

●研究ノート（査読を経たもの）

Some Preliminary Notes on the Evolution and Development Process of Japanese Pop Culture Events

by KEIKO KAWAMATA, NORIO TAJIMA,
KENICHIRO KUROIWA & TOSHIHIKO MIURA

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KEYWORDS

Marketing（マーケティング）
Consumer Behavior（消費者行動）
Japanese Pop Culture Events
（日本のポップカルチャー・イベント）
Japan Expo（ジャパンエキスポ）
Anime Expo（アニメエキスポ）

●NOTES (REFEREED)

日本のポップカルチャー・イベントの形成・発展に関する研究ノート
川又啓子・田嶋規雄・黒岩健一郎・三浦俊彦

BACKGROUND

McGray (2002, 46) used the term “Gross National Cool” to refer to Japan as a cultural superpower, stating, “Japan’s global cultural influence has quietly grown. From pop music to consumer electronics, architecture to fashion, and animation to cuisine, Japan looks more like a cultural superpower today than it did in the 1980s, when it was an economic one.” His article triggered the discourse on “Cool Japan.” The Japanese content industry is considered representative of Cool Japan, and Tajima and Kawamata (2017) commented that the outlook of the content industry is uncertain, although sales of Japan’s animation industry (anime) hit a record high in 2015 because of increased foreign anime sales.

The *Kanko Rikkoku* (Building a Tourism Nation) governmental initiative was meant to strengthen a tourism industry reflecting Japan’s new economic priorities developed in response to a declining population and aging society. The policy seeks to revitalize regional economies, create job opportunities, and deepen global understanding (Kawamata and Shiba 2013). The Japanese government launched the Visit Japan Campaign in 2003 to double inbound tourism ¹⁾ by 2010, and, owing to this political initiative, the number of foreign visitors hit a record high of 24.0 million in 2016 (Japan National Tourism Organization 2017).

Recently, the Japanized English phrase “contents tourism” has spread throughout Japan (Yamamura 2015). Its first official use was in 2005 when three governmental agencies (Ministry of Land, Infrastructure, Transport and Tourism (MLIT); Ministry of Economy, Trade and Industry (METI); Agency for Cultural Affairs) released a report on a joint study named Investigative Report on Regional Development by the Production and Utilization of Contents Such as Film (Ministry of Land, Infrastructure, Transport and Tourism et al. 2005). Regarding Cool Japan, it mentioned that *Seichi Junrei* (anime pilgrimage and/or tourism) occurs.

THE STATUS OF “COOL JAPAN” EVENTS

1) “Sightseeing” is the act of visiting places to observe things, whereas “tourism” is the business of providing accommodations and services for people staying at a place (Kikuchi and Muramatsu 2016, 2).

Japan's content industry

During the past few years, Japan's content industry has attracted considerable attention as its next leading industry, and METI established a new Creative Industries Promotion Office in 2010. That expectation has been fueled since 2012, when a minister in charge of Cool Japan to promote the Cool Japan Strategy²⁾ was appointed, followed by the foundation of the Cool Japan Fund³⁾ in November of 2013. Despite the optimism that these steps suggest, the content industry decreased from JPY 13.8 trillion (USD 125.5 billion⁴⁾) in 2008 to JPY 12.4 trillion (USD 112.7 billion) in 2016 (*Dejitaru Kontentsu Hakusho* [Digital Content White Paper] 2017). Thus, the outlook for Japan's content industry is uncertain, although its anime sales in 2015 were a record high, exceeding those of 2008 because of increased foreign anime sales (Tajima and Kawamata 2017). The latest Makoto Shinkai film, *Kimino na wa.* (Your Name.), released in August of 2016,⁵⁾ grossed more than JPY 25.0 billion (USD 227.6 million) and ranked fourth after Hayao Miyazaki's *Sen to Chihiro no Kamikakushi* (Spirited Away), *Taitanikku* (Titanic), and *Ana to Yuki no Joou* (Frozen).⁶⁾

What is "Cool Japan"?

According to the METI, "Cool Japan" is not limited to specific Cool Japan products, but it also encompasses numerous content formats, such as entertainment (e.g., anime, manga, and games), clothing/food/housing, services, advanced technologies (e.g., electrical appliances, automobiles, and robots), leisure, local and traditional products, education, and tourism (Ministry of Economics, Trade and Industry 2012). It refers to anything that represents "Japan's strengths and attractive qualities" (Ministry of Economics, Trade and Industry 2013, 2). Thus, the Cool Japan strategy is a campaign to brand the nation by actively promoting Japan's cultural industries and content. METI stated that it "promotes overseas advancement of an internationally appreciated 'Cool Japan' brand, cultivation of creative industries, promotion of these industries in Japan and abroad, and other related initiatives from cross-industry and

2) The ministry aims to coordinate the "Cool Japan" promotion policies of the various relevant ministries (Chief Cabinet Office 2015).

3) The Cool Japan Fund is a public-private fund to support and promote the development of foreign demand for Japanese products and services (Cool Japan Fund 2016).

4) The USD/JPY exchange rate used in this paper is USD 1 = JPY 110.

5) The world premier was at the Anime Expo in Los Angeles on July 3, 2016.

