Mechademia

The journal, editors, translations, and conferences behind an Asian popular-culture community

Research through 12 November 2026.

Mechademia is a scholarly publishing and conference project devoted to Asian popular cultures, especially animation, comics, games, and the communities that make and use them. It grew from the Schoolgirls and Mobile Suits workshops at the Minneapolis College of Art and Design, begun in 2001, into a University of Minnesota Press annual book series running from 2006 to 2015. In 2018 it returned as the twice-yearly journal Mechademia: Second Arc, coedited by Frenchy Lunning and Sandra Annett. Its conferences have developed a separate, overlapping life, connecting North American scholarship with artists, fans, and researchers across Asia.[1, 2]

The name consequently identifies several related things: a publication, an editorial collaboration, a recurring gathering, and a community whose members also work in universities, museums, publishing, and fan culture. These should not be collapsed into a single permanent organization or attributed to one person. Lunning has supplied continuity, but Christopher Bolton and Thomas Lamarre helped create the original series, while Michelle Ollie describes her own foundational collaboration with Lunning in a contemporary interview. Translators, guest editors, local hosts, and conference organizers have continually changed what the project can do.[3, 4]

By 2026, its history extends well beyond securing recognition for anime and manga in an American academy. Its Singapore conference brought the meeting to Southeast Asia for the first time; its recent journal issues have examined media industries, performance, research methods, and death. The practical question running through these changes is how to sustain serious work on cultures whose production, pleasures, and expertise do not fit neatly inside one discipline or country.

From Schoolgirls and Mobile Suits to a publishing series

The institutional starting point was an art-and-design college, rather than a large area-studies association. The organizers’ retrospective dates the original SGMS workshop to 2001 and describes the eventual publication as a response to inadequate opportunities for the growing scholarship around Japanese popular culture. This account explains an institutional problem: people could have objects of study, methods, and an interested audience without enough recurring places to develop the work together.[5]

Lunning’s connection to material and performed culture is substantial: her later books address fetish fashion and cosplay, alongside her work on manga and animation. MCAD identifies a scholar whose interests move among subcultural practice and philosophical inquiry.[6] Ollie’s September 2006 interview offers a complementary founding perspective. She describes starting the publication with Lunning and seeking contributions from filmmakers, artists, publishers, and writers, as well as academics and critics.[7]

A workshop could bring those people into the same room. An annual publication added something different: a durable record, an editorial process, and a work that a library or a reader could acquire independently of attendance. The connection between meeting and publishing gave research two tempos. Ideas could be tried in conversation and subsequently developed into essays; the books could also attract readers who had never attended SGMS. This is an interpretation of the paired formats, not evidence that every published article began as a conference paper.

The early names did not change on a single uncontested date. The official retrospective describes a transition to “SGMS: Mechademia Conference” in 2013 and removal of SGMS the following year. Yet Georgia Tech’s contemporary record already calls an October 2011 MCAD event the first annual Mechademia conference alongside the eleventh SGMS workshop. The safest chronology is that Mechademia developed within and alongside SGMS before the later name became established. Seoul hosted a meeting in 2012, so international expansion also preceded the retrospective’s 2013 milestone.[8, 9]

The title Schoolgirls and Mobile Suits made the project’s proximity to particular popular genres unmistakable. The eventual book title was more portable. It could hold scholarship on costumes, desire, visual technique, industrial organization, and historical memory without making any one franchise its defining object. Its first volume, Emerging Worlds of Anime and Manga (2006), ranged across cosplay, games, design, and global circulation. The publisher explicitly positioned scholars, critics, and fans as participants in a shared conversation.[10]

Ten annual volumes, 2006–2015

The original sequence reveals the range of questions the editors placed around their objects. Networks of Desire followed the inaugural volume in 2007, then Limits of the Human and War/Time. The middle years brought Fanthropologies, User Enhanced, and Lines of Sight. The final three volumes concentrated on Tezuka, origins, and world renewal.[11]

These themes permitted a recognizable serial identity without restricting the publication to one medium or method. They also created a demanding curatorial problem. A broad topic can place unlike essays into illuminating proximity; it can equally make their relation appear more coherent than it is. A table of contents establishes an editorial arrangement, not agreement among its contributors. Mechademia is most revealing when read at that

intermediate scale: larger than an individual argument, smaller than a settled disciplinary programme.

