

What Determines *Anime* Pilgrims' Visit Intention and Destination Loyalty?

**The 13th Term Members of Prof. Ono's Marketing Seminar
The Faculty of Business and Commerce, Keio University**

The English Academic Writing Project Team

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Preface

How time flies! It seems like just yesterday that the 13th term English academic writing project team was formed. In such a short time, we overcame a lot of difficulties and shared many enjoyable moments. In order to introduce the Japanese culture to overseas, we chose an *anime*-related theme called "*anime* pilgrimage", which means that *anime* nerds (*otaku*) travel around locations that resemble particular scenes in an *anime* piece.

Although our theme was selected in an instant, we had a rough time after that. We noticed that there was only one *anime* nerd in our team. To understand the feelings and behaviors of *anime* nerds, we went to the Comic Market, which is the most important event for *anime* nerds. Also, we realized that only few previous studies have been conducted on *anime* pilgrimage. We had to search for relevant studies in various fields such as tourism, consumer psychology and sociology. Moreover, we found it difficult to collect data of *anime* pilgrims. We spent our time, efforts, and money to visit *anime seichi* such as Chichibu and Hanno in Saitama. While many people rejected to answer our questionnaire, some people helped us by answering it and encouraged us with kind words when conducting our investigation. Because of their kind cooperation, we could continue and finally succeeded in our study. We are sure that all our experiences will be our nourishment in the future.

We would acknowledge the people who have supported us throughout our project. Without their help, we would have not been able to succeed. We want to thank Professor Akinori Ono for taking his time to listen to our ideas, and making suggestions on our study for us even on weekends and holidays. We also want to thank Professors Ikuo Takahashi and Hidesuke Takata for their encouragement and precious advice. Final, we want to thank Mr. Ryosuke Takeuchi, Ms. Mai Kikumori, Mr. Hidetoshi Shiroishi, Mr. Ryuta Ishi, Mr. Sena Nakamura, Ms. Haoying Wang, Ms. Shuxin Liao, and the seniors for giving us advice to improve our study.

McDonald's Ebisu Station Brunch
6:30 am, December 04, 2015

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Abstract

Recently, in Japan, the *anime* culture is generating a peculiar phenomenon called *anime* pilgrimage, which is defined as traveling around locations that resemble particular scenes in an *anime* piece though the locations are ordinary places without any attractions for ordinary tourists. Research on (ordinary) tourism has focused mainly on destination attributes as determinants of visit intention/destination loyalty. However, in definition, such destination attributes may not attract *anime* pilgrims. Research on film tourism, on the other hand, has put additional emphasis on a role of film involvement. We, in contrast, focused not only on destination attributes and film involvement, but also on social influences between location seekers and its followers. The results of a hierarchical regression analysis show that the model to which the social influences are added have the highest explanatory power. It is found that location seekers who have more willingness of discovery and the followers who have more willingness of confirmation are more likely to visit the locations that resemble particular scenes in an *anime* piece. Also, location seekers who perceived higher level of performance in discovery and the followers who perceived higher level of performance in confirmation became more loyal to the destination. These findings may be applied not only to the context of *anime* pilgrimage, but also to all other kinds of film tourism, or even to (ordinary) tourism.

要旨

近年、日本におけるアニメ文化は、アニメ聖地巡礼と呼ばれる特有の現象を生み出している。それは、一般的な観光資源の無い、ごく普通の場所であるが、アニメのワンシーンに似た場所に訪れる行為である。ツーリズム研究は、主に目的地属性に重きを置いていた。しかし、アニメ聖地巡礼者は、その定義に依ると、目的地属性には魅了されないかもしれない。一方で、フィルムツーリズム研究は、さらに、映画関与の役割も強調していた。対照的に、本論は、目的地属性と映画関与に焦点を合わせるだけでなく、訪問意図と目的地ロイヤルティの規定要因として、舞台探訪者とその追随者間の社会的影響関係に焦点を合わせる。階層的重回帰分析を行った結果、社会的影響関係を追加的に組み込んだモデルの説明力が最も高かった。そして、アニメのワンシーンに似ている特定の場所を探しに行きたいという欲求が強い舞台探訪者や、その場所を確かめに行きたいという欲求が強い追随者ほど、その場所をより訪れるということが見出された。また、その場所を探すことができたと強く知覚した舞台探訪者や、その場所を確かめることができたとして強く知覚した追随者ほど、より強い目的地ロイヤルティを形成するということが見出された。これらの知見は、アニメ聖地巡礼研究にとどまらず、ツーリズム/フィルムツーリズム研究にも適用可能かもしれない。

1. Introduction

Japanese animation, so called *anime*, has long been regarded as a niche culture only for nerds (*otaku*) in Japan. The word *otaku*, literally means "your home" in Japanese, refers to persons who spend most of their time alone at home to watch *anime*, read comics (*manga*) and/or play video games (cf. Kinsella, 1998). However, in recent years, *otaku*, or *anime* viewers, change their behavioral patterns, resulting in a new transcultural movement.

For example, if you travel to the town of Chichibu in October, you may be able to see *anime* nerds in *anime* costumes traveling there in order to join local people and participate in a traditional harvest festival called *Ryusei* Festival. The reason that *anime* nerds travel to the commonplace town is related to the fact that in Chichibu, there are some spots that resemble particular scenes in an *anime* piece entitled "The Flower We Saw That Day (*Anohi Mita Hana no Namae wo Bokutachi wa Mada Shiranai*)". Indeed, many places in Chichibu resemble scenes in some other *anime* pieces and, for the reason, *anime* nerds travel around the spots in Chichibu. *Anime* nerds regard such spots as *anime seichi*—sacred places for *anime* viewers—and traveling around *anime seichi* in a town is called *anime* pilgrimage (Okamoto, 2009).

Anime seichi is often located in a commonplace town, and *anime seichi* itself is a commonplace structure or scenery that merely attracts ordinary tourists (non-*anime* nerds) without any signs suggesting that this is the spot that particular scenes in an *anime* piece modeled after. In fact, the tourist bureau in the town and even the *anime* product studio provide no information about the locations that an *anime* piece modeled after. *Anime* nerds compete with each other in discovering the locations, and label their own sightseeing spots as sacred places (cf. Yamamura, 2012). Thus arises *anime* pilgrimage in which *anime* nerds, who used to spend most of their time alone at home (Kinsella, 1998), go out and travel around all over Japan to discover the locations that resemble particular scenes in an *anime* piece and, once they discover the locations, they may visit there frequently and have transcultural experiences with local, ordinary (non-nerd) people (cf. Yamamura, 2009).

