



Research Case study:

**TYPE:** Anime

### **MY SYNOPSIS OF THE FILM:**

Motoko must stop the puppet master from hacking into cyborgs minds. Hunting her down she contemplates her own cyborg mind wondering what would happen if she were more human. When finding the puppet master her curiosity gets the better of her and things take a different turn.

### **JUSTIFICATION FOR CHOOSING THIS FILM:**

This film was a box office hit when it first came out and with the remake of it approaching finding out more about the production of the film be entertaining



## Ghost in the shell financial budget

### Latest Ranking on Cumulative Box Office Lists

Record	Rank	Amount
<a href="#">All Time Domestic Box Office</a>	8,722	\$443,579
<a href="#">All Time Worldwide Box Office</a>	11,265	\$443,579

See the [Box Office](#) tab (Domestic) and [International](#) tab (International and Worldwide) for more Cumulative Box Office Records.

### Movie Details

**Domestic Releases:** April 5th, 1996 (Wide) by [Palm Pictures](#), released as *Ghost in the Shell*  
**Video Release:** September 23rd, 2014 by [Anchor Bay Home Entertainment](#)  
**Franchise:** [Ghost in the Shell](#)  
**Comparisons:** [Create your own comparison chart...](#)  
**Keywords:** [Anime](#), [Film Noir](#)  
**Source:** [Based on Comic/Graphic Novel](#)  
**Genre:** [Action](#)  
**Production Method:** [Hand Animation](#)  
**Creative Type:** [Fantasy](#)  
**Production Countries:** [Japan](#),  
[United Kingdom](#)

### Ranking on other Records and Milestones

Record	Rank	Amount	Chart Date	Days In Release
<a href="#">Biggest Domestic 10th Weekend</a>	3,055	\$28,143	Jun 7, 1996	66
<a href="#">Biggest Domestic 4th Weekend</a>	5,568	\$44,614	Apr 26, 1996	24
<a href="#">Biggest Domestic 2nd Weekend</a>	6,370	\$54,939	Apr 12, 1996	10
<a href="#">Never Wide Domestic</a>	2,766	\$443,579	Apr 5, 1996	0
<a href="#">Never No. 1 Domestic</a>	6,276	\$443,579	Apr 5, 1996	0

Comparing to *The Wind Rises* is reported to have had a budget of US\$30 Million, and 1987 *Akira* was made for ¥1.1 Billion, which had set a record. An anime episode can cost as little as US\$125,000 per episode or, can cost more than US\$300,000. *Ghost in the shells* budget was at \$10million USD.

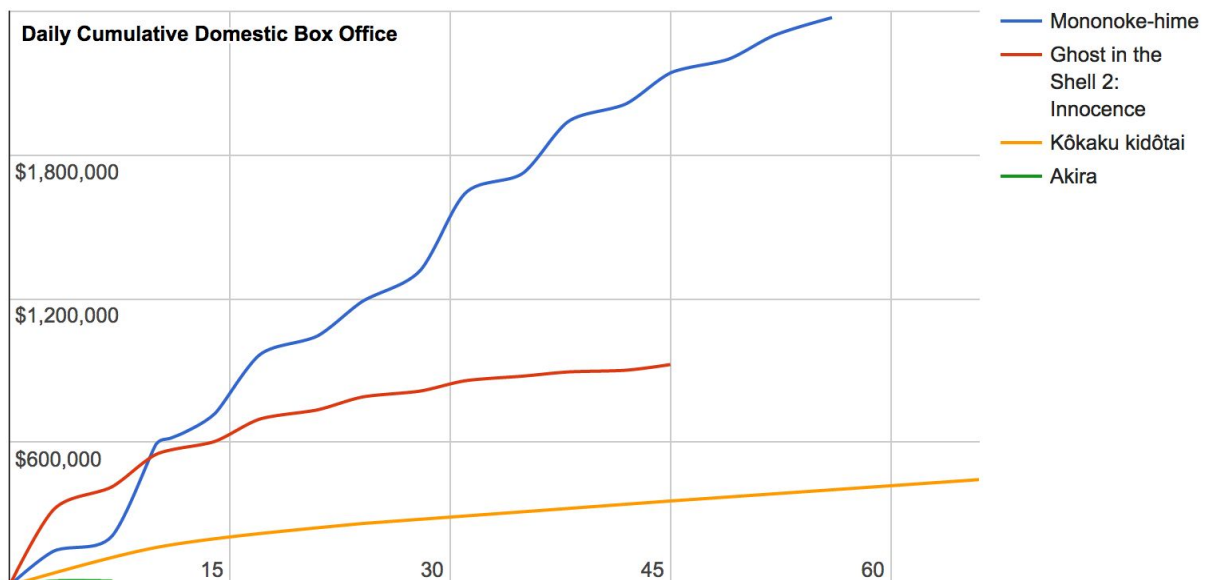
The budget is estimated in a detail analysis then producers will produce and sponsor the film. About 5% of the budget goes into script and development licensing, salaries of the producer, director and actors and actresses. Then after that is all mapped out the production cost come in. This means that all the salaries from other crew members, this can all take up around 25% of the budget. Then when time to edit, special effects, and music have to be included as well



