

Research Notes: Workshops and Artist Talks at the Kyoto International Manga Museum

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INTRODUCTION

Since its opening in 2006, many workshops (from here on referred to as WS) and artist talks have taken place at the Kyoto International Manga Museum (from here on MM). Groping its way at the start, the MM's WS and artist talks have also left their 10th anniversary behind, and finally some model cases are taking shape now. At the present, the demand for manga related projects inside and outside Japan is rising, and many projects appear and disappear. In the middle of this, as a cultural institution, what is the meaning of the MM's organizing WS and artist talks? Here, I will sort through and introduce the specific methods and aims of the MM's WS and artist talks. What kind of potential do they have as the practical scholarship in the field of manga studies? I hope that this paper will prove helpful to think about this issue.

The case studies starting from five years after the opening of the MM are compiled according to the article "Organizing 'Manga Workshops' at Cultural Institutions: From the Kyoto International Manga Museum Practice Reports" (Ito, Ogawa, Kubo, 2013). Following the article, case studies from 2011 to 2015, along with their themes and results, will be referenced.

MANGA WSS

1-1. The Environment Surrounding Museum WSs and Manga WSs

First of all, I would like to identify the position of the environment surrounding general museum WSs and manga WSs from the perspective of the MM. WS as discussed here is "not only reading texts or teaching materials, but a way of learning that focuses on the 'experience' of trying out and feeling the thing in reality" (Nakano, 2001), and a creative technique of participatory experience. At the museums in Japan, "from the 1980s onward, instead of stopping at the production of artworks, artists actively started sharing the discoveries and wonders of the production process with people in an attempt to create mutual feelings" (Okamoto, 2005) —and consequently the number of halls which took this as the pillars of widespread arts education increased.¹ Independent corporatization and the designated manager system established in 2001,

1 For example, it is said that from the year 1986, "the pursuit of how to connect life and arts" and "the program with

after the collapse of the bubble, had a strong effect on the way WSs came to be considered important especially at the museums. The reason for that was the appearance of a demand for “open museums” that can rather clearly satisfy public needs. The number of the curators with a critical outlook on the already existing museums² also increased, and WSs were adopted as a part of the reform. That is to say, WSs were adopted as a method to render the likes of art and design familiar for the general visitors who tended to find them hard to approach. In other words, the aim was to rebuild the understanding that “the likes of art and design are familiar things born out of life” (今井, 2016). Until now, various kinds of WSs have taken place. In addition to this, the (museum) halls interpreted differently from the original definition of the term also increased in number. Still, exactly because of that, there should be “an essence and potential to the living art museums or workshops that are held” (Okamoto, 2005).

If general museum WSs are bridges that makes us feel closer to the world of arts and design, what might be the function of manga WSs? For many people, manga is already a part of daily life, and a familiar presence. In the last couple of years, manga related projects, including manga WSs have taken place at many museums. This must be because manga drew attention in terms of museum management, as an efficient method for “open museums” aforementioned. Furthermore, it is because “in 2000s, it was ‘rediscovered’ by the state and government as a soft content that can withstand the international economic competition” (Ito, 2003). While there is a tendency to position manga as culture inside the museums, on the other hand, it is also a fact that there is a great many people who consider it basically attraction-oriented entertainment. However, it is not at all the case that manga related projects will gather audience at any rate. Although a huge manga market is supported by habitual readers, according to the readers there is a big gap between habitually getting a manga to read and attending exhibitions, WSs, and so on. This can be noticed even by taking a look at the MM’s visitors —out of approximately 270,000 visitors a year, about 10% visit the exhibitions, while the number of those who attend to WSs falls under 5%.³ The people coming specifically for museum activities are actually not that many. The main purpose of the MM is to “read” manga. While this is the correct attitude towards manga, the significance of dealing with manga as a cultural institution is not just to “read” it, but to bring about new perspectives towards it, to offer a new space for education through manga. The MM’s WSs are not positioned as entertainment for attracting audience, but conceived as one way to fulfill the significance of cultural institutions, as a research-like, educational approach.

1-2. The Method and Aims of the MM’s Manga WSs — Case Studies

Then, specifically what kind of approaches are there? Before going on to the case study, I would like to explain the management system of the MM’s WSs in the last five years. As shown in table 1, the MM is a facility run by the Kyoto Seika University. Yet, the contents of the exhibitions, WSs, and so on, are generally prepared by the “International Manga Research Center” (from now on IMRC). At the IMRC, there are researchers in charge of workshops who play the role of “educators.”⁴ They are involved in the

a strong awareness of the link between ‘daily life and arts’” (Takahashi, 2011) came to be WS keynotes at the Setagaya Museum.