6) *Rekidai Rankingu* [all time ranking] as of October 23, 2017, available at <http://www.kogyotsushin.com/archives/alltime/> (accessed October 30, 2017).

cross-government standpoints” (Ministry of Economics, Trade and Industry 2017).

Cool Japan events

Table 1 depicts the numbers of Cool Japan events held in foreign countries (Chief Cabinet Office 2017), and Figure 1 shows the worldwide number of anime conventions and events abroad. Although some of the data in Table 1 and Figure 1 might overlap, the numbers are apparently increasing. Figure 1 suggests that Japanese anime is one of the most competitive Cool Japan content formats (Tajima and Kawamata 2017).

Table 1. Numbers of overseas Cool Japan events in FY2015, FY2016, and FY2017

Month	FY2015	FY2016	FY2017
April		8	20
May	14	27	18
June	15	18	15
July	9	21	17
August	9	16	13
September	21	38	28
October	26	28	27
November	32	25	17
December	5	5	8
January	26	16	14
February	20	22	18
March	14	23	17
Total	191	247	212

Sources: FY2015: http://www.cao.go.jp/cool_japan/event/pdf/siryou_2015.pdf;
FY2016: http://www.cao.go.jp/cool_japan/english/event_en/pdf/siryou_2016_english.pdf;
FY2017: http://www.cao.go.jp/cool_japan/event/pdf/siryou_2017_all.pdf (accessed August 10, 2017)

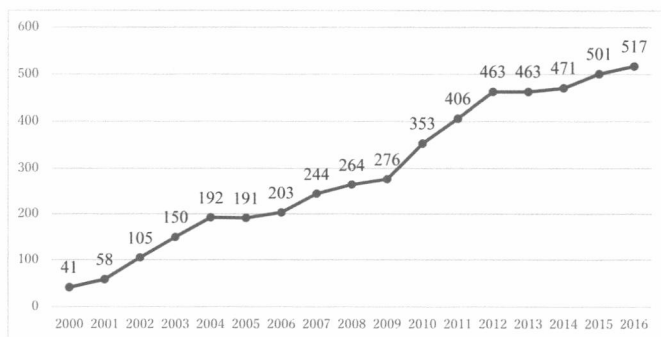


Figure 1. Conventions and events that included anime, 2000–2016

Source: Anime Convention Schedule, available at <http://animecons.com/events/> (accessed September 15, 2017)

THE STATUS OF JAPANESE TOURISM

Building a tourism nation

Tourism is important for Japan to address its serious population declines and the effects of its aging society. Despite its rich tourism potential, Japan did not tap into the inbound tourism market (e.g., culture, nature, and heritage) until recently (Japan Tourism Agency 2010). The Japanese government, led by the Liberal Democratic Party, launched the Visit Japan Campaign in 2003 to double inbound tourism from five million to 10 million foreign visitors by 2010. There were 352,832 foreign visitors to Japan in 1964, which consistently increased to 764,246 in 1974, 2,110,346 in 1984, and 3,468,055 in 1994. Figure 2 shows that, except for the 2008 financial crisis and the 2011 Great East Japan Earthquake periods, the Visit Japan campaign has successfully boosted tourism.

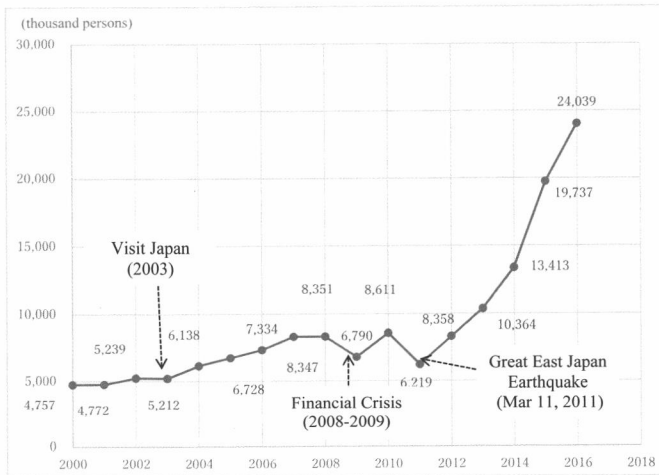


Figure 2. Foreign visitors⁷⁾ to Japan, 2000–2016

Source: Japan National Tourism Organization (accessed September 15, 2017)

Anime as a resource to promote tourism

Since 2012, the numbers of foreign visitors to Japan have dramatically increased and, in 2016, the Japanese government revised its tourism goal to 40 million in 2020 and 60 million in 2030 (Ministry of Land, Infrastructure, Transport and Tourism 2016). Figure 3 illustrates Japan's current inbound tourism and targets compared to those of other countries. To double and triple its inbound tourism, Japan should promote various types of tourism using the Special Interest Tour (SIT),⁸⁾ such as sports, culture, and cuisine. Content and anime tourism are also types of SIT, and the Anime Tourism Association announced its ambitious projection in 2020 to reach four million inbound visitors (10% of the 40 million target) for content tourism.⁹⁾ Sabré (2016) examined the connection between Japanese pop culture and Japanese tourism, focusing on the contribution of Japanese pop culture to the increase in French tourists from 85,179 in 2003 to 253,400 in 2016 (Japan National Tourism Organization 2016). Sabré's (2016) participatory

7) For definition of "visitors," please refer to JNTO, https://www.jnto.go.jp/jpn/statistics/statistics_faq.html (accessed September 18, 2016).

