



# What is Comic Market?

A presentation by  
the Comic Market Committee  
January, 2008  
Updated January, 2014



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## Chapter One

*What is Comic Market?  
What are Doujinshis?*



# What are Doujinshis? What are Doujinshi Marketplaces?

## *What are Doujinshis?*

- Doujinshis are defined in Japanese dictionaries as "magazines published as a cooperative effort by a group of individuals who share a common ideology or goals with the aim of establishing a medium through which their works can be presented." Originating from the world of literature, fine arts, and academia, doujinshis experienced unprecedented growth in Japan as a medium of self-expression for various subcultures centered around manga.
- At present, *books edited and published by individuals with the aim of presenting their own material* are also considered doujinshis.
- As a norm, doujinshis are not included in the commercial publishing distribution system.
  - > The primary goal of doujinshi publishing is that of self-expression of one's own works--Ordinarily commercial gain is not the primary rationale behind engaging in the production of doujinshis.
  - > Their distribution is limited in scope.

## *What are Doujinshi Marketplaces?*

- Social functions centered around the display and distribution of doujinshis.
- Their scale and function can vary from anywhere between small gatherings taking place in regular conference spaces where only a few dozen circles (doujinshi publishing groups) attend but can be big as the Comic Market where over 35,000 circles congregate.
- Outside of Japan, similar forums are usually attached to various manga and anime related public gatherings. In Japan, doujinshi marketplaces are almost always independent public events where the focus is on the individuals and groups that publish the doujinshis.

# What is Comic Market?

- Main attraction: Exhibition and sales of self-published publications (doujinshis) centered around manga, anime, video games, and other related genres.
- Organized and operated by the Comic Market Committee.
- Commercial industry booths housing over 130 corporations accommodated in a separate wing of the exhibition complex.
- The entire Tokyo Big Site (an international exhibition complex in Ariake) occupied for three days in both summer and winter.
- Often abbreviated as the *Comiket* and *Comike*.
- Excluding private industry showcases such as the Tokyo Motor Show, Comic Market is **Japan's largest indoor public gathering** operated by a single private non-governmental group.

- *Comic Market 84 (C84)* August 10th ~ 12th, 2013.

Approx. 35,000 circles (publishing groups) participating, selected from over 51,000 applying.

Total combined attendance over three days: Approx. **Approx. 590,000**.

Total combined number of cosplay participants over three days: Approx. 19,000.

Total staff: Approx. 3150.

Total books (according to info submitted by circles): 8,700,000 sold of 11,400,000 carried in.

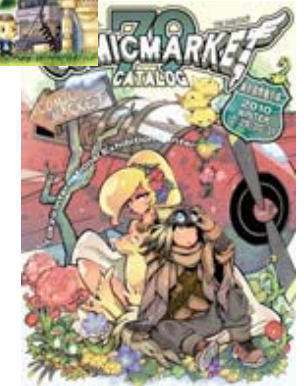
- *Comic Market 85 (C85)* December 29th ~ 31st, 2013.

Approx. 35,000 circles (publishing groups) participating, selected from over 51,000 applying.

Total combined attendance over three days: Approx. **Approx. 520,000**.

Total combined number of cosplay participants over three days: Approx. 25,000.

Total staff: Approx. 3250.



- The 2011 East Japan Earthquake caused attendance to decrease slightly.
- C87 (2014) exceeded winter Comiket's largest attendance record, as did C84 (2013) for summer Comiket's record.
- Comiket changed attendance number estimation methods in C85 (2013) which has resulted in slightly more modest number than before.

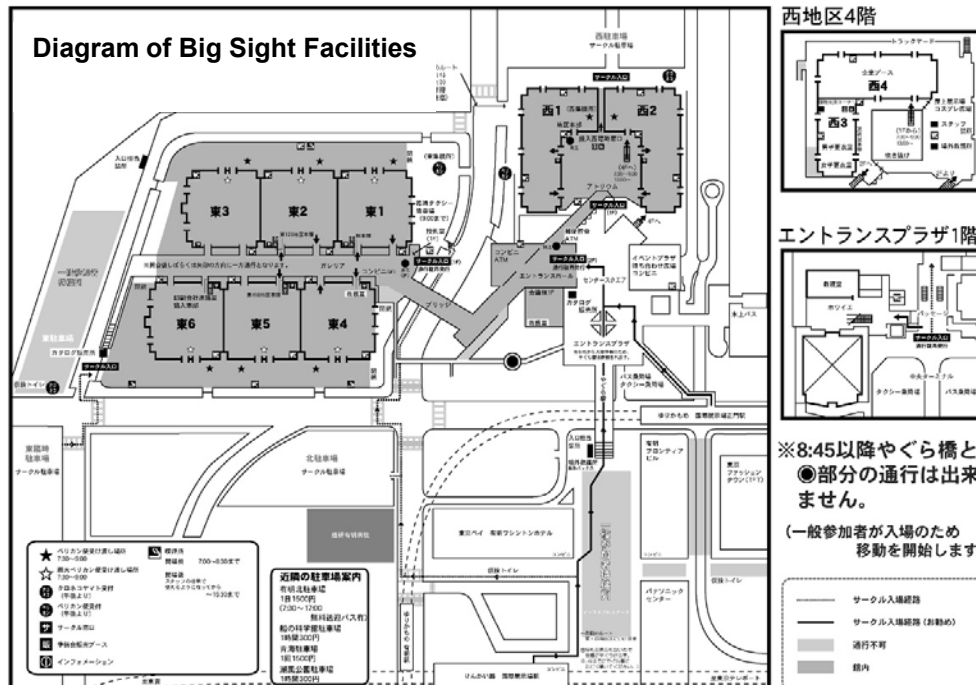
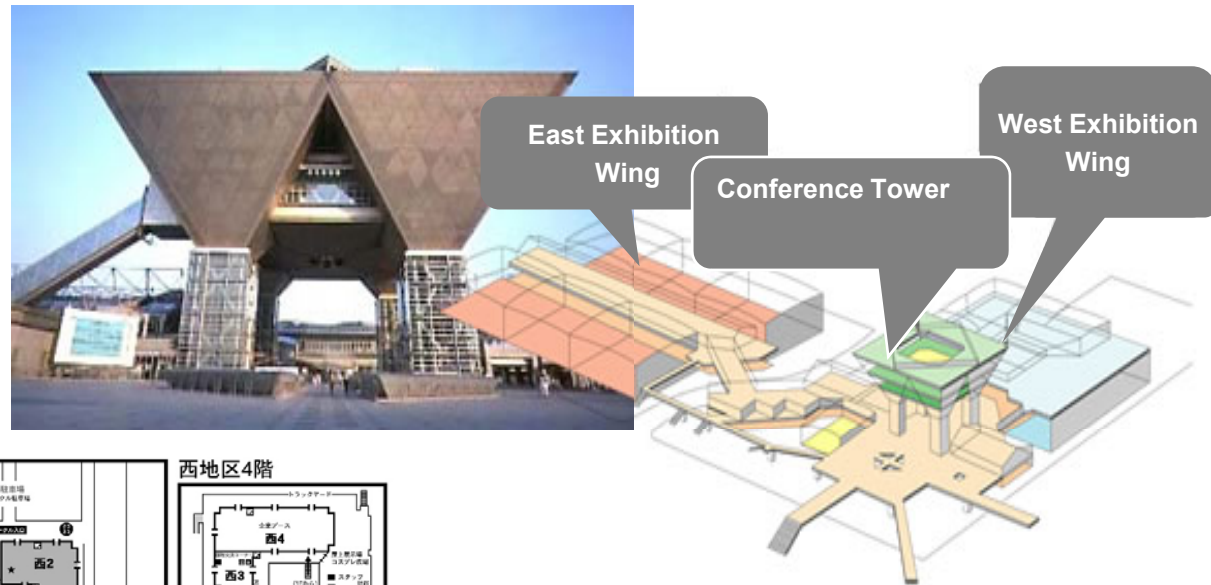
## Chapter Two

# *Comic Market Today*



# The Tokyo Big Sight ~ The Backdrop to Comic Market ~

- The Tokyo Big Sight is Japan's largest convention center opened in 1996.
- Comiket employed the previous facility as well.



**Doujinshi circles (publishing groups)**

- Housed in East Halls 1 ~ 6 and West Halls 1 ~ 2.

**Cosplay and Corporate Booths**

- Housed in the 4th Floor of the West Wing.

**Hours of Operation:**

- Doujinshi circles floor area open 10:00 ~ 16:00
- Corporate Booths open 10:00 ~ 17:00 (except for last day of CM.)





# Comic Market Catalog

- **What is the Comic Market Catalog?**
  - It is a thorough guidebook on Comic Market, listing every participating circles. A spot illo accompanied by name of the circle, their location and date.
  - The catalog is provided in the following three mediums.
- **Comic Market Catalog (Printed Edition)**
  - Sold at bookstores, specialty stores, Comic Market direct retail outlet as well as by mail order.
  - Format: B5-size (18.5cm x 26cm,) square bound, and approx. 1400 pages. Around 100,000 copies are printed.
- **Comic Market Catalog (DVD-ROM Edition)**
  - Packaged software package for Windows. (Mac support ended with C87.)
  - Sold at bookstores, specialty stores, Comic Market direct retail outlet as well as by mail order.
  - Approx. 40,000 copies printed.
- **Comiket Web Catalog**
  - An online application.
  - Beta testing started from C83, paid service started from C84.
  - Listing of every accepted circle posted upon release of list of circles accepted for Comiket participation.
  - Participating circles can edit information about themselves before, during and after the Comic Market session takes place.





