

Anime as Global Culture

Image of Samurai Champloo,
Ep. 1 removed for copyright
reasons

Lecture

Sept. 22, 2005

Must-Download TV

Image of AnimeStation removed for
copyright reasons.

A global “culture of piracy”?

Intellectual property arms race

- Multiple generations of peer-to-peer software
 - Napster (peer-to-peer)
 - Kazaa (decentralized)
 - Bit Torrent / eDonkey (swarm downloads)
 - 4th generation . . . (anonymity?)
- Entertainment industry responses
 - lawsuits against companies, consumers
 - spoofed files, encryption of CD and DVD
 - education, advertising
 - experiments with legal online distribution

P2P is majority of Internet traffic

- P2P traffic outpaces Web traffic from 2003
- P2P traffic growing steadily despite lawsuits

Graph of Internet Protocol Trends 1993-2004 removed for copyright reasons.

Source: CacheLogic “P2P in 2005” report (accessed 9/18/05)

<http://www.cachelogic.com/research/p2p2005.php>

US and Asia dominate P2P

Graph of Internet Mix of P2P Traffic Volume by Region removed for copyright reasons. Source: CacheLogic “P2P in 2005” report (accessed 9/18/05) <http://www.cachelogic.com/research/p2p2005.php>

Video dominates P2P

Graph of Mix of Traffic by P2P Network
removed for copyright reasons.

Industry fears illegal copies

Image of Ad in *Oricon*
Jan. 2003 removed for
copyright reasons.

But Sony and Avex announce Sept. '04 that
they will stop using "copy control CDs."

Lawrence Lessig (2004)

Free Culture

- "Big media uses technology and law to lock down culture and control creativity."
- All media industries were born of piracy (film, recorded music, radio, cable TV)
- Copyright law once targeted publishers, but
- in Internet era, everything online is technically a copy, and falls under copyright

Rosemary Coombe (1996)

"The Cultural Life of Intellectual Properties" (Duke)

- "The mass-produced, media-circulated cultural form accrues social meaning in a multiplicity of sites, but legally the meaning of a text is produced at a mythic point of origin." (8)
- "The law freezes the play of signification by legitimating authorship" (8)

Remix: “Originality means hiding your source”

Image of Samurai Champloo from
www.anime-station.org removed for
copyright reasons.

TV broadcast in Japan began May 2004

Image of Samurai Champloo from
www.anime-station.org removed for
copyright reasons.

Image of Samurai Champloo from
www.anime-station.org removed for
copyright reasons.

Samurai Champloo official website, 9-05

Image of Samurai Champloo 24
Translation notes from www.anime-station.org removed for copyright reasons.

Many cultures of sharing/piracy

- Music fans
 - not so much sharing in Japan c.f. the US
 - fans hate “industry,” but will support artists
 - legal services grow even as sharing increases
- Anime fans
 - fewer lawsuits, more self-policing by fans
 - e.g., remove links once DVD is released in US
 - a desire to “support anime culture”

Global Cultures and the Internet

- P2P is a new global communication tool, but also a source of piracy
- a touchstone for understanding media change, global communication, and how to deal with intellectual property challenges in the digital era
- requires sensitivity to cultural differences and larger social worlds that enliven circulation of “content” in order to develop effective policies

Anime vs. Pikachu

- Napier (Literature)
- anime as narrative art form in social history
- elegy
- apocalypse
- festival (*matsuri*)
- Tobin (Anthropology)
- fieldwork / ethnography
- what does Pokemon teach?
- how is Pokemon used?
- what do people say about Pokemon?

Discussion Questions for Tobin, ed. (2005) “Pikachu’s Global Adventure”

- What does Anne Allison mean “cuteness is Japan’s millennial product”?
- Iwabuchi says Pokemon in the US is not Japanese. Why? Do you agree?
- How was Pokemon “localized”? Why? Do you think it was necessary?
- What does Yano identify as some of the reasons behind the “moral panic” associated with Pokemon? What does this tell us about “global culture”?

US lawsuits effective?

- Fewer report downloading, but traffic still grows
- iTunes shoppers, etc. are increasing at the same time

Image of Graph of P2P
Undeterred: Since August '03
Illegal P2P Music Downloads
Have Held Steady Despite Growth
of Legal Services (Billboard, May
2004) removed for copyright
reasons.

Movies next?

MPAA: 1 in 4 downloaded a film

Image of Graph of Incidence of
Downloading Films removed for
copyright reasons.

Motion Picture Association of America, 7月04年
www.mpa.org

Siva Vaidhyanathan (2004)

The Anarchist in the Library (Basic Books)

- Revolutionary technological change: digitization and networking
- Oligarchy (rule by authority, control) vs. Anarchy (decentralized, no authority, freedom)
- "Anarchy is radical democracy." (xvii)

Global Communication Culture: Media Piracy vs. File Sharing

Image of anime “What’s with the customers today?” removed for copyright reasons.

Image of “dreams become distant illusions” removed for copyright reasons.

Minmiのエンディングテーマはロマ字、漢字、英語

Translation notes

Image of Samurai Champloo 24
Translation notes from www.anime-station.org removed for copyright reasons.

Samurai Champloo, episode 8

Fansubs are technically run afoul of copyright law, but are they bad?

Discussion

- 1) Does it make sense to talk of a "Japanese approach to copyright"? How are "cultures" and "copyright" related?
- 2) As scholars, what should our position be regarding copyright? How do we balance the ease of E-Reserves, online PDFs of articles, electronic databases and so on with publishers' financial concerns and questions of author's control of their work?
- 3) Should there be limits on the ways that publishers and media companies can enforce copyrights? If so, what would be the basis for such limits?
- 4) If both technological innovation (e.g. iPods) and popular culture (music, anime) are growth industries for Japan, what principles should guide policy?
- 5) Should teaching popular culture provide a safe haven for use of copyrighted materials? What uses are "fair use"?

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