The film being from the anime category and released in 1995, makes the financial requirements a lot less easy to compare to modern day production. This is because of a number of reasons. The first is in 1995 an average budget for movies released was significantly lower than modern day budget for example e.g. in 2007 the average budget for a production and filming of a movie was USD\$100million but in 1998 an average for film budget was USD\$53million. This can be blamed on the fact that production costs more because the expense of equipment has risen, and payment for crewmembers CGI. Anime budgets are also much less than the average US budget. Anime creators only get paid around \$11,900USD.

## Comparing Ghost in the shell

I compared films within the same genre and not to drastic time differences to achieve the most accurate data. Akiras age restriction is 12+, Ghost in the shell 2 had a rating R, Mononoke-hime ratings was 8+ and kokaku kidotai was rated R. Age restrictions may affect the total money intake of a published film by limiting the audience, an example of this would be how Mononoke-Hime has the lowest age range letting more people into the cinema or more people to buy the film on DVD. If a film like Kokaku kidotai has an R rating then there target audience becomes more limited as anyone below the age of 18 can no longer watch the film without a guardian, resulting in a lower box office profit.



	Akira	Ghost in the Shell 2: Innocence	Kôkaku kidôtai	Mononoke-hime
Release Date	Apr 27, 2001	Sep 17, 2004	Apr 5, 1996	Oct 29, 1999
Production Budget	\$8,000,000			<b>\$20,000,000</b>
Opening Weekend Theaters	2	47	0	8
Maximum Theaters	2	55	10	129
Theatrical Engagements	2	326	25	630
Domestic Opening Weekend	\$19,585	<b>\$317,722</b>		\$144,446
Domestic Box Office	\$19,585	\$1,043,896	\$443,579	<b>\$2,374,107</b>
Inflation Adjusted Domestic Box Office	\$29,168	\$1,417,075	\$846,010	<b>\$3,939,701</b>
International Box Office	\$0	\$0	\$0	<b>\$147,975,893</b>
Worldwide Box Office	\$19,585	\$1,043,896	\$443,579	<b>\$150,350,000</b>
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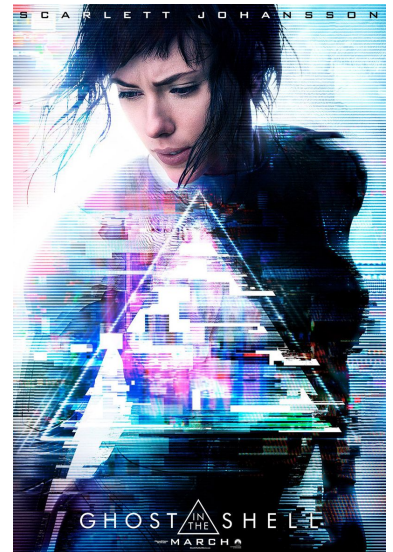




## Talent

Japan animation finances are usually undisclosed, including the income of the voice actors. This makes it difficult to compare to other voice actors within the industry. However, anime voice actors are often only paid for their experience. Their gender, or how many lines they speak

and popularity aren't even taken into account. Majority of voice actors are part of the Japan Actors Union or JAU. JAU has a standardized ranking system in which it can show how much a voice actor can earn depending on how long they've been working for. Usually a voice actor has 3 or less years of experience then they can only earn about 15,000 JPY or \$150 USD for a 30 minute episode. These people are called junior voice actors. While top ranking voice actors can earn as much as 45,000 JPY is is approximately \$403USD. Atsuko Tanaka was considered a junior ranking voice actress when she voiced the character of Motoko Kusanagi in 1995 as she started voice acting in 1993.



