

2023

CROSS-CULTURAL
ANIMATION
WORKSHOP

C²AW





CROSS-CULTURAL ANIMATION WORKSHOP

27 Jun – 3 July 2023

King Mongkut's University of
Technology Thonburi, Thailand

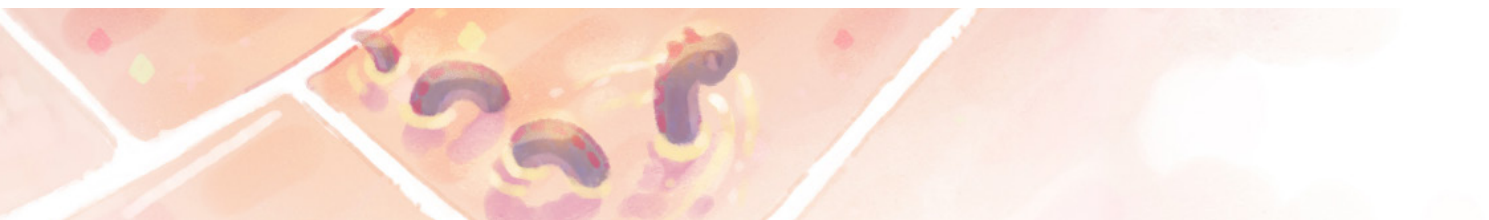
King Mongkut's University of Technology Thonburi, *Thailand*

Silpakorn University, *Thailand*

Tokyo University of the Arts, *Japan*

Korea National University of Arts, *Korea*

Communication University of China, *China*



Animation has evolved beyond animated films and now includes video games, metaverse, and other online platforms. To advance knowledge in this field, international collaboration is essential to facilitate the exchange of ideas, experiences, and diverse approaches.

Our program places a strong emphasis on fostering the development of students and personnel with international perspectives. That's why we have organized "The Cross-Cultural Animation Workshop" in conjunction with five universities: Korea National University of Arts, Tokyo University of the Arts, Communication University of China, Silapakorn University, and King's Mongkut's University of Technology Thonburi.

We would like to express our gratitude to all participating universities and individuals for their contributions to establishing a strong academic foundation in animation. Our hope is that students and staff from all universities will benefit from this collaborative effort and work together towards future projects with even greater potential for advancement.



Wisit Supangkaratana

Chairperson of Bachelor of Fine Arts

Media Arts Program

School of Architecture and Design

King Mongkut's University of Technology Thonburi

CROSS-CULTURAL ANIMATION WORKSHOP

At Media Arts
King Mongkut's
University of
Technology
Thonburi

(Day1) Tuesday 27 June 2023

10.00 Opening Ceremony
10.40 School Tour
13.30 Project assignment
15.00 Thai culture program

(Day2) Wednesday 28 June 2023

09.00 Animation Workshop
- Storytelling by Leslie Oliver
13.00 Animation Screening

(Day3) Thursday 29 June 2023

09.00 Cultural sight-seeing Part 1
13.30 Cultural sight-seeing Part 2

(Day4) Friday 30 June 2023

09.00 Animation Workshop
- The ideas and Pre-production Discussion
13.00 Animation Workshop
- The ideas and Pre-production Discussion
14.00 Animation Workshop
- Pre-production presentation

(Day5) Saturday 1 July 2023

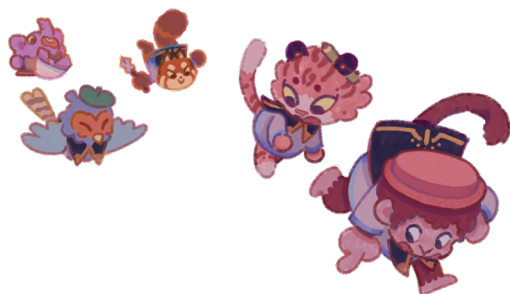
09.00 Animation Workshop
- Production
- Cross-cultural animation seminar Part1
13.00 Animation Workshop
- Production
- Cross-cultural animation seminar Part2

