

A Study of Hong Kong Young Adults Going to Japan on Cultural Pilgrimage

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Abstract

The number of Hong Kong young people visiting Japan to participate in pop culture-related activities has been on the rise in the past decades. They show keen interest in such activities as visiting drama shooting sites, attending live concerts and going to comic exhibitions. These kinds of activities can be seen as “cultural pilgrimage” as these young people pay tribute to their beloved Japanese pop cultural icons by visiting Japan.

The popularity of cultural pilgrimage to Japan indicates the global popularization of Japanese popular culture on youth. Consumption of Japanese popular culture is an integral part of youth culture in Hong Kong. To many Hong Kong young adults, Japan is their cultural hometown. Their cultural pilgrimage to Japan reflects their complicated identities in the age of cultural globalization.

This study examines cultural pilgrimages to Japan among Hong Kong young adults, evaluating transnational cultural flows and their social implications. A wide scope of materials, such as newspapers, government reports, tour agency pamphlets and television programs, are used to outline the development of cultural pilgrimage from Hong Kong to Japan in the past decades. A questionnaire survey with 100 respondents has been conducted to analyse their tour patterns to Japan. In addition, I conducted 10 interviews with young people in Hong Kong who are experienced in cultural pilgrimage to Japan. This study indicates that a specific kind of nostalgic sentiment towards Japan is developed among Hong Kong young adults who pay frequent visits to Japan on cultural pilgrimage. It also shows that cultural pilgrimage is significant in altering tourism patterns. The rise of cultural pilgrimage has changed the landscape of tourism. Increasing number of young people participate in pop culture tourism. Travel agencies have to incorporate more pop cultural elements to attract tourists nowadays. Cultural pilgrimage has important implications for understanding the nature of Asian fandom of Japanese popular culture.

摘要

近數十年，前往日本參與流行文化活動的香港年青成年人持續增加。他們普遍喜歡到訪電視劇拍攝地、出席流行音樂會、或參觀漫畫博覽。這些年青人到日本，以向喜歡的日本流行文化偶像致敬，故這種旅遊可視為「文化朝聖」。

年青人喜歡到日本作文化朝聖，反映了日本流行文化對全球青年都有深刻的影響。在香港，日本流行文化是年青人文化中不可或缺的一部分。對不少香港年青人而言，日本就如他們的文化家鄉。現今社會，文化全球化影響地球上所有人。香港年青人到日本作文化朝聖也反映了他們複雜的文化身份。

本文以前往日本參加文化朝聖的香港年青人為探討對象，期望了解跨國文化交流的社會影響。我以各種資料，如報章雜誌、政府報告、旅行社刊物、電視節目等闡述過去數十年香港人到日本作文化朝聖的歷史和發展。本研究以短問卷方式訪問了一百名香港年青人，以了解他們到日本旅遊的活動和模式。除此之外，我對十名經驗豐富的文化朝聖者做了深入訪談，並以個案研究的方法作分析。本研究指出，經常前往日本作文化朝聖的香港年青人會對日本產生一種特別的鄉愁。文化朝聖也改變了一般人的旅遊模式，甚至改變了旅遊業的發展面貌，使越來越多年青人參加文化朝聖。為了迎合這個新趨勢，旅遊業界積極引入流行文化元素以吸引旅客。文化朝聖是現代文化全球化的重要指標。它對理解亞洲的日本流行文化迷有著深刻的意義。

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A Note on the Use of Chinese / Japanese Terms, Names, and Webpage Materials

Except terms which are commonly pronounced in Cantonese, all pronunciations of Chinese words are denoted with Hanyu Pinyin. For Cantonese terms, I use the Yale Romanization with tones notated in diacritic marks. All Chinese terms are supplemented with Chinese characters either in the text or in footnote. Japanese terms are supplemented with Chinese characters when available. Names of people are written in Western style, in the order of first name, family name.

Certain graphs and figures illustrated in this paper are edited to delete irrelevant information (such as visitor counter and advertisement of webpage captures) for better layout. Other parts are not altered.

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Chapter 1: Preface

The number of Hong Kong young people visiting Japan to participate in fandom activities has been increasing in the past decades.¹ These young people visit Japan frequently and participate in various pop culture-related activities, such as concerts, comic conventions and movie premiers. They are willing to spend their limited resources on the things they love. For instance, buying live concert tickets and movie premier tickets through online auction or scalpers. They never hesitate to buy their favorite icon merchandises such as concert souvenirs and figurines. They are also enthusiastic about visiting sites that appeared in television dramas, animated series and movies. They usually go to Japan on their own and visit places where they can experience Japanese popular culture. Unlike their parents' generations who visited Japan in the 1980s and 1990s, these young tourists are no longer satisfied with the package guided tours to Japan characterized by standardized sightseeing and shopping activities. They do not show as much interest as the older generation in traditional tourist spots such as Tokyo Tower, Kiyomizu Temple, or the Himeji Castle unless these sites are associated with their favorite pop culture works. These youngsters are more passionate to visit pop culture-related places such as the Fuji Television Building, Akihabara, Ghibli Museum, and Hello Kitty Land. Their visit to Japan can be seen as “cultural pilgrimage”, as they visit Japan to pay tribute to their beloved Japanese pop culture.

In this paper, “pop culture tourism” refers to tourism that includes visits to pop culture-related sites. In pop culture tours where participants show particular emotional needs derived from their affection for specific popular cultural products, or when their activities are significantly directed by certain popular cultural products and distinct them from usual tourists, I address such tour as “cultural pilgrimage”. In academia, tours taken by people to pay tribute to their beloved (popular) cultural icons is named in various ways, such as “cultural pilgrimage”, “anime pilgrimage”, “stage visit” and “holy

¹ Wai Ming Ng, “Hong Kong Young People and Cultural Pilgrimage to Japan: The Role of Japanese Popular Culture in Asian Tourism,” in *Asian Tourism: Growth and Change*, ed. Janet Cochrane (Oxford: Elsevier, 2008), 183-192.

place sightseeing tour”² I use “cultural pilgrimage” in this paper because this term focuses on the emotional fulfillment of participants, and matches my main goal of understanding the psychological state of the people concerned. People who engage in cultural pilgrimage may look for more psychological satisfaction related to the enjoyment of popular culture than other people. They are indeed paying tribute to what they love through pilgrimage.

Cultural pilgrimage has a long historical tradition dated back to the 18th century or even earlier. Tourists travelled across nations to learn about the culture, art and life style of people of specific geographical areas. Travel writings in the 18th century reveal that Europeans travelled across countries to appreciate traditional arts. Many English young gentlemen undertook the Grand Tour to spend months or years in France, Italy, Rome or other European regions as part of their cultural education.³ They visited historical monuments and museums to appreciate culture and arts of different European regions. Cultural heritage of Europe has been significant in boosting tourist activities. Thorburn even credited it as “one of the oldest and most important generators of tourism.”⁴ Similar form of cultural pilgrimage was also undertaken by the Americans in later time. American artists and writers flocked to Paris in the 19th and early 20th century, believing that the cultural inspirations and resources Paris offered could be found nowhere else in the world.⁵ To name just a few, novelist James Fenimore Cooper, sculptor Augustus Saint-Gaudens and pianist Louis Moreau Gottschalk went to Paris from America in the 19th century and created masterpieces which gained them world-wide recognition and

² For reference, please see Ng, “Cultural Pilgrimage”; Christine King, “His Truth Goes Marching On: Elvis Presley and the Pilgrimage to Graceland,” in *Pilgrimage in Popular Culture*, ed. Ian Reader and Tony Walter (New York: Palgrave, 1993); and Takeshi Okamoto, “A Study on Impact of Anime on Tourism in Japan: A Case of ‘Anime Pilgrimage’,” *Web-Journal of Tourism and Cultural Studies* 13 (2009): 1-8.

³ The term Grand Tour refers to the traditional trip of upper-class European young men in the mid-17th to mid-19th century in which young men travelled across European regions as an educational rite of passage. It was to expose them to the legacy of the classical period and the Renaissance. The itinerary was often inspired by classical literatures and it was often planned before the tour.

⁴ A. Thorburn, “Marketing Cultural Heritage: Does it Work within Europe?” *Travel and Tourism Analyst* (December, 1986): 39-48.

⁵ Max Byrd, “David McCullough's Fascinating New Book Explores the Lives of Lesser Known Luminaries in the City of Light,” review of *“The Greater Journey”: American Pilgrims in 19th Century Paris*, by David McCullough, *Barnes & Noble Review*, May 30, 2011, http://mobile.salon.com/books/2011/05/30/the_greater_journey_david_mccullough/index.html.

fame.

Despite that fact that cultural heritage and cultural resources promoted tourist flows, culture and tourism were often viewed as separate realms in the past centuries. At times, they represent two contrasting fields: Culture was considered locally founded resources educating and shaping cultural identity of local people. Tourism was considered non-everyday leisure activity taken by foreigners separate from the culture of the local people.⁶ According to the analyses by the Organisation for Economic Co-operation and Development (OECD), the strength of local cultural resources on the development of tourism only became more obvious towards the end of the 20th century.⁷ Cultural pilgrimage only rose as a new field of study since the post-war era when tourist study grew in popularity.

In comparison with cultural pilgrimage from the 18th century to the mid-20th century, cultural pilgrimage today concerns not only traditional arts for the upper class, but also contemporary popular culture entertaining a wider population of audiences. In many occasions, cultural pilgrimage undertaken by young people today involve sites which appeared in popular cultural products such as movies, comics and animated series. In addition to the traditional cultural pilgrimage activities such as seeing heritage and learn about different cultures and languages, people nowadays also travel to look for imaginary characters and to verify tales from popular cultural creations. Paying visits to these sites is an attempt to break the boundary between “reality” and “simulation”, and to link fantasy and reality. The rise of pop culture tourism in the last few decades of the 20th century signifies how the change in tourists’ preference goes hand in hand with the growing production and consumption of pop cultural products.

The popularity of cultural pilgrimage to Japan reflects the significant influence of Japanese popular culture in the era of globalization. Since the 1980s, Japan has become a major exporter of pop culture. Japanese anime, comics and games are well-received in

⁶ “*The Impact of Culture on Tourism*,” Organisation for Economic Co-operation and Development, accessed August 30 2011, http://www.em.gov.lv/images/modules/items/OECD_Tourism_Culture.pdf.

⁷ Ibid.

every corner of the world. *Dragonball*, *Sailor Moon*, *Pokémon* and *Naruto*, just to name a few, are now all recognized names in the Western world. Hayao Miyazaki's *Spirited Away* (Walt Disney Pictures, 2001) even won the Oscar for Best Animated Feature Film in 2003. Japanese TV dramas and pop music may not be as globally recognized as their ACG (Animation-Comic-Game) counterparts, but they are exerting enormous influence on Asia. Japanese TV programs are featured in Hong Kong, Taiwan, South Korea, Mainland China, Thailand, Singapore, and many other Asian regions with high ratings. The adaptation of Japanese comic stories into Taiwanese and Korean TV dramas created a commotion in their countries and beyond. The globalization of Japanese pop culture stimulates overseas tourists to visit their dreamland, Japan. Due to geographical proximity and overwhelming popularity of Japanese pop culture in East Asia, many young people in Hong Kong, Taiwan, South Korea and Mainland China see Japan as their favorite tourist destination.

Objectives and Significance

Through a study of Hong Kong young adults paying cultural tribute to Japan, this study aims to contribute to three important areas of study: tourism, fandom, and Japanese popular culture.

Despite the rapid growing trend of pop culture tourism in recent years, not many studies have been done to evaluate its nature and significance in depth. Traditionally, tourism studies tend to concentrate on the tourist flow from the developed world to the exotic and developing regions. There are very strong interest and research on cultural tourism, heritage tourism and nature tourism. However, pop culture tourism, a relatively new form of tourism, remains little-studied. Hence, this study explores this new research territory. Secondly, pop culture tourism is also a new theme in fandom study. Nowadays, the world is well-connected. Tourists have more freedom to travel in the "global village". Overseas travel is no longer a once-in-a-lifetime experience, but is a part of the routine activity. This directly affects the development of fandom. Fandom activities may now take a more transnational and globalized form. From a local perspective, Hong Kong

fans are now more ready to take part in pop culture-related activities through frequent visits to Japan. On the other hand, the Japanese are also more accustomed to host fans from overseas. The increased transnational tourist flows promote cross-cultural exchanges and have implications on the cultural identity of tourists. Globalization is often studied from social and economic perspectives. This study, however, examines the cultural dimension of the making of fandom through a study of pop culture tourism. Thirdly, this research aims to fill in a gap in the fast-growing field of Japanese pop culture studies through the lens of globalization. It will be a pioneering research to evaluate transnational cultural flows by studying Hong Kong young adults performing cultural pilgrimage to Japan. It examines the reasons behind the rise of pop culture tourism, as well as its social and cultural implications.

Issues to be Addressed

To achieve the stated objectives, attempts are made to address the following four major issues:

Firstly, will cultural pilgrimage to Japan shape the cultural identity of Hong Kong young adults and their psychological attachment to Japan? Hong Kong people born after the 1980s are growing up watching Japanese anime, TV dramas and playing Japanese video games. Culturally, they feel very close to Japan. A special term, *hārizú* (哈日族), is even created to name the die-hard Japanese pop culture lovers.⁸ These people are more likely to visit Japan on cultural pilgrimage. In the local society, the existing system of signs of pop culture, such as idols and pop songs, influences youth' orientation in differentiation and ultimately affects their identity formation process. The various signs of popular culture available in the *hārizú*'s daily life create a sense of positive feelings among them and strengthen their identity formation.⁹ Cultural pilgrimage is a direct search for signs performed by the youths. Through cultural pilgrimage, fans directly encounter many

⁸ *Hārizú* (哈日族) is a Chinese term widely used since late 1990s to refer to dedicated fans of Japanese popular culture. “*Hā* (哈)” is a Hokkien vocabulary that means “like”. Literally, *hārizú* means “love-Japan tribe”. First used in Taiwan, it has been commonly used in Chinese communities around the world.

⁹ Kathryn Woodward, *Identity and Difference* (London: Sage Publications, 1997).

signs and symbols of Japanese popular culture. These experiences may modify their identity adjustment. Do their cultural pilgrimage experiences reinforce their passion for Japan? Do they feel disappointed when they find discrepancies between Japan they see on the mass media and Japan they actually experience? For example, if they go to visit a site of drama, movie or anime in the remote region in Japan, they may not be greeted with hospitality. This unwelcomed cultural pilgrimage experiences can cause negative sentiments. By looking into the actual experiences of cultural pilgrims from Hong Kong, this study aims to understand the possible changes in their attitudes towards Japan, and their subsequent adjustment in cultural identity.

In a similar analysis on the shaping of cross-cultural identities among Taiwanese youngsters conducted by Lee, the Taiwanese local identity shaped under the influence of Japanese pop culture reveals different characters depending on varying levels of attachment to Japan and the West.¹⁰ Lee believes that identity formation of Taiwanese youth can be categorized into three main types, namely, redirected identity (an identification towards the American or the Western world), hybrid identity (showing positive attitudes towards Japan, but retain high degree of identification with local Chinese), and replaced identity (a quasi-national identity with Japan). In other words, Lee proposes a spectrum of identity formation, rather than a polarized dichotomy of it. People of Hong Kong and Taiwan are similar in their way of consuming Japanese pop culture in recent decades, but the two regions differ in historical and political development, as Hong Kong did not undergo a prolonged period of Japanese colonization as Taiwan did. Hong Kong received strong influence from Western cultures. When compared with the Taiwanese or the Mainland Chinese, Hong Kong people's national and cultural identity are more ambivalent. The ending of British colonization and the handover of Hong Kong to China in 1997 is believed to be the beginning of a renewed national identity. However, Hong Kong people are still ambivalent in social, cultural and political belonging. While feeling Chinese in their national identity, Hong

¹⁰ Ming-tsung Lee, "Traveling With Japanese TV Dramas: Cross-cultural Orientation and Flowing Identification of Contemporary Taiwanese Youth," in *Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas*, ed. Koichi Iwabuchi (Hong Kong: Hong Kong University Press, 2004), 129-154.

Kong people keep a distance from the Mainland Chinese Communist Party regime. Due to these special historical, political and cultural reasons, Hong Kong youth are under immense influence of foreign culture in developing their sense of identity. The research explores the adjustment in the identification process among young Hong Kong people. This perspective is academically significant because theories about identification habitually focus on children and teenagers, but not often on twenty-something and beyond. How does cultural pilgrimage influence tourists' perception of their identity? Do they feel more global, Asian, Japan or Hong Kong? The impact on identity will be examined through in-depth interviews.

Secondly, how do we understand the state of mind and behaviors of cultural pilgrims from Hong Kong to Japan in the lens of fandom study? Cultural pilgrimage works as an agent that strengthens fans' passion for their favorite pop culture. These young tourists show characteristics of *otaku* in their beliefs and activities.¹¹ But they are different from the *otaku* addressed in the Hong Kong mass media because they are out-going and sociable. They transform their indoor hobby to outdoor activity through pop culture tours. MacCannell explains tourists' ultimate goal in traveling as that of searching for authenticity.¹² By paying visits to conventional spots, tourists believe that they can directly experience the authentic culture and history of that place. MacCannell addresses the paradox in such tourism by claiming that pre-mediated creations of tourist spots might often lead to an inaccurate representation of the authentic. However, the places where participants in pop culture tours often visit are not those addressed in MacCannell's assumption. Unlike the tourist spots addressed by MacCannell, those places are rarely altered to fit tourist tastes. Some places are even returned to their original forms after the movie shootings. For example, the famous billboard with the catchphrase "*True love never runs smooth* [sic]" appeared in every episode in TV drama *Love Generation* (Fuji Television Network, 1997) was removed after the shooting.

¹¹ *Otaku* is a Japanese term for maniac of specific hobby. In Hong Kong, this concept is often adopted and used by the mass media to describe people who spend most time on their favorite popular cultural products and avoid social activities.

¹² Dean MacCannell, "Staged Authenticity: Arrangements of Social Space in Tourist Settings," *American Journal of Sociology* 79:3 (1973): 589-603.

However, fans still enjoyed visiting the set in Nagano prefecture where no obvious leftover could be found. Their satisfaction leads to further explorations in fandom studies, such as, what are fans looking for in cultural pilgrimage? How far can their passion justify the mis-match they observed between the imagined world and the experienced world in cultural pilgrimage?

In addition, cultural pilgrimage requires massive preparation before the actual visit, such as obtaining permits to the sites and contacting local informants. The after-tour sharing is also an important part of cultural pilgrimage. In both before and after cultural pilgrimage, fan communities play an important role in the exchange of information. Young fans obtain information from fan communities and share tour reports after the visit. Members of the fan community not only engage in reciprocity through the circulation of data, but also subtly build a hierarchy of the members according to experience. Frequent cultural pilgrimage also signifies a closer attachment to the object of fandom, hence strengthening the status of a fan in respective community. Therefore, cultural pilgrimage may also work as a system which functions to strengthen fan communities.