8) Trauer (2006) defined and conceptualized SIT, but SIT is used in this study to refer to tourism based on particular interests, such as anime, sports, and so on.

9) Yoshifumi Mori, Secretary General of the Association of Anime Tourism, in his keynote speech in the Academy of Contents Tourism (June 4, 2017).

observation findings are suggestive and worthy of further exploration,¹⁰⁾ but, in an interview, she emphasized that, although content/anime tourism has a potential, the way that information is provided in Japan is not sufficient to satisfy non-anime tourists.¹¹⁾

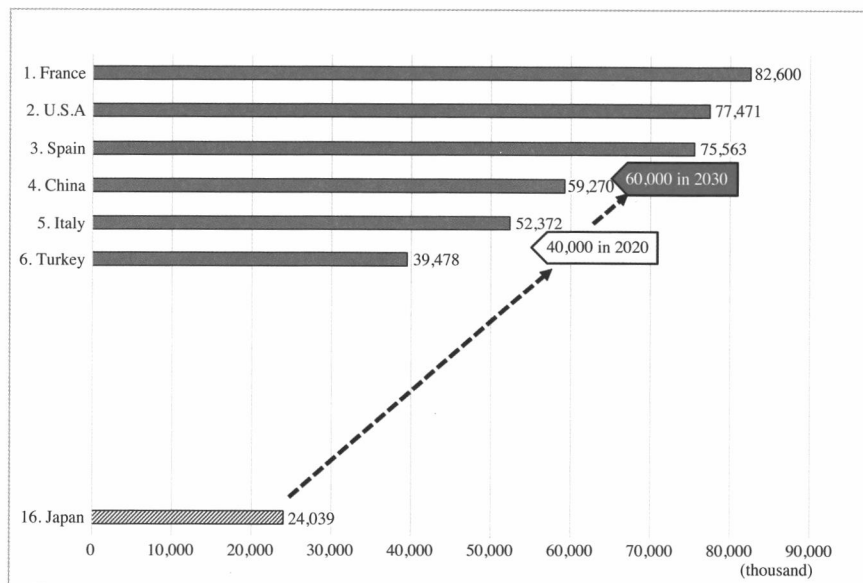


Figure 3. Comparison of inbound tourism in a sample of countries; data are 2016, except for the United States and Turkey, which are 2015 statistics due to data limitations

Source: World Tourism Organization, compiled by Japan National Tourism Organization, available at https://www.jnto.go.jp/jpn/statistics/visitor_statistics.html (accessed September 15, 2017)

10) “The idea of a ‘specific nostalgic picture’ of Japan, shared by French tourists who were familiar with Japanese animation on television and inspired by these memories of childhood, is a good example of these specificities. All the French fans share this idea of a golden age of Japanese animation in France and tend to look for the references associated with this period once in Japan. But it is an experience that is also interesting for non-fans, like a French couple I met at the Kyoto International Manga Museum. They were looking for books related to the cartoons broadcast during their childhood. As non-fans, they were quite lost as they did not know the Japanese titles, only the westernized ones. These two visitors were not in Japan because of a passion for pop culture, but they shared the same common references with fans, a memory of childhood strongly linked to Japan” (Sabré 2016, 15).

11) Interview conducted in Tokyo on June 8, 2017.

***Seichi Junrei* (Sacred Land of Anime)**

Seichi Junrei refers to the places used to stage or serve as the context of anime (Tokyo Otaku Mode 2012). A visit or pilgrimage to these locations is a common tourist activity. This phenomenon has been known as film (content)-induced tourism, and a recent example is *Fuyu no Sonata* (Winter Sonata). The best-known of this type of anime-induced tourism is Washinomiya Shrine, Saitama Prefecture, which was featured in the anime *Lucky Star*. *Lucky Star* is a four-frame manga series by Yoshimizu Kagami that developed into a computer game and anime television series (Yamamura 2015). The success of Washinomiya Shrine is an example of regional development and revitalization of small towns. *Kimino Na wa*. (Your Name.) is another example because *Seichi Junrei* is occurring in Tokyo, Hida, Nagoya, and Hiroshima (Tomita 2017). The Anime Tourism Association focuses on promoting *Seichi Junrei* to Asian tourists, particularly Chinese tourists, and it has published its 2018 list of 88¹²⁾ anime pilgrimage sites (Sherman 2017). Yamamura (2015) argued that *Seichi Junrei* is consumer-generated participatory behavior; however, it is interesting that there is a logical reason for the *Seichi Junrei* boom. Okamoto (2013) pointed out that excessive anime demands partly created *Seichi Junrei*. In Okamoto's interview with an anime creator, the creator stated that it requires considerable time and drawing skills to depict imaginary locations; consequently, to meet content deadlines, real places have been increasingly used.

