VI Foro Internacional de Creación en la Frontera

MANGA
IN A POSTDIGITAL ENVIRONMENT

PONTEVEDRA
CASA DAS CAMPÁS

**30-31
MAY
2022**

JAQUELINE BERNDT
(Stockholm University)
SELEN ÇALIK BEDIR
(Beykoz University)
PER ISRAELSON
(Linköping University)
ZOLTAN KACSUK
(Stuttgart Media University)
DALMA KÁLOVICS
(Yokote Masuda Manga Museum)
BON WON KOO
(Kyoto Seika University)

OLGA KOPYLOVA
(Tohoku University)
NICOLLE LAMERICHS
(HU University of Applied
Sciences Utrecht)
**JOSÉ ANDRÉS SANTIAGO IGLESIAS
& TATIANA LAMEIRO-GONZÁLEZ**
(University of Vigo)
STEVIE SUAN
(Hosei University)
MIHO TAKEUCHI
(Seisa Dohto University)
LUKAS R.A. WILDE
(Tübingen University)

MONDAY 30
Morning

10.00 hr Opening Remarks
Jorge Soto (Vice-Rector of the Pontevedra Campus, Universidade de Vigo)
Ana Soler (Director of the dx5 research group, Universidade de Vigo)
José Andrés Santiago (symposium coordinator, Universidade de Vigo)

10.15 hr
JOSÉ ANDRÉS SANTIAGO & TATIANA LAMEIRO-GONZÁLEZ (Universidade de Vigo)
From Cover to Page. From Title to the Speech Balloon:
An Analysis of Typographic Applications in Naruto and Bleach

10.45 hr
LUKAS R.A. WILDE (Tübingen University)
Kyara and the "Other Sides of Narrative": A Map of Discourses

11.15 hr Break

12.00 hr
SELEN ÇALIK BEDIR (Beykoz University)
Manga Meets VR: Technological Challenges for the Mangaesque

12.30 hr
OLGA KOPYLOVA (Tohoku University)
"Work-in-Progress": Textual Variance of Serialized Manga

Afternoon

16.00 hr
MIHO TAKEUCHI (Seisa Dohto University)
Manga as Participatory Media: The "Hand Drawing" Perspective.
From the 1960s' Dōjinshi to SNS Manga in Japan

16.30 hr
DALMA KÁLOVICS (Yokote Masuda Manga Museum)
Panel Layout in Story Manga between Medium-Specificity and
Standardization

17.00 hr Break

17.30 hr
JAQUELINE BERNDT (Stockholm University)
Revisiting Manga's "Progenitors" from a Postdigital Perspective:
Visual Flow in Graphic Narratives, Scrolls (emaki), and Picture Stories
(emonogatari)

18.00 hr
BON WON KOO (Kyoto Seika University)
The Differences between Manga and Webtoon based on the Change
of Medium: The Making of the Webtoon Version of "Tanuki vs. Zodiac
12".

TUESDAY 31
Morning

10.00 h
PER ISRAELSON (Linköping University)
Art of Recursion: the Technical Transindividuation of (Postdigital) Comics

10.30 hr
STEVIE SUAN (Hosei University)
Masking Anime's Transnationality:
On Media-Form and Cultural Production in this Era of Globalization

11.00 hr Break

11.30 hr
NICOLLE LAMERICHS (HU University of Applied Sciences Utrecht)
The New Media Mix: Materiality, Affect and Participatory Cultures in Manga

12.00 hr
ZOLTAN KACSUK (Stuttgart Media University)
Utilizing Metadata Analytics for Research on Manga, Anime and Video Games: Introducing the Japanese Visual Media Graph

12.45 Final Remarks

This symposium will be held using a hybrid format: on-site and online event (via Zoom). Seating will be limited, therefore attendance for both options requires pre-registration. Please, write an email to grupodx5@uvigo.es, including "Manga Symposium Registration" in the subject, and your personal information in the body of the message.

JOSÉ ANDRÉS SANTIAGO & TATIANA LAMEIRO-GONZÁLEZ

ABSTRACT

From Cover to Page. From Title to the Speech Balloon: An analysis of Typographic Applications in Naruto and Bleach.

