

# MASS TRANS-CULTURE FROM EAST TO WEST, AND BACK

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## Introduction

For twenty five years we have been witnessing a remarkable and inevitable event, in historical and social-cultural sense, which has been playing on the stage of the sophisticated world display of mass media. By lots of people such event is seen more as a *clash* than a coinciding fact: a clash between the cultural and medial structures of western society and the sceneries of the contemporary eastern culture, *in primis* the Japanese one.

Together with other social phenomena of large range coming from Asia's several areas – as the Bruce Lee «case» in the sixties and seventies, the martial arts trend becoming a sport, the growing presence of a huge Chinese community throughout the European territory – there are hundreds of heroes, belonging to the Japanese imagery, who came to Europe, and in particular to Italy, distributed within the two main media technologies by which Japan offered us its characters: *printed* matter and *audiovisual* equipment. In particular *comic books* and especially *tv cartoons* have been for more than twenty years the main vehicle to the enormous popularity of Japanese heroes.

The so-called *anime* and subsequently the *manga*, whether we liked it or not, contributed to mould the *sense of wonder* and the emotional and cultural sensibility of at least two generations of Italian kids, particularly on the basis of strange dynamics in the TV programming. From the second half of the seventies, the first great «wave» of Japanese cartoons, unawares and unintentionally, laid the basis of a new «aesthetic mentality» and a new sensibility, proper to a large part of the new generations (that part who grew up also with the constant presence of the television set) and that has been increasing over the years, especially thanks to organized ways of commercial, expressive and thematic renewal of the *anime* and *manga's* publishing market.

In particular, an extraordinary fiction-play configuration has occurred in Italy. Between 1975 and 1980 we have been witnessing<sup>1</sup> of a real *concatenation* in sequence of technological and linguistic innovations in the field of mass communication. During the years this concatenation increased the use of what we currently call, with great ease, the *new media*. In a few years, as a matter of fact, the mechanical-electrical supports and technologies, what children were used to play with since twenty years already (television, first of all, and then «mangiadischi», but also «mangianastri»<sup>2</sup> and so on), were placed side

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<sup>1</sup> There were ones who witnessed in a detached way, those who were that time adults, already; and then other ones, just like me and my generation of small multimedia users, who were unaware protagonists, gone through every phase of change and evolution. Nevertheless it comes out really curious – but also extremely interesting – to make some reflection on oneself, as an integral part of an extremely sparkling period in the field of communications, of TV and narrative languages, destined to large and larger children's audience, worldwide.

<sup>2</sup> «Mangiadischi» is an Italian portable record player for old vinyl discs, very popular in Italy from the sixties to the eighties; «mangianastri» is the normal, old portable cassette record player.

by side with innovative play equipment. *Videogames*, first of all: in the game centers, and then palmar and home models.

Obviously this evolution was not only confined to technologies and products: one of the most frequent debates in the field of critics on TV is rather about the rapid upsetting of Italian telecommunications' structure between 1975 and '76, on behalf of the private and free broadcasting; this twist caused a huge number of political, economic and communicative effects *tout court*, but, concerning *anime* and *manga*, this liberalization modified TV formats and programming rate. To sum up, if before TV system's reform, cartoons and series for children were «relegated» to fixed and *weekly* spaces, since 1976 the TV shows, not only destined to a children's audience, started to appear in daily frequency on RAI channels first and then on private networks and changed definitively the communicative relationship between TV and its users, children in particular.

For their part, science fiction movies produced a great *exploit* in those years, especially in terms of *audiovisual spectacular experience* – for instance, the fundamental George Lucas' *Star Wars* in 1977 – with the *robot* character becoming more and more familiar not only as simple machine but in its speculative and fantastic meaning, as intelligent and sentient artifact showing a vaguely human look.

The coming of the «Walkman» by Sony, shortly afterwards, was welcomed with great curiosity, and became soon one of the most popular objects among teenagers, thanks to its strong new charge and meaning. It was time and chance to become estranged from real world's noises, especially from the intrusive adult world, thanks to that «sound insulation» which let teenagers alienate oppressive relatives just by listening to their favourite songs, performed by most beloved bands of the time.

