p> <p>One is A Coffee Vending Machine and Its Sword directed by CHANG Hyung-yun. This film was released in 2007, partly inspired by A Terra-Cotta Warrior directed by CHING Siu-tung. This film shows a male warrior who is</p>
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	<p>reincarnated as a coffee vending machine in the 21st century Seoul, from old times and sometimes turns back into human body. Such a physical condition is a metaphor for his actual way of living as an irregular worker in order for him to keep somehow remaining as a swordsman.</p> <p>In the last scene, he's advised to take a civil service examination by his girlfriend. His rival warrior is also making a living as a kiddie ride in zebra form.</p> <p>The other exemplary film, is <i>The Things That She Can't Avoid in The City</i> directed by PARK Ji-youn released last year. A female character lives in a town which is being demolished for redevelopment. People who do not own their houses were driven away from the town to become stray cats, among who is her boyfriend. She has no house either and she can't move to another place for her poor financial condition. Her rented house is hung on a crane stopped by worker's strike in the demolition. Looking somehow romantic or imaginative, these three images from the film suggest what one is likely to face in living for oneself without any real estate ownership in contemporary Seoul. If she does not leave this house, resisting the developer's demolition, she may be hurt or even killed, much opposed to violence, as with many people in the real world.</p> <p>What is highly interesting in the two films is a change of character's bodies into an animal or non-human body. This is not anthropomorphism, but a Kafkaesque transformation. The former is a human-centric view to the non-human world, while the latter is a line of escape or flight from an established human order, as was suggested by the French philosopher Gilles Deleuze. What is interesting is that corboreal transformation of this kind is one of aesthetic virtues inherent in the form itself of animation. A preceding well-known example is found in the Japanese animated feature, <i>Porco Rosso</i>, directed by Miyazaki Hayao.</p> <p>However, the coffee vending machine, the zebra-shaped kiddie ride here and the feline boyfriend in a human male suit are staying and living along a boundary of the human social world. And as the Japanese animation scholar, YOKOTA Masao, pointed out in his latest book <i>Psychological Analysis of Japanese and Korean Animation</i>, they even keep a complicated difficult relationship or exchange with entities different from them. The South Korean directors are willing to face and depict someone else's unprepared, unexpected visit or interference in their artistic practice, at the same time when they draw a line of escape, or flight through the character's bodies. In other words, their Kafkaesque's transformation is not the simplistic result of a passive fear for the real, but a dynamic strategy for living as an independent, autonomous entity, yet</p>
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		<p>keep in touch with others in local geography. This individualist view, suggests definitely a new, practical approach to life and soul for the contemporary South Korean spectatorship formed under the ideology of one and the same nation throughout the last century.</p> <p>I have talked about some of the artistic aesthetic achievements made in recent South Korean animation which have been dealt with mostly in the field of animated short. At the same time, I'm not yet sure that it should be possible for this discussing the same subject in that of animated feature because we barely see one single South Korean animated feature released every year. I've seen more than 50 animated shorts this year alone. The question is whether or not South Korean society will keep supporting individual animation artist who could make another aesthetic achievement following the preceding ones in their field, based on the Continent of Asia. Thank you for listening to my speech.</p>
15.	Ms. Elizabeth WONG Lo-tak	<p>Thank you Mr. KIM. With Mr. KIM's presentation, we come to the end of part 1 of the programme. So we are overrunning a little bit. Actually you are supposed to have 20 minute break, but do you mind coming back in 10 minutes. Because then you will have more time to ask questions. OK, so we will come back at 11:25 as scheduled. Thank you.</p> <p>(Break)</p> <p>Back to the second part of the programme. Before we start, if you have any question, please write it down for us and wave and somebody will come and collect it from you. But we will also be taking questions from the floor at the end of presentation. OK, so we come to the second part and the first speaker will be Mr. KWAI Bun. Would you like to take the podium? Mr. KWAI Bun is the animation director, founder and creative director of ManyMany Creations Limited Hong Kong.</p>
16.	Mr. KWAI Bun	<p>Hello, ladies and gentlemen,</p> <p>How are you doing? I am KWAI Bun, I am the founder of ManyMany Creations Limited. Nice to meet you here. I believe some of you might know us, some of you might not. My company basically work with computer animation. We are based in Hong Kong. We work with some TV commercials, some feature films and some new media projects. So I think it's better to introduce myself by showing a video instead. So this is a montage of our project for you to quickly get know who we are.</p>

