STEAMBOY - A Cultural Transplant Experience

:: An Analyze on Japanese Animated Feature Film
STEAMBOY In Related To New Media & Globalization ::

in

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by Leung Hiu Ming, Eddie (eddie.leung@me.com)
The Hong Kong Polytechnic University
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Part 1: Introduction:

Akira + Ten Years Expectation
Introduction: Akira + Ten Years Expectation

On July 12th 2004, when I was visiting my friend in Japan, I was told that a new animated movie called “STEAMBOY” (スチームボーイ) (Ref. APPENDIX A) was going to be launched out in most of the major cinema theaters in Japan on 17th. When I walked out from the hotel, I could recognize the movie’s images were appearing everywhere. Posters, light boxes in subway, big TV advertisement, and magazine covers… you name it. The promotion campaign has made the launch of the movie like a national festival. The limited edition starter kit (trailer DVD with T-Shirt), original sound track, mechanical design book, and art book were available in almost all DVD and book stores in Japan few months ago.

1 [Steamboy and all related images is owned by Katsuhiro Otomo - Steamboy Committee – TOHO Company © 2004]

by Leung Hiu Ming, Eddie (May 2006)
Introduction: Akira + Ten Years Expectation (cont’)

As stressed by the media, it is Katsuhiro Otomo’s (大友克洋) new creation and the production took nearly ten years to complete. That gave me a great level of expectation and curiosity which lead me to buy them all. Alongside Hayao Miyazaki (宮崎駿), he is the best known name in anime in the East and West by the phenomenal success of his 1988 epic Akira (アキラ) manga and movie.

After watching the film, there are a number of questions popped out from my head, like who Katsuhiro Otomo is, and what the reason behind for making this animation is. What is the reason behind an Asian (Japanese) animated film using entirely Western (British) culture and historical element as the main story structure? Why picking 1886 Victoria period, and Western industrialization period from the historical time line as the story time? Why choosing humanity vs. technology and communication between generation as the main theme? What is special in the treatment and design in the film? Why taking almost ten year to have this project completed? What parties are involved in the production pipe-line and why they are there? What is the embedded main text and subtext?

This essay is my investigation on the above issues in related to the contemporary globalization phenomenon. In addition, this is my continuous study on Japanese anime right after my first essay “The Ghost in the Shell’s Philosophy” in March 2006. As an animation instructor since 1995, I believe that by working through these dissertations will surly benefit my understanding in both contextualization and the effects of globalization to the new media design and technology in nowadays.

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EOFFTV. “Katsuhiro Otomo: BIOGRAPHY,” (2002-2005),

Image of STEAMBOY Starter Kit above is copyright and own by Neowing (2006),

[Steamboy and all related images is owned by Katsuhiro Otomo - Steamboy Committee – TOHO Company © 2004]

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Part 2: From Eamki to Cup Noodle -
The Rise of Anime and Katsuhiro Otomo
From Eamki to Cup Noodle – The Rise of Anime and Katsuhiro Otomo

Tracking back from the early year at Kamakura period (鎌倉時代) (1185 – 1333) of Japan history, Japanese anime is evolved from the Japanese arts such as narrative picture scrolls (emakimono/絵巻物/emaki絵巻/えきたば) and woodblock prints (ukiyo-e). Emakimono means literally translated "image (e) of a rolled (maki) thing (mono)". These works contain pictures rendered on a handscroll which opens horizontally. Most of them also contain written explanatory comments (kotobagaki) and are designed to be viewed in sequence when unrolled from right to left, which was derived from Chinese handscroll models. Nevertheless, the domain of time within the painting is still fragmented and compressed. When unrolled, this format provides the freedom for audience to frame and start from any particular spot to build up their own narration in a non-linear fashion. Emakimono includes various genres of stories, from love romances, tales to lecture Buddhist teachings, biographies of saints or priests, historical accounts of temples and wars. This is very alike today’s the wide genre Japanese manga. Because of the historical and geographical facts, Chinese culture has great influence on nearly all forms of art and early painting in Japan. Although new and specifically Japanese painting styles were developed and painting schools with individual style were established, the Chinese influence remained strong until the beginning of the Edo period (1603-1867). One of the best model of reference to show this culture inference to Emakimono is the Chinese famous embroidery pictures “Qingming Festival by the Riverside” (清明上河圖) which portrays street scenes of Bianjing (today’s Kaifeng City, Henan Province), the capital of the Northern Song Dynasty (960-1127), in handscroll format with 528 cm long and 24.8 cm wide. It provides a visual depiction of business, handicrafts, architecture and transport in the big metropolis of the Northern Song. The work was created by Zhang Zeduan (張擇端), a native of Shandong Province who studied painting in his early years in Bianjing. Later, Zhang became a painter for the Imperial Painting Academy of the Northern Song Dynasty.

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4 Friedrich B. Schwan, "Handbuch Japanischer Holzschnitt", IUDICIMUM Verlag. 2003
Japanese and Chinese Handscroll

7 Japanese Handscroll: Ippen Shonin Eden (Illustrated Biography of the Monk Ippen); Vol. 7; by En'1 Kamakura period, dated 1299;
Handscroll, color on silk; Height 37.8 cm; Total length 802.0 cm; (Tokyo National Museum)

8 Japanese Handscroll: From 1309, comes a twenty-scroll emaki-mono titled Kasuga-gongen-genki (The Incarnations and Miracles at the Kasuga Temple). It is one of the rare Kamakura-period picture scrolls to be written and painted on silk.

9 Chinese Handscroll: “Qingming Festival by the Riverside” (清明上河圖) (960-1127)
(Actual Size : 528 cm long and 24.8 cm wide)


The most obvious and related precursor and contemporary of anime is manga, which accounts for 20% of the publishing industry in Japan and is generally well-known abroad. Manga with various genres are published weekly, bi-weekly or monthly which target for different demographic groups especially for adolescents and children. Right after the first TV Broadcasting company NHK (Nippon Hoso Kyokai, or Japan Public Broadcasting Co.) was founded in 1937. Manga are gradually transformed into anime and channel through this new media since 1963, starting from the first animation TV series Tetsuwan Atomu (The Mighty Atom, outside Japan as Astroboy) created by Dr. Osamu Tezuka (手塚治虫) (1925-89). Initially, Tetsuwan Atomu manga appeared as a serial in a boy's magazine from 1952 through 1968 and was transformed to animated cartoon on TV from 1963 through 1966. This is the start of the anime cultivation within the nation which anticipates the more extensive worldwide anime culture export starting from 1970 when home video became a popular media.

The boom and success of anime in Japan is mainly cultivated by a fan-driven sub-culture known as “otaku”. It is the otaku that turned anime from a relatively minor TV genre in the 1960s to the single greatest export of the Japanese culture industry over the last 20 years. In 1970, home video was emerged into almost every single Japanese home which became the greatest driving force behind anime’s success. With the increasing standard of living, up growing of middle-class, culture of materialism, and Japan as a breeding ground of cutting edge technologies, they drive the consumption and access to personal computer, home electronics, portable gadgets, internet and telecommunication services. Under this social and cultural framework, it leads to a growth of individualism and arousing the 12 psycho-sociology of otaku – alienated, atomized and adolescent.