Anime pilgrimage may be regarded as a kind of tourism, especially as a variant of film tourism—the act of traveling to locations where a movie or a TV drama was filmed (cf. Riley, Baker, and Van Doren, 1998). On one hand, researchers on (ordinary) tourism have claimed that destination image determined by multiple attributes (e.g., nature, climate, relaxation, accessibility, and safety) affects a tourist's visit intention during the pre-tour period "within home" (e.g., Hunt, 1975; Baloglu and McCleary, 1999) as well as

satisfaction and loyalty during the post-tour period "beyond home" (e.g., Chen and Tsai, 2007; Zhang, Fu, Cai, and Lu, 2014). Researchers on film tourism, on the other hand, have put additional emphasis on the role of film involvement (Lee, Scott, and Kim, 2008) and on-site film experiences (Kim, 2012) in driving movie/drama viewers to visit and revisit the destination. It should be noted that both (ordinary) tourism and film tourism studies have not examined social influences.

Social influences are additional key determinants in explaining *anime* pilgrimage. As mentioned below, some *anime* nerds called location seekers are more willing to discover the locations and spread the information among the nerds' community, whereas the followers are more likely to gather the information and visit the destination to confirm whether the locations resemble particular scenes in an *anime* piece (Okamoto, 2011). To fully understand why *anime* pilgrims visit the destination and what makes them become loyal to it, it is necessary to consider social influences. The purpose of this study is to model not only two categories of determinants that have been focused on in previous research on (ordinary) tourism and film tourism, but also social influences and explain Japanese *anime* pilgrim's visit intention and destination loyalty.

2. Literature Review

2-1. Tourism Research

According to previous tourism research, destination image is an attitudinal concept consisting of the sum of beliefs, knowledge, and impressions of a destination, and is determined by perceived levels of multiple destination attributes such as nature, climate, relaxation, accessibility, and safety (Baloglu and McCleary, 1999; Gallarza, Saura, and Garcia, 2001; Beerli and Martin, 2004; Chi and Qu, 2008). Destination image affects, in turn, potential tourists' visit intention (Hunt, 1975; Baloglu and McCleary, 1999) as well as consequence of tourism such as on-site experience (Ashworth and Goodall, 1988; Bigne, Sanchezb, and Sanchez, 2001), satisfaction (Gallarza and Saura, 2004; Lee, Lee, and Lee, 2005), and willingness to recommend or revisit the destination (Oppermann, 2000; Chi, *et al.*, 2008). In addition, it has been found that destination image changes over time as the tourists enjoy the trip (Smith, Li, Pan, Witte, and Doherty, 2015).

2-2. Film Tourism Research

Film tourism researchers have claimed that besides destination image, film involvement plays an important role in shaping tourism demand (Lee, *et al.*, 2008; Riley, *et al.*, 1998). Lee, *et al.* (2008), for example, focused on celebrity involvement as a kind of film involvement and found that it is positively related to film viewers' visit intention. Riley, *et al.* (1998) mentioned that storyline involvement may also be important to motivate potential tourists to visit the destination though they did not conduct empirical tests regarding the relationship between storyline involvement and visit intention.

Unlike (ordinary) tourism researchers, film tourism researchers have not yet focused on what determines destination loyalty. However, destination image and on-site experience, which has been treated as determinants of destination loyalty in the context of (ordinary) tourism, has been treated also in the context of film tourism. Regarding on-site film experience, Kim (2012) claimed that it can be divided into three deferent categories—"prestige and privilege", "beyond screen, sensory experience and re-enactment", and "intimacy and memory"—and implied the impacts of these three types of on-site film experience on destination loyalty.

2-3. *Anime* Pilgrimage

Because *anime* pilgrimage is a relatively new and local phenomenon in Japan, few studies have been conducted regarding the issue and, to our knowledge, no studies have modeled the determinants of visit intention/destination loyalty and test the model with empirical data. Previous studies have been only conceptual or single case studies that aim to obtain preliminary findings that may or may not be generalized.

Among them, Okamoto (2009, 2011) provided some important findings. According to him, some *anime* viewers actively travel around to find the spots that resemble particular scenes in an *anime* piece (Okamoto, 2009). They call themselves "location seeker" (Okamoto, 2011). If a location seeker succeeds in finding a spot that resembles a particular scene in an *anime* piece, he/she spreads the information in the *anime* nerds' community. They can be regarded as the leaders in their community (Tanimura, 2011). In fact, location seekers are intent on their seeking behavior, and even compete with each other for the seat of the location seeking master (Okamoto, 2009).

Okamoto (2009) also suggested that other *anime* viewers are not in the front line of seeking the locations. They just enjoy pilgrimaging based on the information provided by location seekers. However, they play an important role in the confirmation of *anime seichi*

by receiving the information from location seekers and judge whether the spots resemble particular scenes in an *anime* piece.

In addition to *anime* pilgrimage studies, some related studies have mentioned social influences that may determine an *anime* nerds' behavior though they are not directly related to *anime* pilgrimage. For example, Ono (2010) studied "hobby consumers" which referred to people who have passionate interest in one of particular fields that cannot be understood by the majority of people, such as *anime*, *manga*, and so on. He discussed the differences between manias and fans. According to him, manias are nerd leaders who are respected for their extremely high commitment to the hobby, whereas fans are the majority of hobby consumers who enjoy the hobby to some extent and spend relatively small amount of money. And some fans try to rank up their status to manias by increasing their commitment, and others are not. These findings of Ono (2010) can be applied to *anime* pilgrimage: In the *anime* nerds' community, location seekers can be regarded as manias or opinion leaders, while the followers can be regarded as ordinary fans. The social influences between them are important to explain *anime* nerds' behavior.

To fully understand the reason that *anime* pilgrims form special intention toward *anime* pilgrimage and high loyalty to the destination that merely attracts ordinary tourists, it is essential to construct a model with not only (1) destination image and (2) *anime* involvement/on-site *anime* experience, but also (3) social influences between location seekers and ordinary *anime* viewers as key determinants of visit intention/destination loyalty. In the rest of this paper, we conduct two studies focusing on the determinants of (1) visit intention, which is formed during the pre-pilgrimage period "within home" and (2) destination loyalty, which is formed during the post-pilgrimage period "beyond home", respectively.

3. Study 1: "Within Home"

3-1. Destination Image as a Determinant of Visit Intention

As discussed in the previous sections, there may be three categories of determinants of visit intention, which are formed during the pre-pilgrimage period "within home". The first category of determinants is destination image. Previous research on (ordinary) tourism and film tourism have put emphasis on destination image as a determinant of visit intention. According to (ordinary) tourism researchers, destination image consists of multiple destination attributes (Baloglu and McCleary, 1999; Gallarza, Saura, and Garcia,

2001; Martina, Saura, and Garcia, 2002; Beerli and Martin, 2004; Chi and Qu, 2008). Among them, Martina, *et al.* (2002) made a systematic study on destination attributes and identified twenty attributes—landscape, relaxation, sport facilities, shopping, gastronomy, value, climate, social interaction, residents' receptiveness, accommodation, cultural attractions, information, service quality, nightlife, originality, transportation, accessibility, various activity, nature, and safety. When we empirically investigate visit intention for *anime* pilgrims, these attributes would be incorporated into the determinant model though most of them may have no relation to *anime*.