In this situation, or maybe in spite of it, the coming to Italy of the first Japanese cartoons, caused a deep impact on children and adults as well – even if in very different ways. Objects like videogames and «Walkman» came into the fabric of society and in their users' mentality (and in the observers as well, from the most neutral to the most biting ones), mostly referring to the technical and play aspect, and the way new uses and habits plaited together with tradition; on the other hand, the entrance of heroes who were totally new and inconceivable for Westerners, like huge mechanical *samurai* fighting across land and sea against invaders coming from space but also from the Earth's depths, and cartoons that took on it extremely serious compared to the shortfilms' ingenuousness of the USA school, acted on a very different level. It was on a *linguistic* and *narrative* plane. No more tender scenes in which cute animals were protagonists, acting in reassuring sceneries with comical intents; no more «all-good» characters against «all-bad» ones (in the Disney cartoons), or «wily» against «idiots» (in the Metro-Goldwin-Mayer and Warner Bros. cartoons), but cosmic dramas where often the «good ones» could die and also small spectators were introduced to serious themes.<sup>3</sup>

GOLDRAKE<sup>4</sup> and the whole Japanese robot animation marked the entrance in a new «phase» of mass communications: that is exactly the «fusion», more and

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<sup>3</sup> The most reliable contribution on stylistic and thematic differences among the three main world schools of «commercial» animation (Disney, the US majors like MGM and Warner Bros. and the Japanese style) is given by Luca Raffaelli, *Le anime disegnate. Il pensiero nei cartoon da Disney ai Giapponesi* [1994], Roma, Castelvecechi, 1998<sup>3</sup>. See also my book *Mazinga Nostalgia. Storia, valori e linguaggi della Goldrake-generation* [1999], Roma, KinglSaggi, 2002<sup>2</sup>, where I extend Raffaelli's topic to the heroic imagery of three multimedia users' generations, ranging far and wide from literature to comics, from cinema to television, in a time between end of XIX century and nowadays.

<sup>4</sup>In original *UFO Robot Grendizer* by Nagai Gō (1975), the first Japanese *sf* cartoon come to Italy and France, in 1978; well known in Italy as GOLDRAKE and in France as GOLDORAK.

more frequently, between technology and human being, between *human* and *mechanical*. The growing attention in Japan, and then in the rest of the world, paid to a world of machines, in the time when the concept of industrial civilization was moving from massive to a softer idea of productive apparatus, was suggesting to us the progressive entrance of a new figure and a new category: the man integrated in the media.

The coming and clash at the same time between the classic western cultures – established, reassuring, deeply seated – and the Japanese ones – classic as well, but looking at it by Westerners as unknown, exotic and disguised as futuristic technology – in the seventies turned out to be a shock because of the eternal *cultural delay* of the Italian institutions and administrators of cultural policy, the same professional people who should guarantee the constant renewal of the communication apparatus and its productive *routines*.

Nevertheless GOLDRAKE had already carried out his job: to begin a new approach to fantasy, to narrative action, to entertainment but quite far from the stiff and fossilized rules (of course, not negative meant) of the classic western style cartoons. On a deeper level, GOLDRAKE showed to small TV users of the seventies, that it was possible to conceive a different idea of television, and above all, that they could enjoy coming from faraway products, not only acquiring positive values, pedagogically well-balanced by Japanese authors, but they would also keep their cultural identity, thanks to that «fusion» of language codes that turned out to be a balanced juxtaposition of the contents. Of course children, as small protagonists of that media «revolution», did not realize it themselves, and still a large part of them is not aware of it, except for those who, once they grew up, had been reflecting on developing mechanisms of multimedia linguistic structures in relation to TV heroes of their childhood.

Looking at this formidable cultural synergy between heroes from East and little Westerners it is easy to understand that in the present media display and within the cultural dynamics of trans-national range any phenomena don't occur independently from each other or autonomously: on the contrary, it turns continuously out to be a variety of *rhizomatic* links among the most various fields of *entertainment*, of industry, of technology, of the narrative forms. This is without fail true, in a general way; and it is even more so referring to the peculiar fusion of some kind of popular Japanese culture and the Italian TV – and then publishing – display.

## **Anime and mass trans-culture**

This unusual term, «trans-culture», which I decided to use, in my opinion portrays effectively the new phase of mass cultures that goes across different nations and civilizations. I obviously refer to the now trans-national dynamics by which different cultural traditions export considerable parts of their heritage, and import the same from distant countries.

