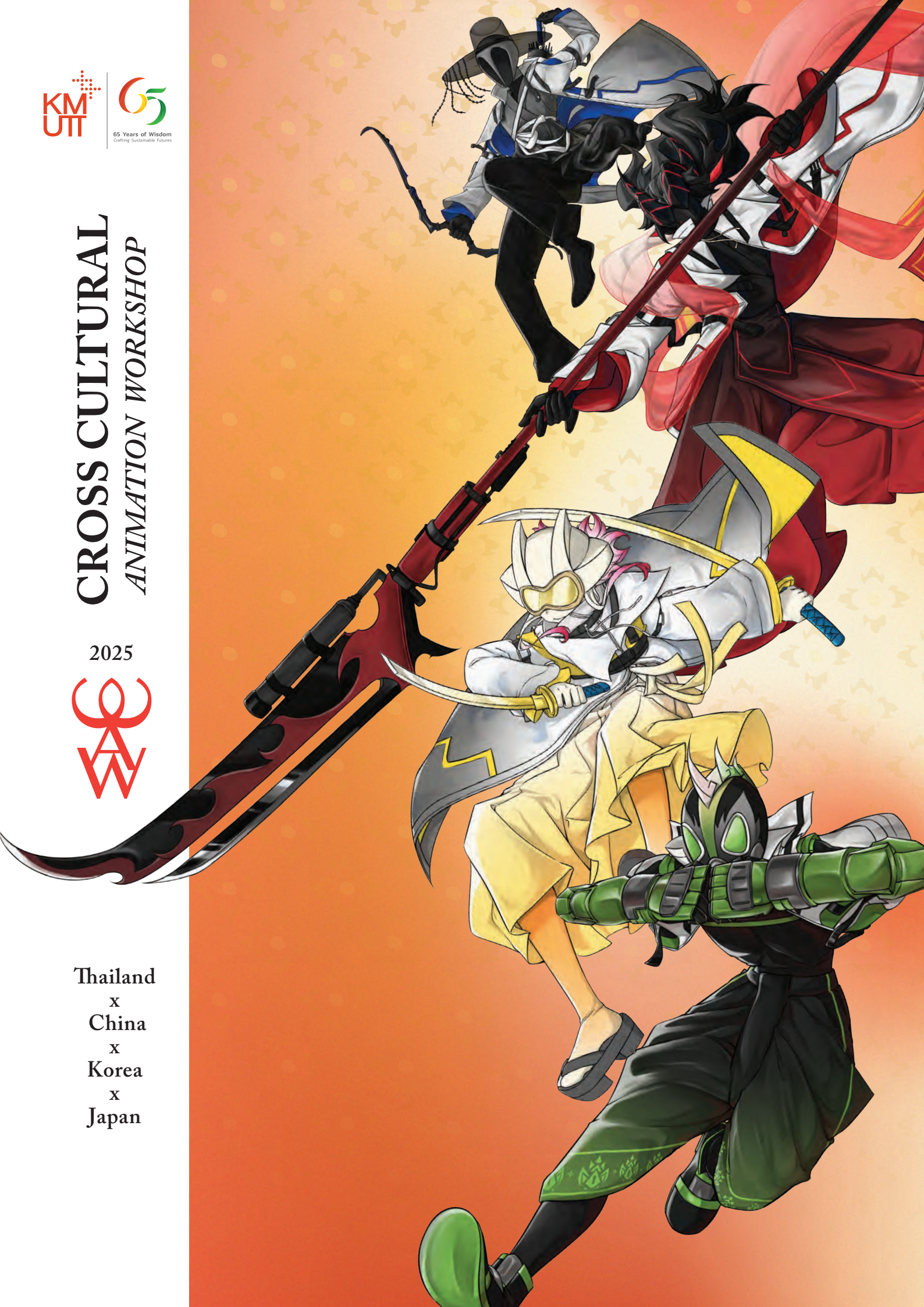


# CROSS CULTURAL ANIMATION WORKSHOP

2025



Thailand  
x  
China  
x  
Korea  
x  
Japan





23-27 June 2025  
Media Arts  
School of Architecture and Design  
King Mongkut's University of Technology Thonburi



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*



King Mongkut's  
University of  
Technology  
Thonburi



TOKYO  
GEIDAI

K<sup>2</sup> ARTS  
Korea National University of Arts



中国传媒大学  
COMMUNICATION UNIVERSITY OF CHINA





Culture has shaped human life from the past to the present, whether it be ways of thinking, language, clothing, or food. All are parts of a culture created and passed down within society. Humans cannot live without culture, as it guides coexistence and fosters mutual understanding.

