"Hiroshima Tour" with students from Yasuda Women’s University!

Yesterday, some participants of the International Animation Festival Hiroshima had the opportunity to go on the "Guided Tour of the Peace Memorial Park" with students from Yasuda Women’s University. Student volunteers guided the participants. They departed from JMS Aster Plaza and the tour stopped by the A-Bomb Dome, Ground Zero and some other monuments.

Although the wind was blowing hard due to the typhoon, the group was able to tour many historical places around the Peace Memorial Park. One of the participants said "Although I learned about the A-Bomb when I was a student, I found it more horrible than I thought." Besides, one of the students said "It was difficult for me to explain the story of Hiroshima in English but it was worth experiencing it for the future." So, it was a great opportunity for both the participants and the students to learn a lot through the experience.
I have been participating in this Festival ever since the beginning, enough to receive a prize for perfect attendance. Looking back at the first time when I went to meet with the mayor of Hiroshima to make a proposal for holding a festival of a visual nature, the mayor did not know what animation was. After watching my film for a television program, “11 PM”, the mayor expressed an interest, and agreed to help hold an animation festival in Hiroshima. That is how the Hiroshima International Animation Festival was born. No one knows about that story.

This year, I am quite glad to receive so many submissions to this 17th festival. Unfortunately, less Japanese animators’ works were selected for the competition than usual, but Japanese creators can still learn by watching foreign films, I think. I, a 90-year-old creator, still receive many requests for creating works, but animation is for young people. I do expect them to create many more works.

For the Retrospective, Screening and Talk to be held today (August 24, 15:00-), I have submitted 15 “poor” films out of the total of my 700 works. That’s because I don’t consider the works, regarded as masterpieces by others as my best work.
It's my pleasure to come to Hiroshima. I remember I attended the first festival. Although 34 years have passed since then, I'm very glad to participate in the festival again, still having a good mind, and to sit together with Mr. Yoji Kuri just like we did 34 years ago. I have a good connection with Japan as I have visited many times on many occasions. Besides from this film festival, I came to Japan to work with NHK to make a documentary film, and to make a commercial for ENEOS. This march, I also came to examine students’ work with Tokyo University of the Arts.

I'm going to stay in Hiroshima a few days more after the festival, and walk around the city to take some photographs, which is my passion besides filmmaking. Wherever I go, I always take the opportunity of visiting the place and checking the pulse of the country. I also try to find some interesting situations, observe them with a different point of view, and take photographs. I'm looking forward to do that with this opportunity as well.

It is the very first time for me to participate in this festival as a jury member. I have been a jury member of more than 50 animation festivals so far. I would like to express my deep appreciation for this wonderful mission. In addition, I'd like to express my deepest gratitude for not only myself but also various Estonian special features this time. Art is not sport. This competition is different from sports awards. In the world of sport, it's easy to decide a clear winner but it is very difficult to select one in the world of art and films. It is not an easy job. Now we five jury members are judging, but I think that it is very honorable for me to choose these prizes, especially for short film. Thank you!

Hello! I am glad to be back in Hiroshima and also very lucky to present my films. I am also honored to be invited by Sayoko as a member of the jury, and I am really looking forward to the experience.
Encouraged by Studio Ghibli

We interviewed Michael Dudok de Wit at Screening and Speech regarding his connection with Japanese animation, and the challenges of creating a feature film.

"The Red Turtle" has a special relationship with Japan, because I spent many hours talking with Isao Takahata and Toshio Suzuki in Studio Ghibli. They are not only producers, but they are like the genesis, the start of the film. They told me "Michael, we would like you to make a long film you are interested in." So, we started. At the same time, they left me be free, because that is how they work in Studio Ghibli. When you have a director, the director has to decide. In America, producers decide about the artistic qualities much more, and it works for the Americans. This film is not Japanese, but is subtly influenced by Japan. I didn’t try to imitate Japan, and Studio Ghibli never told me to make it look like Ghibli. It was always supposed to be a film made by a European. There were no Japanese artists working on the film, only European artists. The producer is Japanese, but that’s it.

There are so many differences between short animation and feature animation. The big one is if you make a short film, and the film is interesting but the story is not, the audience
Q: What is your message for young filmmakers?

A: “A message for young film makers. It’s very obvious, but I noticed many filmmakers who I admire, are people who have had very interesting lives. They have traveled, worked, suffered, been happy. Something I notice with students, is that they are not mature yet. They have not lived enough. So my advice to students is to combine your art with your curiosity about life in general.”

Q: The documentary film “The Longing of Michael Dudok de Wit” is very interesting for feature animators.

A: “I think the documentary is quite good, because it’s very honest. We were working very hard, it was quiet, and there were some difficulties. So the documentary is just like it was. For me it was difficult because I would be trying to solve a problem, and there would be three people standing there filming me. They were very nice, and I had given my permission, so it was not their fault. I found it very difficult because it was disturbing.”

Q: I visited the “Michael Dudok de Wit Exhibition” and was surprised that the storyboards are much smaller than I expected. Are they the normal size for making animation?