	<p>(Playing montage)</p> <p>So as you see, this is one Indonesian TV commercial we worked on. We worked on special effects and compositing of the project.</p> <p>This is a Malaysian TV scene we worked on.</p> <p>This is a Vietnam automobile company. You see we replaced the background with virtual CG background. This is for India, it is for one of the automobile brands. This one you might have seen it on TV in Hong Kong. This is one of our recent feature film productions, McDull. And some of the making of the digital ocean there. And this is ATV, the TV channel in Hong Kong. We collaborate with the London British agency to create some new re-branding of the TV Channel. This is also in movie McDull. And we also work on like music videos for celebrities.</p> <p>Alright. So that's the introduction of my company ManyMany, so what I am going to cover today will be these - I will talk about as one of the Hong Kong SME animation studios, how is out path from start up to development? Secondly we are going to talk about animation usage in TV commercials. And then we are going to talk about ManyMany as a Hong Kong base international brand, how we globalise ourselves? Fourthly, we will talk about government support and finally we will talk about the animation use for the new era.</p> <p>So, before I go into how ManyMany is formed. Now ManyMany is 5 years old. Before I started the company, actually there are some interesting stories behind. I begin to play with animation since 12 years ago and I studied multi-media in Hong Kong Baptist University, including animation. And then one of the breakthroughs I made after my graduation is that, I went to be a flight attendant. It was a surprising action I did at that time. It surprised all of my friends and family. Why I did that is because it was a very simple thought that "I am being paid to travel." That was what I wanted but how does it relate to my career life? I actually worked with this field for 1 year. And what I gained basically is interpersonal skills, language skills and a lot of open space to think as contrast to before, I work hours and hours in front of computers. I never left my desk, I talked to the computer, I just do everything in front of the computer. So it's basically and totally contrasting breakthrough I want to make. At the end, I really gain what I want to gain. And after that, I put into several months in self-studies. Originally, I was planning to have my further study in Canada. But eventually, I went to Canada but used my money earned in flight attendant to self-study. I read books everyday. I studied CG technique, filmmaking, sound design and everything that I just want to study. It's a free study period for me.</p>
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	<p>What that's important is that both the flight attendant and the free study period basically built the foundation of my subsequent career path. And then I go back to Hong Kong, that's when I started ManyMany. There are some interesting photos to look at.</p> <p>We started at a village house. That's me few years ago. This is my ex-business partner, we went through a process of being bankrupt. That's the studio we have in Shatin. So what we do is, when we started, we don't work on feature film, we don't work on commercials. But instead, we work on product rendering and tour rendering. The lucky thing and successful thing of our studio is that we basically start from zero investment. We don't have any capital except two computers that can do animations. So basically we just take jobs from product rendering, we earned a few thousand dollars, maybe one or two thousand for each job. And we started to accumulate our capital like that. And then after a few months, it's a very turning point that we start to get into the rim of TV commercials as well as feature film. That time we already know Breeze, the founder of McDull. And we started to talk about the possibility of this movie. At the same time, we have our first TV commercial. And since then, we never go back because we found that feature film and TVC is the most...has got a great potential in creativity and business development. So we changed to another office in Kowloon. Before it was in Shatin. And we started to get serious, we hired people and started to do a lot of commercial.</p> <p>The other turning point we go into is that, we ran into a Malaysian director who happened to come to Hong Kong. We worked projects for him and he was very pleased. When he goes back to Malaysia, he invites us to go there and introduce us a lot more TVC projects. And that's when we started going overseas. At that time I think why don't I use my flight attendant experience because I seem to have okay experience in communicating with foreigners and different cultures, I tend to be able to adopt to different cultures. So I think that's when I have established one of my goals for ManyMany will be to be globalised. Here is just after we went back from Siggraph, the same year I met Raman. And OK, I should speak faster. This is the studio now we have in Kowloon. This is before renovation. This is how we are now. We are quite active in a lot of business and entrepreneurs' events, we got awards and things. We went to the UK for some business co-operation programme. We went to Beijing and something. So it has been quite an adventure since I started a company. Some more photos, we are involved in shooting live actions, TVC. This is Malaysia. That's basically the whole story of my company at that rims.</p> <p>The next thing I am going to talk about is TVC as you already heard. I think our</p>
