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Title:	A new storytelling era: digital work and professional identity in the North American comic book industry
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Abstract:	<p>This thesis investigates how creative industries workers adapt to and influence the use of new digital technologies. It looks at how these technologies affect business models, content production and product distribution in the comics industry, and how these changes create uncertainty and risk for creative workers in this industry. It examines the strategies comics creators use to shape new industry structures and the status of digital comics within the wider industry, as well as their own identities as media industry workers. The study uses data from interviews and historical documents to compare the experiences of editors, writers, pencillers, inkers, colourists, letterers and new digital workers who are creating content at two existing print publishers and two new digital companies to develop a theory of the creators' 'adaptation framework'. The adaptation framework recognises the influence of historically and culturally constructed discussions about what constitutes 'good work' in the comics industry and the influence this has on the adoption of new forms of digital technology for comics' production. Critical judgment and public validation of choices made regarding the use of digital technologies encourages creators to reframe their work identity and the content they produce. This analytical framework highlights the availability of different professional identity categories, including a 'core' identity and guiding values, plus a supplementary 'pioneer' identity, which acknowledges the creative freedom offered by digital media. Creators also use discursive practices, such as 'reactive' and 'relational' positioning, to manage their identity in relation to the field of comics production and to distance their work from negative evaluations of digital comics derived from historical exemplars of what are now perceived to be 'poor works', and by extension poor work by the creator. Periods of change throw into relief existing understandings held by workers and consumers of what constitutes a 'good' comic book. Early digital comics projects from the 1990s and 2000s influence creators' perceptions of whether digital technologies can produce such 'good works'. Pioneers and early adopters take on the role of experts and advocates, engaging in the process of socialising the new discourses and practices into the broader field of comics production. The pioneer identity is correlated with the privatisation and individualisation of risk, whereby creators invest their human, social, and symbolic capital in projects that have uncertain outcomes in exchange for creatively challenging careers and potentially reputation-building work. The pioneers are open to change, but their previous print-based identity often provides stability to their core identity as creators capable of producing 'good work'. Creators rely on these identities to orient themselves in relation to the new norms, practices and routines of comic book work, engaging in identity management to manage the risk that their investment in skill development and time spent producing digital comics will not produce a return on investment measured through financial or social capital recognised in the industry. Adaptation to digital work forces aspects of the creator's identity to change, but their core understanding of who they are, what they do, and why they do it is still a valuable and sustaining element of their identity as a creative worker.</p>
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Comic strips preceded the comic book in North America, but publishers soon realized the potential of reprinting strips in comic book form. Amongst scholars of the comic strip, the first American comic book proper is now generally considered to be Funnies on Parade (1933), which was not produced specifically as a comic book, but was reprinted from already published newspaper strips. From McCloud's work, academic readers became more interested in the field as a scholarly concern, while a greater awareness of the comic book and graphic novel developed among the general reading public. Written entirely as a comic book, McCloud's Understanding Comics is something of a sea-change. Storytelling Diagram Comic Drawing Learning Design Comic Strips Studying. quirke IMG004 Feb3. Comics and Sequential Art. Will Eisner is one of the twentieth century's great American artists, a man who pioneered the field of comic arts. Here, in his classic Comics and Sequential Art, he refines the art of graphic storytelling into clear, concise principles that every cartoonist, comic artist, writer, and filmmaker needs to know. Adapted from Eisner's landmark course at New York's School of Visual Arts, Comics and Sequential Art is an essential text filled with invaluable theories... History Cartoon, Art History, Comic Book Pages, Comic Books, Understanding Comics, Art Folder, Famous Words, Magritte, Funny Art. Comic book characters are at their highest popularity since wartime and yet they are selling worse and worse, which is incredibly odd considering they have the biggest movie genre right now. With the current direction the industry is taking alienating people who actually buy the books, will the print industry at least be seriously different in ten years? 64 comments. share.