

Transmutation and Recolonization in Japanese Animation: *Battle of the Planets* and Anime's Growth in the West

By the end of the 20th century, Japan was enjoying a market for anime that was extending beyond its country's borders. While anime continued to be produced for the country's domestic markets, international markets had developed a taste for Japanese animation. Prior to this, throughout the latter half of the twentieth century, the transnational flow of Japanese animation to the West and specifically to the United States had met barriers, both industrial and cultural. Anime franchises were not imported for value found in their Japaneseness but to be domesticated — transmuted and recolonized— so to fit cultural, political, and economic standards.

This article argues that Sandy Frank Entertainment's unconventional adaptation practices for transforming Tatsunoko Productions' anime *Kagaku Ninjatai Gatchaman* —or *Science Ninja Team Gatchaman*— (1972) into the American television show *Battle of the Planets* (1978) responded to cultural, political, and industrial tensions surrounding American children's cartoons, and in doing so, paved the way towards a broader acceptance of anime in America. Through the naturalizing of *Gatchaman* into *Battle of the Planets*, transnational content was appropriated and then relocated for local and again global distribution, thus creating a commercial and cultural acceptance of anime in the United States. This article will demonstrate how adaptation through deliberate cross-cultural transmutations can (re)create franchises under new domestic banners. *Battle of the Planets*, colonized by local cultural tastes and its innocuous injection of otherness aimed at young audiences, would lead to reidentification and revaluing of Japanese animation in America.

This article will explore a period in anime's pre-cult history, when anime shows were subject to sometimes brutal economic and commercial applications of transnational mutation, or to coin a phrase from *Battle of the Planets*, 'transmutation.' 1978 saw *Gatchaman* removed from its high-tech ninja roots and recolonized into a culturally digestible American space-opera franchise. Such transmutations are forged by a heavy presence of extra-textual pressures. Such pressures can be economic, political, industrial, and cultural. Transmutations can draw together cross-cultural material or be an adaptive response to dissonance between cultures. Such extra-textual mutations are less authorially driven, but revolve around the mobilization of ownership, as ownership dictates, drives, and directs the transmutation.

This investigation into adaptation will use historical analysis to reveal key events as well as textual analysis to explain some of the cultural transformations within the adaptation. It will consider adaptation through the lenses of transmutation and recolonization; the former will reveal the network of influences that shaped the adaptation process, and the latter will reveal how this process translated into cultural content.

Transmutation

Through the sixties, seventies, and eighties anime shows were subject to harsh methods of adaptation or, more specifically, mutation (Ladd and Deneroff, 2009; West, 2009; Clements, 2013). Mutation is a term that has held previous connotations within industrial and commercial media adaptation processes (Keene, Moran and Fung, 2007, p. 66); but, more importantly, it has also enabled the global potential for product demand (Alcard, 2003). In context of its etymology, mutation's Latin origins, *mutatio*, simply denote 'change,' however, cultural connotations of mutation often carry negative suggestions of 'monster,'

‘freak,’ and ‘mutant’ – notions of unwanted change. For Charles Alcard (2003, p. 24), mutation denotes a colourful spidery imagery, akin to the aliens in the film *Starship Troopers* (Paul Verhoeven, 1997). For the context of this argument, mutation does not suggest a monster, but it does seek to highlight an unnatural change. However, as with ‘freak’ or ‘mutant,’ mutation connotes an unrepentant, visible change – and the industrial transmutation of *Battle of the Planets* will demonstrate such practices.

Indeed, adaptation theory has long left its narratological arguments to fidelity behind. Robert Stam (2005) highlights the degree of intertextuality that informs all texts, and as such, all texts are themselves adaptations of something prior. By acknowledging the potential number of inter- and extratextual influences, there is a risk such a scale of contexts could obstruct the process of analysis (Geraghty, 2007). In the case of *Battle of the Planets*, adaptation theory can reveal a cascade of inter- and extratextual influences, but a measured analysis of the transmutation and recolonization within the adaptation generates a manageable framework of investigation.