Thirdly, what is the impact of the rise of pop culture tourism on tourism? Half a century back then, the term “tourism” mainly involved people from the developed nations visiting natural sites, eating exotic food and buying handicraft in rural regions. However, modern tourism is no longer restricted to the rich visiting the poor. People nowadays travel for various purposes. Also, people may engage in tourist activities regardless of difference in social-economic status. Globalization breaks down the travel barriers and stimulates international tourist flows in different directions. The rise of cultural pilgrimage is an effect of fast-growing cultural and economic globalization. For example, fans of *The Da Vinci Code* (Brown, 2003) visited the Louve and fans of *Brokeback Mountain* (Focus Feature, 2005) went to Wyoming and Alberta.¹³ In Asia, Japanese fans went to Seoul to visit the sets of *Winter Sonata* (KBS, 2002), and Hong Kong fans visited Odaiba in Bayside Tokyo to pay tributes to the real size *Gundam* figure. Pop

¹³ S. Metcalf, “On Location,” *New York Times Magazine*, May 2006.

culture tourism takes a multi-dimensional course and is becoming a major form of modern tourism. Pop culture-related sites, instead of the traditional tourist spots, are more attractive to the younger generation. Ng has identified several Asian tourism developments which are closely related to the influence of Japanese popular culture. He addresses the rising number of young people who perform cultural pilgrimage, the increasing popularity of self-guided tours, and the keen adjustment observed among Asian travel agencies in including pop culture-related sites in their package tours to Japan.¹⁴ Apart from the change in the macro landscapes of Asian tourism, micro changes can also be observed in individual tourists. John Urry proposes that tourists are bound by their own culture when they try to see the outside world.¹⁵ They can only see what their own culture prescribed them to see. However, the tourists addressed by Urry's are mainly from the developed countries who have not been culturally influenced by other countries to a degree comparable with tourists nowadays. With frequent contacts with Japanese pop cultures through the mass media, Hong Kong tourists are more hybrid in their cultural orientation. Urry's idea has to be revised to fit cultural pilgrimage observed in Asian nowadays.

Fourth, what new perspectives can the study of cultural pilgrimage offer to the understanding of globalization? Arjun Appadurai categorizes globalization into five major dimensions, including finanscape, technoscape, ideoscape, mediascape, and ethnoscape.¹⁶ Ethnoscape encompasses international tourist activities which encourage frequent inter-cultural contacts. It therefore dissolves the boundary between cultures and modifies local people's ethnoscape. Besides, cultural pilgrimage reflects the development of globalization in mediascape, because it signifies the increased transnational cultural exchange and the spread of soft power from Japan to other Asian regions. Cultural pilgrimage is also related to development in finanscape, technoscape and ideoscape for certain reasons. Economic globalization increases free flows of

¹⁴ Ng, "Cultural Pilgrimage," 189-192.

¹⁵ John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: Sage Publications, 1990).

¹⁶ Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy," in *Global Culture: Nationalism, Globalization and Modernity*, ed. M. Featherstone (London: Sage Publications, 1990), 295-310.

currency and capital. International tourism is therefore more frequent and multi-dimensional. Advances in technology such as the Internet provide important source of information for pop culture tours. Tourists can now travel individually to visit their dreamland, partially thanks to the enormous amount of information available on the Internet. Cultural pilgrimage covers many dimensions of globalization. How should cultural pilgrimage be understood in view of it? How does cultural pilgrimage function in different aspects of globalization? How does it shed new light on the study of globalization? This study situates pop culture tourism within the framework of globalization.

Methodologies

This research is conducted using a multi-disciplinary study. Historical analysis based on a wide scope of sources in English, Chinese and Japanese is applied to define the social and cultural backgrounds, such as the historical influence of Japanese pop culture on Hong Kong and Hong Kong tourism pattern. The data are gathered from journals and book articles, newspapers, magazines, government reports, and travel agency brochures. The goal of this historical analysis is to identify the chronology and development of pop culture tourism from Hong Kong to Japan in the past three decades. Apart from printed sources, essays and discussions in online websites are also used as references. It aims at understanding youth tourists by looking into their individual experiences.

Apart from reviewing printed and Internet sources, anthropological research methods of interviews and survey are also employed. A questionnaire survey has been conducted with 100 Hong Kong young people from 13 to 29 years old of various social-economic backgrounds. The questionnaire aims at grasping an overall view of young adults on pop culture tourism and their tourist preference. Questions covered basic tour patterns, such as “How many times have you been to Japan as a tourist?” “How many days do you usually stay in Japan?” “How much do you usually spend on your trip?” and “What is your mode of travel?” Respondents are required to choose the most appropriate answer from a list of choices. I also asked about their interest and preferred activity, such as

“What is your major motivation to visit Japan?” “Have you ever visited any drama shooting sites in Japan?” “Have you ever participated in ACG-related activities or visited related places in Japan?” and “Have you ever attended any pop concerts in Japan?” The survey asked questions on cultural pilgrimage which are absent in JNTO reports. The population of this survey is also narrowed to young people under 30, which are probably represented by less than 20% in JNTO’s survey.¹⁷ The data collected in this survey hence present a more accurate account of the people featured in this study. The questionnaires are distributed online and in person. The first 100 fully-completed questionnaires were analysed.¹⁸

In order to supplement the quantitative results derived from the survey, in-depth interviews were conducted to obtain more subtle and qualitative information, such as informants’ perceived enjoyment and meanings in cultural pilgrimage. Some examples of question I asked are “What did you expect to see before you arrived the pop cultural venue?” “What did you feel when you reached the site?” “Please tell me about the most enjoyable experience in your cultural pilgrimage.” “Is there any difference between cultural pilgrims from different regions? If yes, what is the difference?” “What were you thinking when you wrote reports of your trip and shared it on the Internet? Who were the readers?” “In your view, what kind of people will go on cultural pilgrimage?” “How would you describe yourself?” “What does Japan mean to you?” The interview also aims at grasping more details of the fans’ experiences, such as, how they obtained the live concert tickets which were not sold overseas, what they did at the movie locations, and what problems they encountered. Since I suspect that informants’ fondness for Japanese popular culture might generalize to other aspects of Japan as well, I also asked them about social and political questions which are not directly related to cultural pilgrimage, such as “What is your view on the Diaoyu Islands issue?” and, “What were you feeling when you saw Japan being struck by earthquake and tsunami on March 11?” I believe

¹⁷ People aged below 25 represented 11.6% of the respondents in JNTO’s survey conducted with Hong Kong visitors. Therefore the population of my design (people aged 13 to 29) may only be represented by not more than 20% of the respondents in the JNTO’s report. For details, please see Japan National Tourism Organization, *Japan Inbound Tourists Destination Survey* (Japan: Japan National Tourism Organization, 2009), 177-179.

¹⁸ Please see Appendix A for the original set of questionnaire.

that their answers will provide insights on how their view on Japan in general is influenced by their emotional attachment to popular culture.¹⁹

The interviews were conducted in casual atmosphere with ten informants who have been actively participating in cultural pilgrimage. I invited informants who are interested in different genres, such as music (singers, idols, and bands), television drama (specific drama productions, actors or actresses), and ACG (animation, comics and computer games). In the case studies, there are professional fans of anime and boy idol groups who are famous in local fan communities for their enthusiasm in cultural pilgrimage (Mr. M, Mr. R, and Miss N, Chapter 5). There are also youngsters who considered themselves not enthusiastic fans but nevertheless pay tribute to their favorite icons in Japan regularly (Mr. P and Mr. K). While one informant shifted her interest from Japanese pop singers to Korean ones and re-routed her cultural pilgrimage from Japan to Korea (Miss W), other informants disliked going to places other than Japan on cultural pilgrimage (Mr. T), or will only visit other regions when their Japanese idols go overseas (Miss Y and Miss A). I also interviewed an informant who is not fan of any specific pop cultural icons but considers cultural pilgrimage the mode of tour which best fits her taste and needs (Miss C). These informants vary in social-economic background and interests. Some of them are personal acquaintances who I know from various activities. Some are introduced to me by other people. Most of them have visited Japan more than once to attend concerts, hand-shaking events with artists, comic markets and to visit movie locations. Their stories are studied in greater details in case studies.

Structure of the Thesis

The main body of the thesis consists of the following six chapters. The first chapter is the preface that provides background information about cultural pilgrimage. It addresses the issues about Hong Kong young adults going to Japan on pop culture tours. It also introduces the significance and methodologies of this study.

¹⁹ Please see Appendix B for full set of interview question.

Chapters 2 and 3 provide a historical overview of the development of pop culture tourism as observed from Hong Kong people going to Japan in the 1980s and 1990s. Development of pop culture tourism in these two decades is discussed with reference to the economic, social and political changes in Hong Kong. The two chapters enhance the understanding of cultural pilgrimage from historical and social perspectives and serve as the backdrop for more comprehensive study in subsequent chapters.

Chapter 4 focuses on the cultural pilgrimages to Japan taken by Hong Kong young people from 2000. It is the period when cultural pilgrimage becomes a well-liked activity among many Hong Kong young adults. Discussion in this chapter is based on materials found in the mass media, reports from tourism organizations and the results obtained from the questionnaire survey. In the survey, respondents were asked about their patterns of visiting to Japan like frequency, places visited, and expenditure. This chapter aims at providing an analysis of how cultural pilgrimage rises as a fast-growing tourism trend among Hong Kong youth tourists in recent years.

Chapter 5 presents case studies of cultural pilgrimage and accounts of informants given in individual interviews. These accounts focus on the informants' experience in cultural pilgrimage, such as how they attend fandom activities, sites they visit, difficulties in purchasing concert tickets, problems in making deals with local Japanese people, and other memorable encounters during the event. By understanding informants' stories, I explore the more subtle psychological connection of these informants to Japan as well as to Hong Kong. The chapter presents the story of participants in cultural pilgrimage. It aims at elaborating on the quantitative survey findings discussed in Chapter 4 and supplements it with qualitative analysis.

Chapter 6 is the concluding chapter which attempts to answer the issues and question raised in the first chapter. First, the chapter discusses the adjustment observed in participants' cultural identity. Second, it talks about the significance of cultural pilgrimage in the building of a new kind of fandom and its development. Third, it identifies the impacts of the rise of pop culture tourism on Hong Kong tourism as well as

on global tourism pattern. Fourth, it discusses the implications of cultural pilgrimage on the development on cultural globalization. Through these discussions, I hope to establish a clear understanding of the significance of cultural pilgrimage from Hong Kong to Japan.

Chapter 2: The Rise of Japanese Pop Culture in Hong Kong – The 1980s

This chapter outlines the Japanese influence on social and economic lives in Hong Kong in the 1980s which paved way for the development of pop culture tourism to Japan. It is important to relate Japanese social influence on Hong Kong to the understanding of cultural pilgrimage because social changes go hand in hand with cultural changes. While Japanese investments gave impetus to Hong Kong's economic development in the 1980s, Japanese popular culture also inspired local youngsters who are the major consumers of pop cultural goods. Although these goods originated as objects of leisure activities, they are powerful enough to influence Hong Kong people in many aspects of life, including travel preference. Cultural pilgrimage to Japan performed by Hong Kong tourists is a performance of their preference for Japanese popular culture. In addition to the conventional tourist activities, tourists who engage in cultural pilgrimage are interested in paying tribute to popular cultural icons. In this chapter, I will present a picture of Hong Kong-Japan contacts in the 1980s with reference to various categories, including Japan's economic powers in Hong Kong, Japanese pop culture boom in Hong Kong, Japanese merchandise and cuisine, and tours from Hong Kong to Japan. These illustrations serve as background information to the understanding of the rise of cultural pilgrimage in the 1990s and 2000s.

Japan's Economic Influences in Hong Kong

Infrastructure and Manufactory Industry

Among the many influences of Japan on Hong Kong in the 1970s and the 1980s, Japan's economic impact may be one of the most noticeable. Japanese companies such as National, Toyota and Sony began to penetrate into the world's consumption market significantly in the second and third decades after World War II. Because of the Japanese economic success, the Japanese style of business management was highly credited. It was considered the role model for the U.S. as well as Asian nations. Ezra F. Vogel's book *Japan as Number One* reflected how Japan gained international attention for its

high-speed economic growth and success during the post-war decades.¹ It was speculated that Japan might surpass America and become the biggest economic power in the future. In Hong Kong, Japan also influenced local economic development in mainly two ways: to invest in infrastructure, and to set up business for consumer goods.

Several Japanese corporations were engaged in the major infrastructure constructions in Hong Kong. For example, Nishimatsu Construction, Kumagai Gumi, Maeda Corporation, and Aoki Joint Venture were involved in the construction of the Mass Transit Railway (MTR) and the Kowloon Canton Railway (KCR). The power stations of the China Light and Power Company Limited and the Hong Kong Electric Company Limited were constructed by Kumagai Gumi, Aoki Venture and Nishimatsu.² Since these projects concerned daily needs and extensively influenced the commuting pattern of Hong Kong people, these projects were crucial to Hong Kong's economic and social development in subsequent decades. For other business, many Japanese companies established offices and factories in Hong Kong in view of Hong Kong's societal and regional advantage to proceed to Mainland China's market. For instance, YKK invested 3 hundred million Hong Kong dollars to construct a factory in Tuen Mun in 1984.³ By 1986, Hong Kong became the second largest market for Japanese investment in Asia, and the amount comprised 3.5% of Japan's total direct investment in the world.⁴ The setting up of Japanese businesses in Hong Kong required intensive human resources. Many young Hong Kong people were recruited into business owned by Japanese companies. By 1987, Japanese manufacturing sector in Hong Kong had created 18,000 job opportunities for local people.⁵ Young people considered jobs in Japanese companies attractive because of the relatively more inclusive welfare package and higher social

¹ Ezra F. Vogel, *Japan as Number One: Lessons for America* (Cambridge, Mass.: Harvard University Press, 1979).

² Shinsaku Nishiyama, "Honkon ni okeru nihon kensetsu kigyo no ashiato [Footprints of Japanese Construction Corporations in Hong Kong]," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 287-291.

³ Cham Yi Chan and Wing Yin Yeung, *Xianggang Riben guan xi nian biao* [The Chronological Table of Hong Kong and Japan Relations], (Hong Kong: Hong Kong Educational Publishing Company, 2004), 368.

⁴ Koiichiro Matsuura, "The Future of Hong Kong and Japan," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 175.

⁵ Lydia Dunn, "Hong Kong and Japan: Close Neighbours and Economic Powers," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 261.

prospect. Japanese language schools mushroomed in Hong Kong as demands for Japanese-speaking local workers rose in the 1980s. In view of the growing interactions of Japan and Hong Kong, the two universities in Hong Kong also set up programs for Japanese Studies to meet the growing needs of the community.⁶ Japanese business companies were a vital part in Hong Kong's market. Although Japanese investment in Hong Kong's secondary industry decreased as the secondary industry sector gradually shifted production sites northward to the mainland from the late 1990s, Japanese influence still accounts for a significant portion in Hong Kong's economy. The Japanese management method and quality control inspired local entrepreneurs and employees in managing local-based business. The Japanese economic development in Hong Kong not only generated profits, but also changed the work preference and other aspects of life of Hong Kong people.

Japanese Merchandise and Cuisine

Another economic influence of Japan on Hong Kong people's life in the 1980s lay in the imports of Japanese goods and food. Before the 1960s, Hong Kong people had doubts about the quality of Japanese goods due to anti-Japanese sentiments. But with the importation of the modern high quality electrical appliances such as rice cookers in the 1960s, Hong Kong consumers' acceptance for Japanese products gradually rose. Rice cooker was a major Japanese commodity which swept over the Hong Kong market rapidly. In the 1960s, the sale of National rice cookers rose from 100 sets in 1960 to 88,000 sets in 1965.⁷ The Japanese design had an edge over their European competitors because Japanese producers accommodated the needs of Asian users better. Japanese products soon challenged European commodities for the market share in Hong Kong. By the 1970s, Japanese products were considered to be of reliable quality and were more affordable than American and European ones. In the 1980s, essential electrical

⁶ The University of Hong Kong established the Department of Japanese Studies in 1985. The Chinese University of Hong Kong set up the Japanese Studies Section in 1987. It was renamed the Department of Japan Studies in 1991 and began to offer undergraduate program.

⁷ K. Refsing, Y. Nakano, and H. W. Wong, *You yue sheng pai "dian fan bao" er qi : Meng Minwei he Xin xing ji tuan zou guo de dao lu* [Where there are Asians, there are Rice Cookers : How 'National' went Global via Hong Kong] (Hong Kong: Hong Kong University Press, 2003), 9.

appliances like radio sets, electric fans, television sets, refrigerators, washing machines and walkman stereos in most Hong Kong households were made in Japan. Japan-made vehicles also dominated the Hong Kong market. Japanese goods became necessities in many households. The general image of Japan also became more positive in the 1980s.⁸

In view of Hong Kong people's increasing interest in and need for Japanese products, many Japanese department stores set up branches in Hong Kong, including Daimaru (opened in 1960), Matsuzakaya (1975), Mitsukoshi (1981), Tokyu (1982), Yaohan (1984), Sogo (1985) and UNY (1987). It was estimated that Japanese department stores occupied about 25% of the sales of department stores in Hong Kong by late 1980s.⁹ Japanese department stores were so influential to the shopping culture of Hong Kong people that Causeway Bay, where most such stores were located, was called "Little Japan" at that time. Unlike traditional Chinese department stores such as Wing On and Sincere, the design of Japanese department stores was more trendy and open-spaced. Almost all kinds of commodities were sold in the Japanese stores. These stylish department stores were favored by the middle class as well as working class people. Apart from buying the needed goods in the stores, people visited the stores during holidays as a family leisure activity. The one-station service of most Japanese department stores accommodated consumers' daily demands. Families dined in the "food court" and children played in the indoor amusement parks in big Japanese department stores. This posed immense impacts on Hong Kong people's shopping style and daily habits.

Japanese food also became more popular in Hong Kong in the 1980s. In the 1960s, Japanese cuisine was hardly affordable by average Hong Kong people due to its high price. But when the Hong Kong economy began to prosper in the 1970s, the number of Japanese restaurants also proliferated. Apart from traditional Japanese restaurants, there

⁸ P.C. Chow analysed the image of Japan portrayed in Hong Kong newspapers in the 1960 to 1980. While Japan's image remained negative in the early post-war year, its image improved in the 1980s and more positive reports were found. For details, please read P. C. Chow, "Cong Xianggang baozhang kan tuobian zhong de Riben yinxiang [Changing Image of Japan as seen in Hong Kong newspapers]," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam. (Hong Kong: Japan Society of Hong Kong, 1988), 226-244.

⁹ Chan and Yeung, *Xianggang*, 382.

were also Japanese bakeries, fast food shops, and retail shops selling Japanese food.¹⁰ To many Hong Kong people, Japanese food signified excellent hygienic control and high standard of food. The consumption of Japanese food had become part of local people's life. The increased acceptance and knowledge in Japanese cuisine and food culture among Hong Kong people paved the way for Japanese cuisine tours in the 1990s. Regional Japanese gourmet such as Kobe beef and Hokkaido crab became main cuisine which was included in Japan tour itineraries.

