

VIRTUAL
COSPLAY
MAGAZINE
OCTOBER 2026
TERRY_COSPLAY91
PH: @TERRY_COSPLAY91

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EDITORIAL OCTOBER 2026

Written By Mr.Comics_cosplay
Ph: @giadapernarellaphotocosplay

EDITORIAL OCTOBER 2026

Crew, freeze!

Sense you too the air that is slowing changing and unmistakable smell of roast chestnuts beginning to go around the road? So yes, October knocked at the door. Okay, we admit it: summer doesn't want to know to get rid of completely and the heat still beat even more that it should, but the first foliage begins to draw attention.

Me, being a shameless autumn lover, I am literally counting the minutes in order to take out from the wardrobe the first comfortable big hoodies and hiding myself at home with a hot drink without melting. For now, heavy clothes stay in the drawer making powder, but hope is the last to die!



EDITORIAL OCTOBER 2026

I hope meanwhile that September good purposes are holding or that at least the gym membership doesn't already done to be as bookmarker because we here in editorial staff didn't stop a single second!



If you think that this month I unhook for you some Halloween-themed clues or some little spoiler about special hosts of this issue... well, you know me bad! Don't change a winning team: also in this tour the menu remains very armoured. No tip-offs, zero anticipations.





EDITORIAL OCTOBER 2026

We still like the idea to see you leaf through these pages with the curiosity whose opens a surprise bag. I can only say to you we put our hearts and souls into (and so many sleepless nights made with very pure caffeine) to wrap an issue that give you the chills, but only for how beautiful it is.



So, make yourselves comfortable and enjoy the research. We see who of you will be the first to unearth the hidden pearl of this mount!

A hug (and a scratch on head to who is already thinking to the Halloween costume),

Yours Mr. Comics.





BEST OF COLLAB

JACK8904

PH: @SAMUEL_LAZUCCA



conventions of THE month OCTOBER 2026

Written By: Virtualcosplay_
Ph: @Virtualcosplay_

month cons

ITALY

ROMICS 2026 (37° EDIZIONE)

1st - 4th October 2026

PERLA COMIX 2026

1st - 4th October 2026

ROVIGO COMICS FEST 2026 - CENTRO STORICO, ROVIGO (VENETO)

3rd - 4th October 2026

SAN GIORGIO BRICK EXPO 2026 - CASTELLO DI SAN GIORGIO CANAVESE

3rd - 4th October 2026

MICROEDITORIA DEL FUMETTO 2026 - VILLA DAMIOLI, PALAZZOLO SULL'OGGIO

4th October 2026

LUCANIA IS COMICS 2026 - POTENZA (BASILICATA)

9th - 11th October 2026

FLORENTIA COMICS 2026 - FIORENZUOLA D'ARDA, PIACENZA

10th October 2026

MEGACon TORINO 2026 - SET (SCALO EVENTI TORINO), TORINO

10th - 11th October 2026

POP CULTURE CONVENTION 2026 - ENTE FIERA, CATANZARO

10th - 11th October 2026



month cons

ITALY

SAN DONÀ FUMETTO 2026 (15ª EDIZIONE)

10th - 11th October 2026

PERLA COMIX 2026

16th - 18th October 2026

GAME GROUND 2026 (BOLZANO GAMING FESTIVAL) - IL CASTELLO, BOLZANO (TRENTINO-ALTO ADIGE)

