

# The Pixar Touch The Making Of A Company Vintage

**Historical Dictionary of American Cinema** M. Keith Booker 2021-06 One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society. *Historical Dictionary of American Cinema*, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries covering people, films, companies, techniques, themes, and subgenres that have made American cinema such a vital part of world culture.

**Flickers of Film** Jason Sperb 2015-12-15 Whether paying tribute to silent films in *Hugo* and *The Artist* or celebrating arcade games in *Tron: Legacy* and *Wreck-It-Ralph*, Hollywood suddenly seems to be experiencing a wave of intense nostalgia for outmoded technologies. To what extent is that a sincere lament for modes of artistic production that have nearly vanished in an all-digital era? And to what extent is it simply a cynical marketing ploy, built on the notion that nostalgia has always been one of Hollywood's top-selling products? In *Flickers of Film*, Jason Sperb offers nuanced and unexpected answers to these questions, examining the benefits of certain types of film nostalgia, while also critiquing how Hollywood's nostalgic representations of old technologies obscure important aspects of their histories. He interprets this affection for the prehistory and infancy of digital technologies in relation to an industry-wide anxiety about how the digital has grown to dominate Hollywood, pushing it into an uncertain creative and economic future. Yet he also suggests that Hollywood's nostalgia for old technologies ignores the professionals who once employed them, as well as the labor opportunities that have been lost through the computerization and outsourcing of film industry jobs. Though it deals with nostalgia, *Flickers of Film* is strikingly cutting-edge, one of the first studies to critically examine Pixar's role in the film industry, cinematic representations of videogames, and the economic effects of participatory culture. As he takes in everything from *Terminator: Salvation* to *The Lego Movie*, Sperb helps us see what's distinct about this recent wave of self-aware nostalgic films—how Hollywood nostalgia today isn't what it used to be.

**America's Corporate Art** Jerome Christensen 2012-01-11 Contrary to theories of single person authorship, *America's Corporate Art* argues that the corporate studio is the author of Hollywood motion pictures, both during the classical era of the studio system and beyond, when studios became players in global dramas staged by massive entertainment conglomerates. Hollywood movies are examples of a commodity that, until the digital age, was rare: a self-advertising artifact that markets the studio's brand in the very act of consumption. The book covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios, Warner Bros. and MGM. During the classical era, these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's *Singin' in the Rain* and Warner's *The Fountainhead*. Christensen follows the studios' divergent fates as MGM declined into a valuable and portable logo, while Warner Bros. employed *Batman*, *JFK*, and *You've Got Mail* to seal deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two *Toy Story* movies in light of the recent judicial extension of constitutional rights of the corporate person.

**Pixar and the Aesthetic Imagination** Eric Herhuth 2017-01-10 Aesthetic storytelling: a tradition and theory of animation -- The uncanny integrity of digital commodities (*Toy story*) -- From the technological to the postmodern sublime (*Monsters, Inc.*) -- The exceptional dialectic of the fantastic and the mundane (*The Incredibles*) -- Disruptive sensation and the politics of the new (*Ratatouille*)

**Identity in Animation** Jane Batkin 2017-02-17 *Identity in Animation: A Journey into Self, Difference, Culture and the Body* uncovers the meaning behind some of the most influential characters in the history of animation and questions their unique sense of who they are and how they are formed. Jane Batkin explores how identity politics shape the inner psychology of the character and their exterior motivation, often buoyed along by their questioning of 'place' and 'belonging' and driven by issues of self, difference, gender and the body. Through this, *Identity in Animation* illustrates and questions the construction of stereotypes as well as unconventional representations within American, European and Eastern animation. It does so with examples such as the strong gender tropes of Japan's Hayao Miyazaki, the strange relationships created by Australian director Adam Elliot and Nick Park's depiction of Britishness. In addition, this book discusses Betty Boop's sexuality and ultimate repression, Warner Bros' anarchic, self-aware characters and Disney's fascinating representation of self and society. *Identity in Animation* is an ideal book for students and researchers of animation studies, as well as any media and film studies students taking modules on animation as part of their course.

