



The impact of stakeholders in the control of ~~the~~ animation is huge, as the media, family, ~~peers~~, producers, government and marketers all play a role in who will see the products (which are usually films, television shows and video games) <sup>and</sup> the associated paraphernalia. The research methods that were used include interviews, content analysis, surveys and case studies of Japanese animation usually classified as anime or Manga.

The main role that stakeholders have in the control of animation, is ~~the~~ in the area of access to the products and paraphernalia. While in general animation has been produced to cater to almost all ages, genders, races and religions, some of the content may be seen as offensive and thus stakeholders such

as the government and family may try to censor these texts.

The government is a stakeholder in animation as it has a vested interest in ~~the~~ the production and distribution of this popular culture. The main way that the government can exercise its power and authority in terms of the control of animation is through the rating system. Shows such as the Japanese movies "Ninja Strike" are given a rating of R, which means only people over 18 are allowed to participate and access the consumption of this text, whether it be at the cinema or video store. The reason why the government may exercise this control is due to the differing perceptions of animation. South Park and Japanese animation are good



examples of this as they are seen by many conservatives as being dark, twisted and sick, due to their pornography, violence or politically incorrect statements. This was discovered through the use of a case study of Japanese animation, as it allowed me to gain an understanding of not only how the Japanese view these texts, but also how Australians and other Western cultures view these texts. This led to my conclusion that the reasons ~~these~~ ~~perceptions~~ the government rejects this <sup>sub-</sup>popular culture is because it lacks the ability to use cultural relativism and see them within their own context, of values, beliefs, ideologies, and customs.

Family is another important stakeholder,



for basically the same reasons as the government, yet they exercise their power and authority at the micro-level. Instead of official censorship they may just forbid their family from watching shows like "South Park", "Beavis and Butt-Head" and Anime movies. Another step that they make take is to use things such as "V-clips" which are parental block out systems which are used to block children from consuming and accessing these products. Content analysis was used to <sup>research</sup> show this as the internet provided me with many avenues of research regarding the rejection of animation (specifically "South Park", due to its violent, racist and offensive content), that you are unable to find in other secondary resources such as books or libraries

The producers of animation such as the studios, Disney, Dreamworks and the production companies, Pixar, control this popular culture as they only create texts that will be profitable for the companies. This shows us the influence of business on the control of this popular culture as creativity and artistic license are sub-ordinate in the creation of animation, to profit and money. An example of this was "The Emperor's New Groove" which was stalled for a year due to funding problems with the studio, Disney. The producers of animation also influence the control in another way as they decide that animation needs to be made with certain ingredients to be successful; catchy songs (ie. "The Circle of Life" by Elton John from the "Lion King"), well-known

voices (Cameron Diaz and Eddie Murphy in "Shrek"), stories based on myths and fables ("Hercules", "Atlantis", "The Little Mermaid") and well known song writers. By doing this they limit the types of animation that can be accessed by the consumer.

Marketers like the studios are involved with the business side of popular culture. They target the audience say for example the 6-12 year old males and develop an advertising strategy that will sell the paraphernalia like mobile phone cases, stationery, books, DVD's, videos and CD's to this audience. The media also plays an important role here as they are the vehicle by which marketers sell their products. These two stakeholders

control the popular culture as they aim their market towards a particular audience, which may limit the access of other consumers because they feel out of place. For instance "Disney movies such as "Beauty and the Beast" and "Snow White and the Seven Dwarves" are targeted at young females, therefore young boys may feel uncomfortable consuming these products.

An interview with an expert on animation, was where I gathered the information on the media, producers and marketers and this was interesting as it provided supporting information to the theories I had found in my secondary research.

The control of animation is largely

based on the power and authority exercised by the stakeholders; media, family, government, marketers and producers, and the access of this popular culture. To research these consumer and stakeholder patterns mostly ~~quant~~ qualitative research was used as it provided insight into the attitudes and beliefs of the stakeholders.