In different regions, culture evolves according to the geography and lifestyles of the people, resulting in beautiful and unique diversity. From traditional games and local dialects to deeply rooted beliefs, these cultural elements not only reflect local identities but also serve as spiritual heritage passed down through generations.

Cultural diversity becomes a charm that invites people to learn from and exchange with one another. When we transcend boundaries of difference, we discover new perspectives that enrich our understanding of the world and life. Culture is thus not only about the past or traditions, it is also a bridge that connects hearts and promotes understanding in the modern world.

This workshop is organized with the aim of being a medium to connect the cultures of Korea, Japan, China, and Thailand through collaborative work among students and professors from each participating country. It is a valuable opportunity to explore cultural connections and build lasting friendships.

Dr. Wisit Supangkaratana  
Chairperson of Bachelor of Fine Art

Media Arts Program  
School of Architecture and Design  
King Mongkut's University of Technology Thonburi,  
*Thailand*

# Workshop

## CCA W 2025

<b>Day 1</b> Monday 23 June 2025	Opening ceremony	
	09.00 - 09.30	Register / Welcome refreshments served
	09.30 - 10.45	Opening ceremony
	10.45 - 12.00	Showcase
	12.00 - 13.30	Lunch
	13.30 - 15.30	Self-introduction & Grouping
	15.30 - 16.00	Project assignment
	16.00 - 18.00	Group Discussion
<i>KMUTT-BKT Campus</i>	18.30 - 19.30	Dinner
<b>Day 2</b> Tuesday 24 June 2025	06.00 - 07.00	Breakfast
	07.00 - 09.00	KMUTT-BKT Campus to Bangkok
	09.00 - 11.00	Cultural sight-seeing : The Golden Mount Temple, Bangkok
		Lunch
	11.00 - 12.20	
	12.20 - 16.00	Nitasrattanakosin Exhibition
	17.00 - 20.00	Dinner
	20.00 - 21.00	Back to KMUTT-BKT Campus
<i>KMUTT-BKT Campus to Bangkok</i>		
<b>Day 3</b> Wednesday 25 June 2025	07.00 - 09.00	Breakfast
	09.00 - 10.50	Animation Workshop
	10.50 - 11.00	Coffee break
	11.00 - 12.00	Animation Workshop
	12.00 - 13.00	Lunch
	13.00 - 14.40	Animation Workshop
	14.40 - 14.50	Coffee break
	14.50 - 18.00	Animation Workshop
<i>KMUTT-BKT Campus</i>	18.00 - 19.00	Dinner
<b>Day 4</b> Thursday 26 June 2025	07.00 - 09.00	Breakfast
	09.00 - 10.30	Animation Workshop (Production)
	10.30 - 10.40	Coffee break
	10.40 - 12.00	Animation Workshop (Production)
	12.00 - 13.00	Lunch
	13.00 - 17.00	Animation Workshop (Production)
	13.00 - 14.20	Cross-cultural animation seminar
	14.20 - 14.40	Coffee break
<i>KMUTT-BKT Campus</i>	14.40 - 15.20	Cross-cultural animation seminar
	18.00 - 19.00	Dinner
<b>Day 5</b> Friday 27 June 2025	07.00 - 09.00	Breakfast
	09.00 - 10.30	Screening & Discussion
	10.30 - 10.40	Coffee break
	10.40 - 12.00	Screening & Discussion
	12.00 - 13.00	Lunch
	13.00 - 14.00	Closing ceremony
<i>KMUTT-BKT Campus</i>		



# SCREENING

*CCAW 2025*



# Showcase

CCA W 2025

King Mongkut's University  
of Technology Thonburi,  
Thailand



## Relieve

Thayakorn Chintaveerapant

2025 | 00:09:50

An animation that questions the notion of 'goodness' in the act of releasing fish for merit-making. A catfish, released by humans into a natural water source, only to find itself trapped in a slow and inescapable death.