As Will Eisner argues, text can graphically reinforce the story. It is an extension of the image, a narrative bridge and an allusion to sounds. The use of text in comics is not random, but rather defines and distinguishes this medium as well as its agents and factors (characters, hierarchies, context, time, movement, patterns, etc.). *Naruto* (Masashi Kishimoto, 1999-2014) and *Bleach* (Tite Kubo, 2001-2016) are two of the most celebrated and successful manga series of the early 21st century. Originally published at the *Weekly Shōnen Jump* magazine, they are also two of this magazine's longest-running series (spanning a total of 72 and 74 volumes respectively) and globally popular (with hundreds of millions of volumes sold worldwide). Chosen as case studies, this presentation examines the use of typography in *Naruto* and *Bleach*, paying special attention to the use, transmission and interpretation of signs, as well as the systems of communication (written language) and their significance.

This analysis takes a twofold approach. First, from the outside to the inside of manga, beginning with the design of the cover, through the page, ending with the panel and the speech balloon. Secondly, from the specific to abstraction, discussing defined typographic fonts and how they can be plastically used. In order to do so, this presentation is structured in two sections: First, an analysis of the covers in *Bleach*, paying attention to the references from different European design schools and the International Swiss Style. Secondly, the use of different fonts and typeface families in the panels (focusing on common conventions, as well as other typographic aspects such as style, body, weight, interlettering) to convey the personality of the characters, or to determine the subjectivity of the speaker.

BIO

José Andrés Santiago Iglesias (PhD) is a visual artist, postdoctoral researcher and lecturer at the Fine Arts Faculty (Universidade de Vigo, Spain), focused on expanded-field comics, manga and anime studies from a visual perspective. Former fellow of the Japan Foundation's Japanese Studies Program and invited researcher at the Graduate School of Manga (Kyoto Seika University, Japan, 2014 - 2016). His doctoral thesis was revised into a book entitled *Manga. Del cuadro flotante a la viñeta japonesa* published by Comanegra in 2010. He is also editor of the volume *Anime Studies: Media-specific approaches to Neon Genesis Evangelion* (Stockholm University Press, 2021), currently leading an R+D project entitled "Transdisciplinary Comic Studies (ETC)" (ref. PID2019-108898GA-I00).

Tatiana Lameiro-González is a designer, visual artist, predoctoral researcher and associate professor at the Faculty of Fine Arts (University of Vigo). BA in Fine Arts, Master in Art Direction in Advertising, and Master in Education, specialized in Art and Drawing. As a professional with a broad background in the design and photography fields, her research focuses on the conceptualisation of graphic and editorial design, the photographic image and the boundaries between art and design. She currently works at the dx5 digital & graphic art research group (Universidade de Vigo), focusing on expanded field contemporary graphic art.
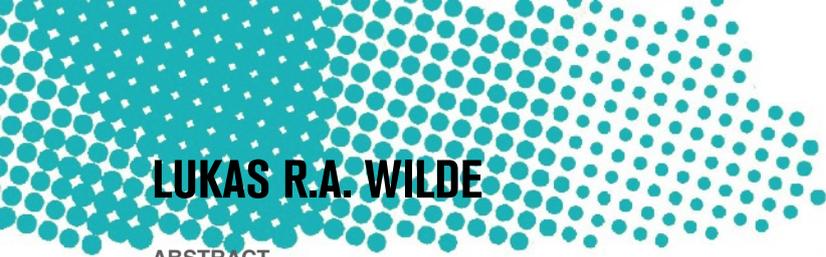
LUKAS R.A. WILDE

ABSTRACT

Kyara and the "Other Sides of Narrative": A Map of Discourses

Within the last two decades, the specialized term "kyara" – distinguished from *kyarakutā*, character – has been employed to denote fictional beings that seem somehow typical for Japanese popular media and especially manga. What, exactly, distinguishes a *kyara* from regular characters (as we find them in American franchises, for instance) remains notoriously hard to pin down, however. Usually, a distinction is made that *kyara* are somehow independent from narrative. Since the term "kyara" emerged in a variety of different discourses, however, it serves many contradictory functions. It is thus far from clear what this "other side of narrative" is intended to capture or to designate. As a first approximation, either *kyara* they are seen as something *more fundamental* than characters: *Kyara* are then considered *pre-narrative* or *proto-narrative* where no stories about them exist as they circulate only on material goods, single artworks, or in cosplay performances; or *kyara* are seen as something *transcending individual narratives* as *meta-narrative* or *trans-fictional* entities where they appear across mutually exclusive fictional words – continuously recontextualized, but not identified with the specific, contradictory stories they might appear in.