From Eamki to Cup Noodle – The Rise of Anime and Katsuhiro Otomo (cont’)

Otaku is a mirror of today’s young generation who are addict to computer game, manga, animation, and internet. Most of them are male, too shy to find a girlfriend, and have difficulty to speak openly anywhere but on-line. This sub-culture is made well-know abroad by Shosuke Murakami’s 2005 film “Densha Otoko” aka “Train Man” about an internet love story. Nowadays, the otaku phenomenon is appears all over the globe just with a different name in different nation, but with similar characteristic. This is not merely an effect of cultural export from Japan; this phenomenon is also raised by the export of ideology from other capitalized nations which are superimposed on the flows of products, ideas, information, people and technology – a typical globalization phenomena which enable sustainable growth of profit and resource sourcing for cross nations corporation.

In April 1954, Katsuhiro Otomo was born in Japan’s Miyago Prefecture, an agricultural and fishing province locates in north east of Tokyo. Just nine year after the first atomic bomb on Hiroshima and Nagasaki. He is young enough to hear the “real” atomic bomb story from his parent; realize the revolution of TV and witness the evolution of manga to anime. He attended Sanuma High School where he developed his passion in movie, in particular the American 'new-wave' cinema of the late sixties and early seventies which heavily influences his later work. He is a fan of American and European comics. His realistic art style revolutionized the way manga is drawn in Japan.

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[Part of Katsuhiro Otomo Biography are composed from i) The official website of Akira (Translated from Japanese to English) and ii) AKIRA 2019]
From Eamki to Cup Noodle – The Rise of Anime and Katsuhiro Otomo (cont’)

15The influence from the West to Katsuhiro Otomo’s creation is a consequence of the Japan opened up channels of cultural exchange like Christianity came to Japan, as did Marxism, in the nineteenth century. After graduating from high school, he moved to Tokyo with the goal of becoming a manga artist. This is a classical flow of human resource from rural area into capitalized area during the economic development of a country under the umbrella of globalization, especially for the popular culture industry that required explosion to general public - mainly the middle class, and to have the accessibility on commercial and technological entities which can provide backend support on their production.

His early manga works includes Mateo Falcone, A Gun Report, Fireball, Domu, Kibun wa mosenso and It's a Crazy, Crazy World. The successful of Domu(1980-1982) grand him Japan's prestigious Grand Prix award for a Science Fiction story, the first time that a manga had been so honored. The manga creation enables Otomo to develop his style and awareness base on cyberpunk, interaction between man and machine, psychics at war, the chemical between political, terrorists and overwhelming new technology, which became the fluid of his later work, Akira. This specific genre reflect the general Japanese ideology – ambiguity in controlling the power of new technology, during the recovery and growth in golden age around 1952-1973 when the beginnings of industrialization and wholesale institutional change, which lead to growth of nation income, national income per head, manufacturing, capital formation, labor productivity and export. During 1980s, Japan became the world's second-largest economy and sending ripples through Asia, Europe and the American.

Japan as a successful model of capitalist economy, the resistance to communist like the Red China is obvious. In 1952, Yoshida's government intended to conclude a treaty with Nationalist China (Taiwan). In doing so, Japan would be turning its back on continental China's vast potential market for Japanese manufacturers. In turn, this slows down all kinds of Japanese culture export to China - a reduction of globalization effect in China.

: : S T E A M B O Y – A Cultural Transplant Experience : :

An Analyze on Japanese Animated Feature Film - “STEAMBOY” In Related To New Media & Globalization

14 European Realistic Style Comic created and copyright by Belgian comics artist Joseph Gillain (Jijé) (1914-1980)

American Realistic Style Comic created and copyright by Jack Kirby (The King) (1917 – 1994)

Copyright by Katsuhiro Otomo - Akira Committee - Mash Room © 1988


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From Eamki to Cup Noodle – The Rise of Anime and Katsuhiro Otomo (cont’)

In 1982, when Otomo made his anime debut when he was asked to contribute character designs to the epic Harmagedon: Genma Taisen and the Space Opera Crusher Joe, he had already started on his ground-breaking masterpiece Akira, which took eight years to run its course and published bi-monthly in Action magazine, with 2000 pages of art in six volumes. The success of Akira manga made Otomo a superstar and the manga was equally popular when it was translated into English and other languages. Nevertheless, as Japanese did with automobiles, Otomo have taken American and European creation and reworked it into something far beyond what its creators considered being the state of the art. With the layer of Western comic element subtly embedded with the Eastern craftsmanship and Japan’s unique culture, the widely acceptance and success in the West is predictable. In fact, this successful Japanese creative style and model become one of the important references in the global entertainment industry, and could be easily found in most Eastern and even Western comic and cartoon production.

However, just by adopting Western culture into Japanese creation is not a golden rule to success. To deal with challenges in the quick evolving process of globalization, which requires more familiarity with multiculturalism, Japan might have a hard time, due to the nation’s homogeneity – emphasis on cultural differences then the Western’s interest on similarities. In Japan, consensus, groupism and life in a hierarchical society are regarded as uniquely Japanese social norm. The more unique Japanese society is, the more difficult to acquire by other, the more proprietary it becomes which lead to “reverse orientalism” or “self-orientalism”. As refer to Marxism, these became the inner contradictions of the capitalist economy and the accumulation of these contradictions will eventually come to an explosive point and lead to evolution. At certain extend, these catalyzed the economic recession in Japan at late nineteen century, which became a big ripple in Asian economy crises.

From Eamki to Cup Noodle – The Rise of Anime and Katsuhiro Otomo (cont’)

23 Right after the Akira manga was colored digitally by Steve Oliff at Olyoptics (a color service bureau in America) under Otomo’s supervision around 1988-1995, the animated feature version of Akira in Japan was released and became a massive cult hit in the West, leading to the first anime boom of the early nineties. After finishing his last print medium creation The Legend of the Mother Sarah, Otomo concentrated on movies industry and act as script-writer, character designer, Mechanical Designer, editor and supervisor… (Ref. APPENDIX D). After ten years global success of Akira, Otomo announced that he would be returning to anime to write and direct Steamboy, a project that face many difficulties and took nine years to get to the screen. The film is finally released on 17 July 2004 in Japan. For now in April 2006, Otomo is working on an advertising campaign called 24 Freedom Project for Nissin Food Products Co. Ltd. to promote their cup noodle – a food product made by wheat flour, invented by China at 300, and import through numerous cultural exchanges during 500-600, when China shares Buddhism and the art of noodle-making with Japan. What an interesting coincident to have two Chinese origins meet each other in a capitalist economy under the wave of globalization!