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	<p>company has like...half foot stepping on film, but one whole foot stepping onto the rim of TVC. And why are we so into the TVC industry? I think that is a very big economic implication of TVC. We seldom talked about TVC when we talk about creative industry. I think there is a reason behind because there is talking about advertising, the role of animation is to serve industry instead of creating a truly 100% original content. But I wouldn't underrate the importance of TVC because it has a very large economy implication, large money going in and out of this industry. When you do animation, I think one of the biggest application of animation will be for TV commercial. And over the years, it starts from flying logos, but I think nowadays TV commercial as you see in the videos I show is much much more than a flying logo. I think animation to be used in TVC will continue to be a large part and it just keeps growing because animation has a very unique value in TV commercial. TV Commercial is actually one of the advertising agency product. It is a tremendously creative process and this creative process...a lot of time. Traditional media uses live shooting photography does not meet the free thinking of our imagination of creativity. But animation solves this problem when it just goes out. Basically, anything you can think of, animation can do it for you. And there are also more real life examples of solving problems. One of them being budget or practical problems. For examples, if a TVC wants to shoot in Paris, you want to see Eiffel Tower but you don't have the budget to go there. Probably you will just do a set extension to replace the background with Eiffel Tower. Or sometimes you see a biker in the movie is too dangerous for actors to go, but with CG animation, you can do it with any dangerous implications. So that's how animation in TV commercial sustain and has large amount of projects like... after 5 years establishment, we already did like more than 200 projects of TVC nowadays. And I am sure it is one of the biggest markets for animation nowadays in Hong Kong. That's TVC.</p> <p>What about animation? What about the role of ManyMany as an animation house in Hong Kong in a global sense? What is the global scenario? Well, I am more familiar with the TVC scenario. First of all, I would like to say Hong Kong people, Hong Kong animators have a very good advantage. It's our personality, characteristic that we are truly flexible. And we are professional and we are extremely fast. I think it's the fastest and most efficient working personality among all the people I see. I think I don't have much time. Let me have wrap up. So I think Hong Kong's advantage, to wrap up, is they have international art sense, they are very good at management. However one of our biggest disadvantages is our cost of living and rental salary compared to all South East Asia market. So I think we really have to work hard to break the competition as South East Asia and all the people are coming like to the Mainland China, to share the market. We gonna to work really hard to overcome that.</p>
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17.	Ms. Elizabeth WONG Lo-tak	<p>Thank you very much, KWAI Bun. For the second part, on the creative entrepreneurship and positioning and challenges, we have Gabriel PANG. Gabriel is the managing director of Fire Dog Entertainment Limited.</p>
18.	Mr. Gabriel PANG	<p>Good morning, I will be presenting my presentation in Cantonese. Good morning. I'm from Fire Dog Hong Kong. I believe if you have been in Hong Kong quite some time you must have come across our games. We are engaging ourselves in games, and in animation and other works as well. I think as early as in the 1990s, we had taken up some experiment, because we grew up in the age of animation. So starting from a very young age, we are really yearning for our own animation. And then in 1990, fortunately I came across a group of people who share the same aspiration. So very soon we came to realise two things: firstly, we got the enthusiasm; secondly, we were lack of money. So how can we overcome the problem? I think one of the ways is for us to hire ourselves inside homes to take up the work. Of course some ten years after, we still found ourselves lack of money, so if I have to tell you our story, it would take a long time. I can also speak on other related issues as well.</p> <p>And roughly in 1998, 99, we came to realise that for the sort of animation, we were aiming at, at least we were looking at 13 or 16 CVs of animation, and we would need some 50 to 60 people in order to take up the work. That's the reason why we were working in animation as amateurs and we worked for a number of animation comic books. And then in 1998, 99, we came to realise that the game industry was developing rapidly. And so we decided to overcome the problem of lack of funds. So we took the first step in moving towards the game industry.</p>