My presentation is mapping these different ways to conceptualize the protagonists of Japanese popular culture as "kyara". With regard to the manga *Demon Slayer* (Kimetsu no Yaiba) my presentation is looking at seven different understandings of such "other sides of narrative": First, I am going to discuss the four relevant oppositions "Naturalistic Consequentiality vs. Cartoonish Unreality"; "Representational Realism vs. Ludic Realism"; "Narrative Consumption vs. Database Consumption"; and "Authorized Works vs. Secondary Productions". Then, three additional domains for "non-narrative" kyara can be seen in the "2,5D-cultures" of real-space interactions with fictional entities; in the mascot characters, working characters, or character goods without any narrative to begin with; and, finally, within conventionalized patterns of speech and behavior in online communication where a mediated type of "social self" or "social role" is adopted by actual people. What connects all these vastly different meanings of "kyara" – and the "other sides of narrative" – is a shared interest in characters not as parts of closed, fictional stories or worlds, but as nodal points of historically changing media practices and conventionalized modes of imagination and participation.

BIO

Lukas R.A. Wilde is a post-doc research associate at Tübingen University's Department of Media Studies. After he had earned a Master in theatre and media studies, Japanese studies, and philosophy, his PhD on the functions of "characters" *(kyara)* within everyday communication of contemporary Japanese society was awarded the (German) Roland-Faelske-Award for the best dissertation in Comics and Animation Studies 2018. He is Vice President of the German Society for Comic Studies (ComFor). For a full list of publications see http://lukasrawilde.de/en/publikationen.

SELEN ÇALIK BEDIR

ABSTRACT

Manga Meets VR: Technological Challenges for the Mangaesque

The distinguishing features of manga, or the definition of *mangaesque*, has been at the center of academic attention for a long time, resulting in comprehensive studies taking up quite a number of pages. Be that as it may, at least one of the most discussed formal features of contemporary manga can be identified as its complex spatial arrangements on the page. Manga panels quite often melt or shatter around the central figures of the characters, in a way that exposes the energy and the emotions of them. Significantly, this formal preference shared by both shōjo and shōnen manga also takes away from the clues which help the audience build a physical understanding of the story-world.

Since comics came into contact with digitalization, hybrid forms such as VR comics have emerged. The first examples of VR comics did not experiment much with page layout and paneling. Simply yet spectacularly, they brought huge comics pages (sometimes panel by panel) in close proximity to the readers. However, a growing number of VR-specific comics, the ones that set out to use a narrative potential specific to VR technology, promise more than a clearer peek at story-worlds: They allow readers to enter the panel, literally making room in the story-worlds for their audience. Paradoxically though, this very ability may be a source of complexity in the encounter between VR and manga: How can VR manga produce a spatial confusion that can be deemed mangaesque? In other words, can VR manga still feel like manga after inviting the readers to join the characters in their own worlds? Where exactly does this hybrid media form position the reader, in what role, to what kind of effect? This presentation addresses such questions by taking up the example of *Tales of Wedding Rings* (a VR manga by Square Enix) and holding it in comparison to a bunch of other works, including the VR adaptation (by 59 Production) of Richard McGuire's graphic novel *Here*.

BIO

Dr. Selen Çalık Bedir is an Assistant Professor at Beykoz University's Animation Department, Istanbul. She received her B.A. in English Language and Literature from Boğaziçi University (2008), and her M.A. in Comparative Literature from İstanbul Bilgi University (2010) in Turkey. From 2012 to 2017 she studied in Japan on a MEXT grant. After spending one year as a research student at Kyoto University (2012–2013), she entered the PhD program in Manga Studies at Kyoto Seika University. She completed her PhD in 2017 with a thesis entitled *"Playing" Anime: A Comparative Media-Theoretical Approach to Anime as a Specific Medium*.
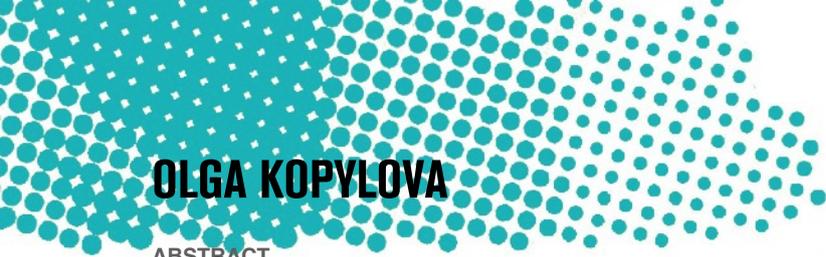
OLGA KOPYLOVA

