



MAKING ANIME

IN BETWEEN ART & CINEMA SYMPOSIUM

12日(木) ~ 14日(土) September 2024
LASALLE College of the Arts

SCAN ME



Convened by
Dr Gan Shewo Hui
Assoc. Prof. Deborah Shamoon

Organised by



In partnership with



日本研究 DEPARTMENT
OF JAPANESE
学科 STUDIES

Supported by



Mitsui NUS
Japanese Studies
in Southeast Asia
Endowment Fund

This symposium is jointly organised by LASALLE College of the Arts and the NUS Department of Japanese Studies, with support from the Mitsui NUS Japanese Studies in Southeast Asia Endowment Fund.

Anime storytelling is globally understood and appreciated due to its shared language amongst fans, fostering a deep connection to its pictorial meanings. In this symposium, we aim to reassess what has been prioritised in contemporary anime storytelling by examining preferred visual expressions and exploring what these choices reveal.

The event emphasises building a Southeast Asian anime connection through formal presentations and informal dialogues, fostering a community that links research, teaching and learning.

Over two and a half days, practitioners from Southeast Asia will discuss the influence of Japanese anime and the opportunities and challenges encountered in their creative practices. Scholars from relevant fields will explore new research methodologies in the study of visual culture, examining anime's role as a product, lifestyle and form of expression across episodic series, cinema and online platforms.

On 12 September, the symposium will feature a book launch for *The Cambridge Companion to Manga and Anime* (Cambridge University Press), with presentations by internationally acclaimed authors and the editors from Japan, Malaysia, Singapore, Sweden and the UK.

Convened by

Dr Gan Sheuo Hui
Puttnam School of Film & Animation, Faculty of Fine Arts, Media & Creative Industries, LASALLE College of the Arts

Assoc Prof Deborah Shamoon
Department of Japanese Studies, National University of Singapore

Singapore
Standard Time

Thursday 12 September 2024

Venue

- | | | |
|-------|--|------|
| 15:00 | WELCOME AND INTRODUCTION
PROF KWOK KIAN WOON Vice Chancellor, University of the Arts Singapore
ASSOC. PROF LIM BENG CHOO Head, Department of Japanese Studies,
National University of Singapore
DR GAN SHEUO HUI LASALLE College of the Arts
ASSOC. PROF DEBORAH SHAMOON National University of Singapore | F202 |
| 15:15 | KEYNOTE SPEECH
Post-Cinematic Experiences: Revisiting the “Anime Eye”
PROF JAQUELINE BERNDT Stockholm University | F202 |
| 16:00 | FORUM FOR <i>THE CAMBRIDGE COMPANION TO MANGA AND ANIME</i>
Chaired by DR STEVIE SUAN Hosei University

PROF JAQUELINE BERNDT Stockholm University
ASSOC. PROF DEBORAH SHAMOON National University of Singapore
PROF ISHIDA MINORI Niigata University
DR GAN SHEUO HUI LASALLE College of the Arts
DR STEVIE SUAN Hosei University
LIM CHENG TJU Country editor (Singapore) of the <i>International Journal of Comic Art</i> | F202 |
| 17:00 | BOOK LAUNCH AND RECEPTION FOR <i>THE CAMBRIDGE COMPANION TO MANGA AND ANIME</i>
Supported by The Ngee Ann Kongsi Library, LASALLE College of the Arts | F202 |
| 18:00 | END OF DAY 1 | |
| 19:00 | Dinner (for invited guests only) | |

Singapore
Standard Time

Friday 13 September 2024

Venue

10:00 – 11:00

SESSION 1: IMAGINING REALITIES: A.I.'S CREATIVE IMPACT ON THE ANIMATION INDUSTRY

F202

CHRISTOPHER SHAW | Head, Puttnam School of Film & Animation, LASALLE College of the Arts