And then we also incorporated certain Japanese features in our games. As you can see that we had some animated figures. And so fortunately, our game proposal reached Taiwan and someone was interested. And also because of the name, we had chosen a good name. That's called the Dog Death. So our animation reached Japan and became very popular. We were able to stage our performance on Xbox platform and the response was very good. Because Xbox was technically oriented a platform but had incorporated the themes of courting girls and running restaurants. So people realized that our productions were very impressive. So after a number of years, I believe that if we take a look at the animation in Japan, you will know that game's impact was quite great. But in China, the situation is rather different. I think, of course, animation comic games are...this sort of culture has become very important. For the internet games, as far as Chinese are concerned, it can make games for huge and then for aid, there was roughly 20.8 billion RMB, expected that there would be an increase by 20%, and by 2012 it will reach to 68 billion. Perhaps these figures are not quite relevant as far as we are concerned. But the growth of the last couple of years really grew at the percentage of 100. But of course whether it is sustainable, it's rather difficult to say unless people are playing ten games at the same time, of course it is not possible unless we have got more hands.

And the other thing, I think for the investment whether for Mainland China or somewhere else for a 3DMMOG, it's quite expensive compared with the cost of other countries. It's roughly in the area of 10 million RMB. As far as Hong Kong is concerned, I think the situation has been improved a lot. It's now coming close to 10 million investment. As we can see that for any investment, you would need at least 10 million RMB, and you also need to spend money in the promotional work on TV and other media. In China, of course, we can see that there are many companies, many productions have been extremely profitable. But of course after a number of years whether the games would stay in people's memory, I think chances are quite slim. Say for instance on this particular game. That's the overall situation. I think the main reason is because that many games, particularly the internet games, I think in their so called original IP which is the story etc, I believe that not enough work has been done in that particular area. Otherwise, I think we can say that in this particular product, say game can become TV animation or other toys product etc. but at the moment rarely anything is done in those areas. It's is mainly because I think, all the time they have been making money on online game. Say, for instance, if I want to launch a certain related product, for example, if I want to produce a spanner as a gift, that should be produced in virtual way or in a physical way. I think the difference is not really that big. So I think the manufacturers believe that perhaps the related products should be produced together with the game,

		<p>rather than producomg them separately. And because of the game competition to produce a major difference to attract a particular group for their uses, they will have to invest more into marketing and promotion. So we can see that in this particular area, that would take up the major part of your profit. I think the easiest way is to strengthen the creation, and for money used to spend in promotion can be used for TV animation or animation promotion. Of course in Mainland China to recover cost in this particular area is not easy. You can see a particular business model in the area of TV animation. Of course it is still a rather difficult part. My personal viewpoint is that for the animation games, products to be successful to go out of China, I think that's the necessary step we have to take. And also it is a viable business model. Of course, on the other hand, there are a number of difficulties as well to produce animation which could meet the requirements of particular groups of audience. The requirements could be quite high. I understand that my own daughter is enjoying a lot of the animation production. And I believe that we have to meet the demands of the online users. The cost would be high and at the moment I think that many such talents are working in Mainland China. It would take time anyway. So I believe that as long as we have that sort of urge, as long as we got the persistence wheter it's profit making, or not, as long as we enjoy the work - I think that enjoyment of the work is the most important thing. Perhaps we don't have to spend that much money as a result of that.</p> <p>Alright. So my presentation comes to an end here. A little promotion, it is the mature Fire Dog. So if you are not happy with my presentation, you can give a hit at it in the upcoming online game. Thank you.</p>
19.	Ms. Elizabeth WONG Lo-tak	Thank you, Gabriel. To talk to us about the animated content in our daily life, we have Dr. Eric LI. Would you like to take the podium, please? Dr. LI is Independent, Non-executive Director of Sun Hung Kai Properties Limited, Hong Kong.
20.	Dr. Eric LI, GBS, JP	Good Morning, I feel very privileged to be here, because those who see me speaking mostly I speak in forums of business finance on how to make money. And I am certainly not involved with the animated world. I am not technically competent and I am not even particularly artistic. But why am I here, because I am excited to tell you about this Noah's Ark project of Sun Hung Kai. Of course I am not going to tell the story of Noah's Ark which has been there for many years. Probably we have all heard many many times, but what I would like to tell you is how we bring the story, this timelessness to real life. And how and why we think this modern day version of Noah's Ark in the city setting like Hong Kong is too meaningful. And while we are all in the way swept under by

the tides and floods of modern day problems, that there is this vessel of hope and love and positive values and more. Even more rather thematic I should mention, in this particular forum, is that how we use animation as a tool to bring this ark to life and hope we actually tell you this rather incredible and somewhat abstract story of love and harmony.