Atsuko Tanaka will voice over Scarlett Johansson when it's dubbed into Japanese. The cast, having far more experience now, over 20 years, her and her co-stars will be paid much more, however how much they earn will not be released to the general public, it is safe to assume it will be an average of 45,000 JPY.

## Material

I chose Ghost in the Shell to use in my case study because of its links with Hong Kong and how it surpassed digital Hollywood filmmaking for its time. I will discuss how the film is composed using DGA or digitally generated animation.

DGA takes hand-drawn images, computer graphics, live action footage and audio. Then it digitizes these parts into data. These parts are manipulated to obtain the wanted result. These parts make it possible to create visual effects which were out of their grasp back in the 1990s.

### Computer Graphics

CG and video composites were used to create the film. All these components were then categorized into digital cel work, visual displays and images perceived by the brain.

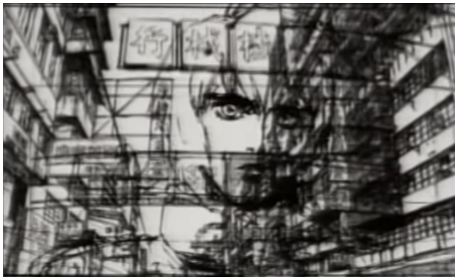
### Digital cel work

Digital cel work is more complicated than adding the foreground to the background. It usually consists of using filters to create perspectives and depth. An example would be this scene from Ghost in the Shell, which uses a lens effect that causes some distortion from the background, giving it more dimension. A filter is used to create perspective. When trying to create this





they make the background fall out of focus and only the outside of the foreground while everything else remains in focus. This brings the scene to life and was used throughout the movie editing.



### Visual displays

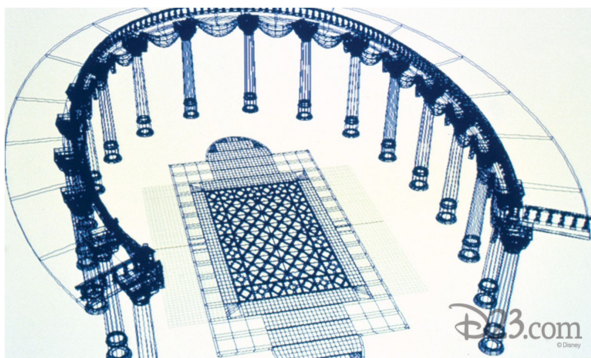
Visual displays or Computer graphics were, technically, easier to make. However, when creating the futuristic scenery the displays always being graphically altered and under revision. The visual displays of the opening credits consist of hundreds of slides filled with 1s and 0s, these are the computer coding of all the names of the cast and crew who worked on The Ghost In The Shell.

### Images perceived by the brain

The CG does just that and generates the video then transferred to film to finish the movie.

A film that is similar to The Ghost in the shell, animation wise, is Appleseed. There creation style is both using DGA and CGI. They were both successes in the box office. A film that can be compared to The Ghost in the shell by their different CGI techniques is Disney's' Beauty and the beast that was created using CAPS, which stands for Computer Animation Production System. This system makes it easier for hand-drawn illustrations and 3D CGI to combined making the process shorter. Such scene that shows this 3D CGI perfectly is the waltz sequence, when belle and the beast dance around the computer generated ballroom and the 'camera dollies' them around. Making the imagery look 3D.

<https://www.youtube.com/watch?v=9qtTPTxvoPA>



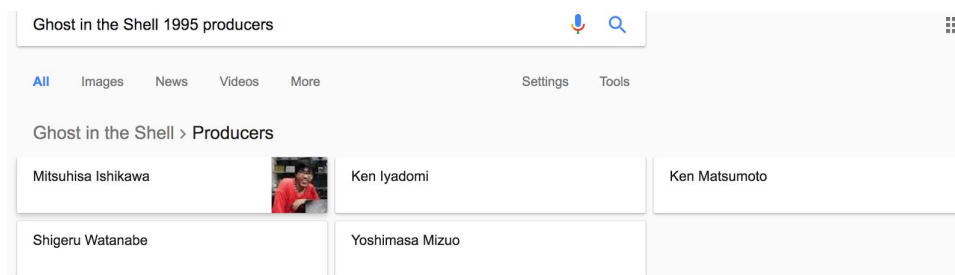


## Sources of Finance:



Producers Yoshimasa Mizuo, Ken Matsumoto, Ken Iyadomi and Mitsuhsa Ishikawa all financed the ghost in the shell. For most it was a solid investment, an example of this would be Shigeru Watanabe. Ghost in the shell made \$443,579USD in the box office where as one of his other films made \$285,268USD in only 9 cinemas around japan.

