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2018
Ca' Foscari
University
of Venice

Department of Asian
and North African Studies

Japanese animation and European contexts International dynamics, local receptions

A multidisciplinary symposium

15 and 16 February, 2018

Auditorium Santa Margherita, Venice, Italy | Campo S. Margherita, Dorsoduro 3689

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PRE-SYMPOSIUM EVENT: 14 FEBRUARY, 2018, H. 17:30

Presentation of the new edition of **MARCO PELLITTERI's** book ***Mazinga Nostalgia. Storia, valori e linguaggi della Goldrake-generation dal 1978 al nuovo secolo*** (Tunué 2018, 2 vols, 1560 pages) at the presence of the Author. Introduces: Prof. TOSHIO MIYAKE | *The entrance is free*
The book and the presentation are in Italian. Available seats: 70
Aula Mario Baratto, Venice, Italy | Dorsoduro 3246 – 2nd floor
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PROGRAMME OF THE SYMPOSIUM

15 FEBRUARY

Welcome remarks and introduction (9:00-9:15)

- *Welcome remarks* MARCO SGARBI, Vice Provost for Communication and Development and MARCO CERESA, Head of the Department of Asian and North African Studies, Ca' Foscari University of Venice
- *Introduction* TOSHIO MIYAKE, Ca' Foscari University of Venice and MARCO PELLITTERI, Ca' Foscari University of Venice | Kobe University

Keynote lecture (9:15-10:00)

- SAYA S. SHIRAISHI, Tokyo University | Okazaki Women's University
Manga and anime: Japan's "The Day After" Literature goes abroad and into the 21st century

Coffee break (10:00-10:20)

Researching Japanese animation: Innovating frameworks (10:20-12:00)

- JAQUELINE BERNDT, Stockholm University
Anime research and the study of Japan: From "area" to "media"
- JOSÉ ANDRÉS SANTIAGO IGLESIAS, University of Vigo
A bridge for anime: Form, rhythm, and design of Euro-Japanese early co-productions
- DARIO LOLLI, Birkbeck University London
Cultural economy and identity through movement: Lupin the Third and automobility between Japan and Italy

Chair IAN CONDRY, Massachusetts Institute of Technology

Lunch break (12:00-13:45)

Anime as a transnational creative industry (13:50-15:30)

- HEUNG WAH WONG, The University of Hong Kong
Lost in transnational: Introducing a "third zone" in the study of anime
- NISSIM OTMAZGIN, The Hebrew University of Jerusalem
The anime boom in the US: Lessons for global creative industries
- IAN CONDRY, Massachusetts Institute of Technology
Anime and the future of work in a post-capitalist world

Chair KRISTIAN FEIGELSON, University of Paris III: Sorbonne Nouvelle

Coffee break (15:30-15:50)

Anime as narrative, entertainment, art: Modes of reception (15:50-17:30)

- MASAO YOKOTA, Nihon University
Japanese hit animations are explained by the "Valley of emotions" theory
- ELEONORA BENECCHI, USI: University of Italian Switzerland
Anime fandom in-between: A qualitative study of fan practices connected to anime- and manga consumption in Italy
- NORIKO HIRAISHI, University of Tsukuba
Anime figures and contemporary art: Three's works in Japanese/European contexts

Chair JAQUELINE BERNDT, Stockholm University

16 FEBRUARY

Anime and European distribution: past, present, and future (9:00-10:40)

- FABRIZIO MARGARIA, Media content producer
"The old cartoons were more beautiful" (or, were they?): Italian national private TV networks' policies on Japanese animation
 - MASSIMILIANO MORELLI, RAI Radiotelevisione Italiana
Anime and brand identity in European public broadcasting: The RAI 4 experience
 - MANUEL HERNÁNDEZ-PÉREZ, University of Hull
Anime on demand: Netflix and the future of Japanese animation in Europe
- Chair** MARCO PELLITTERI, Ca' Foscari University of Venice | Kobe University

Coffee break (10:40-11:00)

Keynote lecture (11:00-11:45)

- FAUSTO COLOMBO, Unicatt: Università Cattolica del Sacro Cuore
The Big Wave: A generational study on the reception of Japanese anime in Italian television during the late 1970s and early 1980s

Short pause (11:45-11:55)

Roundtable Chair (12:00-12:55) TOSHIO MIYAKE, Ca' Foscari University

Closing remarks (12:55-13:00) MARCO PELLITTERI, Ca' Foscari University | Kobe University