Part 3: A Discovery of the Story World
A Discovery of the Story World

It is quite interesting to learn some of the Japanese director’s character, like Fumihiko Sori and Katsuhiro Otomo, when they are facing in front of mass media; their answer to question are always circle around in a blurry, subtle way which provokes speculation and confusion. Otomo describe the premise of Steamboy by one short sentence “the theme is technology versus humanity, and communication between father and son”. As refer to Syd Field and Robert McKee’s definition of premise in their books about screenplay and story telling, this is not quite conform to a workable premise for story telling. Anyhow, our interest in not the premise of the story which could be recognized from the synopsis (Ref. APPENDIX A); what our interest is the under cover sub-text in related to globalization. In most of the Otomo’s creation, he has shown great dedication in exploring themes like technology, humanity and war, which were also chosen as the main theme in Steamboy. My methodology to discover the sub-text is by walking through three domains of the story, namely – Time, Place and Character as follows:

The Time of the Story

The story time of Steamboy is set in nineteen century Victorian England. There are several rationales for Otomo, as a Japanese writer to make this choice. Firstly, it is the golden period of invention and Industrial Revolution in the West, and the Queen Victoria Britain emerged as most powerful trading nation in the world, and workshop of the world.

Producer of Appleseed; Director of "Ping Pong"; Invited as key speaker in CGiG seminar in Hong Kong on December 4th 2004
[ image note: Queen Victoria (1819 - 1901) image in copyright by bbc.co.uk ]
The Time of the Story (cont')

Things like Louis-Jacques-Mandé Daguerre's Daguerreotype - the first practical process of photography; 30 Charles-Émile Reynaud’s Praxinoscope and Théâtre Optique – the first cinema projection system; 31 Eadweard Muybridge's Sequential Photographs - scientific studies of body in motion using imagery; Richard Trevithick's steam power locomotive; George Stephenson’s railways; Rudolph Diesel's Combustion Engines; Orville Wright and Wilbur Wright’s the first military aircraft; 32 Antoine Bercquerel, Pierre and Marie Curie’s atomic science – which lead to the born of nuclear power and atomic bombs; and the boom of many other new technologies used in countless applications made Industrial Revolution happened in the West. With the growth of imperialism and colonialism, the availability of technology breeds the defense and military industry, which enable the establishment of the modern 33 British Expeditionary Force - a key factor which enables Britain to get involve in the First World War.

Secondly, at the same period of time, 34 Japan drive to Meiji industrialization from 1868. By limiting the power of the West in Japan while exploiting the artifacts and ideas of the West, and to do so without a revolution from within the country, which differentiated Japan from any other non-Western nation of the late nineteenth century. 35 Under the acceleration of industrialization; Desire for new resources for the nation; Growth of imperialism, nationalism, expansionism, materialism, militarism, and communalism flow through the whole nation; Ultimately Japan play an important role on setting fire to World War II.

The Time of the Story (cont')

With the similarity set of attributes and historical experiences of Britain and Japan, it helps Otomo to make use of a foreign nation to reflect his point of view on his own nation. It also provide Otomo, as a Japanese writer a rich set of contradiction in the context of technology, humanity, cultural, social, politics, and philosophy to help driving the story forward. Also, from the perspective of animator and film maker, this period is the most important breeding ground for the moving picture industry too.

The Place and Society of the Story

At the beginning of the story, the location is set in Alaska – Russian America where O'Hara Foundation of American hire labors and engineers there to search for natural resources and doing dangerous scientific experiment for developing new technology. It is a mirror of nowadays cross-nation corporation that gets cheaper recourses, labors and pollutes the environment in Asian county like China – the world’s factory. As a matter of fact, globalization detrimental to the environment because it encourages location of polluting industries in countries with low environmental regulations which enable corporation to make bigger profit. However globalization might also have positive environmental effects because global ties increase self-regulation pressures on firms in low-regulation countries.

Then it comes to Manchester – to introduce the home of lead characters that are set as “middle class” - inventor, engineer and scientist of steam technology. In our real history, during the mechanization period, the immature steam technology leads to countless steam boiler explosion tragedies which offered opportunity for the middle class to conceptualize the relation between mental and manual labor in terms that helped legitimate their social authority. The use of middle class to lead the story also reflects their importance in the up-rising knowledge base society in capitalist economy.

The Place and Society of the Story (cont')

Otomo also emphasize the struggle of class in a number of scenes like setting up contrast on a street scene with well dressed gentlemen, labor, servant, and poor children, which bring out a typical capitalism phenomenon - the widening gap between rich and poverty.

Furthermore, Otomo has illustrate Manchester as a community for intellectual and philosopher (Ref. APPENDIX A: Trivia) as well as an industrialized, highly polluted city. This treatment helps building up a scenario to provoke audience thinking of no matter who you are - labor, thinker, capitalist or industrialist, we all living under the same sky and being affected by the consequence of the globalization.

Then the story brings us to London – the international economy center for business; the famous Great Exhibition in the Crystal Palace – symbolize the industrial, military and economic superiority of Great Britain in 1851s; the place to found corporation headquarters, as well as the target for enemy during war time. Otomo has chosen this location to have the climax happen - When the American corporations present their new invention and technology - weapons to the world military leaders during the Great Exhibition, they did a real demonstration on location in the center on London to show off the destructive power of their product. And finally the uncontrollabble technology leads to an intensive destruction to London. In reality, this recalls our memory to think of IBM's circa 1940's role implementing Automation Schemes and delivering IBM USA manufactured equipment custom designed to facilitate Death Camp Genocide in NAZI Germany. It is a reflection of how corporation keeping itself up growing regardless of their nationality, morality, ethic, and humanity.

The Place and Society of the Story (cont’)

To understand the reason why Otomo as a Japanese artist to choose Britain as the main location, we could trace back the history from early nineteen century, the relationship between Japan and Britain start building up from signing “The Anglo-Japanese Alliance”. In 1901, Britain began negotiations with Japan for mutual naval assistance to counter-balance to the naval power of the Franco-Russian Alliance. Japan, having had her overture to Russia for the peaceful partition of Korea and Manchuria refused, was contemplating military action to expand its empire, and welcomed an accommodation with Britain. Also, during the Industrial Revolution in both countries, Japan and British experienced a similar pattern and impact to their economy, society, culture and environmental, although they happened in different time frame in the nineteen century.

As described by Karl Marx “Japan with its purely feudal organization of landed property and its developed petite culture, gives a much truer picture of the European Middle Ages than our own history books, dictated as these are, for the most part, by bourgeois prejudices”.

This historical relationship and similarity is the reason why for Otomo to choose British as the main location to act as a mirror to reflect his perspective on his own country. As a Japanese, with their unique nationalism as described in last chapter, it is understandable for Otomo’s to choose this subtle treatment instead of using his own country as the story location. In addition, the lead character Ray was forced to move from Manchester to London by the corporation is very similar to Otomo’s move from Miyago Prefecture to Tokyo to find a better future – the flow of people to economic center due to expansion of capitalist economy which requires more human resource from corporations.

The Characters in the Story

The lead characters Ray Steam (son), Eddie Steam (father) and Lloyd Steam (grandfather) are set as genius inventors who have great passion in science and technology invention. Their root is in Manchester. The setting is a metaphor of the old time, the war time and the present of the Japanese history.

The old grandfather Lloyd Steam wants to invent a new kind of energy for driving a huge funfair so as to make people happy. He travels from Manchester to American and work for an American corporation in order to acquire the funding, knowledge and technology to make his dream come truth. He is strongly disagreeing the American corporation to make use of his invention for military purpose. He is a metaphor of the old Americanized Japan, and a history book to awaken the avoidance of transforming science and technology to destruct humanity. The metaphor also indicates of the interconnection and independencies between different levels such as the education, economic, cultural, as well as between flow of ideas, information, people and technology under the up-rising globalization phenomenon.

