

## *Media Mix and Its Effects: Case of Yugioh*

Xijun Wu<sup>1,a,\*</sup>

<sup>1</sup>Seventh, University of California San Diego, La Jolla, California, 92092, USA

a. calvinmars00@gmail.com

\*corresponding author

**Abstract:** Commodification is externalising and, in some ways, unavoidable. Based on existing literature and data, using the case of Yugioh, this paper examines how media mixes work in everyday life. It also discusses how media commodification might be viewed positively given how media mixes are becoming more and more integrated into daily life and how they undoubtedly have a significant impact on kids. Three primary features set these modern media mixes in children's content apart from earlier media ecologies: the fusion of new and old media forms; authoring through remix and personalization; and hypersociality as a genre of social involvement. This essay's main contention is that these trends characterize a new media ecology that is connected to a more active mobilization of young people's imaginations in their daily lives. People should therefore make use of it rather than oppose it.

**Keywords:** Media, Consumption, Commodification, Psychological Effects

### 1. Introduction

New concerns concerning the function of media in education, development, and cultural engagement have been brought up by the proliferation of digital media and communications in the lives of children and young people. Young people are growing up in what Henry Jenkins has called "convergence culture" in post-industrial cultures, which is an increasingly participatory and dynamic media ecology where Internet connectivity connects traditional and new media forms [1]. More upbeat opinions contend that young people will be able to take a more active role in analyzing, customizing, modifying, and producing media material thanks to new media. New kinds of social networking and engagement are at the center of many of the current hopes and fears surrounding new media, despite the persistence of concerns about representation, particularly with violence in video games. Young people face new difficulties in cultural contexts devoid of the conventional frameworks of adult supervision and direction, as their online participation alters the extent of their social agency and media interaction methods. While representational concerns will always be important in the media, questions of participation are going through a fundamental transformation that is yet not be fully understood or acknowledged. Based on existing literature and data, using the case of Yugioh, this paper examines how media mixes work in everyday life. The research findings of this article are beneficial for understanding the application of media mix from multiple perspectives.

### 2. Media Mix and Yugioh

The "virtual world" of the Internet is a location of "real" politics, identities, and capital rather than a dematerialized space of freely flowing information, as the study of digital culture has come to

realize over the past ten years [2]. The media mix demands that we acknowledge the opposite movement as well: as digitally imagined technology grows increasingly commonplace in daily life, the virtual is encroaching on the real world [3]. The digital technology ecosystem that surrounds Yugioh in metropolitan Japan serves as an example of this permeable barrier separating the virtual and the real worlds, as well as imagination and reality. Through goods that bring Yugioh's monsters and fantastical interactions to life, with ever-greater fidelity and portability thanks to virtual or augmented reality technologies, the Yugioh media mix promotes this porosity.

In advertising, the phrase "media mix" (meaning "mixing media" in Japanese) initially referred to the utilization of several communication channels to promote a product. Given that the word "mix" in media mix is derived from "promotion mix," the relationship is obvious. Later, it refers to the process of replicating the same original work across a variety of media platforms in order to reach a wider audience. Yugioh is a member of the ACGN subculture. The subculture known as ACGN (anime, comics, games, and short novels) exists for a reason: There has always been a close and strong business tie between the anime and manga industries and the Japanese gaming and toy businesses. To create adaptations (mainly animation) of the original works, they either invest in anime studios (MAPPA, TRIGGER, etc.) or work in conjunction with manga magazine publishers (Shueisha, Kodansha, etc.).

Since anime is made for fans, selling it is never the primary goal of investing in it. As a result, they can sell games, books, CDs, DVDs, and handcrafted models more effectively. Huge profits are made by producing and distributing goods that are linked to the original works, or IPs. Yugioh, or King of Games, to put it directly into English, was initially merely an idea submitted to the editors of Weekly Shonen Jump. The manga artist Kazuhi Takahashi, who had previously worked for the large Japanese game company Sega, was given the chance to create the manga by the editorial board. Beginning with Yugioh in 1996, Takahashi's drawings depict a sequence of events that transpired when a weak and frequently bullied high school student named Muto Yugi — who had a remarkable talent for games — met the soul of an ancient Egyptian pharaoh (Figure 1).