16th - 18th October 2026

REGGIO CALABRIA COMICS 2026 - CASTELLO ARAGONESE, REGGIO CALABRIA

16th - 18th October 2026

LUCCA COMICS & GAMES 2026 - CENTRO STORICO, LUCCA

28th October - 1st November 2026



month cons

euROpe

LIVERPOOL COMIC CON 2026 – LIVERPOOL, UK

10th – 11th October 2026

MADE IN ASIA (FALL EDITION) 2026 – BRUXELLES, BELGIUM

17th – 18th October 2026

MCM LONDON COMIC CON 2026 – LONDON, UK

23th – 25th October 2026

COMIC CON SCOTLAND 2026 – EDINBURGH, SCOTLAND

24th – 25 October 2026

USA AND REST OF THE WORLD

NEW YORK COMIC CON (NYCC 2026) – NEW YORK CITY, USA

8th – 11th October 2026

PAX AUSTRALIA 2026 – MELBOURNE, AUSTRALIA

9th – 11th October 2026

ARMAGEDDON EXPO AUCKLAND 2026 – AUCKLAND, NEW ZEALAND

23th - 26th October 2026

GAMESCOM ASIA X THAILAND GAME SHOW 2026 – BANGKOK, THAILAND

29th October – 1st November 2026

L.A. COMIC CON 2026 – LOS ANGELES, USA

30th October – 1st November 2026

FNDM (FANDOM DUBAI) 2026 – DUBAI, UNITED ARAB EMIRATES

31th October – 1st November 2026



Latataa.PH

BEST OF COLLAB

CECCOS_COS

PH: @LATATAA.PH



MINIMIZING LAYER Lines in FDM PRINTING

Written By droid.rust
Ph: @edoardo__amati



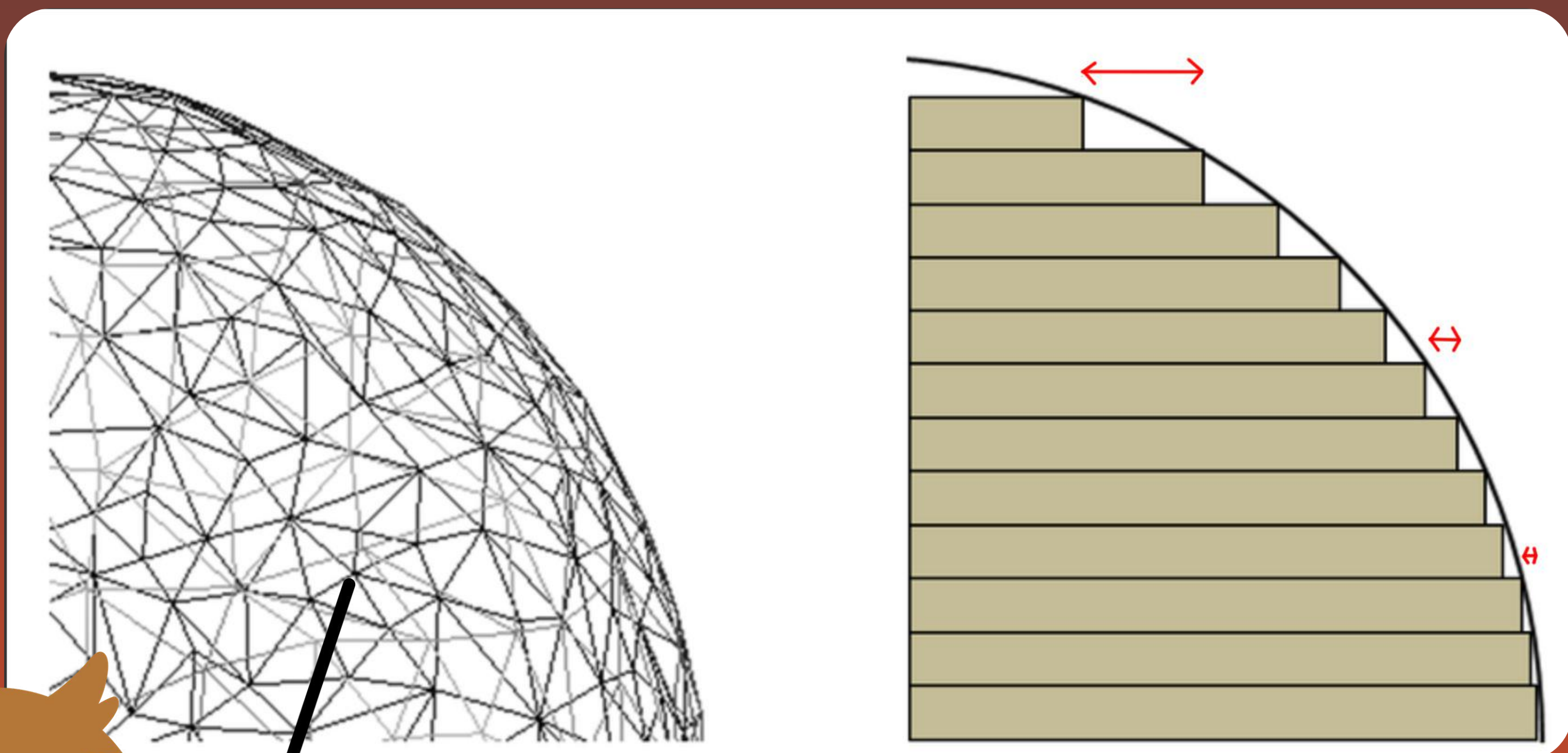
FDM PRINT

Anyone who has ventured into 3D printing has likely encountered this minor issue sooner or later: FDM printing works by layers, and sometimes these layers are distractingly visible but fortunately, there are ways to mitigate this



HOW TO START...

First, it helps to understand the root of the problem: printing vertical (or near-vertical) surfaces works fine, but layers become particularly noticeable on curved surfaces. As clearly shown in the Figure, as the tangent of the surface being printed approaches the horizontal, the offset between the current layer and the previous one increases, making it more visible (highlighted in red).





HOW TO START...

During the setup phase, there is really only one thing we can do: reduce the layer height. However, we know that the lower the layer height, the longer the print job takes to complete.

This is where variable (or adaptive) layer height comes into play.