Dr. Eddie Steam is the next generation of Lloyd who wants to continue his father’s work on exploring the potential of science and technology. He works with his father Lloyd in the same American corporation. Because of an accident, he became a cyborg. He became the chief scientist of the corporation and has got power on hands, all because of his loyalty to the company – to invent and transform technology for making weapon. His goal is to show off the power of science through his invention – the steam castle to the world.


The Characters in the Story (cont')

Ultimately, his invention – the uncontrollable steam ball and steam castle causes a massive tragedy. He is a metaphor of the next generation Americanized Japan at war, well educated but incline to materialism, expansionism and militarism. He is also a metaphor of corporation who seek for expansion and growth of profit in regardless of humanity. Again, the cause of tragedy is origin from the acceleration of the flow and exchange of idea, information, technology, people, economic, and culture under the process of globalization. This process initiates countless human made tragedies in the history. Like the 45 airship Hindenburg disaster; the space shuttle Challenge disaster, the Atomic Bombings of Hiroshima and Nagasaki, Meltdown of Chernobyl nuclear power plant in Russia, and as small as Y2K computer bug. The causes and effects of them are not just simply a local disaster, but the process and outcome of globalization. They all affects and awakens every one of us on the globe.

Ray is the son of Eddie who carries the genie from his father, and has the potential to continue his father’s dream. Eddie has hand over all his work done for Ray. However, the contradiction between Lloyd and Eddie arouse his ambiguity in the use of science and technology. At present, under the process of globalization, with the knowledge and experience from the pass, they flow and exchange across nations and geographical boundaries. Everyone could easily become an expert of something who could to do well or bad to the globe. In face with this phenomenon, the shape of our future is all depends on how we counter-balance the 46 dominant, residual and emergent culture in the human history with humanity put on top priority.

Part 4: The Production Network and History
The Production Network and History

With the fame of Katsuhiro Otomo and his pass successful creation, it should be easily to attract a number of investors and parties to have the project completed and distributed in a short period of time. However, the project took almost ten years to finish. The Bandia’s initial cultural transplant strategy for adding Western ideas and involvement in the project became the main resistance.

In 1994, the original plan of Steamboy is a three episode OVA - Original Video Anime. After completing the shot breakdown, Otomo and his team have started their research in Britain and have made connection with Bandai Visual – a subsidiary of Bandia Co. Ltd. and Sunrise Inc. – the biggest Japanese capital, international corporation comprising more than 53 subsidiaries in 18 countries focusing on all kinds of entrainment product from toy, video games, home video, music, software, full-length feature films, vending machines, trading cards, candies, and licensed apparel, etc. (Ref. APPENDIX B). Because of the contradiction with the original investor, Otomo have to buy back the proposal for them and switch their investor to Bandia Visual. In 1997, the project was officially lunched from Bandai and the estimated production cost was 1.2 billion yen - a huge figure to help promotion.

In order to establish the network for licensing and distribution in American, and attempt to transplant native Western cultural into the movie in the production process. In the summer of 1997 during the SIGGRAPH 97 conference in Los Angeles, Otomo and Mamoru Oshii (押井守) - the creator of The Ghost in the Shell have visited James Cameron – a famous American director and producer. (Producer of Terminator 2: Judgment Day in 1991 and Titanic in 1997). SIGGRAPH is known as the world largest...
The Production Network and History\textsuperscript{51} (cont')

international organization based in American for promoting the generation and dissemination of information on computer graphics and interactive techniques. Nowadays, under the wave of globalization and government support to entertainment industry in the globe, there are countless similar conferences and organization hosted in different regions to attract international funding and cultivate the computer graphics and animation communities for information, technology and cultural exchange. Such as \textsuperscript{52}Eurographics in Europe, \textsuperscript{53}Computer Graphics International Conference (CGI) in China and \textsuperscript{54}The Tokyo International Anime Fair.

During the SIGGRAPH 97, Bandai have packaged the Otomo’s Steamboy and Oshii’s G.R.M. together in a promotion campaign called Digital Engine Project to attract potential investor and partners, and has successfully persuaded James Cameron to act as the executive producer of both films and provide support from his production company Lightstorm Entertainment Inc. However, after serious consideration, James was so humble to say “...he is incapable to act as the producer to lead the two most influential Japanese anime masters...” and eventually turn down the co-operation plan. Under the awareness of possible conflict due to Japanese nationalism, his act is understandable.

Later on Bandai has invited Roland Emmerich and Dean Devin of \textsuperscript{55}Centropolis Entertainment – the production company of the movie The Patriot, Godzilla, and Independence Day, to get involve into the project. Basing on Otomo’s development, Centropolis has added in new

The Production Network and History\(^56\) (cont)

Western elements and made changes. Yet, the extraordinary characterization and the extensive use of Hollywood elements have upset Bandai. Eventually, the co-operation was abandoned and all development has switched back to Japan. This is another good example to show how nationalism affects a Japanese corporation’s decision making. After that, Bandai continue to search for other potential partners like Joel Silver and Wachowski brother – the producer and director of The Matrix (1999) – fame does matter! Still, because of the contradiction of the licensing problem in Japan, their co-operation was broken up. Again the broken up story continue on with Canal+ - a film distribution company in France.

In 2000, Bandai has negotiated with \(^{57}\)TOHO Company, Limited - Japan’s principal entertainment corporation focus on motion picture production, import, export and distribution, about the local Japan distribution issues. In May, the core production committee is formed by three parties namely Bandai Visual Co. Ltd., Bandai Co. Ltd. and Sunrise Inc. (Bandai Namco Group). In other words, Bandai decided to take up all the risk of this investment. After six years struggling, the estimated production cost was raised to 1.8 billion yen.


In 2001, after showing the Steamboy demo reel in the Tokyo international film festival "Fantastic", Bandia has started a successful conversation with Columbia Tristar for negotiating the American distribution issues. Through this connection, the project has gained capital investment from Sony Pictures Entertainment (Japan) Inc. Now, from idea, creation, production to distribution, Western elements and involve Western cooperation are all failure. This is another good example of Japanese protectionism, nationalism and Japanism becoming the gate of Western capitalist—a traditional ideology.

There is one exceptional case—the sound production. Under the supervision of sound director Keichi Momose, all sound production is done in California by Todd AO Studio—a Hollywood based sound recording house of numerous Academy Awards on such films as Chicago, Black Hawk Down, Gladiator, and Saving Private Ryan. The scoring is recorded in Newman Scoring Stage in Hollywood which is in movies like The Matrix, Austin Powers: The Spy Who Shagged Me and Planet of the Apes. The original movie soundtrack is composed by Steve Jablonsky and recorded in Los Angeles based Domo Records Inc. which is a famous recording house of numerous Grammy and Golden Globe winners like Kitaro (喜多郎)—the composer of Silk Road, and soundtrack for the movie Heaven & Earth.
The Production Network and History61 (cont’)

This treatment seems to be a common practice for Japanese anime movies like the sound production of Mamoru Oshii’s Ghost in the Shell was produced in Skywalker Sound - Lucasfilm Ltd. in American. As a matter of fact, the story and visual elements is the core of anime, even the sound is taken away, the accent of this Japanese culture could still be preserved - like a moving manga without sound. From Japanese corporation’s perspective, this is a give and take strategy. By “giving away” the sound part and let it to be Westernized in Hollywood, they can establish a good relationship and network with the American – the biggest Japanese anime consumer, which enable their product to be well distributed in the State. Also, this could embed a layer of successful Hollywood element onto their product to ensure a better penetration into the global entertainment market.

