

Global condition of anime studies

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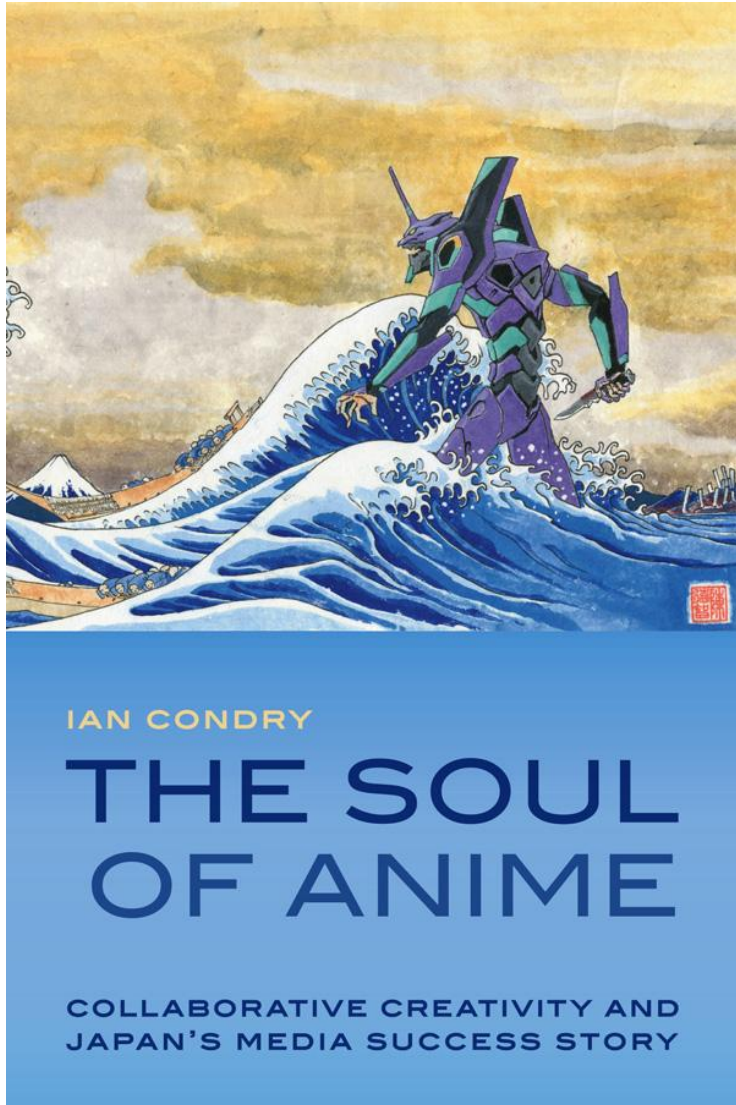
Area of coverage

Studies on anime in Anglophone academia have arguably developed alongside anime's global rise in popularity and influx into the West since around the late 1990s. Although this field of study appears to not (yet) be established in a discrete form, it nonetheless possesses a loose cohesion by flexibly accommodating multiple disciplines and publishing platforms. These include: **film studies** (e.g. Lamarre 2009, 2018; Napier 2001); **media and communication** (e.g. Steinberg 2012); **political economy** (e.g. Daliot-Bul and Otmazgin 2017); **cultural studies** (e.g. Leonard 2005); **fandom** (e.g. Galbraith 2019); **tourism** (e.g. Seaton et al. 2017); **anthropology** (e.g. Allison 2006; Condry 2013); and **Japanese studies** (including this journal: see, for example, Denison 2023 and Mihara 2020).

Research gap

- How “specifically” is anime made by creators?
- How does technology come into play in that process?

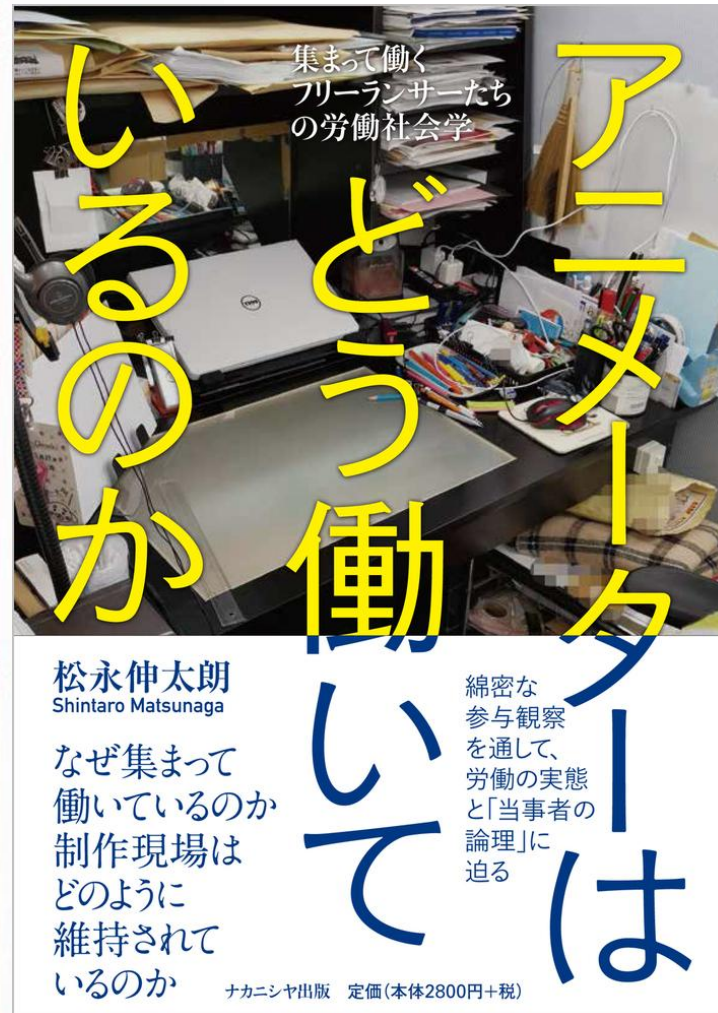
Research gap



"collaborative creativity"

(Condry 2013)

Research gap



creative labour
hand-drawn

(Matsunaga 2017, 2020)

Prospective future developments

- STS on anime production?
- Technology and:
race; gender ("*kawaii*"); nationality ("Japaneseness");
spectacle; language; creative convention; etc.

END

<https://rmihara.net/>

References

Condry, Ian. 2013. *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story*. Durham, NC: Duke University Press.

Matsunaga, Shintaro. 2017. *Animētā no Shakaigaku* (Sociology of Animators). Tsu City: Mie University Press.

Matsunaga, Shintaro. 2020. *Animētā wa Dou Hataraiterunoka* (Workplace Studies on Freelance Animators in an Animation Studio). Kyoto: Nakanishiya Shuppan.

Mihara, Ryotaro. 2025. Decolonising anime studies: A prolegomenon. *Japan Forum* 37(1): 29–52.