So, if in a Tôkyô's high school kids are fond of soccer and wear T-shirts with the name of Roberto Baggio or Alessandro Del Piero written on them, in Italy, as well, many young girls (and boys, actually) drive their scooters around the city wearing pink helmets, with funny teddy bear ears on it – typical sign of the classic *kawaii* style.

This phenomenon of *trans-cultural syncretism* is an inevitable fact of the second half of XX century and it will become an even more fundamental factor to the cultures of the just started century. So, in the Italian scene this process of graduated *trans-culture acquiring*, referred to the Italy-Japan dialogue, started just from the coming of the *anime* to our television.

This process of cultural exchange has come in the last few years to a crucial phase, in order to two different parallel events: on one side, the huge number of *manga* come to Italy over the nineties that have been going added to the old-style cartoons, and then a second wave of *anime* which were less ingenuous and better realized than the «first generation» ones; on the other side, it was the rapid rise and success of an Italian-style *kawaii* aesthetics, of a protracted teenager living standard – at least on the outward level and in social behaviour – which is surely due to different reasons, but in large part took on some outward *kawaii* characteristics: way of dressing, accessories, behaviour among lots of teenagers and young people are conditioned by *kawaii* ideas and shades.

It is to confirm that if many European and North-American youths are so involved in the *kawaii* culture and of Japanese cultural contaminations in general, that happens due to Japanese cartoons and comics language; not to mention, it is also because they were proposed on TV and in the comics shops with great frequency and intensity. Moreover, looking at this phenomenon from the opposite point of view, Japanese young people of today eat large quantity of pizza and hamburgers, wear Prada and Armani clothes, play baseball and soccer, on the basis of symmetric phenomena of trans-cultural dialectics with Italy and the USA, definitely the two most popular countries among Japanese people (together with France).

## Models of inter-medial development

Within my book *Anatomia di Pokémon*<sup>5</sup> I have identified and described, in a typology of models, the way heroes of globalized imagery, as media favourite characters and cult objects at the same time, were proposed to huge audience from the beginning of mass communication's society to nowadays. I will try to summarize shortly this typology.

### 1) Two levels of inter-medial enjoying

First of all it is to individuate the two main planes of use for any commercial product of large spreading: the *aesthetical plane* and the *consumer plane*.

In order to heuristic purposes, we assume that they would mean the two fundamental aspects by which we observe and analyze the characters and/or the imaginary narrative cosmos of multimedia spreading.

1 – The *aesthetical plane* concerns, as it intuitively appears, the visual appearance, the *design* of a product, either it is a simple decoration object or a real fetish, either a second place character or a cult hero.

This aspect, often seen as autonomous, is in fact strictly linked to the consumer plane, that necessarily influences not only the aesthetical one, but

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<sup>5</sup> See Marco Pellitteri (ed.), *Anatomia di Pokémon. Cultura di massa ed estetica dell'effimero fra pedagogia e globalizzazione*, Roma, SEAM, 2002. In this book, which consists in a selection of essays under my coordination, I deal the complex dynamics of evolution concerning the multimedia displays destined to worldwide young people, from the beginning to the end of XX century.

is also deeply conditional on it; moreover concerning any cult object linked to the voluptuary market or referring to escapist literature.

2 – Concerning the consumer plane, it is of course about everything linked to the commercial dynamics, to strategic planning of ways and forms the object – the objects – will be offered to public purchasers and/or enjoyers; where the idea of «enjoying» is to be seen in wide-ranging sense, and as a consequence too in the audiovisual, interactive and role play direction. It is also to confirm that the consumer plane is mostly determined by the aesthetical appearance of merchandising, and it settles also the possible targets and places where to commercialize them and other peculiar features like packing, advertising strategies, subtexts and *inside jokes* for the fans.

In order to avoid an inopportune length, I will limit myself to deal the only consumer aspect, and just concerning those multimedia characters for young people, but not the commercial objects *tout court*: otherwise my speech would extend immoderately.

## 2) The media-hero as a product

It is possible to deal and conceive the most famous «cult» characters of the media as they were downright *commodity* – what they are, indeed – avoiding for our convenience to link them to their narrative, artistic and authorial values and meanings. It implies of course that as *consumer plane* I here intend to refer to the ways and terms a multimedia character of the imagery appears on the *entertainment* scenery during his «existence».

To verify this *syncretic* nature of the media hero, as product and character to be loved at the same time, we may work a small but indicative synopsis among some media products of the two main realities that act in the media field, that are USA and Japan, and the nearest to us, Italy.