Sun Hung Kai as some of you probably know build this Ark, which is a unique attraction for Hong Kong now, is operated by 5 non-government organisations, and our common theme is love and harmony. We emphasize on love for the family, for life and for the planet we live. This is a non-profit project, but we are given the franchise to run it on commercial principles. This stage is actually the first, the world first full size Noah's Ark replica built straightly according to the biblical dimensions, which is 450 feet long, 75 feet wide and 45 feet high. It has just been opened for a few months, but it's already attracting tourists from many parts of the world as well as the local community. Attracts families, children from all ages and couples. Couples not coming in pairs, not trying to avoid floods, but couples coming here trying to tie the knots. Actually we have a marriage venue there which they come in to take very romantic pictures for the setting. Why Sun Hung Kai involved in the project like this? For those in Hong Kong would probably know that we are committed to become a socially responsible community leader. We want to align the values of families, because we build homes from the heart as we say here. It's home, we are not just building flat, but it's home to live in. And we hoping that we are not putting roof on people's head but actually giving them lifestyles and warmth. So I think this Ark is actually in some way, one of the expressions of a corporation which is a home of our own corporate values with larger than life and something we want to share with the rest of the community. We do this not just by animation but by a few other things too.

Here we go, it's Ark of love, Ark of life. I will get the first screen out. It's a physical setting where we house a lot of games. We have a very environmentally consciences setting, we have conferences, games and eco tours. And we even make it home for what I was told 25 species of butterflies; we have chosen this as a green choice. In the midst of all these, the way we tell the stories, animation is very much the heart of it. And here in Noah's Ark we call creating "edu-tainment". We put "education" and "entertainment" together because we believe education can be fun through the interactive games. We also think that we can tell a lot of abstract concepts with the use of animation to communicate with our various stakeholders. In a short while, I am going to show you a very short film. How we actually bring the Ark to real life even before it was built. It's through animation we can do this. And after the Ark was built. We also

extensively used animation in our games and in our story telling. And the renderings you will see later, we have shown to many stakeholders, we have shown to planning people, we have shown to young people, we have shown to investors, we have shown to buyers, we have shown to suppliers. I think we made a lot of young people laugh and very happy. For the family, we have also even tried very serious and studious corporate suits the government officials that make them laugh. And I am quite actually keen to try on Koreans who are reputedly not laughing very much. OK, I am going to show you the film.

(Playing film)

A little problem of the voice. I think you will get the idea how the artworks like. That's the setting in Ma Wan. You can actually see all these now if you go visiting the Ark. You can see the stage where we use animation; it's actually just more than a screen. There we tell the history of the Ark. The experience of little bit how it might be like. And these are some of the actual fines and artefacts. There is actually a resort hotel right next to it; we can hold a lot of conferences, functions. Actually you can see the beaches there right by the sea, The Ark is like a big ship trying to sail out to the open sea. If you pass by the airport, you come from the airport; this is the Tsing Ma Bridge. That's where the Ark is.

Here we go, I am sorry about the technology, but...oops! It's not working very well. I am going to show you a little bit of animation production. I am going to speed up a little bit. The first clip we will show you a 3D theatre, I will show the big flood while we use the 3D projectors, we actually bring out the whole story about...not this one...how is the story of the great flood. Here we go, the 3D delights. But that's not enough, actually we bring the star storyteller Noah in a 3D hologram. And he actually comes in live to tell you all about the wisdom he learnt from the whole story. Then at the top right hand side is an interactive game where the audience actually interface with the animation screen, they can jump, wave and put the hands, and they can put the animals together in pairs. And once they are put in pairs, they give out little babies. Then you win the game. That's another pride of Noah's Ark. That's what we called the Earth Boy. We actually created this with local talents; everything is done locally with local talents. And Earth Boy is like us who can feel sick when chucked with pollution, can feel the global warming and can lose a lot of water and he gets very thirsty. And he saved the Ark of course at the end. I think by animation as we are telling you from the earth itself. The earth becomes a boy and it tells you what it's suffering and what it's going through with the world's problem and environmental problems.

