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*SPIRITED AWAY*, *PRINCESS MONONOKE*, AND *MY NEIGHBOR TOTORO*  
BEGINS A NEW ADVENTURE

# NEVER-ENDING MAN HAYAO MIYAZAKI



TITLE CALLIGRAPHY TOSHIO SUZUKI SPECIAL THANKS TO STUDIO GHIBLI CRAFTSMAN SOUND SHINICHIRO OGATA SOUND DESIGN SHIGEHASHI TANAKA  
EDITING TETSUO MATSUMOTO VIDEO ENGINEERING TADAO TOKIHIRA ENGLISH TRANSLATION DAVID CHANDALL DIRECTOR CAMERA KAKU ARAKAWA EXECUTIVE PRODUCER YUKI IKEDA  
PRODUCED BY NHK



**CONTACTS:**

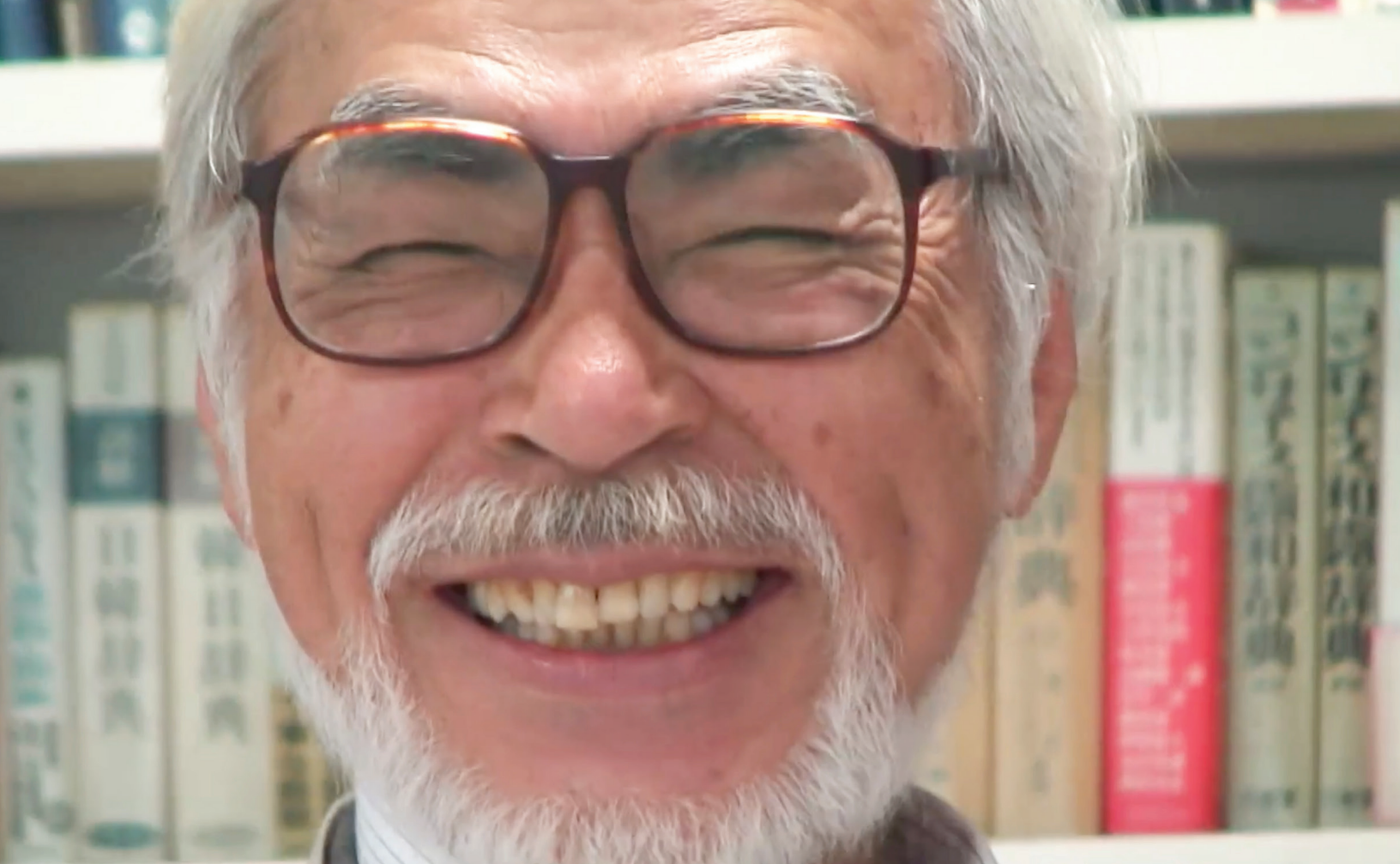
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# NEVER-ENDING MAN HAYAO MIYAZAKI