Japanese popular culture characters such as *Hello Kitty* and *Little Twin Stars* also became popular among Hong Kong young people. Products such as pencil cases and key rings became must-have items of school kids. The popularity of Japanese fictional characters also spread the *kawaii* (lovely and cute) culture in Hong Kong and affected local fashion and style. Commodities targeted at the youth such as Sony Walkman became a stylish product which many local teenagers possessed in the 1980s. The popularity of Walkman also helped the development of pop songs in the local market and the mushrooming of karaoke box in subsequent years. The Japanese style of life gradually became part of Hong Kong people's daily living. Japanese influences on Hong Kong's economy do not only boosted local economic development, but also created a fashionable and admirable image of Japan among Hong Kong people. It is upon this condition that Japanese popular culture gradually found market in Hong Kong and became the essential spiritual food of Hong Kong young people.

Japanese Popular Culture Boom in Hong Kong

While Japanese economic development in Hong Kong adjusted Hong Kong people's production and work pattern, Japanese popular culture boom in the 1980s shaped Hong Kong people's leisure activities. Along with the proliferation of Japanese business

¹⁰ According to Hong Kong Japanese Restaurant Association Chairman Ng, there were around 70 Japanese restaurants registered under the Association in Hong Kong in 1985. There were also more than 26 Japanese bakery shops, and more than a hundred fast food stores and retail shops selling Japanese food. P. S. Ng, "Riben liaoli dui Xianggang yinshe wenhua de yingxiang [Impacts of Japanese cuisine on Hong Kong food culture]," and Melissa Wong, "Japanese Food in Hong Kong: A Few Observations," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam. (Hong Kong: Japan Society of Hong Kong, 1988), 393, 394, 406.

companies in Hong Kong, Japanese popular cultural goods were also imported to Hong Kong in various dimensions. According to the editor of local Japanese magazine which reported news of Hong Kong and Japan entertainment industry, *Monthly Hong Kong Tsushin*, mid-1980s was the peak of Japan boom in Hong Kong.¹¹ Among the various pop cultural goods, manga and anime, television dramas, popular songs, and video games were most influential in shaping local people's pattern of daily leisure activities.

Manga and Anime

Japanese manga became popular among Hong Kong readers since the 1970s. As an important cultural product, it did not only serve as leisure commodity, but it “could become the lens through which most Hong Kongers see and define Japan.”¹² In the 1970s, most Japanese manga available in Hong Kong were pirated Chinese editions from Taiwan. Local publishers usually published only short installments of Japanese comics in magazines and newspapers. For instance, *Doraemon* were seen in serialized issues of local children magazine *Yee Tong Lok Yuen* [Children's Paradise] and *Ming Pao*.¹³ One of the first Japanese comics published in local magazines was *Doraemon*. In view of the expanding market and readership of Japanese manga in Hong Kong, local publishers began to produce series of Japanese manga in serialized booklets from the late 1970s. For instance, the Hong Kong King Yoko Limited produced many Japanese comic books with Chinese translation under the title of Seal Series. Under the Seal Series, renowned comic series such as *Doraemon*, *Mister Ajikko*, *Touch*, and *Urusei Yatsura* were published in individual sets. Another publisher for Japanese comics, Jademan, reported 104 percent increase in net profit in 1987 and expected sales to rise

¹¹ Koichi Iwabuchi, “Bunka teki mushusei soretomo Azian modaniti to hou ka? [Genius for “Glocalisation” or the Sweet Scent of Asian Modernity?]” in *Henjo suru azia to nihon: azia shakai ni shinto suru nihon no popiura karucha*, ed. Koichi Iwabuchi (Tokyo: Seiri Shobo, 1998), 60.

¹² Thomas A. Stanley, “Manga: Comics, Trash and Japanese Cultural Influence in Hong Kong,” in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 389.

¹³ *Doraemon* was translated and published in Chinese in *Yee Tong Lok Yuen* since 1973. In 1976, the publisher of the magazine produced bi-weekly serialized booklets of *Doraemon* in response to its rising popularity. For details, please refer to C. W. Cheung, “Xiangang heshi kaici juo doula A meng? [When did Hong Kong Start to Make Doraemon?]” *Ming Pao*, April 11, 2007, D04. For example of *Doraemon*'s installment in newspaper, please see Figure 2-1.

with the opening of foreign markets.¹⁴ Despite the low printing quality and occasional criticism on the violent and pornographic contents¹⁵, these comic books were widely consumed by people of all ages and circulated broadly. Rental comic stores mushroomed in the 1980s as an effect of the popularity of Japanese comics. It was estimated that there were around 100 rental comic stores in Hong Kong in 1988.¹⁶ The high circulation of Japanese comics in the local community enabled Hong Kong people's knowledge and love for manga to grow.

The popularity of Japanese manga in Hong Kong rose hand in hand with that of Japanese anime. Japanese anime was introduced to Hong Kong in the late 1960s and broadcast on local television channels regularly since then.¹⁷ In particular, *Doraemon*, *Ninja Hattori Kun*, *Saint Seiya*, *Captain Tsubasa*, and *Dr. Slump* were well-received. These titles were popular among children, youth and even adults. Japanese animated movies were also warmly received in Hong Kong. For example, Hayao Miyazaki's *Nausicaa of the Valley of the Wind* (Toei Company, 1984) and *Laputa: Castle in the Sky* (Toei Company, 1986) were screened in Hong Kong. The later even attained box office revenue of over 10 million HKD.¹⁸

Japanese manga and anime's popularity in Hong Kong built a community of youth who are enthusiastically engaged in pop cultural activities related to Japan. Stanley commented on the four major significances of Japanese manga to Hong Kong readers as "...to educate and maintain literacy, provide popular concepts about Japan, give young people behavioral models, and promote business expansion and international stature for Hong Kong through companies like Jademan."¹⁹ The second significance is indeed what links manga and anime to Hong Kong young tourists' participation in cultural pilgrimage

¹⁴ Stanley, "Manga," 387.

¹⁵ *Ibid.*, 388.

¹⁶ Wing Kai Chiu, "Ribben manhua xuenfeng zhe gang: ji 60 zhi 80 niandai de fazhan licheng [Japanese comics sweep over Hong Kong: Development from the 60s to the 80s]," *The New Evening Post*, June 5, 1988.

¹⁷ From the various unofficial data and discussions I read on the Internet, it is speculated that in the 1970s and 1980s, the two major local television companies, TVB and ATV, broadcast more than 140 series of Japanese animated production.

¹⁸ Chan and Yeung, *Xianggang*, 395.

¹⁹ Stanley, "Manga," 390.

to Japan. Hong Kong readers not only passively receive information from these goods, but also actively act on the information and react in different ways. The wider readership of manga and anime set the prerequisites for cultural pilgrimage in later years since people are attracted to travel to Japan to pay tribute to their favorite comic and animation icons in subsequent decades.

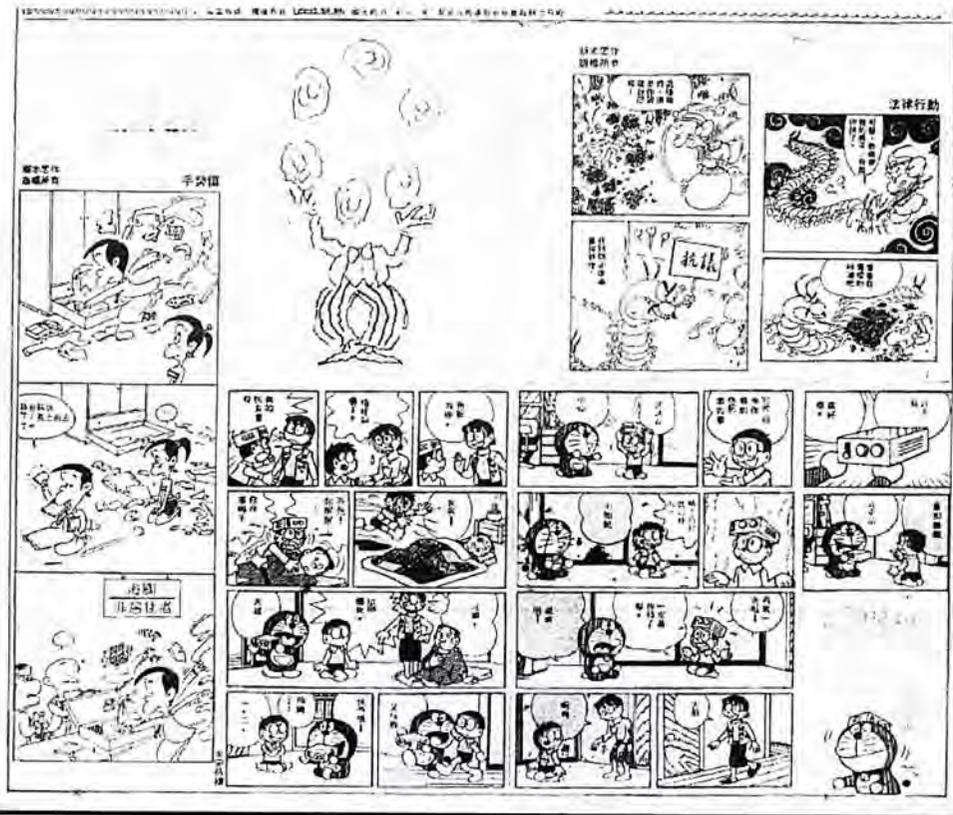


Figure 2-1. Chinese edition of *Doraemon* serialized in *Ming Pao*, March 28, 1987, pp.19.

Television Dramas

While manga's popularity could be accounted for by the ease at which it is translated and reproduced²⁰, Japanese television drama was even more widely consumed since it was broadcast free and its audiences included every household with TV set. Among the various genre of pop cultural products, television drama is the most significant medium through which interest in cultural pilgrimage develops. It is because television dramas portray real human characters and real images of Japan. They are most effective in

²⁰ Ibid., 389.

manipulating audience' spontaneous emotion and has a long-term impact on people's view on Japan. Soon after the two Hong Kong local television stations (RTV and TVB) commenced services, Japanese television dramas were imported and broadcast in Hong Kong. According to Ng, the 1970s was the first period when Japanese television dramas gained enormous popularity in Hong Kong.²¹ *Sign wa V* (TBS, 1969; TVB, 1970-71) and *Oretachi no Tabi* (NTV, 1975-1976; TVB 1976) were examples of Japanese drama which were well-known in every household and gained huge success in Hong Kong in the 1970s. In the 1980s, the Japanese drama hit in Hong Kong cooled down. However, it was still the essential genre of television drama broadcast on local television channels. There were a remarkable number of series broadcasted in Hong Kong during the 1980s. For example, the *Akai* series was a mega hit and subsequently made leading roles Tomokazu Miura and Momoe Yamaguchi the favorite drama stars in Hong Kong.²² In particular, *Akai Giwaku* was so well-received that the theme song, which was covered by local singer Anita Mui in Chinese lyrics, also became a smash hit which was awarded Platinum Disc in 1984.²³ Another influential Japanese drama was *Oshin* (NHK, 1983; TVB, 1985; ATV, 1995). The drama achieved high ratings when it was first broadcast in Hong Kong in 1985, and when it was rebroadcast several times in the late 1980s and 1990s. The faithful and unrelenting heroine *Oshin* boosted audiences' fondness for the Japanese. Many Hong Kong women appreciated *Oshin* and her good virtues as a woman. The drama was a hit in Hong Kong as well as other Chinese regions.

Japanese drama is not only an essential part of Hong Kong's television history, but is also part of Hong Kong people's collective remembrance. It portrayed the modernized Japan in the period of its economic miracle and inspired fellow Hong Kong audience on their own social development.²⁴ It is watched by Hong Kong people in all walks of life, regardless of social backgrounds. The 1980s Japanese dramas laid a solid foundation for

²¹ Wai Ming Ng, "Xiangang de Riben dianshiju: lishi yu yinxiang [Japanese Television Dramas in Hong Kong: History and Impacts]," *Asian Culture* 29 (June 2005): 182-199.

²² *Akai* series refer to the trilogy: *Akai Giwaku*, *Akai Unmei*, and *Akai Syogeki*. (TBS, 1975-1977; TVB, 1983, 1984; ATV, 1983).

²³ "Gold Disc Award Criteria [1977-2008]," IFPI, accessed 7 April, 2011, http://www.ifpikh.org/www_1/gol11e.php.

²⁴ Craig discussed the popularity of Japanese popular culture products in Asia with reference to Japan's leadership in economic development in the post-war period. For details, please see Timothy J. Craig, "Introduction," in *Japan Pop!* writ. Timothy J. Craig (London: M. E. Sharpe, 2000), 10.

Hong Kong people to engage in activities related to Japanese popular culture. Since the first step in the performance of cultural pilgrimage is to engage in pop cultural activities in daily life, Japanese drama served to promote cultural pilgrimage in later time by engaging people in daily activities related to the drama. Japanese drama hit contributed to creating a group of audience who actively participated in various fandom activities, such as discussing the dramas and imitating the characters' fashion style and behaviors. Although audience in the 1980s might not go on tour to Japan because of the dramas, an interest in Japan as an overseas cultural products producer has developed among the Hong Kong people.

Japanese dramas helped to promote cultural pilgrimage in several aspects. First, the dramas stimulated discussions and directed Hong Kong people's preference for leisure activity. Sports drama *Sign wa V* raised Hong Kong audience's interest in volleyball to an unprecedented level. Many young people started to learn volleyball and tried to imitate the unique skill of the drama heroin after watching the drama.²⁵ Themes featured in Japanese drama also posed an effect on the morale of Hong Kong people. The friendship and perseverance of Masatoshi Nakamura and Kensaku Morita in *Oretachi no Tabi* were admired by many Hong Kong youngsters and considered role models of young people's friendship. The theme song (covered by Roman Tam in Chinese) was also made popular and it is still frequently recognized in Hong Kong as a morale-boosting number. With television programs as the free and widely accessible entertainment in the 1980s, Japanese dramas often directed chit-chat topics in the neighbourhood, and influenced Hong Kong people's view on social issues.

Another effect of the Japanese drama hit was an increase in the contacts between Japanese TV stars and Hong Kong audiences. The visits of Japanese stars to Hong Kong signified the popularity of Japanese dramas in Hong Kong and boosted it further. These stars not only represented themselves, but also represented Japan's entertainment industry. They were the unofficial cultural ambassadors who promoted Japan to Hong Kong people. News reports showed that Hong Kong people welcomed these stars with

²⁵ Ng, "Ribben dianshiju," 182.

enthusiasm. In the 1970s and 1980s, popular drama stars such as Mari Nakayama (visited in 1971), Masatoshi Nakamura (1983), Sumiko Sakamoto (1984) and Hiroyuki Sanada (1986) came to Hong Kong for different purposes, including TV interview, giving concerts at the Hong Kong Baptist University AC Hall, and casting for movies. Magazines were published to report on the latest news of stars and provide translations of Japanese interviews and lyrics. There were also frequent reports on passionate Hong Kong fans who participated in local activities related to Japanese stars and dramas.²⁶ Hong Kong people learned more about Japan through the visits of these cultural ambassadors, and accumulated experiences in participating in pop cultural activities locally. These contacts between Japanese stars and Hong Kong people boosted local people's involvement in pop cultural events and paved the way for future cultural pilgrimage to Japan.



Figure 2-2. Hong Kong magazine report on Masatoshi Nakamura's visit to Hong Kong in 1983. The title of the magazine, *Ge Yao Jie*, borrowed the Japanese term *Kayoukai* [The profession of songs and singers]. It was one of the local-produced magazines which specialized in reporting news of Japanese pop singers. *Ge Yao Jie*, March, 1983, pp. 16.

²⁶ For example, hundreds of Hong Kong fans welcomed Masatoshi Nakamura at the Kai Tak International Airport in 1983. Please see Figure 2-2.

Third, the popularity of Japanese dramas also stimulated the local entertainment industry to learn from the Japanese. Although the Japanese production side only began to export media products such as television drama or pop songs to overseas markets keenly in the 1990s, producers in East Asia has been actively promoting Japanese popular products since the 1980s.²⁷ Media producers in Hong Kong were also keen to take in the Japanese style and techniques in productions. Local producers were highly inspired by the Japanese way of production and artist management. Television stations began to produce dramas with themes and plots similar to the Japanese ones.²⁸ The superhero hit resulted from the influx of live action dramas stimulated local writers to include some superhero characters in movie scripts. Hong Kong singers began to receive training in Japan and studied under some well-known Japanese artists. Famous local singer Roman Tam produces two CD recordings in Japan in 1983 and 1984. In the program of Masatoshi Nakamura's Hong Kong concert in 1983, Roman Tam wrote a passage about how he praised Japanese stars for their professional attitude in work. Tam also praised the lyrics of Japanese pop songs for promoting a positive attitude in life, and the themes were rare in Cantonese songs which only focused on love affairs (Please see Figure 2-3). It became fashionable for Hong Kong stars to travel to Japan to participate in pop cultural productions.

Popular Songs

Japanese drama's popularity is often related to that of popular songs because drama productions often created theme songs which became smash hits. Since the Japanese idol companies trained performers in all areas of entertainment, namely acting, singing and dancing, popular stars in television dramas also sang as pop singers. The Japanese pop song popularity is observed in three aspects. Firstly, Japanese pop songs were often adopted and covered by Chinese singers in Cantonese or Mandarin to supplement the insufficient local productions. It was estimated that about 25% of the songs released in local singers' CD albums in 1984 - 1987 were cover versions of Japanese drama or

²⁷ Iwabuchi, "Bunka teki," 51-60.

²⁸ For instance, drama *Chèut Sin* (出線 / RTV, 1981) featured a women basketball team which resembled *Sign wa V*. Please see Ng, "Ribèn diànshìjù," 183.