11:00 – 13:00

SESSION 2: TOOLBOX FOR RESEARCHING MEDIA CULTURE

F202

Moderated by **DR AGNIESZKA KIEJZIEWICZ** | The Royal Melbourne Institute of Technology Vietnam

11:00

The Othered Self: Contextualising Representations of the Other

DR KARL IAN CHENG CHUA | University of the Philippines

11:30

Where Do I Go From Here? Perspectives and Canonical Theories in Media Research

DR INDAH SANTI PRATIDINA | Universitas Indonesia

12:00

Finding Fandom: Conceptualising Social Connection in Online Platforms

DR KANIA SUKOTJO | School of the Arts Singapore

12:30

Q&A

13:00

Lunch

14:00 – 15:30

SESSION 3: ANIME STORYTELLING: IN-BETWEEN ART AND CINEMA

F202

Moderated by **DR CISSIE FU** | Head, McNally School of Fine Arts, LASALLE College of the Arts

14:00

Where Are Anime Stories About? On Isekai and Globalisation

DR STEVIE SUAN | Hosei University

14:15

The Ghibli Face as a Brand and Collaboration

PROF ISHIDA MINORI | Niigata University

14:30

Howl's Moving Castle and "Visual Narrative"

PROF YONEMURA MIYUKI | Senshu University

14:45

Transmedia Storytelling at Studio Ghibli: Hidden Franchising and the Extended Totoro Universe

PROF RAYNA DENISON | Bristol University

15:00

Cross-media Storytelling in Anime and Digital Games in the Context of Franchise Models and Industry Corporations. The Case of Cyberpunk: Edgerunners and Cyberpunk 2077

DR AGNIESZKA KIEJZIEWICZ | The Royal Melbourne Institute of Technology Vietnam

15:15 **Q&A**15:30 **Break**15:45 – 16:45 **SESSION 4: INDUSTRY INSIGHTS** F202

Moderated by **DR WOO YEN YEN** | Programme Leader, MA Arts Pedagogy and Practice, LASALLE College of the Arts

KAORU LIEW YEE TENG | Kadokawa GEMPAK STARZ

Kaoru is the key storyteller and storyboard artist behind the Candy and Prince series at KADOKAWA GEMPAK STARZ. Inspired by anime, manga, and other forms of Japanese culture, her creations are reminiscent of the Japanese 'kawaii' style, which has now culminated in her own successful publications. This sharing session explores how Kaoru's style resonates with readers in Southeast Asia across different cultural backgrounds and languages and how she found her own voice through her use of a Japanese aesthetic. She will touch on her current works, how to navigate censorship, and the responsibilities of writing stories for children using anime and manga norms.

16:45 **Break**17:00 – 18:00 **SESSION 5: PORTFOLIO REVIEW** F202

Moderated by **FANNY BRATAHALIM** and **JAMIN WU**

KAORU LIEW YEE TENG | Kadokawa GEMPAK STARZ

By invitation only.

1800 **END OF DAY 2**

Singapore
Standard Time**Saturday 14 September 2024**

Venue

11:30 – 13:00

SESSION 6: IDENTIFYING TRENDS AND RESEARCH GAPS

F202

Moderated by **DR KARL IAN CHENG CHUA** | University of the Philippines**DR STEVIE SUAN** | Hosei University**PROF RAYNA DENISON** | Bristol University**DR KARL IAN CHENG CHUA** | University of the Philippines**PROF JAQUELINE BERNDT** | Stockholm University

Selected students from the LASALLE's Puttnam School of Film & Animation and NUS's Japanese Studies, along with NUS MA students in Japanese Visual Culture, will present the latest trends in animation and moving images culture. They will discuss potential research gaps that inform future research and practice.