Fanthropologies (2010) illustrates the breadth. Its contents include Ōtsuka Eiji's "World and Variation," translated and introduced by Marc Steinberg, alongside studies of fan criticism and social withdrawal, and translations of Amamiya Karin and Naitō Chizuko. Fan activity could thus be considered through narrative consumption, cultural conflict, political experience, and gender. The volume's subjects were not restricted to the pleasures of identifying with characters.[12]

The title also poses a problem that remains relevant: who is studying whom? Fans may be researchers, translators, critics, or organizers themselves. Treating them simply as a population to be explained would erase the interpretive work already taking place within their communities. Conversely, acknowledging that expertise does not exempt a community from questions about exclusion, authority, or the economics of participation. The volume's variety makes room for these competing relations to fandom without supplying one definitive fan viewpoint.

Translation, Tezuka, and the problem of origins

Translation has been one of Mechademia's most consequential editorial practices. It changes whose work can enter an English-language bibliography as an argument in its own right. A scholar who is mentioned or summarized by an anglophone author occupies a different position from one whose essay a reader can encounter directly, with a named translator and its own location in the publication.

The distinction is visible in Tezuka's Manga Life, volume 8, dated 2013 in the official series chronology. Its contents combine criticism with creative material: Tezuka's "Diary of an Insect Shōjo's Vagabond Life," translated by Mary A. Knighton; Natsume Fusanosuke's account of manga expression, translated by Matthew Young; and Ōtsuka's essay on Eisenstein, Disney, and otaku culture, translated by Lamarre. The book's organizing categories move among nonhuman, media, artistic, and everyday life.[13]

The resulting portrait does not depend entirely on confirming a great creator's exceptional status. Tezuka becomes a point of entry into bodies, forms, audiences, and the historical organization of media. Putting a manga beside an account of manga expression also gives readers more than an explanation of why the object matters: it lets them consider how different forms make knowledge.

Origins (2014) makes the national frame equally unstable. The publisher identifies its challenge to explanations that derive anime and manga from an unchanging Japanese essence. Its contents include Kim Joon Yang on subcontracted animation in South Korea, Kukhee Choo on Korea's "shadow animation industry," and translations of Imamura Taihei and Yoshimi Shun'ya. The question of where a medium comes from becomes entangled with labor, historical theory, and the formation of national audiences.[14]

That arrangement has consequences for the institution itself. If “Japanese animation” depends on work performed elsewhere, a research community centered only on Japan risks reproducing the branding of the industry it studies. Translation alone cannot resolve that problem. It must be accompanied by choices about which archives, industries, languages, and places receive sustained attention. The later expansion toward East Asian and trans-Asian cultures makes more sense against these earlier difficulties than as a sudden abandonment of Japanese material.

World Renewal and the end of the first sequence

The tenth annual volume, World Renewal (2015), addressed the aftermath of Japan’s 2011 earthquake, tsunami, and nuclear disaster through works imagining catastrophe and alternative worlds. Its contents bring political and environmental inquiry alongside fiction and manga. Hoshino Tomoyuki’s “Good Morning” appears in Brian Bergstrom’s translation; Hagio Moto’s Nanohana appears in Matt Thorn’s translation. Annett contributes an essay on Vocaloid, and other contributions address alternate histories and imagined futures.[15]

The volume closed the original ten-book sequence. The public historical sources establish the later resumption in 2018; they do not establish a financial or personal explanation for the intervening publication gap. What can be traced is a change in publishing frequency, editorial leadership, and stated scope.[16]

Second Arc: a wider field from 2018

The new sequence began with Childhood, volume 11.1, in autumn 2018. Its contents placed a translation of Honda Masuko by Deborah Shamoon alongside work on young anime fans, prewar kamishibai, and the cultivation of aspiring manga artists. The opening issue therefore treated childhood through cultural theory, media history, pedagogy, and professional formation.[17]