(Day6) Sunday 2 July 2023

09.00 Animation Workshop
- Production
- Post-production
13.00 Animation Workshop
- Post-production

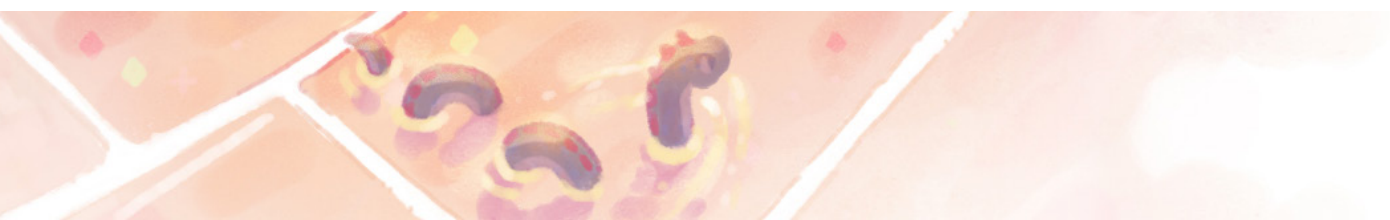
(Day7) Monday 3 July 2023

09.00 Animation Workshop
- Screening & Discussion



Part 1

SCREENING



King Mongkut's University of Technology Thonburi Showcase



Little Angle

dir. Jittakran Arpapan, Thippapa Sungthong,

Pornpicha Tantiapirom 2023 | 0:09:45

The story of a little girl in a troubled family. With the understanding that she's a "little angel" of her parents. So she tries everything to be the "bright one" of her family.



On the Street

dir. Laliphat Chapornchalerm, Pornsawan Ingamornrat,

Pornwadee Titapaisarnpon 2022 | 0:06:00

We live our life like it's the same as yesterday but we didn't know how treasure it'd be once we lost it. Come take a journey on the street through colorful lights, tastes, smokes and fire heat of Street Food.



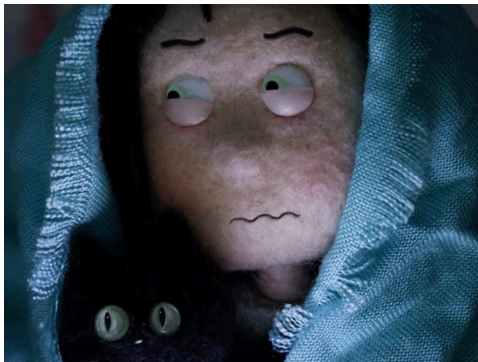
Unleash

dir. Chanon Sombutmee, Supanut Thanonchaikul,

Kittipol Thonglairuam, Waris Buasaengchan,

Phudinan Prasitlaksakul 2023 | 0:09:01

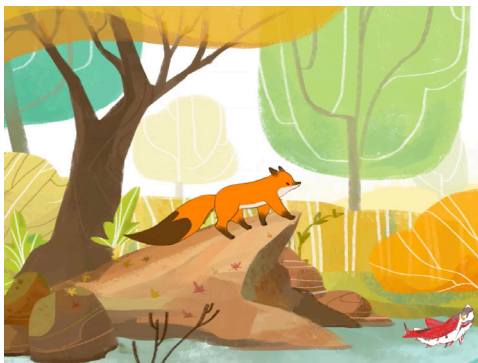
The story follows the life of a young working man name Manoj, who is stressed and bored with his job. However, he rediscovers things that had made him happy before and begins to see the world in a new way. He finds solace in playing a childhood game and through it, experiences a profound change.



Me(ow)

dir. Paramuht Kongmee 2022 | 0:09:45

What you think may not be like that, you may think too much.



Wildlife is beautiful

dir. Preyarat Naweruengrat 2018 | 0:06:00

Wild life is colorful, and it will always be when humans stay away from it.



Deep in

dir. Atikan Intharasukphon 2018 | 0:09:01

A girl who fell into deep fear and anxiety

Tokyo University of the Arts Showcase



The Hole

dir. NAKAGAWA Sawako | 2023 | 0:06:12

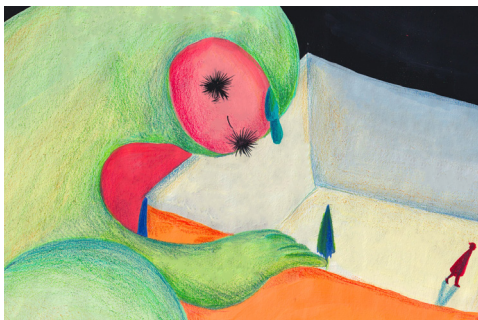
My mother and I moved to a new apartment so we went to say hello to the neighbor. An old woman invited us in where I found two friends along with a big hole in the center of the room.