3-2. *Anime* Involvement as a Determinant of Visit Intention

The second category of determinants of visit intention is *anime* involvement. Film tourism researchers have found that tourists' involvement with celebrity positively affects visit intention towards the locations of a movie or TV drama (Kim, *et al.*, 2008). While celebrities appear in a movie or TV drama, *anime* characters appear in an *anime* piece. Thus, in modeling *anime* pilgrimage, celebrity involvement is to be replaced with character involvement. Another kind of film involvement is storyline involvement though the relationship between storyline involvement and visit intention has not yet been empirically tested (Riley, *et al.*, 1998). Similar to film tourism, character involvement and storyline involvement may affect visit intention in the context of *anime* pilgrimage.

3-3. Social Influences as Determinants of Visit Intention

The third and the final category of determinants of visit intention is social influences. As discussed in the previous section, the tourist bureau in a town and even the *anime* production studios provide no information about the locations that an *anime* piece modeled after. *Anime* viewers themselves try to discover them and once they find a spot that resembles a particular scene in an *anime* piece, the information is spread online in the *anime* nerds' community and some of such spots are recognized as *anime seichi*—sacred place for *anime* nerds. Therefore, social influences are the most important determinants of visit intention for *anime* pilgrims.

On one hand, some *anime* viewers are more willing to discover the locations. If the willingness to discover the locations is higher, visit intention might be higher. It should be noted that the relationship between the willingness to discover the locations and visit intention is facilitated by opinion leadership (cf. Rogers, 1983), which is higher only if he/she is highly-involved *anime* viewers or *anime* mania (Ono, 2010), or in other words,

location seekers (Okamoto, 2011).

On the other hand, followers, or ordinary *anime* fans, may not be highly motivated to discover the locations. Rather, they are more likely to enjoy judging whether the locations discovered by location seekers resemble particular scenes in an *anime* piece. Thus, if the willingness to confirm the locations is higher, visit intention might be higher, and the relationship between willingness to confirming the locations and visit intention might be moderated by opinion leadership.

3-4. Data Collection

The data was collected by a street survey in four districts in the Tokyo metropolitan area. 190 questionnaires were collected, of which 178 were valid (94%). The sample was split between 71.9% males and 28.1% females. The age varied from 14 to 54 years old. Over 45% of the respondents consist of males between 21–30 years old.

Respondents were asked to answer questions regarding (1) destination image, (2) *anime* involvement, (3) willingness to discover/confirm the locations, (4) opinion leadership, and (5) visit intention.

3-5. Measures

Visit intention was measured with items developed by Lan and Hsu (2004). Twenty destination attributes that were components of destination image (Martina, *et al.*, 2002) were measured respectively with items developed by Gallarza, *et al.* (2001). Two components of *anime* involvement, *i.e.*, character involvement and storyline involvement were measured with items respectively developed by Lee, *et al.* (2008) and Riley, *et al.* (1998). Willingness to discover and confirm the locations were measured with original multiple items developed based on the qualitative study conducted by Okamoto (2009). Opinion leadership was measured with multiple items developed by Childer's scales on opinion leadership (1986) and Hoffman, Kopalle, and Novak's scales on lead users (2010). For a list of all items, see Appendix 1. Responses to all these items were given on a five-point Likart-type scale (1=strongly disagree to 5=strongly agree).

Cronbach's α values and composite reliability (CR) values for all multi-item scales were above 0.70 (ranging from 0.86 to 0.94 for Cronbach's α and 0.87 to 0.94 for CR, respectively), indicating that the constructs had high reliability (cf. Nunnally, 1978; Hair, Hult, Ringle, and Sarstedt, 2012). To estimate the model, values of all multi-item scale for each construct were summed up.

3-6. Model

A hierarchical multiple regression analysis was utilized. Before coefficient estimation, we used a mean-centering procedure to minimize multicollinearity. The variance inflation factor for each of all regression coefficients was well below the recommended threshold of 10 (lowest=1.52, highest=4.82) (Neter, Wasserman, and Kutner, 1985).

In Model 1, only destination attributes and dummy variables for survey areas were incorporated. In Model 2, *anime* involvement terms were added. In Model 3, social influence terms, *i.e.*, willingness to discover the locations, willingness to confirm the locations, willingness to discover the locations×opinion leadership, and willingness to confirm the locations×opinion leadership were added. Also, opinion leadership was added as a controlled variable.

Model 3 can be described as follows:

$$Int = \sum_{l=1}^{20} \beta_{1l} Image_l + \sum_{j=1}^3 \beta_{2j} Area_j + \sum_{k=1}^2 \beta_{3k} Inv_k + \beta_{41} Lead + \beta_{42} Dis \\ + \beta_{43} Con + \beta_{44} DisLead + \beta_{45} ConLead + \varepsilon,$$

where *Int* is visit intention, *Image*₁₋₂₀ are destination attributes, *Area*₁₋₃ are dummy variables for survey areas, *Lead* is opinion leadership, *Inv*₁₋₂ are two items on *anime* involvement (1=character involvement; 2=storyline involvement), *Dis* is willingness to discover the locations, and *Con* is willingness to confirm the locations. *Dis*×*Lead* and *Con*×*Lead* represent the each interaction of social influences with opinion leadership. β s is regression coefficient, and ε is the error term for the equation.

3-7. Results

The results of the hierarchical multiple regression analysis are shown in Table 1. The adjusted R² of Model 2 was significantly higher than the adjusted R² of Model 1 ($\Delta R^2=0.05$, $p<0.01$). And, the adjusted R² of Model 3 was significantly higher than Model 2 ($\Delta R^2=0.27$, $p<0.01$), in turn. Therefore, Model 3 had the strongest explanatory power, indicating that social influence terms are, in general, important determinants of visit intention.