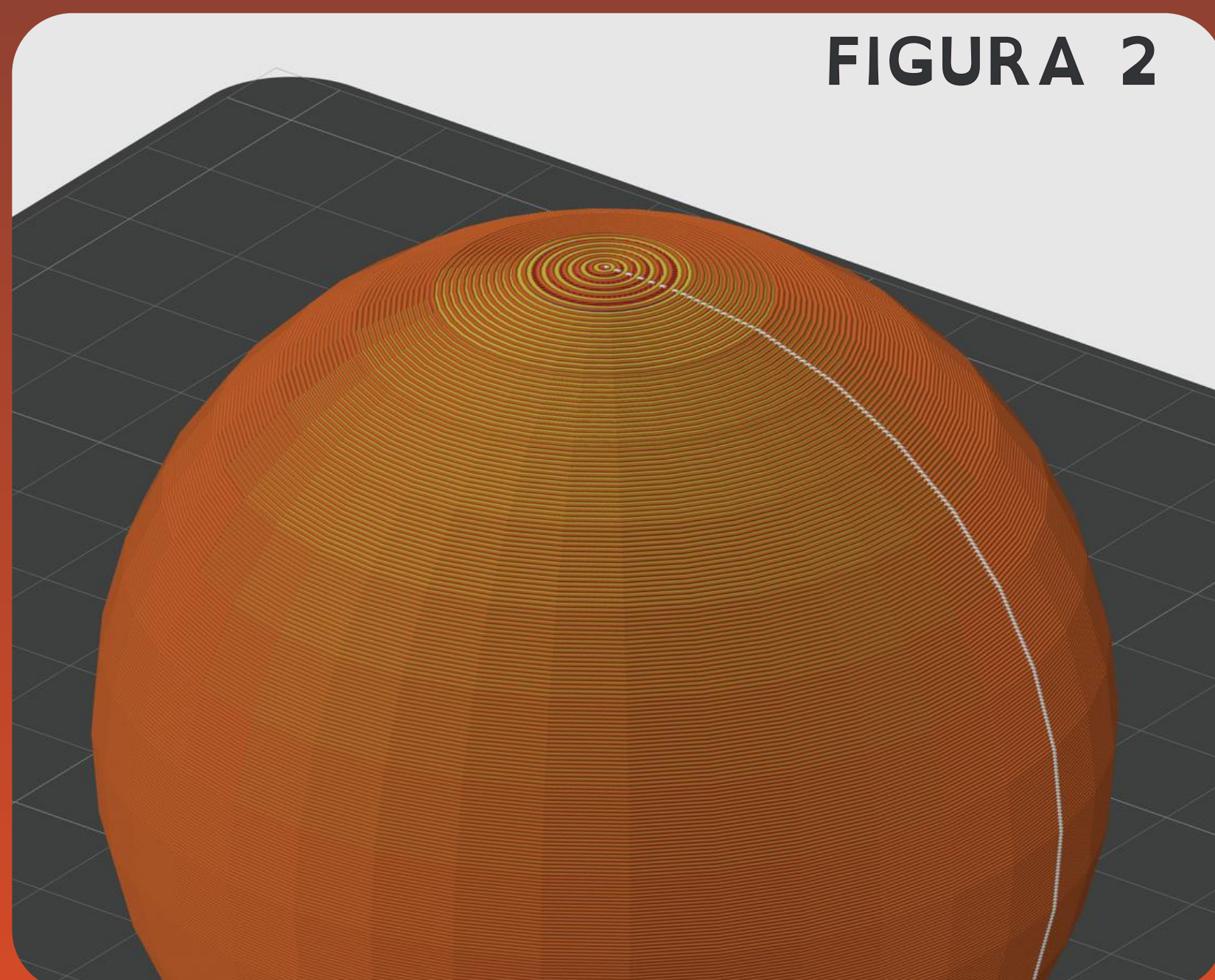
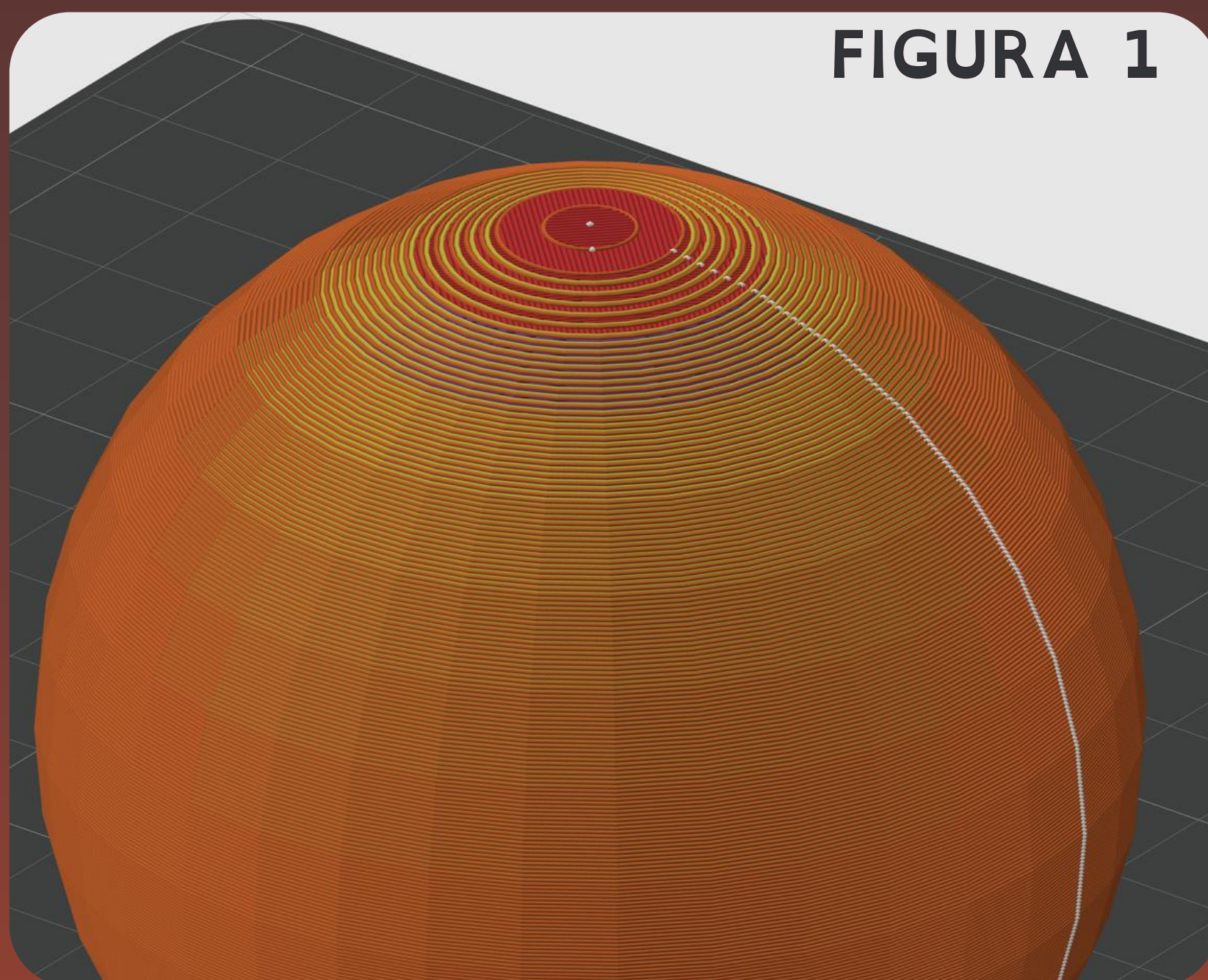
IMPORTANT

Before diving into the details, I should reiterate the points made in previous articles: the photos refer to Orca Slicer, a free and effective software compatible with almost all consumer-grade printers. These observations also apply to PrusaSlicer and Bambu Studio, which are virtually identical as they are derived from one another.



PRACTICAL examples

P To test this, let's use the most challenging shape imaginable: a sphere. Figure 1 shows how visible the layer lines are when using a layer height of 0.28mm; in Figure 2, printing at 0.2mm improves the situation, though not substantially.