羅文寫中村雅俊



中村雅俊，一個香港電視觀眾熟悉的名字。從「前程錦繡」開始，他的形象已深入香港人的腦海中，我不是個電視迷，但在日本的那段日子裡，中村雅俊對我來說，不是一個生疏的名字，在日本，他就如黃日華等青春派藝人一樣響噹噹，而且還像日本藝人一樣，又演戲、又唱歌的、十分活躍。

許多人都把「小李飛刀」作為我演唱生涯的一個轉捩點，不錯，這首歌為我創下一個高峰，但使我決定不再回日本繼續我那新人身份的演唱生涯而留下來的，便是「前程錦繡」的主題曲，那是在一九七七年初，與日本合同完結，回港小休，正在考慮與那一間娛樂公司簽合同的時候，無線電視台要求我為這部電視劇作中文版的主題曲幕後代唱，那時候廣東歌的製作還未蓬勃，許多人還是看不起廣東歌，連我也是有這個偏見，但當灌錄這首歌的時候，發覺歌詞與一般流行歌的那些呀呀妹呀的題材完全不同，全曲充滿着鼓勵年青人向上的意識，所以唱起來很有共鳴感，也從這首歌開始扭轉我對廣東歌的偏見。相信

這首歌之流行度尤其受到學生們的喜愛，歌詞的功夫甚大。

中村雅俊來港演唱，覺得是遲了一些，但從與他拍外景時所受到的歡迎，他在香港觀眾中是有着一定的地位的，與日本人一起工作最欣賞的是他們的工作態度及不怕辛苦，他來港短短幾天作宣傳，工作排得密密的，而且還身體不適，但在工作時完全面無病容，這便是我們稱為敬業樂業。從電視上及相片上他給人的印像是傻傻的，純正的、與他見面，他也是一個模樣，但多了一份威攝感，可惜在與他合唱「前程錦繡」時還未能用廣東話來唱，希望在他的演唱會中聽到他的廣東話，這樣，香港人定會更喜愛他。

羅文

Figure 2-3. Hong Kong singer Roman Tam wrote about his perception of Masatoshi Nakamura as a Japanese star in Nakamura's Hong Kong concert program, 1983.

anime songs.²⁹ For example, Masao Sen's *Kita Guni no Haru* was covered by Ni Xun in Cantonese. Secondly, the popularity of Japanese singers speeded up communication between productions in Japan and Hong Kong. While Japanese pop singers such as Shinichi Mori (1981), Kenji Sawada (1982), Masahiko Kondo (1984) and Kouji Tamaki (1986) gave concerts in Hong Kong more frequently in the 1980s.³⁰ Hong Kong singers also took more initiative to open up their market in Japan. For instance, Anita Mui was awarded Special Prize in Tokyo Music Festival in 1983. Alan Tam shot a music video in Japan in 1988 and performed in the NHK Red White Singing Contest in 1998. It shows that pop cultural products not only flowed from Japan to other regions, but producers in Hong Kong also seized opportunities in this period of cultural exchange and expanded their market to Japan. Hong Kong artists' activities which took part in Japan have been increasing since then. Thirdly, Japanese pop song hit speeded up fandom development in Hong Kong and created a community of dedicated fans. Japanese superstars like Masahiko Kondo, Akina Nakamori, Toshihiko Tahara, Seiko Matsuda dominated news columns in Hong Kong entertainment magazines in the 1980s. They were not only singers, but were also symbol of the young generation in the modernized Japan. They were symbols of Japan's energy, beauty, and wealth in the 1980s. Hong Kong audiences perceived these Japanese icons as role models for fashion, and tried to be like them in various aspects. For example, Masahiko Kondo's "Matchy cut" and Seiko Matsuda's "Seiko-chan cut" were leading hair styles for boys and girls in Hong Kong in the 1980s. All these impacts of Japanese pop song, together with Japanese television drama hit, worked together to building a spiritual union among Hong Kong fans. Hong Kong people's memory of the 1980s cannot be omitted with the presence and influences of these Japanese popular cultural goods. They were like golden memories of the childhood of many Hong Kong people nowadays.

²⁹ For example, Cantonese singer Paula Tsui did the cover versions of *Onasanshiro* (Theme song of *Sugatasanshiro*) and *Menkage* (the ending song of *G men '75*). Roman Tam did the Chinese cover version of *Oretachi no Tabi*. For further analysis, please refer to H. Y. Cheng, "Xianggang de 'zhongci Riqu' ji ci yinyue jiegou ['Chinese-lyrics, Japanese-melody' in Hong Kong and its musical structure]," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 414-421.

³⁰ Please see Figure 2-4 for an advertisement promoting concerts of Japanese singers in Hong Kong in the 1980s.

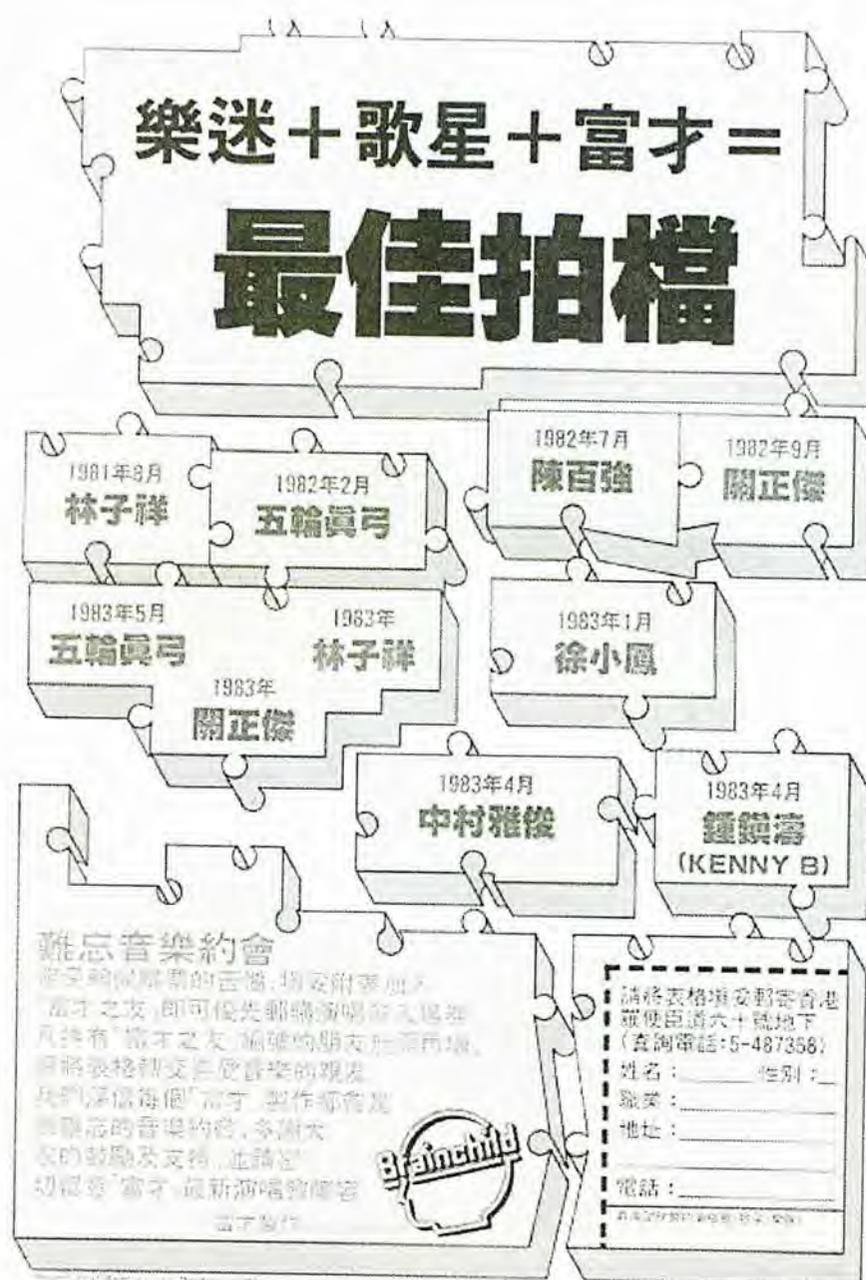


Figure 2-4. In this magazine advertisement, two out of ten concerts organized by this local production company were concert of Japanese singers, including Mayumi Itsuwa (February 1982) and Masatoshi Nakamura (April 1983). It revealed how popular Japanese singers were in Hong Kong in the period. (*Ge Yao Jie*, January, 1983)

Video Games

Japanese video game is one of the most widely exported genres of Japanese popular culture as well as an important pastime of Hong Kong young people since the 1980s. Games of coin-operated arcade machine like *Space Invaders* (Taito, 1978), *Kung-Fu Master* (Nihon, 1984), and *Bubble Bobble* (Taito, 1986) were popular games available in

game centers in Hong Kong in the 1980s. In the mid-1980s, Nintendo family console was introduced to Hong Kong and gradually gained wide popularity. Although the console was not easily affordable for average families, rental service of Nintendo console machines and pirated cartridges were also widely available. In addition, the launching of Game Boy in 1989 became a huge business success and the handheld game console swept over Asia in the 1990s. Games like *Super Mario Bros.*, *Rock Man*, *Dragon Quest*, *Donkey Kong* were the must-have games of many Hong Kong players.

Although Japanese video game originated only as a high-tech pastime targeting at young consumers, its impact expanded to other aspects and it even developed into a game culture in Hong Kong.³¹ It has subtle impacts on the production and consumption of the other Japanese popular cultural goods among Hong Kong people. Teenagers gathered after school to visit game centers or to play video games at home. It was one of the most stylish teenage entertainments in the 1980s. Unlike their Southeast Asian counterparts, Hong Kong young people were much more serious about video games.³² They read magazines to enhance game playing skills and spent ample time to study a game. Hong Kong youngsters were also keen in trying out new games and even challenged to play games which were in Japanese. Some Hong Kong people began to study Japanese language in order to acquire a better knowledge of the game. Some developed an interest in Japanese popular culture because of their interest in video games. Their devotion to video games helped to transform video game from a leisure pastime to a field of specialization which required professional knowledge. There were game-playing competitions organized locally to promote games. There was also regular magazine coverage on the technique to play game and on the latest updates of game release. People's range of activities expanded with the growth of their interest and knowledge in game. Their trips to attend conventions such as Tokyo Game Show and to buy the most updated game consoles and software in Akihabara in later years revealed how video game in the 1980s has paved way for cultural pilgrimage to Japan in later years.

³¹ Ng analysed the making of an Asian game culture in the past few decades. For instance, game playing among Hong Kong players involved many implicit rules, concerning queuing for coin-operating machines, battling in combat games and so on. For further analysis, please refer to Ng, "Videogames," 212-222.

³² Ibid., 218.

Tourist Flows to Japan in the 1980s

Cultural pilgrimage emerged as a new style of tour in the 1990s as an effect of Hong Kong people's increasing knowledge of Japanese popular culture. This tour style was not yet common in the 1980s. However, tourist activity in the 1980s laid the foundation for Hong Kong people to perform cultural pilgrimage later. It was the period when Hong Kong tour groups to Japan proliferated and tourists' familiarity with Japan as a tourist destination grew rapidly. Tourists' knowledge and experience in Japan tour from the 1980s to early 1990s enabled them to explore into new types of tourism in later time. Therefore Japan tours in the 1980s is important for the understanding of cultural pilgrimage in subsequent decades.

In the 1960s and the 1970s, Hong Kong people usually visited Japan only for business purpose but not for leisure because of high cost. For instance, a standard 7-day package tour to Japan usually took the equivalent of one month's salary for an ordinary office clerk.³³ The general public was not familiar with Japan as a tourist destination. In order to promote tourism, the Japanese government used various strategies, such as inviting local journalists to visit Japan and to write essays to promote Japan tourism. With the Japanese popular culture boom and Hong Kong's economic rise from the late 1970s, Hong Kong people were more interested in tours to Japan. From 1980 to 1985, the number of Hong Kong people visiting Japan rose from 50,000 to 200,000.³⁴ Japan became one of the most popular places to visit following Mainland China and Macao.³⁵ The growth directly tightened the flight schedule between Hong Kong and Japan. By 1987, there were 55 flights between Hong Kong and different cities of Japan offered by JAL every week. ANA flights to Tokyo also increased from 4 flights per week in 1987 to 7 flights in 1988.³⁶ Flight companies had been benefiting from the increased need of

³³ According to advertisements on newspaper in 1980, the monthly salary of office clerk ranged from \$2,200 to \$3,500 HKD. A standard 6-day package tour to Tokyo costed around \$2,450 to 2,680 HKD.

³⁴ W. Y. Wong, S. Y. Ching, Y. M. Chiu, and K. W. Tsang, "Riben she de wenhua zai Xianggang [Japanese Food Culture in Hong Kong]," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 401.

³⁵ Leung Hui, "Shengdan waiyou yi zao jueze [Early Preparation for Overseas Christmas Vacation]," *Ming Pao*, December 2, 1985, 19.

³⁶ Chan and Yeung, *Xianggang*, 388.

Hong Kong tourists to Japan. For instance, JAL Hong Kong branch claimed the best sales figure among the 115 overseas branches.³⁷ There were flights from Hong Kong to Tokyo, Nagoya, Osaka, Fukuoka, Kagoshima and Okinawa by 1988.³⁸ Hence, the 1980s marked a boom in air transportation between Hong Kong and Japan.

In the 1980s, package tours to Japan became popular among the Hong Kong public. Most tourists traveled to Japan in groups organized by travel agencies. In the period, package tours showed several characteristics. Firstly, Japan package tours were normally targeted at the newly developed middle class which expanded rapidly. Words like “*háo huá* (豪華 / luxurious)” and “*chāo jí* (超級 / superior)” were often used to describe the package on newspaper advertisements, emphasizing the tour as a kind of luxurious enjoyment (Illustrated in Figure 2-5). Tour schedule became more frequent by the end of the 1980s and package tours to Tokyo departed every day. Tour to other big cities, such as Osaka and Fukuoka, were also held as frequent as twice a week.



Figure 2-5. A newspaper advertisement by JAL promoting luxurious tour to Hokkaido. The title, “Hokkaido Snow Festival Luxurious Sight-seeing Tour,” indicated that JAL promoted the tour as a luxurious leisure activity. *Ming Pao* January 3, 1980, pp11.

³⁷ Masao Dobashi, “Honkon to Nihon koukuu [Hong Kong and Japan Airline],” in *Hong Kong*, ed. The Hong Kong Japanese Club Editorial Board. (Hong Kong: The Hong Kong Japanese Club, 1981), 140.

³⁸ Chan and Yeung, *Xianggang*, 379-395.

Secondly, the duration of tours in the 1980s usually lasted for 6 to 8 days, which was much longer than customary tours of 4 to 5 days in the 2000s. Since travelling abroad was considered a luxury by the general public in Hong Kong in the 1980s, Hong Kong tourists preferred spending more days to visit all major spots in Japan so that they needed not visit it again. It was customary for tourist group to visit two or more major cities in one day. Sometimes the trip to Japan even included sight-seeing in Korea or Taiwan during stop-over (Figure 2-6 and 2-7). Tourists in the 1980s who visited Japan generally considered tourist spots as checkpoint. They were satisfied once they reached that spot. The time spent in each spot was limited and brief. Tourists rarely spent ample time on understanding the spot in depth.

安達旅遊 物超所值



25週年



\$2,450



日本六天遊 · HK\$2,450, 天天出發

安達旅遊現趁廿五週年紀念, 竭誠推出
日本六天超值旅遊團, 來回乘搭日航豪華客機, 行程包括
大旅遊團之精華, 住高檔大酒店, 領隊服務, 專機調到,
令您旅遊無心滿意。

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奈良	神鹿公園、東大寺。
京都	平安神宮、清水寺、金閣寺。
富士箱根	濱名湖、白絲瀑布、音止瀑布、 朝霧高原、冰穴、富士五合目、 富士五湖、蘆芝湖、大涌谷、 富士箱根伊豆國立公園。
橫東	橫濱: 中華街、子彈車。 東京: 皇宮外苑、三重橋、噴泉花鐘、 楠宮躍馬銅像、東京鐵塔、 水中芭蕾、日劇晚表演場、 豐島園、銀座。

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九龍亞士厘道29—43號九龍中心十六樓 電話: 4 606231
辦公時間 逢星期一至六 九時至六時



Figure 2-6. In a 6-day package tour to Japan, six major cities (Osaka, Nara, Kyoto, Hakone, Yokohama, Tokyo) were included in the itinerary. It means tourists would visit more than one big city per day. The tight schedule accommodated tourists' wish to visit many spots in one tour. However, sight-seeing was expected to be brief and haste. *Ming Pao* June 14, 1982, pp24.

日韓

\$4,590 逢星期日出發 國泰早機

- 精選漢城、景福宮、民俗村、南山公園、獨立博物館、華克山莊、S16廣場、鹿兒島、櫻島火山、指宿、長崎鼻、池田湖、開聞岳等
- 住漢城華克山莊喜來登大酒店、聖宮大酒店及霧島林田溫泉酒店
- 乘日航豪華客機，早機去，晚機返

東京韓國九州九天豪華團
\$5,190 逢星期日出發
韓國九州九天豪華團
\$4,880 逢星期六出發 大韓早機
 舞團、濟州五天豪華團 \$3,290 逢星期二出發

星晨旅遊 MorningStar

- 九龍尖沙咀星光行1529-1532室
- 桃園東區入口 3-7231723, 3-7230551
- 香港皇后大道中64號德中軒大廈1701-3室 5-218161, 5-243068-0
- 臺灣地產地產中心興隆150A-151及1701室 5-540281, 5-485473
- 九龍彌敦道36號銀行中心1704-5室 (龍光地產) 3-289955
- 新加坡海山街新加坡中心2107-8室 (新加坡地產公司) 5-7907233
- 星晨及全權代理團費辦公室下午四時至

日本全九州

七天、八天由 **\$3790** 起

直飛福岡、鹿兒島返港、減少行車20小時
 旅遊行線全港最靚、免在本地內打圈之苦

暢遊：福岡、長崎、雲仙、阿蘇火山、別府溫泉、宮崎動物園、仙人掌公園、鬼之洗板、鶴戶神宮、霧島、櫻島火山、指宿、長崎鼻、鹿兒島等名勝

*住宿：另於豪華酒店及溫泉、指宿酒店等一流大酒店
 *全線全日本豪華車之「高級旅遊」

鹿兒島九州本州迪士尼八天	\$ 4390
北海道迪士尼七天	\$ 4290
韓國四天(包單人房、伎生宴)	\$ 2790
日本本州迪士尼韓國八天	\$ 4390
日本迪士尼韓國六天	\$ 3300

逢星期一、二、三、六出發(回程可停台北,不另收費)

Figure 2-7. The advertisements show that package tour often included visits to Japan and Korea at one time. (Left) *Ming Pao* 18 November, 1985, pp18; (Right) *Ming Pao* December 8, 1983, pp6.

In the 1980s, there were mainly three types of activity in most package tours: sight-seeing, physical enjoyment, and experiencing modern technologies.

Sight-seeing accounted for the main part of itinerary in most package tours. It primarily included tourist spots with beautiful natural scenery, traditional monuments, and modern constructions. Since package tours usually stopped at big cities such as Tokyo, Osaka, Fukuoka and Kagoshima, hot-spots for sightseeing were located inside these cities, such as the Tokyo Tower, Kumamoto Castle, Aso Volcano, and Kirishima Shrine.

Physical enjoyments refer to bodily health treatments. Hong Kong people developed an interest in bodily health treatments included hot spring and hot sand bath in Japan in the 1980s. There were newspaper columns introducing hot spring in Kyushu (Illustrated in Figure 2-8). There were also books published by local experts on Japan about the enjoyment of Japanese hot spring and cuisine.³⁹ Hot springs became an important attraction in package tour, and it remains still today.

³⁹ Renowned writer and Japan expert like Lan Choi published eight books about experiencing Japan since 1986 through 2006. The publications served as guidebooks to Japan among many readers who were interested in cultural tour.

For modern technologies, a ride on the *shinkansen*, visits to Toyota Factory, Toshiba Science Museum, or Fujikyū Amusement Park were customary on the tour itinerary. Tourist agencies were sensitive to Hong Kong people's interest in the latest Japanese technology and included related events to itinerary. For example, some agents organized package tours to attend the Kobe Expo in 1981 and Tsukuba Expo in 1985 (Figure 2-9).