Presenters:

Madeleine Zahra | LASALLE College of the Arts**Yee Chern Nah** | LASALLE College of the Arts**Nguyen Vu Thanh Trang** | LASALLE College of the Arts**Grace Tan** | LASALLE College of the Arts**Averil Jodie Koh** | LASALLE College of the Arts**Ruth Tang Ru** | LASALLE College of the Arts**Foo Zhe Shi Clifton** | National University of Singapore**Siti Umairah Binte Adnan** | National University of Singapore**Mohamad Matin B Mohamad** | National University of Singapore**Wang Lei** | National University of Singapore

13:00

Lunch

14:00 – 15:00

SESSION 7: HOW TO TELL A UNIQUE STORY AND ESTABLISH AN INDIVIDUAL STYLE INSPIRED BY JAPANESE MANGA AND ANIME

F202

Moderated by **DR INDAH SANTI PRATIDINA** | Universitas Indonesia**DR SURAYA MD NASIR** | Universiti Pendidikan Sultan Idris, Malaysia

Suraya Md Nasir, a Malaysian educator and comic artist who graduated from Japan and excels in character design and storyboarding, uses her deep understanding of Japanese influence to negotiate a Malaysian identity. This session will focus on how cultural and personal narratives can be interwoven through anime and manga influences.

15:00

END OF DAY 3

Refreshments will be provided.

Cross-Media Storytelling in Anime and Digital Games in the Context of Franchise Models and Industry Cooperations. The Case of Cyberpunk: Edgerunners and Cyberpunk 2077

Agnieszka KIEJZIEWICZ

The Royal Melbourne Institute of Technology , Vietnam

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The history of cross-media storytelling between games and anime can be traced back to arcade entertainment in the 1980s and titles such as *Super Mario Brothers* (1986) and *Rupan Sansei* (1980). Fast-forward to 2024, and we can list around 200 transmedia relationships between games and anime titles, featuring both game-inspired animations and games based on anime.

The proposed presentation aims to explore the transmedia dialogue between *Cyberpunk: Edgerunners* (2022) anime and digital game *Cyberpunk 2077* (2020), focusing on cross-referencing world-building elements, narrative solutions, sociopolitical commentary embedded in both productions, and technology-inspired aesthetics. The presentation will encourage reflection on how different media forms interact and enhance each other. Applying the comparative analysis framework, I will address the possible implications of future gaming and anime industry cooperations, featuring the future evolution of transmedia franchise models.

Even though such elements as character cross-over or world expansion in anime are well-known solutions, the Cyberpunk franchise expands already existing approaches by successfully addressing individual players' experiences and narrative possibilities related to personal decisions, at the same time, readable to non-players. *Cyberpunk: Edgerunners* was shown by Netflix two years after the official game release as a part of a promotional strategy, reviving interest in the game itself.

Agnieszka Kiejziewicz holds a PhD in the Arts and Humanities (with an emphasis on Film and Media) from the Jagiellonian University in Poland; the author of academic publications and monographs: *Japanese cyberpunk. From avant-garde transgressions to the popular cinema* (2018), *Japanese avant-garde and experimental film* (2020) and *Completed in Apparent Incompletion. The Sculpture Art of Wojciech Sęczawa* (2021). She is the author of over forty peer-reviewed articles concerning Asian film, media, culture, digital art, games, and European art. For the past few years, she has been working at the University of Gdansk, Poland, teaching Asian cinema, New Media Technologies, Academic Writing and Film Analysis. Agnieszka also developed the Andrzej Wajda Film Center project at the University of Gdansk, connecting film culture with industry partners and starting an internship scheme for students interested in film culture. She also cooperates with cultural institutions, art galleries and foundations – writing grant applications and curating art exhibitions. Currently, she works on the Virtual Reality and digital games-based projects at RMIT University Vietnam, School of Communication and Design; Games Design.