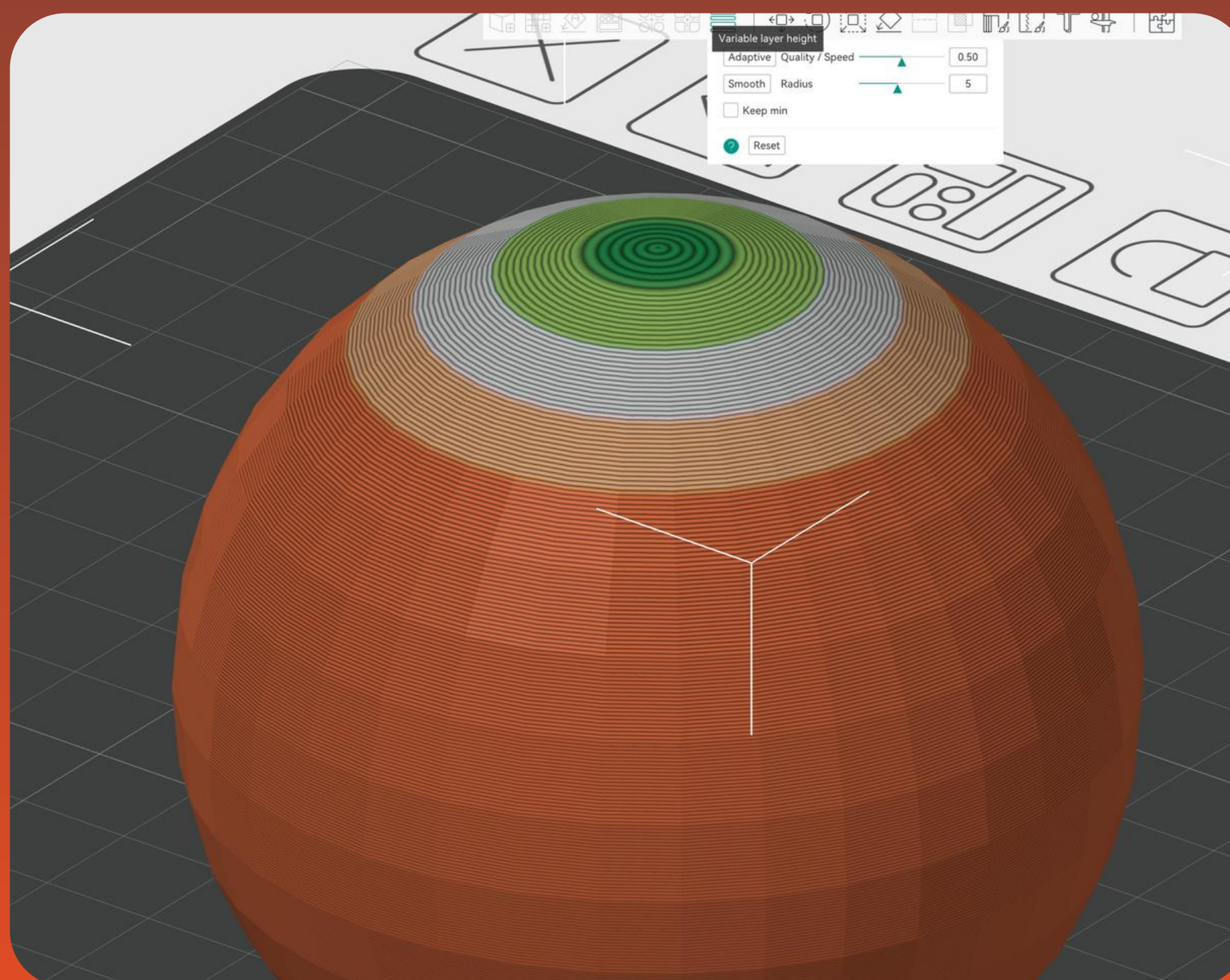


PRACTICAL examples

This is where variable layer height comes into play: you can either adjust settings manually, where the software clearly demonstrates the trade-off between quality and speed, or let the slicer handle it by selecting "Adaptive" for an automatically optimized result.



In this mode, the software uses thicker layers where possible (such as on vertical walls) and gradually reduces the layer height as the model's slope requires, providing a preview where different colors highlight the varying heights.



conclusion

I know, now you're going to say, "Okay, I did everything you said, but I can still see the print lines!"

Well, yes, just as I predicted at the start, this technique only minimizes the issue rather than eliminating it completely. To achieve perfectly smooth surfaces, the only way is through post-processing using fillers, primers, sandpaper, and... tons of patience. We'll cover all of that in the next article!





BEST OF COLLAB

ALTERATA.COSP

PH: @ANDRE.RIBO93_PHOTO

A woman with long black hair is wearing a red and white costume with a skull mask and blue feathers. She is standing in front of a wooden door. The text "CRAZY sewing: EP. 14 BEYOND COSPLAY AND HIDDEN CLOTHING" is overlaid on the image.

CRAZY sewing: EP. 14 BEYOND COSPLAY AND HIDDEN CLOTHING

Written By Gaya cos.er
Ph: @Sorin.tlc.ph

INTRODUCTION



Who has never dreamt to flaunt that costume at the end of October, and then winding up to shake like a leaf in Lucca or sweating into the crowded pavilions?

Spoiler: me, every single year, meanwhile I try to convince myself that hypothermia is part of the interpretation.

We tend to handle the external part of cosplay precisely, forgetting about we will wear underneath.

Then the cold season arrive, the temperature decrease, it rains and we account for we have to spend all the time outside wearing a few clothes and an armour that let the cold pass through.

LET'S START WITH THE TIPS!

Here some tricks:

1. Thermal tights and underwear for dance. It's better to avoid heavy sweaters that make volume and deform the costume. In shop for dancing items there are flesh coloured socks and covering bodysuits, fleece-lined but much thin and opaque.



They have an elevated thermal insulation and they don't make that "shiny" effect that normal supermarket socks show under the flash of cameras. If the costume has vents or necklines, these garments permit to repair from the wind.

BEARINGS WARMERS

2. Warmer pads

The adhesive warmers are a safety but watch out where you attach them! Never put them to direct contact with the skin to avoid burns and, especially, never to direct contact with the foam or the glues: the continuous heat, in fact, melts the glues and deform the thin armours. Put them always on the internal sheet of fabric.