**The Contemporary Superhero Film** Terence McSweeney 2020-11-10 Audiences around the globe continue to flock to see the latest releases from Marvel and DC studios, making it clear that superhero films resonate with the largest global audience that Hollywood has ever reached. Yet despite dominating theater screens like never before, the superhero genre remains critically marginalized—ignored at best and more often actively maligned. Terence McSweeney examines this global phenomenon, providing a concise and up-to-date overview of the superhero genre. He lays out its narrative codes and conventions, exploring why it appeals to diverse audiences and what it has to say about the world in the first two decades of the twenty-first century. Unpacking the social, ideological, and cultural content of superhero films, he argues that the genre should be considered a barometer of contemporary social anxieties and a reflection of cultural values. McSweeney scrutinizes representations of gender, race, and sexuality as well as how the genre's conventions relate to and comment on contemporary political debates. Beyond American contributions to the genre, the book also features extensive analysis of superhero films from all over the world, contrasting them with the dominant U.S. model. The book's presentation of a range of case studies and critical debates is accessible and engaging for students, scholars, and enthusiasts at all levels.

**Toy Story and the Inner World of the Child** Karen Cross 2022-12-30 *Toy Story and the Inner World of the Child* offers the first comprehensive analysis of the role of toys and play within the development of film and animation. The author takes the reader on a journey through the complex interweaving of the animation industry with inner world processes, beginning with the early history of film. Karen Cross explores digital meditations through an in-depth analysis of the Pixar Studios and the making of the *Toy Story* franchise. The book shows how the *Toy Story* functions as an outlet for exploring fears and anxieties relating to new technologies and industrial processes and the value of taking a psycho-cultural approach to recent controversies surrounding the film industry, particularly its cultural and sexual politics. The book is key reading for film and animation scholars as well as those who are interested in applications of psychoanalysis to popular culture and children's media.

**Creativity, Inc. (The Expanded Edition)** Ed Catmull 2014-04-08 The co-founder and longtime president of Pixar updates and expands his 2014 New York Times bestseller on creative leadership, reflecting on the management principles that built Pixar's singularly successful culture, and on all he learned during the past nine years that allowed Pixar to retain its creative culture while continuing to evolve. "Might be the most thoughtful management book ever."—Fast Company For nearly thirty years, Pixar has dominated the world of animation, producing such beloved films as the *Toy Story* trilogy, *Finding Nemo*, *The Incredibles*, *Up*, and *WALL-E*, which have gone on to set box-office records and garner eighteen Academy Awards. The joyous storytelling, the inventive plots, the emotional authenticity: In some ways, Pixar movies are an object lesson in what creativity really is. Here, Catmull reveals the ideals and techniques that have made Pixar so widely admired—and so profitable. As a young man, Ed Catmull had a dream: to make the first computer-animated movie. He nurtured that dream as a Ph.D. student, and then forged a partnership with George Lucas that led, indirectly, to his founding Pixar with Steve Jobs and John Lasseter in 1986. Nine years later, *Toy Story* was released, changing animation forever. The essential ingredient in that movie's success—and in the twenty-five movies that followed—was the unique environment that Catmull and his colleagues built at Pixar, based on philosophies that protect the creative process and defy convention, such as: • Give a good idea to a mediocre team and they will screw it up. But give a mediocre idea to a great team and they will either fix it or come up with something better. • It's not the manager's job to prevent risks. It's the manager's job to make it safe for others to take them. • The cost of preventing errors is often far greater than the cost of fixing them. • A company's communication structure should not mirror its organizational structure. Everybody should be able to talk to anybody. *Creativity, Inc.* has been significantly expanded to illuminate the continuing development of the unique culture at Pixar. It features

a new introduction, two entirely new chapters, four new chapter postscripts, and changes and updates throughout. Pursuing excellence isn't a one-off assignment but an ongoing, day-in, day-out, full-time job. And Creativity, Inc. explores how it is done.

**GAMESbrief Unplugged Volume 1: On copyright, politics and opinion [paperback]** Nicholas Lovell 2011

**Love and Hate in Jamestown** David A. Price 2007-12-18 A New York Times Notable Book and a San Jose Mercury News Top 20 Nonfiction Book of 2003 In 1606, approximately 105 British colonists sailed to America, seeking gold and a trade route to the Pacific. Instead, they found disease, hunger, and hostile natives. Ill prepared for such hardship, the men responded with incompetence and infighting; only the leadership of Captain John Smith averted doom for the first permanent English settlement in the New World. The Jamestown colony is one of the great survival stories of American history, and this book brings it fully to life for the first time. Drawing on extensive original documents, David A. Price paints intimate portraits of the major figures from the formidable monarch Chief Powhatan, to the resourceful but unpopular leader John Smith, to the spirited Pocahontas, who twice saved Smith's life. He also gives a rare balanced view of relations between the settlers and the natives and debunks popular myths about the colony. This is a superb work of history, reminding us of the horrors and heroism that marked the dawning of our nation.

