

Master's Thesis

The Application of Place Marketing Strategy towards Anime Tourism in Japan

by

GUSTI Besar Mahardika

51219007

March 2021

Master's Thesis Presented to

Ritsumeikan Asia Pacific University

In Partial Fulfillment of the Requirements for the Degree of

Master of Science in International Cooperation Policy

(Tourism and Hospitality)

Table of Contents

Certification Page	4
Acknowledgements	5
List of Figures	6
List of Tables	7
List of Abbreviations	9
Abstract	11
1. Introduction	13
1.1 Research Questions	14
1.2 Research Objectives	14
1.3 Significance of Study	14
2. Literature Review	15
2.1 Introduction	15
2.2 Creative Industry	15
2.3 Popular Culture	16
2.4 Contents Tourism	18
2.5 Anime Tourism and Anime Pilgrimage	19
2.6 Destination Marketing and Place Marketing	24
2.7 Summary and Emerging Issues	30
3. Research Method	31

3.1.	Introduction	31
3.2.	Research Strategy	31
3.2.1.	Comparative Case Study	32
3.3.	Data Collection.....	37
3.3.1.	Systematic Observation	37
3.3.2.	Interview and Questionnaire.....	37
3.4.	Framework for Data Collecting	40
4.2.1.	IPTC Place Marketing Strategy	40
3.5.	Analysis Framework	42
3.6.	Limitations and Potentials Problems.....	43
4.	Findings and Analysis	44
4.1.	Introduction	44
4.2.	General Background Information of the Locations of Anime Tourism.....	44
4.2.1.	Tottori Prefecture Case.....	45
4.2.2.	Tokyo Prefecture Case	46
4.3.	Stakeholders Role on Anime Tourism	51
4.4.	Tourists Interpretation.....	54
4.5.	On-site Observation	65
4.6.	Anime Tourism During Corona-19 Pandemic	70
4.7.	Comparison of Place Marketing Strategy towards Anime Tourism Destinations	
	72	
4.8.	Summary	74

5. Conclusion and Discussion	75
5.1. Conclusion.....	75
5.2. Discussion	80
5.3. Recommendation.....	82
5.4. Research Limitation	83
References	85
Appendix	94

Certification Page

I, GUSTI Besar Mahardika (Student ID 51219007) hereby declare that the contents of this Master's Thesis are original and true, and have not been submitted at any other university or educational institution for the award of degree or diploma.

All the information derived from other published or unpublished sources has been cited and acknowledged appropriately.

GUSTI Besar Mahardika

2020/12/1

Acknowledgements

Firstly, I would like to thank Ritsumeikan Asia Pacific University for awarding me the opportunity to pursue my Master's degree in Japan. Assistance and support this university provided have been accommodating. Furthermore, I am very grateful to my fantastic supervisor, Todoroki Hiroshi, for being kind and helpful throughout my Master's thesis completion and his guidance to make it a successful project. I could not have made it without his sincerity and gentleness. In addition, all lecturers particularly those within tourism and hospitality division to always provide new knowledge and perspective.

Secondly, I would love to thank myself, Gusti for not giving up on everything and pushing him to the limit to be where he is now. Next, I would like to express my gratitude to my family for their unconditional love and encouragement for my new chapter of journey overseas. My sincere thanks also go to all of my friends for giving me full support throughout the process of finishing my Master's thesis. Without all of them, it would have been harder to go through.

List of Figures

Figure 1. Correlation of Each Tourism Terms.....	21
Figure 2. Research framework process.....	41
Figure 3. Framework of approaches used to analyze.....	42
Figure 4. Trends of tourist arrivals to Japan by year	49
Figure 5. Prefecture rate ranking by tourist visit in 2017	50
Figure 6. Graph summary of respondent's questionnaire falls under category 1	60
Figure 7. Graph summary of respondent's questionnaire falls under category 2 (Ghibli)	61
Figure 8. Graph summary of respondent's questionnaire falls under category 2 (One Piece)	61
Figure 9. Graph summary of respondent's questionnaire falls under category 2 (Detective Conan).....	62
Figure 10. Graph summary of respondent's questionnaire falls under category 2 (Gegege no Kitaro)	62
Figure 11. Platform 0 (Kitaro platform) in Yonago station as part of the marketing strategy.....	67
Figure 12. Yonago Kitaro Airport (Kitaro-themed airport in Yonago as part of the marketing strategy)	67
Figure 13. Conan train (a Detective Conan-themed train as one of the marketing strategy)	69
Figure 14. Tokyo One Piece Tower (permanently closed due to COVID-19).....	70
Figure 15. One of studio Ghibli character (Totoro) wearing mask during global pandemic, in front of Mitaka Tourist Information Center	70

Figure 16. Official Poster of Manga Kingdom Tottori International Comic Art Contest 2020	79
Figure 17. Brochure of Manga Kingdom Tottori	79
Figure 18. Brochure of Tokyo One Piece Tower.....	117
Figure 19. Brochure of Aoyama Gosho Manga Factory	117
Figure 20. Brochure of Mizuki Shigeru Museum.....	118

List of Tables

Table 1. Definitions of Tourism Study Related to This Topic	23
Table 2. Definitions of Marketing Terms Related to This Topic	27
Table 3. Total Population of Sampling Areas.....	34
Table 4. Total Population Projection of Sampling Areas	34
Table 5. OIPTCR Points of Judgement	42
Table 6. Statistical result of Respondents Questionnaire (gender).....	55
Table 7. Statistical result of Respondents Questionnaire (age)	56
Table 8. Statistical result of Respondents Questionnaire (nationality).....	56
Table 9. Statistical result of Respondents Questionnaire (location).....	57
Table 10. Statistical result of Respondents Questionnaire (Occupation)	57
Table 11. Statistical result of Respondents Questionnaire (have not & have visited)....	58
Table 12. Statistical result of Respondents Questionnaire (sites wished to visit)	58
Table 13. Summary of OPITCR strategy in each anime tourism site.....	73
Table 14. Table of recommendations	82
Table 15. Statistical result of Respondents Questionnaire Category 1 (concept).....	102

Table 16. Statistical result of Respondents Questionnaire Category 1 (merchandise).	103
Table 17. Statistical result of Respondents Questionnaire Category 1 (Know & watch selected anime)	103
Table 18. Statistical result of Respondents Questionnaire Category 1 (purchasing power)	104
Table 19. Statistical result of Respondents Questionnaire Category 1 (information) ..	104
Table 20. Statistical result of Respondents Questionnaire Category 2 (concept).....	105
Table 21. Statistical result of Respondents Questionnaire Category 2 (concept).....	106
Table 22. Statistical result of Respondents Questionnaire Category 2 (concept).....	106
Table 23. Statistical result of Respondents Questionnaire Category 2 (concept).....	107
Table 24. Statistical result of Respondents Questionnaire Category 2 (merchandise).	107
Table 25. Statistical result of Respondents Questionnaire Category 2 (merchandise).	108
Table 26. Statistical result of Respondents Questionnaire Category 2 (merchandise).	108
Table 27. Statistical result of Respondents Questionnaire Category 2 (merchandise).	109
Table 28. Statistical result of Respondents Questionnaire Category 2 (experience)....	110
Table 29. Statistical result of Respondents Questionnaire Category 2 (experience)....	110
Table 30. Statistical result of Respondents Questionnaire Category 2 (experience)....	111
Table 31. Statistical result of Respondents Questionnaire Category 2 (experience)....	111
Table 32. Statistical result of Respondents Questionnaire Category 2 (purchasing power)	112
Table 33. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)	112
Table 34. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)	113

Table 35. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)	113
Table 36. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)	114
Table 37. Statistical result of Respondents Questionnaire Category 2 (information) ..	114
Table 38. Statistical result of Respondents Questionnaire Category 2 (information) ..	115
Table 39. Statistical result of Respondents Questionnaire Category 2 (information) ..	116
Table 40. Statistical result of Respondents Questionnaire Category 2 (information) ..	116

List of Abbreviations

ANA	All Nippon Airways
COVID-19	Corona Virus Disease 2019
DMO	Destination Marketing Organization
IPPS	National Institute of Population and Social Security Research
JNTO	Japan National Tourism Organization
METI	Ministry of Economy, Trade, and Industry
MIC	Ministry of Internal Affairs and Communications
MLIT	Ministry of Land, Infrastructure, Transport and Tourism
OIPTCR	Organization, Image, Product, Target, Channel, and Regional
QR	Quick Response
SMEA	Standard Metropolitan Employment Area

SPSS	Statistical Package for the Social Sciences
SWOT	Strength, Weakness, Opportunity, and Threat
UN-HABITAT	United Nations Human Settlements Programme
UNWTO	United Nations World Tourism Organization

Abstract

Japan has a strong image of popular culture and is famous for its creative works. They are innovative to infuse their creativity as the attraction to lure people coming to the nation. As Japanese popular culture is usually linked to *anime* and *manga*, it is possible to use it as an attraction. Moreover, the popularity of *manga* and *anime* has developed its niche target of visitors as the fanbase growing strong. In addition, under the concept of *anime* tourism which the focus is to motivate people visiting *anime*-themed places using *anime* to attract, it is well functioned and taken the advantage to influence people in visiting *anime* tourism destinations. *Anime* tourism usually comes in a form of museum, theme park, and so forth and they are scattered all around Japan. This paper is constructed to examine how the place marketing strategy towards *anime* tourism in Japan employed and if *anime* is a good instrument to lure people visiting certain places as well as to obtain knowledge on how far government would provide an assistance and treat this industry. Tottori prefecture and Tokyo prefecture are applied as a comparison to understand the differences and similarities of the application of place marketing strategy towards *anime* tourism destinations in the urban and rural setting of Japan.

This is a mixed-method research in which quantitative data is used to get tourists perspective of the sites by conducting an online survey and qualitative data is gained in a form of interview with the stakeholders of the sites. Subsequently, both data are used to answer each research question and to receive information on how the application of place marketing in urban and rural area operated. Additionally, onsite observation is conducted in Tottori and Tokyo to gain more information regarding the marketing strategy towards each anime tourism site.

In short, the application of place marketing and the government's support received are dissimilar between urban area and rural setting. The big picture shows that *anime* tourism destinations in Tottori prefecture (rural setting) are run by the local government and those in Tokyo prefecture (urban area) are run by private. Obviously, since the purpose of *anime* tourism in urban and rural area is distinguish, it answers that those in Tottori prefecture are treated and managed better. In addition, it also explains why they are survived during the global pandemic.

Keywords: *Anime* Tourism, Contents Tourism, *Anime* Museum, Place Marketing, Urban and Rural Setting

1. Introduction

Images turn into more essential in the tourism industry since the service in this business is intangible (Govers, Go, & Kulmar, 2007). They can change the way people see particular places. Hence, it is considered to be one of the marketing tools which can influence people to travel. Decision-making in the tourism industry relies on images as it is believed to be one of the motivation keys to build an impression to attract people. Moreover, tourism marketers would still like to develop, strengthen, and improve the image of their destination even if they understand that not all elements contributing to the development of an image is manageable (Chi & Qu, 2008).

However, to establish a strong branding of places in order to earn good positioning and image is uneasy. Some areas are having a hard time to turn the table whilst the others have been blessed with advantageous images. Therefore, place marketing is playing the main role to create an image. Moreover, many countries including Japan, seem to apply this strategy since it may be one of the effective ways to attract travelers to visit. Apart from this, “the Japanese government has been actively engaged in developing nation branding activities to boost Japan’s exports and tourism” (Dinnie, 2008).

As Japan has a strong image of popular culture, it is potential to brand particular places in the nation with this image. In addition, contents tourism, which the focus is to motivate people visiting destinations with creative elements in terms of popular culture as the main attraction, is fairly a well-known term in the tourism industry in Japan particularly. Furthermore, one of the types of tourism that utilizes the creative elements in Japan to lure visitors named anime tourism. It is “a part of contents tourism, the tourism, which is induced by the popular culture” (Bunthornwan, 2018). By creating

Cool Japan, the nation intends to expose its tourism industry using popular culture as the magnetism.

1.1 Research Questions

How does place marketing strategy implementation on *anime* tourism affect tourist motivation in visiting *anime* museum?

How far do the authorities and DMO support *anime* tourism to reach its market?

1.2 Research Objectives

To determine how influential is *anime* as marketing tools to motivate people to travel

To obtain an understanding of the implementation of place marketing strategy in the context of anime tourism in urban and rural area

To measure how far the authorities and DMO assist *anime* tourism to reach its market

1.3 Significance of Study

The employment of this study can be applied and proposed to formulate policy regarding anime tourism industry. Furthermore, the result can be given to the local government to review what has been done in this industry and whether any support is needed. Subsequently, this research can also contribute to the scarce of *anime*-related literature within tourism industry and how Japanese modern

popular culture in the context of *anime* influences tourist decision-making within tourism industry.

2. Literature Review

2.1. Introduction

Popular culture has become a core part of Japanese culture nowadays and one of the leaders in the scope of 'Japanese popular culture' is *manga* and *anime*. *Manga* is Japanese styled comics and *anime* is the animated version of *manga*. To add, the other forms of Japanese popular culture such as game is also able to be adapted into *anime*. The popularity of *manga* and *anime* has developed its niche target of visitors or more commonly known as *otaku*. *Otaku* is a Japanese word which is addressed for those who have an obsession with Japanese popular subculture and aesthetics (Galbraith, Kam, & Kamm, 2015).

As Japanese popular culture has created its own market, this also benefits tourism industry in a sense. Anime is considered as an answer for this phenomenon. As a response, the government and destination marketing organizations (DMO) take an action by making a policy and marketing strategies to boost the number of tourists to visit places inspired by *anime* and *manga*.

2.2. Creative Industry

As it is mentioned earlier regarding the Japanese popular culture can be used by tourism industry in the nation, creative industry in Japan reacts to it. According to Galloway & Dunlop (2006), "any innovation – including scientific and

technical innovations – of any sort in any industry is creative, and, in such terms, any industry is, therefore, potentially a ‘creative industry’”. Japan, as the country that is renowned for its popular culture seems to infuse the creativity to attract people visiting their country. Furthermore, through the Ministry of Economy, Trade and Industry (METI), Japan introduced the strategy named Cool Japan which the aim is to promote culturally creative products worldwide and obtain more visitors to come to Japan in return. As stated by CAO (2012) that the strategy of “Cool Japan includes contemporary Japanese culture and products such as animations, *manga*, characters and games, etc.”

It can be said that creative industries in Japan are taken seriously and supported by the national government. They account for 7% of all sales and 5% of employees. It is relatively equal to the sales of automobile industry and the consumer electronic industry with 8% and 6% respectively (METI, 2012). The number of sales is predicted to increase if they include tourism and food industry as well. Subsequently, tourism industry takes the opportunity to assist boosting the number of visitors using creative industry as the magnetism of the country. The name is contents tourism, the term that has similar definition and meaning to film-induced tourism which is defined “as tourist visits to the destination featured on television, video, or cinema screen” (Hudson & Ritchie, 2006).

2.3. Popular Culture

It is common that social behaviors, human intellectuals that usually come in arts, ideas, and customs forms are also known as culture. Some of it is exclusive and the others can be more favored and more accepted by many more people.

Raymond Williams explains that popular culture is a culture that is admired by large number of individuals and forms of it are even created by people for themselves (Williams, 1983). Therefore, Buhmann, Hellmueller, and Boss (2015) add that popular culture brings impressive significance and stimulation to the economy, for instance, “the film and music business generate billions of dollars of sales every year”. In addition, popular culture understands the mass’ taste and reflects public’s preferences, hence it is what makes the popular culture ‘popular’ or gets many attentions by tons of people (Askin, INSEAD, & Constance, 2017).

According to Kaneko (2013) “*Anime/manga* entertainment industry, digital industry, video game makers, and fashion retailers are strong parts of Japanese popular culture” and as one of the leading types of popular culture in Japan, *anime* has been widely recognized. The characters of *anime* are massively produced and even exported globally. “Over the last two decades, Japanese popular culture products have been massively exported, marketed, and consumed throughout East and Southeast Asia” (Otmazgin, 2008). Apparently, the popularity of Japanese popular culture can stimulate the desire of its fans to visit its original sets which mostly take place in Japan. Japanese popular culture has influenced and stimulated many industries namely tourism industry. Popular culture in tourism industry has always been associated to characters from *anime* or video games to help the marketing process and this industry could also be considered as fresh idea for business style (Kaneko, 2013). In general, special interest tourism responds to popular culture to motivate people travelling. It is a travel practice visiting places which the decision making is influenced and the main purpose is targeted to channel certain interests namely activities, events, destinations, settings, and experiences (Trauer, 2004). To be more specific, in

Japan particularly, tourism industry that directly contributes to popular culture is known as contents tourism. Clearly, by definition, contents tourism can be classified as one of special interest tourism's disciplines.

2.4. Contents Tourism

The origin of contents tourism is from Japan (Seaton & Yamamura, 2015). They also describe this type of tourism “as travel behavior motivated fully or partially by narratives, characters, locations, and other creative elements of popular culture forms, including film, television dramas, *manga*, *anime*, novels, and computer games” (Seaton, Yamamura., Sugawa, & Jang, 2017). “Film-induced tourism and contents tourism are forms of cultural tourism, which is ‘an umbrella term for a wide range related-activities, including historical tourism, ethnic tourism, arts tourism, museum tourism, and others’” (McKercher & du Cros, 2009). Film-induced tourism and contents tourism are similar, both are generally influenced by media. As the comics, movies, or TV serials begin to get internationally recognized, it will develop a worldwide fan base as well. In general, the term film-induced tourism links to the location that is used as the background or inspiration of movies, television, and DVD in a specific region which is advantageous to invite people coming there as the particular movies become popular (Beeton, 2015).

