

STUDIO PONOC

Studio Ponoc's "Ponoc's Principles of Animation Program" (P.P.A.P.) A Q&A with Studio Ponoc Animator Takeshi Inamura

Q. What is the content of this program?

A. One goal of this program is to teach participants how to draw key drawings, with the ultimate goal of training animation creation professionals. The main feature of this program is for budding animators to learn how to imagine and express the "back story" of each character and its personality, and to acquire techniques by which such expression can be conveyed. We also provide technical training and perspectives, and teach the meaning of conventional "kata" (patterns). Fundamentally, the creation of a film is not simply drawing pictures. Many people are involved in the pre-production process, such as scriptwriting, storyboarding and post-production activities such as theatrical promotion and onward distribution. A series of lectures and discussions for the acquisition of understanding the flow and knowledge needed "To Create a Film Together" is a unique and invaluable feature of this program.

Q. What does a "key animator" do?

A. An animator creates and presents moving pictures. Core concepts in Japanese hand-drawn animation are "key drawing" and "in-between drawing". In general, "key drawing" refers to the process of designing the composition and movement of a character's performance and direction, and "in-between drawing" refers to the process of completing the movement.

Q. What is important for animating Studio Ponoc films?

A. Hand-drawn animation offers tremendous flexibility in the creation of images, allowing us to freely express what we have actually seen, felt, and experienced. And accordingly, we believe that the most appealing point of hand-drawn animation is that the audience can imagine and experience the characters based on their own experiences.

What we have always focused on in creating animation is "depicting real people in animation". This does not necessarily mean drawing realistically, but rather expressing in our animation all the sensations and intentions of a real person. We believe this is one way to increase and grow the world's fascination with animation. We would like to continue to carefully depict everyday life and to cherish the charm of the original form of animation.

Q. Any messages for aspiring animators?

A. When you learn about animation, you also learn and acquire its ideology. We think the most important factor in learning and making a film at Studio Ponoc will be your desire to "make a film together at Studio Ponoc". If you want to deliver something to the audience and make a career out of it, it is important to embark on a journey towards what lies ahead and to keep aiming for it. In order to design movement, we would like you to understand not only the technology of animation, but also the nature of animation and the characteristics of expression, and to explore new expressions. We would like you to make the most of each of your abilities.

About Studio Ponoc Animator Takeshi Inamura

Animator. Joined Studio Ghibli in 1991 after working at Shin-Ei Animation. Key artist and supervising animator of various Ghibli films, including *Spirited Away* (2001), *Howl's Moving Castle* (2004), *Ponyo on the Cliff by the Sea* (2008), and *Arrietty* (2010). Also a key artist of *The Boy and the Beast* (2003) and *Your Name* (2004), directing animator of Ghibli Museum, Mitaka's short films *The Whale Hunt* (2001) and *Treasure Hunting* (2011), and supervising animator of Studio Ponoc's *Mary and The Witch's Flower* (2017). Full-time lecturer in Studio Ponoc's animator training program, Ponoc's Principles of Animation Program (P.P.A.P) from 2022.

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Studio Ponoc's "Ponoc's Principles of Animation Program" (P.P.A.P.) (2023 September through 2024 August)

Studio Ponoc's "Ponoc's Principles of Animation Program" (P.P.A.P.) is a training program for aspiring animators of feature films that began in 2021. In this year-long educational program on the principles of animation, the foundation of animated films, P.P.A.P. participants will work at Studio Ponoc as a contract employee for one year. With top animators active on the front lines as our instructors, the program aims to cultivate the foundational knowledge necessary to become an animator working in the field of feature-length animated films by focusing on observation, drawing, directing, expression, layout and drawing skills.

Application Guidelines and Information

(必須条件) 申請書類はすべて日本語で提出すること

please note: all application materials must be submitted in Japanese

Application Details	"Ponoc's Principles of Animation Program" (P.P.A.P.) is looking for people who want to become professional key animators. Participants will be required to attend a one-year training program as a contract employee at Studio Ponoc.
Position	Animator (up to 6 participants)
Program Summary	Throughout the year, students will learn basic knowledge and basic techniques required for professional 2D animators. Instructors are staff members active on the frontlines of the animation and film industry who will teach the basics of "directing", "acting", and "drawing" skills required for 2D animators.
Program Period	1 year from September 1, 2023 (two semesters)
Qualifications	No particular academic background or experience is required. All genders and nationalities are welcome. <i>Applicants must be able to communicate in Japanese.</i> <i>Applicants must have a proper visa or other authorization to live and work in Japan.</i>
Employment Status	Fixed-term contract employee (After completion of the entire program, a full-time employee position may be offered.)
Location	Musashino City, Tokyo
Access	3-minute walk from Musashi Sakai station on the JR East Chuo Line
Working Hours	Monday through Friday (excluding national holidays) 10:00 - 19:00 (includes 1-hour break)
Salary	225,600 JPY per month
Salary Increase	None
Bonus	None
Local Commuting Costs	Fully paid (in accordance with company policy)
Benefits	Full social insurances (health insurance, welfare pension, employment and workers' compensation)
Vacation	In accordance with company policy
Application	Please apply via the following link: Animator Training Program (P.P.A.P.) Entry Form