**The Animation Studies Reader** Nichola Dobson 2018-10-18 The Animation Studies Reader brings together both key writings within animation studies and new material in emerging areas of the field. The collection provides readers with seminal texts that ground animation studies within the contexts of theory and aesthetics, form and genre, and issues of representation. The first section collates key readings on animation theory, on how we might conceptualise animation, and on some of the fundamental qualities of animation. New material is also introduced in this section specifically addressing questions raised by the nature, style and materiality of animation. The second section outlines some of the main forms that animation takes, which includes discussions of genre. Although this section cannot be exhaustive, the material chosen is particularly useful as it provides samples of analysis that can illuminate some of the issues the first section of the book raises. The third section focuses on issues of representation and how the medium of animation might have an impact on how bodies, gender, sexuality, race and ethnicity are represented. These representations can only be read through an understanding of the questions that the first two sections of the book raise; we can only decode these representations if we take into account form and genre, and theoretical conceptualisations such as visual pleasure, spectacle, the uncanny, realism etc.

**Innovate the Pixar Way: Business Lessons from the World's Most Creative Corporate Playground** Bill Capodagli 2009-12-18 "Details how this playful organization provides a working environment that encourages imagination, inventiveness, and joyful collaboration. If you dream of creating a more positive climate in your company, this book might just make your dreams come true." Ken Blanchard, coauthor of *The One Minute Manager*® and *Helping People Win at Work* Unleash Pixar-style creativity in any organization! Authors of the business classic *The Disney Way*, Bill Capodagli and Lynn Jackson take a behind-the-scenes look at the company built upon the "magic" of Disney. Readers of this concise and accessible book will learn how to apply Pixar's secrets of success, which include the company's ability to turn visions into clear directives and its remarkable focus on detail, which translates into products of the utmost quality. Other lessons include how to hire creative people and always challenging the status quo.

**The Men Who Would Be King** Nicole LaPorte 2010-05-04 "The definitive history of the studio" created by the larger-than-life team of Spielberg, Geffen, and Katzenberg (Los Angeles Times). For sixty years, since the birth of United Artists, the studio landscape was unchanged. Then came Hollywood's Circus Maximus—created by director Steven Spielberg, billionaire David Geffen, and Jeffrey Katzenberg, who gave the world *The Lion King*—an entertainment empire called DreamWorks. Now Nicole LaPorte, who covered the company for *Variety*, goes behind the hype to reveal for the first time the delicious truth of what happened. Readers will feel they are part of the creative calamities of moviemaking as LaPorte's fly-on-the-wall detail shows us Hollywood's bizarre rules of business. We see the clashes between the often-otherworldly Spielberg's troops and Katzenberg's warriors, the debacles and disasters, but also the Oscar-winning triumphs, including *Saving Private Ryan*. We watch as the studio burns through billions of dollars, its rich owners get richer, and everybody else suffers. LaPorte displays Geffen, seducing investors like Microsoft's Paul Allen, showing his steel against CAA's Michael Ovitz, and staging fireworks during negotiations with Paramount and Disney. Here is a blockbuster behind-the-scenes Hollywood story—up close, glamorous, and gritty.

**Steve Jobs' Life By Design** George Beahm 2014-05-13 On June 12, 2005, Steve Jobs gave his first—and only—commencement address, to the 114th graduating class at Stanford University, an audience of approximately 23,000. They witnessed history: Jobs' 22-minute prepared speech subsequently reached 26 million online viewers worldwide. It is by far the most popular commencement address in history, framed with "three stories" that succinctly summed up the most important lessons Jobs learned in life. Life-changing lessons, he explained, can only be connected when looking back, which he had done in preparation for his talk. *Steve Jobs' Life by Design* starts with Jobs' own words in the text of his talk and expands outward from there. In the address, Jobs gave us the dots, but he didn't have the luxury of time to connect them. So much about his life, his viewpoint, and his personal and business philosophies were mentioned but not explained. We know what he said, but what actually did he mean? What can we learn from him? This book connects those dots. We see Jobs' life and career through his own eyes, in context, and in proper perspective. His process of looking back illuminated his life—and by doing so, he serves as an inspiration to illuminate our lives as well.