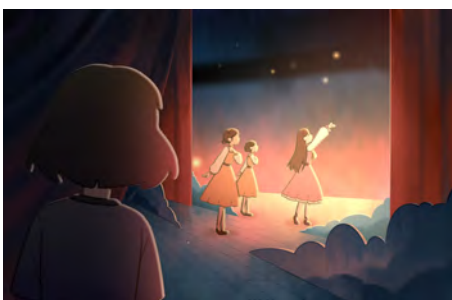


## Period

Supitcha Kasornbua, Tawanrat Rakchan, Rawiporn Jantarasorn

2025 | 00:10:10

'Tonkla', a 17-year-old high school student, was having what seemed like an ordinary school morning — until something strange happened. His crush, 'Khwanphao' became irritable and unstable, sparking a series of chaotic events that led Tonkla into a mysterious dimension. In order to help her return to normal, his journey begins...



## Re:Self

Pornputh Chuealek, Passorn Chamnongwutiroj, Apisara Pinyocheep

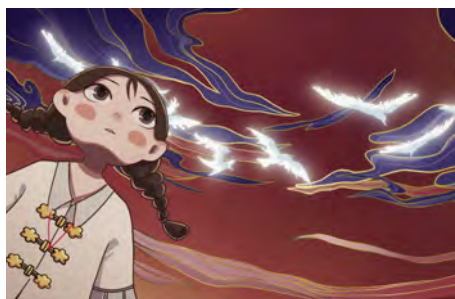
2025 | 00:06:52

The story of a young girl who borrows the identities of others and uses them online in order to seek acceptance instead of society in real life.

# Showcase

CCAW 2025

Communication University  
of China, China



## Mixed cutting of art works

XiaoMeng Wang (as producer)

2023-2024 | 00:01:28

A multi-theme animation mixed-cut work, Primarily featuring 2D animation, the content incorporates modern urban settings, fantasy elements, and traditional Chinese culture.



## Snowflakes and flying flowers

Yimeng Huo (as assistant director)

2025 | 00:04:36

Veteran Peking Opera artist Ma Shuangzhi was preparing to participate in the 50th anniversary performance of the opera troupe, but a conflict arose between her granddaughter and her.

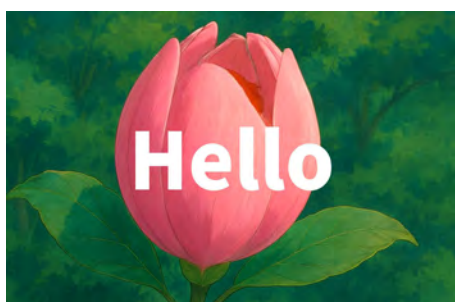


## Cat Shadows, Golden Dreams

Gong Yixuan(animation section producer),  
Ye Xiaotong(Light Show assistant Director)

2025 | 00:00:56

The animation section of CUC Anniversary Light Show. The animation content is cats from China and Thailand embark on a magical journey, leaping through iconic landmarks of both countries.



## Hello, 你好, Sawadee (Mixed cutting of art works)

Yao Yangzhao (produce)

2023-2025 | 00:00:50

A selection of personal works created in recent years, including animation, painting, AIGC, digital humans, games, and filming.



## Mixed cutting of art works

Qi Zheng (produce)

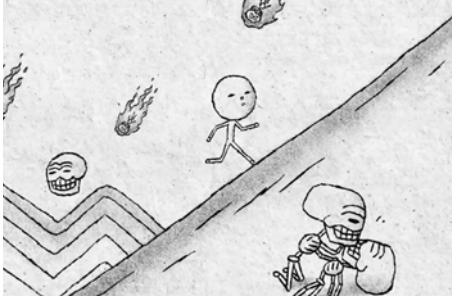
2024-2025 | 00:01:55

I'm someone who often struggles to express myself in words, so I've always turned to my brush to capture the emotions of the moment. That's why I have so many deeply expressive illustrations. With the help of AI, I've brought these illustrations to life, letting them move gently to the rhythm of serene music, as if they were floating peacefully in a river.

# Showcase

CCA W 2025

Korea National University  
of Arts, Korea



## ARHAT

Yun Taerang

2024 | 00:04:40

One creature follows the others to find out its god



## Hibernation

Kim Useok

2024 | 00:09:09

The animals do not hibernate but keep working instead.