# A View Inside Comic Market - Part 1



A bird's eye view of the East Halls 1 ~ 3.



## A View Inside Comic Market - Part 2



A bird's eye view of the East Halls 4 ~ 6.



## A View Inside of Comic Market - Part 3

General Attendees awaiting entry.

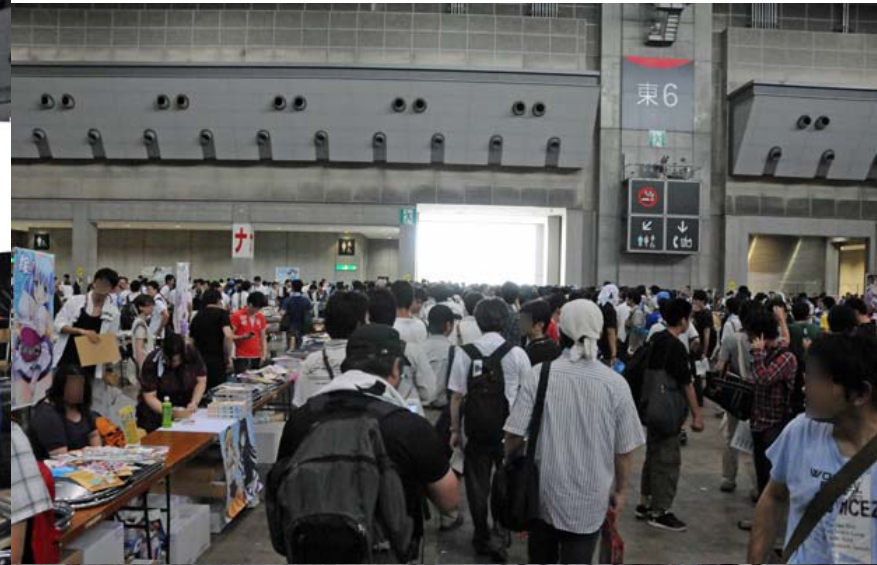


- **Prior to the 10:00 a.m. opening of Comic Market, tens of thousands of general attendees must be organized into lines and guided within nearby parking lots, parks, and other open spaces.**
- To help cope with the massive influx of people, nearby mass transit--such as the elevated Yurkamome Line, the Rinkaisen Line, Tokyo Metropolitan Bus lines--change their operating schedule and increase service to accommodate the crowds.**
- No charge for admission (but purchasing of the catalog is strongly encouraged.)**
- Many from overseas come to participate.**



# A View Inside of Comic Market - Part 4

## Doujinshi Circle Booths



- **Space allotted to each circle:**
  - > Half a desk (90cm wide and 45cm deep -- 36" x 18")
  - > 2 chairs.
  - > Space for storing inventory (90cm x 70cm x 150cm -- 36" x 28" x 60")
- **Cost for participating as a doujinshi circle:**
  - > 8000 yen (roughly \$70) per single space + 1000 yen (roughly \$8) for purchasing the application form package.
- **Total number of circles applying for space.**
  - > 51,000 (where by a lottery is conducted and roughly 70% actually secures a space.)

# A View Inside of Comic Market - Part 5

## Sample copy submission

- Circles must provide a sample of any title they wish to distribute at Comic Market to the Comic Market Committee.
- The Comic Market Committee has been archiving sample titles from the very first session of Comic Market.
  - Over 2,100,000 titles in storage in a specially built warehouse in Saitama Prefecture.
  - The National Diet Library have recognized Comic Market's preservation efforts in "Manga doujinshi preservation and utilization – The Comic Market example."  
<http://current.ndl.go.jp/ca1672>
  - Since C77, the most recent samples can be viewed at the Meiji University Yoshihiro Yonezawa Memorial Library.
    - [http://www.meiji.ac.jp/manga/yonezawa\\_lib/market.html](http://www.meiji.ac.jp/manga/yonezawa_lib/market.html)
    - Only registered library members may view the titles.



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サークル名			
誌名			
頒布価格			円
発行日	西暦	19 20	年 月 日

※全項目記入の上、見本誌の表3（裏表紙内側）に貼付して下さい。



# A View Inside of Comic Market - Part 6

## Waiting in lines



- Lines of eager fans may form at popular circles keen on buying the latest titles.
- Circles that are expected to have crowding issues are placed near the loading bays so that the lines can extend out outside.
- Some circles may sell over several thousand copies of their books at each Comic Market.



# Corporate Booths – Part 1



- Located on the 4th floor of the West Wing.
- Total of 190 booths are available to about 140 corporations.
- Only roughly 55% of applications can be accepted due to accommodation issues.
- Most common types of participating corporations:
  - PC game software manufacturers, animation production studios, book publishers.
  - Music content publishers and producers, TV and radio stations.
  - Retailers specializing in novelty goods and other items.
- Common activities at the corporate booth area.
  - Handshaking sessions, talk shows, and autograph signings with celebrities.
  - Rock, paper, scissors contests, present giving sessions, lotteries.
  - Formerly special live musical acts used to be conducted but the lack of space now prevents this.





# Corporate Booths – Part 2

## ■ Notable exhibitors in the corporate booth area

### Publishers

Shogakukan, Kodansha, Kadokawa Shoten, Ascii Media Works, Media Factory, Houbunsha, Asahi Shinbun Shuppan, Shinchosha, Takeshobo, Hobby Japan, Ichijinsha, Tokuma Shoten, MAG Garden, Wani Books, Futabasha, Shonen Gahosha, SoftBank Creative, Overlap, Nohonbungeisha, etc.

### Animation production companies

Toei Animation, Kyoto Animation, Ufotable, Studio Deen, Shaft, Satelight, Production I.G, AIC, PA Works, Tms Entertainment, etc.

### Studios and Publishers

Toho, Shochiku, Aniplex, King Records, 5pb., Pony Canyon, Warner Home Video, Genco, Imagica Image Workds, Geneon Universal, FlyingDog, Marvelous AQL, Avex, etc.

### Various

Animate, Frontier Works, Movic, Marine Entertainment, Broccoli, Tezuka Productions, Sariowave, Volks, Bushiroad, Good Smile Company, Niconico, Pixiv, Takara Tomy Arts, Queensland Pop Culture Week, Japan and International Motion Picture Copyright Association, Walt Disney Studio Japan, etc.

### Games

Nitroplus, Konami, Sega, Red Entertainment, Otomate (Idea Factory,) Falcom, Cyber Agent, Notes (Type Moon,) Arc System Works, Cygames, DeNA (Mobage,) August, Visual Arts, Unison Shift, Aquaplus, Omegavision (Navel,) Alchemist, Kogado Studio, Akabei Soft2, F&C, Hawkeye (Minamio Soft,) Alicesoft, NET, Heiwa, Universal Entertainment, etc.

### Exhibitors not directly tied to anime & manga

Kyoto City, Tottori Prefecture, Suntory, Onkyo, Megmilk Snow Brand, earth music & ecology, New Japan Pro-Wrestling, Microsoft, Google, GMO Internet, NTT Plala, etc.

### Broadcasters

Nihon Television, TBS, Fuji TV, AT-X, Nippon Cultural Broadcasting, Radion Kansai, Yomiuri Yomiuri Television Enterprise, etc.

*With corporate booths getting more known, interest from businesses are increasing.*



# Cosplay – Part 1

- Participants enjoy dressing up to appear like their favorite anime, manga, and/or game characters.
- Dedicated dressing rooms for men and women cosplayers. 800 yen (roughly \$7) per person for registration, et al.
- Roughly three female cosplayer for every one male cosplayer.
  - Male cosplayers increasing lately.
- Cosplayer numbers tend to be larger in the winter than in the summer.
  - The extreme summer heat makes cosplaying difficult.



# Cosplay – Part 2



- Previously, Comiket was rather restrictive regarding cosplay.
- C80: To widen acceptable range of creativity, restriction shifted from regulating objects to behavior.
- C81: Reduction of restrictions encouraged more cosplayers to attend, resulting in rapid increase.
- C83: "Cosplay Square" become "Cosplay areas" and their locations and space was increased. Regulations were further relaxed. (Now focus is on prohibiting impersonating officers, etc. in uniform and compliance with the swords and firearms law.)
- C84: Use of monopods are allowed in all areas. Use of Tripods allowed in some areas.



Along with self-expression of circle's doujin works, Comiket considers cosplay as "bodily self-expression" that should be pursued and respects its freedom of expression.

### Example:

Prohibition on objects more than 30cm long.

### Was changed to:

Prohibition repealed, but swinging around long objects prohibited.