**The Pixar Treasures** Tim Hauser 2010-09-28 *The Pixar Treasures* is a scrapbook of instinct and inspiration, experiences readers can touch, and visions that exist only in the imagination. It begins with a group of animators who were inspired by Walt Disney films. In the late 1970s and early '80s, John Lasseter, Brad Bird, and Joe Ranft were hired into an apprenticeship program at Walt Disney Productions. The last of Disney's golden age artists, including animators Eric Larson, Milt Kahl, Frank Thomas, and Ollie Johnston mentored the young dreamers, and as Pixar later developed, their work would draw heavily from this direct connection with Walt Disney's "Nine Old Men." The tale continues with Pixar's foray into computer animation, and the resulting success of *Toy Story*. With chapters on *A Bug's Life*; *Monsters, Inc.*; *Finding Nemo*; *The Incredibles*; *Cars*; *Ratatouille*; and *WALL\*E*, Hauser's narrative covers the struggles, growth, and successes of an incredible animation studio. And it gives readers a sneak peak at the newest Disney\*Pixar film, *Up*. Filled with unique removable keepsakes, *The Pixar Treasures* is an essential collector's item for every Pixar fan.

**To Infinity and Beyond!** Karen Paik 2015-11-03 In 1986, gifted animator John Lasseter, technology guru Ed Catmull, and visionary Steve Jobs founded Pixar Animation Studios. Their goal: create a computer animated feature, despite predictions that it could never be done. An unprecedented catalog of blockbuster films later, the studio is honoring its history in this deluxe volume. From its fledgling days under George Lucas to ten demanding years creating *Toy Story* to the merger with Disney, each milestone is vibrantly detailed. Interviews with Pixar directors, producers, animators, voice talent, and industry insiders, as well as concept art, storyboards, and snapshots illuminate a history that is both definitive and enthralling.

**Animating Unpredictable Effects** Jordan Gowanlock 2021 Uncanny computer-generated animations of splashing waves, billowing smoke clouds, and characters flowing hair have become a ubiquitous presence on screens of all types since the 1980s. This Open Access book charts the history of these digital moving images and the software tools that make them. *Unpredictable Visual Effects* uncovers an institutional and industrial history that saw media industries conducting more private R & D as Cold War federal funding began to wane in the late 1980s. In this context studios and media software companies took concepts used for studying and managing unpredictable systems like markets, weather, and fluids and turned them into tools for animation. *Unpredictable Visual Effects* theorizes how these animations are part of a paradigm of control evident across society, while at the same time exploring what they can teach us about the relationship between making and knowing.

**The Pixar Touch** David A. Price 2009-05-05 A Wall Street Journal Best Book of the Year *The Pixar Touch* is a lively chronicle of Pixar Animation Studios' history and evolution, and the "fraternity of geeks" who shaped it. With the help of animating genius John Lasseter and visionary businessman Steve Jobs, Pixar has become the gold standard of animated filmmaking, beginning with a short special effects shot made at Lucasfilm in 1982 all the way up through the landmark films *Toy Story*, *Finding Nemo*, *Wall-E*, and others. David A. Price goes behind the scenes of the corporate feuds between Lasseter and his former champion, Jeffrey Katzenberg, as well as between Jobs and Michael Eisner. And finally he explores Pixar's complex relationship with the Walt Disney Company as it transformed itself into the \$7.4 billion jewel in the Disney crown. With an Updated

## Epilogue

**Discussing Disney** Amy M. Davis 2019-12-01 *Discussing Disney* has grown out of a conference of the same name, is a collection of 12 papers on topics which, though diverse in scope, all relate back to one another through their connection to Disney. As the field of Disney Studies continues to grow and evolve, those working within and contributing to it come from a range of backgrounds, including History, Myth Studies, Film Studies, Gender Studies, and Musicology (to name just a few), and therefore examine the outputs of the Disney company - and the company itself - in diverse ways. *Discussing Disney* seeks to continue the evolution of Disney Studies as an academic field that has now evolved beyond a discourse that merely, to quote Eric Smoodin (1994), "...[sought] to complicate the notions and uses of Disney discourse that currently make their way to the general public through the popular media". Though this was an important early step in Disney Studies, as it found it necessary to justify its legitimacy within the academy, in the intervening quarter-century, Disney Studies has established itself as a field of Animation Studies (which, simultaneously, has established itself as a branch of Film and Television Studies, as well as Cultural Studies), and is now recognized widely as a valid subject of academic enquiry in its own right. Film Studies as a whole - and Disney Studies as part of that - has also evolved in such a way that it has moved forward from insisting upon an overtly political (and therefore inherently biased) stance, and has taken up a more historically-based and/or cultural studies-based, politically-neutral approach that seeks to contextualize its subject in terms of the conditions in which the company's various outputs - animated shorts and films, theme park attractions, television shows, books, music, merchandising, and the like - have been produced, as well as understanding the audience for whom these were made initially. This is not to say that the field ignores politics - far from it - but rather that it uses political history and political theory as academic basis, rather than as a position from which to debate and opine. By looking at Disney from some of its many angles - the history and the persona of its founder, a selection of its films (from the blockbuster successes to the less than successful), its approaches to animation, its branding and fandom, and the ways that it has been understood and reinterpreted within popular culture - it is hoped that *Discussing Disney* offers its readers (and the field of Disney Studies) a more holistic understanding of a company that is arguably one of the most important forces within culture - popular or otherwise - within (so far) the Twentieth and Twenty-First Centuries.