All other producers have only produce ghost in the shell. This makes it difficult to compare, however, there is already a large difference with this example making it an easy assumption that ghost in the shell was a box office hit.



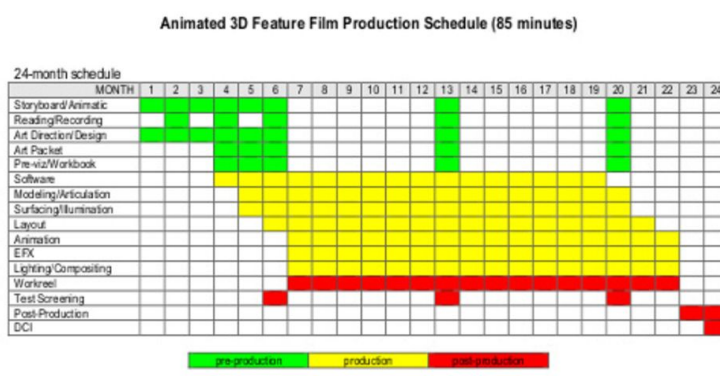
Ghost in the shell also made money through it becoming popular in the US. This made for a larger audience and distributing to them.

## Time

### Deadlines

Deadlines are important in any workplace industry. When deadlines are missed the producers have to spend more money on the production which will lead to the budget being

a lot more than originally intended. The cast and crew would also have projects set up after the production of the film, in which case, they won't be able to fully commit to either film.





This is a production schedule of an animated feature film. I have chosen this to represent my film Ghost in the shell as it is the most accurate timetable. This is basically a work flow diagram that shows where the crew decide they need to start filming, editing or finish up the story board. Following a timetable help the production of the movie run smoothly.

Clearances are similar to this as they must follow the deadline schedule. Timescale for clearances are a waiver form that secures the position to be able to start filming. They are given out to the actors, Minors (under 18), and for any copied or borrowed film or music. They are necessary for legal reasons.

### Equipment

For the animation process it would be more sensible to buy the equipment rather than hire it as all scenes are produced in a studio and on computers. The equipment, such as, computers for the CGI can last a long time even though they are upgraded, they can still be useful and can create good film material. However, for the live action film of the Ghost in the shell they should hire the equipment as it is only needed for a year or two. However, most companies will have their own recording or animation building, which means it would be more logical to buy and keep equipment.

### Personnel

Animation requires many personnel to contribute to produce an anime masterpiece. One of the larger roles is the manga artist. This position require the artist to draw many pages of the movie, scene by scene in detail. Masamune Shirow, was the artist that did ghost in the shell and has been awarded for his work. The work of a manga artist is hard. It is also not paid greatly as the assistance get paid \$3million yen a year or \$30,000USD. A highly respected manga artist can receive up to \$160,000USD. Manga artist must not only have a university degree but, they must work as a manga assistant to be considered a published artist.

A manga artist schedule is usually completely packed. This is an example of a real manga artist. They work the majority of the week and only leave three hours for himself on a saturday. Manga artists will usually have assistances to make sure they are on track, these people usually get put into the credits of the film or episode the artist has been working on.