Comic Market 85  
2013/12/29(Sun),30(Mon),31(Tue)

### コスプレ登録証

皆さんへお願い

- コスプレのまま会場への入りはできません。衣装のままの姿・撮影を禁止しています。更衣室での撮影もできません。
- 撮影は一声かけてから行って下さい。
- 携帯電話での撮影は禁止です。他の参加者の迷惑を避けて下さい。
- 禁止物は持ち込まない、危険な行為を行わない。
- 安全確保のために協力をお願いします。
- 相手の立場を考えましょう。
- 自分だけが楽しむこともしないでください。
- マナーとルールを守りましょう。
- マナーとルールを守って、楽しく一日を過ごしましょう。
- 皆さまの安全と笑顔をお願いします。

コスプレ登録は楽しくなりました。登録時、登録日として登録日ごとに変更するのボタンを有効にします。ログイン時、自分の登録情報を編集することができます。必ず読んで下さい。

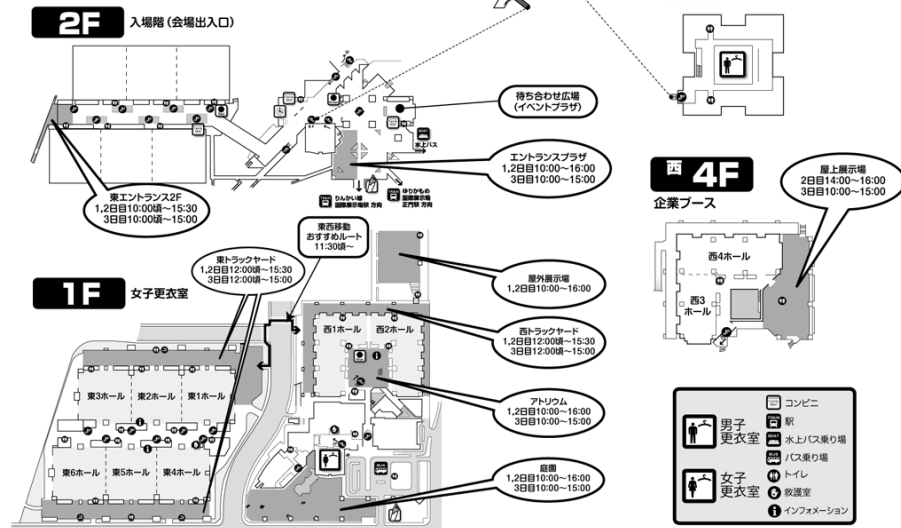
男女更衣室利用時間  
1日目  
10:00~17:00  
新規登録は15:30まで

Official Web  
<http://www.comiket.co.jp/>

Cosplay Info  
<http://www.comiket.co.jp/info-p/>

Below: Map indicating all cosplay areas.  
Upper left: Cosplay registration ID.

## コスプレエリアMAP



当日の時間帯や混雑状況、天候(雨・強風)などにより、予告なしに変更する場合があります。現場での案内には注意してください。

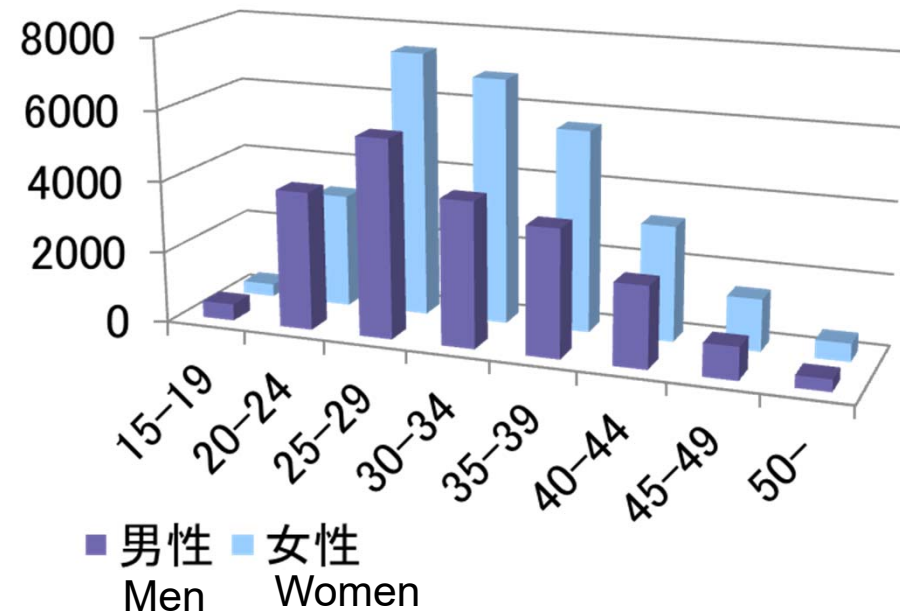
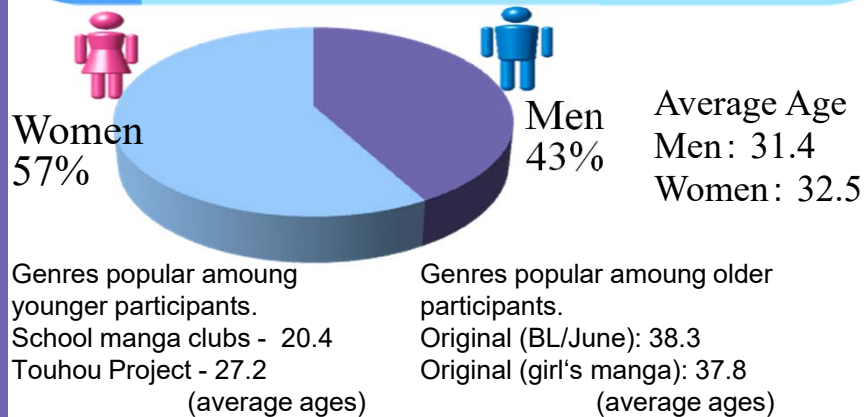




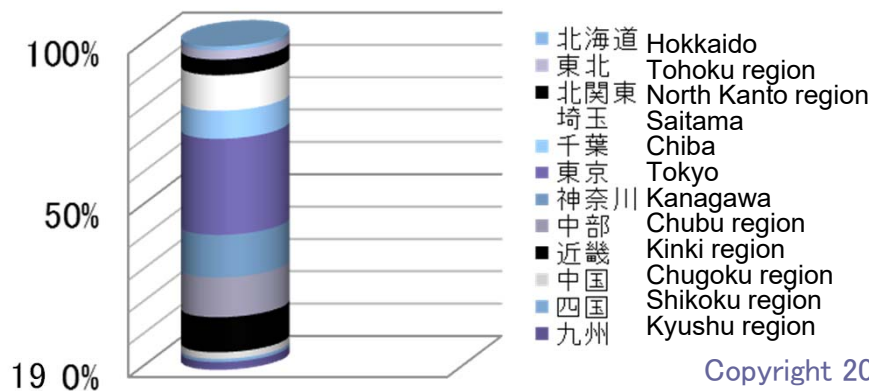
# Profiles of Comiket Participants: Circles – Part 1

- Conventional wisdom tends to portray doujinshi as male dominated, but in fact, **women comprise the majority** at Comic Market.
  - Men's attendance recently increasing. Overall age demographic is maturing as well.
- Roughly 70% come from the greater Tokyo metropolitan area.