		<p>I think Sun Hung Kai uses the Ark not really like the Cyberport or the Digital Stadium. But we do provide opportunities for local artists. We have the tools, we have infrastructure, and we let the local artists explore the possibilities. Here in the park, we have some of the suppliers like Epson, when they came here they couldn't believe how we actually use the projectors at low cost to create 3D. It's normal projectors. And for the artists, we allow them to interface with the physical setting, we allow them to interface with the audience, and we hope them to create the fun and game and environment when we hear something meaningful. We don't create a lot of money but you can see that the setting is very like Hawaii for Mr. Hui. We have the sun, the sea and the beach. And I am told by the manager we can arrange girls in bikinis in the summer. So if you want to work here. We think the Ark as a wider scope than just animation. The Latin word of animation actually means breathing life...the Latin I have to look at it...is to quicken and to actually breath or create air and to give it force to tell the story. There I think the Noah's Ark needs all that to be able to tell what we are trying to say. So in the modern day Ark, we have floods of Tsunami. It's a boat that carry faith, belief and resilience. Hopefully, by the time you finished going through our experience, you feel the rainbow of hope and the new beginning. That's a very short, quick summary on what the Ark is about, is the labour of love for the developer and animation actually helps to bring the Ark in live. Make it more real and make it greater than great. Actually, in the rest of the world, we have many people trying to build the Ark. None of them have built the first to the full size. And some of them used the whole seeds for hope plants or others used the whole technology, thinking that's all. But here we actually built something abstract and only animation can help us to produce such a result. My short speech with the technical problem doesn't actually do justice to the Ark. But it's now there. It's opened. I hope you can all come and share the Ark of love and our home with us. And that we also want to share the rainbow of Sun Hung Kai with you when you have time. Thank you.</p>
21.	Ms. Elizabeth WONG Lo-tak	<p>Thank you, Dr. LI. Before we go to the last speaker, we would like to show you a short film first. So please, can we see the short film?</p> <p>(Playing film)</p> <p>OK, to talk to us about art and cultural interpretation of animation and comics, we have Ms Connie LAM from the Hong Kong Arts Centre. She is the Executive Director.</p>
22.	Ms. Connie LAM	<p>Because of my height, please excuse me to sit like this. I would like to ask you to give applause to all the animators who have contributed to Hong Kong. I</p>

think they really did a great work. I think everyone in this room, all want to know what's next including myself. But of course, we are not concluding anything. But I want to focus on the art and culture of animation because the rest of the speakers already shared with us what they have been doing and what they have been contributing. As what I learned from the past as I am an animation and comic fan, I think how to develop the animation industry in Asia have to be supported by a golden triangle. The support of government, private investor and also the institution. I think it is very important. As you have heard from Gabriel about the animation and games have really very great economic contributions to the society. That's why I think, let's not look at the money but look at the art and culture side. So as I have a very short presentation, I have to rush. I would not read the PowerPoint but you see what is art. And that indicated art animation is really an art form.

Regarding culture, please don't jump to the conclusion about the Otaku phenomena. I really want to talk about culture. And the Latin root of culture is "cultivate". So the works have to be cultivated by the government, investor and also the institutions. Of course, together with the animators. And as KWAI Bun has shown you that's what he has been involved in the commercial world, doing a lot of TVC commercial. We see that animation has really great communication achievements. And a lot of governments love to use animation as a tool to promote or present some of their ideas. For example that I think in Asia right now, we have been affected by the human swine flu. And we have to do some preventions and precautions in primary schools. So we have the lovely characters of McMak, McDull to talk about this prevention issue. And I think that the commercial world already notices about this. A lot of commercials have included a lot of special effects and also 2D and 3D animations, and to attract their potential buyers, not only on the commercial side but also on the educational side. And even the museum right now, they tend to use a lot of animation to bring new experience to the audience as to attract the younger generation. I just cite you an example this year. The Taiwan National Museum has used a 30 minute 3D animation called the "Adventures in the National Palace Museum", to provide new experience to communicate with its new audience. You see that how animation can be so influential.

As I say, I want to talk about the arts side, so when we talk about art. Let's look at the film art. If we consider Oscar is an achievement in film arts then we can see how animation is achieved. Because every year, they have award on the Prize of Best Animation Feature Film of the year. And in Japan, because of MIYAZAKI san, his Princess Mononoke, have made a very special achievement. He has received a prize: Picture of the Year at the Japanese

Academy Awards. So you see, animation is highly appreciated by the critics and also scholars. You know, animation is very diverse as not only sound animation but also 2D and 3D animation. And you see that right now in Asia, a lot of animation is integrated with Asian art form, for examples, in painting, puppet shadow and also paper cut. Back in the 1920s, Japanese artists already fused ink brush into their animation. And in the 60s, we have the little Tadpole looking for mummy. Sorry, I want to show the animation.