PIROPIROPUU

dir. MATSUMOTO Iyo | 2023 | 0:07:00

Chipi and Puu's cockamamie comedy that transcends substance, dimension and order. Those who watch this just need to let themselves go.



Carrots Don't Wait

dir. MACHIDA Lina | 2023 | 0:07:36

That stray dog that the girl loved so much wanted an apple for a long time. Meanwhile, the carrots try to turn everything into a seedbed. The girl opens the box and leaves with the dog because they know that decay is inevitable.



Those Scary Black Things

dir. SHINKAI Daigo | 2023 | 0:06:40

The sea at night. The sister in my mom's belly. (She's coming out soon.) These two things scare me. Why? Because I don't know what's inside them...

Korea National University of Arts Showcase



BUD

dir. BANG Jiwoo | 2023 | 0:07:00

Seo-hee, a courier, finds Gyeoul hiding in the trunk of her car one day. Believing that turning the box inside out will take him where he wants to go, Gyeoul asks Seo-hee to take him to the mountains.



Face to Face

dir. LEE Dabin | 2022 | 0:08:55

Jung Yeon, the only female player at Takwondo, is very awkward with the appearance of new player Sun-ah.



LALSUM

dir. JEON Soeun | 2022 | 0:05:00

It's the story of individuals being forced by groups during the process of belonging to a group.



Lazy mr. TACO

dir. KIM Soyoung | 2023 | 0:04:50

They said we could goof off in college, but now I have to find a job?!



Me and my megnet and my dead friend

dir. Liu Maoning | 2019 | 0:13:00 |

The story is set in the reality of the 1990s, and the mainplot of the story is drawn from my own childhood experience. In the context of family planning, the birth of my two sisters and I caused a lot of hardship for my family.

My father was an art-related practitioner, but was forced to return to his family home to work as a farmer. My mother was a traditional rural woman, gentle and family-oriented, but also had the limitation of having no knowledge. In the context of the family and the times, my friend Xiaoming, the other main character in the story, emerged. He is based on a real character taken from my childhood.

In my childhood, I used to tie a suction stone to the back of my pants because I had nothing to do, and pull it out all day long. Sucking iron stone can suck a lot of highway nails, screws and beer caps, which makes me very happy. I thought it would last forever, but after a heavy rain, Ming died unexpectedly, and that's where my childhood ended.



Elegy of Elephant

*dir. Lu Sijie, Li Jinze, She Yuqi, Ma Xinyue, Zhang Congyue,
Xiong Wei, SHINKAI Daigo | 2022 | 0:08:29 |*

Nana, a baby elephant, escapes from the poachers and by chance meets an old Dai man who saves him in a banana forest. The old man takes good care of him and heals his scars. Nana gradually gets rid of her fear of humans and becomes dependent on the old man. However, the old man knew that nature was the only true home for Nana and released her back to the mountains, where the herd of elephants was. Thirty years later, Nana, who has become the leader of the elephant, senses the sad news of the old man and resolutely chooses to lead the elephant herd on a trek to complete the last elegy to the old man.



Fish in the Bus

dir. Yue Yulin | 2022 | 0:04:42

The little girl is accidentally separated from her father on the bus and is forced to collide with the unfamiliar environment. In the escalating fear, everything around her is then distorted...



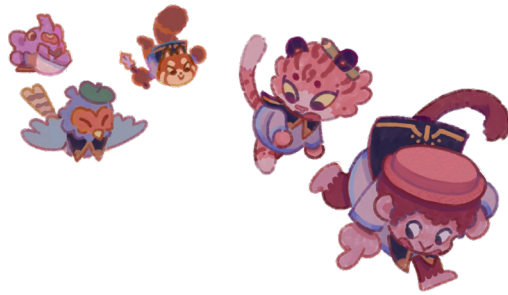
Chase

dir. Guo Chuchu, Fei Lingbo | 0:02:32

Zhua Zhou is a Chinese ritual in which a child has to choose one from many objects in front of them. The child's choice is supposed to predict his or her future. The protagonist performs Zhua Zhou and in the course of his life he gives up his choices for the will of his parents. When he becomes a father himself, he treats his child strangely.