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ABSTRACTS

The order of presentation follows the programme's sequence

Keynote lecture

Manga and anime: Japan's "The Day After" Literature goes abroad and into the 21st century
SAYA S. SHIRAIISHI *The University of Tokyo | Okazaki Women's University*

On 15 August, 1945, WWII ended in Japan, and the "The Day After" Literature was born. Manga and anime grew out of the bomb-scorched, barren cities, which became a liberating space. The ruined cityscape became the Original Experience and the Original Picture. All the old structures of authority, moral values, and beliefs were destroyed in this space. The sight of devastation was the proof and sign of their failure and defeat. Throughout the history of postwar manga and anime, the scenes of the ravaged cities have been drawn countless times with nostalgic affection in *Tetsujin 28-gō*, *Gundam*, *Mazinger Z*, and many others. The ruins are depicted as signs of danger and desperation. They are also calls for help, comradeship, courage, love and hope. Destruction, the struggle for survival and reconstruction, and the majestic future city can all be found in the Original Picture in a paradoxical depiction of the simultaneous experiences of despair and optimism. Manga and anime have been mostly open to, even embodying admiration at, the development of science and technology, which is represented by their robot heroes and futuristic cityscapes. If one has been utterly destroyed by the nuclear bomb, which is the fruit of the most advanced science and technology, one need the help of very science and technology in order to reconstruct the city. It was optimism and trust be-gotten from the experience of deepest fear. Thus, the super-powered innocent robot boy was named "Atom" by Osamu Tezuka. Manga and anime have eventually come to be received outside Japan into the 21st century. The Hiroshima Peace Bell presents on its surface the world map without national boundaries. It is little wonder why the "The Day After" Literature has been received all over the world, crossing national boundaries, without much difficulty.

Panel paper

Anime research and the study of Japan: From "area" to "media"
JAQUELINE BERNDT *Stockholm University*

Anime (as distinct from "Japanese animation" as a whole) has become a subject of Japanese Studies programs around the world, but mainly under the generalized heading of "Japanese popular culture" and positioned as a tool for generating knowledge about contemporary Japan. Shifting the perspective from Japan as area (or end) to media (or means), this talk explores the potential and limitations of Japanese Studies in relation to anime research. While the Media Studies angle as such is not entirely new, it shall be applied in a way which slightly differs from recent North American Japanese-Studies endeavours, in regards to their privileging of (1) a regional – East/Asian – focus at the expense of a Japan-specific focus, (2) media convergence, or Cultural-Studies approaches to the "post-medium" condition, at the expense of media (not medium!) specificity, and (3) notions of social critique tied to the modern political public sphere rather than affective ways of subcultural signification. On the other hand, aesthetic conceptualisations of anime shall also be considered. Often informed by traditional European Film Studies, representative book publications still tend to give preference to "authors," feature films as self-contained works, and "artistic value," whereas regular anime viewers are engaged in sharing highly conventional serial narratives and interrelating commercial entertainment with (a different kind of) aesthetic appreciation. Eventually, this raises the question of the addressees of anime research within Japanese Studies.

Panel paper

A bridge for anime: Form, rhythm, and design of Euro-Japanese early co-productions
JOSÉ ANDRÉS SANTIAGO IGLESIAS *University of Vigo*

After European audiences had a first contact with anime in the late 1970's, animated co-productions between domestic producers and Japanese studios emerged in the early 1980's, playing a leading role in the standardisation of anime aesthetics, and hence contributing to a broader development of anime in Spain and

other major European markets. These pioneering co-productions favoured the arrival of Japanese studios and anime licenses to the European broadcasting scenario. However, their real impact on anime's arrival and popularisation is subject to debate. Appealing to a European audience, these series lacked some of the most recognisable features usually associated with anime as a broader medium. Themes, plots, and scenarios were vastly distinct from mainstream anime series produced in Japan at that time. Nonetheless, in some of these animated productions there was an underlying *animésque* flair in the shape of conventionalised elements, character design, facial expressions, rhythm, camera action, and tropes. I believe these “hybrid” productions – appearing as neither entirely domestic, nor fully Japanese – set a “bridge” of sorts between European and American animated visual language and anime mainstream features, therefore shaping the collective idea of what anime meant for the first generation of anime viewers in Spain and Europe overall. Thus, In this paper I will address anime not focusing on market and production-related issues, but from a formal perspective, leaning on rhythm, movement, cinematography, and aesthetics. In order to do so, I will rely on some prominent examples which display a stronger “anime feel,” including Spanish BRB Internacional and Nippon Animation co-production *Ruy el pequeño Cid* (*Ruy, the little Cid*) and Miyazaki's contribution to the Italian co-production *Meitantei Holmes* (*Sherlock Hound*). Especially when compared with his early work in *Mirai shōnen Konan* (*Future Boy Conan*), which already depicted many of Miyazaki's signature traits, we will comment on the elements that are currently identified as genuinely *animésque* for European viewers.