(Showing animation)

It is really beautifully made with multitude of ink washes. And a lot of these animations have received good response at home and internationally. And there is some response from the overseas. And they claimed that this is very Chinese style. Few years ago, Hong Kong artists were also using some local phenomenon into animation. It is a 9 square division paper, in case someone who don't know what that is. It is for Chinese people to practise Chinese calligraphy. Stella has made use of this fused into her animation. Just give you a taste about how she involved to fuse with the 9 square division paper.

After talking about the film art, I want to talk about 21st century visual arts area. And you know, a lot of Japanese contemporary artists, for examples, the renowned Takashi Murakami san. He's not only using his superflat manifesto in his painting but also in his animation. And Chinese contemporary artist, QIU Anxiong, he creates the first animation New Classic of Mountains and Seas. And he tried to use classic thing into the animation. And this is tailor-made for 2006 Shanghai Biennale Art Exhibition. And he used multitude of ink brushes into the work.

(Playing video)

Not only in Asia, but also internationally, this year, the award winner of Venice Biennale, the young artist, the best young artist, Natalie Djurgberg also famous for her stop motion animation and her work just shown in Seoul in the Prada transformer. After viewing the animation status in the art film, let's look at animation in different areas. I think institution can play a very important role on promoting and nurturing this art form. Because analytical study can help to develop aesthetic of animation, which can also help for its positioning in social status.

Technology can sometimes be out of control. Most of the institutions can provide a systematic view on different animation cultures. Animation critic as a

	<p>profession can be found in the United States, Japan and also Korea. Today, we also have one, Mr. KIM as a renowned animation critic in Korea. From this point, we can see that academic studies can make the advancement of animation development. I think in the past 20 years, Asian countries gradually notice the importance of technology which can help in the development of animation. As our speakers had been talking cover Philippines, Thailand, Japan and Korea, so I will take Malaysia as an example. The fourth Prime Minister Mahathir, he wanted to plan to have the modernisation of the country. And that's why in his policy, he promoted animation. So at that time onwards, more digital technology can be found in production house. In the year 2000, they already have digital films and also TV series. And this era, we also saw an increase effort aggressively to promote local produced animation. Finally this year released the first 3D animation feature. As this is Bahasa, I cannot pronounce it and you can read it on the PowerPoint. And this case study showed the attention of local government can provide a good environment to foster the animation development, since they have addressed the communication nature of animation. And this really helps to highlight the cultural identity. Government policy can encourage private investments as well as to promote its artistic value of the animation. But private investor is another key factor to bring out the best of each animator. And I hope Dr. Li and the representative of Sun Hung Kai will notice about you are very important. And that would help a lot in nurturing a lot of animators. This year, the Hong Kong government has announced that Hong Kong has the edge to develop the 6 economic areas which animation has fallen into the culture and creative area. And the local animation sector is eager to collaborate with the government to foster a better environment of the local animation. As to echo the government's policy, we can find a lot of universities and also the vocational training schools, they have provided animation course. But it's still a long way for developing academic study of animation. I encourage more cultural exchange through exhibition, workshop and seminar. This would be helpful for developing and promoting art and cultural effort of Asian animation. At this moment, Asia is still lack of private investor. Even in Japan, we've just heard that they still need more investors. So even in Hong Kong, we just start our animation around 35 years or something. So we really need investor. But we all know that animation can be a very big business. For examples, this year 喜羊羊, the first Chinese animation which is tailor-made for celebrating lunar new year. And also our local animation, "McDull Kung Fu Kindergarten". They are very well received in the Chinese market. As I am from the Hong Kong Arts Centre, I am very sensitive to the art world. Even you are from the business world, you also notice the booming of the Asian art market in Hong Kong and China. These forged markets might provide an insight where</p>
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		<p>animator can search for new funding. And I think Gabriel and also KWAI Bun also point to China. The global attention of Asian arts can foster an atmosphere for academic study of animation among Asia. I sincerely hope that this short presentation will bring out the characteristic of the animation which catch the attention of the policy makers, scholars and investors. I am looking forward to seeing more Asian animation features and animation museum in the coming future. Thank you.</p>
23.	Ms. Elizabeth WONG Lo-tak	<p>Thank you Connie. We are overrunning a little bit, so I think I will open questions to the floor. I have one here, it's addressed to Mr. KWAI Bun. "I am an animator in Hong Kong who just graduated from one of the universities in Newcastle UK. I want to set up my own animation company in Hong Kong. Any tips? And how do you find investor? And how to pitch to the advertising agency?" We need you to be very precise. Otherwise, this would be the only question.</p>
24.	Mr. KWAI Bun	<p>Hello. Surely, you can set up an animation company in Hong Kong, as soon as you have the right talent and right team to do so. I encourage that. How do you pitch the advertising agency? You just email them and call them. It is difficult when you know no one. Gradually when you do some nice work, they will recognise you. One entry ticket might be you can be involved in public awards like ICT awards. And when you can show that as your first portfolio to them, that's the way. What's the other question?</p>
25.	Ms. Elizabeth WONG Lo-tak	<p>How to find investor and pitch to advertising agency?</p>
26.	Mr. KWAI Bun	<p>Personally, I don't know how to find investor because I haven't. I think nowadays it is a necessity to find investor. Of course, it will do a lot better. But nowadays, computers and software are cheap. As our example, we started with two PCs, with two softwares. And we can take jobs. So even if you can't find it, I think you can start from there already.</p>
27.	Ms. Elizabeth WONG Lo-tak	<p>OK, thank you. I would keep this rather brief. I think the gist of the question to Raman is "What do you think is the strength and skills of Hong Kong animators compared to other countries?"</p>
28.	Mr. Raman HUI	<p>I think the strength of Hong Kong animators like KWAI Bun was talking about earlier, we work very hard and we are fast. The only disadvantage may be the cultural background like, for example, we won't be able to know all the</p>