A: “It was common to do smaller drawings in the old days, and to put them all up on the wall, so you could see the whole story. But now everything goes on a computer, so it doesn’t really matter. I started out by doing small drawings, but it drove me mad because I wanted to draw detail, so I decided to switch to larger drawings. It is easier to make changes. I also drew the landscapes separately from the characters, finally combining everything using Photoshop. With a small drawing, I would draw everything in one picture.”

Q: The documentary of “The Longing of Michael Dudok de Wit” is an interesting one... would you do the same thing again?

A: “It was an easy film to animate, because it’s realistic in movement and many animators prefer not to do that style. So very slowly, and very quietly over the years, without mentioning Studio Chibli, we just said to friends, “Do you know anyone suitable?” and then friends would tell friends, and so very slowly people would send me and the studio their portfolios and websites, and we would select the best animators. Also we chose animators who were good, but who would be a pleasure to work with. If there was a very good animator, but he was always angry, we would decide not to invite him. We all like people who are pleasant, but in a team there has to be a nice atmosphere, an atmosphere of cooperation and respect.”

Q: The animation “The Red Turtle” is about the environment, and I want people to remember why they love nature so much. We do love nature. The temperature on our skin, walking barefoot, etc. I hope people remember how deeply they love nature. We need to respect nature more than anything now. The beauty of the night sky, and of the insects.

A: “If it is a story I adore, I would definitely like to make another feature length. Some people have shown me books and scripts, but I only want to tell a story that I really fall in love with. So, until then no feature film.”
Please discover new talent from the Screening Corner of the Students' Works of the World.

I heard that the system of the Screening Corner of the Students' Works of the World was redesigned from this event. We interviewed Mr. Sato, developer, and member of the project team!

Kotaro Sato
Animation Director, Member of ASIFA-Japan, Lecturer at Kanto Gakuin University and Tokyo Zokei University

The Screening Corner of the Students' Works of the World at the Educational Film Market is a place where the work of students from all over the world can be viewed freely in Hiroshima.

This year, 1,077 domestic and foreign works were entered in this corner.

Up to Hiroshima 2016, because the media was a DVD, an application was necessary every time one DVD was borrowed. Almost every work has been streamed at this event, so it has become possible to play them by simply clicking on a chosen work from the list on a personal computer. It has become much more convenient.

Especially the latest works from foreign countries often require passwords even for streaming, but since the staff will enter them at the screening corner, there is no problem.

Hiroshima is therefore perhaps the only place where you can so freely see the world’s most advanced student work in terms of both quantity and quality.

As a feature of this screening system, the information on the work you viewed can be shared by the staff using cloud technology. It can also be used to give feedback to the creator.

It is also a place to discover new talent, and to connect people providing services with those who request them.

For professional people this is definitely the place to find gemstones amongst the work of the students. The festival staff will, by all means mediate.
Welcome Party

Eat! Drink!! Laugh!!!
Turn heat to passion!
It's the beginning of a scorching Animation Festival.

食べて！飲んで！！笑って！！!
愛を情熱へ、熱気あふれるアニメーション祭りの開幕です。
Frame in information

本日のスケジュール
12:30 『Sleeping Sheep』, 『オートバイの物語』, 『ライオンの旅』
13:00 バス停 / 後藤由香里

教育フィルムメートル・ステージ

今日のスケジュール
12:30 “Sleeping Sheep”, “Story of a Motorbike”, “A Lion’s Journey”
13:00 “Bus stop” / Yukari Goto

Educatioan Film Market Stage

今日のスケジュール
11:00 世界中の学生作品上映（中国1）
12:00 世界中の学生作品上映（中国2）
14:00 中学生向け各校プレゼンテーションタイム

Educational Film Market Stage

今日のスケジュール
11:00 ANIME-ASEAN-FOGHORN / 佐居伸彬
14:00 『TRASHY HUMOUR』, 『OWN THE SKY』, 『PINCHPOT』
/ GREG HOLFELD
14:30 BEAR PARK / KAISA PENTTILÄ
15:00 Lukas Gregor
16:30 アニメとアニメーションの環境で異なる情報の仕入れ具合 /
真狩祐志

今日のスケジュール
11:00 ANIME-ASEAN-FOGHORN / Nobuaki Doi
14:00 『TRASHY HUMOUR』, 『OWN THE SKY』, 『PINCHPOT』
/ GREG HOLFELD
14:30 BEAR PARK / KAISA PENTTILÄ
15:00 Lukas Gregor
16:30 Purchasing Condition of Different Information in Anime and
Animation Environment / Yushi Magari

From the Editor’s Room

It is 2 years since I put on the Lappy T-shirt. I’m happy to see the Lappy News team members again. (Rola)
It is a rare chance for me to make an interview with the director of the film, so this was a good experience. Thank you very much!! (Hamatani)

It is the fascination of this festival, I think, that old friends, who would with a momentary jump over the time of two years just by matching their face, are waiting for me. Meanwhile, it is disappointing that Miyajima’s fireworks display that was expected to be held on the fourth Saturday in August, and to be an opportunity to see the wonderful Japanese fireworks, was canceled due to the disaster. I look forward to the next opportunity. (Hirahira)