Panel paper

Cultural economy and identity through movement: Lupin the Third and automobility between Japan and Italy

DARIO LOLLI *Birkbeck, University of London*

Rupan sansei (*Lupin the Third*) is one of the longest and most popular media franchises in Japan. Its anime series and films have been also distributed in Italy since the late 1970's, enjoying steady popularity in spite of their relative mild appeal in other countries. This paper concentrates on this Japanese-Italian circulation to exemplify the functioning of media franchises in the contemporary cultural economy. Differently from visual analyses reducing anime to little more than a sum of *still* frames, this paper argues that paying attention to anime's *movement* and its related affects is paramount to fully understand how Japanese media, rather than being simply reproduced abroad, constantly and eventfully morph as they move transnationally. In particular, I will focus on a specific form of movement in *Lupin the Third*, the leitmotiv of car drives and chases generative of complex automotive affects and feelings. By showing how automobility works both at the diegetic level of the series and extra-diegetic level of its unofficial appropriations and licensed products, this paper illustrates how it has been used to make profits by flexibly combining and recombining several cultural identities, even in the absence of their visual or narrative representations. The case of *Lupin the Third* demonstrates how it is not a matter of reproducing “Japaneseness” that makes anime profitable in the global cultural economy, but their ability of generating new difference meaningful to very diversified audiences.

Panel paper

Lost in transnational: Introducing a “third zone” in the study of anime

HEUNG WAH WONG *The University of Hong Kong*

This paper aims to critically review some current major approaches to the study of transnational Japanese animation in particular and transnational Japan in general. The first part of the paper offers a comprehensive critique of those approaches including the homogenisation, creolisation, hybridisation, and cultural proximity, all of which can be grouped into an umbrella term, the so-called “cultural approach.” The second part turns onto the recent political economy approach, outlining its several major problems. In the final part, I will propose a concept of “third zone” that I believe can give us a better understanding of the “transnational Japan” phenomenon.

Panel paper

The anime boom in the US: Lessons for global creative industries

NISSIM OTMAZGIN *The Hebrew University of Jerusalem*

Looking at the ways in which anime productions – primarily television anime series but also significant theatrical releases – have been exported to the United States since the 1990s, this paper analyses the transnational networks of anime production and marketing, with a special reference to entrepreneurs and other me-

diators who played an instrumental role in this process. It proposes that the rise and fall of the anime boom in the United States reflected the upheaval of the media convergence revolution and of the intensifying relations between cultural creativity and commercial endeavours. This research further suggests that at present, creative international co-productions are emerging as the most promising strategy for capitalising on global opportunities. However, the organisational culture of the anime industry in Japan remains, with some exceptions, antagonistic to the pursuit of daring international ventures. This analysis of the rise and fall of the anime boom in the US is the starting point for wider investigations of the multidirectional globalisation of contemporary culture and the way in which global creative industries operate. In other words, it carries broader significance for understanding the dynamics of power structures in Japanese popular culture industries and in cultural and media globalisation. [The research was conducted together with Michal Dalot Bul.]

Panel paper

Anime and the future of work in a post-capitalist world

IAN CONDRY *Massachusetts Institute of Technology*

Anime's global success is an outgrowth of "collaborative creativity," a term which refers to the collaboration across industries – manga, anime, toys, games, etc. – and between creators and fans. This collaboration is successful due to a complex mixture of economic and social values. By looking at how "free labor," for example, in making fan-made derivative works, contributes to the success of anime, we can come to understand how new forms of labor are important for understanding the possibilities for a post-capitalist world. Put simply, anime reveals that our capital-centric understandings of the economy are very limited. In contrast, a broader view of a "social economy" that combines social and economic values provides a much better explanation of anime's success, and can be applied to other areas as well.

