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Electrically with Reddy Kilowatt, Your Electrical Servant -- Chapter 7 'A Very Flexible Medium': The Ministry of Information and Animated Propaganda Films on the Home Front -- III: Brands -- Chapter 8 Animation Across Borders: Schicht Fat Factory and its Transmedia and Transnational Advertising Strategies -- Chapter 9 Just Do It, Impossible is Nothing: Animation and Sports Commercials -- Chapter 10 'Don't Mind Me, I'm Just a Dermatophyte': The Use of Animation in Direct-to-Consumer Pharmaceutical Television Advertising -- IV: Television -- Chapter 11 Beyond Anime? Rethinking Japanese Animation History through Early Animated Television Commercials -- Chapter 12 The 'Quasi-Artistic Venture': MTV Idents and Alternative Animation Culture -- Chapter 13 'Stupid Little Stories': Television Interstitial and Advertising Style in the Professional Culture of Indian Animation -- V: Digital and Contemporary -- Chapter 14 Promoting Computer Graphics Research: The tech demos of SIGGRAPH -- Chapter 15 'Movin' to a different beat': Commercial Pixar and the Simulated Ordinary -- Chapter 16 'Feel Everything': Animation, Advertising and Affect in Cinema and Television Idents.

Sommario/riassunto

Throughout its history, animation has been fundamentally shaped by its application to promotion and marketing, with animation playing a vital role in advertising history. In individual case study chapters this book addresses, among others, the role of promotion and advertising for anime, Disney, MTV, Lotte Reiniger, Pixar and George Pal, and highlights American, Indian, Japanese, and European examples. This collection reviews the history of famous animation studios and artists, and rediscovers overlooked ones. It situates animated advertising within the context of a diverse intermedial and multi-platform media environment, influenced by print, radio and digital practices, and expanding beyond cinema and television screens into the workplace, theme park, trade expo and urban environment. It reveals the part that animation has played in shaping our consumption of particular brands and commodities, and assesses the ways in which animated advertising has both changed and been changed by the technologies and media that supported it, including digital production and distribution in the present day. Challenging the traditional privileging of art or entertainment over commercial animation, *Animation and Advertising* establishes a new and rich field of research, and raises many new questions concerning particular animation and media histories, and our methods for researching them.
