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BUILDING A JAPANESE MANGA COLLECTION FOR NONTRADITIONAL PATRONS IN AN ACADEMIC LIBRARY

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I n 2016 the Penn Libraries' Japanese Studies librarian, Molly Des Jardin, began working with Tomoko Takami, director of the Japanese Language Program (JLP) at Penn (the University of Pennsylvania), to bring language students into the library to practice reading. Reading can be a difficult skill to engage with in the classroom, but "librarians and teachers would agree that anything that gets students reading is a good thing," and this applies equally well to foreign language study.[1] The JLP's in-class activity, known as tadoku or "extensive reading," takes place several times a semester at all levels from beginner to advanced, and has proved popular with both instructors and students. The aim of tadoku is for students to choose Japanese-language books appropriate to their level, then read as much as they can without a dictionary and by skipping difficult sections, grasp the overall content from the parts they can decipher on their own.[2] The librarian purchased a series of graded readers—easy-to-read books specifically targeted at programmed grammatical and vocabulary levels—to support the pilot program, but she soon realized that students would enjoy "real-world" materials as well. Students of Japanese

as a foreign language are often inspired by their interest in popular culture, so there was naturally a demand for Japanese comics, or manga, to engage with in class for tadoku.[3] With this in mind, the East Asia Comics Collection at the Penn Libraries was born.[4]

While the term "manga" has become a loanword in English, Cheung and O'Sullivan contextualize it succinctly:

> Manga is the term used to identify comics from Japan. A single graphic novel for a manga series will contain a number of chapters that were originally serialized for Japanese readers. It is common for an individual title to be published in a number of serialized graphic novels where the story continues and readers are encouraged to read on over weeks, months and sometimes even years.[5]

Due to the variety of manga titles on the market, the librarian began the nascent collection by canvassing students and instructors for suggestions, as well as surveying current publishing trends in Japan; she also identified LGBTQ manga as a particular area of interest.

The *tadoku* sessions now regularly incorporate the Penn Libraries' Japanese-language manga, and because—unlike the graded readers—the collection is circulating, students are able to check out their favorite titles to use at home. In addition, the librarian, as the liaison for the Korean Studies program, has consulted language instructors to find popular Korean comics (*manhwa*) for both students of the Korean language and international patrons to use for pleasure reading and study. Many students take Korean Studies classes because of their interest in that country's popular culture, akin to the Japanese language students, and there is a large population of South Korean students on campus, so *manhwa* appeals to those practicing (or natively reading) this language as well.

All of the comics in East Asian languages (currently numbering 273 titles and 781 physical items) are shelved in a special section adjacent to the East Asia Stacks in the main library and are thus separate from English translations of the same titles.[6] The East Asia Comics Collection is located near the East Asian Seminar Room where the students have *tadoku*, so the comics are readily accessible for class use, and language instructors give classes a tour to enable students to find the comics outside on their own as well. Based on the librarian's monitoring of the reshelving area and the comics section itself, the manga and *manhwa* have been circulating well, likely due to the combination of browsability and the language-class focus on the collection.

SELECTION STRATEGIES

Of course, collecting East Asian-language comics for the Penn Libraries must begin with a consideration of the patrons' existing needs and interests. The collection was originally inspired by the librarian's donation of her small personal collection of manga titles to the library and her noticing that one series, *Death Note*, was immediately checked out. Soon after that, the director of the Japanese Language Program mentioned that the series was extremely popular among both instructors and students at the university, and the librarian realized that there was an unmet need among students for materials that they could enjoy while learning Japanese. Having recognized that need, the librarian decided that a portion of the allocated Japanese collection budget should be dedicated to building out a collection of manga for language-teaching purposes.

There is little meaning in a collection that will not be used, whether for pleasure reading, language learning, or research, so the librarian began the selection process by asking language instructors to survey their students for recommendations of short manga series or subsets of longer series that they would like to try reading for class. Based on these suggestions, the librarian turned to the internet and began exploring other titles on various nontraditional portals and shopping sites. These included Amazon Japan (www.amazon.co.jp), social media websites like Twitter, *Wikipedia* (in both Japanese and English), and fan sites such as Comics Worth Reading (comicsworthreading.com) and Manga Bookshelf (mangabookshelf.com).

In particular, Amazon Japan's recommendation algorithm for items that are related to or purchased alongside known titles—a functionality that is identical to Amazon.com's recommendation system—can be of great help in expanding a librarian's view of what is both currently popular and relevant for the growing collection. This feature allows for the discovery of TV drama series and film adaptations of popular manga that students may also want to use for further language study, or that instructors could show clips of during class to engage students who are already reading the original manga. *Wikipedia* is also an effective resource for finding the various editions and spin-offs of specific manga series, including English translations or subtitled shows, and its usefulness in library technical services processes will be addressed in more detail below.