Finally, the STEAMBOY Production Committee (Ref. APPENDIX B) was formed. It comprised of nine Japanese companies namely Bandai Visual Co. Ltd.; Bandai Co. Ltd.; Sony Pictures Entertainment (Japan) Inc.; Dentsu Inc.; TBS - Tokyo Broadcasting System, Inc.; TOHO Company, Limited; Sunrise Inc. (Bandai Namco Group); IMAGICA Corp. (Motion Picture Division) and Culture Convenience Club Co., Ltd (Ref. APPENDIX B). Plus at least six other companies namely Todd AO Studio (Hollywood) – Sound Production; Newman Scoring Stage - Scoring Stage; Animax-Asia – Broadcaster; Domo Records Inc. – Soundtrack; VIZ Media - Novelization (Manga) and SEFIT-CDC – Dubbing (Italiano) mainly for playing role in sound production. Beside these corporations, there are countless subsidiaries, contractors and partners from all over the globe.

In 2004 July 17, by completing more than 180,000 drawings and 400 CG cuts, the project was completed and the film was first released in Japan and then distributed all over the world. Then it was screened in more than twenty film festivals around the world, such as the 61st edition of Venice Biennale Film Festival, Toronto International Film Festival 2004, the 17th Helsinki International Film Festival, and the 5th Bergen International Film Festival, and won the Best Animated Feature Film in Catalonian International Film Festival, Sitges, Spain 2004. By participating in all of these screening and competition events, it does not only help promoting

The Production Network and History (cont’)

the film, but also the Japanese anime culture, enable cultural exchange, building up new business network and market with other nations.

All of the above cross-nations, interconnection and interdependence infrastructure not only provide a dynamic network for production and distribution, it also reinforce the sustainability of the original concept and product by providing multiple paths to let it transform and evolve into different forms of products for targeting different consumers’ needs for different nations with different culture.

Like the Steamboy’s merchandises and toys (Ref. APPENDIX E) production company – Bandai - like other toy industry famous brands - Fisher-Price, Hasbro, Tyco and Mattel from the United States and Europe, Tomy from Japan. These corporations have take advantage of the low labor and resource cost in China by establishing toy factory there. However, their name rarely appears on the name-plates of Chinese factories. It is because these corporate giants rely mainly on original equipment manufacturing (OEM) agreements with manufacturers, which then have exclusive rights to produce toys according to the specifications set by the brand-name buyers. Many of these local contractors are also multinationals, with Asia-wide operations - also sell toys under their own brand names. The origin of this practice is cause by the failure of post-war capitalism which leads to economy recession in 1973-74. To respond to this economic climate, corporations set up new production methods and attain cheaper resources and labor in order to lower their costs. This was the origin of the turn to investment in Asia.

The Production Network and History (cont’)

Through these investment, Asia countries is able to acquire Western experience, techniques and culture on manufacturing and management, and open up business and economy connection with the rest of the World. However, it also brings environmental pollution, inequality payment, child and teen labor, and other problems to the nation. On the positive side, it might also bring new solutions and system to overcome problems too. Like people in the West regard low-paying jobs at Nike as exploitation, but for many people in the developing world, working in a factory is a far better option than staying down on farm.

---

64 Joseph E. Stiglitz Globalization and It’s Discontents: Chapter I: The Promise of Global Institutions W.W. Norton & Company. 2002
Part 5: Conclusion – Our Root Makes a Different
Part 5: Conclusion – Our Root Makes a Different

The way of cross-culture referral in Steamboy is very rare in the movie industry at early year. Let us imagine a crew of native Japanese film makers and actors representing a scene in Victorian England. This is not an exaggerated illustration, because in an animated movie, animator is the actor. With the wave of contemporary globalization, the intensified cultural exchange made this cross-culture representation become a norm.

The successful of Brokeback Mountain(2005) is a good example for a native Chinese director (Ang Lee) to tell a epic love story of two Western cowboys set in early twenty century American’s Alberta's Rocky Mountains. However, if we compare it with Steamboy, there is one important factor that could make a huge different on the representation - the cultural background of the production crew.

For Brokeback Mountain, except the director, most of the production crew members are native American. They are so familiar with the Hollywood movie industry and the production pipeline. Most important, their root is in American, where they grown up, having education, get marriage, live and die. They know very well about their own history, culture, politic, religion and society. They know very well about Western cowboy, gay, and Rocky Mountains. For Steamboy, except the sound production, all of the production crew members are native Japanese. Their root is not in Britain. Most of them are grown up, having education, get marriage, live and die in Japan. They just know about the history, culture and society of Britain from research.

In the 21st Century, under the wave of capitalization and technological advancement, intellectual properties become the core value of creative industry. As a matter of fact, when we search for the origin of these properties which are deployed into different creative domain like movie, music, game and publication industry, we could easily recognize that most of the core source is mainly develop from our root – structured by the dominant, residual and emergent culture.

---

**Part 5: Conclusion – Our Root Makes a Different (cont')**

J.K Rowling’s hugely successful book Harry Potter is a good example to transform British culture into intellectual properties which boosted the local film industry and even the whole British economic. Therefore, as a creative professional, it is crucial to have the awareness to fully understand the root which embedded in the media. And have the ability to interrelate the root with both local and global perspectives.

From other point of view, if the root that we are going to deploy is not rigid and deep enough or we fail to aware and understand it, under this position, transplanting a “better” root from other nation as reference might be believed as a feasible solution. However, if we failed to understand our own root, how efficient we could well understand and adapt the others? In addition, under the contemporary globalization phenomena, this might be seen as cultural exchange, but from the other side of the mirror, this could be seen as cultural erosion. Just like an organ transplant from a foreign body in order to make a life live longer, yet, it arouses a potential danger - inner opposition to destroy the life form.

Furthermore, creative industry usually runs in a comparatively organic working environment. The pattern of working is quite different from factory labor that just requires following pre-fixed instruction and order to stamp out the outcome. During the creative process, preferably everyone engage in the intellectual pipe-line should be well familiar with the root which was embedded in the media, because from time to time, the understanding of the root and the know-how of the industry will become our intellectual reference which will be transformed into creative idea and solution and then transparently injected into the media. Each dosage of injection will have a certain effect on shaping out the final outcome. Therefore, without fully understand the root; there will be a risk to lead the outcome of the production become of a piece of lifeless superficial technical demo.