Panel paper

Japanese hit animations are explained by the "Valley of emotion" theory

MASAO YOKOTA *Nihon University*

There are smash hit animations in Japan recently. One of them is *Kimi no na wa* (international title: *Your Name*). I introduced the "Valley of emotion" theory to explain the reason why *Your Name* had a great success (Yokota, 2017). According to my theory, a hero of animation faces a big crisis and falls into an extraordinary mental state. He/she sometimes enters another world. This means that he/she falls into a psychotic state, departed from the real world. However, the hero not only suddenly recovers from his psychotic state but also gets to enlightenment. In *Your Name*, Taki and Mitsuha have an extraordinary experience in which their minds are interchanged with each other. However, Taki's mind suddenly cannot enter into Mitsuha's body so to know that she has passed away a few years ago because of the destruction by a comet of the town where Mitsuha lived. After he tries hard to wriggle out of the situation, he realises that his mind comes into Mitsuha's body again. As his mental state is extremely strained, Mitsuha, with Taki's mind, acts quite differently from her usual actions. And then, Mitsuha's father asks her, "Who are you?". Even if he (Mitsuha with Taki's mind) tries to save not only Mitsuha but also the inhabitants of the town that will be soon hit by the comet, Mitsuha's father recognises her actions to be psychotic. And audiences see scenes showing the destruction of the town. A few years later, Mitsuha is alive and meets a Taki without any memory of the past interchanged body experiences. However, she does not know the reason why she sheds tears but is delighted by seeing him. This delight is an accordance with the enlightenment, as mentioned above. Thus, *Your Name* can be explained by the "Valley of emotion" theory.

Panel paper

Anime fandom in-between: A qualitative study of fan practices connected to anime and manga consumption in Italy

ELEONORA BENECCI *USI: University of Italian Switzerland*

This presentation focuses on Japanese animation as consumed in the Italian market. A definition of "fandom" as connected to the animation field will be offered in the first part of the talk. This definition has been built as a result of qualitative research conducted on different fandoms throughout the years. Within this framework, the relationship developed between anime and Italian fans will be explored. At first, from an historical point of view, as reconstructed by journalistic and academic sources exploring or describing consumption practices

starting from the first anime Invasion in the 1980's. Secondly, the results of qualitative in-depth interviews with anime fans active in the years between 1990 and 2000 will be shared. Through the words of fans, different levels and types of participatory practices connected to anime consumption will be enlightened. From the translation of *dōjinshi* and the subtitling of products not yet imported, to the cosplaying of beloved anime characters. The fusion of historical analysis with the qualitative tool of in-depth interviews with fans of this entertainment form is indeed crucial to explore this field.

Panel paper

Anime figures and contemporary art: Three's works in Japanese/European contexts

NORIKO HIRAISHI *University of Tsukuba*

Ever since his fiberglass sculpture of a big-breasted, long-legged, blonde waitress "Miss Ko²" was auctioned for \$567,500 at Christie's in New York in 2003, Takashi Murakami has been the forerunner of combining Japanese pop culture with the international art scene. "Miss Ko²" was a prominent and controversial work; it drew the attention of audiences to the anime figures market, as it was a collaboration with the designers at Kaiyodo, the leading manufacturer of figures in Japan. On the other hand, the six-foot-tall "Miss Ko²" was not exclusively well-received in Japan, especially among figure fans. Arthur Lubow pointed out that this work commanded attention in an art gallery but aroused "anxious displeasure among otaku, who like their figures small and submissive" (Lubow, 2005).

In this paper, I investigate how a new artistic imagination has dealt with anime figures after Murakami, by focusing on *Three*, a group of three contemporary Japanese artists based in Fukushima. What makes their works conspicuous is that they use tons of small figures made of PVC to create their own sculptures. The figures they use are the mass-produced dolls sold in the *gashapon* (cheap capsule toy vending machines). Dealing with Japanese socio-political issues such as mass-production / mass-consumption and the anonymity of contemporary society, their works with anime figures are now recognised in the international art scene, still provoking the antipathy of some Japanese audiences. By analysing their works, I will explore the positioning of Japanese pop culture in the contemporary art scene in Japan and Europe, reexamining the significance of anime figures in each society.