Table 1: Estimation Results of Study 1

	Standardized Coefficients					
	Model 1		Model 2		Model 3	
	β	t-value	β	t-value	β	t-value
β_{11} : Image 1 (Landscape)	0.355***	3.23	0.337***	3.12	0.276***	3.19
β_{12} : Image 2 (Relaxation)	-0.124	-1.10	-0.156	-1.40	-0.173*	-1.97
β_{13} : Image 3 (Sport Facilities)	-0.185**	-2.31	-0.149*	-1.88	-0.056	-0.89
β_{14} : Image 4 (Shopping)	0.296***	2.90	0.296***	2.95	0.078	0.95
β_{15} : Image 5 (Gastronomy)	-0.022	-0.22	-0.008	-0.08	-0.010	-0.12
β_{16} : Image 6 (Value)	-0.026	-0.29	-0.041	-0.45	-0.002	-0.03
β_{17} : Image 7 (Climate)	-0.046	-0.56	-0.062	-0.78	-0.029	-0.44
β_{18} : Image 8 (Social Interaction)	0.086	0.98	0.083	0.97	-0.117*	1.74
β_{19} : Image 9 (Residents' Receptiveness)	0.035	0.37	-0.004	-0.04	-0.048	-0.63
β_{110} : Image 10 (Accommodation)	0.014	0.15	0.022	0.24	-0.027	-0.36
β_{111} : Image 11 (Cultural Attractions)	-0.020	-0.23	-0.006	-0.07	-0.011	-0.16
β_{112} : Image 12 (Information)	0.273***	3.13	0.267***	3.14	0.146**	2.12
β_{113} : Image 13 (Service Quality)	-0.091	-0.83	-0.058	-0.55	0.028	0.33
β_{114} : Image 14 (Nightlife)	0.011	0.10	0.003	0.03	-0.028	-0.34
β_{115} : Image 15 (Originality)	-0.168*	-1.86	-0.189**	-2.14	-0.014	-0.20
β_{116} : Image 16 (Transportation)	0.118	0.86	0.061	0.45	-0.049	-0.45
β_{117} : Image 17 (Accessibility)	0.053	0.37	0.095	0.67	0.247**	2.20
β_{118} : Image 18 (Various Activities)	-0.157	-1.62	-0.158*	-1.68	-0.202***	-2.68
β_{119} : Image 19 (Nature)	-0.019	-0.18	-0.029	-0.28	0.002	0.02
β_{120} : Image 20 (Safety)	0.149	1.59	0.122	1.33	-0.010	-0.13
β_{21} : Area Dummy 1 (Akihabara)	-0.105	-0.39	-0.205	-0.77	0.038	0.18
β_{22} : Area Dummy 2 (Mita)	-0.197	-0.75	-0.323	-1.24	0.135	0.64
β_{23} : Area Dummy 3 (Chichibu)	-0.050	-0.26	-0.091	-0.48	0.056	0.38
β_{31} : <i>Anime</i> Involvement 1 (Character)	---	---	0.158*	1.79	0.200***	2.70
β_{32} : <i>Anime</i> Involvement 2 (Storyline)	---	---	0.105	1.23	-0.057	-0.81
β_{41} : Opinion Leadership	---	---	---	---	0.319***	4.00
β_{42} : Willingness of Discovery	---	---	---	---	0.116	1.28
β_{43} : Willingness of Confirmation	---	---	---	---	0.176**	2.26
β_{44} : Willingness of Discovery×Lead	---	---	---	---	0.120*	1.69
β_{45} : Willingness of Confirmation×Lead	---	---	---	---	-0.262***	-3.71
R ²	0.305		0.351		0.616	
Adjusted R ²	0.201		0.244		0.538	
F value	2.94***		3.29***		7.87***	
ΔR^2	---		0.046***		0.265***	

Note: *** p<0.01, ** p<0.05, * p<0.10.

In fact, in Model 3, though the coefficient of willingness to discover the locations was not significant ($\beta_{42}=0.116$, $t=1.28$, $p>0.10$), the coefficient of the interaction with opinion leadership was significant and positive ($\beta_{44}=0.120$, $t=1.69$, $p<0.10$) as expected. On the other hand, the coefficient of willingness to confirm the locations was significant and positive ($\beta_{43}=0.176$, $t=2.26$, $p<0.05$), while the coefficient of the interaction with opinion leadership was significant and negative ($\beta_{45}=-0.262$, $t=-3.71$, $p<0.01$) as expected.

Regarding the second category of determinants derived from previous film tourism research, the results show that character involvement, which had been tested empirically in the context of film tourism, had a significant impact on visit intention ($\beta_{31}=0.158$,

$t=1.79$, $p<0.01$), whereas storyline involvement, which had not yet been tested, had no significant relation to visit intention ($\beta_{32}=-0.057$, $t=-0.81$, $p>0.10$).

Regarding the first category of determinants, on which (ordinary) tourism research has been put emphasis, the results show that six of twenty destination attributes had significant impact on *anime* viewers' visit intention, which were landscape ($\beta_{11}=0.276$, $t=3.19$, $p<0.01$), relaxation ($\beta_{12}=-0.173$, $t=-1.97$, $p<0.10$), social interaction ($\beta_{18}=0.117$, $t=1.74$, $p<0.10$), information ($\beta_{112}=0.146$, $t=2.12$, $p<0.05$), accessibility ($\beta_{117}=0.247$, $t=2.20$, $p<0.05$), and various activities ($\beta_{118}=-0.202$, $t=-2.68$, $p<0.01$).

3-8. Discussion

The findings regarding social influences suggest that location seekers, or *anime* mania, are more likely to visit the destination if they are more willing to discover the locations that resemble particular scenes in an *anime* piece. This is also implied that the followers, or ordinary *anime* fans, are more likely to visit the destination if they are more willing to confirm whether the locations discovered by location seekers resemble particular scenes in an *anime* piece.

Regarding *anime* involvement, it was found that character involvement affects *anime* pilgrims' visit intention, while storyline involvement do not. This may be because *anime* viewers tend to love *anime* pieces in which *anime* characters are attractive and the storylines and other elements of *anime* pieces are just factors that make *anime* characters attractive (Azuma, 2009).

Most attributes of destination image did not affect visit intention as expected. This may be due to the fact that *anime* pilgrims are not attracted by destination attributes that have no relation to *anime*. However, some attributes affect visit intention. Relaxation and various activities had negative impacts on visit intention. It may be because *anime* pilgrims are willing to concentrate their efforts on discovery/confirmation of the locations that resemble particular scenes in an *anime* piece. Contrary to them, landscape, social interaction, information, and accessibility had positive impacts. Landscape may be important for *anime* pilgrims because the concept of landscape is closely related to whether the location resembles a particular scene in an *anime* piece. Social interaction may be important because it is fun for *anime* nerds to meet each other offline during their trip. Information may be important for them if the content of information is related to *anime* pilgrimage or *anime* itself. Accessibility may also be important in order for *more anime* viewers to go on pilgrimage casually.