The publisher’s declared remit now explicitly includes Korean manhwa and Chinese manhua, television drama, music, performance, and digital media, alongside Japanese manga and anime. It also identifies the translation of East Asian scholarship for English-reading audiences as a continuing purpose. Annett joins Lunning as coeditor-in-chief, while themed issues generally bring in guest editors.[18]

Annett brought a closely related but distinct research trajectory. Her 2011 doctorate concerned transcultural animation fan communities; her 2014 book, Anime Fan Communities, followed encounters and frictions across cultures. Her later The Flesh of Animation addresses embodied perception. In her Laurier faculty account, she describes an interest in how media connect and separate people, particularly through Japanese and Korean animation.[19] Her coeditorship belongs to the project’s intellectual development, not merely its administrative succession.

The guest-editing model gives the journal access to specialized questions without requiring the permanent editors to master every field. The subsequent record includes James Welker’s Queer(ing), Stacey Jocoy’s Soundscapes, Akiko Sugawa-Shimada’s 2.5D Cultures, Marc Steinberg’s Media Mix, and Jaqueline Berndt’s Methodologies. Their topics alter the unit of attention: identity and sexuality, listening, relations between embodied performance and fictional characters, cross-media organization, and the production of scholarly knowledge.[20]

The expansion should not be mistaken for proof of equal coverage. A journal may announce a broad geography while its accumulated expertise and submissions remain concentrated in particular languages and industries. The relevant evidence is what each issue actually publishes, who edits and translates it, and where the conversations are held. Mechademia’s history supplies concrete changes on all three fronts, but no basis for declaring that it represents Asian popular culture as a whole.

Editing an essay, identifying a media object

The most instructive account of Mechademia’s working methods lies partly in documents that readers rarely notice. The 2022 style manual describes a peer-reviewed humanities journal committed to the essay. It explains why precision matters when an anime, manga, film, and game may share the same title: citations must identify which work is actually under discussion. Its provisions also recognize fan forums and games as sources, alongside books and scholarly articles.[21]

This is intellectual labor at the level of ordinary editorial decisions. Which release did an author watch? Was an interpretation based on a translation? Can another reader locate the version of the manga being cited? Such questions affect the argument, particularly when localization changes dialogue or when a franchise develops incompatible narrative paths. A standardized reference is useful because it makes a disagreement reproducible.

The current submission page asks for two Word documents, one anonymized, and specifies 5,000–7,000 words, Chicago-based references, and a maximum of eight figures. Authors must supply suitable image files and secure permissions after acceptance. These requirements distinguish a proposal or enthusiastic reading from a publishable object. They do not reveal the acceptance rate, typical review time, or number of revision rounds.[22]

The personnel supporting that process are dispersed. The journal’s own roster identifies Andrea Horbinski with submissions, reviews, and the website. Its associate editors and translation editors constitute distinct groups; the latter include Brian Bergstrom, Sachiko Dorsey, Brett Hack, Kendall Heitzman, Keiko Nishimura, and Shige “CJ” Suzuki, among others. The roster supports an account of distributed responsibilities, but not an assumption about employment contracts or whether particular work is paid.[23]

The publisher asks for accessible, “open” language without reducing the level of

inquiry.[24] That aspiration involves a recurring negotiation. Explaining every unfamiliar concept can make a specialist essay ponderous; leaving all the terms unexplained can shut out precisely the fan or practitioner the publication hopes to address. The presence of images, translations, and recognizable objects helps, but it does not by itself make difficult prose accessible. Accessibility is work done sentence by sentence, not a property guaranteed by a popular subject.

There is evidence that the intended encounter did not always work smoothly. In a 2009 review of the first volume, the fan critics at Reverse Thieves found some essays too introductory for experienced fans and others too dependent on specialist terminology. They questioned the narrow account of fandom in one contribution, while appreciating unfamiliar material and recommending the book. Their mixed response concerns the debut volume, not every subsequent issue. It nevertheless identifies a durable problem: two audiences can need very different explanations on the same page.[25]

What the 2025 Methodologies issue makes visible

Recent work provides a better test of the project than its mission statement alone. Doshisha University documented a contribution to Methodologies that grew from a student's undergraduate research. The student, 土井星七, began with a question about why supporting characters elicit audience sympathy. The research on Demon Slayer developed through a thesis and subsequent collaboration with instructors, combining character theory with quantitative analysis of shots. The university's account identifies a path from teaching and supervised research to an international publication.[26]

The significance is institutional as well as methodological. A journal can receive finished arguments, but those arguments often depend on classrooms, supervisors, technical skills, and time supplied elsewhere. Mechademia becomes a destination at which that dispersed labor acquires another readership. One example does not establish a general policy for undergraduate authors; it shows a particular route through which a less established researcher entered the conversation.