Where Do I Go From Here? Perspectives and Canonical Theories in Media Research

Indah Santi Pratidina

Universitas Indonesia

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This paper gives an overview of media as a research subject. While many consider “text/content” to be the popular focus of media research, there are other elements to understanding media. The paper addresses media as a product of mass communication—which cannot escape its industry logic, and which also functions as a cultural artefact—which interplays with the sociocultural ecosystem in which it was created. We must acknowledge that talking about media means discussing its content, producers, and consumers; parts of media constantly interact to construct meaning. Next, we must decide from which perspective to observe the product as a phenomenon (social research, interpretive/constructivism, or critical perspectives). When interpretive and critical perspectives are used, “context” is another crucial element to explore.

The paper acknowledges students' hesitation on where to go after deciding to probe certain anime, manga, video games, or other cultural products as their primary research subjects. It provides an overview of canonical media theories, such as media effect, propaganda, agenda setting, uses and gratification, encoding/decoding, etc. The paper also discusses prosumers, AU (fan fiction), fandom, subculture communities, etc. It offers cases to demonstrate that one cultural product can generate several types of research when particular perspectives, theories, and research foci are applied as tools for analysis.

Indah Santi Pratidina is a permanent lecturer at the Department of Communication, Faculty of Social and Political Sciences, Universitas Indonesia. She obtained her doctorate from Hitotsubashi University, Japan. Her research interests include media studies, intercultural communication, popular culture, and the use of social media by the public and communities. She is the author of ‘Motherhood Revisited: Pushing Boundaries in Indonesia's Online Discourse’ in *Digital Hate: The Global Conjunction of Extreme Speech*, Indiana University Press, 2021; and ‘The Appetite for Revenge and Murder in Translation: Japanese Mystery Novels and their Social Media Savvy Indonesian Readers’ in *Border Crossings: The Journal of Japanese Language Literature Studies*, 2020. In 2023, she co-authored “‘R.A. Kartini’ (1982) and ‘Kartini’ (2017): Anguish and Silent Struggles in the Narratives of Indonesian Women's Empowerment Role Model’ with Rouli Esther Pasaribu in *Wacana, Journal of the Humanities of Indonesia*.

The Ghibli Face as a Brand and Collaboration

Minori ISHIDA

Niigata University

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At a glance, Studio Ghibli characters are recognisable as Ghibli characters. Their facial designs function as the studio's trademark. But who designed these faces? Was it Hayao Miyazaki? I cannot deny the possibility.

At the same time, however, a question arises. No matter how talented a director may be, a single person can't handle the various stages of animation production, including the drawing process alone, for a two-hour-long feature film. As a director, he or she must communicate his or her ideas to many staff members and have them carry them out. Collaboration among staff members is essential to the success of animation production, and this collaboration takes place vertically between the director and staff and horizontally among them. Therefore, it is reasonable to assume that the "Ghibli face" has also been maintained through the dynamics of collective production.

This presentation focuses on the collaboration between creators that has continued since the 1970s and sheds light on how the Ghibli face was formed.

Minori Ishida is professor in the Faculty of Economic Sciences and director of Asian Link Research Center for Anime Studies at Niigata University. She has published several books on the voice and gender in anime, including *Anime to seiyū no media shi* (2020). Her essays on the voice in anime and its related genres are "Deviating Voices" (2019), "Sounds and Sighs" (2019), and "Voice Actresses Rising" (2021).

Post-Cinematic Experiences: Revisiting the “Anime Eye”

Jaqueline BERNDT

Stockholm University

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One distinctive characteristic of anime is the frequent use of close-ups featuring eyes. Big eyes have been read as “mirrors of the soul” or tools of gaze dynamics, based on the presumption that characters’ inside and outside, or the acts of seeing and being seen, can be neatly separated. But contemporary anime fiction does not necessarily comply, and the frontally taken one-eyed shot is a case in point.

This talk will examine anime’s extreme close-ups of single eyes from a phenomenological angle. Instead of analysing what the “anime eye” represents, the focus will be on how it operates for the viewer. In a way that easily appears “post-cinematic,” the “anime eye” comes to the fore as a sensory interface. It privileges haptic visuality and affective responses, accommodates small displays and fragmented forms of use across varying devices, and undermines aesthetic as well as narrative consistency (e.g. “chibi”).