2 “The feeling of tension as you fearfully step into the exclusive oasis of researchers and dilettantes... In order to disentangle people from that kind of the art museum image, a reform in awareness is necessary” (Otsuki, 2003). Such critical awareness regarding the existing museums is often articulated by various curators.

3 See the table in the appendix.

4 Educator: The specialists who carry out educational activities at museums. They are engaged in various types of educational programs and support the visitors’ learning processes. (Reference : Daijirin Dictionary, 3rd Edition)

supervision of WS planning and onsite staff training. The onsite staff takes the role of “facilitator”⁵ at the MM. As the WSs dealing with drawings are high in number, talented graduate students from Kyoto Seika University’s manga department or from art-schools are often employed for this position. In this system, there are three types of WSs: “limited-time workshops,” “group workshops,” and “special workshops.” “Limited-time workshops” are the mostly lightly taken, permanent type of workshops. They are held at the crowded entrance hall on the first floor, basically for free, on Sundays, Mondays, and public holidays (everyday during the summer holiday). The visitors passing by the area are invited to participate. The contents change in time —every year 4 or 5 projects take place for 2 or 3 months each. There are 40 to 50 participants per day —most of them are kids, and the number of foreign visitors is also high. For this reason, no matter of what kind, projects are mainly targeting kids, and basically English translation is available for everything. In the last ten years (until January 2016) 60 projects have taken place, and based on them WS management has come into being. From now on, I will pick up examples from the “limited-time workshops.” The contents of the 5 years are summarized in the appendix 1. The links to the reports of each WS are also given in footnotes. For the detailed outlines and figures, please check them out.