**Steve Jobs** Patricia Lakin 2012-02-07 Presents the life and career of the innovative computer pioneer who helped found Apple Computer, and returned to the company to bring it a second period of success in the industry.

**Steve Jobs The Man Who Thought Different** Karen Blumenthal 2012-02-16 "An unauthorized/unofficial biography"--T.p. verso.

**Image Objects** Jacob Gaboury 2021-08-03 How computer graphics transformed the computer from a calculating machine into an interactive medium, as seen through the histories of five technical objects. Most of us think of computer graphics as a relatively recent invention, enabling the spectacular visual effects and lifelike simulations we see in current films, television shows, and digital games. In fact, computer graphics have been around as long as the modern computer itself, and played a fundamental role in the development of our contemporary culture of computing. In *Image Objects*, Jacob Gaboury offers a prehistory of computer graphics through an examination of five technical objects--an algorithm, an interface, an object standard, a programming paradigm, and a hardware platform--arguing that computer graphics transformed the computer from a calculating machine into an interactive medium. Gaboury explores early efforts to produce an algorithmic solution for the calculation of object visibility; considers the history of the computer screen and the random-access memory that first made interactive images possible; examines the standardization of graphical objects through the Utah teapot, the most famous graphical model in the history of the field; reviews the graphical origins of the object-oriented programming paradigm; and, finally, considers the development of the graphics processing unit as the catalyst that enabled an explosion in graphical computing at the end of the twentieth century. The development of computer graphics, Gaboury argues, signals a change not only in the way we make images but also in the way we mediate our world through the computer--and how we have come to reimagine that world as computational.

*The Butterfly Effect* Edward D. Melillo 2020-08-25 A fascinating, entertaining dive into the long-standing relationship between humans and insects, revealing the surprising ways we depend on these tiny, six-legged creatures. Insects might make us shudder in disgust, but they are also responsible for many of the things we take for granted in our daily lives. When we bite into a shiny apple, listen to the resonant notes of a violin, get dressed, receive a dental implant, or get a manicure, we are the beneficiaries of a vast army of insects. Try as we might to replicate their raw material (silk, shellac, and cochineal, for instance), our artificial substitutes have proven subpar at best, and at worst toxic, ensuring our interdependence with the insect world for the foreseeable future. Drawing on research in laboratory science, agriculture, fashion, and international cuisine, Edward D. Melillo weaves a vibrant world history that illustrates the inextricable and fascinating bonds between humans and insects. Across time, we have not only coexisted with these creatures but have relied on them for, among other things, the key discoveries of modern medical science and the future of the world's food supply. Without insects, entire sectors of global industry would grind to a halt and essential features of modern life would disappear. Here is a beguiling appreciation of the ways in which these creatures have altered--and continue to shape--the very framework of our existence.

**Software, Animation and the Moving Image** A. Wood 2014-12-12 *Software, Animation and the Moving Image* brings a unique perspective to the study of computer-generated animation by placing interviews undertaken with animators alongside an analysis of the user interface of animation software. Wood develops a novel framework for considering computer-generated images found in visual effects and animations.

*Diversity in Disney Films* Johnson Cheu 2013-01-04 Although its early films featured racial caricatures and exclusively Caucasian heroines, Disney has, in recent years, become more multicultural in its filmic fare and its image. From *Aladdin* and *Pocahontas* to the Asian American boy *Russell* in *Up*, from the first African American princess in *The Princess and the Frog* to "Spanish-mode" *Buzz Lightyear* in *Toy Story 3*, Disney films have come to both mirror and influence our increasingly diverse society. This essay collection gathers recent scholarship on representations of diversity in Disney and Disney/Pixar films, not only exploring race and gender, but also drawing on perspectives from newer areas of study, particularly sexuality/queer studies, critical whiteness studies, masculinity studies and disability studies. Covering a wide array of films, from Disney's early days and "Golden Age" to the Eisner era and current fare, these essays highlight the social impact and cultural significance of the entertainment giant. Instructors considering this book for use in a course may request an examination copy here.