The librarian also surveyed titles that had been recently published in the English-speaking world and are popular among a more general population

of patrons. Sources for English titles in translation are abundant, and beyond social media, Amazon-like shopping portals, and even the shelves of local bookstores and comic book shops, the websites of publishers such as TokyoPop and Viz Media can provide a useful snapshot of currently popular titles. Each of these publishers in turn produces content that can serve as both a collection development tool and a library resource. For example, Viz Manga publishes the annual *Viz Manga Sampler* with story summaries and excerpts, as well as library-facing catalogs like 2019's "Manga and More for Libraries" which recommend titles by age and audience. And meanwhile, since 2017 TokyoPop has published an annual *Manga Magazine*, with its back issues and dozens of other select previews available for free on Issuu.com.[7]

These resources can also highlight important publishing trends, with Tokyo-Pop's 2019 *Manga Magazine* running a feature on the "International Women of Manga," highlighting not only the work of female manga authors, but also their role in creating stories with an LGBTQ focus, such as the "BL" ("boy's love") stories *Star Collector* and *Servant & Lord*. Far from being atypical, these kinds of women-authored gay romance stories have been a hallmark of Japanese manga, and the queer lens on manga has widened with the introduction of newer types of LGBTQ narratives such as *My Brother's Husband* and *My Lesbian Experience with Loneliness*. This established trend, as well as the Penn Libraries' already strong collection in gender studies, led to a selection focus on LGBTQ titles that orient readers to gay history and culture as well as relationships and everyday life. Manga with such content are a relatively new phenomenon in Japan, with *What Did You Eat Yesterday?* and *My Brother's Husband*—mainstream titles dealing with gay men's domestic lives— beginning to be published only in 2007 and 2014, respectively.

Because same-gender marriage and LGBTQ rights are now a major topic in Japanese politics and society, these titles have great currency and are an opportunity for students to learn about social issues in Japan while enjoying the artwork and humorous or touching stories. A student working on homophobic/transphobic discourse and civil rights in Japan joined Penn's East Asian Languages and Civilizations PhD program in 2019, further increasing the relevance of the collection to the campus community and providing an opportunity for the librarian to learn more about current publishing trends from an expert on the ground. More use cases are imagined for the future, and the authors' attitudes and experiences reflect the observations of Maureen Donovan, formerly of the Ohio State University Libraries, where more than 23,000 manga titles were held as of 2018:

As for why manga are important in a library context, first of all, they are primary sources—[they] can be used by linguists, people studying all sorts of subjects such as history, literature, culture, and global flows of information, too! . . . Having manga in the Japanese collection has made it a more dynamic collection, more engaged with people around campus and in the community.[8]

Such outcomes are only feasible with the dedicated efforts of selectors coupled with technical services processes that support the process of building the foundations of these collections, but staff need not necessarily be proficient in Japanese to meet patrons' needs for a manga collection in various types of libraries.

TRANSLATING SELECTIONS TO LIBRARY METADATA (*My Brother's Husband*)

The discussion so far has mentioned several manga titles that are easily accessible to librarians and patrons in the English-speaking world. But the Penn Libraries' East Asia Comics Collection is distinguished from its other collections primarily because it is *not* in English. While publishers like Viz Media and TokyoPop produce translations of Japanese comics which can be easily consumed by readers in English, these products do not meet the goals of students interested in practicing their Japanese reading skills.

The Penn Libraries currently have two staff members with both the language skills and the responsibility to identify and acquire titles of interest in Japanese: the Japanese Studies librarian, Molly Des Jardin, and the coordinator of area studies technical services (who was formerly the library specialist for the Japanese and Korean collections), Michael P. Williams. In both his former and current roles Michael, the technical services coordinator, has assisted the librarian in translating her selections into library acquisitions; cataloging and processing those acquisitions; and generating new ideas for selections based on iterative exploration of bibliographic utilities like OCLC Connexion/ WorldCat and other catalogs.

Not all libraries with constituents interested in learning Japanese through manga will have staff with the language skills to support their patrons' needs directly. Although this may seem a difficult barrier to overcome, the wealth of information readily available through search engines, wikis, and catalogs is

enough to equip library staff with the necessary tools to discover, acquire, and accession Japanese-language titles into their collections, even with no formal training in the language itself. In order to demonstrate a feasible process for acquiring Japanese-language manga, this chapter presents a sample "shopping trip" scenario for two representative resources: *Otōto no Otto*, which was published in English translation as *My Brother's Husband* in two volumes in 2017–18; and *Jūhan Shuttai!* a manga title that had not been translated into English as of mid-2019.