4. Study 2: "Beyond Home"

4-1. Destination Image as a Determinant of Destination Loyalty

As discussed in the previous sections, there may be three categories of determinants of destination loyalty, which is formed during the post-tour period "beyond home". Similar to that of visit intention, the first category of determinants of destination loyalty is destination image. Previous research on (ordinary) tourism has put emphasis on destination image as a determinant of destination loyalty. According to (ordinary) tourism researchers, destination image affects not only visit intention, but also destination loyalty (Martina, *et al.* 2002; Chen and Tsai, 2007; Zhang, *et al.*, 2014). Thus, when we empirically investigate destination loyalty for *anime* pilgrims, twenty attributes identified by Martina, *et al.* (2002) would be incorporated into the determinant model though most of them have no relation to *anime*.

4-2. On-site *Anime* Experiences as Determinants of Destination Loyalty

The second category of determinants of destination loyalty is on-site *anime* experiences. It has been found that tourists' positive experiences at tourism destinations positively affected destination satisfaction and loyalty in the context of (ordinary) tourism (Bramwell, 1998; Oppermann, 2000). Although film tourism researchers have not yet utilized on-site film experiences as determinants of film tourists' destination loyalty, there are some researchers who have focused on on-site film experiences and claimed that film tourists' experiences consist of three factors, *i.e.*, "prestige and privilege", "intimacy and memory", and "beyond screen, sensory experience and re-enactment".

However, the names of these factors seem not to be adequate to the scale items. Therefore, in this study, we rename them as "devoted experience", "vicarious experience", and "nostalgic experience". Devoted experience is the factor measured with scales such as "I was excited to get close and to touch buildings which appeared in *anime* scenes." and "I was excited to be able to be at the location in person."; vicarious experience is the factor measured with items such as "It was a great experience to perform the same action as the characters." and "As if I was the main character, I was so excited to re-enact some *anime* scenes in person."; and nostalgic experience is the factor measured with scales such as "I immediately recognized all the things as they had appeared in the *anime* piece." and "The story from the *anime* piece went through my mind as I was here." These three on-site *anime* experiences may affect *anime* pilgrims' loyalty towards the destination.

4-3. Social Influences as Determinants of Destination Loyalty

The third and the final category of determinants of destination loyalty is social influences. Social influences are the most important determinants not only of visit intention, but also of destination loyalty for *anime* pilgrims:

On one hand, some *anime* viewers try to discover the locations. If the perceived level of performance in terms of discovering the locations is higher, destination loyalty might be higher. It should be noted that the relationship between the perceived performance and destination loyalty is facilitated by opinion leadership (cf. Rogers, 1983), which is higher only if he/she is highly-involved *anime* viewers or *anime* mania (Ono, 2010), or in other words, location seekers (Okamoto, 2011).

On the other hand, followers, or ordinary *anime* fans, may not be highly motivated to discover the locations. Rather, they are more likely to enjoy judging whether the locations discovered by location seekers resemble particular scenes in an *anime* piece. Thus, if the perceived performance in terms of confirming the locations is higher, destination loyalty might be higher, and the relationship between perceived performance and destination loyalty might be moderated by opinion leadership.

4-4. Data Collection

The data was collected from *anime* pilgrims on the street survey in Chichibu (79.6%), which is the *anime seichi* of *anime* pieces entitled, "The Flower We Saw That Day (*Anohi Mita Hana no Namae wo Bokutachi wa Mada Shiranai*)" and "The Anthem of the Heart (*Kokoro ga Sakebitagatterunda*)" as well as Hanno (20.4%), which is the *anime seichi* of an *anime* piece entitled, "Encouragement of Climb (*Yama no Susume*)". 199 questionnaires were collected, of which 195 were valid (98%). The sample was split between 81.1% males and 18.9% females. The age varied from 15 to 61 years old. Over 51% of the respondents consisted of males between 21-30 years old.

Respondents were asked to answer questions about (1) destination image, (2) *on-site anime experiences*, (3) performance in discovery/confirmation, (4) opinion leadership, and (5) destination loyalty.

4-5. Measures

Destination loyalty was measured with multiple items developed by Chi and Qu (2008). Twenty destination attributes that were components of destination image were

measured with items developed by Gallarza, *et al.* (2001). Three components of on-site *anime* experiences, *i.e.*, devoted experience, vicarious experience, and nostalgic experience, were measured respectively with items developed by Kim (2012). Performance in discovering and confirming the locations were measured with original multiple items developed based on the qualitative study conducted by Okamoto (2009). Opinion leadership was measured with multiple items developed by Childer's scales on opinion leadership (1986) and Hoffman, *et al.*'s scales on lead users (2010). For a list of all items, see Appendix 2. Responses to all these items were given on a five-point Likart-type scale (1=strongly dsagree to 5=strongly agree).

Cronbach's α values and composite reliability (CR) values for all multi-item scales were above 0.70 (ranging from 0.78 to 0.93 for Cronbach's α and 0.75 to 0.93 for CR, respectively), indicating that the constructs had high reliability (cf. Nunnally, 1978; Hair, *et al.*, 2012). To estimate the model, values of all multi-item scale for each construct were summed up.

4-6. Model

A hierarchical multiple regression analysis was utilized again. Before coefficient estimation, we used a mean-centering procedure to minimize multicollinearity. The variance inflation factor for each of all regression coefficients was well below the recommended threshold of 10 (lowest = 1.29, highest=4.31) (Neter, *et al.*, 1985).

In Model 1, only destination attributes and dummy variable for survey areas were incorporated. In Model 2, devoted experience, vicarious experience, and nostalgic experience were added. In Model 3, social influence terms, *i.e.*, perceived performance in terms of discovering the locations, perceived performance in terms of confirming the locations, perceived performance in terms of discovering the locations \times opinion leadership, and perceived performance in terms of confirming the locations \times opinion leadership, were added. Also, opinion leadership was added as a controlled variable.

Model 3 can be described as follows:

$$Loy = \sum_{l=1}^{20} \beta_{5l} Image_l + \beta_{61} Area + \sum_{m=1}^3 \beta_{7m} Exp_m + \beta_{81} Lead + \beta_{82} Dis \\ + \beta_{83} Con + \beta_{84} DisLead + \beta_{85} ConLead + \varepsilon,$$

where *Loy* is destination loyalty, *Image*₁₋₂₀ are destination attributes, *Area* is a dummy variable for survey areas, *Lead* is opinion leadership, *Exp*₁₋₃ are three items on *on-site*

anime experiences (1=devoted experience; 2=vicarious experience; 3=nostalgic experience), *Dis* is perceived performance in terms of discovering the locations, and *Con* is perceived performance in terms of confirming the locations. *Dis*×*Lead* and *Con*×*Lead* represent interactions with opinion leadership. β s are regression coefficients, and ϵ is the error term for the equation.