However, few municipal governments have staff that is knowledgeable about anime and manga content. Even Chichibu city, which is the setting of *Ano Hi Mita Hana no Namae wo Bokutachi wa Mada Shiranai* (The Flower We Saw That Day), and *Kokoro ga Sakebitagatterunda* (The Anthem of the Heart), did not initially have knowledgeable staff. The situation is similar in Hida city regarding *Kimino Na wa*. The city was informed of the anime in January of 2017, which was too late to take budgetary steps before the opening.¹³⁾ Further, carry-over effect of the boom makes the investment difficult because even *Asadora* (NHK Morning Drama) effects end in two to three months (Gokita 2015). Thus, there are many problems involved in *Seichi Junrei*, but the boom likely continues because ordinary places with no tourist attractions, such as Hida, might suddenly become popular spots.¹⁴⁾

12) Eighty-eight sites were selected because “88” is a lucky number in Chinese culture (stated by Yoshifumi Mori, Secretary General of the Association of Anime Tourism, in his keynote speech at the Academy of Contents Tourism on June 4, 2017).

13) Symposium in the Academy of Contents Tourism (June 4, 2017).

14) According to a Hida city official, increasing tax revenue to Hida city from this tourism is limited

Japanese Pop Culture Events (JPCEs) are where Cool Japan and tourism coincide. The following section presents preliminary notes on JPCEs and a proposed framework for increasing attendance.

EVOLUTION AND DEVELOPMENT OF JPCEs

What is Japanese Pop Culture?

In this study, “Japanese Pop Culture” refers to the “expression of the essence of modern Japan.” It encompasses numerous content formats, such as manga, anime, movies, games, popular fiction, popular music, and television programs. Cosplay, secondary creation of anime/manga stories, and pilgrimages to sacred places are considered derivatives. JPCEs are events that attract consumers to Japanese Pop Culture.

JPCEs: Japan Expo and Anime Expo

Table 1 and Figure 1 above show that the growing numbers of JPCEs abroad reflect the popularity of Japanese Pop Culture. Of these, Japan Expo (Paris) is a well known and the largest JPCE in the world and Anime Expo (Los Angeles) has been the largest anime convention in North America for 13 years (Delahanty 2017). Table 2 lists the five anime conventions in North America in 2016 with the highest attendance. Given the population of the United States is 320 million people, the situation differs from that of France.

Table 2. Top Five North American Anime Conventions in 2016

	Convention and location	Attendance (changes over 2015)
1	Anime Expo (Los Angeles, California)	100,420 attendees (increase of 10.96%)
2	A-Kon (Dallas, Texas)	32,639 attendees (increase of 11.08%)
3	Anime Central (Rosemont, Illinois)	31,469 attendees (increase of 1.14%)
4	Anime North (Toronto, Ontario, Canada)	29,973 paid attendees (decrease of 0.78%)
5	Otakon (Baltimore, Maryland)	29,113 paid attendees (increase of 8.32%)

Source: Delahanty (2017)

because it does not have enough restaurants and accommodations to meet the demand. If it is expanded into the wider Hida region of *Kimino Na wa.*, this tourism likely contributes to the regional economy (stated at the Academy of Contents Tourism on June 4, 2017).

In 2015, Anime Expo (Los Angeles) exceeded Japan Expo (Paris) and the gap has continued to widen for two consecutive years (Figure 4). In an interview with SEFA EVENTS in 2015, the managing company of Japan Expo (Paris), it was stated that the expected maximum number of attendees was about 250,000, which expectation was met. The 2016 decrease in attendance is believed to be partly due to the terrorist attacks that occurred in France in 2015. The growth was most likely facilitated by Internet use, and the recent growth of the Anime Expo (Los Angeles) might have been accelerated by the use of social networking sites, such as Instagram.¹⁵⁾

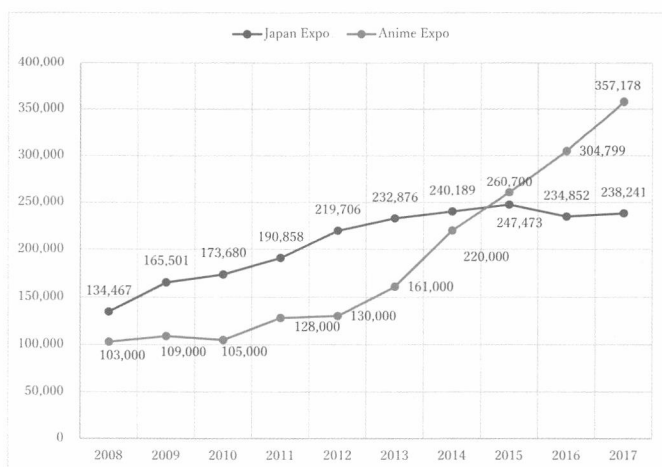


Figure 4. Numbers of visitors: Japan Expo (Paris) and Anime Expo (Los Angeles), 2008–2017

Source: <http://www.japan-expo-france.jp/jp/> and <http://www.anime-expo.org/> (accessed September 17, 2017)

It is important that, initially, the two JPCE brands were not created for profit and had no commercial orientations. Yamamura (2015) referred to the Washinomiya Shrine in *Lucky Star* in 2007 as a successful *Seichi Junrei* case, noting that there were no regional or municipal tourism strategies. Tajima (2016) reviewed articles on consumer-generated markets in which the traditional seller-buyer (producer-consumer) relationship did not apply. Japan Expo (Paris)

¹⁵⁾ In an interview with Society for the Promotion of Japanese Animation, it was stated that it has not yet identified the reason for the sharp increase since 2012 (June 30, 2016).

and Anime Expo (Los Angeles) originated as fan-generated events and are good examples of the new type of consumer behaviors. Three French anime fans called for a gathering in 2000 (Japan Expo (Paris)) with only 3,200 fans. Interestingly, the Japan Expo (Paris) characteristics (Table 3) are similar to the Cool Japan strategy. The JPCEs visited for this study seemed similar to Japan Expo (Paris), and it appears that Japan Expo (Paris) was a prototype of JPCE. Anime Expo (Los Angeles) began as an anime club at University of California, Berkeley (Table 3).