In 2013, film director and animator Hayao Miyazaki suddenly announced his retirement at the age of 72. But he couldn't shake his burning desire to create. After an encounter with young CGI animators, Miyazaki embarked on a new endeavor, his first project ever to utilize CGI. But the artist, who had been adamant about hand-drawn animation, confronted many challenges. The film even faces the danger of being cancelled. Can an old master who thinks he's past his prime shine once again? This program goes behind the scenes over two years as Miyazaki overcomes struggles to create his short film using CGI.





# NEVER-ENDING MAN HAYAO MIYAZAKI

A FILM BY KAKU ARAKAWA



## CREDITS

TITLE CALLIGRAPHY: TOSHIO SUZUKI

SPECIAL THANKS TO:

STUDIO GHIBLI

CRAFTAR

SOUND: SHINICHIRO OGATA

SOUND DESIGN: SHIGEYOSHI TANAKA

EDITING: TETSUO MATSUMOTO

VIDEO ENGINEERING: TARO TOKUHISA

ENGLISH TRANSLATION: DAVID CRANDALL

DIRECTOR/CAMERA: KAKU ARAKAWA

EXECUTIVE PRODUCER: YUKI IKEDA

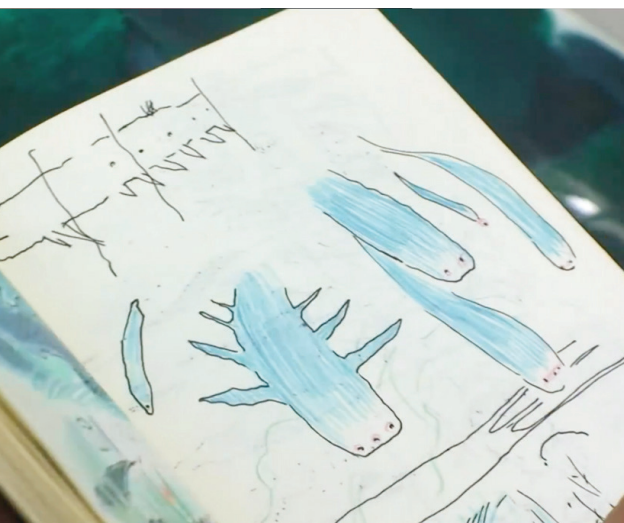
PRODUCED BY NHK

RUNNING TIME: XXMIN





## Q+A WITH DIRECTOR KAKU ARAKAWA



***Was there anything difficult when you approached Hayao Miyazaki about making this documentary?***

Not really. Since I first interviewed Mr. Miyazaki in 2005, I repeatedly saw him for a series of up-close interviews over the years. By the time he had retired, we had established a very close relationship with him, so much so that I could just spontaneously drop by and say hi to him at his workshop. Therefore I didn't have any difficulty approaching him for this film. That being said, because I had made so many programs with him, emotionally we had become a little too close, and that was a challenge. Especially after *When Marnie Was There* wrapped, Studio Ghibli disbanded its production department and most of his trusted animators were gone. I assume he must have felt more comfortable with me than with his new CG staff who had just started working with him.