4-7. Results

The results of the hierarchical multiple regression analysis are shown in Table 2. The adjusted R^2 of Model 2 was significantly higher than the adjusted R^2 of Model 1 ($\Delta R^2=0.19$, $p<0.01$). And, the adjusted R^2 of Model 3 was significantly higher than Model 2 ($\Delta R^2=0.12$, $p<0.01$), in turn. Therefore, Model 3 had the strongest explanatory power, indicating that social influence terms are, in general, important determinants of visit intention.

In fact, in Model 3, though the coefficient of perceived performance in terms of discovering the locations was not significant ($\beta_{82}=-0.006$, $t=-0.09$, $p>0.10$), the coefficient of the interaction with opinion leadership was significant and positive ($\beta_{84}=0.111$, $t=2.15$, $p<0.05$) as expected. On the other hand, the coefficient of perceived performance in terms of confirming the locations was significant and positive ($\beta_{83}=0.241$, $t=3.66$, $p<0.01$), while the coefficient of the interaction with opinion leadership was significant and negative ($\beta_{85}=-0.262$, $t=-3.73$, $p<0.01$) as expected.

Regarding the second category of determinants derived from previous film tourism research, the results showed that both devoted experience and nostalgic experience had significant impact on destination loyalty ($\beta_{71}=0.167$, $t=2.07$, $p<0.10$; $\beta_{73}=0.089$, $t=1.12$, $p<0.10$, respectively), whereas vicarious experience had no significant relation to destination loyalty ($\beta_{72}=0.061$, $t=0.71$, $p>0.10$).

Regarding the first category of determinants, on which (ordinary) tourism research has been put emphasis, the results showed that three of twenty destination attributes had significant impact on *anime* viewers' destination loyalty, which were relaxation ($\beta_{52}=0.209$, $t=3.17$, $p<0.01$), residents' receptiveness ($\beta_{59}=0.126$, $t=1.70$, $p<0.10$), and information ($\beta_{512}=0.140$, $t=2.29$, $p<0.10$).

Table 2: Estimation Results of Study 2

	Standardized Coefficients					
	Model 1		Model 2		Model 3	
	β	t-value	β	t-value	β	t-value
β_{51} : Image 1 (Landscape)	0.199**	2.24	0.086	1.11	0.056	0.81
β_{52} : Image 2 (Relaxation)	0.210**	2.42	0.145*	1.95	0.209***	3.17
β_{53} : Image 3 (Sport Facilities)	0.066	0.92	0.048	0.79	0.027	0.50
β_{54} : Image 4 (Shopping)	0.031	0.37	0.002	0.03	-0.080	-1.22
β_{55} : Image 5 (Gastronomy)	-0.039	-0.40	-0.018	-0.21	0.017	0.24
β_{56} : Image 6 (Value)	0.079	0.81	0.014	0.17	0.039	0.53
β_{57} : Image 7 (Climate)	-0.028	-0.37	-0.093	-1.42	-0.094	-1.63
β_{58} : Image 8 (Social Interaction)	-0.021	-0.23	-0.013	-0.16	-0.040	-0.54
β_{59} : Image 9 (Residents' Receptiveness)	0.124	1.32	0.075	0.92	0.126*	1.70
β_{510} : Image 10 (Accommodation)	0.169*	1.91	0.072	0.95	0.030	0.43
β_{511} : Image 11 (Cultural Attractions)	-0.085	-1.03	-0.046	-0.66	-0.084	-1.37
β_{512} : Image 12 (Information)	0.156*	1.92	0.108	1.57	0.140*	2.29
β_{513} : Image 13 (Service Quality)	0.022	0.24	-0.025	-0.31	-0.087	-1.23
β_{514} : Image 14 (Nightlife)	-0.179**	-2.28	-0.117*	-1.75	-0.006	-0.10
β_{515} : Image 15 (Originality)	-0.059	-0.67	-0.074	-1.00	-0.086	-1.29
β_{516} : Image 16 (Transportation)	0.197	1.57	0.116	1.09	0.090	0.96
β_{517} : Image 17 (Accessibility)	-0.146	-1.19	-0.116	-1.12	-0.101	-1.08
β_{518} : Image 18 (Various Activities)	0.101	1.38	0.098	1.58	0.079	1.44
β_{519} : Image 19 (Nature)	-0.071	-0.80	-0.074	-0.94	-0.036	-0.54
β_{520} : Image 20 (Safety)	-0.020	-0.25	-0.005	-0.08	0.003	0.05
β_{61} : Area Dummy (Chichibu)	-0.034	-0.52	-0.087	0.11	-0.035	-0.18
β_{71} : On-site <i>Anime</i> Experience 1 (Devoted Experience)	---	---	0.375***	4.24	0.167*	2.07
β_{72} : On-site <i>Anime</i> Experience 2 (Vicarious Experience)	---	---	0.078	0.81	0.061	0.71
β_{73} : On-site <i>Anime</i> Experience 3 (Nostalgic Experience)	---	---	0.193**	2.29	0.089*	1.12
β_{81} : Opinion Leadership	---	---	---	---	0.219***	3.36
β_{82} : Performance in Discovery	---	---	---	---	-0.006	-0.09
β_{83} : Performance in Confirmation	---	---	---	---	0.241***	3.66
β_{84} : Performance in Discovery×Lead	---	---	---	---	0.111**	2.15
β_{85} : Performance in Confirmation×Lead	---	---	---	---	-0.263***	-5.04
R ²	0.355		0.549		0.664	
Adjusted R ²	0.276		0.486		0.605	
F value	4.53***		8.64***		11.26***	
ΔR^2	---		0.194***		0.115***	

Note: *** p<0.01, ** p<0.05, * p<0.10.

4-8. Discussion

The findings regarding social influences suggest that location seekers, or *anime* mania, are more likely to become loyal to the destination once they have discovered the locations that resemble particular *anime* scenes in an *anime* piece. It is also implied that the followers, or ordinary *anime* fans, are more likely to become loyal to the destination once they have confirmed whether the locations discovered by location seekers resemble particular scenes in an *anime* piece.

Regarding on-site *anime* experiences, it was found that devoted experience and nostalgic experience positively affects destination loyalty, while vicarious experience does not. This may be because *anime* pilgrims can enjoy vicarious experiences at any other places than the locations while they can enjoy devoted experience and nostalgic experience only at the locations. Thus, if they do not feel that they had enjoyed precious experiences, they do not become loyal to the destination, while if they feel that they had enjoyed precious experiences, they become loyal to the destination.