## Baby in the Capsule

Ryu Jihui

2024 | 00.01.19

A baby emerged from a capsule.



## Breathe & Remember

Kim Seoyoon

2024 | 00:01:55

Two works: animatics planning talking about circulation and animation expressing the relationship between people.



## The Refrigerator

Kim Dahyeon

2023 | 00:05:13

Does he know how the refrigerator, who has been watching him for a long time, feels about him?



# Showcase

CCAW 2025

Tokyo University  
of the Arts, *Japan*



## 700 Grams of Late Afternoons

XU Jiaxi

2024 | 00:03:49

The cactus girl has just started living on her own. In that room she dozes off and wanders in a place that feels neither real nor unreal.



## OMAKASE

MATSUDA Kalin

2025 | 00:05:03

Can a uniform happiness, as if created with a single seasoning, really save people from any kind of suffering? If that single seasoning could be changed into something else with just the press of a button, would it be possible to generate a new form of happiness?



## Loop and Tie

YOSHIIHARA Musashi

2025 | 00:05:49

An old Japanese ryokan (inn) stands by the Kuma River. It was severely damaged in the 2020 floods, but the owner weaves it back together to its former glory.



## Veils of Landscape

YAMANAKA Chihiro

2025 | 00:05:10

As the east wind begins to blow, bringing warmth to the water, landscapes spill and blend together. In time, the mountains drift into a slumber.

# Seminar

CCA W 2025

13.00 – 13.20	Animation Design Based on Study of Mekong River Civilization's Belief in Thailand	<i>Wisit Supangkaratana</i>
13.20 – 13.40	The innovative application of artificial intelligence in the field of Chinese animation	<i>Gong Yixuan, Jia Xiuqing</i>
13.40 – 14.00	Chinese Animation past, present and future	<i>Yanni Lee</i>
14.00 – 14.20	Coffee break	
14.20 – 14.40	A Reflection on the “Japan-Korea Joint Workshop in Jeju 2024”	<i>Keigo Ito</i>
14.40 – 15.00	Creating story with ChatGPT	<i>OH Sanga</i>
15.00 – 15.20	Surviving Hybrid Learning	<i>Savitree Tangpeanwattana</i>



# SEMINAR

*CCAW 2025*





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

## Animation Design Based on Study of Mekong River Civilization's Belief in Thailand

This study investigates the cultural factors of the Upper Mekong River Civilization to inform the design of an animated film, with an emphasis on developing a contemporary aesthetic that effectively engages younger audiences. The research encompasses both intangible cultural elements (such as ways of life, beliefs, and faith) and tangible cultural expressions, including architecture, traditional clothing, and local artworks found in Nong Khai, Nakhon Phanom, and Udon Thani provinces.

In the animation design process, particular attention is given to local beliefs in spirits, supernatural phenomena, and the veneration of the Naga, a mythical serpent deeply embedded in the region's cultural identity. The theme of filial piety, a value deeply rooted in Thai society, is also prominently featured. Furthermore, this study contributes to the development of cultural heritage-based intellectual property, promoting the preservation and innovative reinterpretation of Thailand's cultural legacy.





Gong Yixuan,  
Jia Xiuqing  
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Communication  
University of China,  
China

## The innovative application of artificial intelligence in the field of Chinese animation

The Chinese government attaches great importance to the development of artificial intelligence and cultivates it as an important engine to promote new quality productivity. With the in-depth implementation of China's artificial intelligence strategy and the prosperity of the digital cultural industry, the animation industry and animation disciplines have also explored the introduction of AI. Currently, AI technology is profoundly reshaping the animation creation in our country.

AI, as a creative tool, has been widely used in various creative links of Chinese animation, achieving cost reduction and efficiency improvement. AI, as an artistic means, has explored from introducing technology to cleverly using AI, providing new visual styles and narrative modes for the conceptual design of Chinese animation creation. AI, as an information medium, is changing the production scope and dissemination methods of animation products. Animation has become a tool for ordinary people, and the implementation of universal AI has also promoted the realization of universal animation and promoted the cross-disciplinary development of animation. The typical case of the combination of AI and animation in China demonstrates the innovative competitiveness brought by AI technology practice to animation.