ABSTRACT

"Work-in-Progress": Textual Variance of Serialized Manga

A major characteristic of the Japanese manga industry is the two-step publication, with narrative installments released periodically (in a magazine, or, increasingly, on an online platform) and then collected into printed volumes, or *tankōbon*. The transition is often accompanied by alterations, additions, and omissions on practically all levels, from verbal text, to page layout, to narrative flow. These transformations can affect both the aesthetic qualities of the work and its narrative contents, from story events to characterization. Furthermore, their immediacy (depending on the pace of serialization, less than half a year may separate the publication of a printed volume from the release of a chapter) means that two versions of the manga text circulate almost simultaneously. And yet, readers both in Japan and overseas accept this coexistence of text variants as a logical outcome of the production process with its specific demands and limitations, treating pre-*tankōbon* releases as "work-in-progress" and *tankōbon* editions as definitive. This convention, however, is complicated by varying readership patterns, particularly those of casual manga consumers and involved fans. The development of digital technologies since the late 1990s has opened new ways for fans to archive and share periodical publications previously treated as transient and thus negligible. Due to the immediacy of revisions and the increased accessibility of multiple versions, the interplay of so-called version variants of the manga text now holds potential interest not only for critics or researchers but also for interpretative fan communities. In light of these considerations, this presentation employs Noda Satoru's *Golden Kamuy* (2014-22) and a handful of other manga titles to trace the range of typical revisions undertaken in the two-step publication of serialized manga, and address the potential effect such alterations have on fan reading practices, especially compared with more widely discussed transmedia transformations of contents.

BIO

Olga Kopylova received her Ph.D. in Manga Studies at Kyoto Seika University, with a thesis exploring the role of adaptation in a story-based Japanese media mix. Her main research interests still lie in the sphere of adaptations, but now they have come to include issues of visual style, material connections between media, and the labor of creative workers involved in production of transmedia franchises in Japan. Besides, she still maintains interest in transmedia development of narratives and fictional worlds, as well as in activities of fan audiences that pursue their favorite stories and characters across multiple reincarnations.

MIHO TAKEUCHI

ABSTRACT

Manga as Participatory Media: The "Hand Drawing" Perspective. From the 1960s' Dōjinshi to SNS manga in Japan

In the recent years, the spread of SNS and digital devices such as smartphones has enabled amateur manga creators to share their manga online easily. But in fact manga has been functioning as a participatory media since the 1950s. In those early years, people communicated with each other through readers' columns in rental manga or manga magazines, circulated shared journals, dōjinshi and so on. This communication was not limited to verbal exchange—drawing itself was the vehicle.

This presentation examines the role of the "hand-drawn" line in the manga medium with regard to the active participation and exchange of the manga readers. This is explored through concrete examples of how the act of "drawing manga lines by hand" has played an important role in communication, from the dōjinshi magazine activities of the 1960s to SNS manga by amateur artists that started spreading in the mid-2010s.

Additionally, the presentation touches upon some previous discussions of the linework, materiality, and physicality of manga with regard to "hand-drawing" and connects them to the research on hand-drawing in other media.

BIO

Miho Takeuchi received a PhD in art theory at the Graduate School of Manga Studies, Kyoto Seika University, Japan. She is currently a part-time lecturer in Seisa Dohto University, Japan, and she has been pursuing a research project that combines her training in art education with her expertise in manga studies and her strong interest in social criticism, or the possible role of popular media like manga in the life of Japan's civil society.

DALMA KÁLOVICS

ABSTRACT

*Panel Layout in Story Manga between Medium-specificity and Standardization*

Until the 1970s different manga publishing media had their own specific panel layouts in accordance with their format, and when the format changed, the layout was also adapted. This practice ended in the 1970s, when magazines became the center of manga publishing, with paperbacks as their republishing medium, and this contributed to turning the magazine layout into a standard. The standardization of the magazine layout can be observed, for example, in story manga published in newspapers in the 1960-80s, as numerous series used a layout similar to magazines, regardless of the allocated space on the newspaper page. Furthermore, regardless of the new possibilities of the digital medium, Japanese webcomics have been predominantly published with traditional manga layout.