The first entry point for using an English title to identify its Japanese edition is quite familiar and accessible: a search engine. Currently, the top three English-optimized search engines are Google, Yahoo! and Bing.[9] A sample search of "my brother's husband" (without quotes) conducted by the technical services coordinator in each of these search engines provides sufficient information to proceed. In Google, the top result is a link to Amazon's product page for the first volume of the English translation. The second result is a link to the *Wikipedia* article on the title, with the following preview description: "My Brother's Husband (Japanese: 弟の夫, Hepburn Romanization: Otōto no Otto) is a manga series by Gengoroh Tagame." Already, the searcher has been given two critical entry points to this title in Japanese: the romanized title and the Japanese characters in which it is written. A comparable search of Bing ranks the *Wikipedia* link as the top result, but its description favors a plot summary rather than listing the original Japanese title. Yahoo! also ranks the *Wikipedia* link at the top, and like Google, its description includes both the romanized title and Japanese title drawn from *Wikipedia*. Regardless of which of these major search engines is chosen, the *Wikipedia* link is a high-ranking result that promises at least critical title metadata.

The *Wikipedia* article on *My Brother's Husband*, as of April 2019, provides a wealth of information that can be repurposed into library data.[10] The eye-catching infobox on the right side of the page displays a cover image of the first volume of the Japanese edition, and beneath that, title metadata is displayed in a structured format:

Written by: Gengoroh Tagame

Published by: Futabasha

English publisher: Pantheon Books

Demographic: Seinen

Magazine: *Monthly Action*

Original run: November 2014–May 2017

Volumes: 4 (List of volumes)

The above information is helpful to populate a brief catalog record, but it is incomplete. There is an author, albeit with his name anglicized rather than romanized: this is a technical but a crucial distinction between discovery within library utilities and catalogs and that within more general sources like *Wikipedia*. The title is accurately described as a multivolume set of four pieces. The Japanese publisher is also listed, but not the date of publication of the books themselves. (The "original run" is the dates in which the comic was serialized in the magazine *Monthly Action*, where it shared page space with other titles that are not our target here.)

The infobox is not the sole source of information, however. Clicking the above "List of volumes," or scrolling down the article page, reveals the subsection "Manga" beneath the "Media" section. The page helpfully includes a grid that provides two more pieces of metadata: the dates of publication of each of the four Japanese volumes, with ISBNs for each. ISBNs are a key component of identifying book products, and they function across databases as disparate as WorldCat, global Amazon sites, Alibris, AbeBooks, library catalogs, and search engines like Google. Furthermore, on this particular page, each ISBN is accompanied by a footnote that provides a link to the corresponding product page on Amazon Japan, which for some libraries may be the ideal place to acquire the items. Before transitioning from title exploration to purchase, however, we need to survey some additional sources of data.

NON-ENGLISH SOURCES OF JAPANESE METADATA (*Jūhan Shuttai!*)

While the English-language *Wikipedia* article for *My Brother's Husband* provides sufficient bibliographic data to create a functional catalog record to which a library order can be attached, this is not always the case for other manga titles, since *Wikipedia*'s data is only as good as its users' investment. In the case of *My Brother's Husband*, the *Wikipedia* article contains metadata for both the Japanese and English editions, and sometimes there are separate *Wikipedia* pages with volume-level metadata (for example, an entire page dedicated to documenting the titles, release dates, and ISBNs of every volume of the seminal manga series

Dragon Ball across its many spin-offs).[11] However, not every manga title will have generated the same amount of enthusiasm as *Dragon Ball* or even *My Brother's Husband.*

One example of a manga that is less well documented is *Jūhan Shuttai!* by the artist Naoko Matsuda (OCLC 871233806), a title which has yet to be translated into English but is sometimes referred to with the English title *Sleepeeer Hit!* Because students may encounter manga via online fan translations or the titles of animated versions, it is important to be aware of such informal English titles that could be the student's only reference. Google searches for "juhan shuttai" and "sleepeeer hit" reveal similar resources such as DramaWiki, AsianWiki, or Baka-Updates Manga.[12] These genre-focused databases and wikis can be additional access points for translating English titles into Japanese titles and cover images, which together can be used as critical components for navigating acquisitions title searching.

Wikipedia provides a familiar and well-supported interface for exploring the title *Jūhan Shuttai*, but because the information on Japanese titles in English is often input by volunteer users with knowledge of the language, it may not always be current. As of mid-2019, the *Wikipedia* article for *Jūhan Shuttai!* is not up-to-date, and even the information within it is not consistent across sections.[13] While it accurately provides the title in Japanese characters (重版出来), the infobox indicates that the series comprises eight volumes while the main text of the article enumerates only five, with release dates but no ISBNs. Although this appears to be a dead end, there is a back door to finding more about this title. On the left-hand side of the page is a *Wikipedia* navigation column that includes links to documentation, tools, and links to any versions of the article that are available in other languages; of course, the Japanese-language page (indicated by the word 日本語) is the most likely place to find up-to-date information on the original manga.[14] While this page may appear intimidating to someone who cannot read Japanese, a keyword search of the page for "ISBN" will reveal a numbered list of twelve ISBNs, one for each volume, coupled with what can be parsed as a series of release dates ranging from 2013 to 2018:

1. 2013年3月29日発売[4]、ISBN 978-4-09-185040-9
2. 2013年9月30日発売[5]、ISBN 978-4-09-185416-2

. . .