But questions arise: How anime-specific is it? Has it originated from manga, or reversely, entered Japanese comics as an anime-esque element? Furthermore, is it a marker of anime in general or rather bound to a certain period and genre? And finally, hasn’t anime always been “post-cinematic” to a greater or lesser degree?

Jaqueline Berndt is a Professor in Japanology at Stockholm University. Until 2017, she taught Comics Theory at Kyoto Seika University, Japan. Her main academic work is in the areas of comics/manga studies and anime research, with a special emphasis on media aesthetics. She is chairperson of the Open Access series Stockholm Media Arts Japan (Stockholm University Press) and one of the managing editors of the book series Comics Studies: Aesthetics, Histories, Practices (de Gruyter, Open Access). She has also directed exhibitions on manga in art-historical contexts, such as Manga Hokusai Manga: Approaching the Master’s Compendium from the Perspective of Contemporary Comics for the Japan Foundation. For publications see: <https://www.jberndt.net/>

Finding the Hidden: Fujoshi Community in Indonesia and Singapore

Kania Arini SUKOTJO

School of the Arts Singapore

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Yuri on Ice is an anime series written by Sayo Yamamoto, produced by MAPPA, and released in 2016. The story revolves around a young Japanese ice skater coached by his skating idol, a Russian skating champion. They aim to win a Gold medal in the Grand Prix Series. This series has captured the attention of the fujoshi community, including those in Indonesia and Singapore.

Since the fujoshi community is a group of women interested in homoerotic content, they become controversial in conservative countries such as Indonesia and Singapore, which led to unclear locations of where to find the community. As the series was distributed within an online streaming platform, the fan community began to expand through social-technological interaction, and this is when ethnography can be applied to online platforms. By observing fan interaction in social media, online forums, and blogs and conducting an online interview with selected fans, researchers could analyse how fan events can be organised in public spaces but still hidden from public knowledge and judgement.

This presentation provides ethnographic methods for observing and interacting with online communities and allows researchers exclusive access to study fujoshi communities' behaviour and activities in conservative environments. The methods can be applied to research other communities that rely on online platforms to grow and arrange events.

Kania Arini Sukotjo is a film teacher at the School of the Arts Singapore and a media researcher who received her PhD in Comparative Asia Studies at the National University of Singapore. Her PhD thesis analysed the participatory culture of Tokyo and Jakarta comic events to analyse how fan activities shape comic events and fans' views on yaoi content. Her current research interests revolve around comic culture and fandom studies in Singapore and Indonesia. Her research method is qualitative research methods, such as ethnography, analysing how the Internet provides connections that fuel the growth of fandom and create new trends and genres in the comic industry.

Kaoru LIEW Yee TengKadokawa GEMPAK

Kaoru Liew joined Kadokawa Gempakstarz as the first full-time Chinese female comic book artist in Malaysia in 2001. Her ornate, Japanese manga-influenced art style has won her many fans. Since 2013 she has transformed into a comic screenwriter, leading her team to create the *Candy* and *Prince* comic series. These two comic series have achieved excellent results, with total sales reaching 4.5 million and 1.6 million respectively.

List of Achievements:

- * 2005: Finalist for the Best Story Comic Golden Dragon Award in the Oriental Animation & Comic Competition (OACC)
- * 2009: 'Maid Maiden' awarded the Best Romantic Comic Award at the Malaysian Mandarin Comic Society Awards
- * 2013: Won the Best Action/Romantic Comic Award at the Malaysian Mandarin Comic Society Awards for 'Love Drama'

The Othered Self: Contextualising Representations of the Other

Karl Ian Uy CHENG CHUA

University of the Philippines

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Bōken Dan'kichi or the Adventurous Dankichi was a manga by Shimada Keizo and published in *Shōnen Kurabu* from 1933. It features a young Japanese boy who ends up in the South Seas and becomes a leader of natives. The series became so popular that it was able to have 7 animated features during the pre-war and war periods, and a television series featuring 160 episodes from the 1960.