***What did you discover while following and filming Hayao Miyazaki day in and day out?***

I discovered something every day while I was filming Mr. Miyazaki, and that was my biggest joy. So much so that it's impossible to list everything here. However, if I pick one episode to share, it's about the time when I started shooting him again for this film. At that time, Mr. Miyazaki was lamenting, "I'm all washed up," and was acting like an elderly retiree. However, when he met the young CG animators, I was able to capture him clearly regaining





his spirit and enthusiasm once more. It made me think that it's possible for people to regain their vigor at any age by being inspired. As proof, in the beginning, Mr. Miyazaki was drawing with very soft pencils such as a 6B to compensate for his weakened grip, but over time, as he got fired up making the CG animation, and got absorbed in creating the short, he was drawing with 2B pencils again without realizing it. I think this shows how much his drawing strength had returned. It was fascinating. Mr. Miyazaki was embarrassed to admit it and exclaimed, "It's not that easy to regain strength!"

### ***How did Mr. Miyazaki feel about CG animation in the beginning?***

Mr. Miyazaki was very skeptical about CG animation from the get-go. He first implemented the technology in the movie *Princess Mononoke*, then later successfully blended it seamlessly with hand-drawn animation in *Spirited Away*. But he parted ways with CG after *Howl's Moving Castle*. In the following films *Ponyo* and *The Wind Rises* he went back to traditional hand-drawn animation. He has always made animation with this challenge foremost in his mind; how much can the human hand draw?

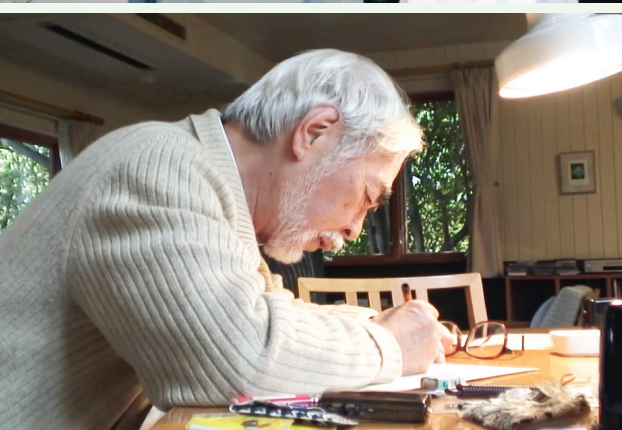


Since he's strongly convinced that "[anime] has to be hand drawn", I don't think he was expecting much from the technology when he met these young CG animators. What drew him to the opportunity was that he saw something in their eyes; their strong ambition and desire to accomplish something meaningful in their budding field. He told me, "they remind me of my old self."

### ***I've heard you have been there often while Studio Ghibli was working on these movies. Can you tell me your impressions of the dynamics between Mr. Miyazaki and his staff?***



Mr. Miyazaki is extremely stoic. He pushes himself into becoming a "slave to his movie," and once a production is set to start, he demands both he himself and his staff give absolutely everything to the movie. In fact, I've seen him raising hell with his staff for not staying sharp when a feature film production hits a critical point and the pressure starts mounting. It was painful for me, too, while I covered it. However, the production of *Boro* was different from the previous feature-length films with billion-yen budgets. *Boro* was a short film made to be shown at the Ghibli Museum in Mitaka, Japan. I saw Mr. Miyazaki often calmly admonishing the CG animators. The shift could be the result of having grandchildren or just aging.







## ABOUT GKIDS

**GKIDS** is a distributor of award-winning feature animation for both adult and family audiences. The company has scored ten Best Animated Feature Academy Award® nominations – the most for an independent distributor – with these acclaimed films:

- *The Secret of Kells* (2010)
- *A Cat in Paris* (2012)
- *Chico & Rita* (2012)
- *Ernest & Celestine* (2014)
- *The Tale of The Princess Kaguya* (2015)
- *Song of the Sea* (2015)
- *Boy and the World* (2016)
- *When Marnie Was There* (2016)
- *My Life As A Zucchini* (2017)
- *The Breadwinner* (2018)

**GKIDS** also handles North American theatrical distribution for the Studio Ghibli library of films, one of the world's most coveted animation collections with titles *Spirited Away*, *My Neighbor Totoro*, *Princess Mononoke*, *Grave of the Fireflies* and others.

[www.gkidsfilms.com](http://www.gkidsfilms.com)



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