



SECTION 10
**Youth visual force as new cultural
power: What Art Educators can
learn from fan culture around
Japan, Taiwan, Hong Kong and Chi-
na.**

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Abstract

In the last two decades,

Japanese anime/manga fan culture has quickly spread throughout Asia, particularly among East Asian countries such as Japan (the motherland), Taiwan, Hong Kong and China, to become a pan-East Asian sub-cultural phenomenon. Created dominantly by young people, this subculture features various genres of anime/manga fan arts and the energetic, creative production of visual imagery. Evidence of such easily can be found in Comic Market /Comiket, which is called ComicWorld in Hong Kong and Taiwan.

Key words:

**Comic Market
Art Education**

DOI: 10.24981/2414-3332-1.2015-1.9

IMAG #1. InSEA Publications (2015). DOI: 10.24981/2414-3332-1.2015

This is an event held for fans, that provides them an opportunity to display, exchange and sell their self-published fanzines/fan art (mainly doujinshi and cosplay) and peripheral products such as posters, stuff animals, mugs, cards, shopping bags, T-shirts, dolls, etc. The fan cultural event is saturated with visual images and creativity. As Wilson & Toku (2004) observed, youths' anime/manga fan culture is full of creative forces, self-motivated learning and socio-aesthetic experiences, which are worth our attention. To learn more about the visual power and pedagogical meanings the sub-culture may hold for art education, this essay will explore how anime/manga fan culture flows across Japan, Taiwan, Hong Kong and China and how it young people within each nation adapts anime/manga into a glocalised style of visual imaginations. Insights and implications for art education and visual cultural pedagogy will be elaborated.



Let's take a look at the Comic Markets around East Asia and see how amazingly creative and productive they are! Anime/manga fan culture originated in Japan, as did the doujinshi expo. Comiket was first held in with about 32 participating doujin groups. It is now the biggest Comic Market in the world, attracting more than 500,000 attendees each year. According to Pixiv, Twitcma and Twitter's survey data, the number of doujin groups participating in the 82nd Comiket was 34,936 (<http://figyuamonogatari.blogspot.com>; 2012. 09.02). One can well imagine how many fan artists/amateur artists have become enthusiastically devoted to the visual image-based expression in order to support such an enormous number of groups within a relatively small nation. While, Comiket has been held for more than 35 years, it was not until last decade that the event moved to the Tokyo inter-national exhibition center, Tokyo Big Sight, out of a need to hold more participants and visitors to the event.

The two pictures in the upper right corner are examples of doujinshi.



Cosplay is a Japanese fan term for Costume Play; that is, manga fans put on costume to play out as their favored anime/manga characters.

These pictures were taken by the author from the Cosplay zone in the 82nd Comiket, 2012 Summer 8/12-11-12.

Next, let's take some views at fan activities in Taiwan.



In the last decade, Taiwan's anime/manga fan culture became much more visible and active due to the annual, high-profile doujin conventions: Comic World, Taiwan (CWT) and Fancy Frontier (FF). The Comiket style of doujin convention was introduced to Taiwan by the team-up of the JB Comic Store and Janot only held regularly in Taipei, but also expand affiliates or branches respectively in Taichung (central Taiwan) and Kaohsiung (southern Taiwan). In compared to Comiket, CWT to lead the development of anime/manga conventions and evolved from the style of Comiket, CWT and FF are running more active and energetic in producing manga-related pe-

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Now, we are visiting Comic World, Hong Kong.



Like Taiwan, Hong Kong's anime/manga fan culture became much visible and energetic after Japan's "S.E. Inc." introduced Comic World here in 1998. CWHK grew rapidly into the biggest convention in Hong Kong areas. In the beginning, CWHK held four times every year, but a few years later, it changed to two times annually. In 2009, S.E. Inc. stopped supporting CWHK so that Comic World Hong Kong LTD had to run it by itself.

However, CWHK didn't fail, but continued to grow steadily. Today, CWHK attracts fans from Macau, Singapore, and China to be more like an international one. The CWHK LTD also endeavors to make it into an international one, for instance, calling artworks for special exhibitions from Chinese circles around the world.

Comic World, Hong Kong is very special to hold different shows for anime/manga amateur artists. Some pictures were posted for your references in the following.

Our Final Stop is Kwang Zou YACA, China.