The same issue includes Ichishi Iida and Scott Ma's "Japanese Web Novels: Media History, Platform, and Narrative." Their publicly available preprint combines publishing history, platform economics, and literary form, drawing partly on Iida's editorial experience and interviews. It argues that web novels belong centrally within the media ecology from which familiar animation franchises emerge. Iida subsequently confirmed the article's open-access publication in May 2025.[27, 28]

This combination is characteristic of what the institution can enable: professional knowledge of publishing is put into relation with theoretical questions and made available across languages. It also shifts inquiry upstream. Instead of starting with an already successful anime, the researcher can examine the platforms, selection systems, and textual practices that helped make an adaptation possible. That is a different explanation of

popular culture from a sequence of celebrated creators and titles.

Conferences in Tokyo, Kyoto, and Singapore

The conferences give these editorial ambitions a physical and social setting. The Tokyo meeting in 2016 included a small exhibition of fan ephemera in its hospitality space. Such a display brings the objects of research into the gathering itself, where they can be recognized or discussed through forms of expertise that a formal paper does not exhaust.[29]

At the 2018 Kyoto meeting, institutional collaboration became especially tangible. The Kyoto International Manga Museum records a three-day event coorganized with Mechademia and Kyoto Seika University's International Manga Research Center. Itō Gō and Takemiya Keiko were among the speakers. Most presentations were in English; specified Japanese talks received consecutive interpretation. The arrangement created linguistic passage without pretending to eliminate every language barrier.[30]

A museum and a university contribute different resources. Collections, exhibition spaces, artist relationships, research programmes, and scholarly audiences can meet within one event without belonging to the same organization. The practical achievement is coordination: dates, rooms, interpretation, participants, and a theme through which the encounters become intelligible. The museum's record of Aftermath in May 2023 confirms the return of an in-person Kyoto meeting after the pandemic-era online conference.[31]

Singapore's Traversing Trans-Asian Imaginaries, held at the National University of Singapore on 29–30 May 2026, extended the conference's geography again. Its programme identifies the first Southeast Asian edition, with Deborah Shamoon as organizer. Chua Beng Huat delivered the keynote; an artists' conversation brought together Thailand's Sa-ard and Singapore's Samara Gan with moderator CT Lim. The programme also names the Mitsui NUS Japanese Studies in Southeast Asia Endowment Fund and the William Lim Siew Wai Fellowship in Cultural Studies in Asia as supporters.[32]

Here the expanded Asian remit becomes observable through people and institutional support. A Singapore venue alone would not establish a trans-Asian intellectual programme. The participation of regional artists and a scholar of East Asian popular culture gives the geographic move additional content. At the same time, the programme cannot establish how every participant experienced the meeting or whether travel costs became more manageable for everyone. International reach remains unevenly available.

Readers, access, and the next meeting

Mechademia's audience is supported by several distribution arrangements rather than a single open website. Minnesota Press publishes the journal; libraries and individual subscribers obtain it in different formats; Project MUSE supplies electronic access. The journal notes that print runs are small and that some issues are openly accessible through

participation in MUSE's Subscribe to Open programme. It would be inaccurate to describe the entire archive as universally free.[33]

MUSE's model uses continuing library subscriptions to support open access to participating journals' current-year content when sufficient annual support is achieved. It does not charge authors article-processing fees, and historical backfiles remain a subscription benefit. The project can therefore broaden readership without making each author pay for publication, while still depending on institutional purchasing. Participation does not guarantee that every future year will meet the threshold.[34]

The available sources do not disclose a comprehensive budget, circulation figures, editorial compensation, or conference finances. They do identify the institutions and tasks that sustain the work. Publishing, interpreting, organizing, teaching, and reviewing all require time even when their costs are not visible to the reader. The project's survival cannot be explained by the appeal of its subject alone.