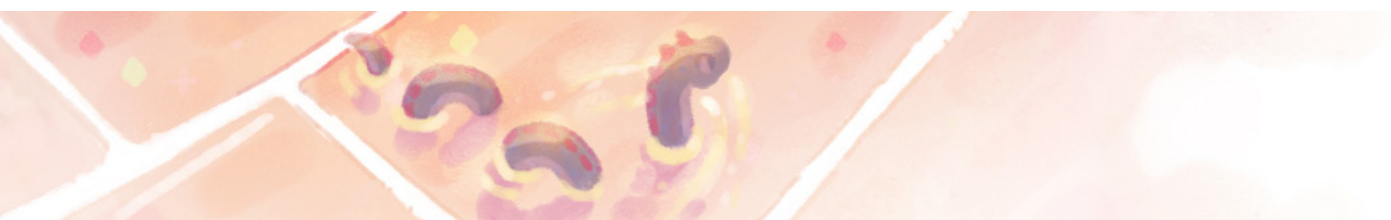
SEMINAR

09.00 – 9.30	Registration
09.30 – 9.45	Introduction to Cross-Cultural Animation
09.50 – 10.10	Reportage of Ratanakosin Island
10.40 – 11.00	The Creation of Animation Media to Promote the Image of Dinosaurs Discovered in Thailand
11.10 – 11.30	Flow of the Korean Animation Industry: Focusing on TV Series Animation
11.40 – 12.00	Women in Korean Animation ‘Why We Need Diverse Voices’
13.00 – 13.20	New Contents Require Traditional Techniques
13.30 – 13.50	New Trends in Animation Aesthetics.
14.00 – 14.20	Digital Reflection on Traditional Chinese Culture and Art
14.40 – 15.00	Peace and Innocence in Traditional Chinese Art
15.10 – 15.30	Virtual Space Production and Scene Reproduction: The Application and Transmission of Traditional Cultural Elements in E-Sports Communication
15.30 – 16.00	A New Perspective of Design: A Sparkle between Art and Nature Science.



Part 2

SEMINAR



Silpakorn University

Reportage of Ratanakosin Island

The purpose of this study is to experience Thai culture and lifestyle in a historic area of Ratanakosin Island. Creating visual narratives through the eyes of young generation in form of reportage drawing, reportage illustration, map illustration and concept art.

Silpakorn University at Wang Tha Phra Campus is located in Ratanakosin Island surrounded by most famous historical landmarks. Since 1996, the studies of illustration courses at Silpakorn university have provided field trips for students to gain first hand experience and understanding about Thai culture. These trips allow students to spend times making observations and practicing drawing to tell stories of what they saw, heard and felt. And to do more research of history, story of places and Thai spirit characters that inspired them to create visual stories.

The student projects were effectively reflected Thai culture as the main influence of story telling in contemporary design.



Chanisa Changadvech

Lecturer, Visual Communication
Design Department
Faculty of Decorative Arts,
Silpakorn University.

Chanisa is an instructor and illustrator who believes in story-telling through pictures. Her illustration has been exhibited internationally including Matrax: Malasia-Thailand Art Exchange, Tokyo; Nika Art Exhibition, Bangkok Art & Culture Center (BACC). She is a creative director for the Cartoon Napralan project (cartoon exhibition and art outreach program) and Wadpleng Klomthai project (animation series on Thai lullabies), which has been popular amongst children and families. She is happily teaching illustration courses at Silpakorn university since 1996. And proudly worked as a co-pruducer of Animation Bootcamp ASEAN in Thailand (organized by Tokyo University of the Arts & UNI JAPAN) 2015 - 2020.

The creation of animation media to promote the image of dinosaurs discovered in Thailand: Combining Thai and local Isan culture.