In compared with other Asian counties, anime/manga fan culture in China seems to show up late. It was not until 2001 that YACA set off its first event in Guangzhou,

Guangdong, and Comic Con in Shanghai next year. Three years later, ComiCup was held in Shanghai.

After 2005, comic conventions become popular and begin to spread quickly throughout China. It goes from the south to the north, and from the east coast to the west inland areas of the country. ComiDay in Chengdu, Sichuan has been well known. Fan people from other provinces may travel thousands of miles to attend the event.

China's anime/manga fan culture is booming in a scary speed that will throw other Asian countries far behind. The pictures posted above and



The pictures posted above and below were taken by the author in YACA in 2012. Then, YACA was smaller than CWHK, or CWT, but their fans are very potentials. Fan artists from Hong Kong and Taiwan came to sell

below were taken by the author in YACA in 2012. YACA was smaller than CWHK, or CWT, but their fans are very potentials. Fan artists from Hong Kong and Taiwan came to sell their products. One of the organization staff told me that they had been trying to collaborate with CWHK to improve YACA. After

knowing that I came from Taiwan, he said he really hoped that he could get a chance to visit CWT or FF to learn from them. YACA had a basic format including a commercial zone, a doujin zone, and cosplay zone. In addition to those three activities,

the organization did set up an exhibition of fan artworks and a competition for the cosplay doubles.

Young People's Creative Methods for Making Their Fan Art!

Fan artists tend to apply methods of copying, imitation and appropriation to their learning and making of anime/manga art. They always start from copying or imitation, and continued to utilize it even after they became skillful as a means of studying specific styles, drawing skills and formal elements. Such behavior of copying and appropriation is not "Copy and Paste", but allows fan artists to make creative changes, adjustments, modifications, and extensions.

Because of the use of copying, appropriating, mixing and assembling, it is common to see fan books that combine or integrate different subjects, themes or even art styles from different resources.

As such, bricolage, termed by Hebdige (1979), is a significant narrative style for anime/manga fan arts, which visualizes the notion of intertextuality.

There are several ways of appropriating materials from an original manga for making a fan book. Here lists only seven.

1. Adding up more stories within an episode, or evolving more stories from the end of an episode.
2. Revising or adjusting certain parts of the story.

3. Taking certain characters from a manga and re-basing them in a new story.
4. Combining characters from different mangas or media texts to form a new manga.
5. Reconstructing the original manga with a critical viewpoint to create a new work.
6. Taking a character from RO (online games) or bands to form a story.
7. Developing a manga work from a novel.

Various Ways of Visual and Textual Transformations and Fusions

Fan artists like to fuse visual languages and stories and ideas. For instance, they would draw a fanbook on Pirates of the Caribbean in the style of manga drawing, and, meanwhile, add some other styles of drawing. They might apply characters from Lord of Rings to Chinese traditional mythic stories, or characters from Naruto with Western fairy tales to create a style that has personal meaning and that is connoted with cultural values. The above pictures demonstrate some of techniques.