Its relation to the wider academy has also become an explicit topic. A 2022 Association for Asian Studies dialogue placed Mechademia in conversation with Asian studies, asking about fan knowledge and the roles of race, gender, class, and nation. This was an opportunity to examine the scholarly field's own boundaries, rather than only argue that anime and manga deserve inclusion in it.[35]

As of this profile's research date, the official issue list places Studio Ghibli, volume 18.2, among current and back issues, while Semiosis/Symbiosis, volume 19.1, remains listed as forthcoming. A 9 November 2026 announcement confirms the next conference in Yokohama for 30 July–1 August 2027. Its theme, Ports of Entry, invites consideration of circulation alongside licensing, localization, and other forms of control.[36, 37]

Reading the archive: a practical route

For a reader interested in manga drawing, the difference between comics and animation, media theory, and culture across the Pacific, start with volume 8 and issue 12.2, rather than reading every volume in order. They give visual form sustained attention. Then move through the media-theory and circulation paths below. The archive is an anthology series: an issue's introduction and two or three well-chosen essays are a useful first pass, not a failure to finish the book.

First, understand the two sequences and access

Volumes 1–10 are the annual books of 2006–2015, each with its own thematic title. Second Arc resumes the numbering with 11.1 in 2018; later references such as 12.2 mean volume 12, issue 2. Use the first-series list and Second Arc index together. Follow the recorded date rather than assuming an uninterrupted calendar from the numbering. The 12.2 issue appears as Asian Materialities on JSTOR and Materialities Across Asia on the journal's index: these identify the same Spring 2020 issue.

The links below are reliable routes to contents or article records, not promises of free full text. Check an article's access through Project MUSE or a library before purchasing an entire volume. Print back issues may be unavailable. Two immediately readable starting texts are identified explicitly: Natsume's panel essay outside Mechademia and the Iida–Ma author preprint. The other recommendations use verified titles, authors, contents, and editorial contexts; where the full article was unavailable for this profile, the proposed reading question is guidance, not a claimed summary of its complete argument.

Path 1: drawn lines, panels, and animated movement

1. Begin with Natsume Fusanosuke, "Where Is Tezuka?: A Theory of Manga Expression," translated by Matthew Young, in volume 8. Use the volume contents to locate it. Approach Tezuka through the construction of expression before moving to the volume's account of his place in media history. Keep a manga page beside you and ask what the drawing and page arrangement accomplish that a plot summary would miss.

2. Pair it with "The Functions of Panels (koma) in Manga," translated by Jon Holt and Teppei Fukuda. This is a freely readable 2021 translation in electronic journal of contemporary japanese studies, not a Mechademia article. Its illustrated analysis of Ishinomori's Bon Bon makes panel size, compression, release, and the two-page spread concrete. It is a useful warm-up if theoretical vocabulary initially feels detached from looking.[38]

3. Continue to 12.2: Lukas R. A. Wilde, "Material Conditions and Semiotic Affordances", on Natsume and manga lines, then Jaqueline Berndt, "Conjoined by Hand", on Kouno Fumiyo's In This Corner of the World. Dalma Kálovics's "Manga Across Media" adds a historical comparison of style and formats. This cluster offers a focused route into drawing as a material practice, rather than treating manga as illustrated narrative alone.[39]

4. Then contrast Thomas Lamarre's "The Multiplanar Image," volume 1. The useful comparative question is how an arrangement of drawn surfaces becomes movement, and how that differs from the reader's movement across a manga page. A panel is not simply an animation frame waiting to move. Read the essay with a short animation sequence available to pause and replay; record what belongs to the drawing, compositing, timing, and your own act of looking.[40]

Path 2: media theory, worlds, and platforms

Start with Ōtsuka Eiji's "World and Variation," including Marc Steinberg's translator's introduction, in volume 5, pp. 99–116. The introduction supplies an intellectual context that is easy to miss if the translated essay is read in isolation. The issue contents and translator's author-posted introduction provide starting points; the latter service may present its own access prompts.[41]

Next read Iida and Ma's "Japanese Web Novels" through the open author preprint. Bring one question across the pair: how do people encounter, elaborate, and monetize a story-world through multiple partial works? The newer article adds concrete platforms, publishing decisions, and adaptation pathways to the inquiry. Finish by browsing 16.1, Media Mix, and 16.2, Media Platforms and Industries in the Second Arc index. Read their introductions before choosing a case study. This order moves from a conceptual vocabulary toward institutional mechanisms, rather than accumulating theory without a working example.