I discovered that snap gel pads emanate immediate heat and they are composed by water and by a food salt (the sodium acetate).

TAKE ACCURATE measurements

3. Shoes size

Staying up for long time on 20 cm-wedge heels-boots or flat sole is the fastest way to ruin the weekend and force ourselves to stop at every occasion.



When you build or alter a shoe for a cosplay, buy them one size bigger: the extra space needs to put a gel insole, a heel protector and a felt thermal footbed. So outside you will seem demons or warriors, while inside you will walk like on clouds and you can resist for hours without feeling pain.

conclusion

To think about “what’s there underneath?” permits you to arrive at the end of the day without tiredness and to restart the next day with the same energy of the previous day. Since I began to do that, I spend very better my days at Lucca Comics!

The good artists copy, the great artists steal.

Pablo Picasso

By yours
gaya_cos.er



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BEST OF COLLAB

ALLYXCOS

PH: @PEIPIS.PH



YOU AND YOUR CHARACTER PT8

Written By lisa.cosp
Ph: Google - Xtrafondos

INTRODUCTION

After a month of break, the column “YOU AND THE CHARACTER” is back (sorry, I’ve been pretty busy)



Today I open the article talking about a CHARACTER that I love and consider a point of reference from which I get inspired: IZUKU MIDORIYA / DEKU.

FACE AND EYEBROWS

Face: classic face base with a foundation and powder, unmarked contouring (jawline, nose sides and a bit on the cheekbones). I suggest some highlighter on the nose tip or through the entire nose surface, instead of the highlighter you can use a white pencil, the effect is still to put some light in the same points.



Eyebrows: I'd dye as green as the wig. Before applying the green eyeshadow, I use a white pencil to make a homogeneous base, after that I apply it on the entire surface, dabbing with a flat brush.



eyes AND SHADOWS

Eyes: the eyes are big and sweet, I'd apply some eyeliner or dark brown pencil, if you use the pencil I always suggest to fade with a thin-pointed brush, so that the eye makeup doesn't get too heavy. The line can also be done under the lower ciliary margin. To do the shadow in the area between the eyebrows and the nose or the entire upper eyelid, use nude eyeshadows starting with a light brown all the way to the dark one.



Makeup realized on my boyfriend for his cosplay

PH: @zeogoraiphotos

EVERYTHING ABOUT FRECKLES

Freckles: they can be done in different ways...

1. With brown eyeliner: dab in different points making some dots alternating dark and light ones, in order to be realistic. Black, in case you'd want to recreate the 4 freckles on the cheeks like in the anime.



2. Brown or black pencil: same identical techniques, but I suggest this one less because it could blend throughout the day, you can apply some setting spray to seal it or opt for the waterproof pencil right up.

EVERYTHING ABOUT FRECKLES

3. The henné: it's a natural tint utilized to decorate various parts of the body like face and hands, it vanishes after a few days tho, washing it repeatedly. It's a temporary tattoo earned by dried and pulverized leaves. You can find it in a tube: by squishing it, you can regulate the pressure and mark in the points where you want the color and the effect to stand out.



In the phase after the war and when he's an adult he also presents a scar that goes from the eye to the jaw (right side), same thing for both legs and arms. To do those you'll have to use:

LATEST TIPS

Brown-ish, light and dark eyeshadows. Start from an intermediate and light base and start to darken it from the centre, shading the sides, or just darkening the edges of the scar to make it look protruding. You can give it shape even just dabbing or spreading the eyeshadow on the area, shading it and making some areas along the edges stand out with a darker color at intervals. The edges don't have to be outlined. Set it in the end with hairspray (on the arms and legs) and setting spray (on the face).

Collodion. A bit hard to take off, but effective, I can guarantee it! The skin curls and depending on how many layers you use, the wound appears deeper. It looks real. I apply it over the eyeshadow, the result can be seen after a few seconds. To take it off, use an oil based product or, being like a hangnail, you can use your hands and take it off.





If you want to add the “dirty” or bloody effect, you can use:

- Nude eyeshadows: brown and beige light/dark for the dirty effect, I suggest instead to make the fake blood with a dark red or even dark brown for a coagulated blood effect, always dabbing and shading it, don't concentrate too much product in one single point.
- Supra or Aquacolor: they're way more dense and they get applied in the ways already explained in the apposite column

(For the fake blood there already is the Kryolan product that stains a little, but the effect is guaranteed).



conclusion

Ok, here the column is concluded. If you have any requests, text me right up and if you wanna see a PG in particular I can dedicate an entire article to them. I'm available if there's anything. Thanks like always for your support ^u^

*Feel free to also not follow this advice by force or to do it as you like, what's important is that you feel like you look good and more at ease!



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BEST OF COLLAB

MASKYTA

PH: @SAMUEL_LAZUCCA



INTERVIEW WITH FLOWOFFANTASY

Written By Dilan Pierro
Ph: @flowoffantasy





INTRODUCTION

My name is Flora, known as Flowoffantasy on social media. Born in 1998, I am an artist from the Marche region working primarily in the digital medium, creating illustrations, artwork, and merchandise. I graduated from an art high school specializing in audiovisual and multimedia arts, and subsequently completed my academic studies in the comics program at the ACCA Academy in Jesi in 2020. I have worked on various comic book projects and a Kickstarter board game, served as a flat artist for Hachette Book Group, and am currently working on several Webtoon projects (Overtime, System Universe, and others). I have also created storyboards for commercials and music videos (UPower, Mugler, DJ Antonie X Tommy Cassi, Luca Minnelli), as well as posters and logos for local communities.

FIRST Question

The Virtual Cosplay logo features a striking contrast: one half evokes a traditional Japanese mask (Kitsune), while the other suggests a neon-lit cybernetic helmet. What was the visual inspiration behind this fusion of the ancient and the futuristic, and what does this duality represent to you?