It was started from a joint report titled: ‘Investigative Report on regional Development by the Production and Utilization of Contents Such as Film’ in 2015 which was published by the Ministry of Land, Infrastructure, Transport and Tourism (MLIT), the METI, and the Agency for Cultural Affairs which later

was changed into a new phrase as contents tourism (Yamamura, 2018). Contents tourism itself is the general concept of Japanese popular culture which can motivate people to visit particular places, while under this term there are many more specific branches of study namely *otaku* tourism, *anime* tourism, and “アニメ聖地巡礼” (*anime seichi junrei*) or more commonly known as *anime* pilgrimage. Contents tourism is a broad theoretical concept which one of the essential ideas is coming from *otaku* subculture. According to Okamoto (2015), the term of *otaku* which literally means “your house” has grown along with the evolution of media. Additionally, during his lecture, Takahiro (2017) explained that *otaku* is a term addressed to people who find anime and *manga* impressive which classify *otaku* as people with obsessive interests in anime and *manga*. Contents tourism in Japan shows the anomaly of *otaku* tourism, by which fans are willing to travel to experience the *manga* and *anime* world in real life. As stated by Okamoto (2015), “*otaku* tourism refers to the broader touristic behavior patterns of these fans of *otaku* subculture with a very strong and particular interest in their favorite series, characters or games”. One of the clear distinctions of film-induced tourism and contents tourism is the classification of each term where in contents tourism, Japanese popular culture is part of the concept and is the essential one.

2.5. Anime Tourism and Anime Pilgrimage

There are other related studies under the term of contents tourism, namely *anime* tourism and *anime* pilgrimage. Both *anime* tourism and *anime* pilgrimage are the actions of visiting specific locations motivated by Japanese *anime* and *manga*. However, in *anime* pilgrimage, those places are real whereas in *anime* tourism

the sets are just inspired by some titles. Lee, Tung, and Hudson (2019) explain *anime* tourism “as site that is or has been portrayed in or associated with an *anime*”. Moreover, it is described as traveling to certain places that is related to *anime* or *manga* and it usually comes in a museum form as well as cafe, event, theme park, and so forth (Denison, 2010).

On the other hand, “*anime* pilgrimage is defined as visiting sites depicted in *anime*, games, *manga* and other forms of *otaku* culture. Even though the term ‘pilgrimage’ has religious connotations, there is no particular link with religion. The term is used here primarily because it is the term that *otaku* use themselves to describe their own behavior” (Okamoto, 2015). In Japanese, *anime* pilgrimage is usually called アニメ聖地巡礼 (*seichi junrei*). The word *seichi* means holy place and *junrei* can be translated into pilgrim. Cusack (2016) noted that pilgrimage is “derived from the Latin *peregrine-um*, meaning one that comes from foreign parts, linked with its usual meaning as denoting a journey (usually involving a long distance) to a sacred place to undertake demonstrations of religious devotion”, thus creating the image of “*anime* pilgrimage”, as the term is similar to traditional religious practices, is crucial since it is part of a tradition of religious experience. Both *anime* tourism and *anime* pilgrimage are under the terms of *otaku* tourism which indicates a travel behavior of *otaku* subculture fans with a strong enthusiasm to Japanese popular culture (Okamoto, 2015), while *otaku* tourism itself is part of contents tourism.

Based on what has been explained earlier, *anime* tourism seems to bring more advantages to the tourism industry as it is easier to create, handle, and manage. They are an attraction that is developed on purpose to attract tourists. On the other hand, *anime* pilgrimage is usually happened when one *anime* or

manga which the background takes place in certain areas and it brings people to visit those neighborhoods. Unluckily, not every released movies provide information to the local government so once they are publicly introduced and becoming popular, those certain places seem not to be ready to welcome visitors. Not to mention it will probably constitute confusion among the locals towards tourist arrivals at one time. In the worst case, this state can lead to mass tourism.

In addition, a diagram below projects the flow of each study related to contents tourism.

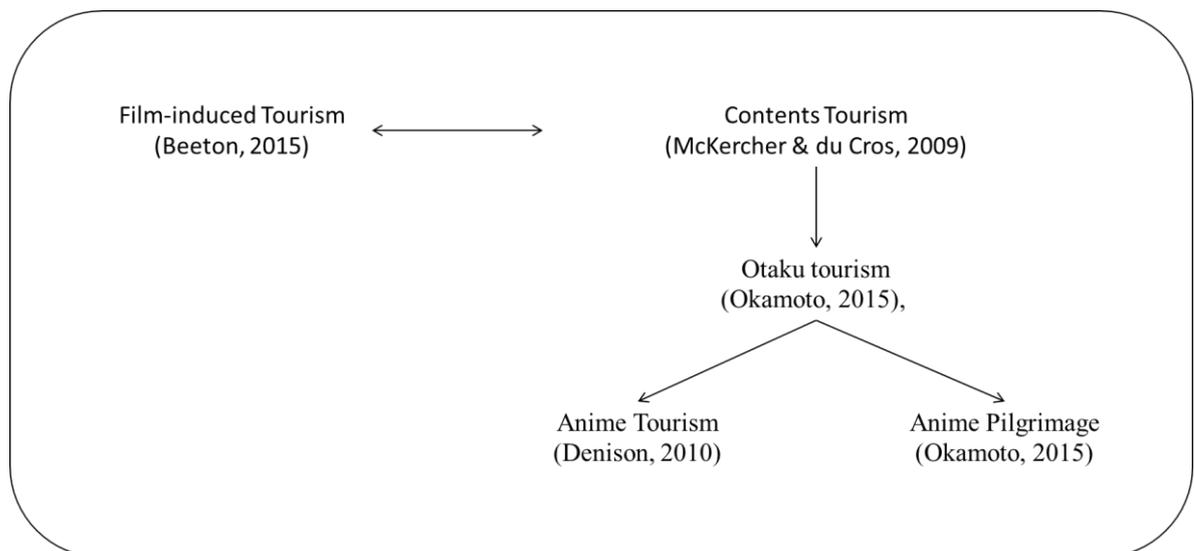


Figure 1. Correlation of Each Tourism Terms

The diagram displays that contents tourism and film-induced tourism shares the similar idea. As it is stated above, Japanese popular culture is one of the key motivations in contents tourism which the term of Japanese popular culture is relatively broad and varies while film-induced tourism is focused on how movies can contribute to bring people to visit places that are featured in the movie. Subsequently, *otaku* tourism shows how *otaku* subculture can influence tourists

coming to specific places. *Otaku* can be divided into few categories namely games, *cosplay*, *seiyū* (voice actor, red), *manga*, *anime*, and so forth. Undoubtedly, *anime* tourism is one of the sub studies of *otaku* tourism which the focus specifically elaborates how *anime* induces people to travel. Lastly, *anime* pilgrimage shares a similar definition to *anime* tourism with a slight of difference which in *anime* pilgrimage, the places are featured in *anime* whereas in *anime* tourism, the places are related to the *anime* or in other words, those places can be not real but are probably mentioned in the content. In comparison with usual tourism, shortly *anime* tourism site is a Japanese-based destination that brings Japanese culture (*anime*) as the main theme of that location. For instance, Tokyo Disneyland cannot be put on the same page with Harmonyland in Hiji-town in the context of *anime* tourism despite both places are cartoon-inspired theme parks because Tokyo Disneyland has a strong connection with Disney characters that is originally brought from the United States while Harmonyland is a Hello Kitty-based theme park which is adopted from Japanese *anime*. It also happens to museums and *anime* museums that share similar purpose which is to educate the visitors about specific things. The difference is on the contents to display in the museum where in the *anime* museums, they focus to show *anime*-related information.

Briefly, contents tourism is the general theoretical concept of motivation coming to a specific location induced by media and give emphasis to Japanese culture in this case. *Otaku* culture has successfully opened the opportunity for the tourism industry to benefit from it and that is how *otaku* tourism, *anime* tourism, and *anime* pilgrimage were born.

Additionally, table below projects the definition of each tourism study related to this topic. It will help to understand the connection of every tourism study used in this research. It also will be easier to distinguish each term.

Table 1. Definitions of Tourism Study Related to This Topic

Name	Author	Definition
Special Interest Tourism	Birgit Trauer (2004)	Special interest tourism is a travel practice visiting places which the decision making is influenced and the main purpose is targeted to channel certain interests namely activities, events, destinations, settings, and experiences.
Contents Tourism	Phillip Seathon, Takayoshi Yamamura, A. Sugawa, and K. Jang (2017)	Contents tourism is defined as travel behavior motivated fully or partially by narratives, characters, locations, and other creative elements of popular culture forms, including film, television dramas, <i>manga</i> , <i>anime</i> , novels, and computer games.
Film-induced Tourism	S. Beeton (2015)	Film-induced tourism links to location that is used as background or inspiration of movie, television, and DVD in specific region which is advantaged to invite people coming

		there as the particular title becomes popular.
Otaku Tourism	T. Okamoto (2015)	<i>Otaku</i> tourism is a travel behavior of <i>otaku</i> subculture fans with a strong enthusiasm to Japanese popular culture.
Anime Tourism	R. Dennison (2010)	<i>Anime</i> tourism is traveling to certain places that is related to <i>anime</i> or <i>manga</i> and it usually comes in a museum forms as well as cafes, events, theme parks, and so forth
Anime Pilgrimage	T. Okamoto (2015)	<i>Anime</i> pilgrimage is defined as visiting sites depicted in <i>anime</i> , games, <i>manga</i> and other forms of <i>otaku</i> culture.

2.6. Destination Marketing and Place Marketing

Anime tourism, as a form of Japanese officials to respond high demand for Japanese popular culture, seems to be designed as one of the main attractions in the nation. METI takes on the job of improving the strategy to increase the number of international tourists coming to the nation. The strategy named ‘Cool Japan’ is aimed to promote Japanese culture, foods, and fashion across the nation and overseas so that it can encourage tourism, and then revitalize its regional economy (Ishimori, 2009). Obviously, marketing strategy; destination and place marketing will be playing a big role to run this strategy. To begin with,

the gap of difference between destination marketing and place marketing needs to be clearly stated. The big distinction is that the purpose of destination marketing is increasing the number of visitors in particular destinations while place marketing emphasizes to not only boost the number of visitors but also to make an impact in several areas namely regional and urban development, international relationship, economic growth, and the community (Sonnleither, 2011).

According to Steven Pike and Stephen Page (2014), destination marketing is a strategy which the core objective is “to compete and attract visitors to their distinctive place or visitor space”. On the other hand, place marketing is determined as “the application of marketing instruments to geographical locations, such as cities, towns, regions and communities” (Eshuis, et al., 2014). Followed by the argument of Braun (2008) which place marketing is defined as the “coordinated use of marketing tools supported by a shared customer-oriented philosophy, for creating, communicating, delivering and exchanging urban offerings that have value for the city’s customers and the city’s community at large”.

The strategy of place marketing is more complex since the aim of it is higher and for a longer term. In addition, place marketing involves various policies and stakeholders. Furthermore, to market a place, many aspects need to be implicated since in tourism industry itself, the “product” can be goods, service, and experience. To reach the target in place marketing, the place product should be modified and adjusted in order to satisfy the place customers. The focus of place marketing should be emphasized on the special features and competitiveness of each place (Rainisto, 2003). “Strategic place marketing

concerns the enhancement of a country's position in the global marketplace. It requires understanding the environmental forces that may affect marketability, that is, the strengths and weaknesses of the country to compete with others, such as the size of domestic market, access to regional trade areas, education of the population, tax incentives, skilled labor, cost of labor, security and others. It also entails monitoring the external environment, that is, a dynamic understanding of opportunities and threats, as well as the competitive forces in the environment” (Kotler & Gertner, 2002).

In order to market a place or destination, there are few aspects need to be noticed, namely branding. Qu, Kim, and Im (2011) share their idea of destination branding as a method to communicate a destination's authentic identity by differentiating a destination from its competitors. While place branding is elaborated by Eshuis, *et al.* (2014) as an act to motivate people's ideas by linking constructed certain emotions and psychological connections with particular places. To have a strong branding of a place or destination requires more than just emerging brand slogans and logos, it needs to be exclusive and have a strong sense of particular meaning (Campelo, Aitken, Thyne, & Gnoth, 2013). Branding is an essential part of marketing strategy, and it can be considered as the foundation of marketing strategy and also an identity of specific places. It as well occurs to Japan which is now more known as *kawaii* country. Obviously, the main purpose of place branding is to improve the number of tourists to visit target places as explained by Dinnie (2008) and as popular culture in Japan is strong, it is possible to design this as an identity for places in Japan to have people to visit them. As reported by Amano (2012), *anime* is potential to motivate traveler visit particular places as it has been

applied to Chichibu city in prefecture Saitama, where the *anime* titled ‘ANO-HANA’ was used as magnetism to boost the number of visitors in the area by infusing Chichibu city as the background set of it. Moreover, data show that 80.000 visitors came to the city for the sake of the *anime*. In addition, they explore the city in order to get featured in the *anime* to attract more tourist which was working well.

Table 2. Definitions of Marketing Terms Related to This Topic

Name	Author	Definition
Place Marketing	Braun (2008)	Place marketing is defined as the coordinated use of marketing tools supported by a shared customer-oriented philosophy, for creating, communicating, delivering and exchanging urban offerings that have value for the city’s customers and the city’s community at large
Place Branding	Eshuis, et al. (2014)	Place branding is an act to motivate people’s ideas by linking constructed certain emotions and psychological connections with particular places
Destination Marketing	Steven Pike, and Stephen Page (2014)	Destination marketing is strategy which the core objective is “to compete and attract visitors to their

		distinctive place or visitor space”.
Destination Branding	Qu, Kim, and Im (2011)	Destination branding is a method to communicate a destination’s authentic identity by differentiating a destination from its competitors.

Indeed, there are various strategies to assess a place in terms of marketing strategy namely S.W.O.T analysis, market entry strategy, market segmentation, market positioning, marketing mix strategy, and several other combinations. Definitely, among the other strategies, marketing mix is one of the most widely used and well-known strategies and it seems to be also an adequate strategy to be the standard to compare place marketing strategy adopted by each anime tourism destination in this research. According to McCarthy (1960), the one who proposed this strategy, marketing mix strategy incorporates marketing elements that the use is to analyze and construct a strategy to achieve the goal. The strategy formerly consisted of four core elements of place (channels and institutions), product, price, and promotion blended in order to meet its market and those elements can be modified to adjust the market needs. However, since the use of mix marketing strategy is commonly addressed to market products or services, thus it is considered disproportionate despite its flexibility to arrange the elements employed.

Unfortunately, marketing strategy which is focused on a place is limited. Mainly, they adopt the same one for products or services and put some adjustment to it. Nonetheless, there are a few exist and one of them is place marketing strategy by Philip Kotler, Donald H. Haider, and Irving Rein and also

place marketing strategy by Lee Mu-Yong. Kotler, *et al.* (1993) explains that to market places, marketers need to focus on 4 points namely image marketing, attractions, infrastructure, and people. In detail, one place may be found in one of six image perceptions; positive, weak, negative, mixed, contradictory or overly attractive image. Thereafter, to improve the image, a place needs an attribute to attract people to visit in which attractions point would play its role in this stage. Some places may have been blessed with natural resources as an attraction yet some others are trying to create their own. Another point in the place marketing by Kotler, *et al* states that infrastructure also takes its role to support the strategy and this is not only to attract tourists but also to take care of its citizens such as the availability of clean water, good quality of education as well as its safety. Moreover, people also have an influence on designing a place marketing strategy. The community can be the attraction and creating an image of a place. Furthermore, the character of people in one place may affect the strategy to invite potential visitors to come (Kotler, Haider, & Rein, 1993).

Thereupon, the other place marketing strategy is constructed by Korean academia which involves 6 different elements to formulate and evaluate marketing strategy towards a place. A book written by Mu-Yong Lee (2006) introduces a place marketing strategy that does not merely present a particular strategy to market a place but also the only strategy that originally infuses a cultural concept into it which luckily coheres with this research as well. Conversely, this approach is relatively new and no one else has developed it beforehand and to add, the original journal is written in Korean. This place marketing strategy consists of 6 points useful to review and design a marketing

strategy for places namely organization, image, point, target, channel, and region with its each aim and method (Lee M.-Y. , 2006).

This research employs the place marketing strategy proposed by Mu-Yong Lee or known by OPITCR place marketing strategy to help having this research done due to its specific elements and points can be used to analyze the objects in this work. In addition, this is advantageous because the standard for the strategy has been set and adjusted for cultural research. In comparison with the place marketing strategy proposed by Kotler, *et al.*, the IPTC strategy provides more detailed points addressed to market places. Furthermore, the author also hopes to review and improve this place marketing strategy by providing case studies in this research to be implemented. In conclusion, both parties are expected to benefit from each other.

2.7. Summary and Emerging Issues

To summarize, the reviews of the whole concept of contents tourism have provided an insight to understand the phenomenon of *otaku* and tourism industry in the related area. Furthermore, destination marketing and place marketing, as they are stated above, are unlike so it means that both strategies can be applied in the same places, depends on the needs of the destination.

However, since *anime* tourism has many spots and they are scattered across Japan from rural to urban regions, the objective and application of the strategy is likely dissimilar. For instance, in one area, *anime* tourism might be considered as one of the mains economy-driven due to it probably has limited interesting tourism sites to offer but in the other place, *anime* tourism could be

just an additional entertainment section. Hence, this study is aimed to examine the difference in employment of place marketing strategy towards *anime* tourism in different settings of Japan.

3. Research Method

3.1. Introduction

This chapter covers the methodology that is employed to conduct the research and it is divided into 4 sections. The first section will provide the information on the research strategy that is used. The second one will be about data collection followed by a framework for data analysis section where it will focus on how to process the data. Moreover, the final section is addressed to explain the limitations and problems of this study.

3.2. Research Strategy

This research adopts a mixed research method with the aim is to gain knowledge and understanding of the application of place marketing towards *anime* tourism. The qualitative method allows us to utilize interview, observation, and even case study as well as historical and document analysis to investigate a social phenomenon by emphasizing on a holistic approach and final outcomes in a descriptive form (Mohajan, 2018). While the quantitative method will help this study proceeded with quantifying and analyzing variables to receive numerical outcomes (Apuke, 2017). By applying the mixed method, this study will obtain both subjectivity and objectivity results from the qualitative and quantitative method respectively. Furthermore, in order to examine the research, comparative

case study which the goal is to gain understanding the divergence and similarity by comparing two different settings, urban and rural areas in Japan will be used.

3.2.1. Comparative Case Study

Tourism is an interdisciplinary study that covers all social activities and the scope is wide. It is also a business that can operate and control its market and its range is varied from small to big, and domestic to international (Durberry, 2018). In addition, as tourism is a comprehensive study of human and social, a case study is best to be applied. Furthermore, case studies are adaptable and suit perfectly as well as broadly employed for research in tourism industry (Hudson & Ritchie, 2009).