Table 3. Characteristics of Japan Expo and Anime Expo

Characteristic	Japan Expo (Paris, France)	Anime Expo (Los Angeles, US)
Founder(s)	• Jean-François Dufour • Sandrine Dufour • Thomas Sirdey	Mike Tatsugawa (University of California, Berkeley)
Number of attendees as of 2017	Since 2000 (3,200) = 238,241 ^a	Since 1992 (1,750) = 357,178
Organizer	SEFA EVENTS	Society for the Promotion of Japanese Animation
Concepts ^b	• Manga culture (manga, anime, toys, merchandising, sports, and martial arts) • Pop culture (video games, music, fashion, film) • Contemporary culture (cars and motorcycles, education, high technology, tourism) • Traditional culture (tradition and culture, lifestyle, literature, cuisine)	Anime and manga convention • Some master classes for drawing manga • A place for secondary creations
Demographics ^{b,c}	• Male=53% • Students (Junior High/High School)=18% • Undergraduates=31% • Employed = 40% • Self-employed = 5% • Not employed = 6%	• Age: 18–24 years = 56% • Cosplayers = 25% of attendees
Geographics ^{b,c}	• Paris, Île-de-France = 31% • Other France = 60% • Outside France = 9%	• Majority within 50 miles (80 km) • Some foreign (Canada, Europe, Caribbean Islands)
Other ^c		• USD 65 million economic impact on Los Angeles • 1,700 volunteers • Derivative works market • Master manga drawing class

Sources: Tajima and Kawamata (2017) and Miura (2016)

^a Source: Japan Promotion (2017) http://www.japanpromotion.org/event/wabisabi2017_movie/ (accessed September 17, 2017)

^b Source: Materials distributed at the Japan Expo 17e impact briefing in Tokyo on January 16, 2016

^c Source: Interview with Society for the Promotion of Japanese Animation on June 30, 2016



Figure 5. Japan Expo at Parc des Exposition, Paris-Nord Villepinte

Source: Photos taken by the authors at the venue (2015)

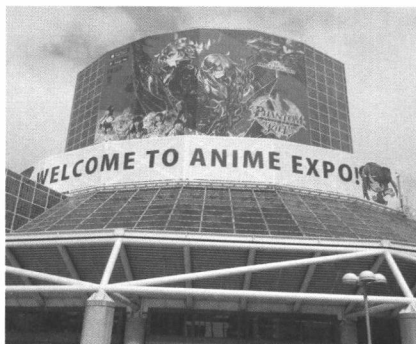


Figure 6. Anime Expo, Los Angeles Convention Center

Source: Photos taken by the authors at the venue (2016)

ANALYTICAL FRAMEWORK

The fans of cultural content are the media through which information is disseminated by sharing and spreading knowledge or experiences online via social media. They also meet in person at gatherings, such as Japan Expo (Paris) and Anime Expo (Los Angeles). These activities eventually might lead to travel to Japan for experiences, such as *Seichi Junrei*, or to purchase items that can be purchased only in Japan. This study aimed to develop a conceptual model for understanding the evolution of JPCEs and exploring their expected expansion, with a focus on consumers' participatory behavior in terms of involvement, identification, and knowledge about Japanese Pop Culture and JPCEs, which is described in Table 4 and Figure 7. The study is preliminary in nature, with a focus on conceptualization, and an in-depth examination of the psychological factors was not performed.

Table 4. Analysis of individual JPC consumer behavior

Characteristic		General consumer behavior	Consumer behavior related to attending JPCEs
Involvement with JPC object of interest	High	High motivation for information acquisition Weak resistance to travel distance	Desire to get information about JPC Willingness to travel long distances, even abroad (e.g., to Japan)
	Low	Low motivation for information acquisition Strong resistance to travel distance	Low motivation to get more information Narrow range of behavior
Identification with JPC object of interest	High	Need to immerse oneself in the world of the object	Interest in derivatives/derivative-related work Desire to get information about derivatives/derivative-related work
	Low	Perceive the object as perfect	Interest in original titles Desire to get information about original titles
Knowledge of JPC object of interest	Rich	Can interpret details	Transmitter of interpreted information
	Poor	Cannot interpret details	Receiver of interpreted information

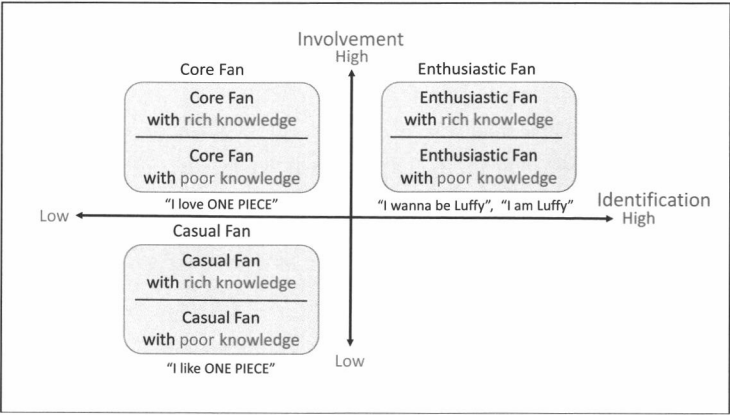


Figure 7. Categorization of JPC consumer behavior

Expansion and retention of the market

Figure 8 shows that some strategic suggestions for JPCEs. Pattern 1 (curation pattern) aims to expand their market by offering new products in order to attract new consumers or to enter new markets. Pattern 2 (platform pattern) is to retain existing markets by encouraging existing consumers to interact with new consumers.