*To Pixar and Beyond* Lawrence Levy 2017-03

**Robots in Popular Culture** Richard A. Hall 2021-07-12 *Robots in Popular Culture: Androids and Cyborgs in the American Imagination* seeks to provide one go-to reference for the study of the most popular and iconic robots in American popular culture. In the last 10 years, technology and artificial intelligence (AI) have become not only a daily but a minute-by-minute part of American life—more integrated into our lives than anyone would have believed even a generation before. Americans have long known the adorable and helpful R2-D2 and the terrible possibilities of Skynet and its army of Terminators. Throughout, we have seen machines as valuable allies and horrifying enemies. Today, Americans cling to their mobile phones with the same affection that Luke Skywalker felt for the squat R2-D2. Meanwhile, our phones, personal computers, and cars have attained the ability to know and learn everything about us. This volume opens with essays about robots in popular culture, followed by 100 A-Z entries on the most famous AIs in film, comics, and more. Sidebars highlight ancillary points of interest, such as authors, creators, and tropes that illuminate the motives of various robots. The volume closes with a glossary of key terms and a bibliography providing students with resources to continue their study of what robots tell us about ourselves.

*Seeing Things* Alan Louis Ackerman 2011-01-01 A technological revolution has changed the way we see things. The storytelling media employed by Pixar Animation Studios, Samuel Beckett, and William Shakespeare differ greatly, yet these creators share a collective fascination with the nebulous boundary between material objects and our imaginative selves. How do the acts of seeing and believing remain linked? Alan Ackerman charts the dynamic history of interactions between showing and knowing in *Seeing Things*, a richly interdisciplinary study which illuminates changing modes of perception and modern representational media. *Seeing Things* demonstrates that the airy nothings of *A Midsummer Night's Dream*, the Ghost in *Hamlet*, and soulless bodies in Beckett's media experiments, alongside *Toy Story*'s digitally animated toys, all serve to illustrate the modern problem of visualizing, as *Hamlet* put it, 'that within which passes show.' Ackerman carefully analyses such ghostly appearances and disappearances across

cultural forms and contexts from the early modern period to the present, investigating the tension between our distrust of shadows and our abiding desire to believe in invisible realities. Seeing Things provides a fresh and surprising cultural history through theatrical, verbal, pictorial, and cinematic representations.

Disney/Pixar Turning Red Little Golden Book Golden Books 2022-02-08 This Little Golden Book is based on Disney and Pixar's Turning Red--now streaming on Disney+! In Turning Red, Mei Lee is a confident, dorky thirteen-year-old torn between staying her mother's dutiful daughter and the chaos of adolescence. And as if changes to her interests, relationships, and body weren't enough, whenever she gets too excited (which for a teenager is practically ALWAYS), she "poofs" into a giant red panda! Turning Red is directed by Academy Award-winner Domee Shi (Pixar short Bao), produced by Lindsey Collins and coming to Disney+ on March 11th, 2022. This Little Golden Book retelling of the animated feature film is perfect for girls and boys ages 2 to 5, as well as Disney Little Golden Book collectors of all ages!

Cinematicity in Media History Jeffrey Geiger 2015-03-02 Highlights the complex ways in which media anticipate, interfere with and draw on one other

Toy Story Susan Smith 2018-01-25 Toy Story (John Lasseter, 1995), Pixar's first feature-length production and Hollywood's first completely computer-generated animated film, is an international cultural phenomenon. This collection brings together a diverse range of scholars and practitioners who together explore the themes, compositional techniques, cultural significance and industry legacy of this landmark in contemporary cinema. Topics range from industrial concerns, such as the film's groundbreaking use of computer generated imagery and the establishment of Pixar as a major player in the animation world, to examinations of its music, aesthetics, and the role of toys in both the film and its fandom. The Toy Story franchise as a whole is also considered, with chapters looking at its cross-generational appeal and the experience of growing up alongside the series. As the first substantial work on this landmark film, this book will serve as an authoritative introduction for scholars, students and fans alike.

The Idea of Nature in Disney Animation Mr David Whitley 2013-05-28 In the second edition of The Idea of Nature in Disney Animation, David Whitley updates his 2008 book to reflect recent developments in Disney and Disney-Pixar animation such as the apocalyptic tale of earth's failed ecosystem, WALL-E. As Whitley has shown, and Disney's newest films continue to demonstrate, the messages animated films convey about the natural world are of crucial importance to their child viewers. Beginning with Snow White, Whitley examines a wide range of Disney's feature animations, in which images of wild nature are central to the narrative. He challenges the notion that the sentimentality of the Disney aesthetic, an oft-criticized aspect of such films as Bambi, The Jungle Book, Pocahontas, Beauty and the Beast, and Finding Nemo, necessarily prevents audiences from developing a critical awareness of contested environmental issues. On the contrary, even as the films communicate the central ideologies of the times in which they were produced, they also express the ambiguities and tensions that underlie these dominant values. In distinguishing among the effects produced by each film and revealing the diverse ways in which images of nature are mediated, Whitley urges us towards a more complex interpretation of the classic Disney canon and makes an important contribution to our understanding of the role popular art plays in shaping the emotions and ideas that are central to contemporary experience.