It is really hard to make a choice among the several multimedia phenomena of large popularity that occurred in Japan from the fifties to nowadays, but for the sake of simplicity I will limit myself to two only characters: Tezuka Osamu's small robot ASTROBOY (TETSUWAN ATOM, 1951) and the war-robot GUNDAM (1979), apotheosis of science fiction cartoon. Concerning USA I would cite two absolute prototypes amongst mass phenomena, MICKEY MOUSE (1928) and BARBIE, the sexy and long-limbed doll born in 1959 and still very liked and enjoyed. Italy has seen a real *boom* in the GOLDRAKE series (from 1978 to 1982-'83) and recently, in fact a little less popular, now, in THE SIMPSONS (1998-2000); two phenomena that were not born in Italy, but surely enjoyed an upsurge of popularity there, more than in other European countries.

These phenomena of large popularity, and other ones I will farther cite, stand out from each other owing to ways of display to the public and to the *sequence of media* involved in their presentation to large audiences, can be taken as examples of five consumer planes, or better still, of *five models of inter-media development*; such ways and sequences of media's use converge to outline a further and – again – syncretistic consumer plane, a *sixth model* whose main vehicle was initially (from 1996 to 2000) the *Pokémon* phenomenon in Asia, in the USA and, shortly after, in the rest of the world. Such model, as I will try to explain, has been changing and increasing in the long run, and is helping to direct the system of the mass media devoted to voluptuary, to a new phase.

## Five models of inter-media development

### «Weak» model

The development of a character following the rules of a «weak» model is a very simple process. It starts from a classical technology, the press, and a *large communication media*, the folk literature, as fiction or comics as well. Once it becomes popular, the character extends to a more sophisticated technology, the *audiovisual* (cinema or television, real or animated), and achieves subsequently the height of its popularity through the *merchandising* and the extension to several voluptuary fields as *testimonial*.

It is also to mention that a mono-medial start of handicraft/artistic kind in the narrative field is followed by a *step* of heavily «industrial» kind – even if within the limits of a general artistry – and at last a further step to the real industry itself, the advertising and the licensing.

Anyway it does not mean a thing that all the steps were outstripped: the popularity of a character can achieve great heights, but can also stop at a more or less mono-medial sphere. Characters as the mentioned ASTROBOY are clear examples of media heroes which developed in accordance with this model.

### «Strong » model

If the «weak» model is marked by three different steps (press, cinema, merchandising), the «strong» model is based on only *two* media passages and, compared with the first model, on an inverse order of them.

As a matter of fact, as I already wrote before, one of the reasons of the first model's «weakness» is the technological shortage of the starting medium; on the contrary, all characters belonging to the «strong» model begin from a more powerful medium, in this case from the *cinema*, which notoriously moves enormous capital, since the golden age of the Hollywood *studio-system*, as from the Twenties.

The «strong» model, then, provides that a character starting from cinema (in the grand manner, in short) will extend – according to variable times, even very short – to those media that work as cinema's *narrative support*, like *literature* or *comics*, and to *commercial corollary* of industrial kind, that is merchandising. As an example, MICKEY MOUSE, which I already cited, or the *Star Wars'* narrative cosmos, have initially developed in accordance to this model.

### «Strong overturned» model

If the «weak» and «strong» models start from a product that is somehow of narrative kind, in the «strong overturned» model the character's course in the media changes completely: it starts from a not exactly narrative medium, but eminently referred to the play sphere, that is merchandising, then evolves narratively thanks to a television or cinematographic dramatization, and at last can even reach «poorer» media, like comics and literature.

It emerges clearly that such model, belonging to the second half of xx century, so in a quite advanced phase of development of the media system, should be supported by a media and distributing display of great impact, and by an all-embracing catchment area; in fact to start from a simple toy, means to be about to start from a product that tells a story, but only potentially;

therefore the fascination of this product should not be based on a plot, not on characters with emotional qualities, but on the *appeal* of puppets, dolls, action figures or models which are about to be introduced in the market. It is so easily understandable why this «strong overturned» model has carved out a place for itself in the USA and Japan, once again: these countries are not only very rich in money and in commercial chances, but they also pay lots of attention to the voluptuary sphere.