**The End.**

---

APPENDIX

in

MSc in Multimedia and Entertainment Technology
Multimedia Innovation Center
School of Design

by Leung Hiu Ming, Eddie (eddie.leung@me.com)
The Hong Kong Polytechnic University
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### APPENDIX A - Subject Information

<table>
<thead>
<tr>
<th>Film Name:</th>
<th>Steamboy (International: English title)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative Title:</td>
<td>スチームボーイ (Japanese); La Máquina de Vapor (Spanish)</td>
</tr>
<tr>
<td>Genre:</td>
<td>Animation / Action / Adventure / Sci-Fi / Triller</td>
</tr>
<tr>
<td>Theme:</td>
<td>Humanity vs. Technology</td>
</tr>
<tr>
<td>Synopsis:</td>
<td>A retro science-fiction epic set in Victorian England, Steamboy features an inventor prodigy named Ray Steam, who receives a mysterious metal ball containing a new form of energy capable of powering an entire nation, the Steam Ball. Young Ray Steam must use the Steam Ball to fight evil, redeem his family, and save London from destruction.</td>
</tr>
<tr>
<td>Running Time:</td>
<td>106 minutes, 126 minutes</td>
</tr>
<tr>
<td>Vintage:</td>
<td>2004-07-17 (Japan)</td>
</tr>
<tr>
<td>Premiere date:</td>
<td>2004-07-17 (Japan); 2005-01-20 (Italy - Future Film Festival); 2005-03-18 (USA)</td>
</tr>
<tr>
<td>Rated:</td>
<td>PG13</td>
</tr>
<tr>
<td>Original Language:</td>
<td>Japanese</td>
</tr>
<tr>
<td>Pilot Production &amp; Animation:</td>
<td>Studio 4°C</td>
</tr>
<tr>
<td>Production:</td>
<td>Steamboy Studio (Bandai Visual, Bandai, Sunrise)</td>
</tr>
<tr>
<td>Distributor:</td>
<td>TOHO Co. Ltd. (Japan); Sony Pictures Mexico (Spanish); Columbia Tristar (Italy); Columbia/Tristar Home Entertainment (Germany); Columbia – TriStar (Dutch)</td>
</tr>
<tr>
<td>DVD Distributor:</td>
<td>Sony Pictures Digital Inc.</td>
</tr>
</tbody>
</table>

---

1 Composite from three sources:


Japanese Staff

Director: Katsuhiro Otomo
Script & Original Creator: Katsuhiro Otomo
Screenplay: Sadayuki Murai
Producers: Hideyuki Tomioka / Shinji Komori
Composer: Steve Jablonsky
Editor: Takeshi Seyama
Animation Director: Shinji Takagi
Key Animation: Sushio (Toshio Ishizaki)
Chief Key-Animation Supervisor: Tatsuya Tomaru
Art Director: Shinji Kimura
Cinematographer: Mitsuhiro Sato
Conception: Katsuhiro Otomo
Cgi director: Hiroaki Ando
Effect Key-Animation Supervisor: Takashi Hashimoto
Digital Composite Chief: Mitsuhiro Sato
Executive Producer: Shigeru Watanabe
Sound Director: Keichi Momose
Technical Director: Shinichi Matsumi

English Staff

Mechanical design: Makoto Kobayashi
Voice Direction: Rick Zieff

---

2 Composite from three sources:
APPENDIX A - Subject Information

Cast:

- Anna Paquin as Ray Steam (English Version)
- Anne Suzuki as Ray Steam (Japanese Version)
- Manami Konishi as Scarlett (Japanese Version)
- Kari Wahlgren as Scarlett (English Version)
- Katsuo Nakamura as Lloyd Steam (Japanese Version)
- Patrick Stewart as Lloyd Steam (English Version)
- Masatane Tsukayama as Eddie Steam (Japanese Version)
- Alfred Molina as Eddie Steam (English Version)
- Kiyoshi Kodama as N/A
- Ikki Sawamura as N/A
- Satoru Saito as N/A
- Susumu Terajima as N/A
- Kari Wahlgren as Scarlett O’Hara (English Version)
- David Lee as Jason (English Version)
- Kim Thompson as Mother
- Kim Thomson as John
- Mark Bramhall as Alfred
- Moira Quirk as Alex, Thomas
- Oliver Cotton as Stephenson
- Oliver Muirhead as Admiral
- Paula Jane Newman as Emma, Henry
- Rick Zieff as Simon
- Robin Atkin Downes as David

Official website:

- Official Steamboy Site (Japanese)
  http://www.steamboy.net/intro.shtml
- Sony Pictures U.S. Steamboy Website
- Steamboy French Website (French)
  http://steamboy-lefilm.com/main_index.html

Blog:

- Steamboy Blog http://steamboy.cocolog-nifty.com/ (Japanese)

Award:

- 2004 Best Animated Feature Film of Catalonian International Film Festival, Sitges, Spain

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3 Combine from three sources:


Trivia: Karl Marx and Friedrich Engels appear in STEAMBOY

When Ray is walking through the city of Manchester at the beginning of the movie, for a few seconds Karl Marx and Friedrich Engels can be seen talking together on the street (Title 01/18; Chapter: 03/28; 00:09:19) (Marx is the smaller one with white hair and beard, Engels is the taller one with the mustache). Both men were living in England at the time of the story.

On the left, Ray is standing in front of a window display to read about the news of the Great Exhibition in London. On the right, Karl Marx and Friedrich Engels talking together on the street in the city of Manchester in 1866

Karl Marx (1818-1883) a founder of modern Communism and Socialism was born in Trier, in the German Rhineland, is best known not as a philosopher but as a revolutionary communist, whose works inspired the foundation of many communist regimes in the twentieth century.

With Karl Marx, Friedrich Engels was the son of a textile manufacturer, and after managing a factory in Manchester, England, he wrote his first major work, The Condition of the Working Class in England in 1844 (1845). In 1844 he met Marx in Paris, beginning a lifelong collaboration. He and Marx wrote the Communist Manifesto (1848) and other works that predicted the inevitable triumph of the working class. When the Revolution of 1848 failed, Engels settled in England. With Marx he helped found (1864) the International Workingmen's Association. Engels's financial aid enabled Marx to devote himself to writing Das Kapital (3 vol., 1867-94); after his death Engels edited vol. 2 and 3 from Marx's drafts and notes. Engels had enormous influence on the theories of MARXISM and DIALECTICAL MATERIALISM. His major works include Anti-Dühring (1878) and The Origin of the Family, Private Property, and the State (1884).

Adolf Hitler appears in STEAMBOY

When administrator of O’Hara Foundation Archibald Simon welcome the world military leaders into the steam castle (Title 01/18; Chapter: 15/28; 01:06:34), Adolf Hitler appear in the corridor, but Simon is not welcoming him because he is just standing like a servant.

---

Adolf Hitler bears direct responsibility for the deaths of more than 30 million people, most of them killed between 1939 and 1945. He was born in Braunau, on the border between the multi-ethnic empire of Austria-Hungary and the German Reich, and his political ideas originated in the racist radicalism of his homeland, a racism he digested whilst he was a young man in Vienna, trying unsuccessfully to enter art school. Hitler sought world domination (he always took war to his enemies, not they to him), and his policies led inexorably to World War Two. His murderous racial and political intentions were always clear, although secrecy sometimes shrouded the precise means of their execution. He killed himself in Berlin in 1945, when it became clear that the war was about to end in victory for the Allied Forces.