Medium-specificity in manga layout re-appeared in Japan with webtoons, long vertical scrolls adjusted to the materiality of digital displaying devices. Although webtoons are mainly represented through translated works in the Japanese market, traditionally laid out digital comics are occasionally rearranged into vertical scrolls, and popular webtoons are printed with traditional layout, reviving the reformatting tradition of the 1960s. However, while reformatting was done by artists in the past, webtoons are often edited by publishers, even foreign ones, occasionally resulting in several different analog layouts of the same webtoon.

It can be argued that the frequent usage of big panels and close-ups in recent story manga is related to the growing importance of paperbacks as opposed to magazines, but even in the face of the digital shift the standard of the manga layout has been mostly resistant to changes in the materiality of the publishing medium. It remains to be seen whether the growing global success of webtoons can overturn the two factors upholding this standard, the rigid manga publishing system and the convenience of readers raised consuming traditional comics.

BIO

Dalma Kálovics is a researcher at Yokote Masuda Manga Museum, an institution in Japan focused on archiving manga manuscripts, so-called genga. She received her PhD in manga from Kyoto Seika University in 2019. Her original research interest is in 1960s shōjo manga within children's magazines and rental books from a media historical perspective. Recently she has been focusing on the materiality of manga, i.e. how different publication formats relate to the visual structure of comics, utilizing genga in research.
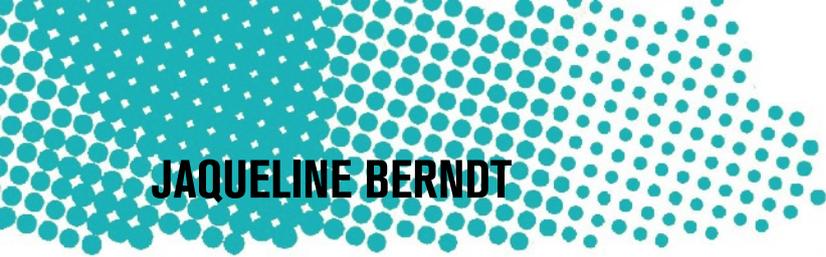
JAQUELINE BERNDT

ABSTRACT

Revisiting Manga's "Progenitors" from a Postdigital Perspective: Visual Flow in Graphic Narratives, Scrolls (emaki), and Picture Stories (emonogatari)

Through her meticulous materialist investigation of 1960s magazine-based girls manga, Dalma Kálovics has highlighted the historical contingency of notions of manga that take for granted the printed double-page spread, as well as the business model of magazine serialization followed by *tankōbon* edition; this has led her to shed new light on recent media-aesthetic changes typified by the webtoon. The implicit postdigital perspective (in the sense of both digital media forms, and the related approaches to textual artifacts and their embodied perception) opens up also possibilities for revisiting manga's alleged progenitors: illuminated picture scrolls (*emaki*) of medieval Japan on the one hand, and on the other, popular graphic narratives of early modern Japan (*kusazōshi*, more specifically *kibyōshi*). My talk introduces two recent projects. Both focus on visual storytelling, or more specially, on how narrative movement is facilitated by specific arrangements of pictorial and script-textual components, in relation to movements of the hand, movements of the reader's gaze, and the reader being affectively moved, for example, by characters' facial expressions. Historically, the postdigital perspective suggests two things: first, that medieval scrolls and modern paneled comics have, at present, more in common with each other than with digital webtoons; and second, that recent changes call for a notion of graphic narrative which includes Japan's modern "picture stories" (*emonogatari*, as distinct from "picture books", *ehon*), last but not least as the missing link between early modern illustrated fiction and contemporary manga narratives. Conceptually, questions arise about the usability of traditional film-studies theory, in particular with regard to the assumption that the panel represents a moment in time (cf. Takahata, Yamamoto), and to the application of modernist gaze theory as resting on juxtapositions of subject and object.