comic by mickey



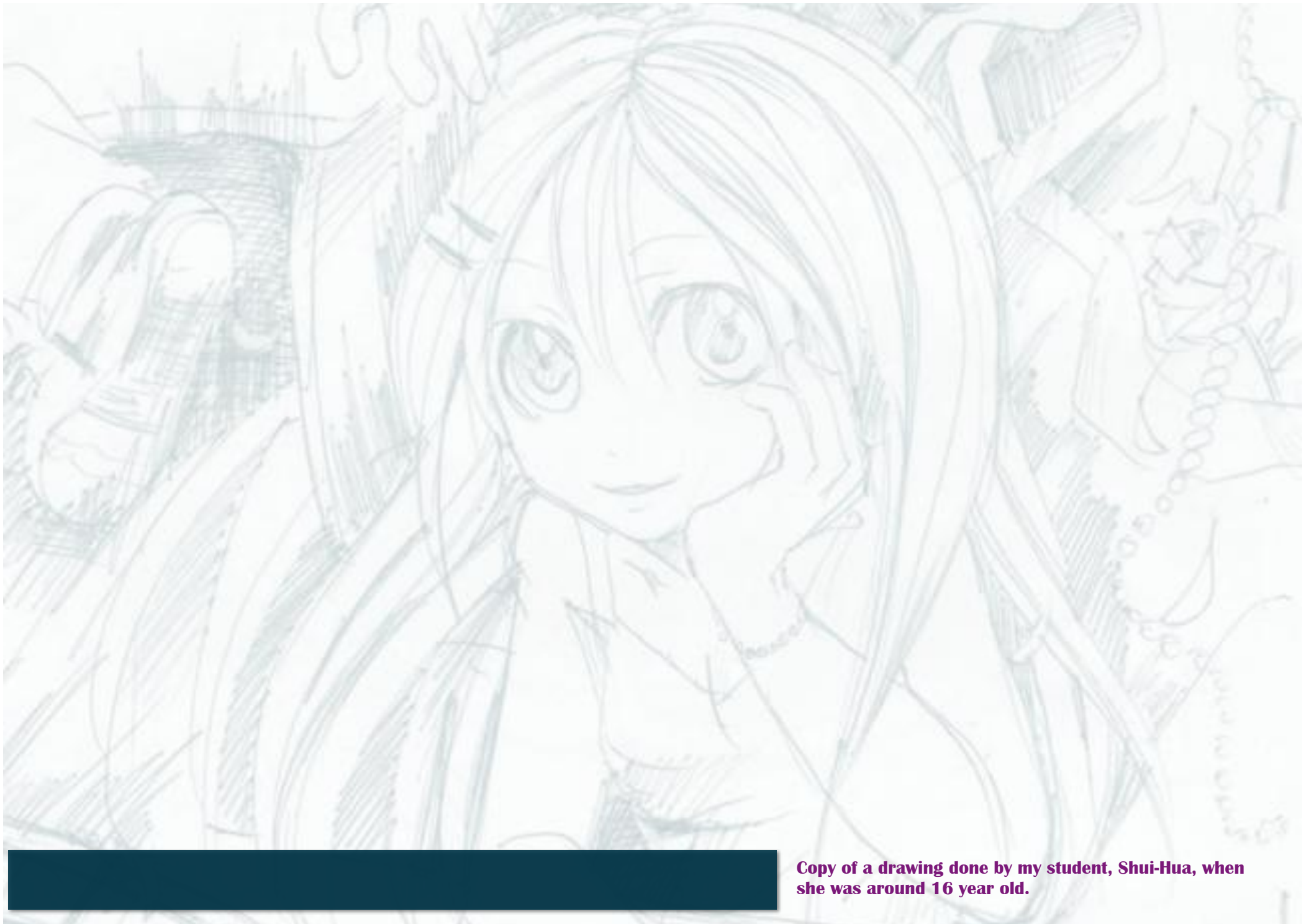
《鋼之鍊金術師》	《罪》	《UNDER FLAME》
 <p data-bbox="277 635 360 676">羅伊</p>	 <p data-bbox="645 627 728 668">羅伊</p>	 <p data-bbox="1016 624 1099 665">羅伊</p>
 <p data-bbox="293 1011 376 1053">休斯</p>		 <p data-bbox="1016 1011 1099 1053">休斯</p>
 <p data-bbox="277 1355 398 1396">愛德華</p>	 <p data-bbox="629 1355 750 1396">愛德華</p>	

**A Comparison Table:
The Protagonists of the
fan books in contrast
to the characters
of the original series
--Adopted from Wu (2005)**





Various ways of visual and textual transformations and fusions.



Copy of a drawing done by my student, Shui-Hua, when she was around 16 year old.



Youths' Socio-Aesthetic Preference as New Cultural Power

Based on young people's ways of creativity, the anime/manga fan culture has formed its own unique style of visual representation. Through this representational system and interest-based creative force, various socio-cultural worlds are formed, functioning as an alternative for young people to hind from the overloads or cruelties in the real society for temporary mends.

This visual force energized by young people is flowing interactively among Japan, Taiwan, Hong Kong and China to form a pan-Asian style of anime/manga fan culture. Its aesthetic preference is influencing the popular culture around Asia.

The picture is a copy of a drawing done by my student, Ming-Jen, when she was around 22 year old.

Notes

This visual essay is based on two presentations as follows:

1. Youth Creativity and the New Visual Force: Exploring Anime/manga Fan Culture in China/ Hong Kong, Korea and Taiwan. Paper presented in the InSEA European Regional Congress 2013, Canterbury, UK, June 24-26.
2. Fan Art, Youth Creativity and Socio-Aesthetic Potentials: Exploring Anime/manga Fan Culture in China, Hong Kong and Taiwan. Paper presented in the 34th InSEA World Congress, Melbourne, July 7~11, Melbourne, Australia.

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