## C84 Circle Representative Gender and Average Ages



## C84 Circle Home Address

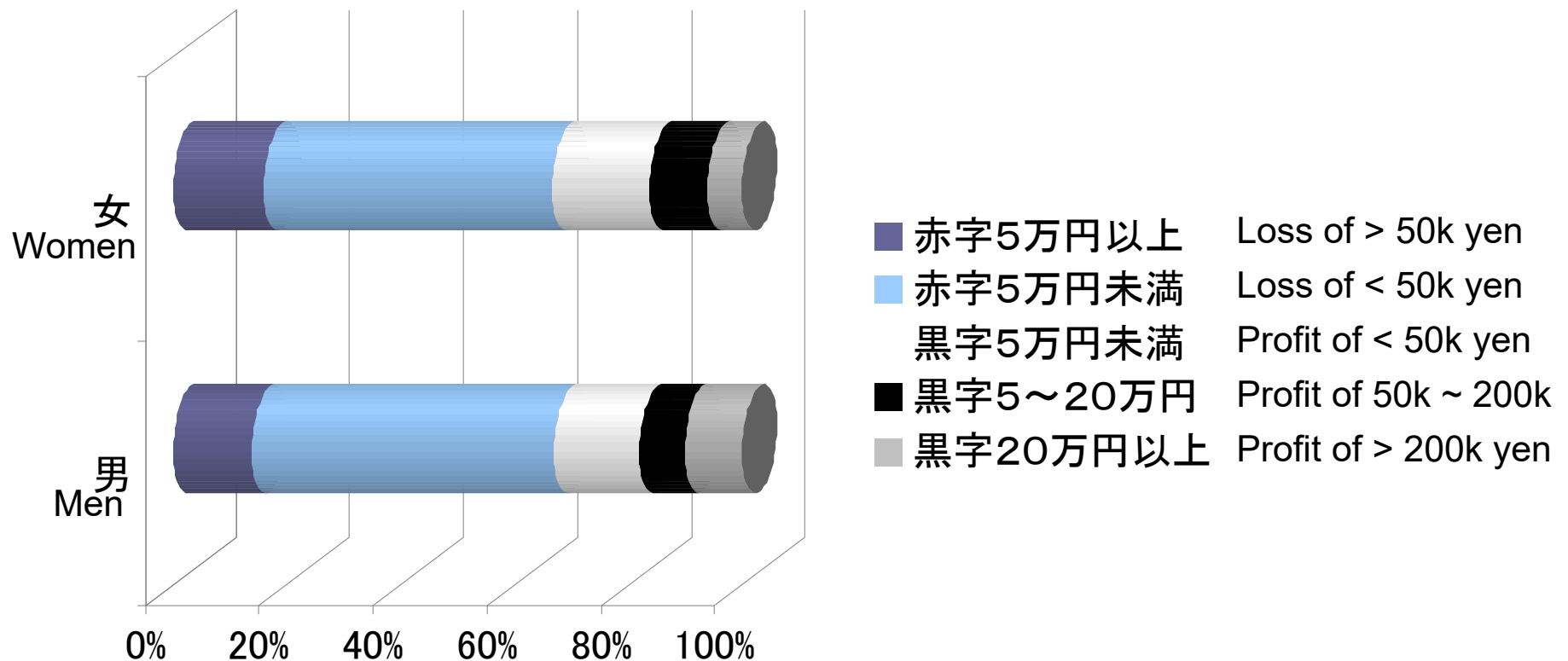




## Profiles of Comiket Participants: Circles – Part 2

- Roughly 70% of circles **lose money**. 15% break even.

### Circle's net profit/loss distribution



「コミケット35周年記念調査」より

Source: Comiket 35 Year Anniversary Research Survey

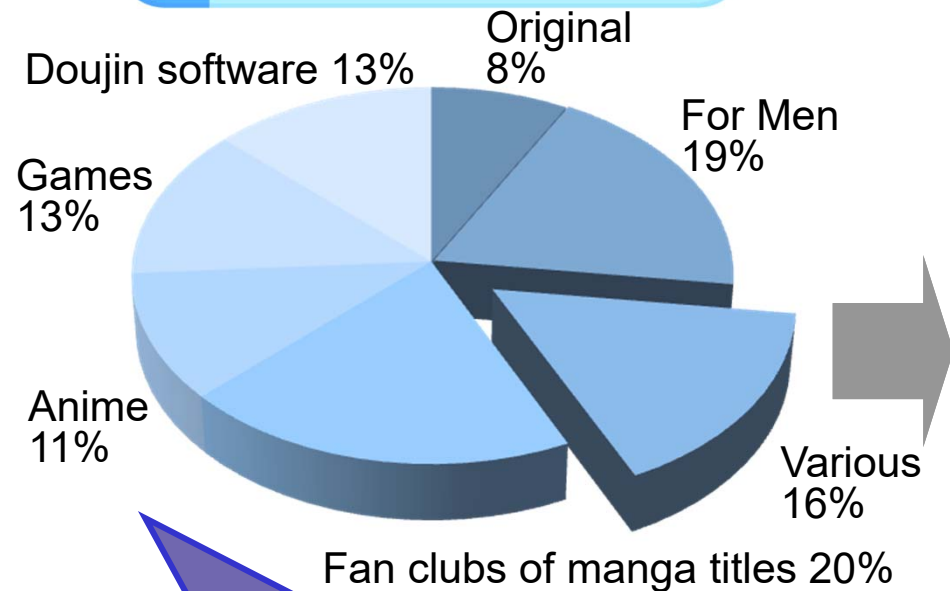




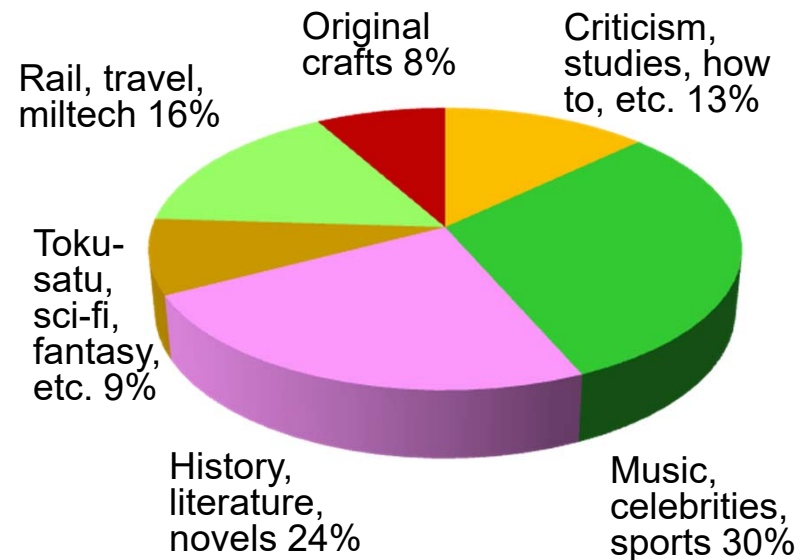
# Profiles of Comiket Participants: Circles – Part 3

■ Manga, anime and video games are the mainstay, but that's not all at Comiket.

C84 Circle Genre Breakdown



Breakdown of "various"



Popularity of a manga title tends to increase following anime adaptation. Anime genre footprint may actually be larger.

# Comic Market's Social Contribution Efforts – Part 1

- **Comic Market cooperated with the Japan Foundation for the 9th International Architecture Exhibition (part of the 2004 Venice Biennale) and took part in the "Otaku: Persona = Space = City" exhibition included in the Japan Pavilion.**  
<http://www.jpf.go.jp/j/project/culture/exhibit/international/venezia-biennale/otaku/j/index.html>
- **Comic Market continuously works together with numerous governmental agencies and local government bodies conducting hearings and briefings. Comiket has played host to many visiting governmental bodies and academic institutions wishing to observe Comic Market.**
  - Hearings conducted with: Ministry of Foreign Affairs, Ministry of Economy, Trade and Industry, Ministry of Land, Infrastructure, Transport and Tourism, Japan Tourism Agency, Agency for Cultural Affairs, and other agencies.
  - Observers from: Ministry of Foreign Affairs, Ministry of Economy, Trade and Industry, Japan Tourism Agency, Agency for Cultural Affairs, and other agencies.
  - Other notable projects:
    - Video footage of Comiket as part of overseas PR efforts to promote Japan. (A Ministry of Foreign Affairs initiative.)
    - Video footage of Comiket as part of PR efforts aimed at China. (A Japan Foundation initiative.)





## Comic Market's Social Contribution Efforts – Part 2

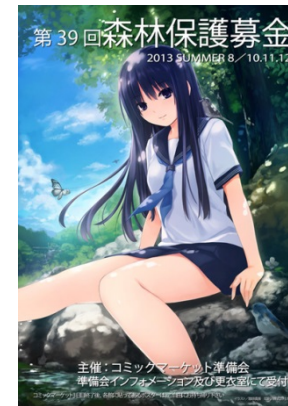
- Comic Market has given lectures and presentations at numerous academic institutions with strong interests in manga studies and the creative contents industry (e.g. University of Tokyo, Waseda University, Meiji University, Kyoto University of Art & Design) as well at conferences (such as the Japanese Association of Contents History Studies.)
- Comic Market itself has sponsored and hosted symposiums.

### Symposiums hosted by Comic Market

<b>Aug. 2009</b>	Comiket 76	<b>"Comic Market as an Extremely Diverse Market Created by Users and its Future"</b> Prof. H.Deguchi (Tokyo Inst. of Tech.,) Assoc. Prof. H.Tanaka (Tokyo Uni.) and others. <a href="http://www.comiket.co.jp/info-a/C76/C76symposium/C76symposium.html">http://www.comiket.co.jp/info-a/C76/C76symposium/C76symposium.html</a>
<b>Dec. 2009</b>	Comiket 77	<b>"Creation of Japanese Contents and How Overseas Expansion is Advancing Understanding of Japan"</b> T.Nakagawa (MOFA), Prof. M.Okamoto (Tokyo Uni. of Arts) and others. <a href="http://www.comiket.co.jp/info-a/C77/C77symposium/C77symposium.htm">http://www.comiket.co.jp/info-a/C77/C77symposium/C77symposium.htm</a>
<b>Mar. 2010</b>	Comiket Special 6	<b>"Contents Business and Local Economy Promotion"</b> Prof. T.Yokosuka (Tokiwa Univ.), Assoc. Prof. K.Morikawa (Meiji Uni.), K.Shimada (Saitama Pref.), M.Sakai (METI,) T.Sasaki (JA Ugo) and others <a href="http://cmksp.jp/mito/kikaku2/index.html">http://cmksp.jp/mito/kikaku2/index.html</a>

## Comic Market's Social Contribution Efforts – Part 3

- Aware that doujinshi is a culture and hobby that consumes large amounts of paper, Comic Market has sponsored a **woodlands conservation donation drive** since 1993. Since its inception, **approx. 60 million yen (roughly half a million US dollars)** have been donated to the public interest incorporated association, The Forest Culture Association.