The research aims to promote the values and identity of dinosaur museums in Thailand using animation as a tool. The short story focuses on Isan Sing, a vibrant character embodying the identity and spirit of the Isan people, Thailand's largest region with a unique identity. Isan Sing is a young child who explores the world of dinosaurs through his imagination. The landscape design of the animation is influenced by the history and geography of the northeast region of Thailand. The researcher found that using animation in the narrative and character design process is more effective in reaching new generations and local communities, and expanding the perception of dinosaurs in Thailand.



Duangdao Tulaphitak

Lecturer, Media Arts,
King Mongkut's
University of Technology

Duangdao Tulaphitak is a visual artist, graphic designer and academic. She has a Graphic Design background from Chulalongkorn University, Thailand where she did her B.F.A in Creative Arts with a Major in Graphic Design. She begun to expand her creative practices into fine arts and media arts fields after joining an MFA in Studio Arts program at the West Texas A&M University in the USA between 2013 and 2015. Tulaphitak is currently based in Bangkok and lecturers on the Media Arts program at School of Architecture and Design, King Mongkut's University of Technology Thonburi (KMUTT).

Korea National
University of Arts

Flow of the Korean Animation Industry: Focusing on TV Series Animation

The Korean animation industry has developed distortedly, without establishing a healthy ecosystem and has focused solely on the industrial aspects, overlooking the unique philosophical reflections the animation genre can achieve. It has sustained and developed for over half a century, primarily emphasizing the market for TV series animations targeting youth and children. During the military dictatorship regime in 1960, the authorities considered Animation a low-grade medium that corrupted people's emotions. Within such an atmosphere, Animation lost its intrinsic aesthetics. Korean animation production companies began engaging in the "Original Equipment Manufacturing (OEM)" business model as a self-defense measure. They would receive pre-planned animations from American and Japanese animation companies, complete the production process, and deliver the final product. The military government recognized its competitiveness and actively encouraged this "production outsourcing service" industry as part of export policies. However, the rising domestic production costs led to the loss of marketability of the OEM industry in the 1990s. Although the Korean animation industry achieved technological advancements during this period, excessive focus on the production outsourcing service was evaluated as the primary hindrance to developing planning capabilities, which are crucial for creating Intellectual Property (IP). However, in 2003, the debut of the popular animation "Pororo the Little Penguin" revitalized the Korean animation industry. Since then, the Korean animation market has flourished, with 72 animations being broadcasted on various platforms in 2021, according to reports. Therefore, this study aims to explore the planning capabilities of Korean Animation, focusing on several popular TV series animations that have been widely aired, to understand the changes occurring in the Korean animation industry.



OH Sang a

Assistant researcher of
Campus Asia
Korea National University of Arts

Freelance Animation Director, lecturer.
Bachelor's and Master's degrees
completed in Animation Department at
K-arts, Joined Campus Asia project in
2017. Currently conducting research
related to artistic exchange and cultural
studies in the Ph.D. program in Creative
Contents Planning at Dongguk University.

Korea National
University of Arts

Women in Korean Animation ‘Why We Need Diverse Voices’

This presentation explores the crucial role of female animators in Korean animation and highlights their talent, creativity, and ability to bring unique perspectives and messages to storytelling. Animation in Korea dates back several decades, influenced by global animation trends and the country's unique artistic heritage. However, like many industries, women faced significant barriers in pursuing their passion for animation. Despite various challenges, they have contributed considerably to Korean animation in diverse roles. The growing recognition of women's creative voices in Korean animation, both domestically and internationally, is a testament to their exceptional abilities. Having a wide range of diverse narrative voices behind the camera is imperative to enhance the richness and depth of storytelling and to shape the bright and vibrant future of the Korean animation industry. As an educator, we must put our efforts into creating an environment where animation and production are valid career paths for them. There is no doubt that women directors have played a vital role to broaden the horizon of the Korean animation landscape and will continue to do so in the years to come.



HyeJin(Jinny) CHOO

Ph.D., Guest Professor at
Korea National University of Arts

Jinny CHOO received her MFA degree in Animation at Chung-Ang University in Korea and Ph.D. in Animation Theory/Contents Producing from the same university. She is a guest professor and has been teaching the theories and artistic practices of animation and interactive media through a combination of traditional media and digital tools at the Korea National University of Arts where she has also carried out research in integrated art education and animation therapy. Organizing festivals is of special interest to her alongside education and research in animation. She has organized or chaired several international festivals and conferences including SICAF, BIAF, the GISF SF festival, SIGGRAPH Asia and more since 2000. At present, she is involved in Korean Film Council as a commissioner and Seoul Indie-AniFest as a programmer, and has contributed to discovering young talented animators and supporting a diversity of Korean animation.