Panel paper

"The old cartoons were more beautiful" (or, were they?): Italian national private TV networks' policies on Japanese animation

FABRIZIO MARGARIA *4Dark | Media content producer*

"The cartoons of the past were much nicer than those of now": this is the phrase I heard most often in my career, but is that true? I would like to analyse, browsing through the titles of animated series of the last 30-40 years, how the enjoyment of viewers has changed and what has contributed to the dramatic downsizing of Japan's animated seriality, a kind of animation that for decades had been highly successful in Italy. Have programming strategies influenced creativity and the rules of how to make an animated series? The Italian television scene presents a huge number of channels; accordingly, over the years the number of animated series that have been broadcast has increased dramatically; however, I have not seen a consistent increase in the Japanese animation supply. We shall try to understand, by analysing the programming schedules, what they mainly offer, what important changes have occurred, and why we can observe in the latest years a drastically reduced number of Japanese cartoons. Several factors have led to the decline of the Japanese animated series in the programming rosters: I shall argue that, in my professional experience, one is at the source, with a change of target by Japanese producers, and another is a consequence but, above all, it is the new trend on the block: the comedy series.

Panel paper

Anime and brand identity in European public broadcasting: The Rai 4 experience

MASSIMILIANO MORELLI *Rai Radiotelevisione Italiana*

The early 2010's have been a crucial period of transition for the attitudes toward the fruition of Japanese animation, from free-to-air broadcasting to pay-TV, streaming and over-the-top, multi-screen solutions. Launched on 14 July, 2008, Rai4 is an entertainment public television channel featuring programming including films, TV series, and cartoons. Namely, more than 25 anime series and several movies have been broadcast on Rai4 in less than seven years (2009-16).

On the basis of the knowledge and outcomes achieved facing the major structural challenges that came from the migration of consumers from linear TV broadcasting to on-demand viewing, the first part of this paper will provide a brief, practical, insider's response on the whole production chain that brings anime to the TV screen: content scouting and negotiating, dubbing and programming, developing of on air/off air promotion. With the help of charts, images, videos, and first-hand recollections, in the second part I will demonstrate how Japanese animation can effectively be used, beyond the screen, as a mean to engage and communicate with the so-called "Millennials generation," and how essential a tool it was – and still can be – to build and strengthen the brand identity and brand image of free-to-air linear TV channels in a competitive scenario where over 50% of the 18-24 y.o.'s are streaming more regularly than watching traditional television.

Panel paper

Anime on demand: Netflix and the future of Japanese animation in Europe

MANUEL HERNÁNDEZ PÉREZ *University of Hull*

At every relevant technological change, the behaviour of the average user has also evolved. This is a constant law that arguably defines the concept of "medium," as well as the audience's experience through time. From a European perspective, it can be observed how every single episode through the history of Japanese animation overseas distribution has been conditioned by the hegemony of different distribution channels (television, VHS, the internet...). The case of anime's distribution is, in that sense, very illustrative of the synergies among audiences, technology, media, and content production. With the maturation of the digital on-demand platforms, a new chapter has been opened in the distribution of serial content, while debates about the core issues in modern Media Studies reappear.

This research paper is intended to shed light on some of these questions, by discussing the reconceptualisation of genre and (sub)genres within digital content providers. It will also pay attention to the role of these content providers in the development of new models of production and/or the transformations of the anime medium and other serial audiovisual productions. Finally, it will point out some differences between transnational audiences in the consumption of these serial audiovisual products. While other content provider platforms will be analysed in relation to anime distribution (Amazon Prime, Crunchyroll...), these questions will be examined mainly through Netflix. This case study is justified due to a number of reasons related to its historical significance, wide international spread, and influence.

Keynote lecture

The Big Wave: A generational study on the reception of Japanese anime in Italian television during the late 1970's and early 1980's

FAUSTO COLOMBO *Unicatt: Università Cattolica del Sacro Cuore*

In the late 1970's, a new wave of Japanese animated series invaded both public and commercial channels of Italian television, provoking a big impact both on the audiences and the professionals. My speech, divided in two parts, will try to describe the context and the long-term consequences of this "fair invasion" both on the media system and the young generations. First of all, I will describe the reasons of the surprising success of Japanese anime in Italy since the beginning of their airing on TV channels. My analysis will focus on the Italian political, social, and media landscape in the late 1970's. In this part of the speech, I will also go back to the (so often moralistic and fearful) debate on the possible effects of Japanese culture on Italian children, exposed to a new kind of non-western stories and characters.