12. 2018年12月12日発売[15]、ISBN 978-4-09-860144-8

The first of these ISBNs, coupled with the cover image from the English *Wikipedia* article, provides enough information to begin searching product pages for the twelve volumes of this manga series online. If a Japanese page is still too visually unfamiliar for staff without language proficiency, it can be translated in an ad hoc way with a tool such as Google Translate. While machine translation generally does not produce elegant prose, it can often highlight salient information that might otherwise be buried in foreign text.

USING ISBNS AS CRITICAL PRODUCT IDENTIFIERS

In a study published in 2010, Masuchika and Boldt observe:

> Manga is more likely than American graphic novels to be serialized. While our sample is too small to make a definitive claim, it appears that librarians are less likely to collect serialized texts than stand-alone texts. This makes sense to us; serialization suggests that the narratives are not complete and demand continued acquisition.[15]

While this touches on the complexities of managing ongoing orders, a clear distinction must be made between two types of "serialized texts": the Japanese manga serialized in chapters across issues of magazines and periodicals; and Cheung and O'Sullivan's "serialized graphic novels," which are the ongoing compilations of a single title in book form. For many ongoing manga titles, the latest installments of the story continue to be serialized within periodicals even as older installments of the same are repackaged (and occasionally supplemented with new material) in "stand-alone book" form (*tankōbon*).

The difference here is not trivial. Japanese manga periodicals are "weekly or monthly magazines, with chapter installments from multiple series . . . published in black and white . . . on cheap paper and running up to 800 pages per issue, [which] Japanese consumers typically read and then toss aside, just as they might a newspaper."[16] These disposable items are typically identified only by Japan-specific magazine codes and are sold in spaces like convenience stores where their audience may be observed "standing and reading" (*tachiyomi*). Because of their ephemeral but voluminous nature, it can be difficult to collect these manga periodicals for a library, whether as an ongoing subscription or by purchasing back issues. *Tankōbon*, on the other hand, may be limited to a single volume or, more commonly, published as multivolume sets with each

book having its own ISBN (in lieu of International Standard Serial Numbers [ISSN], which are not typically assigned to this type of publication). *Tankōbon* editions, with their sturdier binding and higher-quality paper, serve as canonical compilations of serialized manga works and are more often retained by readers. In turn, these types of *tankōbon* may become the basis for their English releases, which often skip serialization in magazines or as thinner "comic book" formats. Just as with graphic novels or trade paperback comics in the United States and elsewhere, Japanese *tankōbon* are also easier for libraries to collect, either new or from the secondhand market.

This chapter focuses on single-volume and ongoing *tankōbon* titles, and here we consider a vendor-agnostic model in which manga titles are acquired as firm orders; thus, the ISBN is of primary importance in identifying products to order. In the two sample "shopping" scenarios above, *Wikipedia* has provided the required ISBNs: the English article for *My Brother's Husband* lists "978-4575846256" for the first volume of the set, while the Japanese article for *Jūhan Shuttai!* has "978-4-09-185040-9." For typical library catalogs, the preferred formatting of ISBNs eliminates the hyphens altogether; thus the first volume of *My Brother's Husband* in Japanese will be associated in WorldCat with the ISBN "9784575846256." On search engines such as Google, however, "9784575846256" (the hyphenless ISBN), "978-4-575-84625-6" (the strictly hyphenated ISBN), and "978-4575846256" (a hybrid of the above) will each lead to different search results, so it is important to be aware of formatting possibilities.

Amazon Japan offers the choice of an English interface, giving the impression that it will be the easiest and most straightforward option. While the English interface makes it seem quite friendly for foreign users, this hides several issues that may be problematic for libraries. Even when using Amazon Japan in English, the actual product information will not itself be translated, so there is a need for careful attention to details such as the ISBN. Furthermore, Amazon Japan requires the creation of a separate account from other Amazon sites, and libraries may incur foreign transaction fees from making these purchases in yen using a credit card. One must also take high overseas shipping costs into account. The real cost of a product such as the first volume of *Otōto no Otto*, listed at ¥670 JPY (roughly $6 USD), will rise to more than double the price to North America after all fees are considered.[17] Thus, once you have identified an exact product on a Japanese portal like Amazon, it may be best to search other marketplaces with lower barriers for overseas purchasers.