While a common method in research is to focus on the main characters, heroes or heroines, this presentation focuses on the “others” featured throughout anime. The approach presents an interesting perspective, as the construction of “other” characters is to delineate what the “self” isn’t. Furthermore, as media for children, it presents an image of values and worldviews that would be passed to the “future society.”

This presentation provides tools to unpack the “other” not only in *Dan'kichi* but to any other animation with recurring “other” characters. The material is preferably historical, and is transmedia to enable an easier time contextualising the media.

Karl Ian Uy Cheng Chua is presently a Professorial Lecturer at the Asian Center of the University of the Philippines – Diliman. He serves as editorial board of the *East Asian Journal for Popular Culture; Social Science Diliman*; and *Comic Studies: Aesthetics, Histories and Practices*.

Transmedia Storytelling at Studio Ghibli: Hidden Franchising and the Extended Totoro Universe

Rayna Denison

University of Bristol

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In May 2024, Miyazaki Gorō caused a storm of speculation when he suggested that his father's next film for Studio Ghibli would be a nostalgic adventure film. Journalists using machine translation had thought he said that Miyazaki Hayao's next film would be a sequel (Russell 2024).

While it does not appear that Miyazaki Hayao's next film will be a sequel, the director has undertaken transmedia storytelling and adaptation of one of his most successful films in the past. To date, *My Neighbor Totoro* (*Tonari no Totoro*, 1988), one of Miyazaki's most popular films, has become the source of Studio Ghibli's most extended franchise.

In this talk, I investigate Miyazaki's sequelisation process, in particular the creation of Miyazaki's short film *Mei and the Kittenbus* (*Mei to Konekobasu*, 2002). This unusual case of franchising will be considered alongside subsequent adaptations of *My Neighbor Totoro* into a series of popular exhibits and event spaces in Japan to argue for the creation of *My Neighbor Totoro* as the key franchise text within Miyazaki's "artworld". These transmedial and materialising adaptations of *My Neighbor Totoro* have, I argue, generated an expanded landscape of Totoro texts that enable a reconceptualisation of franchising praxis in Japanese animated media.

Rayna Denison is Professor of Film and Digital Arts at the University of Bristol where she teaches and does research into contemporary Japanese film, animation and franchising practices. She has been Head of Department for Film and Television for the past three years, and is now on the Board for the Centre for Creative Technologies as well as being on the editorial board for Japan Forum, the journal for the British Association of Japanese Studies. Rayna's books include *Anime: A Critical Introduction* (2015) and *Studio Ghibli: An Industrial History* (2023). She has also published widely in journals like *JCMS*, *Animation* and *Velvet Light Trap*.

Where are Anime Stories About? On Isekai and Globalisation

Stevie SUAN

Hosei University

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Over the past few decades, there has been a widespread recognition of the media known as “Japanese TV anime” as a globally popular phenomenon. However, what specific type of globality is involved in “Japanese TV anime”?

Analysing the discourse about anime reveals a “global” axis and the “Japanese” or “local” axis, from which a certain tension arises. This tension also applies to anime’s long history of outsourcing its animation outside of Japan, across many countries (usually in Asia). What brings unity to the images produced in various places are the animators both domestically and transnationally who skillfully reproduce the conventions of anime.

However, even when produced abroad, these conventional expressions still make viewers perceive them as “Japanese culture.” Consequently, the skillful representation of anime conventions both domestically and abroad supports the transnational production system, but it also conceals its transnational nature. With all this in mind, considering anime from this “global perspective,” can help provide a distinct perspective on anime and its narratives. Using this framework, I will analyse the popular contemporary genre of isekai anime to provide some suggestions for alternative ways of interpreting the animated stories of anime.