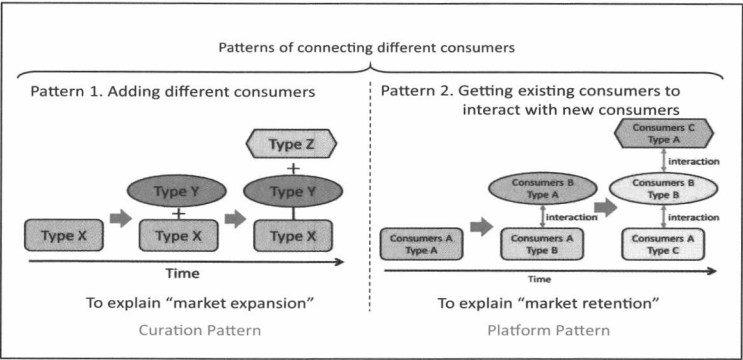


Figure 8. Dynamics of the Japanese Pop Culture market

Japan Expo: Curation Pattern. In an interview, SEFA EVENTS stated that it intended to expand its market by attracting attendees' families, new fans, and non-fans. To that end, it has been hunting for something new to attract attendees and plays a role of curation for attendees: curation pattern. For example, in 2015, the Japanese cuisine *washoku* was introduced at the Japan Expo (Paris). Moreover the Japan Expo was launched at other venues, such as Marseilles, France, in 2009; Orleans, France, and Brussels, Belgium, in 2011; and San Francisco, United States, in 2013. However, except for Marseilles, these conventions were suspended in September of 2017. (Figure 9)

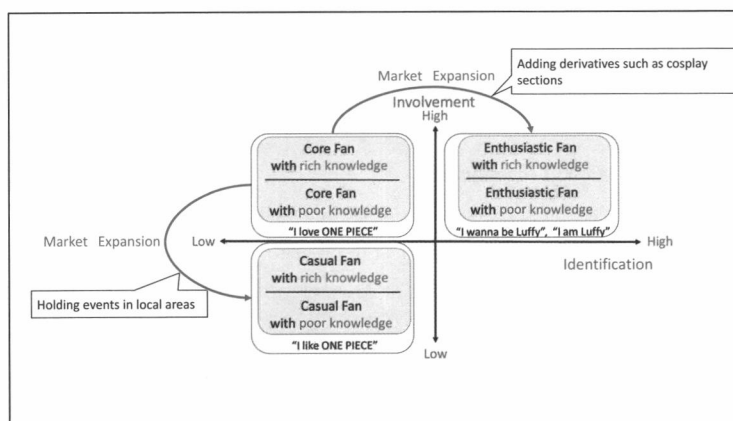


Figure 9. Proposed framework for strategic issues of JPCEs: Japan Expo (Paris and elsewhere)

Society for the Promotion of Japanese Animation (SPJA): Platform Pattern. The SPJA is not fully confident in the recent sharp increase in attendees, but it cannot adopt the strategies of Japan Expo (Paris) because the SPJA is a non-profit organization that promotes Japanese anime, limited to the realm of anime and anime-related content. Thus, to continue to grow, it must retain attendees by encouraging previous attendees to interact with prospective ones (Figure 10). They stated that they would like to offer the place for fans to enjoy anime and themselves: platform pattern. For example, it provides a master class for drawing manga, and there is a place in the venue for exchanging information and selling/buying secondary creation of the mangas.

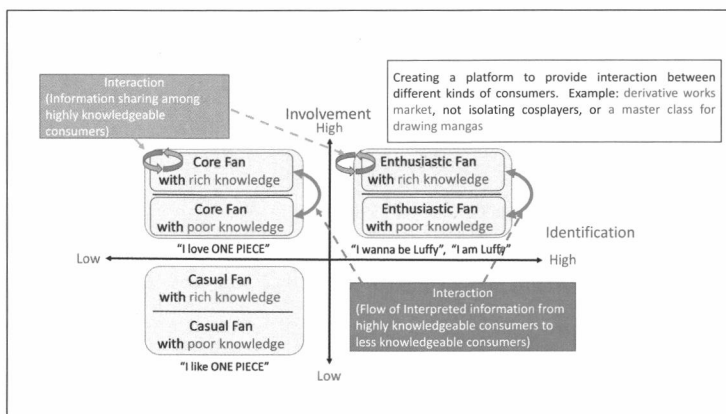


Figure 10. Proposed framework for strategic issues of JPCEs: Anime Expo

Appendix 1 lists the interviews conducted for this study and the foreign and domestic sites visited during the fieldwork. Appendix 2 provides brief descriptions of the three JPCEs and changes in the numbers of attendees.