In order to obtain more specific findings, comparative case study is employed to compare the application of place marketing towards *anime* tourism in different regions of Japan. Those places will be covering urban and rural settings. According to Goodrick (2014), “Comparative case studies involve the analysis and synthesis of the similarities, differences and patterns across two or more cases that share a common focus or goal.”

For the big picture, the author will compare urban and rural areas of Japan in terms of the application of place marketing strategy towards *anime* tourism. Tokyo prefecture will be the sample as the urban area while Tottori prefecture will act as the case of the rural setting to be examined and compared. Each prefecture will have two places to be investigated. Those are Minato-*ku* and Mitaka-*shi* for the prefecture of Tokyo and Sakaiminato-*shi* and Hokuei-*chou* for Tottori prefecture.

a) Urban and Rural Areas

As indicated earlier, this research will adopt comparative case study by comparing the employment of place marketing strategy in urban area and rural setting of Japan. To start with, the distinctions of urban and rural settings need to be clearly demonstrated. Many researchers use their own definition to elaborate what is urban and rural area and how to distinct them. Countries like the United States of America and the United Kingdom have settled their own specific characterization of urban and rural settings within their territory. Unfortunately, Japan has not yet precisely provided the characteristics to distinguish urban and rural areas. In line with UN-HABITAT (2017), one of the key factors to indicate a place constitutes the urban setting is by “analyzing population thresholds used by country” which is different from one country to another, and as for Japan, a city should be having “population of 50,000 inhabitants or more” to be considered as an urban area.

In this research, prefecture-to-prefecture comparison will be adopted, with having 2 cities within each prefecture to be assessed and the main criteria applied is the population size. Noticeably, population size in Japan is diverge among the prefectures. Therefore, densely populated area and sparsely populated area will help the author to categorize which places need to be examined. According to National Institute of Population and

Social Security Research (IPPS), the projected population by prefecture place Tokyo as the most densely populated prefecture and Tottori as the least populous prefecture in Japan with 9,967,000 (2020) and 565,000 (2020) respectively (IPSS, 1997).

Furthermore, in compliance with the data provided by Statistics Bureau Japan (2015), the total of population in the areas this research will collect data from is presented below:

Table 3. Total Population of Sampling Areas

Name of Area	Total Population (2015)
Minato-ku	243,283 people
Mitaka-shi	186,936 people
Sakaiminato-shi	34,174 people
Hokuei-chou	14,820 people

Source: Statistics Bureau of Japan (2015)

Table 4. Total Population Projection of Sampling Areas

Name of Area	Total Population Projection (2020)
Minato-ku	269,940 people
Mitaka-shi	191,106 people
Sakaiminato-shi	32,876 people
Hokuei-chou	10,558 people

Source: Statistics Bureau of Japan (2017)

To identify a specific location in Japan, the country implements a distinctive addressing system. Apparently, Japanese addressing system is split up into several divisions from big to small scale with prefectures, which Japan has 47 of them, performs as the major one. Generally, administrative divisions of Japan are more known as *todofuken*. *To* (都), serves as the capital city of the country, *dō* (道) is special for a circuit area which is Hokkaidō, *fu* (府) identifies two metropolis areas and used only for Osaka and Kyoto, while the remaining 43 prefectures is classified as *ken* (県). Furthermore, *ku* (区) or in English is known as wards, is usually used to subdivide big areas whilst small areas, which is typically registered in *ken* area, tend to have city instead that is acknowledged as *gun* (郡) or *shi* (市), and *cho* (町) for the smallest ones.

Standard Metropolitan Employment Area (SMEA) categorizes a place in Japan as an urban area based on few characteristics such population size, daytime occupants, and using 3 analysis namely the population size, the employment core, and commuting population. An area requires a population of 50,000 within the area to be classified as urban area. Moreover, an urban area needs to have at least 75% of total population that work in non-agricultural sectors, at most 30% of total population commuting out of the area, and no more than 15% of them commuting to another central city (Kanemoto & K., 2002).

Generally speaking, Tokyo is an urban area and Tottori is a rural area. Serving as the capital city of Japan, its population size and working people within the prefecture is evenly distributed and is from non-agricultural industries. On the other hand, Tottori prefecture, particularly for Sakaiminato-*shi*, needs a further review due to its *shi* division. Kanemoto and Tokuoka (2002) also elaborates that not all cities are considered as urban area due to its daytime occupants may be fewer than its nighttime occupants despite its administrative system is categorized as *shi* (市). Likewise, it is deemed as a suburban area. Furthermore, Statistics Bureau of Japan projected the latest data in 2018 that in Tottori, there are only 289,000 occupied people out of 560,000 total population which means the prefecture only has 51.6% rate of working individuals (Statistic Bureau of Japan, 2018). Thus, according to the elaboration and data provided by Statistics Bureau of Japan demonstrate that cities in Tokyo (Minato-*ku* and Mitaka-*shi*) are considered as the urban areas whereas cities in Tottori (Sakaiminato-*shi* and Hokuei-*chou*) are categorized as rural places. In addition, obtained data from IPPS supports that Tokyo and Tottori is suitable to represent each setting to be compared in terms of its *anime* tourism.

3.3. Data Collection

To help obtaining proper information, this research will apply systematic observation and semi-structured interview where these techniques are estimated to take a week. The questions for interview session, which will be asked to the management and the visitors, are distinguished and adjusted.

3.3.1. Systematic Observation

To begin with, this study will employ systematic observation to discover the differences and similarities of the application of place marketing strategy towards *anime* tourism in urban and rural settings of Japan. The strategy is used due to its flexibility to keep an eye on the objects in order to get an objective result. As cited by Merceer (2010) systematic observation is typically aimed to observe verbal and nonverbal behaviors “to a set of previously specified categories and is generally used to collect quantitative data”.

3.3.2. Interview and Questionnaire

This research will adopt two ways of collecting data. As mentioned earlier, data will be obtained from two perceptions which are stakeholders and tourists. Structured interview will be used to obtain the data from the side of stakeholders while data from the viewpoint of tourists will be taken using survey that comes in a form of questionnaire. Structured interview is one of the techniques used to gain qualitative data. Stuckey (2013) explains that structured interview is constructed in a standardized order

and emphasizes the formality in an interview. It will allow the author to focus on designated question lists to extract the information needed for this study. This interview is scheduled to be sent earlier by mail to avoid issues for instance the unavailability and cultural concern such the use of *keigo* (Japanese terms of respect).

Subsequently, a questionnaire (online) will be given online to both tourists who have visited the destinations as well as those potential tourists. Both international and domestic respondents will be used. An online survey has major advantages of flexibility, time saving, technological innovation, convenience and the simplicity to entry and analyze the data (Evans & Mathur, 2005). Furthermore, to help distributing the questionnaire, the author will contact fanbase and exploit the power of social media and the internet to obtain data as accurate as possible with the sufficient amount number of respondents. Interview for stakeholders consists of 12 questions whereas about 5-10 multiple-choice questions are prepared for tourists.

Since this research will adopt interview and questionnaire to collect data, then it is considered as a mixed method research. Tashakkori & Creswell (2007) defines that mixed method is a methodology which allows the research to process data obtained from both qualitative and quantitative approaches. Additionally, the major aim of mixed method is to develop a study's closure (Schoonenboom, Judith, & Johnson, 2017). Malina *et al.*, (2010) argues that "mixed method research employs both approaches iteratively or simultaneously to create a research outcome stronger than either method individually" which will facilitate aspects and relations of

the human and social world exploration to be investigated more sophisticatedly. Afterwards, data obtained from stakeholder's side will be translated into qualitative data using descriptive process. The objective of this method is to describe the phenomenon and gain deeper understanding of ones' opinions or perspective (Nassaji, 2015). Afterwards, data gathered from tourist's point of view will be proceeded using descriptive statistical analysis to have a fair comparison that both processes will be turned into descriptive form.

3.3.2.1. Sampling

In order to strengthen the data and examination, two types of sampling will be applied, simple random sampling and targeted sampling. Simple random sampling will be used to help getting data from the tourist's perspective. It is a sampling technique which exceeds a random process to obtain the data thus everyone has the same probability of being chosen as the sample (Taherdoost, 2016).

Furthermore, to obtain data from the stakeholder's side, targeted sampling will be adopted. It is a systematic method to get information and data from specified populations which "is integrated in the very formulation of the research question and construction of the sample in an ongoing and interactive process in which data are constantly analyzed and used to adjust the recruitment and sampling techniques." (Watters & Patrick, 1989)

3.4. Framework for Data Collecting

The author will identify and classify the *anime* tourism spots as the cases into two big categories which are *anime* tourism spots in big regions and rural settings. It is applied to develop “analytic and critical thinking abilities, as well as organizational and communication skills” (O'Rourke, 2002) . Furthermore, those places will be observed in terms of their place marketing strategy in order to have the similarity and the difference among them. To define the main points to be compared, this research will more focus on how influential this industry is, how far the authorities help this industry and what is the main strategy employed.

4.2.1. IPTC Place Marketing Strategy

IPTC is a strategy contained of a combination of approaches which incorporates marketing elements that the use is to analyze and construct a strategy to achieve the goal. The strategy consists of 4 core elements of image, point, target, and channel blended in order to meet its market target. In some cases, two more elements are also added to provide more complex examination. Those are organization (O) and region (R) that makes the strategy OIPTCR place marketing strategy which is used in this research. In the marketing area, a strategy named Mix Marketing, which consists of 4Ps or 7Ps, is renowned to analyze the marketing strategy in an organization. However, in the case of place marketing, the approaches to evaluate the marketing strategy needs to be adjusted since it is important to reflect the nature of having a region or a place (Lee M.-Y. , 2006). Hence,

this strategy of IPTC place marketing strategy is infused into this research to help analyzing the strategy of place marketing of the museums.

To help understanding the IPTC strategy used to analyze the case, a framework is available below:

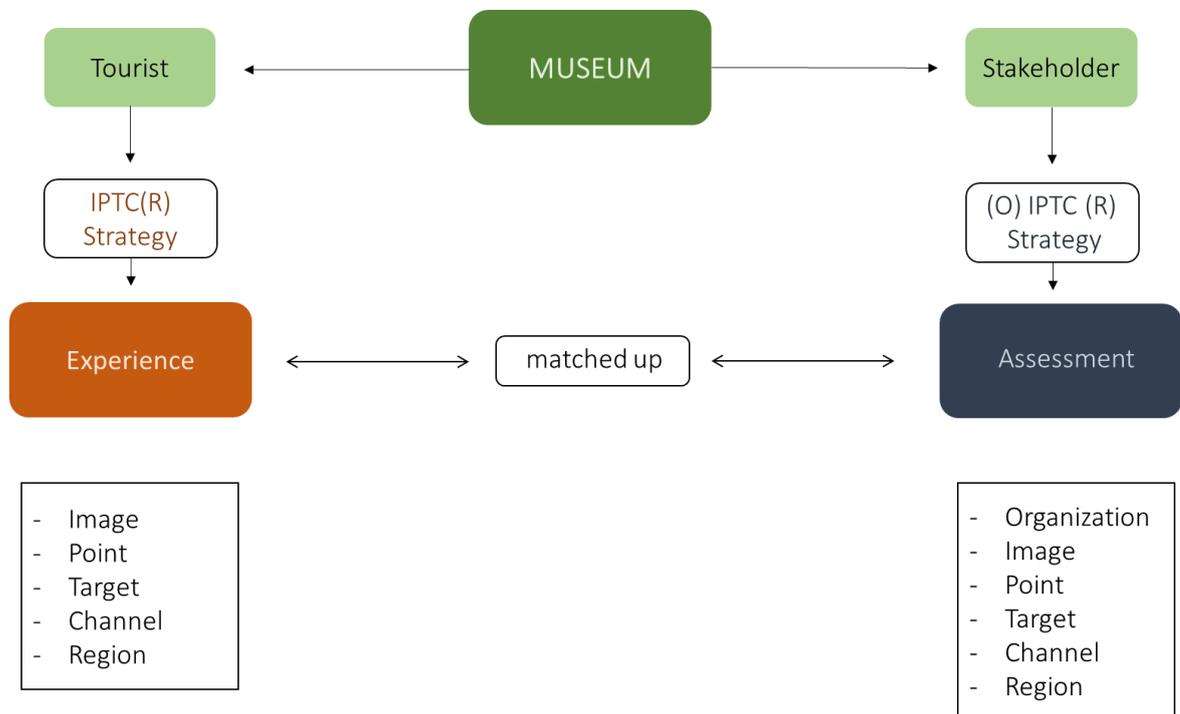


Figure 2. Research framework process

From the stakeholder side, museum will be analyzed and assessed using OIPTCR strategy and then the result of analysis will be matched to the visitors' perspective using the same strategy to see whether or not the strategy to market the *anime* museums is well applied and satisfying their needs and expectations of the museum. The points of judgement are infused into the strategy and classified into four subs.

Table 5. OIPTCR Points of Judgement

	Organization	Image	Point	Target	Channel	Region
Aim	Subject & Partnership	Image Positioning	Product Making	Target Making	Channel Method	Regional Mix
Method	<ul style="list-style-type: none"> • Provider partnership • Side Partnership • User partnership • Inside Partnership 	<ul style="list-style-type: none"> • Concept • Slogan • Logo • Character 	<ul style="list-style-type: none"> • Core product • Tangible Product • Augmented Product 	<ul style="list-style-type: none"> • Region • Generation • Class 	<ul style="list-style-type: none"> • Promoting • Advertising Strategy 	<ul style="list-style-type: none"> • Co Promotion • Co advertise ment

3.5. Analysis Framework

To analyze the data, this research will employ different methods. Both qualitative and quantitative data will be proceeded using descriptive analysis before both analyses will be compared. The projection of how the process of analyzing works is shown in the diagram below:

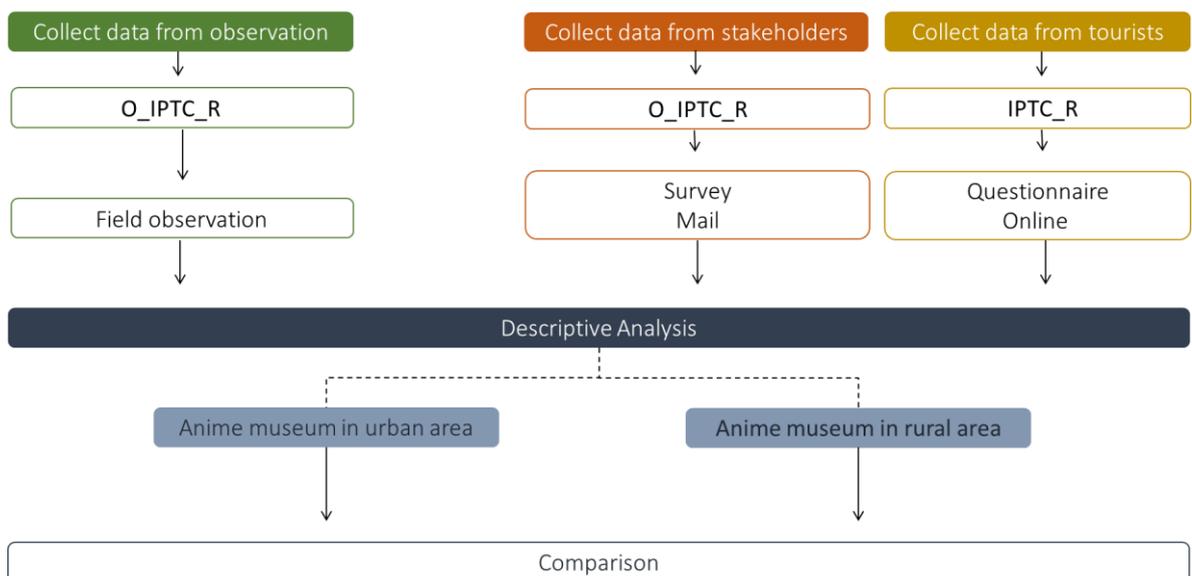


Figure 3. Framework of approaches used to analyze

The author will first collect data from stakeholders regarding place marketing strategy using questions that are constructed with OIPTCR approach. This will be

the main content to examine their strategy. Questions will be sent via mail to avoid several problems that may be occurred. Those who are classified as stakeholders are the management of the *anime* tourism sites and tourist information center located in the city where the sites developed. Afterwards, the result will be matched with the data collected from tourists online using google form to get the idea if the strategy that has been launched is well-applied and on target.

The purpose of the online survey is to gain information if visitors are satisfied with the sites. Specifically, the questions for the stakeholders will be an open-questions with essay-type answer that is giving them an opportunity to provide detail elaboration. Conversely, multiple-choice questions are provided to gain the data from the tourists. The technique employed in order to receive as many respondents as possible and in consideration of time efficiency. Afterwards, the author will also visit the sites to conduct onsite observation to get first-hand experience and image of the place marketing strategy application.

Subsequently, all collected data will be translated using descriptive analysis. Afterwards, the result will provide evidence from *anime* tourism sites in urban and rural areas which later will be compared.

3.6. Limitations and Potentials Problems

One of the tricky parts would be choosing the best time to observe and conduct the interview. Despite the language barrier is one of the main challenges, to obtain data from the stakeholders, the author needs to approach and make appointment to get them involved in this research. Furthermore, this research will adopt OIPTCR

strategy to examine the place marketing strategy which the resource of this strategy is restricted.

4. Findings and Analysis

4.1. Introduction

This chapter will provide the information and data for the research which will cover the general information where the research will take place and dig deeper to break down each place in order to obtain more detailed information regarding this topic.

4.2. General Background Information of the Locations of Anime Tourism

Japan has 47 prefectures and does consist of rural and urban places. To easily divide its prefectures, the term *todofuken* (都道府県) is used. Tokyo (*to*, 都) is to identify metropolis area, Hokkaido (*do*, 道) means circuit area, Osaka and Kyoto (*fu*, 府) for two urban areas, and (*ken*, 県) marks the other 43 prefectures. According to MIC (2018), among 47 prefectures in the nation, Tokyo metropolis area is the largest population of 13,52 million, followed by Kanagawa, Osaka, Aichi, and Saitama prefecture respectively. As for the least populous prefecture in Japan in the same year is given to Tottori prefecture with population of 573,000 (MIC, 2018).