George Lucas Brian Jay Jones 2016-12-06 The essential biography of the influential and beloved filmmaker George Lucas. On May 25, 1977, a problem-plagued, budget-straining independent science-fiction film opened in a mere thirty-two American movie theaters. Conceived, written, and directed by a little-known filmmaker named George Lucas, the movie originally called The Star Wars quickly drew blocks-long lines, bursting box-office records and ushering in a new way for movies to be made, marketed, and merchandised. It is now one of the most adored-and successful-movie franchises of all time. Now, the author of the bestselling biography Jim Henson delivers a long-awaited, revelatory look into the life and times of the man who created Luke Skywalker, Han Solo, and Indiana Jones. If Star Wars wasn't game-changing enough, Lucas went on to create another blockbuster series with Indiana Jones, and he completely transformed the world of special effects and the way movies sound. His innovation and ambition forged Pixar and Lucasfilm, Industrial Light & Magic, and THX sound. Lucas's colleagues and competitors offer tantalizing glimpses into his life. His entire career has been stimulated by innovators including Steven Spielberg and Francis Ford Coppola, actors such as Harrison Ford, and the very technologies that enabled the creation of his films-and allowed him to keep tinkering with them long after their original releases. Like his unforgettable characters and stories, his influence is unmatched.

Innovation in the Media Francisco J. Pérez-Latre 2022-03-03 The media are at the end of a cycle and at the beginning of a new model that is still unpredictable. For decades, the industry enjoyed solid profits, a certain tranquillity and clear rules. The presence of high barriers to entry hindered the progress of competitors and several key markets were, in fact, oligopolies. This book tells how a stable industry was buffeted by winds that seriously threatened its essential pillars. Free access and Internet development caused a dramatic drop of the value of the contents. The public could often find information and entertainment at no cost, therefore beginning to move away from the media that were poorly differentiated and predictable in terms of subjects and approaches. The authors do not restrict themselves to writing a chronicle of those transformations: they deepen the causes and propose solutions. In their view, companies in the sector have lacked the discipline necessary to keep pace with innovation, adapt to change and make learning a constant and priority activity. The industry needs better leaders, managers with vision, who can take risks and break the monotonous cycle of systematic imitation of success formulas that already belong to the past.

Pop Goes the Decade Richard A. Hall 2021-04-07 Pop Goes the Decade: The 2000s comprehensively examines popular culture in the 2000s, placing the culture of the decade in historical context and showing how it not only reflected but also influenced its times. Pop Goes the Decade: The 2000s starts with a timeline of major historical pop culture events of the 2000s, followed by an introduction describing what the U.S. was like at the beginning of the new millennium and how it would change throughout the decade. Next come chapters broken down by medium: television, sports, music, movies, literature, technology, media, and fashion and art. A chapter on controversies in popular culture is followed by a chapter on game-changers, featuring 20 individuals who made a major impact on the U.S. in the 2000s. Finally, a conclusion shows the impact that pop culture in the 2000s has had on the U.S. in the years since. This volume serves as a comprehensive resource for high school and college students studying popular culture in the 2000s. It provides a summary of total impact, plus specific insights into each individual topic. It also includes a wide swath of the scholarship produced on the subject to date.

Brand Mascots Stephen Brown 2014-06-27 Tony the Tiger. The Pillsbury Doughboy. The Michelin Man. The Playboy bunny. The list of brand mascots, spokes-characters, totems and logos goes on and on and on. Mascots are one of the most widespread modes of marketing communication and one of the longest established. Yet, despite their ubiquity and utility, brand mascots seem to be held in comparatively low esteem by the corporate cognoscenti. This collection, the first of its kind, raises brand mascots' standing, both in an academic sense and from a managerial perspective. Featuring case studies and empirical analyses from around the world - here Hello Kitty, there Aleksandr Orlov, beyond that Angry Birds - the book presents the latest thinking on beast-based brands, broadly defined. Entirely qualitative in content, it represents a readable, reliable resource for marketing academics, marketing managers, marketing students and the consumer research community. It should also prove of interest to scholars in adjacent fields, such as cultural studies, media studies, organisation studies, anthropology, sociology, ethology and zoology.