Bandai Visual Co. Ltd.

Bandai Visual provides a full range of visual content services, from production through to packaged sales. The focus of her three-year plan (Second Medium-Term Plan), launched in March 2003, is 'One Source, Multi-Use', meaning that she will seek to more effectively leverage her resources through increased use of single product content in a diverse range of means. Her production including Katsuhiro Otomo works “Sprigan”, “The Metropolis”, “AKIRA” and “MEMORIES”.

(http://www.bandaivisual.co.jp/)

Sony Pictures Entertainment (Japan) Inc.

Since the opening of Columbia Pictures' Japan office in 1933, she has provided a countless array of memorable films for the enjoyment of Japanese audiences. She have been involved in the production and distribution of movies and TV programs, sales of videos and DVDs, the operation of CS (communication satellite) channels, producing and providing digital content for mobile phones, and also developing other entertainment services. She is the distribution agency of the movie "The Metropolis" and “COWBOY BEBOP - The Door of Heaven”. Beside, "AXN" and "ANIMAX" are being developed in CATV CS business.

(http://www.sonypictures.jp/)

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Bandai Co. Ltd.

Bandai’s corporate mission is to deliver dreams and inspiration to people of all ages around the world, through their products and services. The business model at the core of their mission is character merchandising - supplying products and services that draw on the appeal and fantasy world-settings of characters. Bandai's roll-out of character merchandising in the entertainment sector started out with toys and now encompasses apparel, confectionery, sundries, vending-machine goods, cards and plastic models, reaching an international market. This roll-out also extends to their group companies, spanning a wide range of areas from amusement facility products to video game software, network content and visual content.

(http://www.bandai.co.jp/)

Dentsu Inc.

Dentsu Group has held the largest share of the Japanese advertising market. Based on revenue, in calendar year 2003 the Group was fifth in the world's advertising communications industry, and Dentsu (the parent company) was the largest single agency brand in the world. Its diversified client portfolio of more than 6,000 clients includes leading domestic and international corporations. The Dentsu Group's core business is advertising communications. Dentsu provides a wide range of services, all of which make expert use of communications as a tool for the creation of value.

(http://www.dentsu.co.jp/)
TBS - Tokyo Broadcasting System, Inc.

Established in 1951, TBS and TBS Radio & Communications (TBS R&C) harness two of the most extensive commercial broadcasting networks in Japan, in which 28 TV stations affiliated with the Japan News Network (JNN) and 34 radio stations affiliated with the Japan Radio Network (JRN) nationwide, in alliance with overseas bureaus placed in 13 major cities around the world. Launched after the merger of three 'in-house' production companies (TBS Entertainment, TBS Live, and TBS Sports) in October 2004, TBS Television, Inc. has built up a strong track record in new productions, by blending previously separate genres such as entertainment, news and sports. The Group's "BS-i" digital satellite broadcasting company is dedicated to the communications satellite digital broadcasting business such as pay-TV. She also aggressively researching and developing ways of commercializing broadband and mobile broadcasting-oriented businesses, like delivering moving image and data content to mobile phones. It also participates in financing movies for cinema, production of movies, DVDs to complement broadcasting operations.

(Sunrise Inc. (Bandai Namco Group)

Sunrise is a company that creates, produces, and markets original visual property. She is one of the world's leading creators of animation. She is the production company for the animated cartoon “Mobile soldier Gundam”.

APPENDIX B - STEAMBOY Production Committee

TOHO Company, Limited

*Japan's principal entertainment corporation, the activities of which span motion pictures (production, distribution, and exhibition,) television, video, music, stage and related fields. With a market capitalization of over US$1.6 billion, TOHO generates nearly half of its operating profit from the movie business. It owns and operates Japan's foremost and largest cinema exhibition circuit. Her subsidiary Toho-Towa Co. Ltd was founded in 1928 by a Japanese film pioneer Nagamasa Kawakita. She is Japan's oldest and leading motion picture importer and distributor. It takes charge of the distribution of Katsuhiro Otomo's works including “AKIRA” and “Steamboy”.*

IMAGICA Corp. (Motion Picture Division)

*Founded in 1935, one of the largest motion picture film laboratories in Japan; servicing 35/16 mm and 65/70 mm motion picture film processing and printing for major feature films, TV commercials and TV programs. One of the largest high-end video post-production facilities in Japan; servicing with more than 40 digital video editing bays, numbers of telecine bays and audio mixing studios. Produces digital and optical visual effects for feature films, TV commercials and TV programs. DVD authoring and videotape duplications. High-definition video production services and satellite feed services. Produces and distributes visual media contents. Develops and installs audiovisual systems for amusement facilities in Japan. Develops, manufactures and distributes digital imaging systems. Operates 3 CS(Communication Satellite) pay TV stations in Japan, which produces and broadcasts its own programs.*
APPENDIX B - STEAMBOY Production Committee

Culture Convenience Club Co., Ltd

Found in 1983, holding company of the CCC Group that offers lifestyle navigation to retail customers through platforms such as:

**T Card & Marketing Co., Ltd.** - Credit card business and award point business based on TSUTAYA membership. In addition, sales promotion and marketing business through TSUTAYA and TSUTAYA online.

**Nihon Soft Service Inc.** - Wholesale and distribution of sales merchandise handled at TSUTAYA.

**Rentrak Japan Co., Ltd.** - Video and music software distribution, PPT operations, product handling and processing, theatrical distribution and rights investment, video content operations, online DVD rental, "TSUTAYA DISCAS," development and operations of commercial facilities.

**TSUTAYA Stores Holdings Co., Ltd.** - Management of corporate TSUTAYA stores including Roppongi Hills Store which represents the company's concept,"Life-style Navigator."

**Esquire Magazine Japan, Inc.** - Publisher of monthly Esquire Japan Edition, special issues on cinema, fashion and cars, and other cinema books. Produces Cinema Handbook and other promotional materials for TSUTAYA.

**Culture Publishers Inc.** - Handles copyright matters for movies and music.

**TSUTAYA online Co., Ltd.** - Operates the general entertainment information portal, "TSUTAYA online" and related sales promotion activities and online shopping business. Also manages b-to-b (for other companies) on-site advertisement operations. http://www.tsutaya.co.jp/(TSUTAYA online)

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Todd-AO Studio (Hollywood) – Sound Production

Todd-AO is a full service post-production sound company that has established itself as a leader in the industry and has developed a reputation for excellence in postproduction sound. This has earned Todd-AO, and the Ascent Media Creative Sound Services family of companies, numerous nominations and most recently, Academy Awards for Best Sound on such films as Chicago, Black Hawk Down, Gladiator, and Saving Private Ryan.

Todd-AO Studio offers a variety of services including sound supervision, ADR, Foley, scoring, and re-recording. All of our facilities have been newly renovated and feature beautiful mix rooms, state-of-the-art equipment, comfortable surroundings, and helpful staff.