Path 3: Hong Kong, Korea, and transpacific fandom

Begin with Wendy Siuyi Wong's "Globalizing Manga: From Japan to Hong Kong and Beyond," volume 1, pp. 23–45. Pair it with Susan Napier's "The World of Anime Fandom in America," pp. 47–63. The pairing gives the early archive two different destinations for comparison instead of assuming a single Japan-to-America route. Read Napier as a 2006 account of a particular fan setting, rather than a survey of present-day American fandom.[42]

Then turn to volume 9's Korean production essays by Kim Joon Yang and Kukhee Choo. Shift the question from where works are received to where work is performed and how it is credited. Continue to 12.1, Transnational Fandom. For each reading, distinguish four things in your notes: production, distribution, translation, and audience practice. "Global" can name any of them; separating them prevents a story about enthusiastic reception from standing in for an account of labor or ownership.

If you do want to read through chronologically

After those entry routes, return to the first ten volumes in sequence. Read each introduction, one essay close to your interests, and one that initially seems peripheral. Use 2–4 to follow desire, human/nonhuman boundaries, and war; 5–7 for fans, users, and visual form; 8–10 for Tezuka, historical origins, and catastrophe. Keep one note per volume: what question did the editors make possible, and what did its framing leave outside?

For Second Arc, take 11.1, Childhood as the relaunch statement, then follow your strongest questions rather than treating every issue as a prerequisite. Queer(ing), Soundscapes, and 2.5D Cultures offer useful departures from a screen-and-page emphasis. Return to 17.2, Methodologies after several issues: it is a good moment to ask how the claims you have encountered were produced. This approach preserves the archive's historical development while leaving room for a reader's changing interests.

Sources and reading notes

This profile uses official publication records, editorial documents, conference programmes, institutional reports, and an openly available author manuscript. Contents pages establish inclusion, authorship, and editorial arrangement; they are not represented

as full-text readings. Interpretations of those arrangements are the profile's own. Current roles and forthcoming events were checked against the journal's own pages, which sometimes differ from older publisher descriptions.

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1. Mechademia Conferences, "About Mechademia". Retrospective organizational history; its pandemic-era description of US meetings is not treated as current status.↩
2. University of Minnesota Press, Mechademia: Second Arc. Publisher's scope, editorial model, subscriptions, and distribution. Current submission and staff details are checked separately below.↩
3. Mechademia, "An Annual Forum for Anime, Manga, and Fan Arts". Official chronology and original editorial credits.↩
4. Tom Spurgeon, "Short Interviews with Center For Cartoon Studies Co-Founders James Sturm and Michelle Ollie" (16 September 2006). Ollie's account of founding work; relevant interview passages were available through the search index when the live page returned an access error.↩
5. Mechademia Conferences, "About Mechademia". Retrospective organizational history; its pandemic-era description of US meetings is not treated as current status.↩
6. Minneapolis College of Art and Design, Frenchy Lunning faculty profile. Used for research interests and books, not its discrepant account of Second Arc's launch date.↩
7. Tom Spurgeon, "Short Interviews with Center For Cartoon Studies Co-Founders James Sturm and Michelle Ollie" (16 September 2006). Ollie's account of founding work; relevant interview passages were available through the search index when the live page returned an access error.↩
8. Georgia Tech, conference reports, report of Aaron Kashtan's 1 October 2011 presentation at MCAD. Contemporary naming evidence, distinct from the retrospective rebranding chronology.↩
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12. University of Minnesota Press, Mechademia 5: Fanthropologies, description and contents. The official series dates the volume to 2010; the linked listing's later date refers to an electronic edition.↩
13. University of Minnesota Press, Mechademia 8: Tezuka's Manga Life, description and contents. Electronic edition 2013, paperback 2014; series chronology 2013.↩
14. University of Minnesota Press, Mechademia 9: Origins (2014), description and

