"Problems and concerns for libraries in building a collection of pop culture materials for research and teaching"

1. Updates by the CJM

The Committee Chair, Michiko Ito of the University of Kansas, made several updates and reports:

    a. Before the last year's conference in Seattle, CJM called for volunteers to review the "Union Catalogues of Early Japanese Book Database" by the National Institute of Japanese Literature (http://base1.nijl.ac.jp/~tkoten/index.html). Reviewers had a meeting during the conference, and based on the reviews and discussions, CJM issued a letter with a list of recommendations and submitted it to the National Institute of Japanese Literature (NIJL). This open letter has been uploaded to CJM's site (http://www.eastasianlib.org/cjm/projects.html). The chair reported that some of the recommendations had been reflected in the updated version of the database.

    b. Professor Osamu Furuse of the NIJL, who had helped to develop and maintain the NIJL's "Directory of Overseas Collections of Old and Rare Japanese Books, Other Print Materials and Manuscripts," passed away in February 2017. The NIJL will inform the CJM Subcommittee on Japanese Rare Book of the future contact person.

    c. CJM revised the membership qualifications for JpnLibLiaisons, the listserv for Japanese Studies librarians, to provide clear membership qualifications. The revised statement is available at: http://www.eastasianlib.org/cjm/listserv.html.

    d. The chair introduced a special guest, Ms. Michiko Yamakawa of Production I.G., one of the most established animation studios in Japan, and welcomed the newly elected CJM Chair, Fabiano Rocha of the University of Toronto.

2. *Survey Results on East Asian Pop Culture Collections and Services*

The chair reported the results of the online survey of "East Asian Pop Culture Collections & Services," developed by Ryuta Komaki of Washington University in St. Louis. The committee received, in total, 46 responses. Both the PPT file used for this report and a complete PDF summary of survey results will be posted on the CJM webpage.

3. *Guest Talk: "The Challenges of Archiving Non-Canonical and Non-Discrete Objects" by Professor Thomas Lamarre*

The chair introduced the speaker, Prof. Thomas Lamarre, a James McGill Professor in East Asian Studies and Associate in Communications Studies at McGill University. His research focuses on the history of media, thought, and material culture. He is developing the

Manga and Anime Archive and Database (MAAD) together with graduate students and faculty from McGill University, Concordia University, and Université de Montréal. His publication, The Anime Machine: A Media Theory of Animation, which questions the trend of scholarly discussion on anime that heavily rely on textual analysis, discusses anime's visual dynamism by applying cinematic theories.

Prof. Lamarre began by explaining that the challenges of archiving non-canonical and non-discrete objects can be divided into two aspects - teaching and research, and from his experience most of the frustrations of dealing with this sort of material come from their use for teaching rather than research.

He explained that McGill University is moving towards a two-stream undergraduate East Asian Studies program in the context of a university-wide multitrack system. The first stream is *East Asian Language, Literature and Culture*, the second *East Asian Media Studies*. Faculty offer courses in both streams and students are encouraged to do either a double major or a major and a minor. In the East Asian language stream, students tend to focus on one language, while media studies is taught from a regional perspective. East Asian media studies courses encompass many aspects including: *Introduction to Media Studies (Asia)*, which gives a general historical grounding; *Animation and New Media (Asia)*; *Introduction to Manga,* which includes Korean *manhwa* and Chinese *manhua; Transnational TV (Asia); Transnational Cinema (Asia); Mass Culture and Popular Culture (Asia); Environment Media (Asia); Science and Technology (Asia); Animals and Media (Asia); Culture and Capitalism* (Asia); and Global Science Fiction Cinema and Media.

Prof. Lamarre highlighted some of the difficulties faced in using library sources for teaching these courses. For manga, he pointed out the following difficulties:

1. Students need to read multiple volumes but libraries can't afford to buy so many;
2. Too many students are enrolled to use reserves effectively;
3. E-reserves are not at a capacity to provide multiple volumes;
4. Web links are useful but subject to change;
5. Students are sometimes distracted when using web-based materials;
6. Original versions are print media, not electronic.

For animation classes, libraries are generally better equipped due to their experience with handling cinema resources, but:

1. Television series, OVA, ONA, and other series are not discrete objects in the same way as films. Often they are very long and may have adverts associated with them which students need to see to understand how they influence the way the series are constructed.

2. It can be problematic to identify what constitutes a 'great' series as they are very different in how they are singled out for 'greatness', as they rely on non-canonical materials differently.
3. Students are less likely to access DVDs – some students may not know how to use a DVD and have been known to try scanning them with an iPhone!

Video game studies face the challenge that no one has come up with an efficient way of archiving them.

Turning to research, Prof. Lamarre explained that media studies is currently moving toward directly addressing the non-discrete and non-canonical nature of media forms:

1. In relation to platforms and infrastructures;
2. In their transnational and translingual dimension.

These problems make media studies different from literature or film studies in terms of archiving – in this respect they are closer to digital humanities. Students, teachers and librarians face a common problem. They all agree on the centrality of reading and writing skills in humanities education and research, but the concept of 'reading' is being so enlarged in terms of what we read (media forms) and how we read it (media delivery) that it is impossible to know what standards to work with.

As for the access to materials, Prof. Lamarre explained that many researchers are working with librarians to create their own archives, assuming that in 20-30 years' time the legal situation around copyright and usage will change. Also many scholars in the field have their own servers to archive this type of material.

Professor Lamarre then introduced the **Japanese Media Database (closed to the public)**, a collaborative project at McGill University, which covers anime, games, film etc. and aims to include all relevant material that has been made available on the web since 1995. For copyright reasons, in constructing the database, they acquire commercially available resources wherever possible, but to access some other material users have to be registered. They work with librarians to acquire film and anime journals in e-versions.

The database includes full production format information and the team involved has developed a categorization system based on 'Large Forms': animals, crime, domestic life, fantasy, food & drink, *furyō*, gambling & games, girl activity, history, horror, medical, meta-world, religion, romance, school life, science fiction, sports, and working life.

Each large form is subdivided into *Kyara* (figure), *Sekai* (place) and *Settei* (configuration / theme). Thus, for example, the Large Form 'working life' includes *Kyara* such as *baito,* being the boss, dealing with the boss, freeter, new recruit, etc., *Sekai,* such as: ad industry, anime, governmental bureaucracy, service industry, video game, etc. and *Settei,* such as:

child labor, freelance, full-time, part-time, student job, etc. These scroll-downs are linked across formats allowing for detailed genre analysis.

Q & A

Fabiano Rocha asked if there was a drop-down menu of descriptors people can use and whether it is possible to add new descriptors if necessary.

Prof. Lamarre replied that he and his colleagues had decided against making the database open source so people cannot add new categories. If a new category is added it would not be applied retroactively to material already in the database, thereby reducing searchability and consistency. In short, in order to maintain search accuracy of the database, the structure cannot be changed much.

In response to a follow-up question about the registration criteria for joining the project, Prof. Lamarre explained that they are starting to open it up beyond McGill, but want to ensure that people use it in good faith so it is currently fairly restricted. At present, the access is allowed to graduate students and researchers with passwords.

Sachiko Iwabuchi (University of Hawaii) asked about how the material is archived. Prof. Lamarre replied that everything will be in the same file and that character recognition software will allow the user to search through PDFs in a technique similar to digital humanities.

Minutes submitted by:

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