The Pixar Touch David Andrew Price 2008 "The book also delves into Pixar's corporate feuds: between Lasseter and his former champion, Jeffrey Katzenberg (A Bug's Life vs. Antz), and between Jobs and Michael Eisner. And finally it explores Pixar's complex relationship with the Walt Disney Company as it transformed itself from a Disney satellite into the \$7.4 billion jewel in the Disney crown."--BOOK JACKET.

GAMESbrief Unplugged Volume 2: on Traditional Games, Transition and the Power of Free [paperback] Nicholas Lovell 2011-06-26 Making money from games in the twenty-first century Nicholas Lovell helps companies make money from games, understand emerging platforms (Apple's iOS, Google Android, browser-based, online) and navigate new business models. In this second volume of Nicholas's provocative and incisive analysis, you will learn:\* How ngMoco, Jagex and Bigpoint built businesses worth hundreds of millions on the power of free\* How in-app purchases can transform your business's revenues and profits\* How a company with \$100 million of venture backing went bust, and how to avoid their mistakes\* What new online business models mean for hardware manufacturers, retail and traditional publishersIf you want to ride the wave of online games, weather the

transition to free and become a successful, profitable games business, you need to read this book.

*Toy Story* Tom Kemper 2019-07-25 The first computer-generated animated feature film, *Toy Story* (1995) sustains a dynamic vitality that proved instantly appealing to audiences of all ages. Like the great Pop Artists, Pixar Studios affirmed the energy of modern commercial popular culture and, in doing so, created a distinctive alternative to the usual Disney formula. Tom Kemper traces the film's genesis, production history and reception to demonstrate how its postmodern mishmash of pop culture icons and references represented a fascinating departure from Disney's fine arts style and fairytale naturalism. By foregrounding the way in which *Toy Story* flipped the conventional relationship between films and their ancillary merchandising by taking consumer products as its very subject, Kemper provides an illuminating, revisionist exploration of this groundbreaking classic.

**The Rise of Singapore** Mark T S Hong 2015-11-26 ' In the 50th anniversary year of Singapore's independence, it is timely to trace our developmental journey in order that young Singaporeans students, visiting tourists and foreigners working in Singapore may be informed about why and how Singapore succeeded, despite tremendous odds. The two volumes relate the developmental stories and secrets of Singapore, so that other developing countries can be inspired to achieve their own successes. It is a story worth telling, so that the great achievements by our Pioneer Generation will be recorded, and which may serve as an inspiration to the younger generations to guide them for the next 50 years. Contents:Volume 1:Foreword by Ambassador Tommy KohIntroductionHow Singapore Manage Political DissentThe Idea of SingaporeSingapore's Success in Creating a National IdentitySingapore as a Developmental ModelWhy Are Some Countries Exceptional?If China Can Learn from Singapore, Why Not Vice Versa?Graduation Address at James Cook University ConvocationHow to Build CharacterThe Practical Application of KnowledgeHuman Resource Development (HRD) in SingaporeKnowledge Economy: The Intellectual Development of SingaporeVolume 2:Foreword by Ambassador Simon D'CruzIntroduction: The Three DreamsA Tale of Three Cities: Shanghai, Hong Kong and SingaporeTwelve Points on Singapore's Foreign PolicySingapore-Japan RelationsWhy Singapore Needs the United NationsLessons from Our HistoryWhat Singapore May Offer to RussiaSingapore-India RelationsThe Soft Power of SingaporeAfterword: The Struggle for Singapore Readership: Students, economists, political scientists and the general public interested in the following areas: the achievements of Singapore; economic development, political governance and leadership issues in Singapore; and ASEAN affairs. Key Features:It is written simply so that students and young adults can understand the story of modern SingaporeIt is written as essays which deal with key aspects of the Singapore story, so it goes beyond a simple historyIt deals with recent events and trends, so it is timely and relevantSingapore is one of the Four Asian Tiger economies, whose economic achievements serve to guide and inspire the next wave of rising Asian economies, such as the rest of ASEAN countries, China, India and elsewhere in the world. This book is useful for many readers who may be curious to learn in further detail how Singapore overcame tremendous obstacles to achieve a respected position in the worldKeywords:Singapore;Systems;Development;History;Features;Politics;National Identity;Nation-Building;Human Resource Development;Knowledge Economy;Foreign Policy;Singapore-Japan Relations;Singapore-China-Hong Kong Relations;Singapore-Russia Relations;Singapore-India Relations;Soft Power'

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