In the second part of the talk, the influence of Japanese anime in a recent generational, creative bunch of authors in cinema, literature, and comics will be analysed. Through some examples (such as *Lo chiamavano Jeeg Robot*, the movie directed by Gabriele Mainetti in 2015, and Zerocalcare's comic books), I will show the role played by "the anime culture" in the actual (pop) cultural production in Italy.

SPEAKERS' PROFILES

The order of presentation follows the programme's sequence

SAYA S. SHIRAIISHI is Professor Emeritus of The University of Tokyo and currently Professor at Okazaki Women's University. She received her Ph.D. in the fields of Anthropology and Asian Studies at Cornell University. Her publications include *Young Heroes: The Indonesian Family in Politics* and *Globalized Japan's Manga and Anime*. She also translated *Imagined Communities*, the classic work on nationalism written by Benedict Anderson. She is a member of the executive committee of MOFA's "Japan International Manga Award."



Jaqueline Berndt is Professor in Japanese Language and Culture at Stockholm University. Previously she had worked at Japanese universities, teaching mainly visual culture and media studies. Holding a first degree in Japanese Studies and a Ph.D. in Aesthetics/Science of Art from Humboldt University Berlin, in her research she has focused on graphic narratives, modern Japanese art, the aesthetics of anime, and manga/comics exhibitions. For The Japan Foundation she directed the world-traveling show *Manga Hokusai Manga: Approaching the Master's Compendium from the Perspective of Contemporary Comics* (2016-). <https://su.se/academia.edu/JaquelineBerndt>, <https://su.se/english/profiles/jbern-1.259043>. [Portrait: art by Sukeracko, 2016.]



JOSÉ ANDRÉS SANTIAGO IGLESIAS (Ph.D.) is a visual artist and Post-doctoral Researcher at the Fine Arts Faculty of Universidade de Vigo. He focuses on expanded-field comics, manga, and anime studies in Spain from a theoretical perspective. Founding member of the ACDCómic (Spanish association of critics and researchers of comics) since its inception in 2012. Former fellow of the Japan Foundation's Japanese Studies Program and invited researcher at the Graduate School of Manga (Kyoto Seika University, Japan, 2014-16). His doctoral thesis was revised into a book entitled *Manga. Del cuadro flotante a la viñeta japonesa* published by Comanegra in 2010.



DARIO LOLLI is Associate Lecturer at Birkbeck, University of London, where he is completing his Ph.D. dissertation on the transnational licensing of Japanese media franchises. During his doctorate, he has been recipient of a scholarship to specialise in critical theory with Slavoj Žižek, Etienne Balibar and Esther Leslie amongst other leading intellectuals. His academic affiliations include the Archive and Research Center for Anime and Animation Studies at Niigata University (Japan) and the London Asia Pacific Cultural Studies Forum (UK). His academic work has appeared on the journals *Convergence* (2014; 2018, forthcoming) and *Theory, Culture & Society* (2015), and on the volume *Media Convergence in Japan* (edited by P.W. Galbraith and J.G. Karlin, 2016).



HEUNG WAH WONG is Associate Professor at the Programme of Global Creative Industries, University of Hong Kong. He has degrees from the Chinese University of Hong Kong (BA) and the University of Oxford (Ph.D.). He is Vice-Chairperson of the Hong Kong Association of Asian Studies, a member of the Advisory Board of The Japan Anthropological Workshop and of the Board of Directors of the Japan-China Sociological Society, Associate General Editor of the *Chinese Journal of Applied Anthropology*, member of the editorial board of the *Journal of Business Anthropology*, and editor for book series at international academic publishers (Routledge and others).



NISSIM OTMAZGIN is Chair of the Department of Asian Studies and Associate Director of the Harry S. Truman Research Institute for the Advancement of Peace, both at The Hebrew University of Jerusalem. He is the author of *Regionalizing Culture: the Political Economy of Japanese Popular Culture in Asia* (University of Hawai'i Press, 2013) and co-author, with Michal Daliot Bul, of *The Anime Boom in the US: Lessons for Global Creative Industries* (Harvard University East Asia Press, 2017).



IAN CONDRY, a cultural anthropologist, is Professor at MIT and author of two books, *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story* and *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*. He is currently working on a book about music and musicians after the end of the recording industry, with ethnographic comparisons of Tokyo, Boston, and Berlin. He has been teaching at MIT in the department of Global Studies and Languages since 2002. [Http://iancondry.com](http://iancondry.com).