Answer

I drew inspiration from various traditional Japanese illustrations and kitsune masks; for the cybernetic elements, I looked to the cyberpunk genre, imagining how a kitsune might appear in that style while also drawing inspiration from Protogens. For me, this duality bridges tradition and modernity within the history of cosplay combining traditional techniques with new innovations and the community connections fostered by social media.



second question

Where do your ideas come from when you pick up your graphics tablet or a sheet of paper? What is your creative routine for going from a rough sketch to the final illustration?

Answer

It all comes quite naturally to me: I usually already have the finished illustration in mind. When I'm out of ideas, I browse Pinterest looking for interesting poses or photos with lighting that appeals to me for the characters I want to depict. Once I find an interesting combination of references, the idea clicks, and everything else just flows automatically.



THIRD Question

Your drawing style features a strong use of light and contrast (such as the neon glow of the logo). Which digital tools or coloring techniques do you consider essential for bringing your subjects to life and giving them a sense of three-dimensionality?

Answer

For me, the various stages of the illustration process are key: I always start with a flat color, then build up the shadows on a separate layer, and finally add the highlights. I usually use a "Multiply" layer for the shadows, and I'm a big fan of the "Glow" or "Luminous" brush for creating neon effects.



FOURTH Question

When did you realize you wanted to turn this passion into something more serious?

Answer

I've always known, but towards the end of high school, I decided to pursue post-secondary studies at the Jesi Comics Academy (ACCA).



FIFTH Question

Which artists, manga, or concept artists have most influenced your evolution as an artist, and how have they shaped your current style?

Answer

I've drawn inspiration from everything: the manga I grew up with, TV series, movies, and comic books.

My greatest "muse" has been and still is Gerard Way.

As for the drawing itself, I don't think there's a single figure; I'm a fan of Becky Cloonan, Bryan Lee O'Malley, and Q Hayashida... though I don't believe my style closely resembles theirs. I draw inspiration from pretty much everything around me.





BEST OF COLLAB

CLAIRE_TARWIN
PH: @MIPI.PHOTO



GOOSEBUMBS COSPLAYER STORIES PART 10

Written By [dan.cosplay._](#) & [saky.ycos](#)
Ph: [@hyperfixated_gremlin_](#)



THE DARK SIDE

Hi, my name is Serena and I'm 23. I started cosplaying in 2025 so I'm relatively new, but I've already heard all of it and I often wonder whether this is a healthy passion or a bad copy of what happens in theatre schools. I cosplay from a pretty small fandom and, after having bad experiences with more famous series that lasted barely 2 or 3 months, I hoped that I'd be fine at least in here. A few weeks ago tho, I got contacted by a person with who I merely spent a few words at a convention and she started telling me things about some cosplayers (that I am also familiar with and I think they are the only positive elements of the two fandoms I've been in previously.)





I think she's gone on for an hour telling me things I didn't even care about. In the end I blocked her and I told everything she said to me to one of the cosplayers.

The answer he gave me left a bitter taste in my mouth.

"Ah yes, that one invents anything about anyone. She spread around some rumors which if they were even partially true, she'd probably be in trouble for not reporting them. She

spends her time inventing stories, once she said she got into the ER in code blue and got out in code red.

You can understand everything just from that."

Sometimes I wonder how much longer I'll manage to have fun, between people that act like this and others that let them do as they please, it's a jungle!





DAN'S COMMENTARY

a Black List. They should create a Black List where they say

“careful with this guy/girl”.

Like they do in America.

I believe people would

think it over 4 times

before doing these things.

Foolishness aside, you did

great informing the targeted

people, not everyone would have done

the same and it shows you have a big

conscience. It's good to know there's

still people like you in this hobby, keep it

up and remember that if you wish for a

place where these things don't happen,

Visual Cosplay is always here ready to

greet new cosplayers!



BLACKLIST





SAKY'S commentary

in addition to the Black List that my colleague talks about I'd say to start using a Safe Zone, like the one that we created too, where if you're having a hard time or you otherwise need a hand you can find a healthy place. Of course there's always a black sheep everywhere but don't give up at the first obstacle, this is from one that lives conventions from the sidelines but still makes friends with relatively everyone.





BEST OF COLLAB

PSYCHICKYOGRE

PH: @GOLDNESSYAMI @EVA.PH84

LUCCA60

A COMICS AND GAMES STORY

LEGACY



**LUCCA COMICS:
TO YOU, 60 YEARS
FOR NOW**

Writtend By Eden.starr
Ph: @hyperfixated_gremlin_

LUCCA COMICS: TO YOU, 60 YEARS FOR NOW

Incredibly, contrary to popular belief, Lucca Comics blew out sixty candles this year.. or rather, sixty-one!

Not many people know that, what we now know as Lucca Comics, was born in September 1966 under the name of the International Comics Exhibition, inside the Teatro del Giglio (and then, however, moved to subsequent editions under a large marquee in Piazza Napoleone).

Yet, its first ever edition was held in Bordighera in February 1965, before moving to the larger Lucca thanks to the push of a forward-looking and modern mayor for the time.



LUCCA COMICS: TO YOU, 60 YEARS FOR NOW

The event was born at a very particular moment in history: we are in the '60s and, although the comic is formally a product already known in Italy for over fifty years, it is still seen as something not very serious and intended for an audience of children, despite the large amount of works intended for a more mature audience, such as the Diabolik of the Giussani sisters, at the time much discussed as one of the first Italian noir comics.

The first editions of the event, in fact, are a real cultural revolution in Italy that will lead the ninth art to be cleared and therefore to expand its pool of readers.

60's



LUCCA COMICS: TO YOU, 60 YEARS FOR NOW

Speaking of Lucca Comics, the first thing that comes to mind for many of you will surely be cosplay, but it was born in New York in 1939 and arrived in Tuscany fifty-seven years later!

After the first voluntary gathering of cosplayers in 1996, in 1998 the Flash Gordon Cultural Association organized the first cosplay competition during that year's Lucca Comics.



The addition of the first cosplayers was the extra boost that gave the event an extra touch because, among skeptics and curious, the first plastic wigs and the first homemade costumes (very different from those found today on the internet already made) certainly attracted and fascinated the public, pushing more and more people to visit the event and leading it to become what we know today.