Tokyo University
of the Arts

New Contents Require Traditional Techniques

Tokyo University of the Arts Graduate School of Film and New Media started a games track in 2018. Students from its New Media and Animation departments who wish to create interactive projects are welcomed into this program. I will introduce the works produced since the launch and discuss the ingredients of their success.



Asako Eguchi

Project Associate Professor
Department of Animation, Graduate
School of Film and New Media,
Tokyo University of the Arts

Eguchi began her career in the animation industry as a translator and production coordinator for jointly produced cartoons between Japanese and US studios. Since joining Tokyo Geidai, she has been creating subtitles for its animation students' works which led to an interest in the role of interpretive texts in artistic films.

Communication
University of China

New Trends in Animation Aesthetics.

By observing the production of Chinese animated films in recent years, I explore the aesthetic changes in Chinese animation from the perspectives of narrative features and visual effects styles under the influence of new technology and the digital entertainment market. I summarize viewpoints such as situational worldviews, character-driven emotional complexes, and scenarized expression of implications, and reflect on the importance of building an animation talent cultivation system centered on cultural understanding.



Jia Xiuqing

Professor, Director of Department
of Discipline Construction and
Development, Communication
University of China.

Research on the Development Strategy
of Animation Industry in China, Research
on Present Situation and Development
of Chinese Animation Application, Com-
parative Study of Higher Education of
Asian Animation, Research on Animation
Development in the 60 Years since the
Founding of New China

Communication
University of China

Digital Reflection on Traditional Chinese Culture and Art

China has a history of nearly 5000 years, and the traditional culture and art that have been passed down from ancient times to the present are treasures of humanity. China is undergoing significant changes in contemporary times. As technology has rapidly developed, and continuous transcendence of humanities, and continuous innovation in art, allowing Chinese people to constantly reflect on the present and future. Digital technology has become increasingly advanced, and this year the Chinese government is also vigorously promoting the development of digital culture and art. As a researcher, it is necessary to rethink how digitalization integrates with traditional Chinese culture and art. I will explore three issues in the theme of my speech. Firstly, what impact does digital technology bring to traditional Chinese culture and art, specifically manifested in transforming the artistic space from a real environment into a virtual environment, forming a unique aesthetic, and endowing artists with mission and responsibility. Secondly, explore the necessity of digital creativity in traditional Chinese culture and art, which can permanently preserve cultural heritage and carry out creative design. Thirdly, explore how to better digitize the design of traditional Chinese culture and art, and illustrate it through several cases. These three questions will explain the author's reflection on the digitalization of Chinese traditional culture and art, and hope to explore new possibilities for the development of digital art with Thai researchers through the dissemination of excellent cases of Chinese traditional culture and art and Chinese contemporary digital art, and enhance the friendship between the two countries in cultural inheritance and art exchanges.



Ye Wang

Ph.D., Deputy Director of the Department of Smart Media Design, the School of Animation and digital art, Communication University of China.

Teacher from Communication University of China and Postdoctoral from Tsinghua University. One of the research directions is new media art of immersive experience, including exhibition planning and practical creation of new media art. Participated in four national level research projects, planned four new media art exhibitions, published many papers, and participated in international academic conferences sponsored by International Association for Media & Communication Research (IAMCR). I have produced many animation works and also guided many students electronic game works to win awards.

Communication
University of China

Peace and Innocence in Traditional Chinese Art

With the rapid development of interactive technology and AI technology, is traditional art of any use to us today? I hope to find the peace and innocence in traditional Chinese art as the entrance, look for the wisdom in traditional art to nourish our current life.

As a teacher majoring in animation at Communication University of China, I hope that my students will not only be inspired by the rich forms of traditional art, but more importantly, absorb the wisdom in it, so as to achieve better life growth.

So in this speech, I not only screened some famous artists and their works in the history of Chinese art, showing the peace and innocence in their works, but also selected some works of students in my course, so that the audience can see the ancients wisdom has been passed on to this day, and it is reflected in the works of new artists, so as to think more deeply about the purpose and development direction of future art education.