Because of the different options available for Korea (including the lack of an Amazon equivalent that is friendly to foreign buyers), this exact procedure will not work for *manhwa*. Nevertheless, the core steps remain the same: use the web and wiki-like sources to discover original metadata such as titles and cover images, scan those sources for ISBNs, and use that metadata to identify items for sale online. Just as with Japanese products, a search of the Korean comic title *Sikgaek* 식객 (ALA-LC Romanization: *Sikkaek*) on Google coupled with the qualifier "comic" leads to several resources containing metadata like ISBNs, including an English *Wikipedia* page with a Korean counterpart.[18] International marketplace sites like YesAsia.com or eBay are an option for acquiring both manga and *manhwa*, while resources such as ALCTS's Foreign Book Dealers Directory provide leads for libraries that foresee more than an occasional need for *manhwa*.

DESCRIPTION AND BIBLIOGRAPHIC ACCESS

The Penn Libraries were among the first North American libraries to start acquiring *Otōto no Otto—the Japanese-language original of My Brother's Husband*—which the technical services coordinator had discovered on Twitter. It became incumbent on Penn Libraries staff to create a catalog record for this work that met both the needs of its patrons and metadata standards (see OCLC 946051419). Although this original cataloging was made possible by the Japanese-language skills of Penn Libraries staff, it was based on preexisting bibliographic metadata already in OCLC WorldCat. While very few new titles in any language will have full cataloging readily available for library use, Japanese titles aimed at a wide audience will often have minimal-level records for each individual volume. This situation has remained constant since at least 2005, when Kimio Hosono observed that

> in contrast to other countries, there are several kinds of MARC products in use in Japan. For domestic publications, Japan MARC, maintained by the National Diet Library (NDL), and TRC MARC, originally created for booksellers by Toshokan Ryutsu Center, are frequently used as a source of bibliographic records for library catalogs.[19]

With both NDL and the Toshokan Ryutsu Center continuing to load MARC records into OCLC, the major distinctions between "Japan MARC"

and "TRC MARC" have faded, and both organizations' records have utility for non-Japanese libraries. In the case of *Otōto no Otto*, the National Diet Library had already contributed records for the first (OCLC 911073696) and second (OCLC 939497429) volumes. Both of these records contained, at the least, usable Japanese script data, functional romanization, and author metadata that could be aligned with an existing authority record. The Toshokan Ryutsu Center's records also provide rich data that can be repurposed and augmented by information already encountered through *Wikipedia* and other online sources. While such records cannot be relied upon to provide transliteration that is fully compliant with the ALA-LC romanization table for Japanese,[20] they do provide bibliographic information, including Japanese-language title data that acquisitions staff, catalogers, and potential users will find useful.

Authoritative vocabularies do not always match the parlance of potential patrons who are interested in manga, however. The term "manga" itself, which has grown to encompass not only serialized Japanese comics and their collected editions but also non-Japanese graphic works inspired by their recognizable aesthetics, is not yet well represented in terminologies such as the Library of Congress Subject Headings (LCSH) and Library of Congress Genre/Form Terms (LCGFT). In LCSH, "manga" and its Korean/Chinese equivalents "manhwa" and "manhua" respectively, are merely variants of "Comic books, strips, etc." (sh85028863). Moreover, the term "manga" is completely absent from LCGFT, even though the latter contains not-quite coterminous entries like "Graphic novels" (gf2014026362) and "Comics (Graphic works)" (gf2014026266). For those libraries that consider manga a part of their special collections, even the RBMS Controlled Vocabularies do not provide additional support beyond the genre term "Comic books."[21] Meanwhile, publishing industry-facing vocabularies such as BISAC present a multiplicity of options that could be useful.[22] For *Otōto no Otto*, both "COMICS & GRAPHIC NOVELS / LGBT" (CGN009000) and "COMICS & GRAPHIC NOVELS / Manga / LGBT" (CGN004130) are plausible descriptors, though libraries which use such vocabularies may find that they must make subjective distinctions based on the structure of their collections.

Because the creation of the East Asia Comics Collection at the Penn Libraries developed organically and grew to encompass titles already in the general collection, and because of a need to rely on bibliographic data contributed

by other libraries with their respective patron needs, the catalog records at Penn do not at this time provide consistent access through subject headings or genre/form terms. As O'English, Matthews, and Lindsay point out, "some cataloging inconsistencies are unavoidable in cooperative cataloging environments. Public libraries, for instance, may target different users with their graphic novel collections than academic libraries, and as suggested above, their cataloging and classification of these items may represent this goal."[23]

When it is feasible, topical terms can be combined with form subdivisions, such as *Otōto no Otto*'s "Same-sex marriage—Fiction—Comic books, strips, etc." to provide additional access. Similarly, although "graphic novels" are not equivalent to *tankōbon*, many Penn Libraries catalog records utilize the LCGFT "Graphic novels" as a functional substitute. In the absence of a widely adopted library-facing thesaurus that establishes "manga" or "manhwa" as freestanding subjects—and the consequent lack of representation for established subgenres in Japan and Korea—libraries should adopt and maintain those conventions that serve their users and describe their collections best.