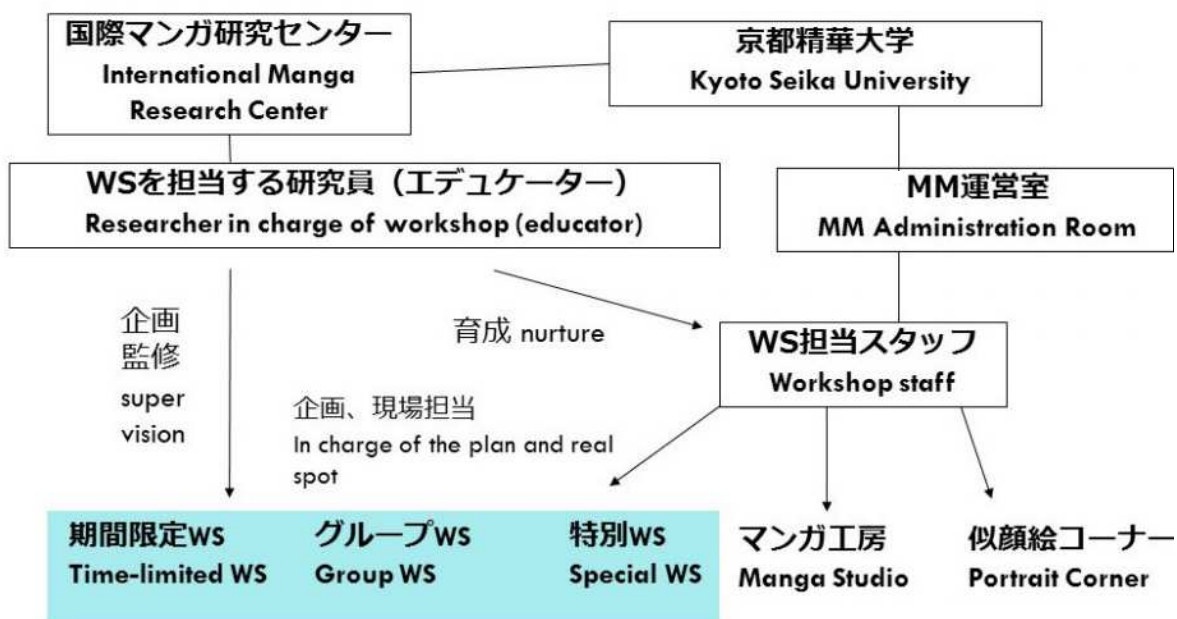


Figure 1 - MM Workshop Management System

5 Facilitator: People who are assigned to help the participants have smooth discussions and experience.

1. Manga Drawing Experience

“Manga Drawing Experience” is the MM’s most common, and most basic type of WS. For example, “Let’s Learn Manga Drawing Techniques!”⁶ offers a simple drawing experience by using manga drawing tools such as G-pens and brushes (table 2). The staff prepares experience sheets (table 3) in advance, and the participants trace the blue lines drawn on the sheets. This WS’s goal is to deepen the understanding of the profession of manga artist, and to create the opportunity for the participants to notice the uniqueness of manga style by personally drawing them. Therefore, speech lines, onomatopoeia, sound effects and so on are not inserted in the experience sheets in advance. It is aimed that the participants recognize the structure and conventions of manga by drawing them themselves.



Figure 2



Figure3 - “Let’s Learn Manga Drawing Techniques! Part 2”

Above: Experience sheet

Below: Finished sample

2. Creating Manga Characters

Along with manga drawing experience, the WSs organized most often are those of character making. The aim is to support the participants’ creativity, and to teach them the process of putting together and giving form to their ideas. For example, in “So Many Ideas! Can You Build Your Own Character?” the participants create anthropomorphized characters on the experience sheets prepared in advance. As it is difficult to create characters from scratch on a blank sheet of paper, the experience sheets prepared by the staff in advance become key. The theme is turning the stationary at hand into characters, and an anthropomorphized pencil-character drawn by the staff is presented as a sample. At the project site other samples and previous works are also displayed in order to provide more hints for the participants. Through having friendly conversations with the onsite staff as well, the participants quite often create fascinating characters (table 4).

In “Let’s Learn How to Draw a Face!” original characters are created by resorting to a list

6 <http://imrc.jp/workshop/regular/2013/06/-part1-part2.html>

that brings together the typical parts making up a character (table 5). In the same way with the “Manga Drawing Experience” of the previous category, the intention is to provide the opportunity to learn the conventions of manga characters.



Figure 4 - A scene from the “So Many Ideas! Can You Build Your Own Character?”
WS Staff is showing reference materials and giving advice



Figure 5 - “Let’s Learn How to Draw a Face!” The list of character parts distributed to the participants

3. Learning Manga Stylistics and Manga History

There are also WSs for the participants to learn about manga stylistics more consciously. For example, “Let’s Create and Draw ‘Manga Sounds’ of What You Hear!” was about turning the ordinary “sounds” that go without notice in daily life into manga-style expressions (onomatopoeia). The staff played various sounds, the onomatopoeia (from the standard ones to those that the participants freely came up with) were drawn, and later were presented (table 6).

In the “Let’s Study Manga: Quiz Rally,” the entire MM itself was used to answer quizzes, but quizzes that could be solved by seeing the permanent exhibitions also came up. How manga as a medium has developed, manga culture of the world, manga as an industry. The aim was to create the opportunity

to study manga from a broad perspective. This WS was created also for primary school students to take it up as independent research for summer holiday, and a lot of children took part in it as it was intended (table 7).



Figure 6 - “Let’s Create and Draw ‘Manga Sounds’ of What You Hear!”

Reference sheet, finished sample



Figure 7 - “Let’s Study Manga: Quiz Rally”

4. Exhibition and Collaboration Projects

WSs related to occasional exhibitions also are organized quite often. Exhibition related WSs aim to deepen the understanding of exhibition contents, or to function as an introduction to exhibitions. For example, in the “Let’s Make a Mobile” WS that was related to the “Ballet Manga: Leap Above the Beauty” exhibition, paper cutouts were made in the shape of basic ballet poses, and were used to make mobiles (table 8). On the practice site a corner for learning ballet positions was also established—it was intended to make the participants understand the world of ballet manga by learning about ballet in a more experiential way. The beautiful mobiles served as visiting gifts in a way, and seemed to please the participants.

Again, related to the “Great Manga History Traces from Edo” exhibition, the “Go For Your Manga PhD! The Secret of Manga Traced from Edo Giga” WS took the format of a quiz which was answered based on the booklet (table 9) prepared in reference to the exhibition. In addition to receiving a free book as a gift for visiting, by answering the questions correctly, the participants earned a “Manga PhD” certificate. Certificates are often employed as a device to raise visitors’ eagerness to participate. For instance, the “Let’s Study Manga: Quiz Rally” WS introduced above makes the same attempt too.