4.2.1. Tottori Prefecture Case

Tottori prefecture lies in the west side of Honshu, the main and biggest island of Japan. It is registered within the region of Chugoku alongside with Okayama, Hiroshima, Shimane, and Yamaguchi prefecture. It has two airports in the prefecture and its popular main natural attraction is sand dunes. The local government put their trust on *anime* and *manga* in terms of boosting the number of tourists to visit the prefecture as they name the two airports after its popular title in the prefecture, Yonago Kitaro Airport that the name is taken from Gegege no Kitaro and Tottori Sand Dunes Conan Airport which is named after the popular series of Detective Conan.

According to the interview with the Japan Times (Masangkay, 2015), the governor of Tottori prefecture Shinji Hirai explained that the prefecture is popular for its *manga* and it successfully attract 10 million visitors coming to Tottori per year and the number is hoped to increase. He added that Tottori bets on *manga* and planned to infuse *manga*-themed entertainment to have more tourists visiting the prefecture.

Aoyama Gosho Manga Factory

Many *manga* and *anime* have grown into popular overseas, namely *Meitantei Konan* (Detective Conan) or globally known as Case Closed. The series has been around for over 2 decades since this Aoyama Gōshō's iconic masterpiece introduced to public and is now becoming

one of top-selling *mangas* of all time. A *manga* museum is dedicated to appreciate his works in a town where the artist was born and raised. The museum named Aoyama Gosho Manga Factory is located in Hokuei town, Tottori prefecture.

Mizuki Shigeru Road

Located approximately 60km from Hokuei town, lies another *anime*-themed spot. Mizuki Shigeru Road takes place in Sakaiminato city in Tottori prefecture. Presenting the world of *yokai* (re, monster), this *anime* museum is built for Mizuki Shigeru arts and is home for GeGeGe no Kitaro, one of the artist's masterpiece. The title is popular across the nation particularly for the kids and it is still airing on television to serve the fans.

Furthermore, both places have something special to the artists. Hokuei town is a place where Aoyama Gosho was born and raised whereas Mizuki Shigeru moved to and raised in Sakaiminato city. The prefecture of Tottori is part of them and it contributes on their success hence both *anime* museums are set up in Tottori.

4.2.2. Tokyo Prefecture Case

As the metropolitan area and serves as the capital city of Japan, Tokyo is one of the busiest places in the nation. It explains why development in this area is fully supported and centered in order to meet its needs. A home for over 13 million people, Tokyo also performs as the main

entrance of Japan. Located within Kanto region, the prefecture comprises of 23 special wards, 39 municipalities, and two islands (Izu and Ogasawara island). Thereafter, Tokyo Olympic in 2020 is predicted to bring in more tourists coming to Tokyo as the prefecture acts as the host of the festival.

Tokyo One Piece Tower

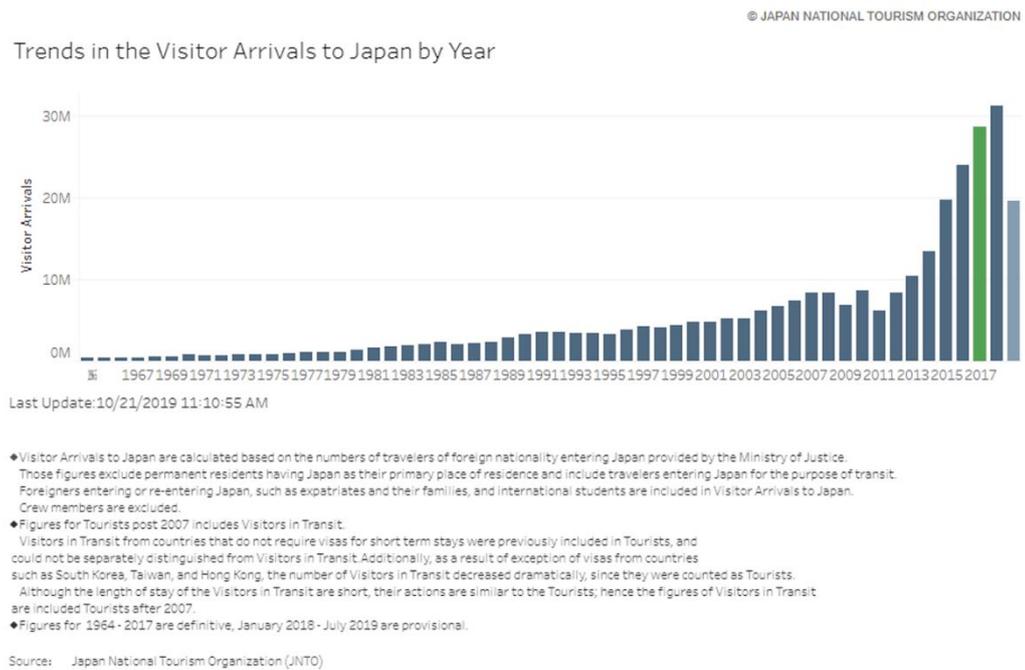
Tokyo One Piece Tower is an *anime*-themed park built to satisfy the fans of wildly popular title of One Piece. It is located in Minato-ku, inside of the icon of the prefecture, Tokyo Tower. The *anime* was first introduced to the public in 1999 while the *manga* serialized two years earlier in 1997. As reported by Comicbook, the latest sales of One Piece have reached 450 million copies worldwide, making the series is on the 1st rank of most popular title in Japan.

Ghibli Museum

Studio Ghibli is a Japanese animation film studio. This studio is best known producing animation films instead of *manga* or comic to read. Many arts of them have reached globally recognition and success as few titles they produced were nominated and winning world class movie award namely the Academy Awards or better known as Oscar. Furthermore, they present an *anime*-themed park to entertain its fans. Located in Mitaka city in the Tokyo prefecture, Ghibli Museum is serving the lovers with the world of Ghibli that is brought to real life.

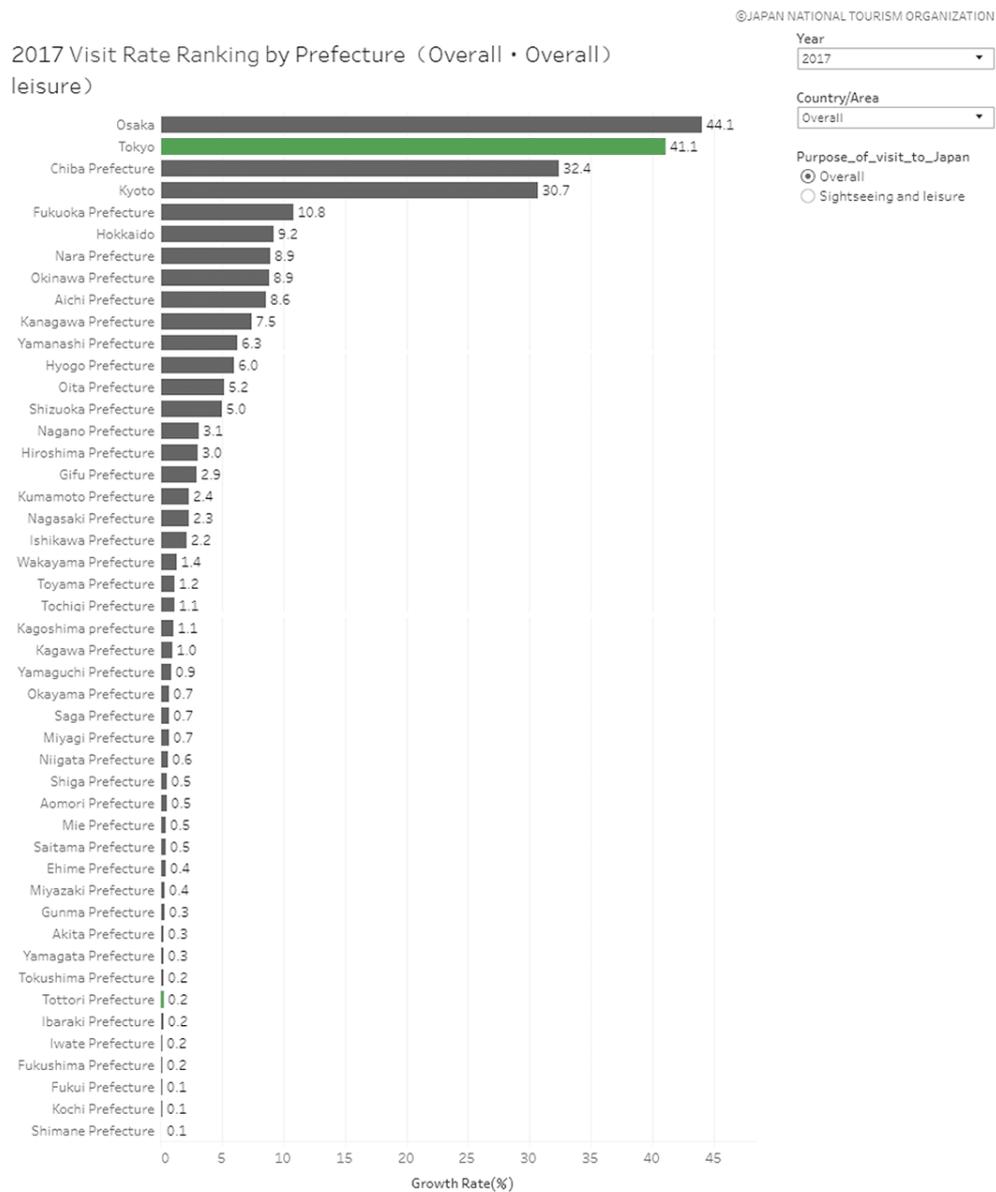
Unlike Tottori prefecture that has a personal connection to the artists, Tokyo One Piece Tower and Ghibli Museum might have a different idea. Eiichiro Oda, the creator of One Piece was not born and raised in this metropolitan area. He was born and raised in Kumamoto prefecture, while in fact One Piece themed spot is developed in Kumamoto prefecture but it does not act as the headquarter of One Piece's entertainment place. Consequently, the Ghibli Museum is located over 6 kilometers away in Mitaka from Kogaeni, where the studio is placed. It can be said that Tokyo is used as attraction and hub to provide people with easy accessibility to invite them coming to the *anime* museum.

Figure 4. Trends of tourist arrivals to Japan by year



Source: Japan National Tourism Organization (JNTO)

Figure 5. Prefecture rate ranking by tourist visit in 2017



Last Update:8/6/2018 2:47:35 AM

- ◆ This is the result of questionnaire surveys targeting foreign travelers departing from Japan (excluding stayers for more than 1 year, residents in Japan, transit passengers not entering Japan, and crew members).
- ◆ Please note that the number of samples for each nationality and purpose of visit to Japan vary by year.
- ◆ All figures are definitive.

Source: Japan Tourism Agency's "Consumption Trend Survey for Foreigners Visiting Japan"

Source: Japan National Tourism Organization (JNTO)

Both tables project the tourist arrival in Japan during 2017. The first one is the total foreign visitors came to Japan. Generally, the trend is

going up over the years. As it is displayed in the year 2017, the number almost reached 30 million. It explains the strategy that has launched by the government has succeeded to reach more people flying out to Japan. Subsequently, the tourist distribution to each prefecture in Japan is shown in the second table. The distribution is variety among the places where Osaka is on top of the list to obtain 44,1% of the total tourist in 2017 whilst in the same year, Shimane prefecture attracts 0,1% of them. In detail, the gap between the number of tourists visting Tokyo prefecture and Tottori prefecture is obviously wide. Tokyo and Tottori attracted 41,1% and 0,2% of the total tourist in 2017 respectively.

4.3. Stakeholders Role on Anime Tourism

To begin with, stakeholders in this study are addressed to the management of *anime* tourism destinations and tourist information center in each area where those destinations take place. Firstly, in the third week of July 2020 the author sent constructed questions to them to get the idea of the role they play to help promoting the destinations. The questions are designed using OIPTCR place marketing strategy as the guideline and the answers provided by the management of each museum are presented on the appendix. Moreover, the result of follow-up phone interviews at the end of July towards the management and collected data from tourist information center that were represented by the staff in charge will be demonstrated in this session as an additional information. Secondly, the author visited the destinations to collect more data for this study.

Subsequently, the result of the questions shows as it follows;

- Mizuki Shigeru Museum

Mizuki Shigeru Museum is an *anime* museum located in Sakaiminato city, Tottori prefecture. The museum is developed by Mizuki Production Co., Ltd and operated by Sakaiminato city. Sakaiminato city was chosen as the place to develop this museum along with the popular Mizuki Shigeru road because it is the place where the artist who is well-known with the masterpiece of Gegege no Kitaro grew up and the museum was created as the culmination of the artist's works.

The concept of this museum is to build an atmosphere surrounded by Mizuki Shigeru creations. Mizuki Shigeru Road, the main museum's feature, an 800 meters long road stretches from JR Sakaiminato Station to Mizuki Shigeru Museum has bronze statues of *yōkai* (supernatural monsters and spirits in Japanese folklore) which is the characters the artist created. It was served to build the atmosphere of Mizuki Shigeru Museum.

The main visitors coming to this destination are local tourist. However, this has attracted foreign people to visit as well. The management of this museum recorded about 5% of the total visitors is foreign tourists that mainly coming from Asian countries namely Hong Kong and Taiwan. Afterwards, to assist foreign tourist, the museum provided free audio guides in foreign languages and the official website itself is available in foreign languages as well.

Furthermore, the museum depends on regular exchange of exhibits and events to attract people coming to the destination. In addition, in order to reach out more tourist, they are planning to have a collaborative project with Koizumi

Yakumo Memorial Museum in Shimane prefecture and Miyoshi Mononoke Museum in Hiroshima prefecture.

- Aoyama Gosho Manga Factory

Aoyama Gosho Manga Factory is directly operated by Hokuei town officials. It was the collaboration of Hokue town hall and Hokue town chamber of commerce in the first place to establish this museum. The government and the locals worked together to support the area by developing this destination which later can stimulate to drive the economy in Hokuei. Besides the economic advantage, the museum has also been providing history and cultural learning center as the social contribution to the society.

The management of Aoyama Gosho Manga Factory also explained that the main target of this destination is family and the whole concept of this destination is to bring the fans closer to Aoyama Gosho, and his works, as the creator of Detective Conan, YAIBA, and Magic Kaito personally as Hokuei town itself is the place where the artist was born and raised. In addition, this area has a catchphrase as an area where you can meet Detective Conan.

Aoyama Gosho Manga Factory has not been just successfully attracted local tourists but foreign visitors as well accounted for 10% of total tourists came to this destination is international tourist. Thereafter, this has been set to be foreign-friendly destination as all information online and onsite is available in 4 different languages namely Japanese, English, Korean, and traditional Chinese. Major foreign tourists visiting the destination are coming from China, Taiwan, South Korea, Hongkong, and Thailand. Moreover, they also have special ¥100 discount for those who can show their passport or residence card for foreigner

living in Japan. Along with Mizuki Shigeru Museum, Aoyama Gosho Manga Factory is serving as Manga Kingdom in Tottori prefecture. As one of the main *anime* tourism destinations in the prefecture, they aim to reach out more international tourists and it is part of their strategy to invite more foreign visitors coming to Hokei town to enjoy Aoyama Gosho Manga Factory by providing all the information in different languages.

To get to their goal, the museum has prepared their strategy which they will be starting to have collaboration with influencers and bloggers to have the destination widely exposed. Additionally, they plan to involve on public relations activity that is conducted by Tottori prefecture, Sanin Inbound Organization, Tottori Chubu Tourism Promotion Organization.

- Ghibli Museum and Tokyo One Piece Tower

Due to the global pandemic, both museums have decided to close the destinations temporarily (Ghibli Museum) and permanent (Tokyo One Piece Tower). The author has sent the same questions via mail and called them before the official closure announcement was made but the author obtained no feedback from both destinations.

4.4. Tourists Interpretation

As it is explained earlier that the author also collect data from tourist's perspective to help understanding the place marketing strategy applied in *anime* tourism destinations. Online survey conducted for about one month and received responses from 210 respondents. The collection of questionnaires was carried out using random sampling technique that distributed through social media and

some of them were obtained from the tourists who were visiting the destination during onsite observation conducted by the author. The main content of the questionnaire is divided into 2 categories. Addressed to those who have not been to one of *anime* tourism destinations and wish to visit and to tourists who have been visited to at least one of destinations which are being evaluated in this paper.

Purpose of the questions in the questionnaire is to understand how *anime* tourism destinations are attractive and will fill their expectations as well as to identify whether or not the marketing strategy has been well-applied and the experience going to the destination satisfied their expectations. Additionally, the main idea of this questionnaire is to investigate and support the collected data from stakeholders regarding the place marketing strategy towards *anime* tourism. The compiled data is proceeded statistically using Statistical Package for the Social Sciences (SPSS) with the approach of descriptive statistical analysis. According to Sharma (2019), to obtain the explanation of actions or behavior towards certain subject or phenomenon is best employing descriptive statistical analysis due to its efficiency to translate quantitative data into simple described information. The results of proceeded data are demonstrated as shown below.

Table 6. Statistical result of Respondents Questionnaire (gender)

		Sex			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	98	46.7	46.7	46.7
	2	112	53.3	53.3	100.0
	Total	210	100.0	100.0	

On the table, 1 means male and 2 means female. The data shows that more than half of total respondents for this survey is female, 53.3%.

Table 7. Statistical result of Respondents Questionnaire (age)

		Age			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	45	21.4	21.4	21.4
	2	129	61.4	61.4	82.9
	3	30	14.3	14.3	97.1
	4	6	2.9	2.9	100.0
	Total	210	100.0	100.0	

Table above shows the age range of the respondents. 1 means 15 – 20 years old, 2 means 21 – 30 years old, 3 means 31 – 40 years old, and 4 is the code for 41 – 50 years old. On the questionnaire, the author gives the option for those who are or greater than 51 years old but since no respondents in that age range recorded, then the answer is not shown. Based on information from the table, it tells that most respondents in the range of 21 – 30 years old with the percentage of 61.4% of total respondents.

Table 8. Statistical result of Respondents Questionnaire (nationality)

		Nationality			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	68	32.4	32.4	32.4
	2	142	67.6	67.6	100.0
	Total	210	100.0	100.0	

The table of Nationality illustrates the nationality of the respondents. The author provides short essay option for them to mention their nationality. However, the data input has edited and shorted into two big categories which are those with Japanese nationality and the other way around. 1 shows Japanese and 2 is code for those who are not Japanese and the table informs that 67.6% of total respondents are foreign nationality.