For those libraries using MARC records, a lightweight solution that complements subject and genre access is the consistent application of coding in the MARC bibliographic 008 field ("Fixed-Length Data Elements-General Information"), where one of the character positions for "Nature of contents," or else for "Nature of work" for continuing resources, can be coded as "6" to indicate "Comics/graphic novels." For catalogs that index this data, a targeted search of records coded with "6" combined with language data in the 008 field (e.g., "jpn" for Japanese) can provide an alternative way to discover manga titles.

Finally, we recommend that catalog records for these non-English resources include title data in those native scripts when discovered in the search process. In MARC, this is generally achieved by the use of bibliographic 880 fields ("Alternate Graphic Representation") that link to existing fields such as the 1XX "Main Entry" fields, the 260/264 publication information fields, and especially the 245 "Title Statement" field. The linking syntax of the 880s can appear intimidating, but utilities like OCLC Connexion streamline the process of adding multiple 880s fields, and numerous examples are maintained by the Library of Congress's MARC Standards and elsewhere. Not only does the presence of the original-language title increase potential access, it also respects the origins of the material in ways that unimagined users may appreciate.

ESTABLISHING AND ADVERTISING DEDICATED COMICS SPACES

At the Penn Libraries, the difficulty of subject- or genre-browsing East Asian-language comics in the catalog is remedied to some extent by having the physical titles in one location, branding this section as the East Asia Comics Collection, and designating it as the library location "East Asia Comics" in the catalog. The rationale for this decision was partially tied to historical circumstances. When the Japanese Studies librarian decided to establish the East Asia Comics Collection, there was already a preexisting physical location in the Penn Libraries called "East Asia" which was designated largely for Chinese, Japanese, and Korean resources. The books in this location had shelf labels prefixed with "East Asia," and in order to foster consistency with related locations like the seminar room ("East Asia Seminar") and folio titles ("East Asia Oversize"), the name "East Asia Comics" was selected. More specific names (such as "Manga") were rejected in favor of the more general name "Comics" in order to accommodate the present and future inclusion of comics from China and Korea, not just Japan.

Because the Penn Libraries were busy transitioning from the Voyager ILS to Alma just as the East Asia Comics Collection was being established, the technical options for creating locations were limited. As a result, the holdings records for the East Asia Comics first took a hybrid approach, pairing the existing MARC 852 holdings (sub)location "eastasia" with the call number prefix "COMICS." The end result appeared as the following in holdings records:

> **$b eastasia $k COMICS** $h [classification] $i [Cutter]

Even as the location displayed to patrons in the online catalog was a hybrid of capitalization schemes ("East Asia COMICS [call number]"), this allowed the labeling software to print consistently formatted spine labels. After the transition to Alma was complete, a dedicated East Asia Comics location was established and the above strings in the MARC 852 holdings records were normalized to a new syntax:

> **$b easiacmx** $h [classification] $i [Cutter]

For some libraries, such a change would be a matter of internal cosmetics only. However, at the Penn Libraries, this seemingly minor adjustment has allowed for the granular selection of intended locations at the time of acquisitions, and it also provides a consistent access point to bibliographic records

should there be a desire to generate a full inventory of titles and pieces, or an opportunity to enhance those records in batch. If, for example, it is desirable to add a local term "manga" to the bibliographic records for Japanese titles in the East Asia Comics Collection, a search that encompasses "Japanese books in the shelving location 'easiacmx'" could be designed with little difficulty.

To the librarian's dismay, and despite her significant direct outreach to University of Pennsylvania patrons, few people aside from language students who receive in-class tours were aware of the East Asia Comics Collection's existence, let alone its somewhat hidden location. Because the comics stacks are located at the far end of the East Asian section of the central library (the Van Pelt Library), many patrons do not find them by browsing or by wandering the building alone. In an effort to change this situation, the librarian worked with communications staff in the Penn Libraries' Office of Advancement to create colorful print signs to hang near the East Asian section, as well as on the ends of bookshelves leading to the East Asia Comics Collection. Even then, though, patrons expressed surprise when she told them about the collection's existence in person or via periodic e-mails and digital newsletters.