Figure 8 - “Let’s Make a Mobile”



Figure 9 - The mini booklet distributed at the WS

The Results and Problems of the MM’s Manga WSs

Above, we divided the MM’s WSs into four types and introduced their methods. What kind of knowledge were they able to give to the participants? We can summarize the results as below:

- Through the experience of drawing, raising the understanding of and the interest in the profession of manga artists,
- Discovering the particularities of Japanese manga expressions,
- Finding the opportunity to take a look at and to compare comics from all over the world,
- Raising the understanding of and the interest in the manga industry.

More or less the same points are conveyed at the permanent exhibition “What is Manga?” at the exhibition hall where you can physically experience and learn about manga from multiple perspectives such as historical, social and industrial perspectives. However, as children oriented contents, they are a little difficult to grasp, also in terms of language (Japanese and English only). WSs are already targeting children, and experience based projects are high in number; therefore, they do not require such complicated explanations as the exhibitions do. Information is mainly conveyed through the experience of

WSs, not in the shape of knowledge.

At the present, the WSs on demand are the manga drawing experience WSs of the first category. These are organized as “group workshops”⁷ and “special workshops”⁸, require reservation and participation fee, and are adjusted to the level of the participants. For example, in many cases, it is requested by teachers as a part of extracurricular activities or field trips, or by people who aim to improve their professional drawings. The private classes called the “premium course” have a higher price compared to the others, but they play a good part in improving the drawing level of those who seriously aim to become manga artists.⁹ These WSs are carried out not only at the MM; we keep receiving requests from all types of institutions inside and outside Japan, and respond to them with “external workshops.” So far, we have opened such WSs around 100 times. “The manga education which is obviously on demand is ‘How to Draw Manga Classes’ in which one can acquire the techniques of Japanese style manga” (Ogawa, 2012). As it is pointed out in the quote, in contrast to the variation of the “limited time workshops,” it can be said that the WSs on demand are unified in format. The problem from now on is how to hold or put to use the WSs, which correspond to the various types of knowledge accumulated at the MM, at other institutions while the demands are still met.

Artist Talks

1. The Method and Aims of the MM’s Artist Talks — Case Studies

The artist talks at the MM point at “manga artists,” but are not just limited to them. “Editors,” “publisher/bookstore staff,” and “fans” are also called. This is because, different from ordinary artworks, manga is not only an “object for display,” but also a “merchandise.” By listening to not only the artists but also the people around them, a deeper understanding of the manga culture can be stimulated. Then, what methods are adopted to hold artist talks? I will introduce the case studies from certain dates.

■ “Ueyama Tochi’s Manga Cooking” 2008— (every year in April)

The interview between the IMRC director Yoshimura Kazuma and the creator of Cooking Papa series, Ueyama Tochi. Although it aims for a deeper understanding of the works, beside the talk of Ueyama, it differs from ordinary talks also in that Ueyama actually prepares the food appearing in his works. It is very popular every year, and at the end, it is possible to taste the dishes too (table 10). Considering that Ueyama always tries preparing the dishes appearing in his works before writing/drawing them, the talk becomes a reproduction of his creative process as well. It provides the opportunity to review the ways the smell, the sounds, and the taste of the food are expressed in the manga, and the devices employed by the artist.

■ “Live Painting Event: Yamada Akihiro - Worlds from a Magic Brush”¹⁰ (2011/05/05)

The artist talk related to Yamada Akihiro’s exhibition held at the same time. It was organized with the aim of revealing the creation process of a professional artist, and the artist personally approached the background of his works. While listening to the talk, the audience witnesses the completion of a page-

7 <https://www.kyotomm.jp/workshop/>

8 <http://www.kyotomm.jp/HP2016/workshop/sws2016.html>

9 The cases of upper class foreign visitors taking these classes as a souvenir of their trip also seem to be on the rise.

10 Broadcasted on Ustream the same day. Archived at the MM Youtube account: <https://www.youtube.com/watch?v=K8MeyB-RM3g>. “Ueyama Tochi’s Manga Cooking” can also be found at the same account.



Figure 10



Figure 11

size illustration from sketching to line work and to coloring (table 11). It was the chance for the next generation manga artists to take an unparalleled lesson. Even to those who are not engaged in drawing, as an experience of creative tension that no one can taste apart from such performances, it must have given the chance to discover a new charm in the works.