寫作以下這幅文字，純粹因為一張電影海報而起，那張海報印刷並不符水準，所以吸引我，完全因為浸在溫泉裏的田中君子。當然我不是要談談電影，這些工作還是留給影評人去做好了。我要說的只是我所知道關於九州溫泉的二三事。

日本人法溫泉的歷史由來已久，初時大概與信仰有關，含有祛除、潔淨的意味。隨著時代的演進，溫泉的作用除了信仰與保養之外，還加進休閒娛樂的功能。

由於日本人之日常生活與溫泉的關係密切，文學作品和電影亦有從中取材，比方大文豪川端康成讀或人口的小說「雪國」與「伊豆舞臺」，並且拍成電影，情

境凄美。

日本溫泉與浴，可謂同中有異，情態各殊，除了法不同之外，亦因四時變化，在溫泉舉行各種的儀式及儀式，儼然發出一種趣味盎然的獨特溫泉文化來。

九州，位於日本南部，境內由於火山地勢發達，處處可見溫泉。

別府溫泉位於大分縣東海岸，而鶴岡戶內海，正當別府灣，乃九州首屈一指的大溫泉地，歷史也甚為悠久，據說歷朝天皇亦有駕臨此地。一八七四年，大分縣令曾改隸別府，正臨兩側浴場，於是興築溫泉旅館，成為大溫泉地，這裏泉源豐富，泉質各異，既適合遊樂之外，尚有專供保養和治療之用的溫泉。別府溫泉是應稱別府，其地、觀海寺、龜山、鐵橋、紫石與明礬的溫泉，漢、漢、櫻井、榮立、二月田、村之瀨與彌次湯等七個溫泉，總稱別府溫泉。位於中心的櫻井，有代表指宿的砂浴溫泉，到處可見訪溫泉客，把身體埋在細好的砂坑裏，享受砂浴的樂。在往處田湖途中靠近鱒池一帶，還有專供治療的鱒溫泉，湖中所產櫻花魚，其味甚鮮美。位於指宿的秀水園旅館，素來以名聞遐邇的薩摩料理吸引著名的遊客，其中又以其獨家烹調的「薩摩兵六料菜」，更令人食指大動。洗溫泉，對的薩摩燒酒，品嘗特色小菜，教人樂而忘返。

九州溫泉，極富特色，她富趣味，若有機會請在一遊，不妨仔細認

試品味一番。

九州溫泉漫談

* 衛辛

雲仙溫泉位於島原半島中心雲仙的山脚，約有一千二百年的歷史，旅館飯店集中於新溫泉邊，從那裏且可以騎到一望外的小地。這裏著名的地獄蒸，四季噴煙；遊客在春天可以見到燦爛的牡丹花，夏天有立體的，秋天則可以賞紅葉，冬天還有舞冰的景觀，四時變化，景物變化萬千，日本著名詩人北原白秋亦被雲仙的自然景觀惹起詩情，投宿雲仙官旅館時，寫下不少優美動人的詩篇。現時，此地還立有一「白秋碑」。

位於薩摩半島的指宿溫泉，湖邊遊覽島灣，乃九州南部海岸著名的「砂湯」，極富南國的氣息。沿海岸岸，共有

Figure 2-8. This article discussed the history and scenery of hot spring in Kyushu. It reflected Hong Kong tourists' increased knowledge in Japanese culture as they visited Japan more frequently. *Ming Pao* March 31, 1987, pp36.

富麗旅行團

日本神戶博覽會 \$2533

六天特級富麗團，乘英航747珍貴客機
 逢星期日直飛大阪，專程遊覽「神戶博覽會」。

遍訪本州風景名勝及「子彈火車」，探訪「四時中央
 及港」，省時舒適，購物時間充裕。住東京、神戶
 及京王等五星級大酒店。

\$4522

(a)

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'85筑波博覽會東京遊
 參觀舉世矚目的科技展覽會，同時遊覽東京迪士尼樂園，教育及娛樂性兼備。

- 優惠收費，物超所值。
- 參觀東京'85筑波博覽會及迪士尼樂園。
- 四晚住宿於京王巴爾沙酒店 (KEIO PLAZA)
- 經驗華籍導遊全程帶領。
- 免收日本入境簽證費。
- 逢星期日出發。

名額有限，請從速向各大旅行社報名或電5-245011向日航營業部查詢。

(b)

新華旅行社
 SUNFLOWER TRAVEL SERVICE LTD.

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 分行：上海南京路636號銀行中心1408-9室 3 322627
 廣州：沙面23號1樓 華僑商業銀行樓上 3 899313
 香港：德輔道中222號永安人壽大廈701室 5 210177
 台灣：台北中心1801室（板橋屋頂上） 5 7906077

日本本州九州

筑波科技博覽會
 EXPO'85 邁向明日科技·置身廿一世紀
 展出最新科技包括巨型戶外螢光幕、機械人、世上最高速磁力火車，令你大開眼界。

日本筑波迪士尼五天 \$3250
 本州筑波迪士尼八天 \$4390
 (一律免收簽證費)
 乘搭日航·天天出發

鹿兒島九州迪士尼七天 \$4290
 鹿兒島南北九州八天 \$4500
 南北九州迪士尼九天 \$4880
 乘搭日航·逢一、四、五、六出發
 住宿：東京太陽城大酒店、大阪皇家大酒店
 九州最豪華指宿觀光大酒店

(c)

Figure 2-9. (a) is an enlarged advertisement on a package to tour Osaka to attend Kobe Expo. (b) is an advertisement by JAL Satellite promoted tour to Tsukuba Technological and Tokyo. (c) This advertisement by Sunflower Travel Service also promoted tour to attend the Tsukuba and Disneyland. Both advertisements highlighted words like “Educational,” “21th century,” and “Technology.” These tours were expected to target at Hong Kong tourists who were interested in Japanese modern technological advancement. (a) *Ming Pao* July 14, 1981, pp15; (b) *Ming Pao* June 5, 1985, pp36; (c) *Ming Pao* June 4, 1985, pp24.

The 1980s was the period when people began to comprehend Japan as a tourist destination. More time was needed for tourists to explore into Japan deeper and to discover new forms of tour apart from traditional itineraries. The popular culture elements in tours had yet to develop. However, the itinerary found from 1980 through 1989 revealed a tendency of tour agency towards incorporating more pop cultural elements into package tours. These activities included visits to theme parks and television stations. Since the opening of Tokyo Disneyland in 1983, it became a must-go item in most Japan package tour. Almost every tour group visiting Tokyo would visit Disneyland. Some package tours also included visit to the NHK TV station in Tokyo. It might be the effect of the popularity of Japanese television dramas since the 1970s.

The 1980s was also the period when Hong Kong people's knowledge in Japanese popular culture rose greatly. The wide consumption of Japanese manga and anime, television dramas, pop songs, and daily commodities familiarized Hong Kong people with Japanese popular culture. Japanese elements became compulsory in Hong Kong people's daily life and influenced them in many aspects, including tour preference. Number of Hong Kong tourists did not show sign of falling in subsequent years despite the rapid-rising exchange rate of Japanese yen in the late 1980s.⁴⁰ Visiting Japan became a popular leisure activity among Hong Kong people from then on. The tour development in the 1980s has laid the groundwork for Hong Kong people to take part in pop culture tourism in the next decades.

⁴⁰ J. H. Pain, "The Role of the Tourism Industry in the Economic and Cultural Interaction Between Japan and Hong Kong," in *Hong Kong & Japan: Growing Cultural & Economic Interactions*, ed. Yue-Him Tam (Hong Kong: Japan Society of Hong Kong, 1988), 268.

Chapter 3: The Second Japanese Popular Culture Boom – The 1990s

Changes in Economic and Social Environment

Hong Kong economy continued to prosper in the 1990s. Living standards improved and more people could afford products which were considered luxurious by earlier generations. Japan continued to influence the life of Hong Kong people in their use of daily commodities and the entertainment they enjoyed. Apart from basic household commodities such as color television sets and air conditioners, most families owned the latest electrical products imported from Japan, such as personal computers, video game consoles, audio-visual applications and mobile phones. Hong Kong people were living in an environment full of products from Japan.

Japanese companies' investment in Hong Kong continued to rise despite the fact that European or American investments decreased. Japanese companies saw the 1997 handover as an opportunity and they increased their investment in Hong Kong before 1997. In 1989, Japan's direct investment in Hong Kong became the biggest among all foreign investors, amounting to 200 billion USD.¹ Japan's influence in Hong Kong economy still prevailed in the 1990s.

However, Japanese influence in retail business faced challenges because Japan's bubble economy crashed down. Although retail sales in Hong Kong were not directly affected, many Japanese department stores discontinued business in Hong Kong in the second half of the 1990s to save capital for parent companies in Japan. Isetan and Mitsukoshi Tsim Sha Tsui branch closed down in 1996. Yaohan closed all 9 stores in Hong Kong in 1997. Matsuzakaya and Daimaru were closed in 1998. Despite the seemingly worsening situation, some new stores joined in the market and opened in the 1990s. These stores were different in style from old Japanese department stores. For example, City Super which opened in Causeway Bay in 1996 sells Western as well as Japanese foods and products. It targeted the more educated middle class customers. Jusco opened four

¹ Chan and Yeung, "*Xianggang*," 406.

department stores in the 1990s and established its Asian headquarters in Hong Kong in 1998. Its approach was close to Yaohan that targeted at residents living in newly-developed towns such as Tsuen Wan and Whampoa. Apart from department stores and supermarkets, the Japanese 100 yen shop inspired some local businessmen. There was a boom of “ten-dollar shop” in Hong Kong in the 1990s. Many of them were opened in public residential neighborhoods, providing an economic and convenient way to shop. The first Hong Kong-based ten-dollar shop chain, Japan Home Centre, was opened in 1991 and it expanded to over one hundred branches by 2000.

Local business groups also adopted a Japanese image in retail business and management. For example, Aji Ichiban and Okashi Land are chain stores founded and owned in Hong Kong selling Japanese-style tidbits. Aji Ichiban was a registered franchise founded in 1993 and expanded to over 65 branches in Hong Kong by 2010. The business also extended overseas with more than 150 franchised stores in Mainland China, Singapore, the Philippines and America. Its Chinese name, *Yōu Zhī Liǎng Pǐn* (優の良品), as well as the succinct packaging design, contained a flavor of Japanese language and the design style of the popular Japanese store *Mujirushi Ryohin* (無印良品). Okashi Land was opened in 1997 and focused its business in the sales of Japan-made snacks, such as Meiji chocolate and Calbee potato chips. Although these stores are Hong Kong-based, they copied the Japanese model and strive to give customers a sense of shopping in Japanese stores. The closing down of big Japanese department stores and the opening of smaller scale Japanese style stores indicated a change in the shopping preference of Hong Kong people. In the 1980s, shopping at big Japanese department stores was considered a family leisure enjoyment. By the 1990s, people no longer found the big-scale luxurious stores fascinating. They tended to look for the sense of taste and style in shopping. The newly designed Japanese stores satisfied this change in people’s needs, and made shopping in these stores a part of Hong Kong people’s daily habits.

Japanese Popular Culture Continues to Flourish

Although the Japanese economic downturn caused many Japanese companies to shrink business scale in the mid-1990s, Japanese popular culture continued to spread and develop at high speed in Hong Kong. Japanese producers of popular goods began to take an active role to open up overseas markets. The 1990s was the time when Japanese popular culture seriously began to develop in the Asian market.² Among the various kinds of popular cultural products, Japanese pop music, animation, comics and video games (ACG), and television dramas were most widely accepted among Hong Kong young people.

Japanese Pop Music (J-pop)

In the late 1980s, there was a trend in Hong Kong media to support and promote more Hong Kong-produced pop songs. Subsequently, the market's reliance on overseas pop music lightened. At the same time, the idol boom in Japan had passed its peak and pop song market showed signs of decline. However, Japanese pop music market revived in the mid-1990s with new styles of production. It gained recognition in Hong Kong very soon. Since the 1990s, Japanese pop songs were often referred to as "J-pop".³ It has been influencing pop music production and reception in Asia. In the second half of the 1990s, singers and singing groups such as Namie Amuro, Ryuichi Kawamura, Speed, and Glay were well-known figures in Hong Kong. J-pop became an essential part of Hong Kong people's daily entertainment. There were radio and television programs introducing J-pop regularly. A famous example was the CRHK daily radio program *Cheng-pense Boy* hosted by local DJ Ka-Fai Cheng. The program was designed to introduce the latest Japanese pop songs and entertainment news. It became an indispensable source of information of many young J-pop fans in Hong Kong.

² Iwabuchi argued that although Japanese popular culture was well received in Asian since the 1960s, Japanese producers (except video games producers) did not actively take the overseas market into consideration. It was the audience in the fellow Asian regions who recognized the quality of the products and eventually made Japanese goods popular. He argued that only since the 1990s did Japanese companies seriously considered the overseas market. Iwabuchi, "Bunka teki," 51.

³ J-pop was a term coined by Japanese music composer Tetsuya Komuro in the early 1990s. Please refer to Wai Ming Ng, "J-Pop in Asia: Influence and Response," *Japan Spotlight Bimonthly* (April 2004): 24.

Japanese record companies began to take a more active role to open overseas markets since the 1990s. Sony Music Entertainment Inc. (SME) and Avex Trax set up offices in Hong Kong to produce Asian editions of Japanese albums.⁴ J-pop albums often yielded good sales in Hong Kong and often topped local music charts and record sales. For instance, Puffy and Ryoko Hirosue were awarded the IFPI Gold Disc in 1997 and 1998 respectively for their album sales in Hong Kong. Mr. Children was even awarded the International Platinum Gold Disc in 1997 for its album *Land In Sea*.⁵ Apart from promoting Japanese singers to overseas people, Japanese also tried to open overseas markets by scouting talented local youngsters and training local artists in Asian regions.⁶ Music producers such as Tetsuya Komuro trained some Hong Kong born youngsters and promoted them in Hong Kong as members of the *Komuro Family*.⁷ Some of the singers selected, such as Grace Yip and Zoie Tam, caught attention in Hong Kong when they were first promoted as “apprentices” of Tetsuya Komuro. Although very few of these singers turned out to be successful stars in Hong Kong, this Japanese strategy had stimulated many exchanges and collaborations between Hong Kong and Japan artists. Many Japanese singers came to Hong Kong for concerts. For example, Noriko Sakai gave a concert in Hong Kong in 1998. L’Arc~en~Ciel hold a concert in 1999. The number proliferated in the 1990s and continued till now. Japanese singers also visited Hong Kong for activities apart from concerts. For example, Eisaku Yoshida shot a music video in ATV and attended fan gatherings in 1994. Puffy visited Hong Kong in 1998 to attend a youth summer program organized by RTHK.

J-pop singers not only promoted their music, but also promoted their images as fashion icons through extensive use of music videos.⁸ These music videos served to enhance the music enjoyment by portraying eye-catching images of the singer and visualizing the

⁴ Ng, “J-Pop in Asia,” 27.

⁵ “Gold Disc Award presented [1977-2008],” IFPI, accessed May 1, 2011, http://www.ifpihk.org/www_1/go3e.php.

⁶ Iwabushi, “Henyoun,” 55; Ng, “J-Pop in Asia,” 26.

⁷ *Komuro Family* refers to the group of mega-hit singers produced by Tetsuya Komuro in the 1990s, including Namie Amuro, Speed, TRF, Tomomi Kahara and so on. It was the production company’s strategy to group these singers into one “family” to help promotion and marketing.

⁸ Ng, “J-Pop in Asia,” 24.

lyrics of the songs into movie-like story. The dance and the outlook of the singer stimulated young audience's imitations. In the 1990s, Namie Amuro's thinly trimmed eyebrows and tanned skin became fashionable among youngsters. Japanese visual rock bands such as Luna Sea and L'Arc~en~Ciel also significantly influenced youngsters' taste and preference for costume. In view of these, J-pop not only provided an entertainment, but also shaped the leisure consumption of youth. One of the most significant impacts of the popularity of J-pop was the mushrooming of fan clubs in Hong Kong as well as in other Asian regions. Fan clubs for popular stars mushroomed in Hong Kong in the 1990s. Most fan clubs which existed in the 1990s were founded by fans as amateur groups to provide supports for the fans' idols and to create a community among fans for more efficient information flow. Although many of these fan clubs started off unofficially, the members were nevertheless able to unite fans and to organize activities. For instance, the Hong Kong Sakai Noriko Alliance, transformed from an amateur fan group to an official fan club acknowledged by Sakai's record company. It successfully united fans to organize activities in Hong Kong. Another amateur fan club of Takuya Kimura in Hong Kong, Takuyaland, formed a tour group to Nagoya Dome to attend Smap concert in the summer of 1999. It was one of the early Hong Kong-founded fan club activities that called fans for overseas cultural pilgrimage activities. In the 1990s, official fan clubs of Japanese singers were not often found outside of Japan. Amateur fan clubs established in Hong Kong served to unite fans and empower them to participate in activities which fans might not be able to do alone. Fan clubs also generated a kind of synergy which boosted the popularity of Japanese stars and singers in Hong Kong. The popularity of J-pop and the proliferation of fan clubs hence enhanced cultural pilgrimage taken part by Hong Kong youth tousits.

Animation, Comic and Game (ACG)

Japanese animation series, comics and video games were grouped and named ACG by the Taiwanese since the 1990s. The intertwining relations of the three types of products were often considered as one complex genre. The ACG market continued to develop in Hong Kong in the 1990s. It was the fundamental market from which *otaku* culture found

soil to develop in Hong Kong.

Animation and Comic

Animation and comics were inseparable genres of products for their interlocked relationship. Most animated series were adopted from comics, so the same production was often seen in two forms: comic and animation. The popularity of one production also boosted that of the other. The sales of Japanese comics in Hong Kong continued to rise in the early 1990s despite government's tightened control on pirated publications. Instead of giving a blow to the industry, the copyright ordinance reinforced in 1992 helped the comics industry develop in a more regulated way. Despite the increase in price due to the acquisition of copyrights, the sales of Japanese comics soared high. For instance, *Dragonball* and *Slam Dunk* sold more than 100,000 copies per issue in Hong Kong, and *Dragonball* even topped the record with 180,000 copies sold in one issue.⁹ In view of the rising sales figure in serialized issues, Hong Kong publishers began to acquire copyrights from the Japanese company and publish comic compilation magazines. For instance, Culturecom published *Ex-am* weekly from 1993. It was the Hong Kong version of *Weekly Shonen Jump* which loaded installments of mega-hits such as *Dragonball*, *Hunter X Hunter* and *Ruro ni Kenshin*. Comics World also published *Comic Fans*, the Hong Kong version of *Nakayoshi*, from 1995. It targeted females readers and contained girls' comics such as *Sailor Moon* and *Card Captor Sakura*. These comic magazines were popular among youngsters for they were issued close to the issue schedule of their Japanese originals. The sales of *Ex-am* reached 100,000 copies for each issue in the early 1990s.¹⁰ The animated series of these productions were often broadcast in local television channels and scored high ratings.¹¹

Japanese animated series and comics influenced both the producers and consumers in

⁹ Wai Ming Ng, "The Consumption and Perception of Japanese ACG (Animation-Comic-Game) among Young People in Hong Kong," *International Journal of Comic Art* 12:1 (2010): 52-55.