Stevie Suan is an Associate Professor at Hosei University’s Faculty of Global and Interdisciplinary Studies. In his research he utilises performance/performativity theory and media theory to explore anime’s media-form, different modes of acting, and transnational cultural production. This is the topic of his recent book *Anime’s Identity: Performativity and Form beyond Japan* (University of Minnesota Press, 2021). He also extends this interdisciplinary approach to ecocritical analysis of anime.

Suraya M.Nasir

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Suraya Md Nasir is a senior lecturer in the Creative Multimedia Program (Animation) at the Faculty of Art, Sustainability, and Creative Industry, University of Education Sultan Idris, Malaysia. She holds a Bachelor's Degree in Sociology and Anthropology from International Islamic University Malaysia and a Master's in Art and Design (Historical and Cultural Studies) from University Teknologi Mara, with a focus on manga domestication in local comics. She specialised in Manga studies during her PhD at Kyoto Seika University, including manga and anime adaptation, local identity, and cultural studies. Recently, Dr. Suraya is concentrating on integrating technology into comics and animation production, as well as technology's educational applications. With much experience as a comics and animation producer, Dr. Suraya is committed to fostering innovative practices and supporting emerging talent. She can be reached at jonsuraya@gmail.com and @jonsuraya on social media.

Howl's Moving Castle and "Visual Narrative"

Miyuki YONEMURA

Senshu University

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The animated films of Studio Ghibli director Hayao Miyazaki seem to be deeply inspired and influenced by many other literary works that he uses to create his own visual world. In this presentation, I will use the term "visual narrative" to explore Miyazaki's originality.

In novels, various explanations are provided through written narration, but movies are told through images and sounds. Furthermore, a "visual narrative" is not only the images themselves, but also a story that can be "read" from the image and even given a new light.

One of the most important aspects of understanding a literary work is to "read between the lines" that is, to understand what is implied in the written content in order to grasp the author's true intention. Interestingly, Miyazaki's films seem to encourage this "reading between the lines" through their imagery. I would like to talk about *Howl's Moving Castle*, released in 2004, using the mirror scene, the cooking scene, and the train scene as specific examples.

Miyuki Yonemura is a professor at Senshu University in the Department of Japanese Literature and Culture. Her research interests focus on the processes of adapting novels into films and translating books. She has published on animation studies as well as caregiving in contemporary fiction.

She is the author of *The Men Who Created Kenji Miyazawa* (2003, awarded the 27th Japan Society of Juvenile Literature Encouragement Prize), and the editor of *To the Ghibli Forest* (2003), *The Landscape of Nursing Care Stories* (2008), *Haruki Murakami: The Sphere of Representation* (2014), *The Depiction of Care: Contemporary Novels of Childcare and Nursing Care* (2019), *Animation Culture: 55 Keywords* (2019), *The Cultural Studies of Ghibli Animation* (2022), and others.

Her most recent book is *Filmmaker Hayao Miyazaki: Animation as Visual Literature* (2023). The article 'Hayao Miyazaki as a Magician of Adaptation in Kiki's Delivery Service' will appear in a volume by Bloomsbury Press in 2025.

Symposium credits

Organised by:

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Department of Japanese Studies, Faculty of Arts and Social Sciences, National University of Singapore

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Convened by:

Dr Gan Sheuo Hui
Associate Professor Deborah Shamoon

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Lim Cheng Tju, Country Editor (Singapore), *International Journal of Comic Art*

Associate Professor Lim Beng Choo, Head, Department of Japanese Studies, NUS
Associate Professor Thang Leng Leng, Department of Japanese Studies, NUS
Christopher Shaw, Head, Puttnam School of Film & Animation, LASALLE

Dr. Malar Nadeson, Director, The Ngee Ann Kongsi Library, LASALLE
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Nice Aunties