Once again I would cite, in that sense, two paradigmatic examples: GUNDAM, in Japan (first with plastic and metal models, then with animated series and several comics), and BARBIE in the USA (from the puppet to accessories, magazines, comics and so on).

### **«Strong unified» model**

This model is now one of the most wide-spread: it consists in a synergic contemporaneousness among various supports which suggests and decides the way a character will be introduced to the audience.

The main difference with the characters belonging to the «weak» model is that the contemporaneousness, or the rapid succession, here is not caused by the enormous character's success but is set in advance, according to a precise commercial plan.

Many American toy-characters, from the eighties on, have been proposed to the audience just this way: the MASTERS OF THE UNIVERSE, IRIDELLA, M.A.S.K. and many others. Puppets and action figures were supported by comics and animated series that in fact consisted in colossal commercial breaks (of plain plots and mediocre technical making, moreover, but very popular all the same). Same thing happened to Japanese characters become now cult figures, like Nagai Gô's giant robots: MAZINGER Z, GREAT MAZINGER, UFO ROBOT GRENIZER.

The «strong unified» model is therefore «strong» since it starts simultaneously from various media (one of them is also very pervasive, that's exactly the TV cartoon, which guarantees excellent advertising revenue and potential large audience); and «unified» just because of these media's coexistence.

### **«Strong-weak spontaneous» model**

In addition to the above mentioned models, I also identified a quite singular model of inter-media increase, relating to an exclusively Italian occurrence: the successful TV series *Atlas UFO Robot* (the Italian title of *UFO Robot Grendizer*) in the 1978-'83 quinquennium.

In Italy, 1978 was the «GOLDRAKE's year». From April of that year, within the space of a few months, many merchandising deals were added to the cartoon, and the products were sold like hot cakes.

A fact which should make us think over, is that nobody – until the TV series' broadcasting – expected *Atlas UFO Robot* to be such a stunning success. In the light of this event, it clearly appears why the original Japanese merchandising had been imported only after the programming's begin, and anyway in a very small measure. Here comes out a peculiar feature of this inter-media Italian model: the *apocryphal merchandising*. The bulk of merchandising relation to GOLDRAKE commercialized within the space of that quinquennium in Italy, as far as we know, was not of Japanese origin but

«home-made»; yet, *Atlas UFO Robot* was such a hit with the public, that all those items were sold like hot cakes for over two years. *Atlas UFO Robot* was indeed the first real great mass phenomenon concerning Italian children in the second postwar period.

To sum up the salient elements of the «strong-weak spontaneous» model: it is «strong» because it starts from a powerful technology of large communication (the TV cartoon). It is «weak» because it is initially not much supported by merchandising and by alternative means (e.g., publishing), in particular on grounds of inability by the rights' owners to foresee the product's commercial and successful possibilities; but it is also «weak» because of the second-rate quality of this merchandising, that anyway is sold like hot cakes in order to the core-product (the cartoon)'s innovative strength. «Spontaneous» because of a merchandising which often lacks copyright and aesthetic quality.

### ***The «extra-strong unified» model***

In the book *Anatomia di Pokémon* I based my individuation of the sixth inter-media developing model on an extended and detailed analysis of the *Pokémon* phenomenon and its innovative features in terms of commercial strategy. Now, I considerate it sufficient to sum up the subject in three basic points, that explain the how and the why of *Pokémon* in being the first representative of this new model.

1 – The greater spread of the *Pokémon* phenomenon comparing to any other boom in the past, even recently, on the basis of partly unforeseeable elements like the huge success among very young boys and girls belonging to any kind of culture nourished by an ungovernable word-of-mouth advertising, and structurally foreseeable like the growing popularity based on the coexistence at all levels of supports which complement each other: interactive (*Game Boy* with the interconnection cable), spectacular (TV and cinema cartoons), playing (various games and toys), of collector's interest (the *cards*). Moreover *Pokémon*'s success has produced an itinerant theater *show* with actors wearing costumes, which has emerged as really captivating, probably even more than the cinematographic experience. To that may be added another «support», if I may use this word, of peculiar kind in the sophisticated dialectic between characters belonging to the imagery and fans among Japanese young people: the *cosplay*.

Even in Italy this type of «play» has finally started to be seriously analyzed and has caught on with the comic-convention and animated film, attended by many fans – both kids, teenagers and young adults – committing themselves to disguise as *Pokémon* characters.