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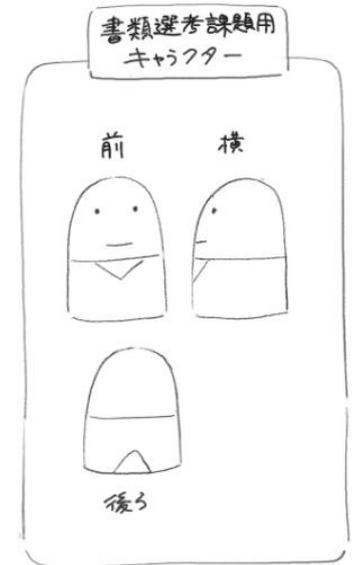
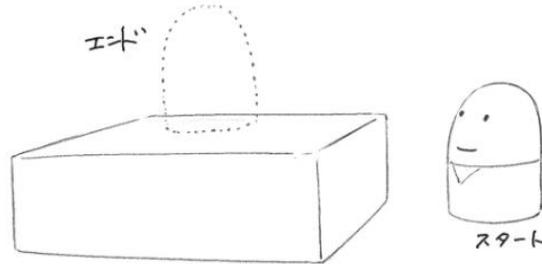
Application Deadline	May 29, 2022 (Sunday) 23:59 (Japan time)
Selection and Screening Process	<p>1: Preliminary screening (document screening) Résumé (including CV) / Portfolio / Assignment ↓</p> <p>2: Second screening (practical skills test) / Mid-July 2022 Drawing test / Aptitude test ↓</p> <p>3: Final screening (interview) / Late July 2022 ↓</p> <p>4: Job Offer / Mid-August 2022</p>
Documents	<p>Résumé (including CV) (Entry Sheet) * Please submit your résumé online using the link above.</p> <p>Portfolio * Please send us one or two pieces of your artwork. (Note: Your artwork will not be returned, so please send only copies of your artwork.)</p> <p>< How to submit your portfolio > Please use one of the following methods:</p> <p>(1) By data * “Google Forms” is our platform for data submission. In order to use Google Forms, you will need a Google account. If you do not have a Google account to use for your submission, please register a free Google account before proceeding to submit your entry. * After completing your entry, you will receive an e-mail from the “Animator Training Program Recruitment Entry Proposal Submission Platform”. Please follow the instructions in that e-mail.</p> <p>(2) By sharing a browsable website address * If you have a browsable personal website, please include its URL in the designated place on the “Proposal Submission Platform”. * Please specify the ID and password to allow browsing of your website, if required.</p> <p>(3) By postal mail * Please write your name and P.P.A.P. application ID number on the back of each piece of your artwork. (Note: Your artwork will not be returned, so please send only copies of your artwork.)</p>
Application Assignments	<p>Assignment 1: Drawing (Line Drawing) * Artwork must consist of line drawing only. Theme: Landscape with human figure Paper size: B4 or local equivalent (approximately 264 x 364 mm)</p> <p>Assignment 2: Drawing (Color) * Artwork must be in color. Theme: Landscape with human figure (must be different than the art and design of Assignment 1) Paper size: B4 or local equivalent (approximately 264 x 364 mm)</p>

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Assignment 3: Animation

illustration by Takeshi Inamura

STUDIO PONOC アニメーション育成プログラム
書類選考用課題



- キャラクターは、柔軟性の高い生体モデルで可。彼が台の点線の「エンド」の位置まで「自分の力で」行くのを、10枚以上の「アニメーション」で描いて下さい。
- 着景は不可です。キャラクターは、わかほど「大きさ」を「うごかす」ができません。スタート時の台の距離は、守って下さい。
- 枚数が多すぎても10枚ギリギリでも選考に影響しません。

< How to submit your assignments > Please use one of the following methods:

(1) By data

* "Google Forms" is our platform for data submission. In order to use Google Forms, you will need a Google account. If you do not have a Google account to use for your submission, please register a free Google account before proceeding to submit your entry.

* After completing your entry, you will receive an e-mail from the "Animator Training Program Recruitment Entry Proposal Submission Platform". Please follow the instructions in that e-mail.

(2) By postal mail

* Please write your name and P.P.A.P. application ID number on the back of each piece of your submission. (Note: Your submission will not be returned, so please send only copies of your submission.)

Please apply using the entry form at https://www.ponoc.jp/recruit/ppap/ppap_entry/.

- We will contact only those applicants who pass our screening.
- Please note that we will not provide any details regarding the screening process.
- **Applications received after the deadline will not be accepted.**

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May 29, 2022 (Sunday) 23:59 (Japan time)