Building on Barbara Klinger’s (1994) argument for the importance in exploring the historical materialism relating to a film, Rayna Denison argues for historical materialism’s suitability to adaptation theory: “Studying film adaptations as processes that take place under specific historical conditions and in relation to particular contexts allows us to uncover the values appended to films within culture” (2014, p. 108). It is through the adaptation process we can trace anime’s meanings as a commodity; through its cultural, industrial, commercial, and reception circuits. Through these factors, we can understand both its value and its uses as a transnational animation franchise. Linda Hutcheon (2006) speaks of how transmedia adaptation must make narratological changes to fit its new form.

Adapting across “modes of media” will bring change. Likewise, adaptation across modes of culture will invariably see changes. Through adaptation, media artefacts are not transported like cargo, but mutated to meet a fresh cultural needs. Altering the term mutation to transmutation reflects both the unapologetically brutal and highly visible industrial and economic changes that can occur through transcultural textual movement.

The pre-cult and anime in America

Barbara Klinger’s (2015) research into a text’s cultural value prior to being awarded cult status – what she dubs “pre-Cult” – has significant resonance with the transcultural; where industrial value is transformed through cultural recognition, and consumer cult status can thereby be commercialized. Klinger argues that “the cult film begins its life with varying degrees of success and recognition that range from commercial failure and public disregard to mass popularity and prominence” (2015, p. 45) and that “fans engage passionately with the film, watching it repeatedly, memorizing it, and infusing it with special meaning” (2015, p. 46). For anime in the West, this pre-Cult litmus test resonates with the era of distribution and consumption of *Battle of the Planets*. As part of the then undervalued genre of children’s cartoons in America (see Jason Mittell, 2004 for an in-depth analysis of this category), *Battle of the Planets* belonged to a cultural category that had suffered from public disregard and low long-term commercial expectations. The cultural affinities generated within the show’s pre-cult youth demographic would gestate intimate bonds that would see audiences return to anime as cult-consumers later in life. Investigating the complex matrix of historical (trans)cultural inter-relationships, can reveal how different pre-cult and cult franchises exist within different cultural contexts under similar cultural conditions yet generate different outcomes.

Transmutation in anime-based media franchises

The economic franchising between Tansunoko Productions and Sandy Frank Entertainment saw a second franchise being born that would shape and consolidate a different cultural articulation of Tansunoko's product. As important as adaptation theory is to understanding the complex transnational movement of Japanese anime, the importance of franchises as more than an economic force, but also as a transportation of cultural power, should not be overlooked. Derek Johnson defines franchising as "a means of sharing business formats within retail industries" (2013, p. 29), however within media, franchising has a more pejorative undertone as "an industrially driven process perceived as unchecked expansion and assimilation across cultural contexts" (2013, p. 2). Johnson (2014) argues that "media franchise" is a "loose" application of the term "franchise" and that franchises are an "economic system for exchanging cultural resources across a network of industrial relations" (2013, p. 29). In the context of *Gatchaman's* transnational adaptation, we can identify a strong relationship between the economic and the cultural.

Recolonization

Adaptation is an ongoing process, and – just as transnational movement transmuted *Science Ninja Team Gatchaman* into *Battle of the Planets* – similar transnational forces were key to Japan's animation market a decade earlier. Jonathan Clements notes that when imported to Japan, *Thunderbirds* (1965) "inspired a radically different type of children's entertainment" (2003, p. xxii), arguing that the heavy use of miniaturisation of scaled effects on a television series would influence future Japanese shows such as *Ultraman* (1966). The successful imports of Gerry Anderson's *Thunderbirds* and *Captain Scarlet* (1967) would ensure that ensemble casts and miniature model making would be common in 1970s Japanese live-

action team shows (Clements and McCarthy, 2006). The influence of the Gerry Anderson's puppet show would also be apparent in 1968's live-action *Mighty Jack (Maiti Jakku)* in its blend of multiple heroes and model work, though which it introduced a team of agents and their flying submarine.

Elements of *Mighty Jack* would be echoed in *Gatchaman*. The flying submarine, *Mighty-Gō*, becomes the base of the team's operation as with *Gatchaman's* main vehicle, the *Godphoenix*. Equally, the *Mighty-Gō* and *Godphoenix* operate both aquatically and in the air. The re-used animation for the launch of the *Godphoenix* from its underwater base carries an almost shot-by-shot similarity to *Mighty-Gō's* departure from its own base. This gradual process of intertextual adaptation can be described as Thomas Leitch's *colonization* – where new content that colonizes an adaptation can change its meaning or reflect on its textual history. “Colonizing adaptations, like ventriloquists, see progenitor texts as vessels to be filled with new meanings. Any new content is fair game, whether it develops meanings implicit in the earlier text, amounts to an ideological critique of that text, or goes off in another direction entirely” (2007, p. 5). Colonization, as a theory of adaptation, can be translated to more cultural contexts. Franchises can move across waters and land, reaching new cultures where they must change, adapt, and mutate. The constant flow of global distributions means this is a continual process, and – as demonstrated with *Thunderbirds* to *Gatchaman* as well as with *Gatchaman* to *Battle of the Planets* – fragments colonize and then *recolonize* again.