¹⁰ Wai Ming Ng, "Impact of Japanese Comics on Hong Kong Comics and Entertainment Industry," *Twenty-First Century Bimonthly* 72 (2002): 104.

¹¹ Animations such as *Crayon Shinchan*, *Chibi Maruko-chan* and *Sailor Moon* often scored 20-30 points, which was similar to the rating of average local television drama. Ng, "ACG," 461.

Hong Kong. On the producers' side, Japanese animations and comics inspired local production in other genres, such as movie and television dramas. Japanese comics such as *City Hunter* and *Kindaichi Shonen no Jikenbo* were made into movies which starred local actors.¹² Local television dramas also borrowed themes from Japanese comics and re-created stories on those themes.¹³ On the readers' side, Japanese comics motivated local readers to create their own production and to publish *doujinshi* (amateur comic publications). Since the 1990s several local events were organized to promote *doujinshi* and Japanese comics. To name a few, Doujin Festival (1996-1997), Comic World Hong Kong (1998 until now), and Hong Kong Comic Festival (1999-2007) were some big-scale events where animation and comic lovers gathered and exchange ideas. These events continued to develop through the 2000s and expanded in scale to accommodate consistently increasing numbers of visitors. Some of these events were organized for consecutive days in the Hong Kong Convention and Exhibition Center, which is a top exhibition hall in Hong Kong. Many similar events were also organized in the major tertiary educational institutes, such as CUHK, HKU, City University and HKUST. Furthermore, Japanese comics and animation hits also led to the development of other forms of business such as comic café. Comic cafés was a new form of comic rental, where members may read comics freely at a set price while having drinks and snacks. This form of comic café also incorporated computers or video game devices and transformed into internet cafes in the 2000s. Japanese animation and comics have infiltrated into the daily life of youngsters in Hong Kong.

Video Game

Hong Kong people's interest in video games continued to rise in the 1990s. Innovative console systems like Super Nintendo Entertainment System, Sega Saturn, and Sony Play Station provided new enjoyment and became must-have items in many local household.

¹² *City Hunter* was adopted into a movie with the same title (Golden Harvest, 1993) which starred Jackie Chan and Joey Wong. *Kindaichi Shonen no Jikenbo* was made into a movie named *Mystery Files* (Panorama, 1996), starring Andy Hui and Ada Choi. The Chinese title, 金田一手稿之奇異檔案, adopted the name of the Japanese comics. The story also featured detective cases.

¹³ TVB dramas such as *Burning Flame* (1998) was said to have borrowed the theme of *Megumi no Daigo / Fireman Story* (Shogakukan, 1995). The drama resembled the comic in the storyline and its focus on firemen's friendship.

Games such as *Final Fantasy*, *Dragon Quest*, and *Super Mario World* were popular games which sold well in Hong Kong. In view of the growing Asian market, Sony set up a regional office in Hong Kong to regulate sales of its games and system.¹⁴ The popularity of family video game was observed in the widely available pirated game cartridges in the Hong Kong market. These cartridges still dominated video game market in Hong Kong and served to provide the most economic and convenient way of game playing. The condition became so critical that Sega, Sony and Koei sued 43 Hong Kong companies in 1996 for producing pirated games.¹⁵

Apart from family consoles, arcade games also continued to be well-loved by youngsters. Game centers developed from small ones in public residential areas to bigger scale ones in popular shopping malls. Arcade games produced by Japanese companies such as *Street Fighter 2* and *King of Fighters* were the most popular games in the 1990s. Almost every youngster in Hong Kong has experience in playing them. In 1998, Konami combined video games with J-pop and launched the new arcade machines *Dance Dance Revolution (DDR)*. It boosted J-pop and the newly hit up *Para Para Dance* among teenagers. The *DDR* machine targeted the market of young women who previously were not fond of video games. Game culture in Hong Kong continued to develop with the popularity of video games, creating jargons and rules which were exclusively used in Hong Kong and ultimately influenced other sub-cultures in Hong Kong.¹⁶

Unlike J-pop and Japanese television dramas which were originally produced to entertain the internal Japanese market, video game companies had the intention to export their products overseas from the first stage of production. Iwabuchi cited the example of Nintendo's well-known game character, Mario, who had a European name and appearance. It was because the producer had the overseas market in mind in the game design.¹⁷ But the popularity of Japanese video game was not only observed in the sales

¹⁴ Ng, "Videogames," 214.

¹⁵ Chan and Yeung, *Xianggang*, 436.

¹⁶ Wai Ming Ng, "Street Fighter and The King of Fighters in Hong Kong: A Study of Cultural Consumption and Localization of Japanese Games in an Asian Context," *The International Journal of Computer Game Research* 6:1 (2006): 7.

¹⁷ Iwabuchi, "Bunka teki," 48-49.

figures, but also in the way Hong Kong people consumed it. Apart from playing games, Hong Kong people also produced many related cultural products such as movies and comics based on video games. For instance, many characters in *Street Fighter* were assimilated into the Hong Kong movie *Future Cops* (Universe, 1993) which starred superstars Andy Lau, Jacky Cheung and Aaron Kwok. In the movie, characters were adopted from *Street Fighters* with the same fighting techniques and outfits. It was also estimated that more than 65 locally-produced comics were adapted from *Street Fighter* and *The King of Fighters*.¹⁸ Local comic artist Jingchen Xu published *Jiè Tóu Bà Wáng* (街頭霸王 / the Chinese translation of *Street Fighter*) without acquiring the copyrights of Capcom. Another artist, Jianqian Situ, published Hong Kong version of *The King of Fighters* comics, first without and later with copyrights granted by SNK.¹⁹ It revealed how Japanese video games had inspired local productions.

Effect of Japanese ACG on Hong Kong

ACG popularity in Hong Kong created a subculture among young people in Hong Kong. It led to the growth of many sub-cultural activities in Hong Kong which called for participation from a wide group of youngsters. Apart from consuming the Japanese products, Hong Kong people also actively played on these products and created new cultures. For instance, Cosplay (costume play) culture also began to develop in Hong Kong in the 1990s as an influence of ACG. Since the mid-1990s, Hong Kong cosplayers began to involve in cosplay activities in various events, putting on costumes of different characters from animations, comics, video games, and even other real-life celebrities. As ACG culture developed, more people got used to consuming ACG in daily life. People also became open to activities in which youngsters gathered and exhibited their love for Japanese popular culture. The Hong Kong Comic Festival was renamed ACGHK from 2008 to indicate its broadened scope of contents. Through these events, a communion of fans was created and promoted. It directly stimulated further communications and fandom activities. On this foundation, young people's participation in popular cultural

¹⁸ Ng, "Videogames," 221.

¹⁹ Ng, "Street Fighter," 12-16.

activity developed and extended overseas in subsequent years.

Japanese Television Dramas

Development in the 1990s

The mid- through the late 1990s was the second golden period of Japanese drama in Hong Kong. It developed into a culture which directed the young audiences' daily habit, leisure preference, style, and even their philosophy towards life.

Japanese dramas hit in Hong Kong began in the 1970s and revived in the early 1990s with the introduction of "trendy drama" in Fuji Television Network. These dramas caught Hong Kong people's attention soon after ATV and TVB broadcast a number of trendy drama series at primetime. To name a few, *Tokyo Love Story* (Fuji Television Network, 1991; ATV, 1993), *101 Proposals* (Fuji Television Network, 1991; ATV, 1994), and *Asunaro Hakusyo* (Fuji Television Network, 1993; ATV, 1994) are some popular dramas aired in the early 1990s. Although these dramas did not obtain extra high ratings immediately, they were highly praised and drew audiences' attention to Japanese dramas again. Subsequently, a series of Japanese dramas were aired in TVB and ATV, including *Hitotsu Yane no Shita* (Fuji Television Network, 1993; TVB, 1995), *Ie Naki Ko* (NTV, 1994; ATV, 1995), *Hoshi no Kinka* (NTV, 1995; ATV, 1996), *Virgin Road* (Fuji Television Network, 1997; TVB, 1999) and so on. However, the broadcast of Japanese dramas were primarily determined by the budget of local TV companies. For this reason, several mega hit dramas which were priced highly, such as *Long Vacation* (Fuji Television Network, 1996) and *Love Generation* (Fuji Television Network, 1997) were not imported and aired in Hong Kong in the 1990s. Because of the limited choice in program on TV, audience no longer relied on TV broadcast. They turned to other newly developed ways to access to Japanese dramas. It speeded up the pirated VCD market.

In the 1990s, the most common approach to watch Japanese dramas was to buy pirated VCDs in local shopping malls and to watching with household video devices. There

were numerous small-scale shopping arcades in Hong Kong with shops selling pirated Japanese dramas VCDs. Sometimes there were also hawkers selling VCD sets on street. The “Holy Places” where most audiences found pirated VCDs, such as Mong Kok Sino Center, Kwai Fong Shopping Arcade, and Wan Chai 188 Shopping Center were famous shopping spots not only in Hong Kong but also in other countries, for they represented the drama VCDs watching craze and culture in Hong Kong. Japanese dramas popularity peaked in 1997 to 1999 with the help of pirated VCDs market in Hong Kong.

In general, pirated VCDs with Chinese subtitles were sold at a much cheaper price than official Japanese copies.²⁰ Occasionally, prices went up with the popularity and availability of copies of different dramas, but people’s demand remained high. Despite the poor quality and irregular sales schedule, Hong Kong people liked pirated VCDs. One reason was that people considered VCDs as an instant enjoyment and few people would keep the sets after watching. Therefore quality was not a big concern. Most audience swapped the sets with friends to save money in buying new sets. The exchange also allowed Japanese dramas to circulate widely in the local community.

Characteristics of Japanese Television Drama and its relation to tourism

Japanese drama is a multi-dimensional enjoyment because it encompasses a story, actors and actresses, music, portrayal of scenery, and other subtle attributes. The production comprised all genres of the most popular Japanese cultural goods. When one watched Japanese TV drama, he or she is virtually consuming all dimensions of Japanese popular culture. Needs for other related goods derive when the viewer seeks for the original novel of the story, the CD soundtrack, or the photo book of the leading actors. Japanese drama is the strongest media through which Japanese popular culture was exported and consumed in Hong Kong in the 1990s. It is the critical motivator for Hong Kong people to engage in cultural pilgrimage to Japan.

²⁰ Pirated copy usually costed one-third of the price of official copy, or cheaper. Take TBS dramas as example, official licensed copy of *Beautiful Life* with Chinese subtitles were priced at around \$300 HKD, while pirated versions caused only \$100 HKD per set.

Unlike television dramas produced in Hong Kong which were often shot in studios, Japanese dramas were shot outdoor frequently. Since the budget and scale of Japanese dramas were comparable to the production of movie, many outdoor shootings could be applied. The modern buildings and natural scenery shot in the dramas subtly promoted of Japan as a tour destination. Instead of featuring the constructions featured in usual tour guidebooks, Japanese dramas mostly featured common buildings, such as office towers, schools, train stations, or hospitals. Viewers felt like experiencing the daily life of the drama characters, and easily projected their own emotion to story and the objects portrayed. Hong Kong people's interest in Japanese television dramas in the 1990s was intertwined with their interest in Japan tourism. Although these drama locations were not designed to be tourist attractions, they were attractive to Hong Kong audiences because the sites possessed ample significance in the drama. It might be the office where the characters worked, or the restaurant where they had dinner. This explained why some sites, although originally built not as a tourist spot, became tourist spots in many Hong Kong package tours. For instance, the Rainbow Bridge in Tokyo became a necessary item in tour itinerary because it was the landmark in many Japanese dramas since the late 1990s. The change of its function from a bridge connecting Minato and Odaiba, to a tourist spot, revealed how its significance changes to fit tourist taste. To most Hong Kong people, the original significance of the Rainbow Bridge as an overpass was replaced by its significance as a drama location and tourist attraction. It showed how Japanese dramas functioned to promote Japan tourism by giving new meanings to sites, and ultimately boosted tourism.

Apart from modern constructions captured in the dramas, the natural scenery of Japan was also made vivid through the dramas. Hong Kong audiences were enthralled by the snow-capped mountain portrayed in *Love Generation* and the beautiful beaches in *Beach Boys*. Hong Kong audiences learned about the seasonal attractions of Japan through watching dramas, such as *hanami* (cherry blossom viewing) in spring, swimming in Okinawa in summer, maple leaf viewing in autumn, and skiing in Sapporo in winter. These became popular activities among Hong Kong tourists. With the frequent shots of natural scenery in Japanese TV dramas, Hong Kong audience then have a better

understanding of Japan as a vacation destination. Japanese dramas also facilitated many stars to visit Hong Kong for various collaboration works. For example, Rie Miyazawa visited Hong Kong for an interview in 1994. Shingo Katori filmed *Hong Kong Night Club* with Goro Kishitani in 1997. Takako Tokiwa filmed *Moonlight Express* with Leslie Cheung in 1998. Takuya Kimura was cast in Hong Kong director Ka Wai Wong's movie *2046* in 1999. These stars helped promote Japan and enhanced Hong Kong people's interest in Japan.

The Japanese Drama Craze and Cultural Pilgrimage

Japanese dramas revised the culture of Hong Kong youth in several aspects. It directed Hong Kong people's style and taste, changed their leisure culture, and even adjusted audience's philosophy towards life. While the scenes portrayed in the dramas helped to raise people's interest in Japan as a tour destination, the stories and the characters generated meanings to the scenes and ultimately drove audiences to engage in cultural pilgrimage to Japan and pay tribute to the production. Japanese drama's contribution is vital to the development of cultural pilgrimage.

The Japanese drama craze directed the taste and style of Hong Kong youth. Japanese TV dramas clearly depicted the living style of modern Japanese young people. Several researchers have studied the reception of Japanese popular culture in the Asian regions with reference to audience's negotiation with a sense of modern identity. As Craig argued that East Asian audience often looked to Japan for a model in modernization, Japanese dramas fulfilled this need.²¹ Ubonrat Siriyuvasak also argued that the consumption of Japanese popular culture helped demonstrate a "modern identity" among young people.²² These dramas portrayed a new style of living which was fancied by youngsters in Asia. As Japan had been the leader in economic development in Asia, the Japanese characters in the dramas portrayed the life of modern generation which served

²¹ Craig, "Introduction," 10.

²² Ubonrat Siriyuvasak, "Popular Culture and Youth Consumption: Modernity, Identity and Social Transformation," in *Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas*, ed. Koichi Iwabuchi (Hong Kong: University of Hong Kong Press, 2004), 194.

as ideal image for fellow Asian audience to imitate and follow. Things shown in the drama, like the stylish outfits of the characters, the vehicles, mobile phones, CD player, the video games they played, and the food they ate were illustrated in the dramas as stylish consumer goods that signified modern Japanese life. Japanese stars were not only admired by their acting, but also their beauty and fashion style. The leading roles were often played by the most popular idols in Japan entertainment business at that time such as Honami Suzuki, Yuji Oda, Noriko Sakai, Takuya Kimura. The good looking stars became a major appeal of trendy dramas and caught local audience's attention quickly. Their fashionable clothing indicated the latest trend and directed fashion style in the region where the dramas were broadcast. Some stars were also praised as *cháo liú jiào zǔ* (潮流教祖) in the Hong Kong mass media, which literally means "Founder and Leader of Fashion Trend". It revealed how Hong Kong people admired the Japanese stars and looked to them for direction in fashion and taste. For example, Hong Kong youngsters fancied the long hair style of Yusuke Eguchi in *Hitotsu Yane no Shita*, (Fuji Television Network, 1993) and started to wear bucket hats like Takuya Kimura in *Sleepless Forest* (Fuji Television Network, 1998). The American brand boots, Red Wings, also became a must-have item because the same model was worn by Takuya Kimura and Takako Matsu in *Love Generation*. Watching Japanese drama was like reading through a catalogue introducing the new way of living. Hong Kong audience then found it easy to project their ideal living style in these dramas. In this sense, watching Japanese drama was not merely a leisure pastime, but was also a demonstration of viewer's taste and economic status.

Second, Japanese drama viewing changed the leisure culture of young Hong Kong audiences. It became a popular pastime by the late 1990s. Thanks to the popularity and convenient availability of VCDs, viewers could watch the dramas anytime, anywhere. They were not restricted by TV channels' broadcast schedule anymore. This led to a change in the style of drama watching, and a new Cantonese term, *bōu kehk* (煲劇) was created to address the new style.²³ The term referred to the non-stop drama watching

²³ *Bōu* (煲) literally means "to boil". *Kehk* (劇) is the term for drama. The word *bōu* is borrowed as a metaphor to describe non-stop drama watching, as if the watcher boils something for hours. *Bōu kehk* also

activity of many viewers. Since most Japanese dramas only contained 10 to 12 one-hour episodes, it was possible to finish watching a set in one day. Because of the high quality of the production, many audiences considered it an enjoyment to watch all episodes in one sitting. Many viewers spent a whole day to watch the drama VCDs non-stop and finished a full set of drama at one time. It also speeded up the circulation and market of VCDs because viewers' demand was huge. Many subsidiary productions appeared with Japanese drama hits, such as photo books and essays related to the dramas. A lot of amateur publications were published in response to Japanese dramas' popularity. Some focused on analyzing the stories of the dramas. Some focused on understanding the actors and actresses featured in the dramas. Some were about the locations featured in the dramas. The third kind directly related to cultural pilgrimage and served as guidebook for fellow audience to Japan. One of the first publications of this kind was A-Tong's *Cinderella's Tour in Tokyo*.²⁴ In this book, the author recorded her visits to different drama location and her encounters there. She introduced the sites with reference to their relation to specific dramas, and described how she imagined the characters being there. (See Figure 3-1 and 3-2 for illustration) It showed how audiences actively acted on the dramas they consumed and reproduced meanings by different means, such as writing and travelling to Japan to see the sites. Such publications also enhanced people's imagination about Japan. Japanese dramas converted viewers to fans, and fans to dedicated enthusiasts. They then became core participants in cultural pilgrimage to Japan.

implies watching a drama series from the beginning to the end at one time.

²⁴ A-Tong, *Dongjing xian lü qi yuan : ou xiang ri ju chang jing xin xian ji shi* [Cinderella's Tour in Tokyo] , (Taiwan: Ching-hsin Publishing Company, 1999). This book was often used to analyse young Chinese people's acceptance of Japanese popular culture in the 1990s. For more discussion, please read Ming-tsung Lee, "Traveling with Japanese TV Dramas: Cross-cultural Orientation and Flowing Identification of Contemporary Taiwanese Youth," in *Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas*, ed. Koichi Iwabuchi (HK: University of Hong Kong Press, 2004), 129-154.