Cheng Xing

Ph.D., Lecturer of the Animation
Department of the School of Animation
and Digital Art, Communication
University of China.

Visiting Scholar of the Animation
Department of the National University of
Arts in Korea.

Mainly teaches courses related to
animation sketching, illustration creation
and traditional art and culture in China.
Published the monograph “Research
on Animation Teaching for School-age
Children”.

The series of illustrations “In Korea”
participated in the “CPI 10th Anniversary
Celebration International Cultural
Academic Exchange Conference”
exhibition of the Korean Ministry of
Culture and Tourism.

Communication
University of China

Virtual Space Production and Scene Reproduction: The Application and Transmission of Traditional Cultural Elements in E-Sports Communication

With the integration of virtual space and different artistic elements such as music, fine arts, dance, and visual images, e-sports has evolved from a simple competitive event and entertainment product into a digital art space that carries cultural content. Leveraging the widespread influence of animation and gaming, e-sports has tremendous potential in international communication and serves as an important channel for telling China's stories and spreading Chinese voices. This study aims to focus on e-sports culture, using virtual space as the production and communication venue, analyzing successful cases and challenges in the "going global" process of game esports. It explores the characteristics of e-sports communication and concludes that by incorporating traditional cultural elements through scenario-based content design, experiential user participation, spatial storytelling, and communication, cultural barriers and regional divisions can be overcome in e-sports communication. This will connect global youth into a unified network, establish channels for the global dissemination of e-sports culture, and utilize e-sports as a platform to tell China's stories to the world.



Wu Yanan

Secretary of the Youth League Committee
of the School of Animation and Digital Arts.

Wu Yanan is a native of Binzhou, Shandong province. She holds a master's degree and works as a counselor. Currently, she serves as the Secretary of the Youth League Committee at the Animation and Digital Arts School of the Communication University of China. Wu Yanan has played a leading role in the design and layout of the main exhibition area of the Chinese Pavilion for the 15th Conference of the Parties (COP15) to the Convention on Biological Diversity. She has also organized the "Dreamer's Journey" Game Culture Exhibition and Youth Game Works Exhibition, and participated in the planning of the "Oriental Cat" Art Exhibition. In addition, she has organized the "CUC-GO 2023 University E-sports Culture Week" series of activities and has been the organizer of esports events for five consecutive years. Her research papers have been published in journals such as "Chinese Television" and "Chinese Social Sciences Newspaper", and have been included in the proceedings of the Human-Computer Interaction International Conference (HCII). She has also participated in research projects such as "Research on Immersive Interaction Platform Models integrating Virtual and Real Spaces" and "Internet Culture Security."

Communication
University of China

A New Perspective of Design: A Sparkle between Art and Nature Science.

In human history, artistic creation and scientific development go hand in hand. Artistic method and scientific method have a deep linkage. With the rapid iteration of technology, the interaction between them is becoming closer. In recent years, the international public have to face food security, virus protection, environmental protection and other human development issues together. In this overall context the discovery of natural science has attracted increasing social attention, and artistic expression in this field has also begun to increase. Scientists and artists are attracted to each other: natural scientists use art forms such as painting and animation to explain scientific principles and tell scientific stories, and art designers begin to use natural science methods in architectural design, clothing design, visual design and other aspects of creation. In the future, driven by intelligent algorithms and interactive technologies, there will be more creative fusion exploration. The theme will discuss on the relationship between natural science and art, and focus on a new perspective of design. Hoping it will bring you some new sparks of thinking.



Wang Jue

Associate Professor, Deputy Director of
Academic Development Center,
Communication University of China.

Associate Professor of Communication
University of China.

Visiting Scholar, of Korea National
University of Arts.

Executive Director of the Campus Asia
Program(CUC).

Published more than 30 papers in CSSCI
and other core journals.

Published the monograph “Semantics
Research of Television Animation”.

Presided over 4 provincial and ministerial
-level projects and participated in many
scientific research projects.

Main Courses:”Aesthetics Research of
Dynamic Image “ and “Research on
Classical Theory of Digital Media Design”.



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at Media Arts
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