Recolonization thereby speaks to this constant movement of commodities that, like colonists, colonize, adapt, and then can be later part of further colonizing. Using this terminology, recolonization refers to the receiving territory, as in colonialism, whereas

recolonization would see the adapted as the vessel to culturally augment. Recolonization, when placed alongside transmutation, can speak to the “process” of these adaptations and the “creation of a [hybrid] product” (Hutcheon, 2013, p. 7). In the context of this argument, transmutation will be used to speak to the process of adaptation, whereas cultural recolonization will refer to the (re)creation of the product.

The transmutation of *Science Ninja Team Gatchaman*

Science Ninja Team Gatchaman aired in Japan in 1972, a response to the live-action genre which had enjoyed popularity with television shows such as *Ultraman*, *Ultra-Seven* (1967) and later *Kamen Rider* (1971). These shows had popularized the rubber-suited monster genre, “suitmation” (Allison, 2006, p. 47), that had originated in the *Gojira* (*Godzilla*, Ishirō Honda, 1954) film franchise. These shows were expensive to make, which saw Tatsunoko Productions seek to capitalize on their popularity in the cheaper animation format. Like examples of suitmation, *Science Ninja Team Gatchaman* had regular encounters with giant space monsters that would terrorize Earth’s cities.

As Jonathan Clements and Motoko Tamamuro observe, *Gatchaman* adopted many tropes from live-action. The *Gatchaman* five-unit team mirrors the ensemble format of “Hero, Rogue, Big Guy, Comic Relief, and Token Girl” that made animation spy series *Skyers 5* (1967) an early example of the hero team archetype (2003, p. 589). The short-lived *Mighty Jack*, with its underwater base and vehicles, alongside the popular *Kamen Rider* with its hero and vehicle transformations would also be reflected in *Gatchaman*. These science-fiction spectacles could be easily condensed into the animation format and would seek “the attention of children, not only on screen, but in toy stores” (Clements and Tamamuro, 2003, p. 147). Allison also argues that the 1970s “marked the rapid development of a consumer

culture in Japan that increasingly targeted youth” (2006, p. 111). *Science Ninja Team Gatchaman* was, therefore, an economic response to live-action television, adapting the spectacle into a cheaper animation format, to then capitalize on Japan’s toy-market. *Gatchaman* ran for three seasons. However, it was in 1977 that Tatsunoko Productions made a deal with an American company that would see a recolonized version of the show being televised globally by the time the Japanese series ended in 1980.

Sandy Frank Entertainment was an independent programme distributor in America that enjoyed some domestic success through syndication package distribution; in essence, selling on purchased and packaged network shows to local television stations. By the 1970s, Sandy Frank had also seen success in generating first-run syndication content (Hofius, 2013). This meant the company was looking for both second-run shows and original programmes to sell in syndication.

The company’s eponymous CEO, Sandy Frank, would travel to national and international film fairs and festivals searching for new products he could license then sell to American television broadcasters (Hofius and Khoury, 2002, p. 17). Frank had previously acquired licenses to Japanese products and had sold Japanese monster films to the American market (Albiniak, 2015). In April 1977, Frank attended the annual distribution event in Cannes, the *Marché International des Programmes de Télévision* (MIP) (Hofius and Khoury, 2002; Albiniak, 2015). Tatsunoko Productions was also at this event looking for foreign buyers. It was here Frank saw *Science Ninja Team Gatchaman* and contacted Tatsunoko. Frank did not attempt to acquire the rights, but in early May he requested prints to be delivered to his New York office (Hofius, 2013). That same month, America was hit by a new pop-culture sensation: *Star Wars* (1977). Seeing market potential, Frank looked to

negotiate the rights to *Gatchaman*. Frank's actions could be interpreted as strategic, looking to mediate economic risk through adaptation.