BIO

Dr. Jaqueline Berndt is Professor in Japanology at Stockholm University. Prior to that, she served as Professor in Comics Theory at Kyoto Seika University, Japan. Her scholarly work is mainly in the areas of Comics/Manga Studies and Animation/Anime studies, informed by Media Aesthetics and an interest in New Formalism. She directed the world-traveling exhibition *Manga Hokusai Manga: Approaching the Master's Compendium from the Perspective of Contemporary Comics* for the Japan Foundation (2016-), and *Manga: Reading the Flow* for the Museum Rietberg, Zürich (2021). For her publications see: https://www.jberndt.net/
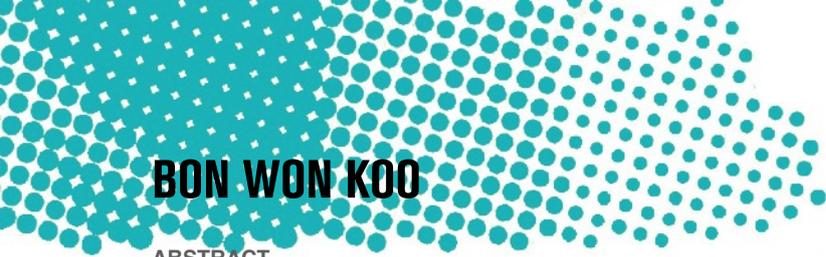
BON WON KOO

ABSTRACT

The Differences between Manga and Webtoon based on the Change of Medium:
The Making of the Webtoon Version of "Tanuki vs. Zodiac 12"

From September 2021 to January 2022 the Museum Rietberg, Zürich, held an exhibition titled *Manga: Reading the Flow*, for which German-Greek artist Christina Plaka adapted an old Japanese picture scroll. I created a webtoon version of her first four pages, which was a very challenging and enlightening process. Many people think that turning a printed manga into a webtoon is just coloring the pictures and pasting the panels vertically. As a matter of fact, most of the so-called scroll manga in Japan is made that way. But ignoring the medial support – book or smartphone – may easily hamper the reading experience. In Korea, where the webtoon dominates the market, the position and size of every element is organized to be read on smartphones from the very beginning. Japanese artists who create webtoons and not manga on double-page spreads, are also fitting their artwork to the digital medium. The challenge of the Rietberg project was to adopt the reading experience of spread pages to the smartphone screen, and conseqeuntly, to remake the scenes to be enjoyable as a webtoon. In my presentation, I will explain the making of the webtoon version of "Tanuki vs. Zodiac 12", clarifying differences between manga onn spread pages and webtoon.

BIO

Bon Won Koo, born in Korea in 1980, grew up in Germany where she encountered Japanese Manga. From 2002, she studied Japanology at Friedrich Wilhelms University, Bonn, and in 2005 she moved to Japan to study manga at Kyoto Seika University, where she obtained her Bachelor in 2009, and her Master degree in 2011. While still a graduate student, she started teaching manga creation at Kansai Gaidai University in 2013. Since 2020 she has been a lecturer at the "New Generation Manga Course" of Kyoto Seika University. Her interests are manga expressions and the reading process.
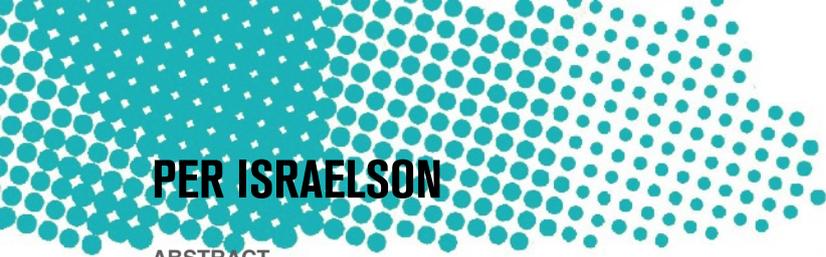
PER ISRAELSON