- Since the winter of 1997, Comiket has cooperated with **Japanese Red Cross Tokyo Metropolitan Blood Center** to encourage people to give blood at bloodmobiles located inside Comiket premises and at the Kokusai Tenjiro Station on the Rinkai Line. **At Comiket 85 (winter 2013,) over 1500 donated blood.**
  - **"Blood drives at Comic Market, one of Japan's largest events"**  
(Japan Red Cross Society official website)  
[http://www.jrc.or.jp/blood/cross/l4/Vcms4\\_00004024.html](http://www.jrc.or.jp/blood/cross/l4/Vcms4_00004024.html)

## Chapter Three

# *History of Comic Market*

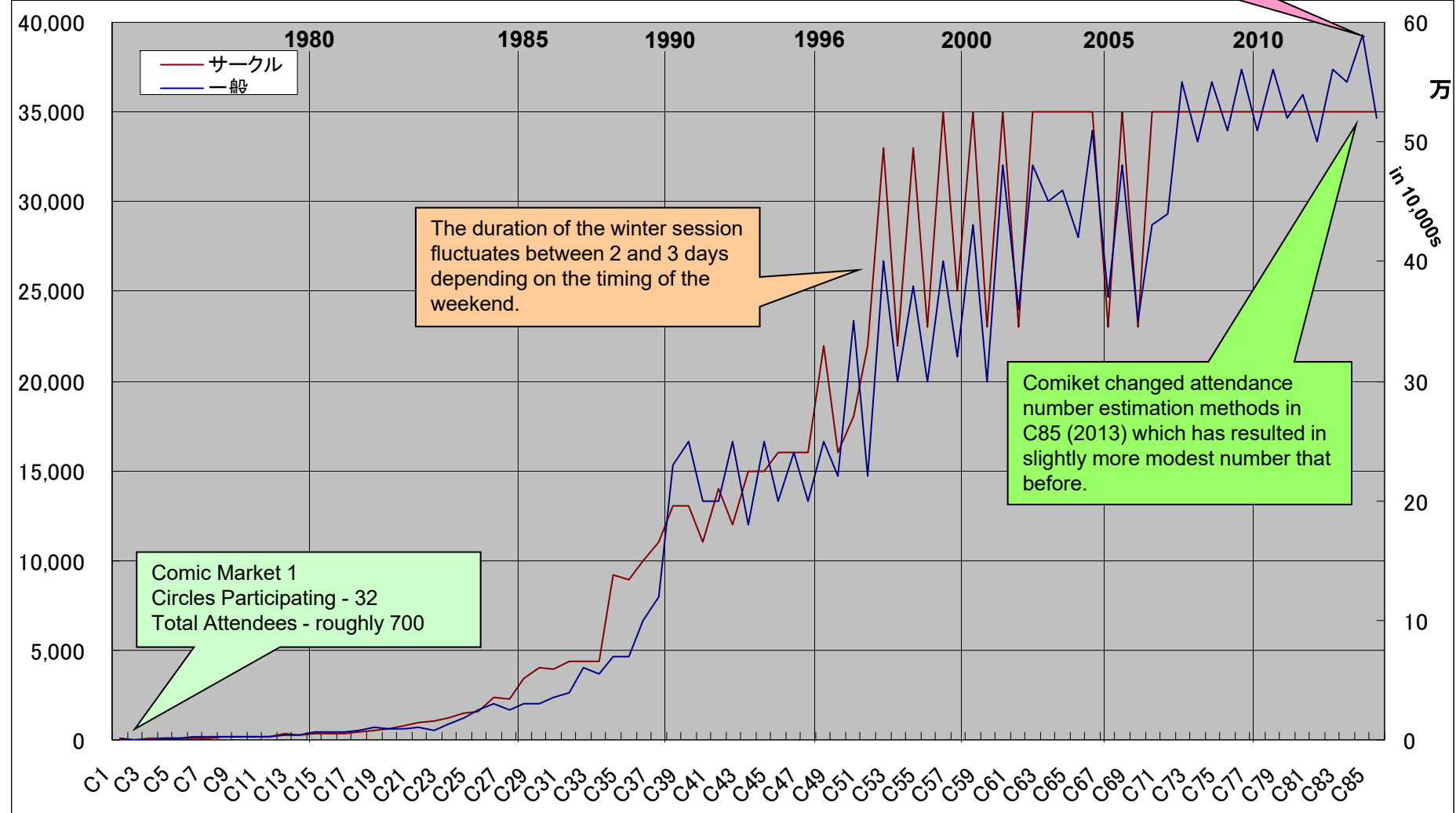


# Chronology of Attendance: General Participants and Participating Circles

Tokyo Big Site 3 Days Operation  
Attendee Peak Number: 590,000

**Circles  
(left axis)**

**Gen. Part.  
(right axis)**



The duration of the winter session fluctuates between 2 and 3 days depending on the timing of the weekend.

Comiket changed attendance number estimation methods in C85 (2013) which has resulted in slightly more modest number that before.



# The Early Years of Comic Market

## - 1975 ~ 1981 (C1 ~ C18)

### - Transition in attendance numbers:

- > Circles: 32 => 500
- > General participants: 7000 => 10,000

### - Comic Market was launched to counter prevailing trends in established forums over manga, etc.

### - Notable trends:

- > Shōjo manga (young girl's comics) boom: Moto Hagio, Keiko Takemiya and other Year 24 Group authors embraced by women.
- > *Space Cruiser Yamato* boom takes root among both men and women (1977~.)
- > *Mobile Suit Gundam* boom among both men and women (1979~.)
- > Lolicon (comics featuring girls aimed for men) boom: Authors such as Hideo Azuma embraced by men (1980~.)

### - Congestion begins to become a pressing problem from 1979. Total allotted space for circles outstripped by demand => lottery system incorporated.

### - Internal strife over various incidents lead to fallout within the ranks of the CMC (Comic Market Committee.)

- > Preparations committee division leads to new doujinshi marketplaces to come about.

### - Prevailing doujinshi format

- > Offset printing still very expensive. Few printers cater to doujinshi publishing needs. Many books printed with whiteprint printing machines.
- > Membership based doujinshi circles were common. Most doujinshis were original works and parodies were not as numerous.



Ota-ku Trade Center

# The 1st Harumi Era

## - 1981 ~ 1986 (C19 ~ C30)

### - Transition in attendance numbers:

- > Circles: 600 => 4000
- > General participants: 9000 => 35,000

### - Notable trends:

- > Lolicon boom continues among men, the boom is particularly pronounced from 1980 to 1984.
- > Rumiko Takahashi boom among men (1982~.)
- > *Captain Tsubasa* mega-boom among women (1985~.)

### - CMC scrambles to keep up with rapid expansion.

- > Moving to Harumi brings new operational challenges (police, fire department, security guards, clean-up concerns, etc.)
- > The publication of the catalog begins (from C21.)
- > Shift from three times a year to two times a year scheduling.
- > The establishment of a public legal entity to support CMC operations (1985.)

### - Prevailing doujinshi format

- > Migration from membership doujinshi circles to small group style doujinshi circles.
- > Offset printing becomes more affordable. The number of printers catering to doujinshi publishing interests increases.
- > The popularity of *Captain Tsubasa* contributes to a lowering of the median age of the doujinshi creator.
- > Increasing sophistication of books (more pronounced use of color and increasing print runs,) especially among women publishers.



Fans enjoying a game of Hana Ichi Monme, a traditional children's game

# The TRC, 2nd Harumi, and Makuhari Era

- 1986 ~ 1990 (C31 ~ C39)
- Consecutive venue changes : Tokyo Ryutsu Center => Harumi => Makuhari Messe
  - > The Japanese Bubble economy of the late 80's contributes to ever increasing number of trade shows and corporate exhibitions => Securing a venue for Comic Market becomes increasingly difficult.

## - Transition in attendance numbers:

- > Circles: 4400 => 13,000
- > General participants: 40,000 => 250,000

## - Notable trends:

- > *Saint Seiya* boom among women (1987~.)
- > *Samurai Troopers* mega-boom among women (1989~.)
- > Bishōjo (infatuation over cute girls) boom re-ignited among men (1990~.)

## - The 1989 Serial Killer Miyazaki Incident instigates bashing against Otakus and the Hazardous Comics Controversy of 1990 highlight obscenity debate.

- > These incidents contribute toward increasing public exposure of Comic Market.



Shutting down at Makuhari Messe

## - Explosive growth in the size and scale of Comic Market constantly challenges the CMC to adapt.

- > In C32, the general attendees entrance line grows to 2km in length, extends onto public roadways.
- > Comic Market itself is extended to become a two day event, starting from C32.
- > The two day setup becomes entrenched following C34 even after returning to Harumi.
- > Massive influx of applications by circles makes paperwork a nightmare.
- > PCs and office automation involving databases incorporated from C31 onwards..
- > The categorization of doujinshi circles begins--Genre codes are established from C31 onwards.