LUCCA COMICS: TO YOU, 60 YEARS FOR NOW

Today, cosplay, comic book fairs and pop culture are normalized phenomena, and if so, we owe it entirely to them: the first fans. We owe it to those who secretly read comics because it was considered a "strange" or a "childish" thing, and when they found another fan, they felt like they had found the Holy Grail.



Without them there would be no Lucca Comics, there would be no cosplay, there would not be many fairs and not even many works that have arrived in Italy thanks to the great demand from the public.

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LUCCA COMICS: TO YOU, 60 YEARS FOR NOW

There has been a long road since the 1960s and there is still a long way to go. However, as we continue along it, we should never forget to look back, squint because of the glow of poor quality wigs illuminated by the flash of a camera and smile: at first there were no likes, algorithms or competition but only the desire to share a passion with people like us. This year's theme, after all, speaks loud and clear: Legacy. I do not think we need to go any further with explanations. Happy fair to all and thanks to those who were there sixty years ago and made this possible.

From my desk to yours,
Eden Starr





Your Cosplay

Interview WITH YOURCOSPLAY

Written By Dilan Pierro
Ph: @chiara.santaterra_photocosplay

FIRST Question

What is YourCosplay?

Answer

Hey, name's Fabio, one of YourCosplay's representatives.

YourCosplay was born in 2015/2016 from an idea that was mine and Diego's, who today has taken a different road. Since the beginning our goal was to valorise the cosplay universe and, more generically, Italian conventions, recounting them through our cameras.

When we started we realized that, compared to other countries, in Italy was missing a true narrative of cosplays and everything that happened on the stages of conventions. So we made an effort to become some sort of "communicating vessel", taking the Italian cosplay outside of conventions too.





FIRST Question

But our work is not only meant to make this world known: through the years we also created a full-blown historical memory of the manifestations we followed.

Our archive collects in fact moments that, in some cases, belong to cons that don't exist anymore to this day. It's a way to conserve through time what happened and give value to cosplay history and Italian manifestations.

Today, after more than 11 years of activity, we have behind us around 300 cons and an archive of more than 5.000 videos. It's become an out-and-out piece of history of Italian cosplay, which keeps growing with this world.



MEMORIES





second question

Considering you're active since 2015, what are the most evident changes you've noticed in conventions?

Answer

The changes we've seen in these years really are plenty, especially after the Covid period. We noticed that cons and cosplayers have started, partially, to take paths that are a bit different. If cosplayers once had a tendency to aim especially at the biggest and most well-known manifestations, today we see more and more people choosing smaller conventions.

CHANGE

One of the reasons is also surely the cost: some of the biggest manifestation reached prices that not everyone is willing or able to sustain, especially considering also the travelling expenses and everything that participating to a con entails.



COST

second question

Even conventions, at the same time, got wider: if before cosplay was often one of the central elements, today many manifestations try to include a way bigger public, spacing from comics to gaming, from Japanese culture to entertainment more generally.

It's a natural evolution and, like for any change, there are aspects that one might like more or less. But that's exactly what makes watching how this sector keeps transforming so interesting.