## Sample Schedule of an Anonymous Weekly Manga Magazine Artist

Shibashi Hiroshi

### 職業漫画家の横濱寛先生のスケジュール

M 月曜日	Tu 火曜日	W 水曜日	Th 木曜日	F 金曜日	Sa 土曜日	Su 日曜日
0:00	ネーム	ネーム直し	カラーイラスト執筆	執筆	執筆	執筆
1:00	ネーム	ネーム直し	カラーイラスト執筆	執筆	執筆	執筆
2:00	ネーム	ネーム直し	カラーイラスト執筆	執筆	執筆	執筆
3:00	ネーム	ネーム直し	執筆	執筆	執筆	執筆
4:00	ネーム	ネーム直し	執筆	執筆	執筆	執筆
5:00	ネーム	ネーム直し	執筆	執筆	執筆	執筆
6:00	執筆	担当さん打ち合せ	執筆	執筆	執筆	執筆
7:00	執筆	担当さん打ち合せ	執筆	執筆	執筆	執筆
8:00	執筆	執筆	執筆	執筆	執筆	執筆
9:00	執筆	執筆	執筆	執筆	執筆	執筆
10:00	執筆	執筆	朝食	執筆	執筆	執筆
11:00	執筆	執筆	スタッフ入り/執筆	執筆	執筆	執筆
12:00	執筆	執筆	執筆	執筆	執筆	執筆
13:00	執筆	執筆	執筆	執筆	執筆	執筆
14:00	執筆	執筆	執筆	執筆	執筆	執筆
15:00	執筆	執筆	執筆	執筆	執筆	執筆
16:00	執筆	執筆	執筆	執筆	執筆	執筆
17:00	執筆	執筆	執筆	執筆	執筆	執筆
18:00	執筆	執筆	執筆	執筆	執筆	執筆
19:00	担当さん打ち合せ	カラーイラスト執筆	夕食	夕食	夕食	執筆
20:00	担当さん打ち合せ	カラーイラスト執筆	執筆	執筆	執筆	執筆
21:00	ネーム直し	夕食	執筆	執筆	執筆	執筆
22:00	ネーム直し	カラーイラスト執筆	執筆	執筆	執筆	執筆
23:00	ネーム直し	カラーイラスト執筆	執筆	執筆	執筆	執筆
通信 (夕金ジャンプ) 発表日	ネームが切り			カラーイラストが切り	原稿が切り	

- ネーム Working on thumbnails, rough pages called "Nemu"
- 朝食 Meal break
- 執筆 Sleeping
- 担当さん打ち合せ Meeting with his Editor
- カラーイラスト執筆 Working on the cover or color pages
- 執筆 Time that the assistants are helping
- オフ Free time not spent working on the comic (...three hours on Saturday)

## Facilities and location

Hong kong was a large inspiration for the location of ghost in the shell. They used it's busy and confusing streets to design a futuristic world. This picture on the right is of hong kong and one next to it is of the anime scene. The production of Anime does not work around what the weather was like or the distance between the scenes because it was all done in a studio. This

helps cost as it become necessary to hire buildings or large arenas to film.



## Materials

The area I am exploring is the graphics of ghost in the shell. Their use of thermal optical camouflage and DGA made the final product have a real life feel to it. They produced it by using digitally generated animation which is a mix of computer graphics and cel animation.



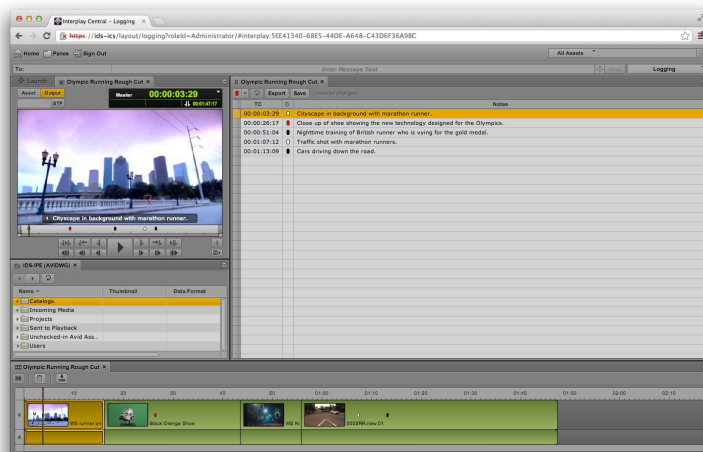


The production team used Avid technology as it would not limit them and it could use multiple types of media.

Using some special effects such as, thermal optical camouflage, which is where they take single illustration and manipulate them into the imagery that is necessary to produce a faded background without changing the foregrounds original image. This style of animation was made so it was 'perceived by the brain' and made it look very realistic for an animation film.



This is how they created a scene using DGA. First by layering the already digitalised illustrations. Then scanning them back into the computer program, AVID. They blurred the background while keeping the detail to keep the realism.

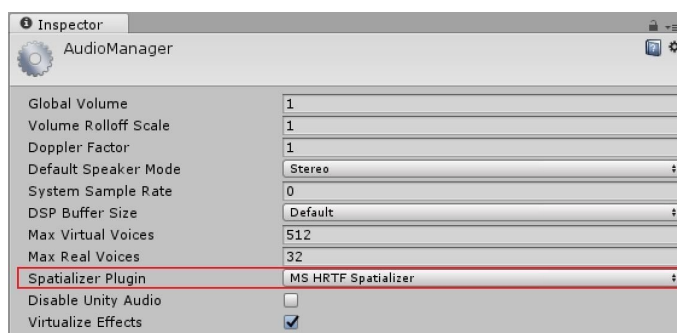


This was the AVID system that they used to create the digitalised versions of their illustrations. They had many advantages to using this unconventional system. One being that they were able to edit faster and with higher editing qualities.

