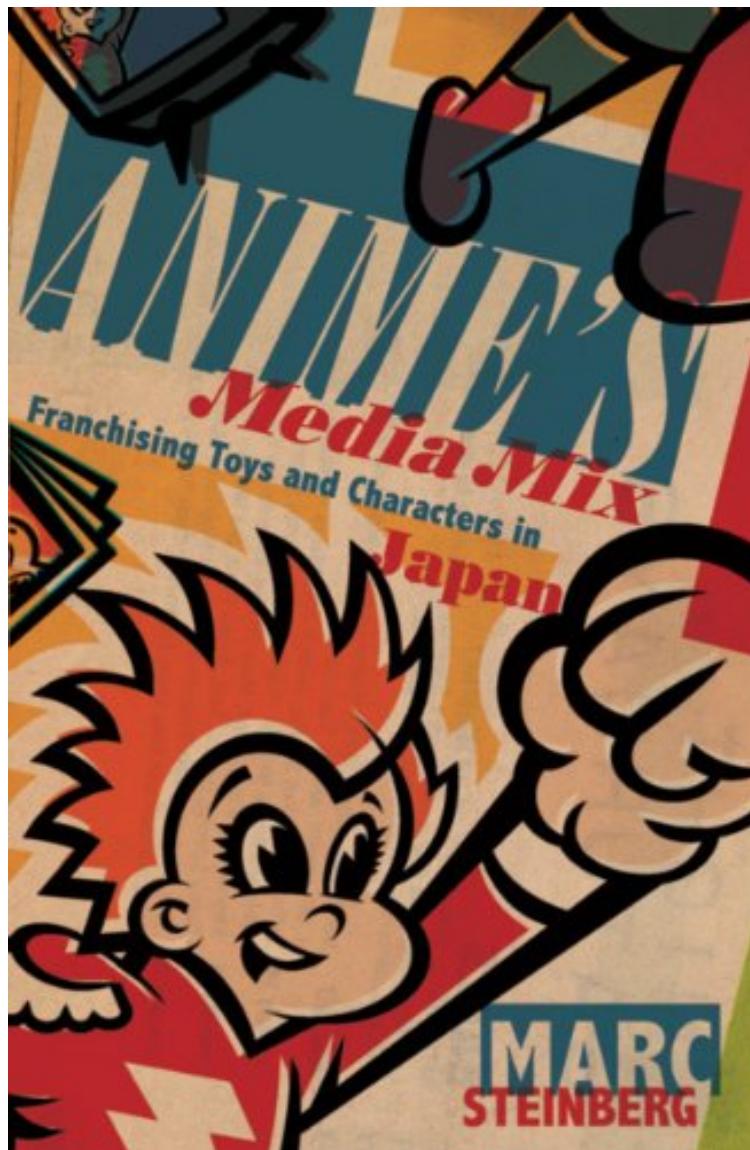


(Free) Animersquo;s Media Mix: Franchising Toys and Characters in Japan

Animersquo;s Media Mix: Franchising Toys and Characters in Japan

Marc Steinberg

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Marc Steinberg : Animersquo;s Media Mix: Franchising Toys and Characters in Japan before purchasing it in order to gage whether or not it would be worth my time, and all praised Animersquo;s Media Mix: Franchising Toys and Characters in Japan:

1 of 1 people found the following review helpful. A Boy Called AstroBy Rich DEasy to read and well researched, Steinberg traces the development of manga into anime and then anime into a cross media, synergistic phenomenon. And it all goes back to Astro Boy's leap to anime that made the character a marketing goldmine.1 of 7 people found

the following review helpful. Decent book, lousy writingBy AliceThis is a decent book on the topic, considering the fact that it's very hard to find books on Japan's character merchandising business in English. But the writing is so poor that I've had quite a number of moments when I regretted buying this book. In the end, I concluded that it was a good thing that I met this book. And I'm giving it four stars. Without the value of the info available here, I would've given it just a star or two. Hope you can see through the poor writing and editing..

In Animersquo;s *Media Mix*, Marc Steinberg convincingly shows that anime is far more than a style of Japanese animation. Beyond its immediate form of cartooning, anime is also a unique mode of cultural production and consumption that led to the phenomenon that is today called ldquo;media mixrdquo; in Japan and ldquo;convergencerdquo; in the West. According to Steinberg, both anime and the media mix were ignited on January 1, 1963, when Astro Boy hit Japanese TV screens for the first time. Sponsored by a chocolate manufacturer with savvy marketing skills, Astro Boy quickly became a cultural icon in Japan. He was the poster boy (or, in his case, ldquo;sticker boyrdquo;) both for Meiji Seikarsquo;s chocolates and for what could happen when a goggle-eyed cartoon child fell into the eager clutches of creative marketers. It was only a short step, Steinberg makes clear, from Astro Boy to Pokeacute;mon and beyond. Steinberg traces the cultural genealogy that spawned Astro Boy to the transformations of Japanese media culture that followedmdash;and forward to the even more profound developments in global capitalism supported by the circulation of characters like Doraemon, Hello Kitty, and Suzumiya Haruhi. He details how convergence was sparked by anime, with its astoundingly broad merchandising of images and its franchising across media and commodities. He also explains, for the first time, how the rise of anime cannot be understood properlymdash;historically, economically, and culturallymdash;without grasping the integral role that the media mix played from the start. Engaging with film, animation, and media studies, as well as analyses of consumer culture and theories of capitalism, Steinberg offers the first sustained study of the Japanese mode of convergence that informs global media practices to this day.

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