Most attributes of destination image did not affect destination loyalty as expected. This may be due to the fact that *anime* pilgrims do not value destination attributes that have no relation to *anime*. However, some attributes affected destination loyalty. Relaxation, residents' receptiveness, and information had positive impacts on destination loyalty. If *anime* pilgrims feel relaxed at the destination through pilgrimaging and interacting with the local people, they become loyal to the destination. *Anime* pilgrims feel that they are only accepted at home (Kinsella, 1998). Once they feel the warmth of the local people, they feel accepted and become loyal to the destination. During pilgrimaging, if they were exposed to the information regarding pilgrimaging at the destination, they feel convenient and become loyal to the destination.

5. Implications

5-1. Theoretical Implication

This is, to our knowledge, the first study to construct models that explain the determinants of Japanese *anime* pilgrims' visit intention and destination loyalty, and conduct empirical studies with traveler datasets. Although *anime* pilgrimage has become a popular and well-known social phenomenon in Japan, few studies have been conducted regarding the issue and, to our knowledge, no quantitative research has been conducted -

—All previous studies have been only conceptual or single case studies that aim to obtain preliminary findings. In this regard, this study have contributed to thrust *anime* pilgrimage research up to the level of other kinds of film tourism research.

Unlike previous models on (ordinary) tourism and film tourism, our models were characterized by social influences between location seekers and their followers in the tourist community. The results of the empirical tests showed that the new models are superior to previous models without social influences in the context of *anime* pilgrims. Also, the results implied that even if during pre-trip period "within home", *anime* nerds expect that they will meet and interact with other nerds while traveling. Such transcultural experiences result in higher destination loyalty during post-trip period "beyond home". These findings may be applied not only to the context of *anime* pilgrimage, but also to all other kinds of film tourism, or even to (ordinary) tourism.

5-2. Managerial Implication

Anime nerds would like to discover and confirm the locations that resemble particular scenes in an *anime* piece by themselves. In other words, sacred places for *anime* viewers are decided by *anime* viewers, not by local tourist bureau. Therefore, destination marketers should not promote the locations that an *anime* piece modeled after. Instead, by welcoming *anime* nerds to their town with warm-hearted atmosphere, destination marketers may attract more *anime* nerds to go on pilgrimage.

6. Limitations and Future Research

6-1. Limitations of This Study

This study has some limitations. First, the survey was conducted in limited numbers of areas. Especially in Study 2, we collected data only in a few towns where *anime seichi* for only a few *anime* pieces is located. Sample size was also limited in this study due to time and financial constraints.

6-2. Future Research

As mentioned above, our new models may be applied not only to *anime* pilgrimage in Japan, but also to other kinds of film tourism and even to ordinary tourism in other

countries and areas all over the world. Future research should be conducted to examine the external validity of our models.

Contrary to this, our model explaining why *anime* nerds in Japan are traveling around in Japan may not be useful to explain *anime* nerds' behavior in other countries because *anime* nerds have unique characteristics that change according to each region (Azuma, 2012).

Finally, while we examined *anime* pilgrimage from pilgrims' point of view, there have not yet been any investigations of *anime* pilgrimage from local people's point of view. It is interesting to construct a model explain why local, ordinary (non-nerd) people welcome *anime* nerds to their town and even let them participate in their traditional rites and festivals.

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Appendix 1: Question Items in Study 1

Variables	Items	Source
Image 1 (Landscape)	γ_{11} : There is a beautiful landscape at the destination.	Gallaza, Saura, and Garcia (2001)
Image 2 (Relaxation)	γ_{12} : There is a relaxing place at the destination.	
Image 3 (Sport Facilities)	γ_{13} : There are many facilities to play sports at the destination.	
Image 4 (Shopping)	γ_{14} : I can enjoy shopping at the destination.	
Image 5 (Gastronomy)	γ_{15} : I can eat delicious food at the destination.	
Image 6 (Value)	γ_{16} : I can have valuable experiences at the destination.	
Image 7 (Climate)	γ_{17} : I can have fun at the destination no matter how the weather is.	
Image 8 (Social Interaction)	γ_{18} : I can interact with other tourists at the destination.	
Image 9 (Residents' Receptiveness)	γ_{19} : I can interact with other tourists at the destination.	
Image 10 (Accommodation)	γ_{20} : There is a decent accommodation at the destination.	
Image 11 (Cultural Attractions)	γ_{21} : There are cultural attractions at the destination.	
Image 12 (Information)	γ_{22} : It is easy to gather information on pilgrimaging at the destination.	
Image 13 (Service Quality)	γ_{23} : I can enjoy the heartwarming hospitality at the destination.	
Image 14 (Nightlife)	γ_{24} : There are many shops open in the evenings at the destination.	
Image 15 (Originality)	γ_{25} : I can have a unique local experience at the destination.	
Image 16 (Transportation)	γ_{26} : There are many transportation at the destination.	
Image 17 (Accessibility)	γ_{27} : The destination is easy to access.	
Image 18 (Various Activities)	γ_{28} : There are many tourist attractions not related to <i>anime</i> at the destination.	
Image 19 (Nature)	γ_{29} : The destination is full of nature.	
Image 20 (Safety)	γ_{30} : The destination is safe.	
<i>Anime</i> Involvement 1 (Character)	γ_{31} : <i>Anime</i> character is highly attractive to me.	Lee, Scot, and Kim (2008)
<i>Anime</i> Involvement 2 (Storyline)	γ_{32} : <i>Anime</i> storyline is highly attractive to me.	
Willingness to Discover	γ_{33} : I want to discover unexplored <i>anime seichi</i> .	New
	γ_{34} : I don't mind spending time to discover <i>anime seichi</i> .	
	γ_{35} : I watch the <i>anime</i> piece several times in order to discover <i>anime seichi</i> .	
	γ_{36} : I want to become the first one to discover <i>anime seichi</i> in my community.	
Willingness to Confirm	γ_{37} : I am interested in looking at whether the location regarded to be <i>anime seichi</i> resemble the actual scene of an <i>anime</i> piece.	New
	γ_{38} : I am interested in <i>anime seichi</i> which is a hot spot among my friends or peers.	
	γ_{39} : I want to confirm whether the location regarded to be <i>anime seichi</i> resemble the actual scene of an <i>anime</i> piece.	
	γ_{40} : I became interested in the destination from looking at the information about <i>anime seichi</i> online.	
Opinion Leadership	γ_{41} : I talk to my friends and neighbors about <i>anime</i> .	Childer (1986), Hoffman, Koppalle, and Novak (2008)
	γ_{42} : I give a great deal of information when I talk to my friends and neighbors about <i>anime</i> .	
	γ_{43} : I have told a number of people about <i>anime</i> during the past six months.	
	γ_{44} : Compared with my circle of friends, I am very likely to be asked about <i>anime</i> .	
	γ_{45} : In a discussion of <i>anime</i> , I would be most likely to convince my friends of my ideas.	
	γ_{46} : In discussions of <i>anime</i> , I often tell my friends about <i>anime</i> .	
	γ_{47} : Overall in all of my discussions of <i>anime</i> with friend and neighbors, I am often used as a source of advice.	
	γ_{48} : Other people consider me as "leading edge" with respect to <i>anime</i> pilgrimage.	
	γ_{49} : I have pioneered some new and different ways for <i>anime</i> pilgrimage.	
	γ_{50} : I have suggested to my <i>anime</i> community some new and different ways for <i>anime</i> pilgrimage.	
Visit Intention	γ_{51} : I have participated in offers by my <i>anime</i> community in new and different ways for <i>anime</i> pilgrimage.	Lam and Hsu (2004)
	γ_{52} : I have come up with some new and different solutions to meet my needs for <i>anime</i> pilgrimage.	
	γ_{53} : I have a likelihood to visit <i>anime seichi</i> in next 12 months.	
	γ_{54} : I have an intention to visit <i>anime seichi</i> in next 12 months.	
	γ_{55} : I want to visit <i>anime seichi</i> in the future.	

