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Want the best of BuzzFeed animals in your inbox? Sign up for the newsletter today! The anime dates back to the birth of the Japanese film industry in the early 1900s and has become one of Japan's main cultural forces over the past century. Much of the work done in these early years is not the person animation technique that will become the dominant technique of production, but a host of other techniques: plaque drawings, painting directly on film, paper cutouts, and so on. One by one, many of the technologies used today have been added to Japanese animation-sound productions (and eventually color); A multi-faceted camera system and brow animation. But because of the rise of Japanese nationalism and the outbreak of World War II, most of the animated productions created since the 1930s were not popular entertainment, but were either commercially oriented or government propaganda of one type or another. It wasn't until after World War II - in 1948, to be precise, that the first modern Japanese animation company, one dedicated to entertainment, appeared on itself: Toei. Their first theatrical features were clearly in the spirit of Walt Disney movies (as popular in Japan as elsewhere). One of the key examples is the mini-epic *Ninja and Witchcraft* by Sonen Sarutobi Sasuke (1959), the first anime released theatrically in the United States (MGM, in 1961). But it did not do anywhere near the surge of, say, *Rashomon* Akira Kurosawa, which drew the attention of the Japanese film industry to the rest of the world. What really pushed animation on the first day in Japan was the transition to television in the sixties. The first of Toei's major animated shows for television during this time were adaptations of the popular manga: Mitsuteru Yokoyama's *Sally the Witch* and *The Child* with his giant robot story *Tetsujin 28th* was adapted for television by Toei and TCJ/Aiken, respectively. Ditto Shotaro Išinomori in the hugely influential *Cyborg 009*, which has been adapted into another major Toei franchise. Up to this point, Japanese animation productions were made by Japan and for it. But gradually they began to appear in the English-speaking territories, albeit without much way to tie them back to Japan. 1963 heralded Japan's first major animated export to the U.S.: *Tetsuwan Atomu*-better known as *Astro Boy*. Adapted from Osamu Tezuka's manga about a robotic boy with superpowers, it was broadcast on NBC thanks to the efforts of Fred Ladd (who later also brought on *Kimba White Lion* Tezuka). It has become a touchstone of nostalgia for several generations, though its creator-cultural legend in his own country- will remain largely anonymous elsewhere. In 1968, the animation studio Tatsunoko followed the same scheme - they adapted the domestic manga and the result is a foreign hit. In this case, the hit was *Speed Racer* (a.g. *Mach GoGoGo*). The man responsible for bringing speed to the U.S. will be none other than Peter Fernandez, an extremely important figure in the anime spread beyond Japan. Later, Carl Macek and Sandy Frank will do the same for other shows by setting a template where a few shrewd impresarios helped bring key anime titles to an English-speaking audience. At the time these shows were released, few viewers realized that they had been heavily redesigned for non-Japanese viewers. Aside from starting redubbed in English, they are also sometimes edited to remove things not acceptable to network censors. It would have been a long time before the audience emerged that demanded the originals in principle. In the 1970s, the growing popularity of television put a big dent in the Japanese film industry, both in live action and in animation. Many of the animators who worked exclusively in film gravitated back to television to fill their expanding staffing pool. The end result was a period of aggressive experimentation and stylistic expansion, and a time when many of the common tropes found in the anime to this day were invented. Among the most important genres that arose at this time: *fur*, or anime deal with giant robots or vehicles. *Tetsujin 28th* was the first: the story of a boy and his remotely controlled giant robot. Now came Gyo Nagay's outlandish combat robots epic *Mazinger*, and massively influential space battleships *Yamato* and the mobile gundam suit (which spawned a franchise that has continued ever since). More shows have appeared in other countries. *Yamato* and *Gatchaman* also found success in the United States in their reworked and reworked counterparts *Star Blazers* and *Battle of the Planets*. Another major hit, *Macross* (which arrived in 1982), was transformed along with two other shows in *Robotech*, the first series of anime, to make major forays into home video in America. *Mazinger q* has appeared in many Spanish-speaking countries, the Philippines and Arabic-speaking countries. And the earlier series of *Heidi*, *The Girl of the Alps* found great popularity throughout Europe, Latin America and even Turkey. The Eighties also saw the emergence of several large animation studios, which became pioneers and trendsetters of fashion. Former Toei animator Heyao Miyazaki and his colleague Isao Takahata created the studio *Ghibli* (*My Neighbor Totoro*, *Spirited Away*) as a result of the success of their theatrical film *Nausica' Valley of the Wind*. *GAINAX*, later the creators of *Evangelion*, formed during this time too; they started as a group of fans making animated shorts for conventions and grew from there into a professional production group. Some of the most ambitious productions of this period have not always been financially successful. *Gainax's* own *Gainax* and *Katsuhiro Otomo's AKIRA* (adapted from his own manga) did badly in theaters. But one major innovation that came along during the eighties did it for these movies, and almost all anime to find a new audience long after their release: home video. Home video changed the anime industry in the eighties even more radically than television. This allowed the occasional re-viewing of the show, apart from a replay of the broadcasters' schedules, which made it much easier for die-hard fans-otaku as they now begin to be known in Japan to gather and share their enthusiasms. He also created a new animation submarket, *OAV* (Original Animated Video), a shorter work created directly for the video rather than for television, which was often characterized by more ambitious animation and sometimes more experimental storytelling. And it also spawned a niche for adults-only *Hentai*, which has acquired its own fandom despite censorship both at home and abroad. *LaserDisc* (LD), a playback only format that boasted top-notch image and sound quality, came out of Japan