		background like we know our Hong Kong history, our Hong Kong culture. If you go to another country, you probably don't know their culture as well. So that's the struggle that actually I personally went through.
29.	Ms. Elizabeth WONG Lo-tak	This question may be to Professor OKAMOTO, "What sort of co-operation are possible do you think between Hong Kong and Japan?" or even Mr. KIM for Hong Kong and Korea?
30.	Professor OKAMOTO	Well, I think we should have some trial period. First, we need to have several cases of trial when we co-operate on international scale, it takes time. For example, you can start with a short animation to see how it goes. Or some of the workshops can be held.
31.	Mr. Joon Yang KIM	I think there is a possibility for investment on international level. But at the same time, I think it is more important for the artists to start a crew to co-operate internationally or on personal level. I think I agree with professor OKAMOTO. Small level and more experience in personal more than international. I think it's very important in history and experience beyond the nation states and boundary.
32.	Ms. Elizabeth WONG Lo-tak	OK, is there any question from the floor? Yes, this gentleman in the middle at the back. Can somebody give him a mic, please?
33.	Audience	Can I speak in Cantonese?
34.	Ms. Elizabeth WONG Lo-tak	Yes, someone will translate it for you.
35.	Audience	My question is for Raman. Perhaps he might not have enough time to answer my question. I would like to hear your points on the following: for the animation development in Hong Kong and China, you also mentioned globalisation. Of course for the Hollywood style animation, they are more on a global basis. And they take a long time as well as huge investment for their production. To the east, of course, we have the Japanese style animation. So for Hong Kong and China of course we are still in the development stage. And if you really want to do more. Do you believe that we should follow the trend?
36.	Mr. Raman HUI	I think I catch your question, earlier on I mentioned about the computerised animation development. And on that if you look at the present situation in Hong Kong or China. I think you are really seeing the start of a cycle. For instance, like for KWAI Bun and for Fire Dog, they have completed lots of animation

		<p>work for advertisement. Maybe after a number of years, there would be more people engaging themselves. I think I don't have much time. So I believe that many people would start developing longer production. So I personally I believe we always need a good story. You don't have to follow the examples of Dream Works in Disney. They spend lots of time for a long production. For instance, the cost for McDull is not as high as their peers. But at least this is a film that people will still remember them after certain time. As people would not care, the audience would not care how much money you spend on it. I still remember the Japanese cartoon I saw when I was young. I really don't know how much money they spent there. I can still remember the story of the Monkey King. I think the cost was quite low according to my understanding. So as long as Hong Kong and China are given the opportunity to try by error. I think the most important thing is not just to face the music but to take up the work.</p>
37.	Ms. Elizabeth WONG Lo-tak	<p>Thank you, Raman. And thank you everyone for coming to this morning session and also to all our speakers. So this brings us to the end of in fact the forum itself.</p>