Figure 1: Muto Yugi [4]

Throughout the manga's initial volumes, Takahashi Kazuhashi attempted to design a range of board games. As the title suggests, the protagonist is skilled in all types of games, so he may resolve disputes through the game and gain the respect of others. However, the manga was not well

appreciated and was almost abandoned until the "Magic & Wizard" card duel plot. Takahashi began to design card battles as a result of pressure from the Shueisha editorial board and "questionnaire supremacy," which was generally well-received by the magazine's readership. Over time, the rules were also refined [1]. Card Duel became the theme of the Yugioh series, and the manga was animated in 1998. Based on the original manga, Shueisha granted Konami a license in 1999 to create the "Official Card Game: Duel Monster" (now known as Yugioh OCG), which has since gained popularity all over the world. It is noteworthy that the card game was renamed "Yu-Gi-Oh! The anime series continued even after the Yugioh manga ended. Every animated series introduced unique TCG rules. Yu-Gi-Oh is the second series! GX refined the immature Fusion Summon from the first series, Synchro Summon from the third series 5D, XYZ (which sounds like it surpasses) Summon from the fourth Zexal, Pendulum Summon, Link Summon, and so on, each series with a special Summon rule as its core. It should be noted that new cards are released in tandem with the debut of every new animation series. One of the main benefits of TCG-style board games over other kinds is their ability to keep fans and players interested with constant updates. With new card decks being launched every two months on average, KONAMI has been offering new decks, rules, and gameplay mechanics for almost 20 years. This has resulted in a mainstream gaming environment that is always evolving and flowing. Yugioh card sales officially hit 25,157,560,733 cards in 2011, setting a Guinness record for the world's best-selling card game [5]. This announcement was made by KONAMI.

### 3. Media Mix and Consumption

According to Mosco's theory, the reason media mix functions is closely tied to the monetization of communication [6]. He contends that literary value is no longer the yardstick used to determine a media product's worth. The audience's "inner" fascination is the base, not the literary merit itself. Of course, literary value is also crucial; a product doesn't need to be repackaged if it isn't inherently appealing or well-liked. With new card decks being launched every two months on average, KONAMI has been offering new decks, rules, and gameplay mechanics for almost 20 years. This has resulted in a mainstream gaming environment that is always evolving and flowing. Yugioh card sales officially hit 25,157,560,733 cards in 2011, setting a Guinness record for the world's best-selling card game [5]. This announcement was made by KONAMI. It is not necessary to adapt the Yugioh manga and make it into an animation or even a game if it is not a compelling plot and does not draw in a sizable fan base. This is because doing so would be financially detrimental. The use value of Yugioh is changed, just as trees are changed and processed for their use (use value) — they can be used to make paper, build houses, and other things — into wood (a product). Yugioh became a product that could be sold as a result of this commercialization process, rather than a story that could have been appreciated for its literary merit alone. The serialization of the manga on Shueisha led to its transformation into a multifaceted commodity.

A wide range of Yugioh-related CDs, toys, cards, lifestyle items, accessories, and apparel appeared in addition to the manga, anime, and games. Information is no longer only words, pictures, and dramatic tales; it is now sold to advertisers along with its readers and viewers as one of the three information products. Commodification of Content: Yugioh stories, manga, and anime are sold; Audience: Yugioh fans purchase the content to enjoy it; later, some of the fans become Yugioh TCG (Trading Card Game) players, which leads them to purchase additional products, such as cards; Labor: Mangakas create comics; painters are hired to create cards for TCG [7].