in the early eighties to become the format of choice among both major videophiles and otaku. Despite its technological advantages, LD never reached VHS market share and was eventually completely eclipsed by DVD and Blu-ray Disc. But by the early nineties, the ownership of the LD player and the library of discs to go with it (as several places in the U.S. rented LDs) was a hallmark of its seriousness as an anime fan in both the US and Japan. One of the main advantages of LD: the few sound tracks that made it at least partially possible for LDs to show both duplicate and subtitled versions of the show. Even after home video technology became widely available, there were several specialized channels outside japan to distribute anime. Many fans imported discs or cassettes, added their own subtitles electronically, and formed unofficial tape trading clubs whose membership was small but intensely loyal. Then the first domestic licensees began to appear: *AnimEigo* (1988); *Streamline Pictures* (1989); *Central Park Media* (1990); who also distributed the manga; *A.D. Vision* (1992). *Pioneer* (later *Geneon*), *laserDisc* and a major video distributor in Japan, set up a store in the U.S. and imported the show from its own list (*Tenchi Muyo*) as well. In 1995, *GAINAX* director Hideaki Anno created *Neon Genesis Evangelion*, an iconic show that not only enlivened existing anime fans, but also broke through to the mainstream audience. Its adult themes, provocative cultural critique and confusing ending (eventually revisited in a couple of theatrical films) inspired many other shows to venture, using existing anime tropes, such as giant robots or space opera storylines, in *Ways*. Such shows have earned themselves a place both on home video and on night television, where programs aimed at a mature audience could find a time interval. Two other major forces emerged in the late nineties, which helped the anime find a wider wide range of *First*, the Internet, which, even in the early days of recruitment, means you don't have to go digging into the back of the newsletters or it's hard to find a book to gather solid information about anime titles. Mailing lists, websites, and wikis have made studying this series or personality as easy as putting a name into a search engine. People on opposite sides of the world could share their ideas without meeting in person. The second strength was the newly emerging DVD format, which brought high-quality home video to the home at affordable prices, and gave licensees an excuse to find and issue tons of new product to fill store shelves. It also provided fans with the best available way to see their favorite shows in their original, uncircumcised forms: you could buy one disc with an English name and subtitles, and not have to choose one or the other. DVDs in Japan were and remain expensive (they are for rent, not sell), but in the U.S. they ended up as commodities. Soon a wide range of products from several licensees appeared on the shelves of retail and rental. This plus the beginning of a wide television syndication of many more popular anime titles in English dubs-*Sailor Moon*, *Dragon Ball*, *Pokemon*-made anime that is much more accessible to fans and visible to everyone else. The growing number of English dubbing products, both for terrestrial television and home video, is produced by that of many other casual fans. Major video retailers, such as *Suncoast*, have created entire sections of their area dedicated to anime. At the same time, the anime expanded far beyond Japan, one major coup after another through the 2000s threatened its growth and led many to speculate if it had any future at all. First, it was the explosion of Japan's bubble economy in the 1990s, which inspired the industry during this time, but continued to influence the situation in the new millennium. Budget cuts and cuts in industry revenues meant a turn to things that were guaranteed to be sold; sharp and experimental work took a back seat. Headlines based on existing manga and light novel properties that were guaranteed hits (*One Piece*, *Naruto*, *bleach*) came out more and more on the first day. The shows that tapped into the lightweight moe aesthetic (*Clannad*, *Canon*,) became reliable if disposable money makers. Attention shifted from *OAB* to television productions, which were much more likely to recoup the costs. Conditions in the animation industry itself, never good to begin with, have deteriorated: more than 90% of animators who take to the field now leave after less than three years of working brutal hours for meager wages. Another problem is the rise of digital-powered piracy. The early days of dialing on the Internet did not succumb to copying gigabytes of video, but as bandwidth storage grew exponentially cheaper, it became that much much for bootleg worth an entire season of episodes on DVD at the expense of empty media. While much of this revolved around fan distribution shows probably wouldn't be licensed for the U.S., too many were copying the show already licensed and readily available on video. Another shock was the global economic crisis of the late 2000s, which had left many other companies either reduced or completely threatened. *ADV Films* and *Geneon* have been major victims, with a large chunk of their titles moving to rival company *FUNimation*. The latter became, by any standards, the largest English-language anime-licensee thanks to the distribution of the massively profitable *Dragon Ball* franchise. The brick-and-mortar retailer cut the area dedicated to anime, partly because of shrinking markets, but also because of the prevalence of online retailers like *Amazon*. And yet, despite all this, the anime survives. Attendance continues to increase. A dozen or more anime titles (a full series, not just single discs) hit the shelves in any month. The very digital networks that made piracy possible are now also being actively used by the distributors themselves to put high-quality, legitimate copies of their shows in the hands of fans. The general presentation of anime for non-Japanese fans - the quality of English dubs, bonus features created specifically for foreign audience - much better than ten or even five years ago. And more experimental works have started to find an audience, thanks to outlets like *Noitamina* programming block. Most importantly, new shows continue to appear, among them some of the best yet not made: *Death Note*, *Fullmetal Alchemist*. The anime we get in the future may have much less resemblance to what it used to be, but only because of the anime living and developing with the society that produced it, and the world that enjoys it. the world history of animation pdf download

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