## - Prevailing doujinshi format

- > Increasing transition from small group organization based to single author based doujinshi circles.
- > Doujinshi printers begin carrying-in printed stock directly into Comiket.
- > The advent of medium sized doujinshi marketplaces: Comic City, Comic Live, Comic Revolution, etc.
- > The increasing size of the doujinshi marketplace makes it possible for authors to make a living off doujinshi publishing alone.

Tokyo Ryūtsū Center





# The 3rd Harumi Era

## - 1991 ~ 1995 (C40 ~ C49) held at the Harumi Tokyo International Exhibition Center

- > Police raid bookstores selling doujinshis, obscenity charges filed March, 1991.
- > Hazardous Comic Controversy continues to rage.
- > Comiket venue change forced by Chiba Prefecture's intervention caused by hostile tip against Comic Market.
- > Makuhari Messe refuses to house Comic Market.
- > Harumi allows Comiket on condition of all books to go through contents verification checking.

## - Transition in attendance numbers:

- > Circles: 11,000 => 22,000
- > General participants: 200,000 => 250,000

## - Notable trends:

- > *YūYū Hakusho* boom among women (1993~.)
- > *Slam Dunk* boom among women (1994~.)
- > *Gundam W* boom among women (1995~.)
- > *Sailor Moon* boom (1992~) notable as a work supported by both sexes after a long hiatus.
- > Men's erotic fiction genres experiences its 3rd boom: *Evangelion*, *Tokimeki Memorial*, and other works take center stage.

## - CMC struggles on accommodating overgrown Comike inside Harumi.

- > Major issues: Long lines of people attached to access of 2nd Floor of Shinkan, Overnighters (unsanctioned camping out before an event takes place,) plus maintaining orderly general attendee lines.
- > Massive expansion in the CMC staff ranks.
- > At C48, Comike is held three days for the first time.

## - Trends within the doujinshi community.

- > Mid-sized doujinshi marketplaces propagates throughout Japan: Comic City begins holding venues in numerous locations in Japan starting roughly around 1994.
- > Doujinshi related peripheral industries begin to take root and expand starting 1994.
  - \* Masquerading related activities support -- Cosplay clothing stores, cosplay dance parties organized by corporations beginning around 1994.
  - \* Doujinshi bookstores selling doujinshis on consignment begin (1994~.)
  - \* Used bookstores specializing in selling used doujinshis take off (1995~.)
- > Communication utilizing local dial-up BBS networks surges.

Bird's eye view of Harumi Convention facilities.



# The 1st Ariake Era

- 1996 ~ 1999 (C50 ~ C57) moves to the new Tokyo International Exhibition Center--the Tokyo Big Sight.
- Transition in attendance numbers:
  - > Circles: 18,000 => 35,000
  - > General participants: 350,000 => 400,000
- Notable trends:
  - > Doujinshis for women lose steam somewhat.
  - > *Galgames* (video games featuring girls aimed for men) mega-boom takes root among men (1997~.)  
Examples include: *Sakura Taisen*, *Shizuku*, *Kizuato*, *Pia Carrot*, *To Heart*, etc.
- Efforts to adapt to the new exhibition facilities include:
  - > Major re-organization of CMC departments.
  - > 3 day setup of summer session of Comiket becomes entrenched from C52.
  - > C57 marks first time winter session of Comiket being held for 3 days.
  - > Firebomb incident takes place with C54, threatening letters against Comiket are repeatedly sent.
- Trends within the doujinshi community.
  - > Tax collectors begin investigating popular doujinshi circles (most of which sell books through consignment shops.)
  - > Tokimeki Memorial Video Incident of 1998, Pokemon Doujinshi Incident of 1999 underscores intellectual property issues.
  - > DTP and full digital authoring of doujinshi manuscripts becomes increasingly prevalent among male publishers starting from around 1997.



Bird's eye view of Ariake Convention (Tokyo Big Sight) facilities.

# The 2nd Ariake Era

## - 2000 ~ 2006 (C58~C71) held at the Tokyo Big Sight (Tokyo International Exhibition Center)

### - Transition in attendance numbers:

- > Circles: 35,000 => 35,000
- > General participants: 430,000 => 510,000

### - Notable trends:

- > The rise of *Shōnen Jump* related titles: *Naruto*, *One Piece*, *The Prince of Tennis*, *Reborn*, etc popular among women (2000~.)
- > *Gundam Seed* boom starts from 2003, *Fullmetal Alchemist* boom starts 2003 both titles popular among women.
- > The Moe (infatuation over cute girls) boom starts from 2000 among men.  
Examples include: *Di Gi Charat*, *Key*, Type Moon titles, *Maria-sama ga Miteru*, *Lyrical Nanoha*, *The Melancholy of Haruhi Suzumiya*, etc.

### - A period marked by stability overall, however--

- > Development around Ariake constantly forces changes in CMC plans.
- > The corporate booths section of Comiket becomes increasingly congested from 2001.
- > Increasing demands compels even the winter session of Comiket to run for 3 days.
- > C71 marks first time Comiket taking place on New Year's Eve.

### - Trends within the doujinshi community.

- > Increasing scope of the doujinshi consignment shops, i.e. Tora no Ana and Melon Books.
- > The Otaku boom in the general Japanese society leads to influx in general attendees.
- > Increasing numbers of general attendees act like "customers at a store" within Comiket, expectations and shared values shifting and eroding.
- > A surge in number of single themed doujinshi marketplaces starting from 2000.
- > Further entrenchment of DTP and full digital production of books. Both men and women increasingly become dependent of PCs for authoring both color covers and their b/w contents.
- > Increasing number of doujinshi activities intertwined with web based interaction, the rise of SNS such as Mixi related to doujinshis.



Comic Market in action--A shot of East Halls 4 ~ 6.





# The 3rd Ariake Era

## - 2007 ~ Now (C72~) held at the Tokyo Big Sight (Tokyo International Exhibition Center)

### - Transition in attendance numbers:

- > Circles: 35,000 => 35,000
- > General participants: 510,000 => 590,000

### - Notable trends:

- > Titles such as *Reborn!*, *Hetalia*, *Sengoku Basara* popular from 2007, while *Nintama* and *Inazuma 11* gained a foothold among women from 2008.
- > Popularity of *Tiger & Bunny*, *Uta no Prince-sama* expands among women in 2011, *Kuroko's Basketball* from 2012 and *Attack on Titan* from 2013.
- > *Touhou Project* popularity goes through the roof, *Hatsune Miku* is a hit, light novel titles enthusiastically embraced by men, along with *Kantai Collection* from 2013.

## - Yoshihiro Yonezawa passes away (Oct. 2010,) leadership changed to co-representative system from C71.

- > "Otaku fad" contributes to increasing number of participants. Use of facilities of Big Sight re-evaluation starts from C72.
- > Threats via the 2channel electronic bulletin board compels mandatory luggage inspection for general participants at C74.
- > Sample books collected at previous Comiket available for viewing at Yoshihiro Yonezawa Memorial Library from 2010.
- > Re-evaluation of cosplay begins (cosplay areas expanded, regulations relaxed.) Dramatic increase in cosplayers registering at Comiket.

## - Trends within the doujinshi community.

- > Nico Nico douga and Pixiv begin to impact fads taking hold at Comiket from 2007.
- > Twitter becomes a major player in intercommunication between participants from 2010.
- > The pace at which a title or a fad surges in popularity and then declines noticeably accelerates.
- > Women's doujinshi marketplaces sponsored by individuals decreases.
- > The Revision of Tokyo Metropolitan Ordinance Regarding the Healthy Development of Youths (Bill 156) takes center stage in 2010 and issues of how to restrict minor's access arise.
- > The 2011 East Japan Earthquake caused some doujinshi marketplaces to be cancelled or delayed in 2011.
- > Threats regarding *Kuroko's Basketball* caused some doujinshi marketplaces to be cancelled while others were forced to ask fans of *Kuroko's Basketball* to not attend their events. (2012~2013)