Economics is a key mode in analysing adaptations (Hutcheon, 2013). Media industries exist through risk management strategies. Such strategies mediate high production costs against unpredictable markets, and serialization is one method of mitigating risk (Ryan, 1992; Hesmondhalgh 2013). Serialization is commonly considered within a franchise, be it episodic or transmedia; however as a risk management strategy, serialization can work informally across franchises. Terry Flew defines serialization as when success motivates the production of comparable products or attempts to copycat their achievements (2011, p. 128). *Science Ninja Team Gatchaman's* science fiction narrative aligned with that of *Star Wars* giving Frank a successful domestic product that he saw the potential in replicating. Just as *Science Ninja Team Gatchaman* had been a cost-effective approach to adapting the spectacle of Japanese live-action television in animation, *Battle of the Planets* would be a cost-effective animated approach to replicate the success of space-fantasy opera *Star Wars*.

A second factor that made *Gatchaman* attractive was the economics of the deal itself. Fred Ladd (Ladd and Deneroff, 2009), an American writer and director who had worked on transnational adaptations from Japan (and had declined to work on the *Battle of the Planets* adaptation), observes that Japan was one of the few countries with a high turnover of children's shows and where their domestic networks would pick up a proportion of the cost. Thereby "Western buyers could buy rights for territories outside of Japan at bargain prices" (Ladd and Deneroff, 2009, p. 70).

Battle of the Planets expert Jason Hofius (2013) explains that Japanese animated programs rarely got aired in America, and therefore Sandy Frank negotiated a deal that was “far-reaching” in its benefits. According to Hofius, the deal included all rights to the 105 episodes of *Gatchaman* that had already been produced (selling globally except in specific Asian territories and Italy, where Tatsunoko had deals). Deals under the adapted show’s new brand and all future sales would be split between Tatsunoko and Sandy Frank evenly. This included (but according to Hofius, was not limited to) the series, merchandising publishing, music, and music publications. It was enough for Sandy Frank to rebrand and create a new franchise. Hofius further notes Tatsunoko was too small to be able to focus on global sales and lacked the connections Sandy Frank had. The deal gave Tatsunoko international exposure and facilitated commercial distribution that would have otherwise been difficult for the small Japanese production company to attain.

The transcultural deal demonstrates how economics, resources, industrial power (global connections), as well as supply and demand, enabled Sandy Frank to negotiate a deal that would give him the power to mutate *Gatchaman* into the new show that he wished to create. Sandy Frank was not looking to transport *Gatchaman* as a Japanese cultural artefact, but to modify and transmute *Gatchaman*. To do this, the agreement did not just have to be economically viable to the small independent American production company, but it would need to give him creative autonomy in adaptation in order to meet American cultural and political expectations.

In America, there were further obstacles in the transnational process. First and foremost, American television was inexperienced with foreign imports. According to Fred Ladd, domestic buyers were “accustomed to seeing children’s programs produced in the

United States”, and thereby assumed the programs were American (2009, p. 52). While television networks had made transnational deals for Japanese animation prior to *Battle of the Planets*, they were few. Culturally, the United States was cautious about violence and advertisements in children’s television. Mark West argues that “Japanese imports were generally more violent than most American cartoons, and this was even after some of the violence that had been in the original Japanese version had been cut for U/S broadcast” (2009, p. 220).

In 1968, a campaign was set up by concerned Americans activists about levels of violence and toy-advertising within and surrounding children’s shows named Action for Children’s Television (ACT). ACT was politically active and continued to apply pressure to both government and the television industry throughout the 1970s. According to West, “Changes in American TV standards made it possible by 1978 to adapt Japanese TV animation again for syndicated TV broadcasting where the standards for children’s programming were not so strict” (2009, p. 46). However, Fred Ladd (2009) argues that when Sandy Frank Entertainment acquired *Battle of the Planets* in 1977, ACT was already seeking to put pressure on domestic television stations through political influence. President Carter, Congress, and the Federal Communications Commission were being petitioned to revoke the license of any television station that did not eliminate violence from children’s programs. Ladd recalls television broadcasters were fearful of airing anything that could be perceived of having violent overtones. Even if there is a question as to the extent of political influence in television broadcasts of children’s shows, there was a cultural concern the television industry was not ignoring.