Future research

This preliminary study has limited generalizability. Follow-up studies could address the developmental patterns of JPCEs through the perspectives of consumers. This study's analysis suggests that a better understanding of developmental patterns might offer strategic implications to expand or retain the market. Quantitative validation should follow case studies to confirm their observations.

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World Cosplay Summit 2016 annals.

Appendix 1

Table 1. List of JPCEs visited and interviews conducted overseas

DATE	JPCE	PLACE	PURPOSE	
7/2/15	Japan Expo	Paris, France	Interview	Exhibitors
7/3/15	Kampai Night	Paris, France	Site visit	
7/4/15	Japan Expo	Paris, France	Interview	SEFA EVENTS Organizers
2/13/16	Japan Expo in Thailand	Bangkok, Thailand	Interview	Exhibitors, JETRO ^a
2/15/16	Japan Expo in Thailand	Bangkok, Thailand	Interview	JCCI ^b
3/17/16	Japan-tag/Japan Day	Düsseldorf, Germany	Interview	JETRO, Deutsch-Japanischer Wirtschaftskreis (DJW)
3/17/16	Nippon Connection	Frankfurt, Germany	Interview	JNTO ^c
3/17/16	Tourism	Frankfurt, Germany	Interview	JCCI
3/19/16	Leipziger Buchmesse	Leipzig, Germany	Interview	Organizer, Exhibitor
6/30/16	Anime Expo	LA, USA	Interview	SPJA Organizer, Volunteer staff
7/1/16	Anime Expo	LA, USA	Interview	JETRO
7/2/16	Anime Expo	LA, USA	Interview	Exhibitors
8/28/17	Tourism	Frankfurt, Germany	Interview	German-born Japanese
8/29/17	Tourism	Frankfurt, Germany	Interview	JNTO

^a JETRO: Japan External Trade Organization

^b JCCI: Japan Chamber of Commerce and Industry

^c JNTO: Japan National Tourism Organization

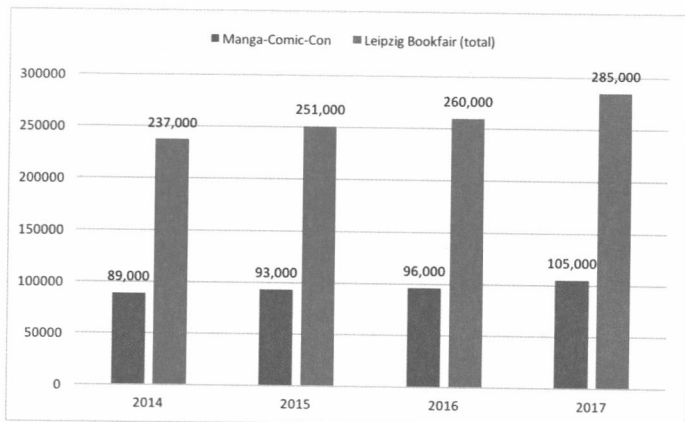
Table 2. List of JPCEs visited and interviews conducted in Japan

DATE	JPCE	PLACE	PURPOSE	
4/21/15	Asagaya Anime Street	Tokyo, Japan	Interview	Organizer
1/19/16	Japan Expo	Tokyo, Japan	Briefing	Organizers
3/24/16	Japan Expo	Tokyo, Japan	Interview	Japanese pop culture expert
8/7/16	World Cosplay Summit	Nagoya, Japan	Site visit	Exhibitor
8/13/16	Comiket 90	Tokyo, Japan	Site visit	
8/13/16	Comiket 90	Tokyo, Japan	Interview	Ex-exhibitor
9/15/16	cosplay	Tokyo, Japan	Interview	Ex-cosplayer
3/7/17	manga	Tokyo, Japan	Interview	Japanese pop culture expert
3/16/17	World Cosplay Summit	Tokyo, Japan	Interview	Organizer
3/23/17	Anime Japan	Tokyo, Japan	Site visit	
4/4/17	manga	Tokyo, Japan	Interview	Japanese pop culture expert
5/6/17	Comitia	Tokyo, Japan	Site visit	
6/8/17	Japan Expo	Tokyo, Japan	Interview	Japanese pop culture experts

Appendix 2

Table 1. Leipziger Buchmesse (Leipzig Bookfair), Comiket and World Cosplay Summit

JPCEs	Started by	Description
Leipziger Buchmesse (Leipzig)	Local Government	The Manga-Comic-Convention (MCC) began in 2014 as an independent event based on manga, comic, graphic novel, games, Japan, cosplay and music. The goal was to promote reading among youth.
World Cosplay Summit (Nagoya)	Media	WCS was launched in 2003 by TV Aichi as part of Aichi EXPO to promote an international exchange through the Japanese youth culture of manga, anime, and Japanese video games.
Comiket (Tokyo)	Creators	Comiket, known as the Comic Market, is a creators' movement. It started in 1975 as a <i>dojin-shi</i> (self-published manga) fair. It is the largest <i>dojin-shi</i> fair, and it is held twice each year.