Table 9. Statistical result of Respondents Questionnaire (location)

		Live_in_Japan			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	171	81.4	81.4	81.4
	2	39	18.6	18.6	100.0
	Total	210	100.0	100.0	

Code 1 for the table above is for those who are currently living in Japan and 2 for those who are not living in Japan and the information shows that 81.4% of total respondents are those who are at present living in Japan.

Table 10. Statistical result of Respondents Questionnaire (Occupation)

		Occupation			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	157	74.8	74.8	74.8
	2	39	18.6	18.6	93.3
	3	14	6.7	6.7	100.0
	Total	210	100.0	100.0	

The table above explains the occupation of the respondents which is divided into 3 options: 1 for students, 2 for office workers, and 3 for the others. The author collected the data by conducting an online survey using google form that is distributed throughout social media namely Facebook and Instagram. Furthermore, during the onsite observation, QR code that is directed to the same survey was also given to tourist who were at the *anime* tourism destination and the information shows that 74.8% of total respondents are students.

The data projected above is the result from general questions regarding gender, age, current location, and occupation. In short, it can be said that respondents are mainly female and within the age range of 21 – 30 years old who mostly live in Japan. In addition, the age range also explains that those are student.

Table 11. Statistical result of Respondents Questionnaire (have not & have visited)

Would Like to Visit & Have Visited					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	118	56.2	56.7	56.7
	2	90	42.9	43.3	100.0
	Total	208	99.0	100.0	
Missing	System	2	1.0		
Total		210	100.0		

Table 12. Statistical result of Respondents Questionnaire (sites wished to visit)

Sites Wished to Visit					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	87	43.7	67.4	67.4
	2	23	11.6	17.8	85.3

	3	17	8.5	13.2	98.4
	4	2	1.0	1.6	100.0
	Total	129	64.8	100.0	
Missing	System	70	35.2		
Total		199	100.0		

After the general information, the respondents were asked if they have been to at least one of the *anime* tourism destinations in this study or not and the result as it is shown above tells that 42.9% (code 2) of them have been visited at least one of the destinations while the other people which counted for 56.2% (code 1) stated that they would like to visit. Moreover, among the respondents who would like to visit *anime* tourism sites, almost half of total respondents, counted for 43.7% selected Museum Ghibli.

After receiving general information of the respondents, the author designed questions which has divided into two big categories, for those who wish to visit the *anime* sites and those who have visited the destinations. The first category is addressed to obtain information about the potential of *anime* tourism destinations from tourist perspective while the other one obviously will be used to examine the strategy of each site.

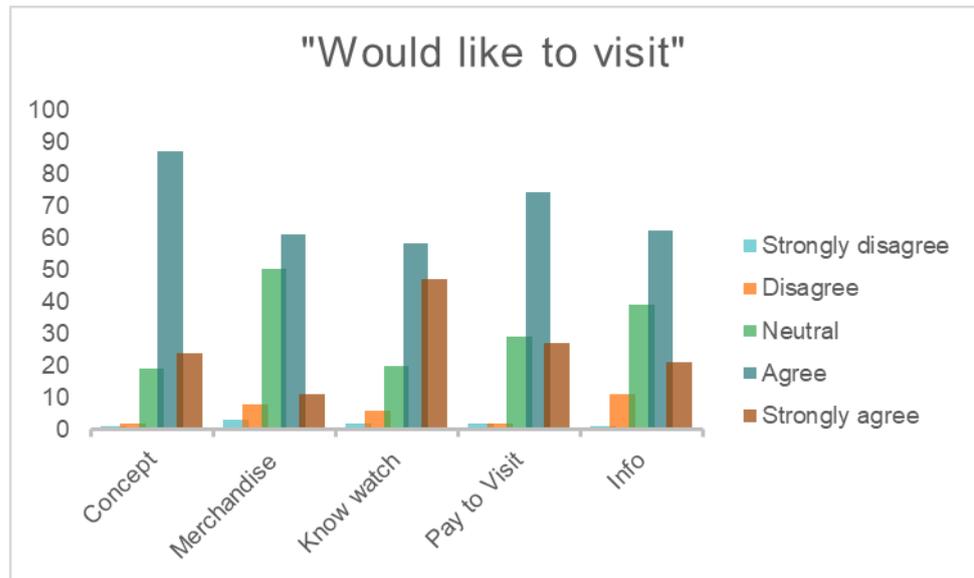


Figure 6. Graph summary of respondent's questionnaire falls under category 1

Firstly, above graph illustrates the summary of information from tourists who wished to visit *anime* tourism sites. In short, respondents under this category mainly agree to the statements given. For specific statistical result, please refer to table 14 – table 18 in the appendix. The outcome covers the statistics of concept, merchandise availability, familiarity with chosen *anime*, purchasing power as well as accessibility information online.

Table 14 tells that the concept of the selected destination sites would meet their expectation. 64.4% of total respondents in this category agrees with the statement regarding their expectation of the concept towards the sites. Furthermore, respond to the question regarding merchandise availability shows 45.2% respondents agree that merchandises sold in the location seem better in comparison with any other *anime* stores. This question is provided to understand the expectation of prospective tourists on what the *anime* tourism destination has to offer. Subsequently, following table shows that 34.8% strongly agree with the statement that they watch and know selected *anime*. Subsequently, 54.8% and

45.9% of total respondents would like to visit even if they have to pay and agree that they can easily access adequate information from the official website respectively.

Secondly, data collected from respondents who have visited *anime* tourism sites is presented as below.

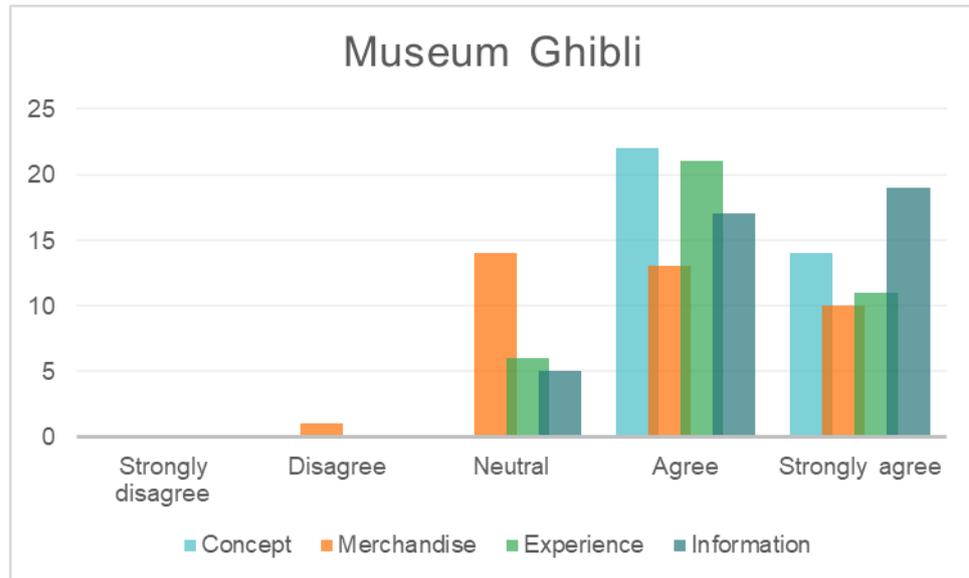


Figure 7. Graph summary of respondent's questionnaire falls under category 2 (Ghibli)

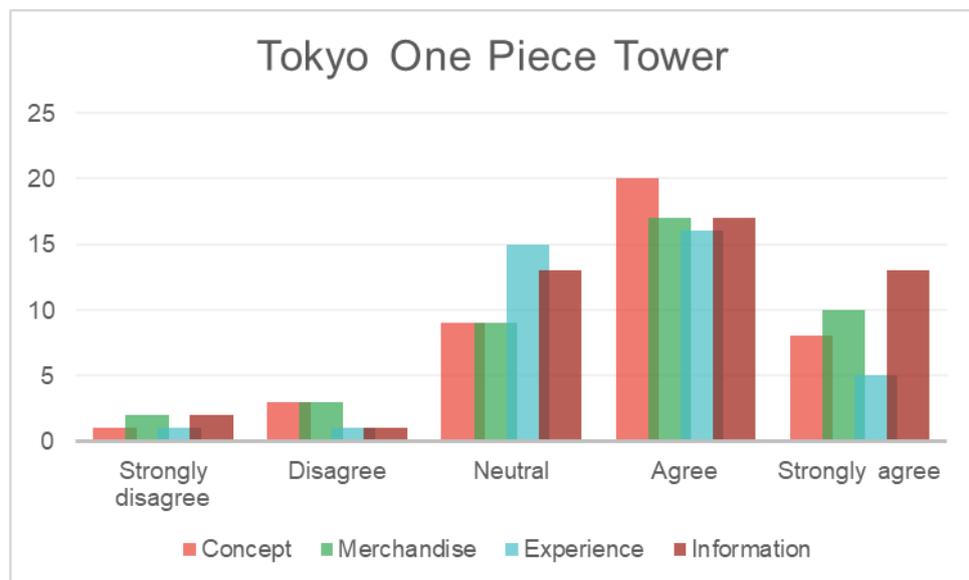


Figure 8. Graph summary of respondent's questionnaire falls under category 2 (One Piece)

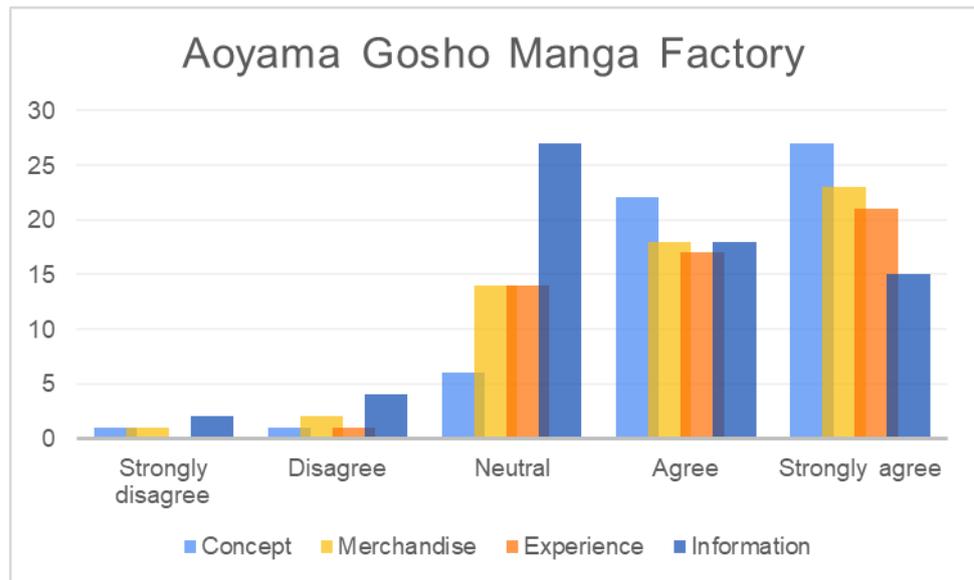


Figure 9. Graph summary of respondent's questionnaire falls under category 2 (Detective Conan)

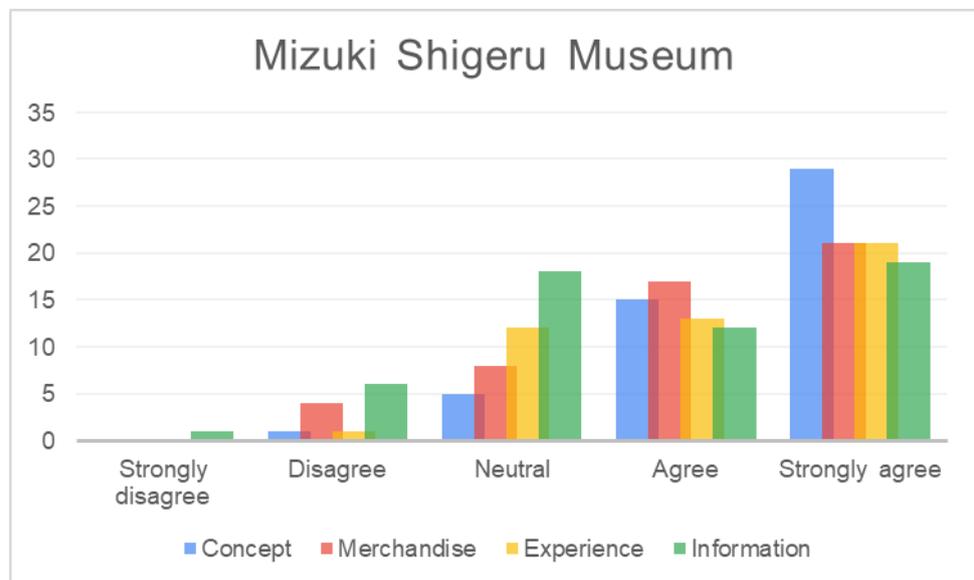


Figure 10. Graph summary of respondent's questionnaire falls under category 2 (Gegege no Kitaro)

Highlight of the collected data is presented in above graphs, presented per each anime tourism destination. Each graph covers statements regarding the concept, merchandise, experience and information of each site. In addition, more specific numbers are presented in the appendix tables from table 19 – table 41.

As it is shown, the information tells the following category of the questionnaire which is for those who have been to one of the *anime* tourism destinations that is being examined in this research. In this part, the SPSS results are divided and analyzed more specifically per each site. For the statement regarding the concept of the destinations, the tables project that destinations in Tottori prefecture seems to be more pleasing its visitors as both Aoyama Gosho Manga Factory and Mizuki Shigeru Museum satisfied tourists' expectation which most of them strongly agree on how the experience and concept of the destinations matched to what they hope it would be with the percentage of 20% and 21.5% respectively while Museum Ghibli has 17.8% respondents agree on his statement and Tokyo One Piece Tower receives 14.8% respondents agree on the same statement.

Subsequently, information regarding the merchandise available in each destination seems to provide a similar result that both *anime* sites in Tottori prefecture have respondents strongly agreed on the statement that merchandises sold in the sites are better compared with *anime* stores with the percentage of 17% for Aoyama Gosho Manga Factory and 15.6% for Mizuki Shigeru Museum. Afterwards, 12.6% Museum Ghibli respondents choose neutral and 11.9% respondents of Tokyo One Piece Tower agree on the same statement regarding merchandise availability. In addition, the data tells that Aoyama Gosho Manga Factory and Mizuki Shigeru Museum provide more various merchandises compared to destinations in Tokyo prefecture.

In addition, the information regarding their experience visiting *anime* sites matched to the expectations they had is explained by presented table 27 – table 30. As it is seen, this also occurred to this part that both *anime* sites in Tottori prefecture have more respondents who strongly agree towards the statement.

Both sites receive the exact same percentage which is 15.6%. Museum Ghibli also has the same percentage, but this goes for those who agree on the statement while Tokyo One Piece Tower has 11.1% respondents stated agree and neutral towards the statement.

Following tables are the information of respondents who know and watch the *anime* that the sites they have visited. Code 1 means 'know', 2 for 'watch', and 3 for those who 'know and watch' the *anime*. The results show similar answer that all respondents at least know the *anime* and most of them do watch the *anime*. It seems that each *anime* has successfully attracted its viewers and fans to visit certain *anime*-related sites.

Thereafter, data of budget allocation to visit *anime* sites elaborated in the following table 31. It demonstrates the budget allocation for visiting *anime* sites and it appears that 18.6% of total respondents in this category agree that they have budget allocated to visit *anime* tourism sites.

Lastly, comprehensiveness and accessible information can be found online on their website is explained in the table 38 – table 41. The following tables tell how information provided is relevant and abundant. The data projects that both sites in Tokyo prefecture agree on this statement with the total percentage 14.8% and 12.6% for Museum Ghibli and Tokyo One Piece Tower respectively. Thereafter, Aoyama Gosho Manga Factory has 20% respondents claimed neutral and 14.1% of total respondents strongly agree with the same statement addressed to Mizuki Shigeru Museum.

4.5. On-site Observation

To complete the data obtained from the stakeholders and the tourists, the author conducted an on-site observation in two Tottori and Tokyo prefecture to get additional data on how each destination employs place marketing strategy. On-site observation also supports collected information, particularly regarding the current strategy that is being employed. Following the model used in this study, OIPTCR place marketing strategy applied as the guide to help the assessment during the observation.

- Mizuki Shigeru Museum

Clearly, image of this museum is the characters of Gegege no Kitaro which is the masterpiece of Mizuki Shigeru himself. From the closest station, there is Mizuki Shigeru Road. An 800 meters long famous street covering from Sakaiminato station to the museum. Along the way up to the museum, 177 of bronze statues of Gegege no Kitaro characters scattered and they are placed at intentional spots as one of the main attractions.

Along the road, there are souvenir shops and other stores such restaurant, barbershop, cafes, photobooth, and even vending machine that has Gegege no Kitaro's design on it. Moreover, the six 'Kitaro' local trains connect Yonago station (one of main stations in the prefecture) with Sakaiminato station has a special design of the *anime*'s characters. all the trains were redesigned on the road's 25th anniversary in 2018 along with the refurbishments of Mizuki Shigeru road. Furthermore, all 16 stations along the way from Yonago station to Sakaiminato station have *yokai* names with picture of the character on the platform display.

Image branding strategy is also used at Yonago station, specifically the platform 0 which only serves the line for the local train heading for Sakaiminato station. Additionally, image branding also infused inside the train such the seat, ceiling, as well as the floor, not to mention that the information on the train is given by the dubber of the *anime*. Moreover, the Kitaro Airport in Yonago has similar-themed decorations.

The main product of this destinations is definitely the tourist destination: the museum and the road. This destination is considered to have group of friends or family as the target which usually come for sightseeing and education purpose. It reflects from the content of the museum which has a lot of information of Japanese culture. In addition, all information regarding Mizuki Shigeru Museum and the Road can be easily found at Yonago station or Sakaiminato station available in English as well.

The city of Sakaiminato has been using Kitaro as the main attraction of the city. Likewise, the government also named the airport located in Yonago after this *anime* which is Yonago Kitaro Airport. Furthermore, as the only domestic airline linking Tottori to other prefectures, All Nippon Airways (ANA) also features this destination on their web blog. Despite the city also famous for its seafood, all the decorations still use the character of Gegege no Kitaro to attract the visitors.