■ “French and Japanese Artists Collaboration Talk Show: Pénélope Bagieu x Kono Fumiyo x Romain Hugault”¹¹ (2014/11/16)

Each year at the MM, we are regularly organizing events with artists from abroad too. This talk was a part of such events, and was organized as a collaborate project with L’Institut Français du Japon-Kansai. The aim of bringing together artists from Japan and abroad is to compare the cultures of different countries, and to find common points or make new discoveries in expression.

■ “Symposium: Discussing the Archival of Manga's Original Drawings: What Do We Do with 18,000 Pages of Tsuchida Seiki's Original Drawings?” (2014/08/31)

As mentioned above, artist talks are not only limited to artists. This particular artist talk, related to the exhibition “18,000 Original Manga Drawings by Tsuchida Seiki,” is one example. With the theme being how to deal with the original drawings by Tsuchida Seiki who has passed away, Tsuchida and his works are discussed from the perspective of the artist’s editor in chief, his bereaved family, and other speakers. While one big aim of the event was to hear about the production background that listening only to the artist himself would not reveal, this event also brought to the fore a problem of the whole manga culture,

11 <http://imrc.jp/lecture/2014/11/post-16.html>

the problem of “how to archive original works,” for the first time.

2. The Results and Problems of the MM’s Artist Talks

The case studies introduced above are organized not as fan service simply for entertainment, but at least with the aim of giving the visitors a better understanding of works and their backgrounds, serving “oral history.”¹² The example that gave form to this outcome is the illustrated catalogue of “The World of Girls’ Comics: Genga’ (Dash)’s Ten Year Trajectory” (table 12). Genga’ (Dash)¹³ is a research project that has been carried out by the Kyoto Seika University for over the last ten years, which consists of making replicas of original manga manuscripts with the aim of archiving the information revealed by the manuscripts in their original state. The project leader is Takemiya Keiko, the president of the same university. So far more than 600 genga’ (dash) of 21 famous manga artists have been made and used in exhibitions inside and outside Japan. These exhibitions are always accompanied by roundtables with the artists of the works displayed. This illustrated catalogue brings together the transcriptions of these roundtables until 2011.

For example, in the manga manuscript of Matsumoto Katsuji’s *Kuru kuru Kurumi chan* there is a big tear. Just by looking it is impossible to say why it is torn, but at the roundtable, the family of the artist mentioned that it was the artist himself who tore and tried to dispose of the manuscript.¹⁴ From this fact, one can infer that block copies (*hanshita*) were used in manga to the end, and that there used to be no conception of preserving the original manuscript, therefore manuscripts were thrown away after the printing in that age. Again, in Takahashi Makoto’s roundtable, about the stains on the manuscript, it was told that the artist used real lipstick and blush on the drawings, and the oils inside them left stains in time.¹⁵ It is an episode in which there were challenges regarding the materials that artists used. It is Genga’ (Dash) that preserves the existing original manuscripts in their current state, but for interpreting the meaning of the information that is also preserved, the artist’s or the copyright holder’s voice recordings are also very important. Such recordings gain value as they reach the future generations.

In the field of popular culture, there is the problem of scarcity in “oral history.” However, recently, it is tackled with in the Media Arts Current Contents project launched by the Agency for Cultural Affairs as well. The Agency have made attempts to arrange the reports in the fields of anime, games, etc., and the transcriptions of the events held at this hall presently.¹⁶ The continuing problem is how to make the information accumulated at the MM public.

12 There are video or sound recordings, or photographs of almost every event held at the MM.

13 <http://imrc.jp/project/>

14 *The World of Girls’ Comics: Genga’ (Dash)’s Ten Year Trajectory*, p. 76.

15 Ibid. p. 65.

16 <http://mediag.jp/project/project/oh2.html>



Figure 12 - *The World of Girls' Comics: Genga' (Dash)'s Ten Year Trajectory*
Published by IMRC, 2011