Serendipitously, the Penn Libraries began a digital sign initiative in 2019, in part to support collections discovery. The librarian was the first bibliographer to request signs advertising a collection, and of course she chose the East Asia Comics Collection as the subject. She collaborated with digital communications staff to design eye-catching signs using covers and pages of sample manga and *manhwa*, and she included words in both Japanese and Korean to attract the attention of international students and language learners who might be surprised to see the scripts displayed so prominently in an American academic library. The signs were displayed on the ground and first floors of Van Pelt in the 2019 spring semester and will continue to be rotated along with signs for other collections and events. In conjunction with its use in *tadoku* activities, the librarian is optimistic about integrating the comics collection into further library-wide outreach efforts in the future.

PROGRAMMING AND USES

First and foremost, the East Asia Comics Collection has been used for *tadoku* reading practice in the library's East Asian Seminar Room since fall 2015 to great success. These in-library classes increase students' awareness of available resources and the Japanese/Korean collections generally, and the librarian's

orientations have especially focused on advertising popular magazines in the seminar room, fiction in the stacks, and the comics collection. With these materials (the comics collection being the most popular among them), the students are able to practice reading without a dictionary by using materials that are engaging and which also serve as examples of natural language meant for native speakers.

Anecdotally, the *tadoku* program and its focus on the Penn Libraries' manga has greatly benefited students' learning and engagement with reading Japanese. JLP director Tomoko Takami related to the librarian that the students' feedback is overwhelmingly positive: they enjoy the classes and have fun with genuinely entertaining reading material, while also being motivated to push themselves with more challenging books and manga that they might have hesitated to try before. Students even write book reviews in English on the JLP home page, where Takami promotes both *tadoku* and the Penn Libraries' collections.[24] One student told the librarian that she began her reading practice with manga from the library and has since progressed to lengthy popular novels. Students' responses to the Penn Libraries' collection square with the experiences reported by Eishi Ikeda, a lecturer in Asian languages and cultures at UCLA, where "students are responding enthusiastically to the collection. Many have told [Ikeda] that their enjoyment of reading in Japanese has increased, and their confidence with the language has grown. They were also able to pick up vocabulary incidentally without depending on dictionaries."[25]

The East Asia Comics Collection also supports broader university commitments to diversity and inclusion in the course of making language learning and the library itself fun for underserved demographics. The librarian and the technical services coordinator offer a yearly in-class tour in Japanese to fourth-year students, adding a personal touch which emphasizes that the collections—both of comics and of Japanese materials more generally—are there "for them." Contrary to expectations, many language students are in majors with little relation to East Asian studies and students of color are a major demographic in Japanese language classes, so this is an important point in collecting comics and making them accessible at the Penn Libraries. The collection can draw in students who might not otherwise be aware of or feel comfortable using Japanese-language library resources. In particular, STEM undergraduates who primarily use e-resources or study in labs might not see the library's print collections (and the spaces that contain them) as relevant to their daily lives.

FUTURE DIRECTIONS

The primary patrons served by the Penn Libraries are the faculty, students, and affiliates of the University of Pennsylvania, and so the library collections are optimized for their uses. These collections are mainly curated for research use rather than language teaching needs or pleasure reading, but comics are well suited to the latter purposes, in addition to their role as primary research materials. The East Asia Comics Collection has been designed for direct application in language pedagogy and as active circulating resources for student enrichment, and its development represents a shift in how the Penn Libraries' East Asian-language materials have been advertised and used.

The Penn Libraries are part of the library landscape of Philadelphia: hence, they are accessible for non-Penn patrons during select hours of the week, and our East Asia Comics Collection is physically organized in a way that encourages browsing by patrons who are familiar with public libraries and bookstores. The collection thus forms part of a continuum of information resources available in the city, complementing—rather than competing with—those held by institutions like the Free Library of Philadelphia, whose Walnut Street West branch is adjacent to Penn's campus and houses English-language manga titles that Penn students may also find useful. In fact, for years the librarian has directed individuals at Penn to this English-language collection, rather than attempting to purchase many translations and somehow make them easily browsable at the Penn Libraries. Finally, by making every title in the East Asia Comics Collection circulating (rather than part of a "special collection"), they can be borrowed easily by patrons at other libraries via interlibrary loan, which further integrates Penn's valuable language-learning tools into the local and national library community.

Although this chapter has modeled and advocated for a method of acquiring East Asian comics titles in their original languages without the need for language specialists, the authors recognize that the financial and human resources required to select, acquire, catalog, maintain, and continue to build a large collection of East Asian-language comics are not available to all academic libraries, and certainly not to many public libraries. The authors therefore encourage other libraries to explore partnerships with other institutions, whether locally in their communities or via interlibrary lending, which have the resources to develop such collections and facilitate access to them. In turn, such institutions should embrace their role as leaders in collecting and making

their collections available to the broader community. By doing so, they can not only serve their own patrons in nontraditional ways, but broaden their impact on the world and continue to demonstrate the value that libraries hold.