In the transmutation of *Battle of the Planets*, Sandy Frank had scored a strong transnational deal to create a first-run show that gave him enough creative autonomy to shape the franchise to the standards it demanded. It could be transmuted into an animated show that would be a cost-effective imitation of a live-action cinematic sci-fi spectacle. The adaptation would also require mutations that would reflect different cultural expectations. The *Gatchaman* show was aimed at young audiences in Japan as it would be in the United States, however levels of violence within children's cartoons differed between cultures. Sandy Frank had to consider degrees of sanitising in his recolonization.

The recolonization of *Battle of the Planets*

In considering the recolonizing of *Battle of the Planets*, to be able to separate out its intertextual influences from the extratextual pressures felt would be ideal; however, neither are exclusive. The transnational adaptation of *Astroboy* (1963) under script adaptor Fred Ladd, had applied comedy in his American edit "adding humour where there was none" (2009, p. 37). Furthermore, careful cuts could limit excess of violence in scenes. Humour and editing were applied to *Battle of the Planets* by adding new scenes to the adaptation including two new robotic characters – 7-Zark-7 and his dog, 1-Rover-1. Intertextually borrowing from *Star Wars'* infamous droids, the inserted scenes were gentle and humorous. The added material made editing out more violent moments easier, and the robots could add needed narration to explain any cuts or mutations to the original story.

Seeking to tap the popularity of *Star Wars* did not end with these two characters. The imitation played close to *Star Wars* taking many visual cues from the film. The cartoon's titles bore a remarkable similarity to the styled rolling credits of *Star Wars*. The lead female character in *Battle of the Planets* was renamed from Jun to Princess, just as the lead female

character in *Star Wars* was Princess Leia. Jinpei, the youngest of the ninja, became Keyop, who spoke in mix of words, whistles, and beeps, conjuring notions of *Star Wars* droid R2-D2. Incidental similarities added to the imitation. For instance, the villain, Berg Katze, became Zoltar and – as with Darth Vader in *Star Wars* – is caped and masked. Furthermore, the central ship, the *Godphoenix* becomes the *Phoenix*, imitating the bird-allegory of the *Millennium Falcon* from *Star Wars*.

Further recolonizing had to be made to change some of the cultural morality within the narratological structure of the show. This did not just simply mean removing violence but also augmenting story and character motivations to suit the more sanitized cultural expectations, largely thanks to the petitioning of ACT. In *Gatchaman's* "Revenge on the Iron Beast Mechadegon", Naomi, having lost her father, confronts ninja Ken, accusing him for the death of her father, lashing out at the main hero. The American adaptation has "Mark" dodge these attacks before "Debbie" wanes and falls into his arms; a deft edit from the original where Ken stomach-punches Naomi, causing her to fall forward into his arms. The story ends with Naomi having to confront the monster that killed her father, the *Godphoenix's* bird-missiles to be launched at her touch. In the American edit, Mark tells Debbie that she cannot fire the missile because "revenge never solves anything", while in the original, Ken slaps Naomi to focus her, then forces her hand onto the button to release the missiles and avenge her father. Therefore, violence was not the sole issue; cultural morality was also an important factor. In this example, the differences between honor and revenge differ. Mark tells Debbie her father would be proud of her for not attacking the monster, while Ken expects Naomi to honour her father by destroying his murderer. Recolonization of transcultural material will adapt, where necessary, to cultural tastes and standards.

The recolonizing of *Battle of the Planets* saw the new brand mutated to meet localized cultural tastes, trends, and commercial ideals. In doing so, *Science Ninja Team Gatchaman* and the show's otherness was suppressed (but not lost) to its audience. Cultural standards, distribution requirements, and pop culture trends transmuted *Gatchaman* into *Battle of the Planets*. As per Frank's deal, merchandise was branded globally under the new show name, including merchandise for *Gatchaman's* later seasons, largely unseen in the West. Domesticating and Americanizing *Gatchaman* cemented *Battle of the Planets* in the memory of American children. The show was syndicated through the early eighties before the rights lapsed due to low ratings (Ladd and Deneroff, 2009). The show was replaced by a new and more authentic adaptation by Turner Program Services, but the memory of *Battle of the Planets* lasted long beyond the second recolonization.