## Audio

The making of the audio was done in a high end sound studio that had been used but top rated musicians. By doing this they gave the dialog more depth and gave it higher quality recordings. The audio used a sound processor called a spatializer which was not often used

in the 1990s. It works by creating an artificial sound, like vibrations. This then gives the scenes of a louder sound when visually the character is further away. They used this to modify the voice of when the main character





was listening to the voices in her head.

### **Contributor: Specialists**

#### **Editor**

In the production of the film, specialists in audio and DGA were used to create the final piece. One of the specialists was Shuichi Kakesu who edited the film using AVID. In an interview he had he talked about why he chose to use the system. Saying "We chose AVID to be able to choose a variety of materials and media, such as computer graphics, digital compositing and D-2 compositing. Therefore film, video and graphics could all be used in one environment". It was hard for the director to find someone who used AVID as it was a new program and

### **Code of practice and regulation**

Codes of practice is a standard that all members of a specific profession are expected to agree on. There are many codes of practices but I will look at Advertising in Japan (Japan Advertising Review Organisation) and copyright laws

- **Act Against Unjustifiable Premiums and Misleading Representations; and**
- **Consumer Protection Fundamental Act.**

A law about advertising in Japan has been in place since 1974 due to a large backlash from customers after misleading and inappropriate advertisements were placed over Japan. It is very important for filmmaking to follow this rule as it could hurt young audience members or cause legal repercussions that may result in the large amounts of money being used to settle cases. In my film, *The Ghost in the Shell*, the main character does not have clothing for part of the movie and on the poster. Because of this it is important that they cover most of her up on the public advertisements and make people aware of the nudity levels within the film.

Copyright laws

**Japanese copyright** law protects all works "in which thoughts or sentiments are expressed in a creative way, and which falls within the literary, scientific, artistic or musical domain." The laws automatically provide the following rights, without the need for formal declaration or registration.

This is directed at creative medias and is important to follow because of the repercussions that occur when using someone else's work without their permission. *Ghost in the Shell* was first a comic book that started to gain popularity. This caused producers to approach the creator and buy it from him and settle a deal.

They could not have simply turned it into a movie without his permission as that would have been illegal.



## **Regulations of japan**

### **Sex & Nudity**

There are a number of scenes throughout the film depicting female characters in varying states of undress.

The first 7 minutes have the non-human female lead's breasts visibly shown through out the opening and the prologue.

Breasts are shown in full, anatomically-correct detail numerous times.

A female character's pubic region is shown, but is not graphic in detail.

### **Violence & Gore**

Many gunfights and scenes of hand-to-hand combat are present throughout the film. One scene features a character getting his wrist and ankle twisted and broken.

An early scene features a man getting shot in the head, with the rounds subsequently exploding, sending blood, bone and gray-matter everywhere, and leaving only his spinal column visibly intact.

Many scenes of intense sci-fi violence involve cybernetic characters getting their bodies torn and mutilated in intricate detail.

### **Profanity**

"F\*ck" and "sh\*t" are spoken a number of times. Language such as "a\*\*hole", "b\*tch", "d\*ck", "damn" and "hell" are also present.

Much less profanity in the Japanese version.

### **Alcohol/Drugs/Smoking**

Major Motoko Kusanagi and Batou openly drink cans of beer. They briefly discuss how their cybernetic bodies burn off the alcohol faster than it can take effect.

### **Frightening/Intense Scenes**

There are some scenes of graphic violence throughout the film. A particularly intense moment is when the main character takes down a criminal by twisting his limbs.

**Spoilers! Spoilers! Spoilers! Spoilers! Spoilers! Spoilers! Spoilers! Spoilers! Spoilers! Spoilers!**

Suggested MPAA Rating: *R for sequences of strong bloody violence, language and nudity.*

In the USA the ghost in the shell has been rated R due to violence language and nudity. In japan has rated the film R+15 due to their different age requirements. In the japanese version profanity is not used as often as well, where as in the english version it is.