ABSTRACT

Art of Recursion: the Technical Transindividuation of (Postdigital) Comics

If cybernetic capitalism not only capture and reify behavior (Hörl 2017, Zuboff 2019), but also, in the media saturated environments of the contemporary techno-ecology, operate at a temporality prior to the formation of creative subjectivities (Hansen 2015), there seem to be very little room – or hope – for any future for creativity, as well as for any creative future. However, this presentation argues that by using Gilbert Simondon's theory of transindividuation (Simondon 2017, 2020), the recursion of cybernetic systems is not merely a matter of control and command, but can also emerge in the form of a non-antropocentric co-creation of posthumanist creativity. By discussing conceptual comics artist Ilan Manouach's interventions in the digital infrastructures of contemporary culture, primarily in the comic book projects *The Cubicle Island* (2020) and *Fastwalkers* (2022), this presentation argues that the postdigital aesthetic put into play by Manouach's work can be framed as an articulation of a neocybernetic and posthumanist conceptuality. *The Cubicle Island*-project employs the distributed labor of the Amazon Mechanical Turk-application (AMT) in a reconfiguration of a number of cartoons belonging to the desert island-genre. The book comprises an edited reconfiguration of these cartoons and captions, critically layering different forms and hierarchies of labor: human, bot, editor, microworker, artist, and cartoonist, among others. *Fastwalkers* is a manga written by an emergent AI-software, whose machine learning has been curated by Manouach. The environmental and distributed agency of Manouach's work thus point to a posthumanist understanding of autonomy in which the recursive feedback loops of cybernetic systems participate in a process of transindividuation. Accordingly, the postdigital aesthetics of *Cubicle Island* and *Fastwalkers* can be understood as an art of recursion.

BIO

Per Israelson defended his PhD thesis *Ecologies of the Imagination: theorizing the participatory aesthetics of the fantastic* in 2017.
Currently he is working on a postdoctoral project at the Department of culture and aesthetics, Stockholm University. The project – "Postdigital comics: participation and materiality in contemporary Nordic comic book culture" – investigates the impact of digitalization on the production, dissemination and aesthetics of Nordic comic book cultures.
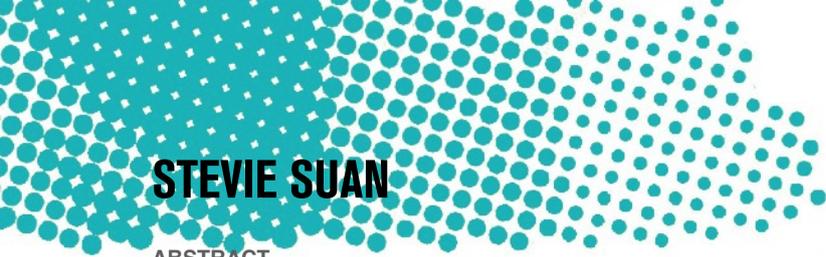
STEVIE SUAN

ABSTRACT

Masking Anime's Transnationality:
On Media-Form and Cultural Production in this Era
of Globalization

Anime is often seen as a particular type of animation that signifies both Japanese culture and globalization: a local-global tension of "Japanese subculture gone global." But attending to anime's media-form reveals a very different sense of globality, whereby what is supposedly "Japanese animation" is actually animated through a transnational network of production across Asia but centralized in Tokyo. Importantly, it is the performance of the media-form that both enables and hides the transnationality of the final image as long as the media-form is enacted sufficiently. In this sense, this performance also affords a third type of globality, a more decentralized, heterarchical notion of cultural production, one not necessarily isolated to one place of "authentication." Ultimately, all three of these modes of globality operate in tandem in the performance of anime's media-form.

BIO

An Associate Professor at Hosei University's Faculty of Global and Interdisciplinary Studies, Stevie Suan holds a doctorate from the Graduate School of Manga Studies at Kyoto Seika University and a master's in Asian Studies from University of Hawai'i at Mānoa. His main area of expertise is in anime aesthetics through which he explores various modes of existence. In his recent research, he utilizes performance/performativity theory and media theory to examine anime aesthetics and its relation to globalization, which is the topic of his book *Anime's Identity: Performativity and Form beyond Japan* (University of Minnesota Press, 2021).
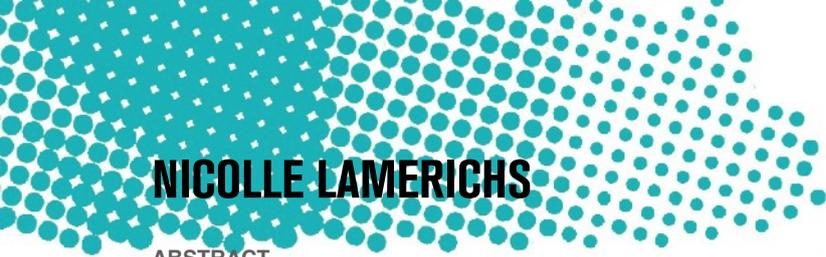
NICOLLE LAMERICHS

ABSTRACT

The New Media Mix: Materiality, Affect and
Participatory Cultures
in Manga

Digital developments have had a wide impact on manga's distribution, creation and reception. Through new media platforms and interfaces, manga has opened up for new Japanese audiences as well global audiences. Due to this platformization, new cultural cross-overs are emerging as well, for instance between manga and webtoons - vertical, scrollable webcomics from South-Korea. New innovations are already lining up, such as the tokenization of manga on the blockchain. These postdigital manga require a different approach, one that also theorizes this medium as a part of a highly complex transmedia landscape, a "media mix" (Ito, 2005). Today, this is a media mix that does not only consist of different stories and media, but includes different interfaces, streaming services, and even decentralized technologies.