Sandy Frank distributed the show globally throughout the 1980s (Hofius and Khoury, 2003). It was a huge success under its new brand name globally, selling well in the UK and other major European countries, including Australia, South and Central America, and in the Pacific Rim. The show ran globally throughout the 1980s, establishing the brand beyond the domestic airwaves of the United States (Hofius and Khoury, 2003).

While there were two more American adaptations of *Gatchaman* after Sandy Frank's agreement finished, neither extended beyond their airing, despite being less mutated versions of the original material. As *Gatchaman* has continued as a franchise in Japan, too, several further adaptations of the original show have been produced. As has the *Battle of the Planets* franchise, which now includes branded comics, toys, and other merchandise. More recently Tatsunoko and Canadian company Nelvana have sought to revise the *Battle of the Planets* brand, cross-mixing the American *Battle of the Planets* with its Japanese

originator (Ressler, 2015). As a consequence, *Battle of the Planets* has itself become an animated franchise, which continues to co-exist with the original and ongoing parallel *Gatchaman* franchise.

Conclusion

Domesticating *Battle of the Planets* gave audiences an American show, syndicated to reach television stations nationwide. By transmuting *Gatchaman* into *Battle of the Planets*, it was recolonized creating a diluted style of anime for young American audiences. It provided a pre-cult taste of the anime aesthetic that had been transmuted to fit a market that was unused to imported television. Often, the more domestically accessible a show can become, the greater pick-up of distribution and national exposure. This can root a show within a cultural consciousness, opening the commercial opportunities for more of the same. In the case of *Battle of the Planets*, as planning director for Marvellous Entertainment (which has what relationship to the original show?), Yoshiro Katsuoka observed, “When *Gatchaman/Battle of the Planets* went to the U.S, it was bent to suit American tastes, but the weird thing is that now American tastes have been bent to be more Japanese” (cited in Kelts, 2007, p. 24). The demand for strong transmutations or recolonization comes from markets that seem commercial safety in adapting content to what is familiar, while the demands for authenticity comes when there is predicted or certain commercial success to be found in foreign domains.

The *Gatchaman* and *Battle of the Planets* adaptations demonstrate how animated franchises functioned as low-cost productions intended to intertextually tap popular trends in more expensive live-action genres. *Gatchaman* took from the suitmation genre, perhaps especially from *Ultraman*, and also from the miniature vehicle action shows with ensemble

casts, such as *Mighty Jack*, itself carrying high intertextual links to the British made *Thunderbirds*.

Likewise, *Battle of the Planets* followed the same commercial ideology, applying styles, aesthetics, and cues from *Star Wars*, a multi-million-dollar film, into an animation at a fraction of that cost. As media industries can manage the risk of high production against unpredictable markets through replication of popular commercial hits, it will also look to ways to manage the initial high-production costs. Sandy Frank and Tatsunoko saw animation as a method to tap the live-action market success in a cost-effective medium.

In both Japan and the United States, animation had a popularity with young audiences, and offered potential merchandising opportunities.

Furthermore, *Battle of the Planets* demonstrates *why* intertextual imitation occurs. *Gatchaman* was purchased because of the success of *Star Wars*, despite Sandy Frank showing only mild interest prior to the film's premiere. The need for a strong intertextual body to draw upon was key to the adaptation of *Battle of the Planets*. Without *Gatchaman*, there would be no *Battle of the Planets*. Without *Star Wars*, there would be no *Battle of the Planets*. The uncertain markets motivate the use of both intertextual sources. While the transmutation and recolonizations of *Battle of the Planets* are the focus of this study, the importance of *Star Wars* to Sandy Frank Production's success should not be ignored. Nor should the longevity of the show in America's cultural memory. The recolonization would not have occurred in the same way without *Star Wars*; Sandy Frank may have purchased the show, but it would have not generated the same recolonization of material. As Yoshiro Katsuoka noted, *Gatchaman* had to be "bent" to conform to American tastes, and that infusion of American culture made it digestible to home audiences.

A historical investigation into the transmutation and recolonization of *Battle of the Planets* can demonstrate the complex interweaving of intertextuality and extratextuality, commerce and creativity, as well as industry and culture that takes place in creating or adapting a new franchise. The *Battle of the Planets* franchise exists because of this complex and unique contemporaneous intersection, and its legacy to anime is maintained because of it.

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