MASAO YOKOTA, M.D. and Ph.D., is Professor in the Department of Psychology, College of Humanities and Sciences, Nihon University, and teaches Psychology of animation among other subjects. He graduated from the Department of Cinema, College of Art of Nihon University and completed a postgraduate course of Psychology in the same athenaeum. He was the chair of the Japan Society for Animation Studies and is now the president of the Japanese Psychological Association. He has written on animation directors and animators for the *Japanese Journal of Animation Studies*, *Asian Cinema*, and the *International Journal of Comic Art*, and was a co-editor of *Japanese Animation: East Asian Perspectives* (2013).



ELEONORA BENECCI is a Post-doctoral Fellow and Lecturer at the Institute of Media and Journalism at the University of Italian Switzerland (Usi) in Lugano. She teaches courses and carries out research on digital culture and social media. She also published in the fields of anime, pop-cultural fandom, and participatory cultures. Among her works on Japanese animation, the book *Anime. Cartoni con l'anima* (2005).



NORIKO HIRAISHI is Associate Professor of Comparative Literature at the University of Tsukuba. She received her Ph.D. from the University of Tokyo. Author of *Angst-Ridden Youths and Girl Students in Modern Japan: Literary Reinterpretation of the West* (2012, in Japanese, awarded the 18th Japan Comparative Literature Association Prize and the 12th Kinji Shimada Academic Prize), her major research interest has been the aspects of modernisation and exoticism from the perspective of female representations. In addition to her ongoing interest in European *fin-de-siècle* literature and modern Japanese literature, her current research includes contemporary Japanese literature and culture, focusing on its reception and transformation in the world.



FABRIZIO MARGARIA, trained as an illustrator and animator, joined the staff of Mediaset's comedy television shows *Paperissima* and *Striscia la notizia*. He was then hired as head of the programming for TV series at Italia1 channel. Subsequently, he was promoted as Head of Mediaset's kids' programs department, where for eleven years he picked shows in the international markets, decided the programming, and coordinated the policies of adaptation. Among his published works, the first *Dizionario dei telefilm* ('TV series encyclopedia,' with L. Damerini) and, from this experience, he became the artistic director of the *Telefilm Festival* for nine editions. Currently, he works in the field of animation again, as an author, and has recently established 4Dark, a genre-centred cinema production company based in Milan.



MASSIMILIANO MORELLI graduated with honours at “La Sapienza” University (Rome) in 2003 in Oriental Languages and Cultures. He has ten years of programming management experience. Beginning with Italian public channel Rai4, where he has been responsible, until recently, for the programming of live-action series and animated series, he researched, assessed, and selected the best performing titles in alignment with the editorial/commercial objectives of the network, providing input on long term planning strategies. He currently works as Programming- and Production Manager at Rai4.



MANUEL HERNÁNDEZ-PÉREZ is Lecturer in Digital Design at the School of Arts, University of Hull, where he is Programme Leader of the Game and Entertainment Design course. He is author of a monograph in Spanish titled *Japanese Cross-Media Narrative: Manga, Anime, and Videogames* (Puz, 2017). He has also published research on video games and social networks' narrative aspects and, more recently, on Japanese media industries with a special focus on transmedia narratives and cross-cultural readings of manga- and anime products.



FAUSTO COLOMBO is Professor of Theory and Techniques of Media and Head of the Department of Communication and Performing Arts, Unicatt: Università Cattolica del Sacro Cuore ('Catholic University of the Sacred Heart') in Milan; and member of the Academia Europaea. He published – amongst others – *La cultura sottile. Media e industria culturale in Italia dall'Ottocento agli anni Novanta* (1998), *Broadband Society and Generational Changes* (with L. Fortunati, 2011), *Il paese leggero. Gli italiani e i media fra contestazione e riflusso 1967-1994* (2012), and *Crisis, Innovation, and the Cultural Industry in Italy*, special issue of *Comunicazioni Sociali: Journal of Media, Performing Arts and Cultural Studies* (with F. Pasquali, 2017).



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How to reach the venues

Aula Mario Baratto

Venue of the pre-symposium event, 14 February, h 17:30



Auditorium Santa Margherita

Venue of the symposium, 15-16 February



● Stop of the "vaporetto"

●●●● Itinerary

■ Building no. 8: Auditorium

Project, programme, general organisation Marco Pellitteri

Administrative work and logistics Staff of the DSAAM

Assistance to logistics, promotion, social media Angela Rita Bovio,
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