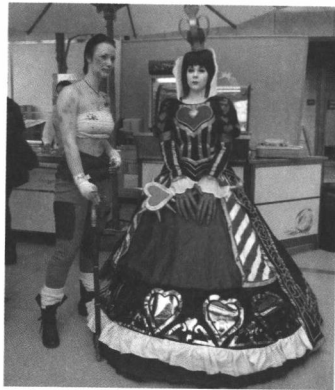


Leipziger Buchmesse (Leipzig)

Source: http://www.manga-comic-con.de/media/aussteller/MCC14_Facts_and_Figures.pdf, PM_Abschluss_LeipzigerBuchmesse-EN.pdf; <http://www.manga-comic-con.com/press-releases/420291>; <http://www.manga-comic-con.com/press-releases/620970>, (accessed August 14, 2017)

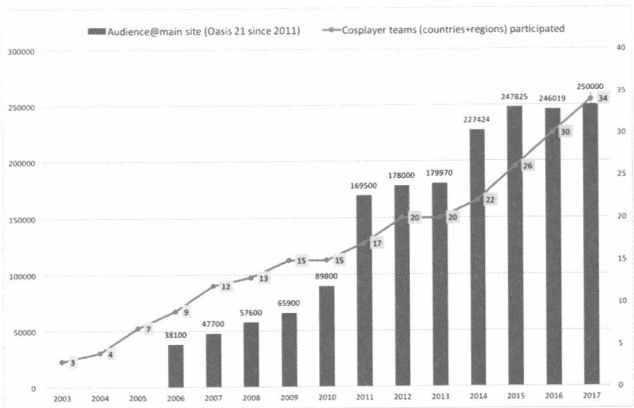


Source: Photo taken by the authors at the venue (2016)



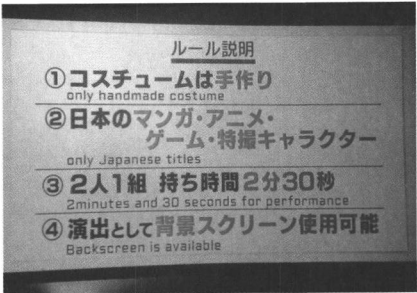
Source: Photo taken by the authors at the venue (2016)

Some Preliminary Notes on the Evolution and Development Process of Japanese Pop Culture Events

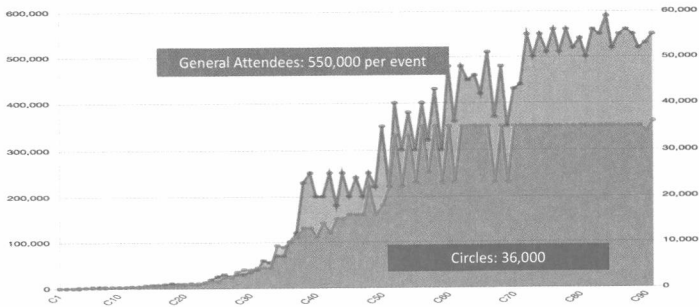


World Cosplay Summit (WCS)

Source: World Cosplay Summit 2016 annals



Source: Photo taken by the authors at the venue (2016)



Comiket (Tokyo)

Source: http://www.comiket.co.jp/archives/Chronology.html#graph_area (accessed August 10, 2017)

(シノプシス)

日本のポップカルチャー・イベントの形成・発展に関する研究ノート

川又啓子・田嶋規雄・黒岩健一郎・三浦俊彦

本研究課題は、マーケティング／消費者行動とツーリズムの視点から、日本のポップカルチャー・イベント (JPCE) の形成と発展のダイナミズムを明らかにして、文化イベント発展モデルを構築することを目的とするが、本稿はその予備的な研究ノートである。

日本の文化的な影響力に注目した Douglas MacGray による「GNC (Cross National Cool)」(2002) を嚆矢として、「クールジャパン (Cool Japan)」に関する政策や議論が活発化してきた。クールジャパン政策の根幹をなす日本のコンテンツは次代を牽引する主要産業として、大きな注目を集めているが、なかでもアニメ市場は過去最高を記録している。アニメを含むクールジャパンをテーマにしたイベントは全世界で開催されており、内閣府が把握しているものだけでも 200 以上存在するが、とりわけアニメ関連のイベントは 500 を超える規模にまで増加している。

ツーリズムに目を転じると、2003 年の観光立国戦略を契機として、とくに 2011 年の東日本大震災以降、訪日外客数は急増している。昨今ではツーリズムも多様化し、SIT (Special Interest Tourism) に注目が集まっている。コンテンツとツーリズムの接点である、アニメ (コンテンツ)・ツーリズムは SIT の一形態と考えられるが、いわゆる観光資源に乏しい地域が、突然「聖地」化する事例の出現により、地方自治体からも大きな注目を集めている。

2000 年に 3,200 人の参加者からなる JPCE としてパリに誕生したジャパンエキスポは、今日では 24 万人弱を集める巨大な文化イベントへと発展した。また、米国西海岸の大学におけるアニメ・クラブを前身とするアニメ・エキスポは、1992 年に設立され、2015 年にはジャパンエキスポを抜いて 35 万人の来場者を集めるイベントにまで成長した。非常に興味深いのは、いずれも企業戦略や行政の政策とは無縁に、消費者 (ファン) が生成した市場 (イベント) であるという点だ。

JPCE 発展モデルとして、キュレーション型 (ジャパンエキスポ) とプラットフォーム型 (アニメエキスポ) を導出し、予備的分析を行った。