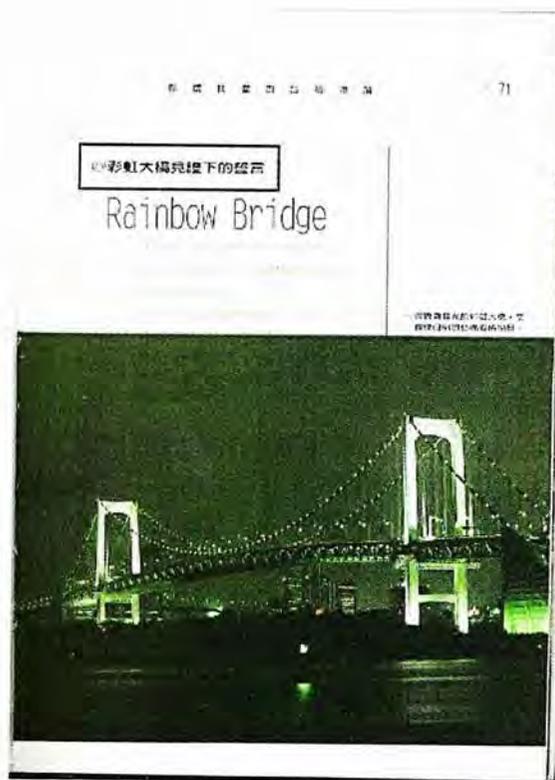


Figure 3-1. In this page which introduced the Odaiba bayside area, the author used one page to illustrate the Rainbow Bridge. In the caption, she wrote, “Vows made under the witness of the Rainbow Bridge – Darkness overshadows the sea. But with the Rainbow Bridge which always appears in different dramas, I remember this scene well. It also becomes the main scene of the characters’ love game.” This caption showed how meanings of a site were created by the drama script, and by the tourists who visited the site after watching the dramas. A-Tong, *Dongjing*, 71.



Figure 3-2. It is an article about the mansion featured in *Long Vacation*. The author described how disappointed she was when she found that the mansion was torn down after the drama shooting. Nevertheless, she paid tribute to the remaining site and fantasizes about the drama characters being there. A-Tong, *Dongjing*, 220-221.

Japanese dramas also stimulated Hong Kong people to learn Japanese. Since the pirated VCDs were often produced from recordings of original Japanese broadcast, no Chinese voice over was used. Audience could listen to the original language. In addition, pirated sets without Chinese subtitles were also available on the market occasionally. It was available because audience's demand was so high that they wanted to watch a drama episode as soon as it was broadcast in Japan, and could not wait until VCD producers finished Chinese subtitling. Audience watching dramas without subtitles would then become more eager to learn Japanese. Despite the diminished influence of Japan in Hong Kong's secondary industry, more people enrolled in Japanese learning classes in the 1990s. Many of them were young people who loved Japanese popular culture and were motivated by the wish to understand Japanese language when watching dramas or playing video games. The number of people taking the Japanese Language proficiency test increased every year. By 1999, the number of candidates applying for the JLPT in Hong Kong doubled the figure in 1990, rising to 4,018.²⁵

Of the major significances of Japanese drama hit, the most noteworthy one was its impact on Hong Kong viewer's philosophy towards life. This impact illustrated how Japanese dramas functioned beyond its original purpose and changed the society. The mindset and ideas embedded into the storyline inspired many young audiences. The dialogues of the characters gained resonance in young people so much that these became their motto and even source of meaning in life. One of the reasons why Japanese drama's philosophy could be widely accepted by audience in Hong Kong was the drama scripts' settings were close to reality. Unlike Hong Kong productions which often featured dramatic encounters of surreal characters, stories of Japanese dramas were very realistic to the audience. Iwabuchi argued that Japanese dramas were different from dramas in other countries in that they often featured the present world and adopted themes from daily life, such as love, friendship and work.²⁶ These dramas reflected the reality that young people were facing every day. The characters featured were often

²⁵ There was a steady increase in the number of applicants throughout the 1990s. Applicants for all grades increased at a similar rate. It revealed that there was a steady increase in the number of new candidates taking the exam, and experienced candidates taking higher grade exams each year. For details, please refer to JLPT webpage http://www.japanese-edu.org.hk/nokenc_heading.htm

²⁶ Iwabuchi, "Bunka teki," 68-69.

ordinary people, such as office ladies and company clerks. For the proximity of the characters and the audience, the latter could comfortably identify themselves with the characters, and project emotions to the story. Siriyuvasak also argued that Japanese dramas were popular among youngsters because these dramas justified their potential power in the society and encouraged young audience to fight for their future.²⁷ When *Long Vacation* became a hit in the late 1990s, Hong Kong audiences were immensely influenced by the leading actor's saying, "*we should consider any down period the holiday given by God. Things will turn better ultimately.*" The other motto which often appeared in the drama as commercial billboard, "*Don't worry. Be happy*"²⁸, echoed the characters' idea and composed the main theme of the drama. In that period, most young people who watched the drama were captivated by this theme. It was the period when Hong Kong suffered from the property market bubble burst and the Asian economic crisis. Similar to the Japanese, the Hong Kong people were faced with the fact that the economic success that they once been proud of has suddenly crashed down. The theme of the drama caught Hong Kong audiences' emotion because it echoed the situation of Hong Kong in many ways. The two leading roles, a pianist who never won in competitions and a model who had no job, were like the late 1990s in Hong Kong. Hong Kong is known as one of Asian's Little Tigers for its economic strength. But its strength collapsed with the Asian economic crisis in 1998 and people suffered a lot from the economic crash. The identity they had once being proud of had lost its substance. Young audience found support and resonance in these dramas easily. Therefore Japanese dramas were like young people's guidebooks to adapting to the society. The dramas inspired them with the prospect of a better future, although they would not know when that time may come. The emotional touch of Japanese dramas on Hong Kong audience not only attracted them to watch more similar dramas, but also implicitly established a closer relationship between Hong Kong people and Japanese people.

²⁷ Siriyuvasak, "Popular Culture," 194.

²⁸ The catchphrase borrowed the name of Bobby McFerrin's billboard number one song released in 1988. The song, "Don't Worry, Be Happy", was inspired by Indian sage Meher Baba's quote in the 1960s. The use of this expression in *Long Vacation* illustrated how ideas of different cultures implicitly influence the one another. It may be an interesting example of the globalization of popular culture.

Hong Kong Tourists to Japan and the Development of Cultural Pilgrimage

Hong Kong people's interest in Japan tour continued to rise in the 1990s. By 1995, Hong Kong became one of the five major sources of tourists visiting Japan.²⁹ It showed that Hong Kong people's interest in visiting Japan grew vigorously. To describe the trend of tour to Japan in the 1990s, there were generally three attributes: a steady increase in participants and extended tour destinations, the shift from package tours to self-guided tours, and the inclusion of popular culture-related sites in itineraries.

Attributes of Tours to Japan in the 1990s

The first attribute concerns the number of tourists from Hong Kong to Japan. The economic development of Hong Kong enabled more people from average households to travel to Japan for leisure. The rise in demand increased the flight schedule between Hong Kong and Japan. Direct flights to different cities in Japan departed daily. Apart from family tours, youth travelers also increased in number. Instead of doing back-packing, young Hong Kong tourist were often interested in a more hassle-free style. They visited Japan in groups of friends and were willing to spend more for comfortable hotel accommodation. Their itinerary was often shopping and entertainment-oriented. Touring to Japan became a fashionable activity among many young people. Despite the fact that the Japanese yen remained strong, there was a steady rise in the number of tourists in the 1990s. Hong Kong tourist flow to Japan was little affected by periodical economic fluctuations and it remained frequent. For instance, the Asian financial crisis in the 1997 caused a severe blow to Hong Kong economy. However, tourist flow to Japan kept rising in 1998. As shown in Figure 3-3, tour agencies even promoted the depreciation of currencies of the East Asian regions as a golden chance to travel abroad. 223,911 Hong Kong tourists visited Japan from January to May 1998, which was a 37.5% increase compared with the previous year's figure.³⁰

²⁹ The five largest inbound tourist markets to Japan from 1995 to 2001 were Korea, Taiwan, the USA, Mainland China, and Hong Kong. "National Tourism Policy Review of Japan," Organisation for Economic Co-operation and Development, accessed May 1 2010, <http://www.oecd.org/dataoecd/43/48/33649824.pdf>.

³⁰ Ibid.

WING ON TRAVEL 永安旅遊 **ANANDA TRAVEL 辰達旅遊** **永安包團熱線**

二/三天遊 只需225

為你度身 訂造旅行團 請即致電22518311

東南亞貨幣大幅貶值，旅遊嘆世界兼執平嘢，機會難逢！

永安旅遊日本團多，所以成團全線——國際航空公司提供日本之六大航空公司鼎力支持，包括國航、日本航空、ANA全日本航空、佳美航空、冠捷航空及西北航空，由香港直飛日本各大城市，選擇至多，行程至豐富。

永安旅遊三十三年來致力推廣日本旅遊，成績驕人，客量全港至多

- 首間旅行社榮獲日本國家旅遊局頒發特別成就大獎
- 日本九州觀光局頒發全港，獲日本九州觀光局頒發業績全香港冠軍大獎(Retail)
- 獲頒發全港旅遊成就獎
- 更榮獲九州賽斯登堡授權為香港區賽斯登堡入場券指定代理商(Retail)

證書，團友報團須認明賽斯登堡指定代理商入住才有保證

永安旅遊服務好，質素高，報旅行團，當然首選永安旅遊！

日本 專業旅遊三十三年，教您選擇高質素旅行團 全線採用日本觀光專用線牌旅遊車

九州團必須查詢是否入住： 賽斯登堡~火樹銀花繽紛嘉年華 冰上世界
 -特設室外滑冰場，領略歐洲風情之餘，同時感受滑冰的刺激感受！
 夜光大遊行
 -張燈結綵，五光十色，大型遊行隊伍穿梭於賽斯登堡內，浪漫無限！

北海道的溫泉 北海道人壽保險
 北海道人壽保險 北海道人壽保險 北海道人壽保險

日本九州溫泉樂7/8天 先玩九州，後玩東京
 遠城賽斯登堡、高野村、秘藏人樂園、三井「遊戲世界」、宮崎夢幻水上樂園、肥前夢遊彩卷體驗地、世紀購物城、天神地下購物街、櫻島火山、鹿兒島、龍野溫泉、大阪心宿樓、SNOOPY TOWN、FACTORY OUTLET、東京、伊豆半島、豐田汽車會館、迪士尼樂園

日本東京、大阪超精彩5天 先玩九州，後玩東京
 大坂、心齋橋購物區、FACTORY OUTLET、SNOOPY TOWN、子彈火車、京都、富士山、富士急樂園、迪士尼樂園、新宿時代廣場、世嘉電子帝國、東京皇宮、NHK電視城、豐田汽車會館、太陽城購物廣場、銀座購物區

北海道人壽保險 北海道人壽保險 北海道人壽保險

北海道人壽保險 北海道人壽保險 北海道人壽保險

Figure 3-3. This news advertisement promoted that East Asian currencies depreciation was a golden chance for Hong Kong people to travel and enjoy life. It showed that the Asian financial crisis had little negative impact on tourists' demand. *Ming Pao* 2 January 1998, pp.A19.

To cope with the rising tourist demand, local travel agencies became very keen to organize tours to Japan. In 1995, a local tour agency, I-Evertravel (耀騰旅行社) was renamed EGL Tours (東瀛遊) in 1995. The literal meaning of the new Chinese name is "Japan tour". The name indicates the company's goal to concentrate in Japan tours and reflects how local travel agencies reacted to the developing market in Japan tours in the 1990s. EGL soon became one of the most well-known travel agencies among Hong Kong tourists. Some travel agencies worked with television companies to produce variety programs which were targeted at families and youth audiences and aimed at boosting tours to Japan. For example, Morning Stars, Wing On and Hong Thai had been sponsoring local television companies to produce tourism-related variety programs featuring Japan.³¹

³¹ Some examples are *Morning Stars Complete Japan Shopping Guide* (星晨旅遊完全日本 SHOPPING 手冊, 1996), *Wing On Tells You Why – Japan is so Fun* (永安旅遊話你知 -- 點解日本咁好玩, 1997) and *Hong Thai Explore With Fun* (康泰最緊要好玩, 1998). These programs were hosted by TV artists and

Since the 1990s, apart from an increase in the number of tourists, tourist destinations also extended to include a wide range of cities. Apart from the major cities like Tokyo, Osaka and Sapporo, more package tours were organized to smaller cities in Northeastern Honshu, Shikoku or Hiroshima. Tourists became more interested to spend time to explore a city, and to visit the more rural part of Japan. It indicated a change in Hong Kong tourists' preference and goal in Japan tour in the 1990s. Hong Kong people became more familiar with Japan by the 1990s. Tourists were no longer satisfied with sightseeing in major cities. They would like to see more apart from modern technologies and modern constructions which were once main attractions to Hong Kong tourists in the 1980s. Although sightseeing and shopping still dominated the itinerary of Japan tours, tourists now sought for in depth exploration into a specific region. It became the most popular style of package tour in the following decades.

In addition, more tourists began to visit Japan in a self-guided fashion from the late 1990s. For their increased familiarity with Japan and the advancement of Internet technology, more Hong Kong tourists preferred designing tours and booking tickets and accommodations by themselves. Figure 3-4 shows a newspaper advertisement promoting self-guided tour package, which was inclusive of air ticket, hotel accommodation and train ticket. Travel guidebooks introducing Japan also proliferated in local bookstores since the 1990s. Unlike those published in earlier decades, Japan travel guidebooks found in the 1990s were printed with more colored photographs portraying the trendy attractions and shopping tips. Instead of introducing natural scenery and conventional tourist spots, these guidebooks focused on introducing the most fashionable areas and sites which were popular among young people, such as Takeshita-dori in Harajuku, Sanrio Puroland in Tama City, and Sega Joypolis in Odaiba. Many of the guidebooks were reprinted several times to meet the intense demand. The good sales of travel guidebooks indicated a change in tour preference from package tour to self-guided tour.

were broadcast on TVB Jade regularly from the early 1990s.



Figure 3-4. An example of self-guided tour package advertisement. Although the price did not differ much from traditional guided package tour, self-guided package allowed more flexible time management and creative itinerary design by the tourist. As a result, self-guided tours and related package offered by tour agencies rose in popularity from the late 1990s through the 2000s. *Ming Pao* January 1, 1998, pp.E8.

The popularity of self-guided tours was closely related to the changing preference for tourist spots among Hong Kong tourists. It indicated people's interest in popular culture-related sites. Since the late 1990s, a growing number of tourists were enthusiastic to visit locations that appeared in their favorite Japanese dramas into their tour. For example, some audiences of *Love Generation* visited Nagano to find the snow-capped mountain where the leading actor proposed to the heroine. Since many shooting sites were not big enough to host big groups of tourist, self-guided tours enabled tourists to visit these sites on their own. For instance, the Japanese *ryokan* which appeared in *Love Generation* was not big enough to host a tour group, but it could serve individual tourists. Self-guided tour makes visits to these sites possible.

Cultural Pilgrimage in the 1990s

In the 1990s, there was a significant change in tourists' preference in tour itinerary. For the immense influence of Japanese popular products in Hong Kong, tourists' interest in popular culture-related sites increased. Visit to these sites became an integral part of tours of both guided and self-guided modes. In guided package tours, theme parks were

the most popular pop culture-related sites among tourists. Figure 3-5 shows different theme parks included in guided tours in 1998. Many of these parks featured popular cartoon characters (Hello Kitty Land / Sanrio Puroland, Snoopy Town, Disneyland), Japanese animation (Ultraman Land), and also video games (Sega Joypolis). These parks often targeted families with children and youth tourists.



Figure 3-5. This tour pamphlet featured the theme parks features in Japan tour itinerary. Many of these theme parks featured Japanese popular cartoon icons such as Hello Kitty and Ultraman. Pamphlet of Wing On Tour, June 1998.

The inclusion of pop culture-related sites into guided tours reflected Hong Kong tourists' interest in Japanese popular culture. However, this interest was most obviously reflected in self-guided tours. In self-guided tours, activities were more diverse. Apart from visits to theme parks, self-guided tourists showed interest in visiting sites where specific cultural productions were made, and sites where tourists could take part in pop cultural events. These sites included television stations, dramas/movies shooting locations, pop

concert halls and so on. This tourist preference was most clearly reflected in tour guidebooks published in the 1990s. For instance, tour guidebooks often introduced Japan television stations with reference to the programs which Hong Kong audiences were familiar. In Figure 3-6, NHK Hall in Yoyogi was introduced in a travel guidebook as the venue for the Red-White Singing Contest every year. It became popular among Hong Kong tourists since the early 1980s, and continued to be well-liked among self-guided tourists in the 1990s. Apart from the NHK Hall, Fuji Television was also much welcomed after the headquarters were established in Odaiba in 1996. It became a popular spot especially after some mega-hit Fuji dramas were introduced into Hong Kong around 1998.



Figure 3-6. This travel guidebook introduced NHK Hall and Station as a tourist spot in Harajuku. The author commented that tourists may view the program rehearsal and shooting, and understand Japanese TV culture in this Station. M. F. Leung, *Dongjing you you dang dang*. Hong Kong: Crown Publishing (2000), 67.

The introduction of TV stations as tourist spots reflected Hong Kong audiences' interest in Japanese television programs. No doubt it is an effect of Japanese drama hit in Hong

Kong. Names like Fuji, TBS and NHK became familiar television channels to many Hong Kong audiences. Paying visits to television stations in Japan enabled Hong Kong audience to have a glimpse of where their beloved programs were produced. It showed that Hong Kong people's love for Japanese popular culture had shaped their travel itinerary.



Figure 3-7. This chapter of the tour guidebook introduced Tokyo Dome as the ultimate goal of Japan fan because the Dome is where top J-pop singers hold concerts. M. F. Leung, *Dongjing you you dang dang*. Hong Kong: Crown Publishing (2000), 58-59.

Self-guided tourists also showed interest in sites where tourists could take part in pop cultural events. Figure 3-7 shows a guidebook which introduced Tokyo Dome in Korakuen. The chapter was titled “The ultimate dream of Japan fan, the best concert ever - Tokyo Dome” (日本迷的終極夢想，史上最強演唱會 Tokyo Dome). Instead of addressing the major function of Tokyo Dome as baseball games, the author introduced

it as the “ultimate goal” of J-pop fans. He introduced it with reference to popular singers such as Glay, Utada Hikaru, Smap, and remarked that these stars had held concerts in the Dome. The writer also taught about buying tickets from scalpers to attend concerts held in the Dome. It showed that attending concerts in Tokyo had become a fashionable activity among Hong Kong tourists by the late 1990s. Guidebooks often served to give tips and suggest other strategies so that tourists could participate in such pop cultural events more successfully. As mentioned in earlier paragraph, groups of J-pop fans began to attend pop concerts in Japan. Although the organization was still loose and amateurish, it marked the important first step for Hong Kong young people to perform cultural pilgrimage in the years to come.