2 – The strong consistency in the several media supports on which *Pokémon* has been proposed from time to time since the beginning. In many cases this consistence has been translated to a real simultaneity, both among media and supports in the national market (e.g. in Italy in 2000: cartoons, comics, illustrated books, collector's cards, toys and more) and among similar media in several national markets all at the same time.

3 – During these years, at the beginning of the 90s' telematic borders have opened thanks to the internet spread, open and global economy has become more marked, changing also our way to refer to the historical and cultural background of the other nations (not only political and economical); a crucial evolution in the relations among the various cultures is going at the moment and in particular among young people belonging to different cultures, on the USA-Europe-Japan axis. In particular, it regards *trans-cultural* changes,

affecting young and popular entertainment: from pop music to escapist films, from fashion to heroic imagination.

In a very engrossing article the English sociologist Sharon Kinsella asserts rightly that the Japanese popular culture is going more and more through European young people but, I would say, through the young Americans, too.<sup>6</sup> If from the first half of xx century the American civilization, whether one likes it or not, has colonized a fair chunk of European costumes and popular culture and has gone deeply through the Japanese «popular-cultural» fabric, on the other hand we are nowadays witnessing a new «cultural colonization», which seems to be in large part unintentional itself, started in the mid 1960-'s in the USA, and in the mid-1970's in Europe with the first Japanese animated series' broadcasting, afterwards with the *manga's* issues and then with the more and more continuous reference-play between East and West *pop* culture, that at the present time involves fashion, language and the gradual extent of certain aspects of *kawaii* also to America and Europe.

Just in this sparring match between East and West, and in particular after the coming of Japanese aesthetics first through *manga* and *anime's* language, and then through more and more invasive merchandising, here the «extra-strong unified» model's power joins the debate. This power is so invasive that over the last times has literally gained a following and is partly contributing to change the strategic, promotional and distributive shapes of USA *blockbuster* cinema, that is the most powerful commercial machine of world wide mass entertainment.

## **Results. From *Pokémon* to Hollywood**

Soon after or at the same time of *Pokémon*, for the world media progressed youth many other media phenomena have come to life and used the same sophisticated instrument of multimedia communication: above all, the marketing related to the animated film *Shrek*, with its merchandising based on the movie characters, and the great media explosion of *Harry Potter*, most significant for its advanced and profitable business deal of literary marketing – and not cinematographic at least at the beginning.

Where the case of *Shrek* may be traced to the «strong unified» model, *Harry Potter* is a more interesting case for it belongs both to the «weak» model – in fact it starts from a technologically poor medium, the press – and to the «strong unified» model, since it actually immediately makes use of «strong» media allies acting all over the world at the same time; this must make us think, because it denounces a more and more marked tendency towards the simultaneous activation of several media devices reliable to spread a product for *entertainment*. Here is the difference with the fiction works that date back before the mass media development: while in the past years the stress was on the «*authoriality*», or anyway on the «*narrative*» part of a work and/or a character, and on the effect as action universe able to hold on thanks to an intrinsic-fascinating strength, during last years the attention has moved to other aspects concerning the character and his world production and object aspect, more materially unnecessary. Even among youngest fans, it is now common to point the lack of contents of these new products, as for *Pokémon* or the millionaire *Star Wars*, compared to the cartoon and films dated back from ten to twenty years ago.

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<sup>6</sup> See Sharon Kinsella, *Japanization of European Youth*, to be read, for an instance, at the website <http://www.cus.cam.ac.uk/~sk226/>.

In fact, as already told, in the most recent fiction-play cosmos the business regarding the immediate *appeal* towards the consumers is *often* the more developed and studied the more the display of the fiction and meta-fiction contents is superficial.

The line of vision should be extended and pass from «UFO Robots» and «mutant little monsters» to a wider overview of the popular and aesthetic influence, great and always more evident, that imaginative world of the contemporary Japanese culture is having on the rising generation, from the perspective of a «globalism» that, even if in both directions, is not reassuring for the most apocalyptic observers.

The «Nipponization» of the European and American youth, then, even if probably represents a «simple» phase of the folk culture globalization taking place all over the world – favoured by the inter-medial models cleared and explained above – surely from many sides is regarded with concern. I do not intend to pass any value judgment on these trans-cultural dynamics. It was my wish to provide an initial, general description that – hopefully – is now suitable for being re-designed with more details and regularity, especially with any tool created to analyze.