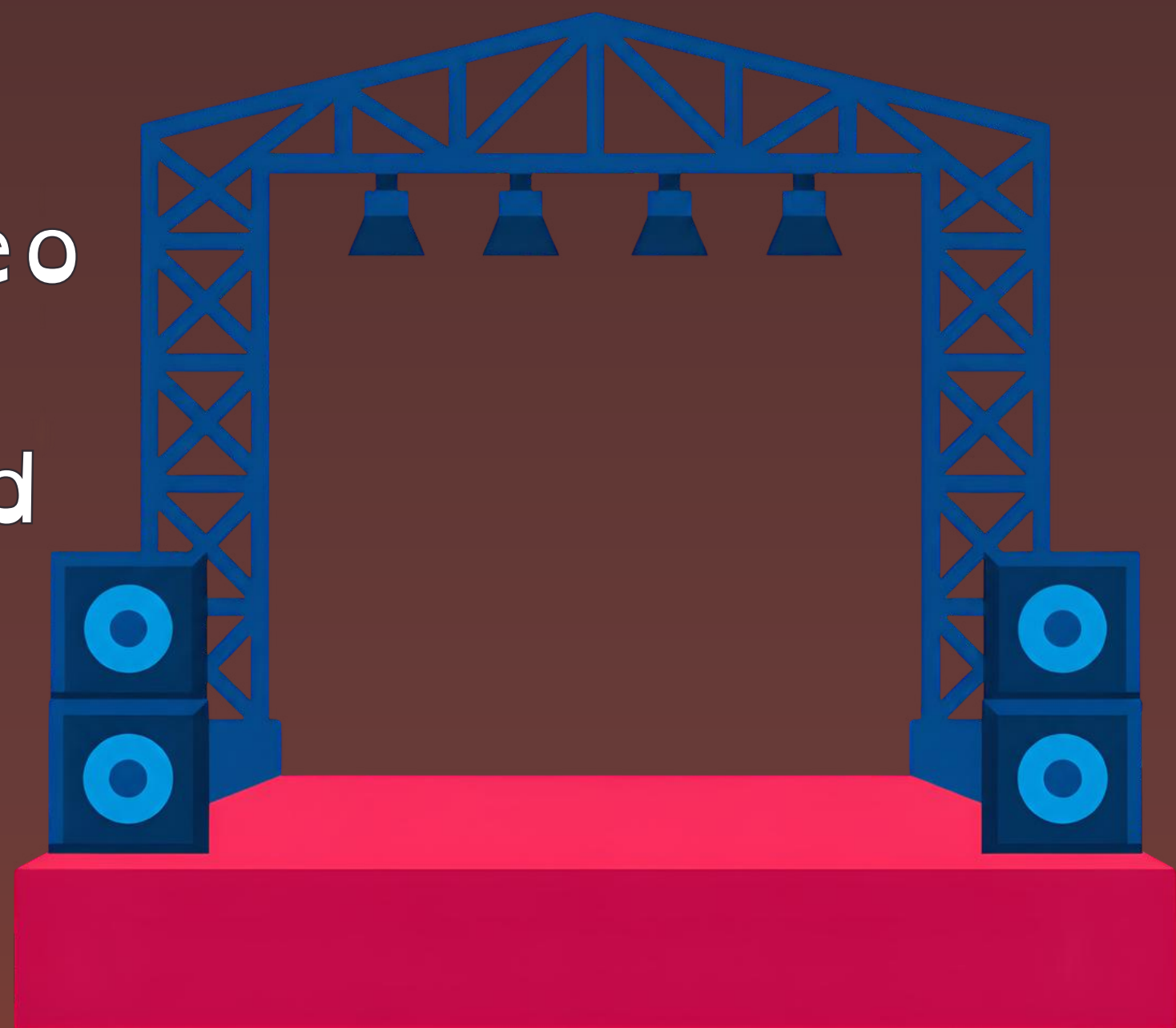


THIRD Question

What services do you offer to cosplayers and to manifestations?

Answer

At first our job was mainly tied to the video narrative of cosplay competitions and award ceremonies. Through the years though we amplified a lot what we do.



Today we make video content, we follow the events on stage and, especially in the most recent years, we've developed more and more the streaming sector. This allows also who can't be physically present at con to follow through some of the shows and the most important moments directly from home.

LIVE



STREAMING

55



THIRD question

Of course we don't stream everything: we think a fundamental part of the convention needs to remain the real-life experience. The streaming has to be a way to get people closer to the manifestation, not a substitute.

REAL

At the same time we also try to give visibility to cosplayers, giving them the chance to be known from our community through our channels.





FOURTH Question

Future projects?
And where will we find you soon?

ANSWER

Some of our future projects are already in the realization phase. We're already cooperating with associations, non-profit realities and cosplayers, but at the same time we're searching for new cooperations with conventions that are interested in our service, which is completely free.



The only thing that could be asked for, when necessary, is the reimbursement of expenses to allow us to be physically present at the event.

FOURTH Question

Another project we're working on is a podcast dedicated precisely at the cosplay and convention world, with the idea to talk about people, about the manifestations and about everything that usually stays backstage.



We'll furthermore keep working on our main activity: accounting conventions and giving space to cosplayers. To whoever would like it, we also give the possibility, always for free, to promote themselves through the "Collab" function on Instagram, allowing cosplayers to share our contents directly on their profiles and reach a wider public.



In regards of our next appointments, for now we can say that we'll be present to Grazzano Visconti, to Milano Comics & Games and in many other manifestations that, for the time being, we'd rather keep a secret...we wouldn't wanna ruin the surprise!





FIFTH Question

Where does the idea of transmitting on streaming a manifestation come from?

Answer

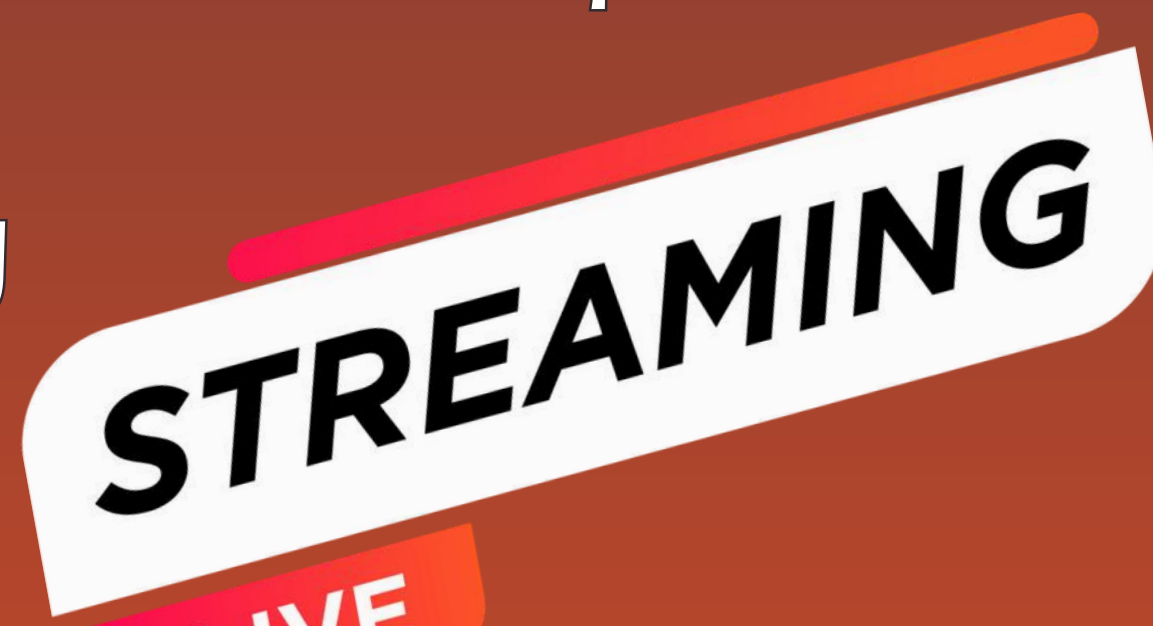
The streaming idea wasn't actually completely born with Covid: we had already started experimenting with streams before those times, even if it was way more sporadic.

During Covid, tho, everything changed.



COVID-19

Cons were standing still and many manifestations were looking for a way to keep on communicating with their public and guests, despite the impossibility of organizing the events normally.



STREAMING



• **LIVE**

It was right in that moment that we started to develop much more the concept of format live, turning what earlier was almost an experiment into something structured.



FIFTH Question

It was right in that moment that we started to develop much more the concept of format live, turning what earlier was almost an experiment into something structured. From there we kept taking it forward and today we're trying to reinforce this sector further, taking streaming also into smaller manifestations.

The thing we enjoy the most is seeing that the public appreciates this possibility and that more and more conventions support us.

For us it means that what was born as a way to avoid stopping during a hard time has now become a true tool to narrate and connect communities, even when not everyone can be physically present.





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