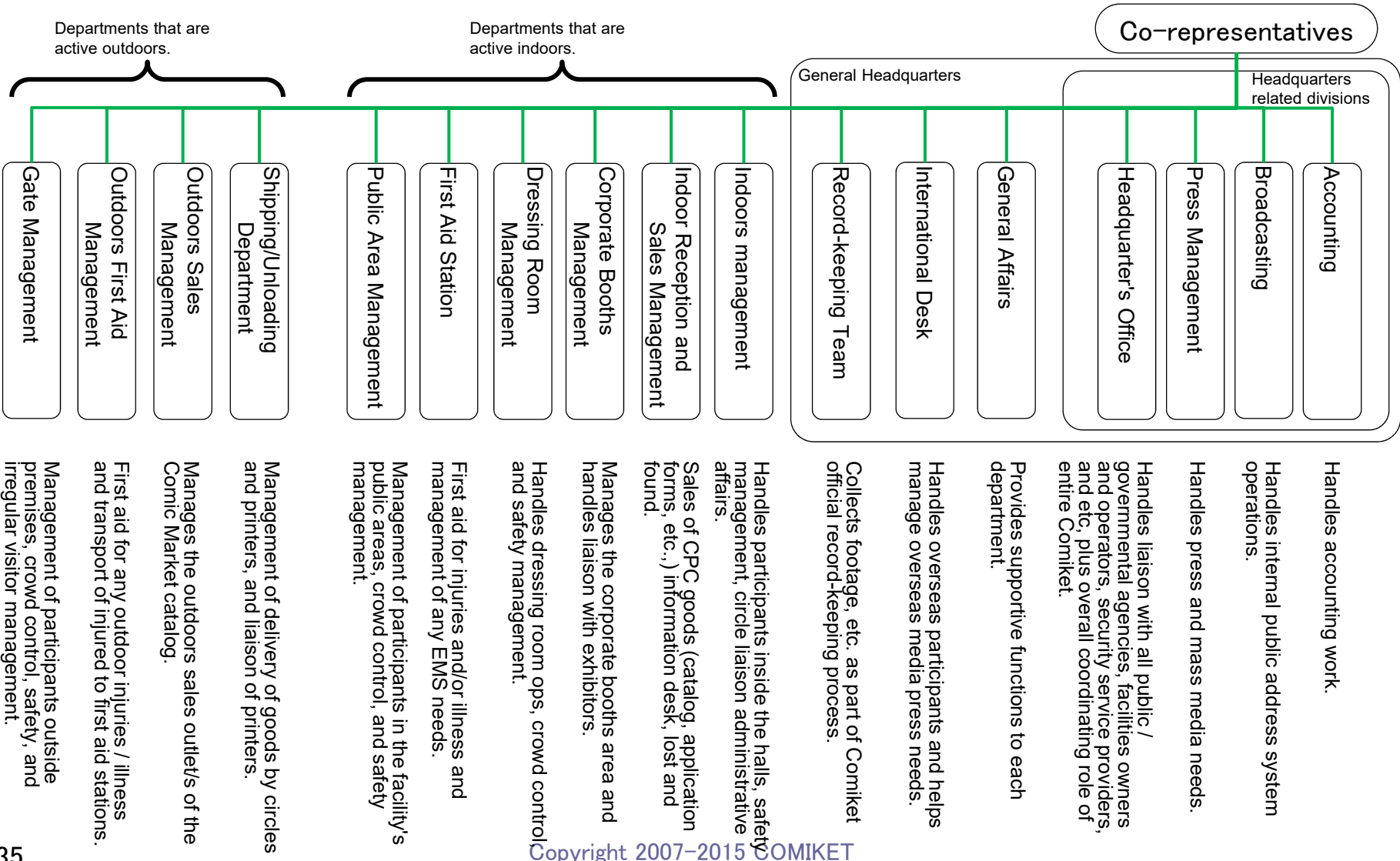
## Chapter Four

# *The Ideals of Comic Market and Its Present Status*



# Comic Market Committee Organization

■ Total staff numbers: Approx. 3,250 (all volunteers.)







## Comic Market Committee and Comiket Inc.

- **The Comic Market Committee is a volunteer based organization and does not maintain a legal entity.**
  
- **Comiket Inc. was established in order to manage and facilitate activities that require the presence of a legal entity, such as negotiating with public agencies, signing contracts, maintaining an administration offices, etc. Its role is solely to support the CMC for activities the CMC cannot conduct on its own.**
  - Incorporated in 1985, and changed to its present form in 1996.
  - Example: Personal information management
    - Comiket Inc. is the personal information administrating enterprise.
    - Comic Market Committee is a co-user of collected information.
    - The CMC co-representatives are the data access control and supervisory authority.
  
- **Comiket Inc. also operates *Comiket Service*, a used doujinshi boostore.**



# Ideals of Comic Market

- **Comic Market is a "space" that functions to expand the possibilities of self expression, where the aim is to accept creators of doujinshi and all other types of creative endeavors and maintain continuity.**
  - Comic Market defines itself as a "space" operated cooperatively through the involvement of all participants including circle participants, general participants, Comic Market staff participants, corporate participants and all other parties involved, and it will be Comic Market's mission to commit itself toward fulfilling this definition.
  - Comic Market's goal is to, without violating any laws and ordinances, accept the maximum number of participants possible while enforcing a minimum set of rules needed for administrative purposes.
  - Comic Market hopes all participants will enjoy partaking in Comic Market as a "Day of Hare" and will continue Comic Market. The Comic Market Committee is an organization administered toward maintaining and enhancing creative and doujinshi culture under the previously stated ideals. Furthermore, Comiket Ltd., Co. is a legal entity that exists to support the Comic Market Committee.

\* Note to English readers. *Hare* (sunshine or special moment) is a Japanese cultural concept where people can transcend the *ke* (mundane) and celebrate a radiant spirit fit for an extraordinary occasion.



# Comiket's Achievements

**Over the course of 40 years, Comiket has not only left its mark on many facets of self-creativity embodied in Japanese manga, anime and the gaming community, but has also influenced numerous individuals, organizations and even society at large.**

- Comiket established a platform in how alternative means of distribution may be available for manga, anime and games and writings related to such works, paving the way for **how ideas and creative works can be disseminated and shared in methods different from established conventional distribution models.** Comiket is a cultural framework where **anyone--both amateurs and professionals--can become broadcasters of creative works** and thus give birth to a wide diversity of self-expression. Therefore, it can be argued that Comiket is one of the origins of Japanese doujinshi culture.
- Comiket has **encouraged communication between participants and has played an important role in enlarging the community network.**
- Comiket has become **a broadcast center for a wide variety of Japanese manga, anime, games and more,** thus garnering attention from overseas.





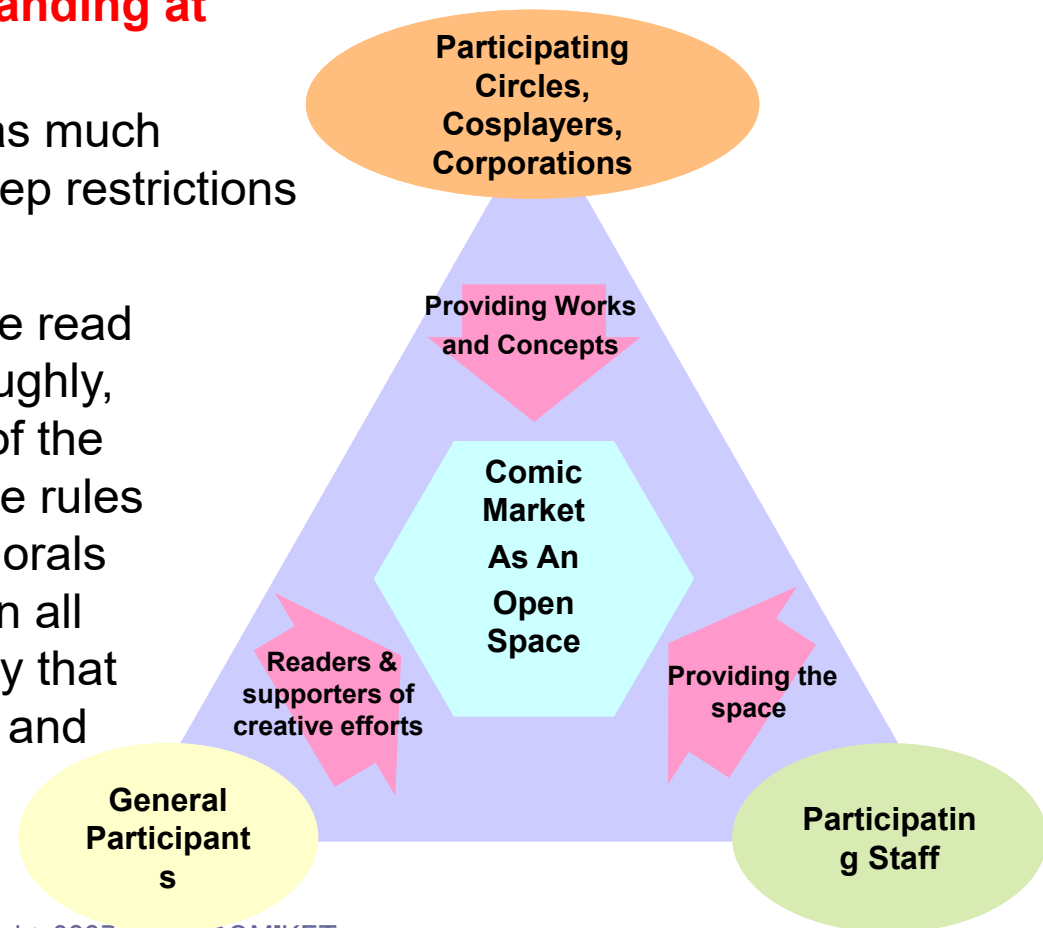
## Comiket's Will for Perseverance of the Space

**Comiket made the proposal that there is value in the fundamental merits of doujinshi culture--that anyone, amateurs or professionals, can become producers of creative works, and thereby a wide diversity of self-expression can come about. Comiket has shared this conviction with others continually. We feel we played an important role in the development of doujinshi culture--As a space where works are distributed, as a space where mutual interaction can take place, and as a space where many individuals develop their talents. Going into the future, Comiket would like remain intimately involved with the development of doujinshi culture, adapt to changes in the environment surrounding that culture and aim to perpetually continue its mission.**

- Regardless of the circumstances, Comiket will continue its mission of pursuing diversity of creative works and remain to act as a vessel that aims to protect of freedom of expression.
- Comiket will continue to share the concept of "The Day of Hare (a day of celebration and a break from the mundane)" with the largest audience possible, for we believe the communal enjoyment of hare is not something that can be replaced by virtual means.
- Comiket, as one of the sources of doujinshi culture, will spare no effort to remain a proud symbol of doujinshi culture for a global audience.
- Comiket collects samples of all publications that are offered through its sessions, and since Comic Market 1 took place in 1975, we have added over 2 million titles to our collection. We will not only continue to add to this valuable collection, but we will properly maintain it, expand it, and also make it available to the public.