Figure 11. Platform 0 (Kitaro platform) in Yonago station as part of the marketing strategy



Source: author (2020)

Figure 12. Yonago Kitaro Airport (Kitaro-themed airport in Yonago as part of the marketing strategy)



Source: author (2020)

- Aoyama Gosho Manga Factory

Aoyama Gosho Manga Factory shares the similar characteristic and points to be taken in terms of its OIPTCR place marketing strategy analysis. This destination is developed to showcase Aoyama Gosho's works which are Detective Conan, Yaiba, and Kaito Kid. However, Detective Conan seems to be dominating as it is not only the popular one but also one of the longest *anime* in Japan that the

series is still airing until this paper is written. Hence, the characters from Detective Conan are the major image of this *anime* tourism destination.

This destination also has its very own street which is named Conan Road. This 1,500meter-long street is stretching out from the Yura station or more well-known as Conan station to the museum. It also has bronze statues of the artist's masterpiece along the way which has integrated with their own mobile application that allows the visitors to take photos with special effect. Subsequently, Hokuei Public Library has a special spot named Detective Conan Corner with tons of Detective Conan's comics published overseas that can be read on the spot. In addition, there is also a huge maze with Conan's case to be solved for the customers who wish to play. Since the *anime* itself is about detective and handling cases, the content of the museum is adjusted so that the visitors can involve and take a part to solve the problems given.

Local train with the design of Detective Conan will take the visitors to the location. Unlike, Kitaro train, Conan train has less branding image of Detective Conan. It just local train with image of Detective Conan on it. The design inside of the train is plain, and they use the default dubber to make an announcement. Moreover, there are few stores and souvenir shops along the Conan Road even though the number is considered less than those in Mizuki Shigeru Road.

The other airport in Tottori prefecture is also named after Detective Conan. It is known as Tottori Sand Dunes Conan Airport. Furthermore, if Sakaiminato is also famous for its seafood, the authentic food in this area is fruits and vegetables that has its specialty each season.

Figure 13. Conan train (a Detective Conan-themed train as one of the marketing strategy)



Source: author (2020)

- Ghibli Museum and Tokyo One Piece Tower

Due to the global pandemic, both museums have decided to close the destinations temporarily (Ghibli Museum) and permanently (Tokyo One Piece Tower). The author has visited the destinations and found that even Tokyo One Piece Tower has been closed for good, the official merchandise store and the restaurant are still open. The merchandise is considerably better and various compared to other *anime* shops. As for Ghibli Museum, nothing can be added to this study other than the unavailability of any information even in the form of pamphlet at Mitaka City Tourist Information. Additionally, current news published that the museum will be re-open starting from September 2020.

Figure 14. Tokyo One Piece Tower (permanently closed due to COVID-19)



Source: author (2020)

Figure 15. One of studio Ghibli character (Totoro) wearing mask during global pandemic, in front of Mitaka Tourist Information Center



Source: author (2020)

4.6. Anime Tourism During Corona-19 Pandemic

Tourism is one of industries that has been struggling during the global pandemic. Obviously, it occurs to *anime* tourism destinations as well. Big change and adjustment should be made to survive.

Aoyama Gosho Manga Factory reported a decreasing number of tourists coming to the museum 70% as recorded 23,071 visitors per July 2019 and only 6,112 people visit the museum for the first 7 months in 2020. Meanwhile 75% of total visitors falling from 2019 to 2020 in Mizuki Shigeru Museum. Several modifications applied to run the destination in such circumstances while all activities are conducted under the safety health protocol. Both destinations will check everyone's body temperature and ask visitors to wash hands with provided hand sanitizer as well as to wear mask inside the museum. Mizuki Shigeru Museum also controls the number of people inside the museum by limiting only 60 people are permitted to be inside of the museum for one hour and decided not to sell any goods and merchandise to avoid the infection.

On the other hands, Covid-19 seems to bring bigger impacts on Tokyo One Piece Tower and Ghibli Museum. According to the press release made by the management, Ghibli Museum stated its temporary closure from February 25th to March 17th which later the closure was extended to April 28th and decided to reopen with limitation of visitors on middle July. However, the author visited Mitaka city at the end of August but could not purchase the ticket and later was informed by Mitaka City Tourist Information Center that the museum is closed until further notice.

Owing to the same situation, Tokyo One Piece Tower got the worse impact which puts the destination in a difficult position to shut the business permanently. The news has been made after 5 years of the theme park operated on July 31st on their official website with the announcement of closure written by the creator himself, Eiichiro Oda. However, Café Mugiwara and Mugiwara Store, the official merchandise store of One Piece, are still opening in the same

building even though Mugiwara Store has just released an announcement of its closure from October 4th, 2020.

4.7. Comparison of Place Marketing Strategy towards Anime Tourism Destinations

Based on data obtained from stakeholders and tourists as well as onsite observation conducted by the author, it can be seen that the application of place marketing towards *anime* tourism is well-employed by those destinations located in the rural setting. The major point taken is that each city government itself runs those destinations for both Aoyama Gosho Manga Factory and Mizuki Shigeru Museum. Furthermore, Tottori prefectural government has a full support towards both *anime* tourism destinations. In addition, the governor itself clearly stated that the prefecture of Tottori bets on *anime* tourism to lure more people visiting the Tottori. Besides, the branding strategy of Aoyama Gosho Manga Factory and Mizuki Shigeru Museum seems to be more inclusive in comparison with the destinations in Tokyo. Moreover, the sites are operating OIPTCR elements perfectly and cover all points of the strategy.

On the other hand, *anime* tourism destinations set in urban area, Ghibli Museum and Tokyo One Piece Tower are private business. During the global pandemic, these destinations are suffering and decided to close the sites. The place marketing strategy towards these places is quite similar with sites from rural area. The OIPTCR place marketing strategy employed are also akin since they are all under the same industry. However, the author could not obtain further information regarding organization (O) and region (R) points of the sites.

Moreover, the promotion of sites in urban areas is not as strong as one applied in rural settings. Station nearby did not provide any information nor any other branding tools such statues and posters were presented. In addition, pamphlet and information regarding the destinations are unavailable at the tourist information center in the area where the sites located for both Studio Ghibli (Mitaka city) and Tokyo One Piece Tower (Minato ward). This counts lack of 3 points in terms of OIPTCR place marketing strategy in comparison with *anime* tourism sites in rural setting.

Table shown below projects the analysis of place marketing strategy towards *anime* tourism sites using OIPTCR strategy.

Table 13. Summary of OIPTCR strategy in each anime tourism site

	Organization	Image	Point	Target	Channel	Region
Mizuki Shigeru Museum	<ul style="list-style-type: none"> Local government & residents Tourists 	<ul style="list-style-type: none"> Gegege no Kitaro Youkai town 	<ul style="list-style-type: none"> Museum Mizuki Shigeru Road 	<ul style="list-style-type: none"> All genders Family Sightseeing 	<ul style="list-style-type: none"> Website TIC Exhibitions Events 	<ul style="list-style-type: none"> Collaborative project with other museums
Aoyama Goshō Manga Factory	<ul style="list-style-type: none"> Local government & residents Tourists 	<ul style="list-style-type: none"> Detective Conan Yaiba Magic Kaito Conan town 	<ul style="list-style-type: none"> Museum Conan Street 	<ul style="list-style-type: none"> All genders Family Sightseeing 	<ul style="list-style-type: none"> Website TIC Influencers Bloggers 	<ul style="list-style-type: none"> Join public relations activities conducted by tourism promotion organization
Ghibli Museum	<ul style="list-style-type: none"> Tourists 	<ul style="list-style-type: none"> Studio Ghibli animation 	<ul style="list-style-type: none"> Museum 	<ul style="list-style-type: none"> All genders Family Sightseeing 	<ul style="list-style-type: none"> Website 	-
Tokyo One Piece Tower	<ul style="list-style-type: none"> Tourists 	<ul style="list-style-type: none"> One piece 	<ul style="list-style-type: none"> Theme park 	<ul style="list-style-type: none"> All genders Group Sightseeing 	<ul style="list-style-type: none"> Website 	-

Considering the analysis provided on the table, sites in a rural setting (Mizuki Shigeru Museum and Aoyama Goshō Manga Factory) have a stronger application of place marketing strategy. The fact that they are run by the city government also adds an opinion that all communities take a role in developing

the sites. Hence, the marketing strategy has always been taken care carefully and more seriously since all parties have the sense of belonging. In contrast, *anime* tourism destinations located in the urban areas (Ghibli Museum and Tokyo One Piece Tower) owned and run by privates, which relatively the opposite of sites in the rural settings.

Additionally, data from the tourists highlight the satisfactory of their visitation in *anime* tourism sites that those who have visited destinations in rural areas were more contented. This includes the fulfilled expectation they had as well as the availability of official merchandise. In fact, throughout the field observation, the author felt an exclusive treatment and ambience in Tottori coming from the design and image they have set as part of the branding performance towards the sites. Contrarily, data from those who have not yet visited one of the sites but wish to, puts Ghibli Museum on top among the others, followed by Tokyo One Piece Tower, Aoyama Gosho Manga Factory and Mizuki Shigeru Museum to be last on the list. Surely, the popularity of each *anime* takes a major role. Nevertheless, the results from tourists who have been visiting the destinations shows the counterpart.

4.8. Summary

In summary, according to the obtained data from stakeholders, *anime* tourism sites in the rural settings are performing place marketing strategy more thoroughly. They are planning to have a collaboration with other museums and join publicity organized by tourism promotion organization as well as intending

to work with influencers and bloggers in order to expand and reach out more visitors to come.

Next, tourist's opinions towards each *anime* site were collected online and resulted that those who have not yet visited chose *anime* tourism destinations in Tokyo over Tottori with a high of good expectation while those who have visited the sites proved that *anime* museums in Tottori were more satisfying. Obviously, it has something to do with the city serves the *anime* tourism destinations as Tokyo, which representing an urban area, is the capital city and acts as the international gate of Japan where people have many other options of destination to visit. Differently, Tottori as the less populous prefecture in Japan has limited popular tourist destinations and even use *anime* as their magnetism to lure people to come.

5. Conclusion and Discussion

5.1. Conclusion

The following paragraphs discuss how this study answers the research questions.

How does place marketing strategy implementation on anime tourism affect tourist motivation in visiting anime museum?

The accomplishment of a specific strategy to invite visitors is influenced by certain factors. One of the motivation theories in tourism industry which encourage tourists to come to places with a strong influence of a particular image proposed by Riley & Van Doren (1992). Movie or in this case is that *anime* has been playing as a pull factor which later is used to induce potential

tourists to travel by offering alluring *anime* sites to be visited (Riley & Van Doren, 1992).

Image perception is playing a major role to persuade tourists visiting travel destinations and the image of *anime* has attracted visitors to travel. Furthermore, how the *anime* sites design and provide a strong image of an *anime* supports the pull factor to lure more people to come. Specifically, fans are taking a significant role in this case of *anime* tourism since their decision is noted as a travel behavior in this industry. They are considered as the main reason why the industry responds to the phenomenon of this *anime* tourism because it is seen that it has created its own market. A fan is a person who is not just “a regular viewer of a particular program but translating that viewing into some type of cultural activity, by sharing feelings and thoughts about the program content” to the other people who share the same interest with them (Jenkins III, 1988).

Fans behavior begins from a psychological experience that is providing a characterization of the fanatic as a person and as a member of society which later transforms to a sociological phenomenon with the sense of belonging towards something was first established in someone’s perspective turned into more action as visiting places (Mackellar, 2006). How the community established was also influenced by the distribution of the *anime* itself.

Surely, marketing strategy and travel behavior have a strong relationship in driving tourist’s decision making to visit certain places and to completely understand travel behavior is essential to launch the right strategy (Fratu, 2011). It is projected from the survey that those who have visited and wish to visit *anime* tourism destinations watch or at least know the *anime* and visiting the

sites taken as the act of realizing imagination of the *anime*. Hence, designing the place marketing strategy towards *anime* tourism sites is exclusive and well-targeted for both areas.

Additionally, based on all the information obtained, it can be concluded that the implementation of place marketing strategy has a positive impact on inviting tourists to come to *anime* tourism destinations. Public-private partnerships help create a solid foundation for running and managing the destinations as well as providing a full support to promote them. It is shown in the case of destinations in Tottori prefecture in which the involvement of government reflects a positive outcome in terms of marketing the *anime* tourism sites while the data of public-private partnerships for the *anime* tourism destinations in Tokyo could not be found. This strategy plays a vital role in introducing the places to get more attention from people, while from the inside, they concentrate on building the brand by reinforcing the image positioning and the product itself as the core content of the sites.

Next, the second research question will result in the understanding of the government's assistance towards *anime* tourism destinations.

How far do the authorities and DMO support anime tourism to reach its market?

Become the solid base of prospective development, DMO is responsible to help tourism destinations grow and sustained (UNWTO, 2011). Its jobs including “image-making, branding, and marketing and communications of all that the place has to offer to tourists” (Timareva, Arabska, & Shopova, 2015). However, the strategy that is applied in each area would be different.

Based on the gained information, the treatment received from government and DMO is totally contrast between sites in an urban area and a rural setting. City government of Sakaiminato and Hokuei are taking a part to maintain and assist the sites. Furthermore, they include all communities to cooperate. As well, they have an advantage of integrated DMO in Tottori prefecture by attaining fully support of promotion towards their sites. Apparently, visitors are able to find information regarding one *anime* tourism destination in any tourist information center within the prefecture and it is available in Japanese and few other languages which major international tourists are come from namely English, Chinese, and Korean.

Subsequently, they also show their support by strengthening the image of an *anime* as one of the branding strategies. Obviously, designing the local train bound for the sites as well as the special platform serving are a good example of how they demonstrate that *anime* tourism destinations within the prefecture is significant. In addition, it involves other parties to work with in order to have the stations and airports are similarly themed.

In addition, Tottori prefecture has an annual *manga* contest. Mark its 9th annual contest, in 2020, Manga Kingdom Tottori International Comic Art Contest calls for everyone who would like to compete in drawing *manga* with total prize is ¥940,000. This annual contest is organized by Tottori Prefectural Government. It also emphasizes how the government of Tottori prefecture is taking *manga* and *anime* seriously. Furthermore, they also have Detective Conan and Gegege no Kitaro as benchmark for anime tourism in Tottori, representing east side and west side of Tottori respectively (Tottori Prefectural Government, 2020).

Figure 16. Official Poster of Manga Kingdom Tottori International Comic Art Contest 2020



Source: Tottori Prefecture Website

Figure 17. Brochure of Manga Kingdom Tottori



Source: author (2020)

In the case of *anime* tourism sites in urban area, the unavailability and lack of information were found in surrounding area of each site. In addition, tourist information centers were inadequate in terms of the knowledge of the *anime* sites. Nonetheless, their websites are comprehensive and detailed. It emphasizes that they are potential to get bigger by obtaining fully support from the government in the matter of promotion.

In summary, the implementation of place marketing strategy towards *anime* tourism destinations are special and aimed for a specific target of consumers. In other words, they play in a niche market with taking fans behavior in consideration to construct the marketing strategy. Nevertheless, the support obtained from DMO towards *anime* tourism sites is slightly dissimilar between those in rural and urban settings. Obviously, the main goal of the sites has a big impact on DMO's performance. Briefly, *anime* tourism destinations in Tottori prefecture act as the benchmark in this study whilst those that are located in Tokyo comes as the comparison to understand the difference and similarity of the implementation of place marketing strategy. OIPTCR place marketing strategy which is used as the main tool to obtain all the information regarding the place marketing strategy demonstrates few points to take and it seems that the ownership of the places and the relationship with other parties such as the government are essential particularly to survive during the global pandemic.

5.2. Discussion

In this study, *anime* tourism destinations come in a form of a museum and the museum itself has been taking the role of sustainable tourism development since the core of the museum is preserving culture and it is one of the destinations in

the cultural tourism sector. As a type of tourism development, cultural tourism can reach sustainable development under effective supervision, thereafter generations to come can be enriched and acquired cultural heritage from cultural tourism and museum (Boukas & Stylianou-Lambert, 2013). In addition, as *anime* is a Japanese culture, *anime* tourism, particularly for *anime* museums in this study, contributes to developing sustainable tourism.

As it is known, covid-19 has been affecting all industries and tourism is one kind that experiencing the worst impact since it usually requires the presence of people while during the global pandemic everyone is strongly suggested to stay at home and avoid the crowd. This situation also happened to *anime* tourism destinations and forced them to adapt. In fact, two of 4 destinations in this research shut their business temporarily and permanently. However, as it is explained in the conclusion that this has something to do with the ownership and other party involvement, government for instance, to help the destination survive.

The role of *anime* as a Japanese culture has proven that sustainability can be accomplished in this industry. Indeed, it can be utilized to assist the revitalization of *anime* tourism destinations after the global pandemic. The popularity and the rise of *anime* production in Japan will contribute to continuously maintain the demand of potential visitors to come. It is recommended for the stakeholders of *anime* tourism sites to uphold the demand and consider this as a marketing strategy while waiting for the right momentum to welcome tourists.

5.3. Recommendation

In short, *anime* tourism sites can be used as a new option and can be a problem-solver for places with limited selections of “common tourist destinations” which relies on nature as the core value to offer. This will be a great solution with the full support of a wider network such as national government. In addition, the data that is obtained from tourists regarding their presumption towards *anime* sites for those who have not visited appears that it is potential to develop *anime* tourism destinations since the demand is high. Moreover, it will consider as preserving culture.

In addition, specific policy recommendations will be provided as follows:

Table 14. Table of recommendations

Affiliated Party	Policy recommendations
For government	<ul style="list-style-type: none"> • Improve transportation access particularly for destinations in rural area • Partnership with other parties to support the destinations • Have enough stakeholders’ representative to regularly maintain the destinations from each party namely government, destination’s management, and community leader • Have its own department to manage anime tourism sites in each region • Involve more locals to take part in developing the sites to stimulate local

	economy
For management	<ul style="list-style-type: none"> • Establish a risk management process • Human resource training to improve skills in order to facilitate foreign visitors better • Have stronger image branding in surrounding area
For future research	<ul style="list-style-type: none"> • Set in-depth interview to obtain more-detailed information • Have a comparison with the same-ownership places (public-public or private-private) <p>Future research questions:</p> <ul style="list-style-type: none"> • How tourism policy regarding <i>anime</i> is implemented to attract international tourists and is it a solution to sustainably revitalize rural areas? • How are fans behavior and decision making in <i>anime</i> tourism industry connected?