However, from another perspective, the introduction of AI into animation creation has also sparked theoretical or academic controversies, and dialectical thinking is still needed from the perspectives of animation creation itself, the transformation of the relationship between animation and the audience, and the development of universal animation.

# Seminar

CCAW 2025



Yanni Lee

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Communication  
University of China,  
*China*

## Chinese Animation past, present and future

A century of Chinese animation embodies the spirit from national awakening to cultural confidence. Including Pioneering Era (1920s-40s), Golden Age (1950s-80s), Transformation (1990s-2010s) and Global Rise (2015-Present). Legacy & Future: Cultural DNA (myths/eastern aesthetics) remains core; breaking genre homogeneity and enhancing IP ecosystems will empower new generations to embrace their own “Ne Zha.”



Keigo Ito

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Tokyo University  
of the Arts, *Japan*

## A Reflection on the “Japan-Korea Joint Workshop in Jeju 2024” and future

Tokyo Geidai and K’ARTS jointly organized the “Japan-Korea Joint Workshop in Jeju 2024,” a five-day workshop.

The purpose of the workshop was to contribute to the development of a rich Asian culture by building a relationship of trust between young creators in both countries, while aiming to gain an international perspective through the joint production of animation.

The first workshop was held on the island of Jeju, Korea. 12 undergraduate students worked together and created animation based on the theme of the mythology of Jeju.

I will share my experience as the director of this workshop, and share the results and findings.



OH Sanga

*ohsanga@gmail.com*

Korea National  
University of Arts,  
Korea

## Creating story with ChatGPT

The essence of art lies in expression. To express is to articulate thoughts or emotions—and traditionally, this domain of expression has been considered uniquely human. From the cave paintings of early Homo sapiens to the time before the emergence of artificial intelligence, it was humans alone who were believed capable of true expression.

Today, however, artificial intelligence creates images and writes texts using just a few keywords. Its influence now spans across the entire spectrum of expressive practices.

From an aesthetic perspective, this shift is not entirely unpredictable. All expression is fundamentally based on processes of selection and combination. In fact, many works of expression are not entirely original creations but rather new recombinations of existing elements. Scholars have long noted this. In that sense, AI—whose algorithms learn from existing data and generate new images through recombination—is inherently well-suited to dominate the field of expression, producing vast quantities of output faster than any human ever could.

This raises an important question for artists: In such a time, what is the role of the artist?

While technology continues to advance and evolve, the underlying purpose of artistic media remains largely the same. Human expression is more than mere self-satisfaction—it is an act of revealing, of recognizing, and ultimately, of subjective communication. This is the critical distinction between human-made works and those produced by artificial intelligence.

This presentation is built upon that context. It introduces a case study in which the presenter engaged in a collaborative storytelling process with ChatGPT—not to depend on AI, but to utilize it. By sharing this exploration, the presentation aims to provide a potential orientation for artists who are grappling with the question: How should we engage with AI in our creative practices?





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## Surviving Hybrid Learning

Hybrid learning has become a defining feature of modern education, blending in-person and online modalities to create flexible yet complex learning environments. This presentation explores practical strategies for surviving in hybrid learning, focusing on four key components: live synchronous, virtual synchronous, self-directed asynchronous, and collaborative asynchronous learning.

Live synchronous learning, often held in physical classrooms, requires real-time engagement, punctuality, and effective communication. Virtual synchronous sessions, delivered through platforms like Zoom or Microsoft Teams, add a layer of technological challenges but also offer increased accessibility and convenience. Both formats demand active participation and time management skills.

On the other hand, self-directed asynchronous learning, such as watching recorded lectures or completing individual tasks, requires high levels of self-discipline and intrinsic motivation. Learners must develop routines and personal accountability to keep pace with the course. Meanwhile, collaborative asynchronous learning, such as discussion boards or group projects on shared platforms, requires digital collaboration skills, empathy, and clarity in written communication across time zones and schedules.

This session offers tips, tools, and mindset shifts that help animation students adapt to the hybrid model while reducing stress and maintaining productivity. By understanding the unique demands of each mode and applying strategies tailored to them, learners can move from merely surviving hybrid learning to mastering it with confidence.



China x Thailand x Japan x Korea  
*Animating Cultures*



June 23 (Mon) - 27 (Fri), 2025