Note. Responses to all these items were given on a five-point Likert-type scale (1=strongly disagree to 5=strongly agree).

Appendix 2: Question Items in Study 2

Variables	Items	Source
Image 1 (Landscape)	γ_{46} : There was a beautiful landscape at the destination.	Gallaza, Saura, and Garcia (2001)
Image 2 (Relaxation)	γ_{47} : There was a relaxing place at the destination.	
Image 3 (Sport Facilities)	γ_{48} : There were many facilities to play sports at the destination.	
Image 4 (Shopping)	γ_{49} : I could enjoy shopping at the destination.	
Image 5 (Gastronomy)	γ_{50} : I could eat delicious food at the destination.	
Image 6 (Value)	γ_{51} : I could have valuable experiences at the destination.	
Image 7 (Climate)	γ_{52} : I could have fun at the destination no matter how the weather is.	
Image 8 (Social Interaction)	γ_{53} : I could interact with other tourists at the destination.	
Image 9 (Residents' Receptiveness)	γ_{54} : The local people accepted me at the destination.	
Image 10 (Accommodation)	γ_{55} : There was a decent accommodation at the destination.	
Image 11 (Cultural Attractions)	γ_{56} : There were cultural attractions at the destination.	
Image 12 (Information)	γ_{57} : It was easy to gather information on pilgrimaging at the destination.	
Image 13 (Service Quality)	γ_{58} : I could enjoy the heartwarming hospitality at the destination.	
Image 14 (Nightlife)	γ_{59} : There were many shops open in the evenings at the destination.	
Image 15 (Originality)	γ_{60} : I could have a unique local experience at the destination.	
Image 16 (Transportation)	γ_{61} : There were many transportation at the destination.	
Image 17 (Accessibility)	γ_{62} : The destination was easy to access.	
Image 18 (Various Activities)	γ_{63} : There were many tourist attractions not related to <i>anime</i> at the destination.	
Image 19 (Nature)	γ_{64} : The destination was full of nature.	
Image 20 (Safety)	γ_{65} : The destination was safe.	
Devoted Experience	γ_{66} : I was excited to get close and to touch buildings which appeared in <i>anime</i> scenes. γ_{67} : I was excited to be able to be at the location in person. γ_{68} : I was excited to see landscapes portrayed in the <i>anime</i> scenes in person. γ_{69} : I gazed at and took pictures of the details of the locations that appeared in <i>anime</i> scenes. γ_{70} : I was excited to take photos with things related to my favorite characters.	Kim (2012)
Vicarious Experience	γ_{71} : It was a great experience to perform the same action as the characters. γ_{72} : It was a great experience to find out many behind the <i>anime</i> scenes stories about producing the <i>anime</i> . γ_{73} : Alongside experiencing the locations, it was a great experience to know more about the interesting stories on <i>anime</i> pieces. γ_{74} : As if I was the main character, I was so excited to re-enact some <i>anime</i> scenes in person.	
Nostalgic Experience	γ_{75} : I immediately recognized all the things as they had appeared in the <i>anime</i> piece. γ_{76} : I found myself to be familiar with <i>anime seichi</i> . γ_{77} : The story from the <i>anime</i> piece went through my mind as I was here.	
Performance in Discovery	γ_{78} : I spent my time and money to discover <i>anime seichi</i> . γ_{79} : I think I was able to discover unexplored <i>anime seichi</i> . γ_{80} : Since I watched the <i>anime</i> piece several times, I was able to discover <i>anime seichi</i> . γ_{81} : I think I was the first one to be able to discover <i>anime seichi</i> in my community.	New
Performance in Confirmation	γ_{82} : I think I was able to visit the <i>anime seichi</i> which was a hot spot among my friends or peers. γ_{83} : I was able to confirm whether the location regarded to be <i>anime seichi</i> resemble the actual scene of an <i>anime</i> piece. γ_{84} : I think I was able to confirm the extent to which the location regarded to be <i>anime seichi</i> resemble the scene of an <i>anime</i> piece. γ_{85} : I think I was able to confirm the information on <i>anime seichi</i> which I found online.	New
Opinion Leadership	γ_{86} : I talk to my friends and neighbors about <i>anime</i> . γ_{87} : I give a great deal of information when I talk to my friends and neighbors about <i>anime</i> . γ_{88} : I have told a number of people about <i>anime</i> during the past six months. γ_{89} : Compared with my circle of friends, I am very likely to be asked about <i>anime</i> . γ_{90} : In a discussion of <i>anime</i> , I would be most likely to convince my friends of my ideas. γ_{91} : In discussions of <i>anime</i> , I often tell my friends about <i>anime</i> . γ_{92} : Overall in all of my discussions of <i>anime</i> with friend and neighbors, I am often used as a source of advice. γ_{93} : Other people consider me as "leading edge" with respect to <i>anime</i> pilgrimage. γ_{94} : I have pioneered some new and different ways for <i>anime</i> pilgrimage. γ_{95} : I have suggested to my <i>anime</i> community some new and different ways for <i>anime</i> pilgrimage. γ_{96} : I have participated in offers by my <i>anime</i> community in new and different ways for <i>anime</i> pilgrimage. γ_{97} : I have come up with some new and different solutions to meet my needs for <i>anime</i> pilgrimage.	Childer(1986), Hoffman, Kopalle, and Novak (2008)
Destination Loyalty	γ_{98} : I want to recommend the region which has the <i>anime seichi</i> to other people. γ_{99} : I want to revisit the region which has the <i>anime seichi</i> .	Chi and Qu(2008)

Note. Responses to all these items were given on a five-point Likert-type scale (1=strongly disagree to 5=strongly agree).