contents.↩

15. University of Minnesota Press, Mechademia 10: World Renewal (2015), description and contents.↩
16. Mechademia Conferences, “About Mechademia”. Retrospective organizational history; its pandemic-era description of US meetings is not treated as current status.↩
17. JSTOR, Mechademia: Second Arc 11.1, Childhood (Fall 2018), contents and bibliographic records.↩
18. University of Minnesota Press, Mechademia: Second Arc. Publisher’s scope, editorial model, subscriptions, and distribution. Current submission and staff details are checked separately below.↩
19. Wilfrid Laurier University, Sandra Annett faculty profile, research and education account.↩
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21. Mechademia, Style Manual for Authors and Editors, revision 6.0 (September 2022).↩
22. Mechademia, “Second Arc” submission instructions, checked 12 November 2026.↩
23. Mechademia, “Editorial Team”, checked 12 November 2026. This roster takes precedence over discrepant older staff listings.↩
24. University of Minnesota Press, Mechademia: Second Arc. Publisher’s scope, editorial model, subscriptions, and distribution. Current submission and staff details are checked separately below.↩
25. Reverse Thieves, “Mechademia 1: Attack of the Anime Literati” (15 June 2009). A situated fan-critical response, not a representative survey of readers.↩
26. Doshisha University, Faculty of Culture and Information Science, report on 土井星七 and colleagues’ contribution to Mechademia 17.2 (12 June 2025). Japanese-language account of the research and its development.↩
27. Ichishi Iida and Scott Ma, “Japanese Web Novels: Media History, Platform, and Narrative,” author preprint, subsequently published in Mechademia 17.2 (2025).↩
28. Iida Ichishi, announcement of the article’s open-access publication (29 May 2025).↩
29. Mechademia Tokyo 2016, contemporary conference materials and fan-ephemera display description.↩
30. Kyoto International Manga Museum, Mechademia 2018: “Manga Nexus: Movement, Stillness, Media”. Dates, coorganizers, speakers, and interpretation arrangements.↩
31. Kyoto International Manga Museum, Mechademia International Conference in Kyoto 2023: “Aftermath”.↩
32. Mechademia, 2026 Singapore conference programme, version 4, 29–30 May 2026.↩

33. Mechademia, “Second Arc: Forthcoming, Current, and Back Issues”, checked 12 November 2026. Announced and published issues remain distinguished.↩

34. Project MUSE, Minnesota Press participating journals and Subscribe to Open model. Program mechanics, not verification of every issue’s present access status.↩

35. Association for Asian Studies, “Mechademia: Critical Vistas Upon Global Asian Studies” (19 September 2022), event description. The announced questions are not presented as conclusions of the recorded discussion.↩

36. Mechademia, “Second Arc: Forthcoming, Current, and Back Issues”, checked 12 November 2026. Announced and published issues remain distinguished.↩

37. Mechademia, “Mechademia 2027 CFP due 15 December” (9 November 2026), and English/Japanese conference call. Yokohama is a planned event, not a completed one.↩

38. Natsume Fusanosuke, “The Functions of Panels (koma) in Manga,” translated by Jon Holt and Teppei Fukuda, electronic journal of contemporary japanese studies 21.2 (16 August 2021). Open translation with illustrations; outside the Mechademia archive.↩

39. JSTOR, Mechademia: Second Arc 12.2, Asian Materialities (Spring 2020), verified article titles, authors, pages and links.↩

40. JSTOR, Mechademia 1 contents (2006). Wong, pp. 23–45; Napier, pp. 47–63; Lamarre, pp. 120–143. The recommendations distinguish an article record from accessible full text.↩

41. Marc Steinberg, translator’s introduction to “World and Variation”; Mechademia 5 contents; Mechademia’s review of Otaku: Japan’s Database Animals confirms the combined translation/introduction page range.↩

42. JSTOR, Mechademia 1 contents (2006). Wong, pp. 23–45; Napier, pp. 47–63; Lamarre, pp. 120–143. The recommendations distinguish an article record from accessible full text.↩