Conclusion

Table 13 shows the drawing WS held at the Paris Pompidou Centre in February 2012. As a part of the “PLANÈTE MANGA!”¹⁷ project planned by the Pompidou, how to draw manga WSs targeting the children from the area, a genga’ (dash) girls’ comics exhibition, and artist talks with Takemiya Keiko and Kono Fumiyo were held. In an attempt to make the best use of the MM’s info accumulation, these three events as a pack has been used since then as the preferable format to respond to the requests from abroad. For example, at the “The Lakes International Comic Art Festival 2015” held in Kendal, England in 2015, the following three events took place: a genga’ (dash) girls’ comics exhibition, how to draw manga WS, and artist talk with Hatsu Akiko. In the last five years we have been receiving requests from abroad one after another, and keeping the flow. In order to make the flow permanent, approaching manga from research related and educational perspectives, and presenting new points of view and studies regarding manga gain more and more importance. The same awareness should be kept in the expansion abroad as well. The production and organization of the model cases for abroad are essential matters for moving forward from now on. In addition, in order to examine such development, the presence of educator, facilitator, and coordinator must play a great role. However, from the side of employment conditions the training of professionals is difficult in this field, and it is an urgent issue to provide the ground to improve this situation.

Above, in a couple of model cases, I introduced the accumulation made by the MM in five years, and summarized all the related issues. However, as one could understand from the variety and sizes of the cases, this field is still expanding. In the following five years, it will probably be necessary to examine the attempts of other places, along with the further info accumulation at the MM.



Figure 13



17 <http://imrc.jp/exhivision/2012/02/lunivers-des-mangas-pour-adolescentesplanete-manga-in-centre-pompidou.html>