5.4. Research Limitation

The major limitation in this research is the source of literature review for this topic. Obviously, *anime* is popular in Japan and worldwide. However, the academic papers that specifically discuss about *anime* tourism written in English is limited. In addition, marketing strategy that is designed to examine or review a

place is also limited. Thankfully, the author found a good one, despite the original source is written in Korean and it has not yet an official translation.

In addition, due to the global pandemic which caused *anime* tourism destinations in Tokyo closed permanently and temporarily, the comparison between *anime* tourisms in urban and rural area is a bit different than how it was expected to be. However, this research has been designed to bring a fair comparison with appropriate portions for each site which is focusing on the destination in the rural area (Tottori). Furthermore, the selected case studies have another *anime* tourism site in other places in Japan. It also can be included for future research to have one *anime* title to be examined since it will provide deeper understanding of the topic.

References

- Afdhal, A. F., & Welsch, R. L. (1988). The Rise of the Modern Jamu Industry in Indonesia: A Preliminary Overview. *Culture, Illness, and Healing book series (CIHE, volume 12)*.
- Amano, K. (2012). コンテンツを活用した観光振興実践。一秩父アニメツアーリズムの事例一。
- Apuke, O. (2017). Quantitative Research Methods : A Synopsis Approach. *Arabian Journal of Business and Management Review (6) 40-47*.
- Askin, N. I. (2017). What Makes Popular Culture Popular? Product Features and Optimal Differentiation in Music. *American Sociological Review (1)*.
- Askin, N., INSEAD, & Constance, B. d. (2017). What Makes Popular Culture Popular? Product Features and Optimal Differentiation in Music. *American Sociological Review (1)*.
- Beeton, S. (2015). *Film-induced Tourism*. Buffalo: CHANNEL VIEW PUBLICATIONS.
- Boukas, N., & Stylianou-Lambert, T. (2013). Cultural tourism and sustainable development: strategies for the sustainable management of museums in Cyprus. *International Conference on Tourism, 83-90*.
- Braun, E. (2008). City Marketing: Towards an Integrated Approach (Ph.D. thesis). Erasmus Research Institute of Management (ERIM), retrieved from <http://hdl.handle.net/1765/13694> (EPS-2008-142-ORG).

- Buhmann, A., Hellmueller, L., & Boss, L. (2015). Popular Culture and Communication Practice. *Communication Research Trends (34) Number 3*.
- Bunthornwan, P. (2018). *Illuminate Reality with Fantasy: Anime Pilgrimage Tourism and Local Response to the Anime 'Yuri on Ice' (2016) and 'Anohana' (2011) in Japan (Master's thesis)*. Retrived from R-Cube Ritsumeikan Research Repository database.
- Campelo, A., Aitken, R., Thyne, M., & Gnoth, J. (2013). Sense of Place: The Importance for Destination Branding. *Journal of Travel Research 53(2)*, 154-166.
- CAO. (2012). *Cool Japan Initiative*. Tokyo: Cabinet Office .
- Chi, C. G., & Qu, H. (2008). Examining the Structural Relationships of Destination Image Tourist Satisfaction and Destination Loyalty: An Integrated Approach. *Tourism Management (29)*.
- Cusack, C. M. (2016). *Fiction, Invention and Hyper-reality: From Popular Culture to Religion*. New York: Routledge.
- Denison, R. (2010). Anime Tourism: Discursive Construction and Reception of Studio Ghibli Art Museum. *Japan Forum (22)*.
- Dinnie, K. (2008). Japan's Nation Branding: Recent Evolution and Potential Future Paths. *Journal of Current Chinese Affairs - China aktuell 16*, 52-65.
- Durbarry, R. (2018). *Research Methods for Tourism Students*. London, London: Routledge.

- Eshuis, Jasper, Klijin, Erik-Hans, Braun, & Erik. (2014). Place marketing and citizen participation: branding as strategy to address the emotional dimension of policy making? *International Review of Administrative Sciences* 80 (1), 151-171.
- Eshuis, Jasper, Klijin, Erik-Hans, Braun, & Erik. (2014). Place marketing and citizen participation: branding as strategy to address the emotional dimension of policy making? *International Review of Administrative Sciences* 80 (1), 154-155.
- Evans, J. R., & Mathur, A. (2005). The Value of Online Surveys. *Internet Research*, 15(2) , 195-219.
- Fratu, D. (2011). FACTORS OF INFLUENCE AND CHANGES IN THE TOURISM CONSUMER BEHAVIOUR. *Bulletin of the Transilvania University of Braşov* 4 (53) no 1.
- Galbraith, P. W., Kam, T. H., & Kamm, B.-O. (2015). *Debating Otaku in Contemporary Japan* . London: Bloomsbury Publishing Plc.
- Galloway, S., & Dunlop, S. (2006). Deconstructing the Concept of 'Creative Industries'. *Cultural Industries: The British Experience in International Perspective* , 33-52.
- Goodrick, D. (2014). Comparative Case Studies. *Methodological Briefs Impact Evaluation No.9*, 1.
- Govers, R., Go, F. M., & Kulmar, K. (2007). Promoting Tourism Destination Image. *Journal of Travel Research* (46).
- Hudson, S., & Ritchie, J. (2009). Branding a Memorable Destination Experience: The Case of 'Branda Canada'. *International Journal of Tourism Research*, 11, 217-228.

- Hudson, S., & Ritchie, J. R. (2006). Promoting Destination Via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, 387-396.
- IPSS. (1997, May). *National Institute of Population and Social Security Research*. Retrieved from www.ipss.go.jp:
http://www.ipss.go.jp/pp-fuken/e/ppp_h9/gaiyo.html
- Ishimori, S. (2009). Tourism Big Bang & Making Japan a Tourism-oriented Nation. *White Paper on International Economy & Trade (5)*.
- Jenkins III, H. (1988). Star Trek rerun, reread, rewritten: Fan writing as textual poaching. *ritical Studies in Mass Communication 5 (2)*, 85-107.
- Kaneko, K. (2013). An Analysis of Japan's Popular Cultural Tourism: Constructing Japan's Self-Image as a Provider of "Unique" Culture . *Global Journal of Human Social Science Sociology and Culture (13)*.
- Kanemoto, Y., & K., T. (2002). Proposal for the Standards of Metropolitan. *Journal of Applied Regional Science (7) (in Japanese)*, 1-15.
- Kotler, P., & Gertner, D. (2002). Country as Brand, Product, and Beyond: A Place Marketing and Brand Management Perspective. *The Journal of Brand Management 9*, 249-261.
- Kotler, P., Haider, D. H., & Rein, I. (1993). *Marketing Places: Attracting Investment, Industry, and Tourism to Cities, States, and Nations*. New York: THE FREE PRESS.

- Lee, M.-Y. (2006). 장소마케팅 전략의 문화적 개념과 방법론에 관한 고찰 [A Study on the Cultural Concept and Methodology of the Place Marketing Strategy]. *Journal of the Korean Geographical Society* 41(1), 39-57.
- Lee, S., Tung, V. W., & Hudson, S. (2019). The Potential of Anime for Destination Marketing: Fantasies, Otaku, and the Kidult Segment. *Current Issues in Tourism* (2) No. 12.
- Mackellar, J. (2006). Fanatics, fans or just good fun? Travel behaviours and motivations of the fanatic. *Journal of Vacation Marketing* (12).
- Malina, M. A., Nørreklit, H. S., & Selto, F. H. (2010). Lessons Learned: Advantages and Disadvantages of Mixed Methods Research. Denver, Colorado, The United States of America: University of Colorado Denver.
- Masangkay, M. (2015, 03 16). Tottori Airport Bets on Conan to Reel in Tourists. *Online Newspaper* . Japan: The Japan Times, Retrived from <https://www.japantimes.co.jp>.
- McCarthy, E. J. (1960). *Basic marketing, a managerial approach*. Illinois: Richard D. Irwin, Inc.
- McKercher, B., & du Cros, H. (2009). *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*. New York: Routledge.
- METI. (2012). *Cool Japan Strategy*. Tokyo: Creative Industries Division Ministry of Economy, Trade and Industry.
- MIC. (2018). Statistical Handbook of Japan. *Handbook*. Shinjuku, Tokyo, Japan: Statistics Bureau, Ministry of Internal Affairs and Communications Japan.

- Mohajan, H. K. (2018). Qualitative Research Methodology in Social Sciences and Related Subjects. *Journal of Economic Development, Environment and People* (7), 1-21.
- Moreno, E. L. (2017). *Concepts, Definitions and Data Sources for the Study of Urbanization: the 2030 Agenda for Sustainable Development*. New York: UN-Habitat.
- Nassaji, H. (2015). Qualitative and descriptive research: Data type versus analysis. *Language teaching research* 19(2), 129-132.
- Okamoto, T. (2015). Otaku Tourism and the Anime Pilgrimage Phenomenon in Japan. *Japan Forum* 27(1), 12-36.
- O'Rourke, J. S. (2002). Analyzing a Case Study. *Eugene D. Fanning Center For Business Communication*. Indiana, The United States of America: University of Notre Dame.
- Otmazgin, N. K. (2008). Japanese Popular Culture in East and Southeast Asia: Time for a Regional Paradigm? *The Asia-Pacific Journal* (6).
- Pike, S. D., & Page, S. (2014). Destination Marketing Organizations and Destination Marketing: A Narrative Analysis of the Literature. *Tourism Management* (41).
- Qu, H., Kim, L. H., & Im, H. H. (2011). A Model of Destination Branding: Integrating the Concepts of the Branding and Destination Image. *Tourism Management* 32, 465–476.
- Rainisto, S. K. (2003). *Success Factors of Place Marketing: A study of Place Marketing Places in Northern Europe and the United States (Doctoral Dissertations)*.

Retrieved from

<http://bestplaceinstytut.org/www/wp-content/uploads/2010/10/dissertationRa>.

Riley, R. W., & Van Doren, C. S. (1992). Movies as Tourism Promotion: A “pull factor in a “push” location. *Tourism Management*.

Schoonenboom, Judith, & Johnson, R. (2017). How to Construct a Mixed Methods Research Design. *KZfSS Kölner Zeitschrift für Soziologie und Sozialpsychologie* (69).

Seaton, P. A., & Yamamura, T. (2015). Japanese Popular Culture and Contents Tourism – Introduction. *Japan Forum* 27(1), 1-11.

Seaton, P., Yamamura., Sugawa, A., & Jang, K. (2017). *Contents Tourism in Japan: Pilgrimages to “Sacred Sites” of Popular Culture*. Cambria Press.

Sharma, S. (2019, May 18). Descriptive Statistics and Factorial Design (PhD dissertation). Paris, France: Horizons University.

Sonnleither, K. (2011). *Destination Image and its Effects on Marketing and Branding a Tourist Destination (Master’s dissertation)* . Retrieved from <http://www.diva-portal.org/smash/get/diva2:424606/FULLTEXT01.pdf>.

Statistic Bureau of Japan. (2018). *e-Stat*. Retrieved from www.e-stat.go.jp: Retrieved from <https://www.e-stat.go.jp/en/regional-statistics/ssdsview/municipality>

Statistics Bureau of Japan. (2015). *e-Stat*. Retrieved from Statistics Bureau of Japan: Retrieved December 13, 2019, from <https://www.e-stat.go.jp/en/regional-statistics/ssdsview/municipality>

- Statistics Bureau of Japan. (2017). *e-Stat*. Retrieved from Statistics Bureau of Japan:
Retrieved December 13, 2019, from
<https://www.e-stat.go.jp/en/regional-statistics/ssdsview/municipality>
- Stuckey, H. L. (2013). Three types of interviews: Qualitative research methods in social health. *Journal of Social Health and Diabetes, 1*(2), 56-59.
- Taherdoost, H. (2016). Sampling Methods in Research Methodology; How to Choose a Sampling Technique for Research. *International Journal of Academic Research in Management (IJARM) (5) No. 2*.
- Takahiro, U. (2017). Otaku Culture and Its Discontents (Lecture). The United States of America.
- Tashakkori, A., & Creswell, J. W. (2007). Editorial: The New Era of Mixed Methods. *Journal of Mixed Methods Research, 3-6*.
- Timareva, S., Arabska, E., & Shopova, I. (2015). ROLE OF DESTINATION MANAGEMENT AND MARKETING ORGANIZATIONS IN REGIONAL DEVELOPMENT. *Trakia Journal of Sciences (13)*, 96-102.
- Tottori Prefectural Government. (2020). Manga Kingdom Tottori International Comic Art Contest Call for Submissions. Retrieved from
<https://www.pref.tottori.lg.jp/mangacontest/eng/>. Tottori, Japan: Tottori Prefectural Government.
- Trauer, B. (2004). Conceptualizing Special Interest Tourism — Frameworks for Analysis. *Tourism Management*.
- UNWTO. (2011). *Policy and Practice for Global Tourism*. Madrid: UNWTO.

Watters, J. K., & Patrick, B. (1989). Targeted Sampling: Options for the Study of Hidden Populations. *Social Problems* (36) No. 4 , 416-430.

Williams, R. (1983). *Keywords*. New York: Oxford University Press.

Yamamura, T. (2018). Pop Culture Contents and Historical Heritage: The Case of Heritage Revitalization Through 'Contents Tourism' in Shioishi City. *Contemporary Japan* 30 (2), 144-163.

Appendix

Interview's questions list

機関名
地域

Organization

記念館とそのパートナーシッププログラムについての質問です。

- 1.1 この記念館の開館に携わった機関や人は誰ですか？
- 1.2 自治体と地元の社員は記念館に何を提供し、何を得ましたか？
- 1.3 なぜこの場所に記念館を建てることに決めたのですか？

Image

記念館の画像の配置についての質問です。

- 2.1 この記念館のコンセプトは何ですか？
- 2.2 この記念館のキャラクターと雰囲気構築しているものは何ですか？

Product

この部分では、記念館の製品作りについて説明してください。

- 3.1 外国人観光客が記念館を楽しめるように、どのような工夫をしていますか？
- 3.2 記念館を訪問するための管理プロセスはどのように適用されますか？

Target

記念館のターゲットについての質問です。

- 4.1 訪問者は、外国人観光客と地元の観光客のどちらが多いですか？
- 4.2 観光客は、どの地域から記念館へ訪れていますか？
- 4.3 この記念館は、観光地の高等、中等、または中小に設定されていますか？

Channel

記念館のマーケティング戦略についての質問です。

- 5.1 訪問者増加のために、どのような戦略を考えていますか？

Regional

この部分では、記念館のコラボレーションについて説明してください。

- 6.1 今後、コラボレーションの予定はありますか？ どのようなコラボレーションですか？

Interview's questions list (answer)

Aoyama Goshō Manga Factory	Question	Answer
	機関	青山剛昌ふるさと館
	地域	日本国鳥取県
Organization	1.1 このふるさと館の開館に携わった機関や人は誰ですか？	北栄町役場、北栄町商工会
	1.2 自治体と地元の社員はふるさと館に何を提供し、何を得ましたか？	北栄町役場の直営。大栄歴史文化学習館をリニューアルして開館。
	1.3 なぜこの場所にふるさと館を建てることに決めたのですか？	コナン通り 1.4 km・コナン大橋が1999年に完成、「名探偵コナンに会えるまち北栄町」の拠点施設として、国道9号からコナン通りの入口にあたる北栄町の施設「大栄歴史文化学習館」を利用することとした。
Image	2.1 このふるさと館のコンセプトは何ですか？	「名探偵コナン」の原作者、青山剛昌氏の生まれ育った地である鳥取県北栄町において、漫画家青山剛昌氏にスポットをあて、青山作品の世界を解き明かし、青山剛昌ファンをはじめ、ここに訪れる人々に彼の作品を通し、青山剛昌氏の魅力や人となりを紹介する「名探偵コナンに会えるまち北栄町」の拠点施設。
	2.2 このふるさと館のキャラクターと雰囲気を構築しているものは何ですか？	「マジック快斗」「YAIBA」「名探偵コナン」
Product	3.1 外国人観光客がふるさと館を楽しめるように、どのような工夫をしていますか？	①展示物の4か国語標記 日本語、英語、中国語（繁体字）、韓国語 ②マイスタークイズの4か国語標記 日本語、英語、中国語（繁体字・簡体字）、韓国語 ③入館料の割引（100円引き） パスポート、在留カードの提示
	3.2 ふるさと館を訪問するための管理プロセスはどのように適用さ	現在は、受付カウンターで当日券のみ発売。

	れますか？	
Target	4.1 訪問者は、外国人観光客と地元の観光客のどちらが多いですか？	外国人観光客は、総入館者の内10%。
	4.2 観光客は、どの地域からふるさと館へ訪れていますか？	①中国 ②台湾 ③韓国 ④香港 ⑤タイ など東南アジアを中心に遠くはアルゼンチンなど全世界。
	4.3 このふるさと館は、観光地の高等、中等、または中小に設定されていますか？	鳥取県は「まんが王国とっとり」を標榜しており、「水木しげる記念館」と並んで、中心(高等)となっています。
Channel	5.1 訪問者増加のために、どのような戦略を考えていますか？	「鳥取県」、「山陰インバウンド機構」、「鳥取中部観光推進機構」などが行うPR活動に参加。 FAM ツアーの受け入れ。 ブロガー、インフルエンサーの受け入れ。
Regional	6.1 今後、コラボレーションの予定はありますか？ どのようなコラボレーションですか？	「鳥取県」、「山陰インバウンド機構」、「鳥取中部観光推進機構」などが行うツーリストパス、キャンペーンなどへの参加。

Mizuki Shigeru Museum	Question	Answer
	機関	水木しげる記念館
	地域	鳥取県境港市
Organization	1.1 このふるさと館の開館に携わった機関や人は誰ですか？	株式会社水木プロダクション
	1.2 自治体と地元の社員はふるさと館に何を提供し、何を得ましたか？	水木しげる記念館は、境港市が建設・運営しております。(地元の社員とは何を指しているのでしょうか?)
	1.3 なぜこの場所にふるさと館を建てることに決めたのですか？	境港市は、水木しげる先生の出身地であるため、水木しげるロード沿いの現在の場所に建設しております。
Image	2.1 このふるさと館のコンセプトは何ですか？	老若男女問わず愛され続けている水木ワールドの集大成として造られたのが、水木しげる記念館。館内には、迫力満点の妖怪オブジェやジオラマ、

		映像が溢れ、水木ワールドの魅力を満喫できるようになっております。
	2.2 このふるさと館のキャラクターと雰囲気構築しているものは何ですか？	水木先生の作品の数々
Product	3.1 外国人観光客がふるさと館を楽しめるように、どのような工夫をしていますか？	スマートフォンで外国語の音声ガイドを無料でご利用いただけます。また、公式ホームページも外国語のページを作成しております。
	3.2 ふるさと館を訪問するための管理プロセスはどのように適用されますか？	(訪問するためとは、管理プロセスとはどのようなことでしょうか？)
Target	4.1 訪問者は、外国人観光客と地元の観光客のどちらが多いですか？	全体の約5%が外国人観光客となっております。(地元の観光客とは日本国民、鳥取県民、境港市民のどちらでしょうか？)
	4.2 観光客は、どの地域からふるさと館へ訪れていますか？	外国人は香港や台湾などアジア圏からの入館者が多くなっております。日本人の入館者には住所をお聞きしておりません。(外国人、日本人のどちらでしょうか？)
	4.3 このふるさと館は、観光地の高等、中等、または中小に設定されていますか？	(観光地の高等、中等、または中小とはどのようなことでしょうか？)
Channel	5.1 訪問者増加のために、どのような戦略を考えていますか？	定期的な展示品の入れ替えやイベント等の開催によるものであります。
Regional	6.1 今後、コラボレーションの予定はありますか？どのようなコラボレーションですか？	小泉八雲記念館、三次もののけミュージアムとの連携事業を計画しております。

Questionnaire's questions list

Anime Tourism Questionnaire | アニメツーリズムアンケート

Sex | 性別

- Female | 女
- Male | 男

Age | 年齢

- 15 - 20 years old | 15 歳 - 20 歳
- 21 - 30 years old | 21 歳 - 30 歳
- 31 - 40 years old | 31 歳 - 40 歳
- 41 - 50 years old | 41 歳 - 50 歳
- \geq 51 years old | 51 歳以上

Occupation | 職業

- Student | 学生
- Office worker | 会社人
- Others | その他

Nationality | 国籍

Origin | 出身

Do you live in Japan? | あなたは日本に住んでいますか?