#### 4. Media Mix and Benefits

The paper considers that the media and all other channels (such as education and the arts) ought to function similarly to an encyclopaedia, prioritising the common good and bringing joy to those who acquire knowledge. Games, in addition to being "gaming," may also be cognitive tools [8]. Hearthstone, Warcraft TCG, and Pokémon Collectible Card Game have relatively narrow target audiences (mostly Warcraft enthusiasts, otaku, or fans of the Pokémon franchise), but Yugioh TCG is different in that it follows a relatively consistent theme and style and doesn't delve too far beyond it [9]. Though Yugioh's card artwork isn't the best, there are no restrictions on themes or sources of inspiration, and anything can be projected onto the cards to symbolise anything. Anything can be magically turned into a deck: occultists and diviners will enjoy the "Secret Power" deck; fans of Japanese warriors will be delighted to purchase a pair of "Six Samurai"; astronomy enthusiasts will benefit from "Star Inners" and "Star Saints"; otaku will adore the new "Sky Strikers Ace" deck with its lovely characters; and students may also find meaning in "Stationery Cyborgs." These cards, which resemble encyclopaedias, have united the virtual and physical worlds and created an integral whole.

#### 5. Conclusion

The conclusion drawn from the above analysis is that media hybrids like Yugeoh focus on imagining stories. Those stories are widely present and span various media forms. The commodification of media forms is external and inevitable in certain aspects. However, it can also be seen in a more positive way. Because it mixes with media in daily life. Their participation in life will become increasingly widespread, and correspondingly, their impact on us will also become greater. More importantly, the imagination and details of Yugeoh's story are ubiquitous in our lives, and with this popularity, it has become a tool for recognition and expression. In summary, we should accept and utilize it instead of resisting it. This article is more based on the analysis and research of existing theories, with relatively few cases and data analysis used. Future research will combine more cases and marketing data for deeper analysis.

#### Acknowledgement

First and foremost, I would want to express my sincere gratitude to my university's instructors and professors, who have given me invaluable advice at every step of the thesis writing process. I also want to express my gratitude to my parents and all of my friends for their support and encouragement. I could not have finished my thesis without all of their insightful guidance and amazing kindness.

#### References

- [1] Baoill, A. Ó. (2008). Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press. 336 pp. \$29.95 (hardbound). *Social Science Computer Review*, 26(2), 252-254.
- [2] LaValle, S. M. (2023). *Virtual reality*. Cambridge university press.
- [3] Li, F., Larimo, J., & Leonidou, L. C. (2023). *Social media in marketing research: Theoretical bases, methodological aspects, and thematic focus*. *Psychology & Marketing*, 40(1), 124-145.
- [4] Sood, S. (2023, July). *The Augmented Cognition of Religion and Spirituality in Media*. In *International Conference on Human-Computer Interaction* (pp. 285-313). Cham: Springer Nature Switzerland.
- [5] Konami. Konami Digital Entertainment's Yu-Gig-Oh! TRADING CARD GAME Remains on Top of the World With More Than 25 Billion Cards Sold, 2011. Retrieved from: <https://www.prnewswire.com/news-releases/konami-digital-entertainments-yu-gig-oh-trading-card-game-remains-on-top-of-the-world-with-more-than-25-billion-cards-sold-123991894.html>

- [6] Fuchs, C. (2024). *Vincent Mosco's Critical-Humanist Political Economy of Communication*. *tripleC: Communication, Capitalism & Critique. Open Access Journal for a Global Sustainable Information Society*, 22(1), 124-139.
- [7] Calvino, I. (1988). *Six memos for the next millennium*. Harvard University Press.
- [8] Ito, M. (2005). *Technologies of the childhood imagination: Yugioh, media mixes, and everyday cultural production*. *Structures of participation in digital culture*, 88-111.
- [9] Xiao, C., Zhang, Y., Huang, X., Huang, Q., & Chen, J. (2023, August). *Mastering strategy card game (hearthstone) with improved techniques*. In *2023 IEEE Conference on Games (CoG)* (pp. 1-8). IEEE.