Japanese youth products, manga included, now account for more of the nation’s exports than either automobiles or steel. (Allison, 12).

**Manga Statistics**

- **Number of manga sold annually**
  - Manga magazines: 21.0% (669,100,000)
  - Manga books: 15.0% (478,470,000)
  - Non-manga publications: 64.0% (2,042,410,000)

Almost 40% of all magazines and books published in Japan are manga. How much is this manga market worth each year? A whopping 448.3 billion yen.

- **Manga that have sold at least 100 million copies over the years**
  1. Dragon Ball
  2. Case Closed (Detective Conan)
  3. ONE PIECE
  4. Kochikame
  5. Oishinbo
  6. SLAM DUNK
  7. Golgo 13
  8. Doraemon

- **On the average, how many manga do the Japanese read every month?**
  - **Males**
    - Mid-teens: 5.0
    - 20s: 1.8
    - 30s: 1.3
    - 40s: 0.4
    - 50s: 0.3
    - 60s and older: 0.0
  - **Females**
    - Mid-teens: 3.1
    - 20s: 1.1
    - 30s: 0.6
    - 40s: 0.2
    - 50s: 0.1
    - 60s and older: 0.0

The young crowd keeps the manga market humming. The fan base has much males than females.
Research Questions

- Why doujinshika do what they do?
- How the doujinshi market came to be so large?
- Where are the copyright lawyers?!

Why mainstream manga publishers and creators allow doujinshi markets like Comiket to exist?
COMIKET!
Methods

- Filmed the proceedings and wrote field notes

- Distributed a survey to doujinshika centering on their relationship to mainstream manga, both its content and its means of production

- Interviewed doujinshika, attendants, & volunteers
Japanese Copyright

JAPAN COPYRIGHT LAW
CHAPTER II, SECTION 3

(Right of preserving the integrity)
Article 20. (1) The author shall have the right to preserve the integrity of his work and its title against any distortion, mutilation or other modification against his will.

(Rights of translation, adaptation, etc.)
Article 27. The author shall have the exclusive rights to translate, arrange musically or transform, or dramatize, cinematize, or otherwise adapt his work.

(Right of the original author in the exploitation of a derivative work)
Article 28. In the exploitation of a derivative work, the author of the pre-existing work shall have the same rights as those the author of the derivative work has under the provisions of this Subsection.
Content Symbiosis

- Innovation
- Replenishing pool of creative talent

Doujinshi Production

Mainstream Manga Production

- Compelling storyline, character
- Popularity Springboard
Industry or Community?

“I don't ever want to work for a manga company; it would only be restrictive”
-Female, mid 30s

“Being a manga assistant is fun, but it's so procedural. Doujinshi is freeing. I sell at Comiket for fun and to meet people.”
-Female, early 40s

“I do this because I love these characters- I want to put my own interpretation on the series because of my love for them”
-Female, mid 20s

“My favorite part is being around all the other doujinshi; when I see their passion it makes me want to try hard as well”
-Female, late 20s

Comiket- “a sacred space” uniting fans under the desire to covet & create
Sacred Space

The Otaku Comiket Crew
Bibliography