This talks explores the platformization of manga through different cases, from webtoons and NFT's to virtual influencers on YouTube ("VTubers"). These spaces have potential for transcultural communication and collaboration, and thereby open manga up to new audiences as well. Postdigital manga, in other words, goes hand-in-hand with its audiences and participatory cultures. These fans do not only consume manga, but often interact with it, comment on it, and co-create it. Their affect is key in understanding the economy behind Japanese popular culture (e.g. Galbraith, 2022). Ultimately, I argue that postdigital manga is a new media mix of different platforms and materialities, driven by the affective reception of its audiences.

BIO

Dr. Nicolle Lamerichs is senior lecturer and team lead at Creative Business at HU University of Applied Sciences, Utrecht. She holds a PhD in media studies from Maastricht University (2014). *In her book Productive Fandom* (2018), she explores intermediality, affect, costuming and creativity in fan cultures. She has published peer-reviewed articles and chapters on fandom, new media and popular culture.
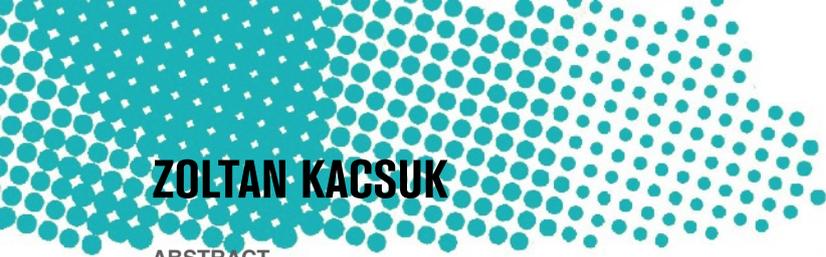
ZOLTAN KACSUK

ABSTRACT

Utilizing Metadata Analytics for Research on Manga, Anime and Video Games: Introducing the Japanese Visual Media Graph

The Japanese Visual Media Graph (JVMG) project – funded by the German Research Foundation's (Deutsche Forschungsgemeinschaft, DFG) e-Research Technologies program – aims to harness the rich resources on popular Japanese media such as anime, manga, video games among others compiled by online enthusiast communities. By working with the communities towards integrating these descriptive metadata resources into a single knowledge graph (available at https://mediagraph.link/) the project aims to open up new avenues of quantitative analysis for researchers working on popular Japanese visual media.

To demonstrate the possibilities opened up by such a knowledge graph and the way metadata analytics can be used to provide a new angle on central topics in research on manga, anime and video games this presentation will focus on examining one of Hiroki Azuma's arguments from his seminal book *Otaku: Japan's database animals* (Minneapolis, MN: University Of Minnesota Press, 2009 [2001]). This example research question will also serve to illustrate certain inherent limitations of databases compiled by enthusiast communities, as well as how the JVMG knowledge graph provides ways to overcome these shortcomings in the course of research.

BIO

Zoltan Kacsuk holds a doctoral degree in manga studies from Kyoto Seika University. He is a postdoctoral researcher at the Japanese Visual Media Graph (JVMG) project, Institute for Applied Artificial Intelligence, Stuttgart Media University. Most of his papers are available at: https://kyoto-seika.academia.edu/ZoltanKacsuk. His work on the JVMG project can be followed at: https://jvmg.iuk.hdm-stuttgart.de/.

Symposium title

VI Foro Internacional de Creación en la Frontera: Manga in a postdigital environment.

Symposium coordinator:

José Andrés Santiago Iglesias

Management

Tatiana Lameiro González

Design & Layout

Tatiana Lameiro González

Dates

May 30-31, 2022.

Place

Vice-chancellorship of the Campus of Pontevedra
Casa das Campás
Rúa Don Filiberto 9-11
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