NOTES

1. Lorena O'English, J. Gregory Matthews, and Elizabeth Blakesley Lindsay, "Graphic Novels in Academic Libraries: From Maus to Manga and Beyond," *Journal of Academic Librarianship* 32, no. 2 (2006): 174.

2. While NPO Tadoku Supporters' website recommends giving up on difficult books when "the going gets tough" and choosing something easy to begin with, we will discuss below that the students at Penn enjoyed challenging themselves with the library materials. See "How to Do Tadoku," https://tadoku.org/en/l-method.

3. Armour and Iida's inquiry into whether students' interest in Japanese popular culture influenced them to learn the Japanese language concluded that "for those participants who had or were learning Japanese, their 'high' motivation for such learning came directly from their consumption of manga and anime." William S. Armour and Sumiko Iida, "Are Australian Fans of Anime and Manga Motivated to Learn Japanese Language?" *Asia Pacific Journal of Education* 36, no. 1 (2016): 39.

4. More information about the East Asia Comics Collection's contents and other tadoku-oriented materials at the Penn Libraries can be found online at https://guides.library.upenn.edu/japaneselanguage.

5. Kelly Cheung and Kerry-Ann O'Sullivan, "'Big Fans,' 'Experts,' and Those 'in Need of a Challenge': Teacher Attitudes to 'Manga and Anime Kids' in the Secondary English Classroom," *English in Australia* 52, no. 2 (2017): 29.

6. Figures as of May 1, 2019.

7. See https://issuu.com/tokyopop for more.

8. Figures for the Ohio State University Libraries from Mason Kamolpechara, "Measuring Our Vast Manga Collection," 2018, https://library.osu.edu/blogs/manga/2018/05/02/measuring-our-vast-manga-collection. Maureen Donovan quoted in Caitlin McGurk, "Maureen Donovan and the Manga Collection at the Ohio State University Library: An Interview with Maureen Donovan," *Journal of East Asian Libraries* 162 (2016): 33–34.

9. Alexa global rankings as of May 25, 2019, www.alexa.com/topsites.

10. See https://web.archive.org/web/20190427140722/https://en.wikipedia.org/wiki/My_Brother%27s_Husband at the Internet Archive for a snapshot from this date.

11. Wikipedia, "List of *Dragon Ball* Manga Volumes," https://en.wikipedia.org/wiki/List_of_Dragon_Ball_manga_volumes.

12. AsianWiki, "Sleepeeer Hit," http://asianwiki.com/Sleepeeer_Hit, https://wiki.d-addicts.com/Juhan_Shuttai!, www.mangaupdates.com/series.html?id=82443.

13. *Wikipedia,* "Bhan Shuttai!" https://en.wikipedia.org/wiki/J%C5%ABhan_Shuttai!

14. *[Japanese] Wikipedia,* https://ja.wikipedia.org/wiki/%E9%87%8D%E7%89%88%E5%87%BA%E6%9D%A5%21.

15. Glenn Masuchika and Gail Boldt, "Japanese Manga in Translation and American Graphic Novels: A Preliminary Examination of the Collections in 44 Academic Libraries," *Journal of Academic Librarianship* 36, no. 6 (2010): 516.

16. Masuchika and Boldt, "Japanese Manga," 512.

17. As of May 2019, Amazon.co.jp shipping rates to North America are 600 yen per shipment, with 350 yen per item for common library purchases like books, DVDs, and Blu-Rays added to that base amount. www.amazon.co.jp/gp/help/customer/display.html?nodeId=201910850

18. *Wikipedia,* "Sikgaek," https://en.wikipedia.org/wiki/Sikgaek.

19. Kimio Hosono, "Academic Libraries in Japan," in *Encyclopedia of Library and Information Science,* 2nd ed., First Update Supplement, ed. Miriam A. Drake (Boca Raton, FL: Taylor & Francis, 2005), 27.

20. See Library of Congress, https://www.loc.gov/catdir/cpso/romanization/japanese.pdf.

21. RBMS: Rare Books and Manuscripts Section, "The Controlled Vocabularies for Use in Rare Book and Special Collections Cataloging Maintained by the Rare Books and Manuscripts Section of the Association of College and Research Libraries (ACRL)," http://rbms.info/vocabularies/.

22. The BISAC (Book Industry Standards and Communications) Subject Headings List, Comics and Graphic Novels, is maintained by the Book Industry Study Group (BISG), https://bisg.org/page/ComicsGraphicNovels.

23. O'English, Matthews, and Lindsay, "Graphic Novels in Academic Libraries," 178.

24. University of Pennsylvania, http://web.sas.upenn.edu/japanese/tadoku-extensive-reading/.

25. Quoted in Aaron Miller, "Mad for Manga: UCLA's New East Asian Library Collection Inspires Students Learning Japanese to Read," UCLA "Newsroom," 2015, https://newsroom.ucla.edu/stories/mad-for-manga.

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