# Everybody is a Participant.

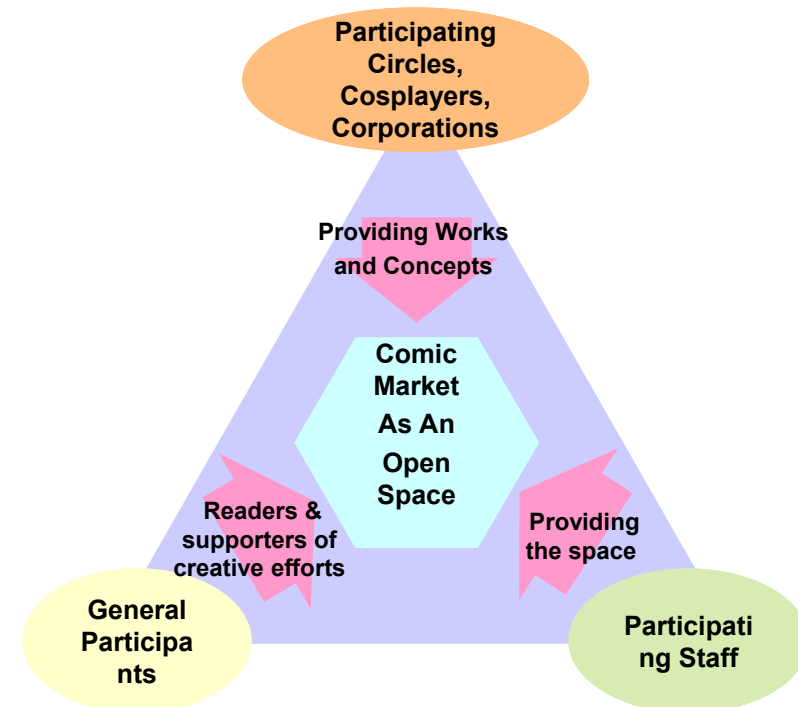
- There are no "customers" at Comic Market.
- Comic Market, in its entirety, is not only operated by all the participants in attendance, but everything about it is comprised them as well.
- **All participants are of equal standing at Comic Market.**
- In order to remain a space with as much freedom possible, we hope to keep restrictions to the minimum possible.
- Participants are expected to have read the Comic Market Catalog thoroughly, maintain a good understanding of the core concepts of Comiket and the rules that govern Comiket, abide by morals and good manners required upon all participants, and behave in a way that reflects mutual respect of others and the roles they fulfill.





# Self-expression at Comiket

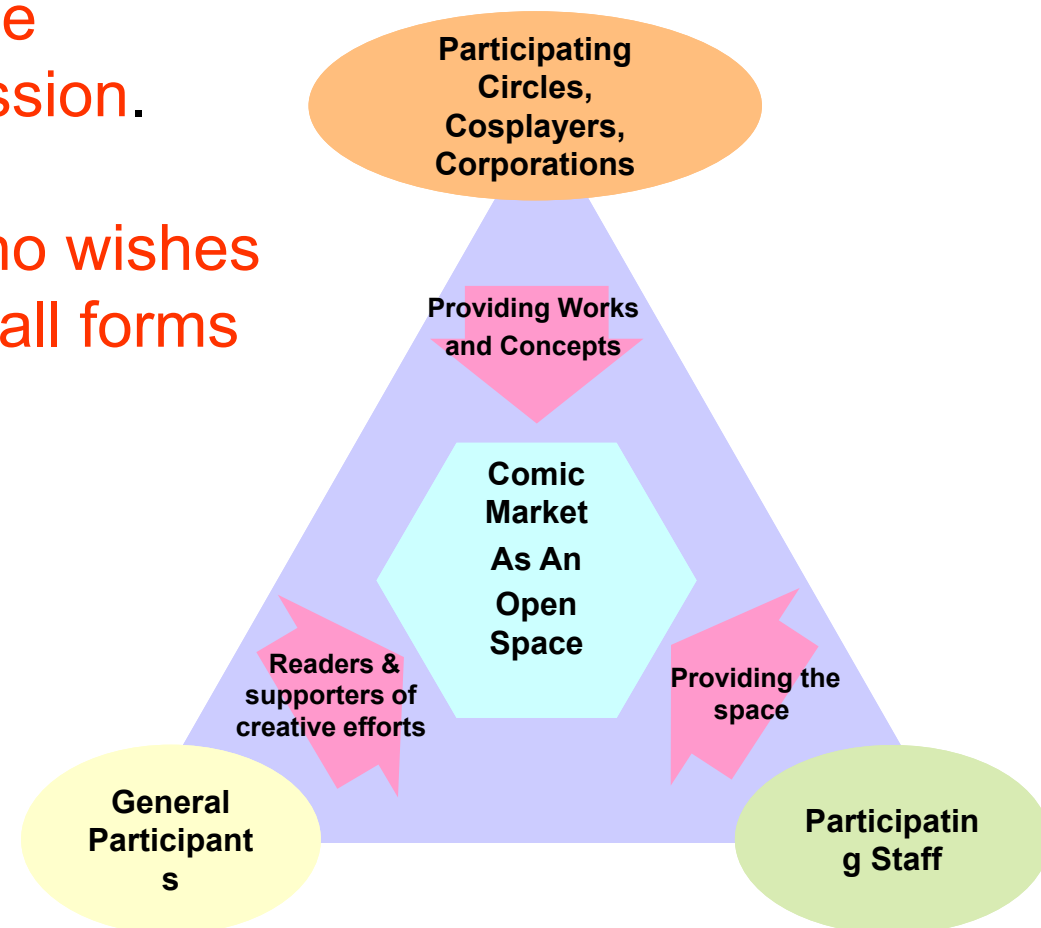
- As a vessel that embraces all types of self-expressive works prevalent within doujin culture, Comiket has expanded the centers of self-expression.
- The medium of self-expression that is doujinshi culture has grown in diversity and has adapted to different mediums as a result of subsequent technological innovations and new inventions by individuals. The term doujinshi derive from combination of the words doujin ("coterie") and shi ("publication"), and as it suggests printed publications were the norm at the start, but **now a wide range of diverse forms of self-expression--everything from traditional publications, material included on electronic storage mediums and/or digital content distributed through various networks, and even mediums that require a physical presence, such as cosplay--coexist within the realm of doujin culture.**
- **As a rule, Comiket considers individuals engaged in self-expression as a hobby (not corporate entities) to be the basic building block for creative endeavors.**
- However, in our attempt to pursue even more diversity in self-expression, Comiket invites corporations and public entities that fully understand doujinshi culture and contribute to its growth and well-being to participate.
- Through envisioning a community where a wide variety of individuals and numerous different mediums of expression can intermingle and provide mutual inspiration, Comiket aims to open up new horizons for creative self-expression.





# Comiket as a "Space"

Comiket defines itself as a "space" with great freedom for the purposes of expanding the possibilities of self-expression. Thus Comiket aims to accommodate anyone who wishes to participate and accept all forms of self-expression.





## Aims of the Comic Market Committee

Comiket will aim to perpetually continue its mission. To this end, the Comic Market Committee is taking important role in conducting the following actions.

- Continually strengthen cooperative relations between multiple doujinshi marketplaces and other assemblies of fans, and thereby spare no effort toward protecting an unrestrictive environment for creators.
- Constructing relationships where the manga, anime, games and other industries can thrive together with the doujinshi community by linking creators to audiences and the industry, et al. that seek the works produced by those creators.
- Strengthening coordination with governmental, municipal and academic bodies to further the understanding that doujin culture is an important core building block that ensures diversity in Japan's content producing industries.



By taking these steps in regard to manga, anime, gaming and other cultures, Comiket aims to improve Japan's industrial and cultural standing in the world, and thereby Comiket will be able to meet the needs set upon itself by society at large and contribute back to it.



# *Thank you!*

- The first edition of this document was created in 2008 by incorporating presentations that were given at University of Tokyo Interfaculty Initiative in Information Studies as part of the Industry-Academia Cooperative Education Program in Content Creation as well as at the 65<sup>th</sup> World Science Fiction Convention / 46<sup>th</sup> Japan Science Fiction Convention “Nippon 2007,” with new material added as well.
- This document has been revised to reflect events and changes that have occurred in the last 6 years.
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