The company is a subsidiary of Ascent Media Group based in Santa Monica, California which provides creative and technical media services to the media and entertainment industries through its Creative Services, Creative Sound Services, Media Management Services and Networks Services groups. Through more than 70 facilities in the regions of Southern California, New York, London and Singapore and at locations throughout the world, Ascent Media provides effective solutions for the creation, management and distribution of content to major motion picture studios, independent producers, broadcast networks, cable channels, advertising agencies and other companies that produce, own and/or distribute entertainment, news, sports, corporate, educational, industrial and advertising content.

---

Newman Scoring Stage - Scoring Stage

Widely acknowledged as one of the most important historical landmarks of the Hollywood motion picture industry, the Newman Scoring Stage has a long and distinguished history that spans the course of several decades. Originally used as a shooting stage for Fox Movietone Pictures in the 1920s, the facility became a scoring stage for film music in 1936. Since then, the venue has been associated with some of the most memorable film music ever recorded.

From the landmark sessions with Julie Andrews recording the classic songs from The Sound of Music and Marilyn Monroe’s performance of “Heat Wave,” to recent sessions for such films as The Matrix; Austin Powers: The Spy Who Shagged Me and Planet of the Apes, the Newman Scoring Stage has maintained a tradition and standard in the world of Hollywood film scoring that has had a lasting influence on the art of the motion picture.

(http://www.foxstudios.com/los_angeles/postproduction/scoring.htm)

Animax-Asia - Broadcaster

25 A subsidiary of SPE (Sony Pictures Entertainment Inc) Networks – Asia, Animax, a 24-hours-a-day channel dedicated to Japanese animation, launched in January 2004. Packed with some of the latest anime seen for the first time outside Japan, and the most engaging products from Japan's top anime producers and studios, Animax promises non-stop entertainment for anime fans of all ages. Animax Asia began transmission in Taiwan on 1 Jan 2004, 12 Jan in Hong Kong, and on the Southeast Asia feed on 19 Jan. From the very first minute that Animax Asia begins broadcasting, viewers can expect the latest and most sought after Japanese anime programming, including many that have never been seen before outside Japan.

(http://www.animax-asia.com/default.asp)

Domo Records Inc. - Soundtrack

26 Los Angeles based Domo Records Inc. best known for their expertise in the New Age and World Music genres and home to Grammy and Golden Globe winner and new age icon Kitaro has announced a new moniker, new slate of releases and a new distribution partner for 2002. The Domo Records Group named one of the most successful New Age labels by Billboard Magazine, beginning as far back as 1996, Domo maintains the highest artistic standards in the music business, consistently charting numerous releases in genres that include World, Adult Contemporary and New Age music. On the heals of the hot Japanese animation craze, the newly created Domo Anime imprint will have their first release, the soundtrack to the TriStar animation film, METROPOLIS and STEAMBOY.

(http://www.domo.com)

VIZ Media - Novelization (Manga)

Headquartered in San Francisco, CA, VIZ Media, LLC (VIZ Media) is one of the most comprehensive and innovative companies in the field of manga publishing, animation and entertainment licensing of Japanese content. Owned by three of Japan's largest creators and licensors of manga and animation, Shueisha Inc., Shogakukan Inc., and Shogakukan Production Co., Ltd. (ShoPro Japan), VIZ Media is a leader in the publishing and distribution of Japanese manga for English speaking audiences in North America and a global licensor of Japanese animation.

The company offers an integrated product line including, magazines such as SHONEN JUMP and SHOJO BEAT, graphic novels, videos, and DVDs, and develops and markets animated entertainment from initial production, television placement and distribution, to merchandise licensing and promotions for audiences and consumers of all ages.

(SEFIT-CDC – Dubbing (Italiano)

Dubbing company responsible for Italian language dubbing.

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>16mm Live action independent film</td>
</tr>
<tr>
<td></td>
<td>“Jiyu o Warera ni” (じゆうを我等に)</td>
</tr>
<tr>
<td></td>
<td>(Screen Writer, Producer, Director and Editor)</td>
</tr>
<tr>
<td>1983</td>
<td>The theatre edition cartoon</td>
</tr>
<tr>
<td></td>
<td>“Harmagedo” (幻魔大戦)</td>
</tr>
<tr>
<td></td>
<td>(Character Designer and Animator)</td>
</tr>
<tr>
<td>1987</td>
<td>OVA</td>
</tr>
<tr>
<td></td>
<td>“Robot Carnival” (ロボットカーニバル)</td>
</tr>
<tr>
<td></td>
<td>segment “Coming Soon” and “See You Again”</td>
</tr>
<tr>
<td></td>
<td>(Director)</td>
</tr>
<tr>
<td></td>
<td>The theatre edition cartoon</td>
</tr>
<tr>
<td></td>
<td>“Labyrinth Tales” (Manie-Manie 迷宮物語)</td>
</tr>
</tbody>
</table>
|      | a.k.a. “Neo-Tokyo”:
|      | segment "The Order to Cease Construction" |
|      | (工事中止命令) |
|      | (Director, Animator, Screen Writer, Executive Producer, Character Designer) |

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[Note: Content is translated from Japanese to English from (i) and is composed with information from (ii), and images from (iii)]
### APPENDIX D - Katsuhiro Otomo’s Filmography

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1988</td>
<td>“AKIRA” (アキラ)</td>
<td>The theatre edition cartoon. Original Story Writer, Screen Writer and Director</td>
</tr>
<tr>
<td>1991</td>
<td>“World Apartment Horror” (ワールド・アパートメント・ホラー)</td>
<td>Live action film. Screen Writer and Director</td>
</tr>
<tr>
<td>1995</td>
<td>“MEMORIES” segments 1, 2 and 3</td>
<td>The theatre edition cartoon. Original Story Writer, Executive Producer</td>
</tr>
</tbody>
</table>

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[Note: Content is translated from Japanese to English from (i) and is composed with information from (ii), and images from (iii)]
## APPENDIX D - Katsuhiro Otomo's Filmography

<table>
<thead>
<tr>
<th>Year</th>
<th>Film</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>“MEMORIES” segment 3: “Cannon Fodder” (大砲の街)</td>
<td>(Original Story Writer; Screen Writer; Original Character Design; Art Director; Director)</td>
</tr>
<tr>
<td>1998</td>
<td>The theatre edition cartoon: “Spriggan” (スプリガン)</td>
<td>(General Supervisor)</td>
</tr>
<tr>
<td>2001</td>
<td>The theatre edition cartoon: “Metropolis” (メトロポリス)</td>
<td>(Screen Writer, Storyboard Artist)</td>
</tr>
<tr>
<td>2004</td>
<td>“Steamboy” (スチームボーイ)</td>
<td>(Original Concept; Screen Writer; Director)</td>
</tr>
</tbody>
</table>

---


[Note: Content is translated from Japanese to English from (i) and is composed with information from (ii), and images from (iii)]
APPENDIX E – STEAMBOY Related Merchandises

[Note: Content is translated from Japanese to English by Overture Services, Inc. http://babelfish.altavista.com/]

by Leung Hiu Ming, Eddie (May 2006)
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in

MSc in Multimedia and Entertainment Technology
Multimedia Innovation Center
School of Design

by Leung Hiu Ming, Eddie (eddie.leung@me.com)
The Hong Kong Polytechnic University
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