Table 1

2011～2015年度までに開催した「期間限定ワークショップ」実施一覧

イベント企画名	英語タイトル	開催期間 (基本的には期間中の土日 祝日開催)	開催数	参加者数	一日平均参加者数	この期間の 全体MM入 場者	一日平均 入場者数	全体の 参加率	協力・備考
「コミポ! でマンガを作ろう!」	Related event The first MM Comipo!® Competition	2011年1月8日(土)～ 3月13日(日)	20	440	22	37,039	1,852	1.18794	協力:株式会社ウェブテクノロジー・コム「コミポ」製作委員会
特別展「ベルサイユのばら原画」展 運動企画 「ベルばらキャラ 愛のきせかえ」	La Rose de Versailles Paper Doll Dress Up	2011年3月19日(土)～ 5月8日(日)	21	1,500	71	53,148	2,531	2.82231	特別協力:池田理代子プロダクション 協力:株式会社集英社
「音とマンガ～音を聴いてマンガを描こう～」	LET'S CREATE AND DRAW "MANGA SOUNDS" OF WHAT YOU HEAR!!	2011年5月14日(土)～ 7月10日(日)	14	332	24	27,885	1,992	1.1906	
特別展「仮面ライダー アートギャラリー」展 運動企画 「仮面ライダー」ビニール焼き」	Kyoto International Manga Museum Special Exhibition "Kamen Rider Art Gallery Exhibition" Baking vinyl Kamen Rider pictures	2011年7月16日(土)～ 9月11日(日)	42	1,008	24	54,710	1,303	1.84244	※8月中のみ全日開催
企画展「対決! まんが王国! ～高知VS鳥取～」展 運動企画 「ゆるキャラをつくらう!」	Kyoto International Manga Museum Exhibition "Manga Kingdom Battle! Kochi VS Totтори" Integrated Project: MM Workshop Let's create a "Yuru kyara"!!	2011年9月17日(土)～ 10月10日(月・祝)	10	444	44	16,902	1,690	2.62691	
特別展「赤塚不二夫 マンガ大学」展 運動企画 「バカ田大学の模試なのだ」	Fujio Akatsuka exhibition related Workshop	2011年10月29日(土)～ 12月25日(日)	22	676	31	35,870	1,630	1.88458	協力:フジオ・プロ、講談社、go passion
「顔の描きかたをマスターしよう!」	Let's learn how to draw a face!	2012年1月7日(土)～ 3月11日(日)	19	1,611	85	30,451	1,603	5.29047	
特別展「100人の絵師 京都篇」展 運動企画 「めざせイラストレーター」	Passing on coloring techniques!"Become an illustrator"	2012年3月17日(土)～ 7月8日(日)	35	880	25	81,284	2,322	1.08262	定員制
「マンガを学ぶクイズラリー」	A tour of the museum; "Let's become MM grand masters!" A quiz rally to learn about manga	2012年7月12日(木)～ 9月17日(月・祝)	52	3469	67	60,632	1,166	5.7214	※7月、8月は全日開催
特別展「ゲイナックス流アニメ作法」展 運動企画 「キャラクター道場 押忍!」	Conjunction Project MM Workshop The Theory of Gainax Animation "Let's create anime characters!"	2012年9月22日(土・祝)～ 12月24日(月・祝)	30	1693	56	52,890	1,763	3.20098	
「カレンダーをつくらう!」	Let's make a calendar!	2013年1月5日(土)～ 3月3日(日)	18	1098	61	31,066	1,726	3.53441	※2/23は卒業のため開催無
「スケッチラベル」ワークショップ	SKETCHTRAVEL: Workshop	2013年3月9日(土)～ 6月2日(日)	34	1201	35	73,249	2,154	1.63961	定員制
マンガ作画体験「ペン入れをしよう!」	Let's learn Manga drawing techniques!	2013年6月22日(土)～ 7月7日(日)	6	289	48	9,803	1,634	2.94808	定員制
「ハレエ・マンガ」展 運動企画「モビルを作ろう!」	"Ballet Manga ~Leap above the beauty~" "MM Workshop" related workshop Let's make a mobile	2013年7月13日(土)～ 9月23日(月・祝)	50	1677	34	73,455	1,469	2.28303	※7月20日～8月25日は全日開催
マンガ作画体験「ペン入れをしよう!」Part2	Let's learn Manga drawing techniques! Part2	2013年9月28日(土)～ 12月1日(日)	21	730	35	39,451	1,879	1.8504	※10月13日(日)は休館
特別展 「絵師100人展 02 京都篇」MMWS・瀬コスパ 運動企画 「グラフィックを作ろう!」	Eshi 100 - Contemporary Japanese Illustration in Kyoto Part 3 & MM Workshop & Cospa Corporation Joint workshop Let's make a Graphig! Draw and color on the blank Graphig, and make your very own original Graphig!	2013年12月7日(土)～ 2014年2月11日(日)	24	1287	54	30,734	1,281	4.18754	協力:瀬コスパ
手から手へ展 運動企画「みんなで作る未来の街」	Let's make the city of the future, all together	2014年3月1日(土)～ 2014年5月18日(日)	28	705	25	66,432	2,373	1.06124	最初?回は定員有 その後随時受入
なかよしフェスタ 運動企画「自分だけのキャラクターを創ろう!」	Nakayoshi Fest & MM Workshop collaborative project vol.1 Create your very own manga character!!	2014年5月24日(土)～ 2014年7月13日(日)	16	680	43	28,558	1,785	2.38112	
なかよしフェスタ 運動企画「プチマンガ家体験」	Nakayoshi festa & MM Workshop collaborative project vol.2 Mini-Manga Artist Experience	2014年7月19日(土)～ 2014年9月28日(日)	54	2251	42	80,055	1,483	2.81182	定員制、7月8日は全日開催
「マミューのグリーティングカードを作ろう!」	Let's make a pop-up greeting card of Mammyu!	2014年10月3日(土)～ 2014年12月23日(火・祝)	27	1111	41	53,652	1,987	2.07075	10/12(日)体育祭休
「オリジナルブックカバーを作ろう!」	Let's make an original book jacket!!	2014年12月27日(土)～ 2015年2月15日(日)	17	833	49	25,305	1,489	3.29184	
「アイデアいろいろ! キャラクターできるかな?」	So Many Ideas! Can You Build Your Own Character?!	2015年2月28日(土)～ 2015年5月10日(日)	26	1201	46	73,552	2,829	1.63286	※5/2～6日は全日開催
「ぶちマンガ家体験2」	Mini-Manga Artist Experience 2	2015年5月16日(土)～ 2015年7月12日(日)	18	611	34	39,358	2,187	1.55242	
「カードで作ろう! とびだす絵日記」	Let's create a pop-up diary!	2015年7月18日(土)～ 2015年9月6日(日)	47	2385	51	65,881	1,402	3.62016	※7/18～8/31は全日開催
「ポップ作りに挑戦～おしえて! あなたのおすすめ マンガ～」	Let's make a recommendation card!	2015年9月12日(土)～ 2015年11月8日(日)	22	649	30	47,193	2,145	1.3752	
江戸からたどる大マンガ史展 運動WS「めざせマンガ博士江戸最前線から学ぶマン ガのひみつ」	"Great Manga History Traces from Edo!" "MM Workshop" related workshop Go for your manga PhD! The secret of manga traced from Edo giga	2015年11月14日(土)～ 2016年2月14日(日)	30	712	24	35,853	1,195	2	

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