- Yes | はい
- No | いいえ



With who would you like to travel (to one of those destinations above)? | 誰と旅行し
行きますか?

*If you have not visited to one those destinations, please choose how would you like travelling | 行った
ことなければ、行きたい人を選んでください。

- Family trip | 家族旅行
- School trip | 修学旅行
- Solo trip | 一人旅
- With friends | 友達と旅行
- Others | その他

Please choose one of options provided 1/2/3/4/5

(1) Strongly disagree (2) Disagree (3) Neutral (4) Agree (5) Strongly agree

選択肢 1/2/3/4/5 から 1 つを選択してください。

(1)全くそう思わない (2)そう思わない (3)どちらとも言えない (4)そう思う
(5)非常にそう思う

1. I have been to one of anime tourism destinations shown previously | 上に示されて
いる施設の 1 つに行ったことがありますか?

- I have been there | 行ったことがあります
- I would like to go there | 行ってみたいです

*if you chose "I would like to go there", please answer following questions / statements.
*if you chose "I have been there", please skip to questions / statements number 2 and so on. | *以上は「行ってみたいです」を選んだ場合、以下の質問を回答してください。*以上は「行ったことがあります」を選んだ場合、2 番の質問に進んでください

1.1 Which destination you would like to visit the most? | どの施設に一番行きたいですか? 一つを選んでください。

- Ghibli Museum | ジブリ
- One Piece Tokyo Tower | ワンピース
- Aoyama Gosho Manga Factory | 名探偵コナン
- Mizuki Shigeru Museum | ゲゲゲの鬼太郎

1.2 I think the concept of the destination's surroundings would meet my expectation | 周囲のコンセプトはあなたの期待を満たすと思いますか。

- Strongly disagree | 全くそう思わない
- Disagree | そう思わない
- Neutral | どちらとも言えない
- Agree | そう思う
- Strongly agree | 非常にそう思う

1.3 I feel merchandises are better in comparison with any other anime stores | ほかのアニメ商品ストアと比べて、ここの商品は良いだと思いますか。

- Strongly disagree | 全くそう思わない
- Disagree | そう思わない
- Neutral | どちらとも言えない
- Agree | そう思う
- Strongly agree | 非常にそう思う

1.4 I know and I watch the (statement 1.1) anime | このアニメを知っている、または見たことがありますか。

- Strongly disagree | 全くそう思わない
- Disagree | そう思わない
- Neutral | どちらとも言えない
- Agree | そう思う
- Strongly agree | 非常にそう思う

1.5 I would like to visit even if I have to pay for it | お金を払ってでも、この美術館に行きたいと思いますか。

- Strongly disagree | 全くそう思わない
- Disagree | そう思わない
- Neutral | どちらとも言えない
- Agree | そう思う
- Strongly agree | 非常にそう思う

1.6 I think the information regarding the destination can be easily accessed and is exhaustive | この場所に関して豊富な情報が提供されていると思いますか。

- Strongly disagree | 全くそう思わない
- Disagree | そう思わない
- Neutral | どちらとも言えない
- Agree | そう思う
- Strongly agree | 非常にそう思う

*Statements below are for those who have been to at least one of the destinations shown earlier. If you have not, you can skip the following statements | *以下は、少なくとも1つの施設に行ったことがある方への質問です。施設に行ったことがない場合は、記入する必要はありません。

2. Which destinations you have been to? Please select the destination you have visited | どこに行ったことがありますか? 行ったことがある施設に選んでください。

- Ghibli | ジブリ
- One Piece | ワンピース
- Detective Conan | 名探偵コナン
- Gegege no Kitaro | ゲゲゲの鬼太郎

2.1 The concept of the destination(s) met my expectation | コンセプトはあなたの期待を満たしましたか。

(1) Strongly disagree 全く そう思 わない	(2) Disagree そう 思わな い	(3) Neutral どちらとも 言えない	(4) Agree そう思 う	(5) Strongly agree 非常に そう思う
------------------------------------------------	-------------------------------------	--------------------------------	----------------------------	-------------------------------------

Ghibli ジブリ
One Piece ワンピース
Detective Conan 名探偵 コナン
Gegege no Kitaro ゲゲ ゲの鬼太郎

2.2 Merchandises are better in comparison with any other anime stores | ほかのアニメ商品ショップと比べて、ここの商品は良いでしたか。

(1) Strongly disagree 全く そう思	(2) Disagree そう 思わな い	(3) Neutral どちらとも 言えない	(4) Agree そう思 う	(5) Strongly agree 非常に そう思う
-----------------------------------------	-------------------------------------	--------------------------------	----------------------------	-------------------------------------

わない				
-----	--	--	--	--

Ghibli ジブリ
One Piece ワンピース
Detective Conan 名探偵 コナン
Gegege no Kitaro ゲゲ ゲの鬼太郎

2.3 The experience of going to the destination matched to the expectations I had | 美術館に行ったときの経験は、美術館の期待と一致しましたか。

(1) Strongly disagree 全く そう思 わない	(2) Disagree そう 思わな い	(3) Neutral どちらとも 言えない	(4) Agree そう思 う	(5) Strongly agree 非常に そう思う
------------------------------------------------	-------------------------------------	--------------------------------	----------------------------	-------------------------------------

Ghibli ジブリ
One Piece ワンピース
Detective Conan 名探偵 コナン
Gegege no Kitaro ゲゲ ゲの鬼太郎

2.4 I know and I watch these anime | 下記の中で知っている、または見たことがあるアニメはありますか。

I know this anime 知っていま す	I watch this anime 見たこと あります
--------------------------------	-----------------------------------

Ghibli ジブリ
One Piece ワンピース
Detective Conan 名探偵 コナン
Gegege no Kitaro ゲゲ ゲの鬼太郎

2.5 I have a budget allocation to visit the destination(s) | この美術館に行くためにバジェットを作成しましたか。

- (1) Strongly disagree | 全くそう思わない
- (2) Disagree | そう思わない
- (3) Neutral | どちらとも言えない
- (4) Agree | そう思う
- (5) Strongly agree | 非常にそう思う

2.6 All the information provided on the destination was relevant and abundant | この場所に関して提供された情報は豊富で適切でしたか。

(1) Strongly disagree 全く そう思 わない	(2) Disagree そう 思わな い	(3) Neutral どちらとも 言えない	(4) Agree そう思 う	(5) Strongly agree 非常に そう思う
------------------------------------------------	-------------------------------------	--------------------------------	----------------------------	-------------------------------------

Ghibli ジブリ
One Piece ワンピース
Detective Conan 名探偵 コナン
Gegege no Kitaro ゲゲ ゲの鬼太郎

Result (tables)

“I would like to visit” answer

Table 15. Statistical result of Respondents Questionnaire Category 1 (concept)

THE_CONCEPT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	1.5	1.5	1.5
	1	1	.7	.7	2.2
	2	4	3.0	3.0	5.2
	3	17	12.6	12.6	17.8
	4	87	64.4	64.4	82.2
	5	24	17.8	17.8	100.0
	Total	135	100.0	100.0	

Table 16. Statistical result of Respondents Questionnaire Category 1 (merchandise)

MERCHANDISE

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	1.5	1.5	1.5
	1	3	2.2	2.2	3.7
	2	8	5.9	5.9	9.6
	3	50	37.0	37.0	46.7
	4	61	45.2	45.2	91.9
	5	11	8.1	8.1	100.0
	Total	135	100.0	100.0	

Table 17. Statistical result of Respondents Questionnaire Category 1 (Know & watch selected anime)

KNOW_WATCH

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	1.5	1.5	1.5
	1	2	1.5	1.5	3.0
	2	6	4.4	4.4	7.4
	3	20	14.8	14.8	22.2
	4	58	43.0	43.0	65.2

5	47	34.8	34.8	100.0
Total	135	100.0	100.0	

Table 18. Statistical result of Respondents Questionnaire Category 1 (purchasing power)

VISIT (even have to pay)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.7	.7	.7
	1	2	1.5	1.5	2.2
	2	2	1.5	1.5	3.7
	3	29	21.5	21.5	25.2
	4	74	54.8	54.8	80.0
	5	27	20.0	20.0	100.0
	Total	135	100.0	100.0	

Table 19. Statistical result of Respondents Questionnaire Category 1 (information)

INFORMATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.7	.7	.7
	1	1	.7	.7	1.5
	2	11	8.1	8.1	9.6
	3	39	28.9	28.9	38.5
	4	62	45.9	45.9	84.4
	5	21	15.6	15.6	100.0

INFORMATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.7	.7	.7
	1	1	.7	.7	1.5
	2	11	8.1	8.1	9.6
	3	39	28.9	28.9	38.5
	4	62	45.9	45.9	84.4
	5	21	15.6	15.6	100.0
	Total	135	100.0	100.0	

“I have visited”

Table 20. Statistical result of Respondents Questionnaire Category 2 (concept)

CONCEPT_ GHIBLI MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	66	48.9	58.4	58.4
	1	2	1.5	1.8	60.2
	3	6	4.4	5.3	65.5
	4	24	17.8	21.2	86.7
	5	15	11.1	13.3	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 21. Statistical result of Respondents Questionnaire Category 2 (concept)

CONCEPT_OP

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	73	54.1	64.6	64.6
	1	1	.7	.9	65.5
	2	3	2.2	2.7	68.1
	3	8	5.9	7.1	75.2
	4	20	14.8	17.7	92.9
	5	8	5.9	7.1	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 22. Statistical result of Respondents Questionnaire Category 2 (concept)

CONCEPT_ AOYAMA GOSHO MANGA FACTORY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	51	37.8	45.1	45.1
	1	1	.7	.9	46.0
	2	1	.7	.9	46.9
	3	7	5.2	6.2	53.1
	4	26	19.3	23.0	76.1
	5	27	20.0	23.9	100.0

Total		113	83.7	100.0
Missing	System	22	16.3	
Total		135	100.0	

Table 23. Statistical result of Respondents Questionnaire Category 2 (concept)

CONCEPT_ MIZUKI SHIGERU MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	64	47.4	56.6	56.6
	2	1	.7	.9	57.5
	3	5	3.7	4.4	61.9
	4	14	10.4	12.4	74.3
	5	29	21.5	25.7	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 24. Statistical result of Respondents Questionnaire Category 2 (merchandise)

MERCH_GHIBLI MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	67	49.6	59.3	59.3
	1	2	1.5	1.8	61.1
	2	2	1.5	1.8	62.8
	3	17	12.6	15.0	77.9

	4	13	9.6	11.5	89.4
	5	12	8.9	10.6	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 25. Statistical result of Respondents Questionnaire Category 2 (merchandise)

MERCH_TOKYO ONE PIECE TOWER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	73	54.1	64.6	64.6
	1	2	1.5	1.8	66.4
	2	3	2.2	2.7	69.0
	3	9	6.7	8.0	77.0
	4	16	11.9	14.2	91.2
	5	10	7.4	8.8	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 26. Statistical result of Respondents Questionnaire Category 2 (merchandise)

MERCH_AOYAMA GOSHO MANGA FACTORY

		Frequency	Percent	Valid Percent	Cumulative Percent
--	--	-----------	---------	---------------	--------------------

Valid	0	55	40.7	48.7	48.7
	1	1	.7	.9	49.6
	2	2	1.5	1.8	51.3
	3	14	10.4	12.4	63.7
	4	18	13.3	15.9	79.6
	5	23	17.0	20.4	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 27. Statistical result of Respondents Questionnaire Category 2 (merchandise)

MERCH_MIZUKI SHIGERU MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	64	47.4	56.6	56.6
	2	4	3.0	3.5	60.2
	3	8	5.9	7.1	67.3
	4	16	11.9	14.2	81.4
	5	21	15.6	18.6	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 28. Statistical result of Respondents Questionnaire Category 2 (experience)

EXP_GHIBLI MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	69	51.1	61.1	61.1
	1	1	.7	.9	61.9
	3	10	7.4	8.8	70.8
	4	21	15.6	18.6	89.4
	5	12	8.9	10.6	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 29. Statistical result of Respondents Questionnaire Category 2 (experience)

EXP_TOKYO ONE PIECE TOWER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	76	56.3	67.3	67.3
	1	1	.7	.9	68.1
	2	1	.7	.9	69.0
	3	15	11.1	13.3	82.3
	4	15	11.1	13.3	95.6
	5	5	3.7	4.4	100.0
	Total	113	83.7	100.0	

Missing	System	22	16.3	
Total		135	100.0	

Table 30. Statistical result of Respondents Questionnaire Category 2 (experience)

EXP_ AOYAMA GOSHO MANGA FACTORY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	58	43.0	51.3	51.3
	2	1	.7	.9	52.2
	3	14	10.4	12.4	64.6
	4	19	14.1	16.8	81.4
	5	21	15.6	18.6	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 31. Statistical result of Respondents Questionnaire Category 2 (experience)

EXP_ MIZUKI SHIGERU MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	67	49.6	59.3	59.3
	2	1	.7	.9	60.2
	3	12	8.9	10.6	70.8

	4	12	8.9	10.6	81.4
	5	21	15.6	18.6	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 32. Statistical result of Respondents Questionnaire Category 2 (purchasing power)

Budget Allocation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	13	6.2	11.8	11.8
	2	16	7.6	14.5	26.4
	3	29	13.8	26.4	52.7
	4	39	18.6	35.5	88.2
	5	13	6.2	11.8	100.0
	Total	110	52.4	100.0	
Missing	System	100	47.6		
Total		210	100.0		

Table 33. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)

KW_ GHIBLI MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	47	34.8	41.6	41.6
	1	19	14.1	16.8	58.4
	2	27	20.0	23.9	82.3

	3	20	14.8	17.7	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 34. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)

KW_ TOKYO ONE PIECE TOWER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	44	32.6	38.9	38.9
	1	21	15.6	18.6	57.5
	2	33	24.4	29.2	86.7
	3	15	11.1	13.3	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 35. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)

KW_ AOYAMA GOSHO MANGA FACTORY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	29	21.5	25.7	25.7
	1	27	20.0	23.9	49.6

	2	39	28.9	34.5	84.1
	3	18	13.3	15.9	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 36. Statistical result of Respondents Questionnaire Category 2 (know and watch selected anime)

KW_ MIZUKI SHIGERU MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	43	31.9	38.4	38.4
	1	31	23.0	27.7	66.1
	2	25	18.5	22.3	88.4
	3	13	9.6	11.6	100.0
	Total	112	83.0	100.0	
Missing	System	23	17.0		
Total		135	100.0		

Table 37. Statistical result of Respondents Questionnaire Category 2 (information)

INF_ GHIBLI MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	60	44.4	53.1	53.1

	1	2	1.5	1.8	54.9
	2	1	.7	.9	55.8
	3	11	8.1	9.7	65.5
	4	20	14.8	17.7	83.2
	5	19	14.1	16.8	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 38. Statistical result of Respondents Questionnaire Category 2 (information)

INF_ TOKYO ONE PIECE TOWER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	68	50.4	60.2	60.2
	1	2	1.5	1.8	61.9
	2	1	.7	.9	62.8
	3	12	8.9	10.6	73.5
	4	17	12.6	15.0	88.5
	5	13	9.6	11.5	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 39. Statistical result of Respondents Questionnaire Category 2 (information)

INF_ AOYAMA GOSHO MANGA FACTORY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	47	34.8	41.6	41.6
	1	2	1.5	1.8	43.4
	2	4	3.0	3.5	46.9
	3	27	20.0	23.9	70.8
	4	18	13.3	15.9	86.7
	5	15	11.1	13.3	100.0
	Total	113	83.7	100.0	
Missing	System	22	16.3		
Total		135	100.0		

Table 40. Statistical result of Respondents Questionnaire Category 2 (information)

INF_ MIZUKI SHIGERU MUSEUM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	58	43.0	51.3	51.3
	1	1	.7	.9	52.2
	2	6	4.4	5.3	57.5
	3	18	13.3	15.9	73.5
	4	11	8.1	9.7	83.2
	5	19	14.1	16.8	100.0
	Total	113	83.7	100.0	

Missing	System	22	16.3	
Total		135	100.0	

Figure 18. Brochure of Tokyo One Piece Tower



Source: author (2020)

Figure 19. Brochure of Aoyama Goshō Manga Factory



Source: author (2020)

Figure 20. Brochure of Mizuki Shigeru Museum



Source: author (2020)