Chapter 4: The Age of Cultural Pilgrimage – The 2000s

While the 1980s and 1990s laid the foundation for Hong Kong tourist flows to Japan, the 2000s marked the period when fans performed their passion and practised their knowledge by participating in pop cultural events in the *honba* (本場 / home) of Japanese popular culture – Japan. In this decade, pop culture tourism to Japan reached its peak. Almost all Hong Kong youth tourists who had visited Japan has experience in different kinds of pop culture-related activities, namely, visiting cultural goods production sites, TV / movie locations, participating in manga and anime exhibitions, games shows, pop concerts and so on. In the 2000s, pop culture-related activities were not merely part of the itinerary, but were the main goal of tours to many young travellers. This chapter serves to analyse the development and impact of cultural pilgrimage in the 2000s.

Hong Kong People's Consumption of Japanese Products

In the 2000s, Hong Kong economic development became more reliant on Mainland Chinese investment. Mainland China's influence on Hong Kong society began to grow in many aspects of Hong Kong people's daily life. Newly-developed commodities produced by Mainland corporations, such as air-conditioner manufactured by Midea and DVD player produced by BBK, competed with Japanese goods in the Hong Kong market. Since the Mainland market became more open to foreign investment, more Japanese companies skipped Hong Kong and invested directly in Mainland China. When compared to the 1980s to the 1990s, Japanese influence on Hong Kong economy in the 2000s diminished. Japanese popular culture was also challenged by the influx of other Asian popular cultures. The impacts were obvious in the major genres of pop cultural goods: pop songs, television dramas, and ACG.

Pop Music

Since the early 2000s, Korean pop songs (K-pop) developed energetically and affected

the J-pop market in Hong Kong and other Asian regions. Local televisions began to import more Korean music programs. K-pop is often considered a rival to J-pop because of the similarities in production and packaging. In view of the market for Japanese and Korean pop songs, IFPI revised the Hong Kong Top Sales Music Award criteria in 2002 and set up a new category for the sales of Japanese and Korean albums in Hong Kong. Although K-pop challenges J-pop in many aspects, J-pop still holds its dominant position in the Hong Kong market. While Korean singers were only presented with the Top Sales Music Award in 2002, 2005 and 2007, Japanese singers dominated the award chart from 2001 through 2009 and were awarded every year.¹ Some representative artists like Hikaru Utada and Ayumi Hamasaki topped record charts in many Hong Kong record shops. Idol groups such as W-inds and Morning Musume continued to inspire local Hong Kong artists in training and image design. Japanese singers also take a more active role to open the Hong Kong market by producing parallel versions of Japanese albums for Asian consumers and by performing overseas. Every year, top singers visited Hong Kong and held concerts, such as Kinki Kids (2000), V6 (2002), Ayumi Hamasaki (2007, 2008), L'Arc~en~Ciel (2008), Yoshiki of X Japan (2009), Luna Sea (2010). Even now, J-pop is still an important entertainment to many Hong Kong young people.

Television Dramas

Japanese drama which once dominated foreign drama consumption in Hong Kong is now challenged by dramas from Taiwan, South Korea, the USA, and Britain. On one hand, production of Japanese dramas faces a bottleneck because of the lack of new script writers and producers. On the other hand, the Taiwanese and Korean dramas improved in quality and are keen to compete with Japanese products for foreign markets. These dramas are also cheaper and more competitive in export price than Japanese, so local TV channels often prefer Taiwanese or Korean dramas to Japanese. Audience ratings of Japanese drama dropped and rarely returned to its peak in earlier decades. Many Taiwanese and Korean television idols become the latest mass media icons admired by

¹ "Hong Kong Top Sales Music Award presented [2001-2009]," IFPI, accessed 12 April, 2011. http://www.ifpihk.org/www_1/go2009e.php.

Hong Kong young adults. However, these changes are indicative of a transformation of audience style rather than a genuine fall of Japanese popular culture's influence. This transformation resulted from the advancement in Internet technology which completely changed audiences' mode of enjoyment. Despite the fall in ratings, local TV channels broadcast more Japanese dramas in the 2000s. Some dramas also raised immense social concerns locally. For instance, the ruthless teacher featured in *Jyo O no Kyoshitsu* (NTV, 2005; TVB, 2006) raised massive discussions among local parents and education field. It stimulated reflections on the result-oriented education system and the goal of educational in Hong Kong. Another production, *14 Sai no Haha* (NTV, 2006; TVB, 2007), aroused concerns on teenage pregnancy and sex education. These dramas won audiences' support for their bold themes which addressed social issues in Hong Kong. For this reason, Japanese dramas were also said to be more attractive than American dramas such as *Prison Break* and *ER*.² Japanese dramas also touched on problems in modern society and introduced new terms to address the issues. For instance, *otaku* (オタク / お宅) in *Densha Otoko* (Fuji, 2005; TVB, 2006) and *himono onna* (干物女) in *Hotaru no Hikari* (NTV, 2007; TVB, 2008) were Japanese concepts which found resonance in Hong Kong and raised vast concern. Introvert men who indulge in the Internet and avoid social contacts were called *otaku* or *zaahk nàamh* (宅男).³ Women not interested in real-life love affairs and who are untidy at home are named *gōn maht néui* (干物女).⁴ Hong Kong media make wide use of these terms to address various issues in Hong Kong. Japanese dramas continued to impact Hong Kong society.

ACG

In the 2000s, the mode of enjoyment of anime and comic underwent a revolutionary change. Comic publishing was challenged by Internet sharing in online communities. Readers preferred reading comics online for free. It challenged the survival of some

² H. C. Kwok, "Riju zai yingwen tai bi Miju xiyin [Japanese dramas on English channels are more attractive than American dramas]," *Ming Pao*, August 8, 2007, C10.

³ *Zaahk nàamh* (宅男) is a localized concept which borrowed Japanese term *otaku* (オタク / お宅). It shares similar meaning with *otaku* and refers to man who always stays at home and avoids social activities.

⁴ *Gōn maht néui* (干物女) is the Cantonese pronunciation of Japanese term *himono onna* (干物女) and shares the same meaning.

comic publishers in Hong Kong. For instance, in the notice of termination of *Ex-am* magazine, the editor blamed illegal online sharing of comics which affected magazine sales and led to the cessation of publication.⁵ For video games, Japanese producers also faced challenges from other countries. Korea began to invest in game businesses since the late 1990s. By the early 2000s, online games produced by Korea occupied a large share in the worldwide game market. The Korean government also organized game contests such as World Cyber Game (WCG) to promote game businesses. Chinese productions also challenged Japanese game productions. Chinese companies produced many pirated versions of games and consoles which did not claim copyrights from the Japanese producers. For example, Dreamwork in China produced an online game *SDS OL* which plagiarized ideas and the design of Sega's *Saint Seiya Online* which was originally scheduled to be released in 2009.⁶ The idea of Nintendo's Wii game console was also copied and re-made into "Vii" by Letvgo company in China.⁷

Although the development of Japanese ACG faced challenges in the 2000s, it managed to survive and adapt to the changes with new marketing methods such as online sales and promoting subsidiary products. Japanese ACG continued to create new cultures which influenced Hong Kong society. Apart from *otaku*, concepts like *fujoshi* (腐女子 / women indulged in stories featuring romantic love between men) and *moe* (萌え / description for a particular kind of adorable character) became commonly used terms among Hong Kong young people and the mass media. *Otaku* culture in Hong Kong continued to grow and develop in various contexts, such as local universities and business sectors. Various Japanese *seiyu* (voice artists) organized concerts in Hong Kong, such as Ichiro Mizuki (2007), Mikuni Shimokawa (2008) and Isao Sasaki (2010). Niche form of café derived from Japanese anime, the Maid Café, also blossomed in Hong Kong with warm welcome from fans and non-fans. Japanese ACG still directs many aspects of youth entertainment in Hong Kong.

⁵ "Ex-am Notice of Cease of Publication," *Ex-am*, vol. 4, 2009, 174.

⁶ Apart from borrowing the kanji of *Saint Seiya*, the design of *SDS OL* characters highly resembled those in the anime. For reference, please refer to the game homepage: <http://www.sds1.cn/index.htm>.

⁷ Vii consoled resembled Wii in shape, mode of game, and name. Please visit company site for reference. <http://www.letvgo.com/vii.htm>.

Apart from raising social concerns and creating new cultures in Hong Kong, Japanese language also grew in popularity among foreign language learners in Hong Kong. In the 2000s, the number of Hong Kong candidates sitting for JLPT rose from 4,367 in 2000 to 20,637 in 2009, which was a 500% increase.⁸ The examination board even revised the test schedule from once a year to twice a year from 2009 to meet the fast growing demand. In 2004, Shun Tak Fraternal Association Yung Yau College began to include Japanese language course in major curriculum and became the first Hong Kong government subsidized school to set Japanese language as a required subject for Form 1 to Form 3 students. It showed how Japanese popular culture had influence local Hong Kong society.

One of the reasons for the continuing popularity of Japanese pop culture in Hong Kong is that speedy Internet data flow makes instant access to media products possible. Although the sharing of products online is often illegal and may ruin sales of patent products, the Internet provides a convenient way for Hong Kong people to reach Japanese popular culture. Media clip downloading tools such as *Bit Torrent (B. T.)*, *Clubbox*, and real-time Internet broadcast system such as *Keyhole TV* provided a quick and free access to many Japanese programs and pop songs which are not broadcast on local TV or radio. The newly developed data transfer technology replaced pirated CDs and VCDs. It is the most widely used access to the latest Japanese popular culture goods. Although the sharing of the media files is not legal, Hong Kong young people feel at ease to download these products free of charge from unauthorized web sites. For most of the time, the media clips are subtitled in Chinese by members of the Internet communities within two to three days after the broadcast of the program. It makes watching Japanese programs extraordinarily easy. The care-free style of the users and the convenient availability of these Japanese products enable it to be widely consumed among Hong Kong young people amid the challenges from other Asian products.

⁸ "1984~2009 Candidate Statistics," Society of Japanese Language Education Hong Kong, accessed April 29, 2010, <http://www.japanese-edu.org.hk/nokentblc2009.html>.

Tours to Japan

In the 2000s, Hong Kong experienced two setbacks that hit outbound tourist flows. The first was the severe economic downturn that resulted from the Asian financial crisis in the late 1990s. The second was the outbreak of severe acute respiratory syndrome (SARS) in 2003 which caused death and economic recession. Nevertheless, the number of Hong Kong tourists visiting Japan increased progressively every year in the 2000s. Hong Kong tourists nearly doubled from 243,149 in 2000 to 449,568 in 2009.⁹ Although tourists figure fell for about 10% in 2003 due to the outbreak of SARS, the figure recuperated in 2004 with a nearly 20% increase. Hong Kong remained the fifth largest source of international visitors to Japan.¹⁰ It revealed that Hong Kong people's interest in Japan tours continued to develop despite local social and economic fluctuations.

In order to understand the trend of tour to Japan among Hong Kong youth tourists, I conducted a survey.¹¹ The survey supplements the data obtained by JNTO by focusing on Hong Kong young adults. I will explain the result of the survey with reference to the data provided by JNTO. In Chart 4-1(a), the survey result indicates the tour frequency of respondents. Among all respondents who have visited Japan, 65% were repeaters who have been to Japan more than once. A quarter of the respondents had traveled to Japan five times or more. This group is suspected to be the 24% who reported that they visit Japan every year in Chart 4-1(b). The result echoes JNTO's data in 2009 that 47% of the Hong Kong tourists in Japan had visited the country two to five times.¹²

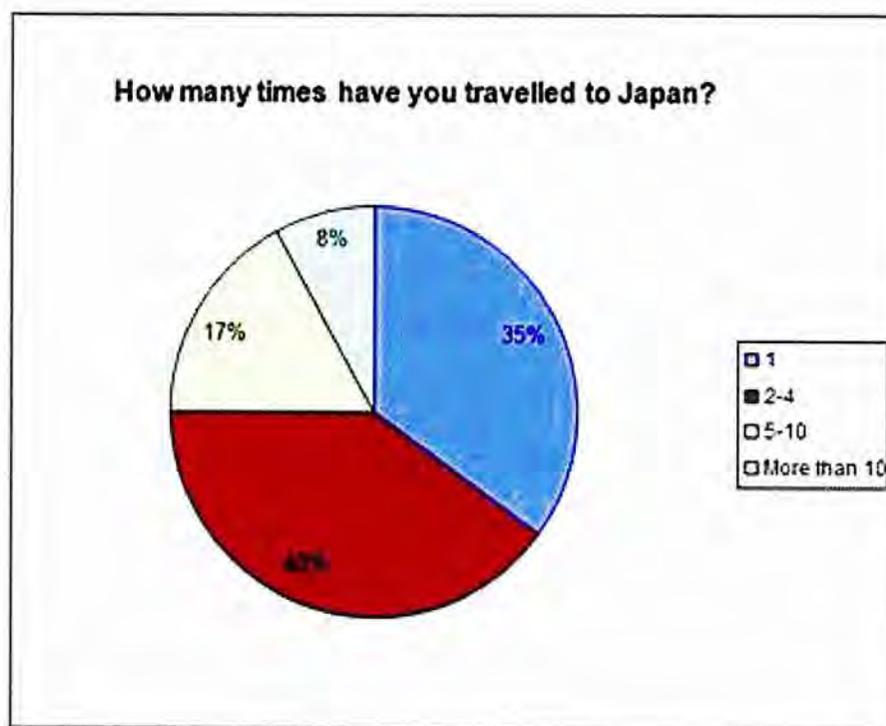
⁹ "Overseas Tourist Statistics," Japan National Tourism Organization, accessed April 29, 2011, http://www.jnto.go.jp/jpn/tourism_data/visitor_data.html.

¹⁰ The other sources were Korea, Mainland China, Taiwan, and the USA. "Overseas Tourist Figures after the Launching of Visit Japan Campaign," Japan National Tourism Organization, accessed May 9, 2011, http://www.jnto.go.jp/jpn/downloads/vjc2003_2010.pdf.

¹¹ The survey was targeted at Hong Kong youths aged between 13 and 29. All respondents were Hong Kong residents who had travelled to Japan at least once. The first 100 fully-completed questionnaires were analysed in this study. One-third of the respondents were students recruited in the Chinese University of Hong Kong. The rest were recruited on an online forum about Japanese popular culture and two Japan tourist pages on Facebook. The questionnaire was in multiple-choice format and written in Chinese. Respondents were asked to choose the answer which fit them best in each question. This survey aims at understanding tourist patterns of young Hong Kong people who had travelled to Japan. Details of the questionnaire can be found in Appendix A.

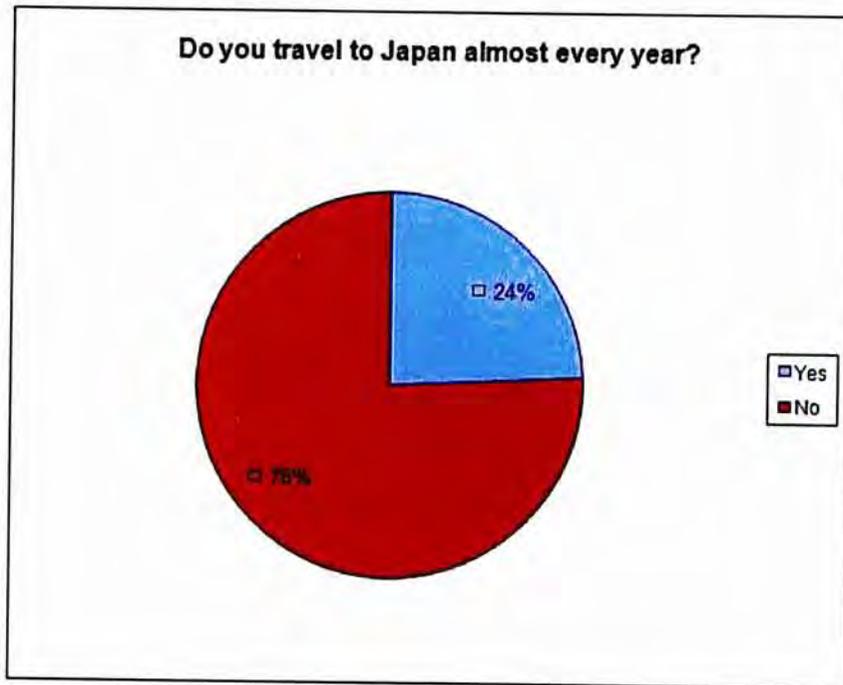
¹² Japan National Tourism Organization, *Japan Inbound Tourists Destination Survey* (Japan: Japan National Tourism Organization, 2009), 191.

In the 1980s, it was rare for young people to travel abroad for leisure, let alone travelling repeatedly. However, the chart shows that Hong Kong young adults nowadays visit Japan frequently. It also suggests that Hong Kong youngsters have developed a routine to visit Japan. Although young travelers may not have a regular schedule of travelling, they tend to travel to Japan every a few months or every year. For this reason, Hong Kong scored more than 80% in both tourist ratio and repeater ratio in the late 2000s.¹³ It is the highest among all inbound tourists to Japan. This may be partly the impact of the lifting of visa to Japan in 2004. From 2004, HKSAR passport holders were granted the right to visit Japan for 90 days without applying for a visa. As Chart 4-1(c) shows, nearly 80% of the respondents agreed that the lifting of visa motivated them to visit Japan. The policy also made frequent visits to Japan possible and easy.

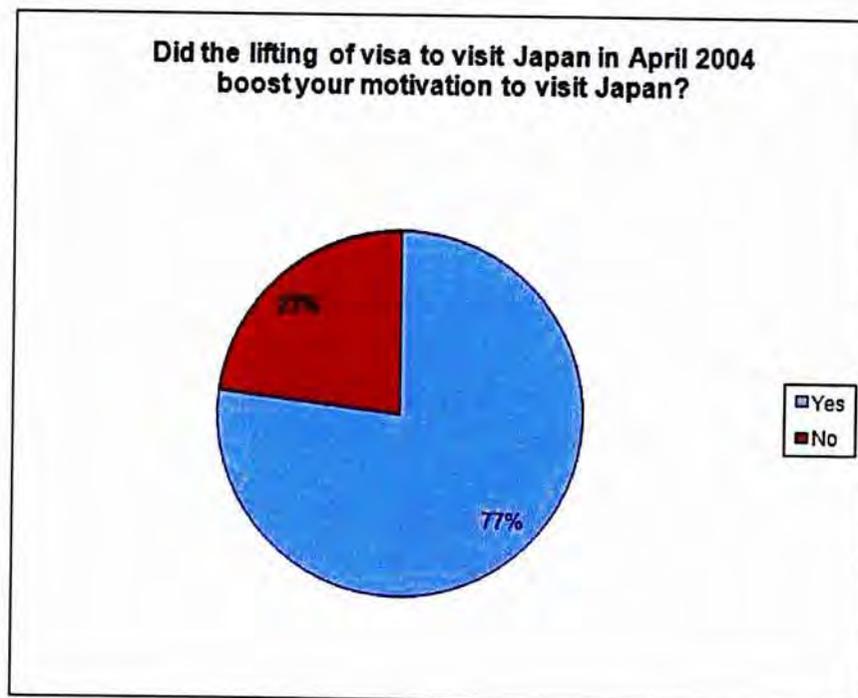


(a)

¹³ Tourist ratio refers to the percentage of tourist from Hong Kong who visited Japan. Repeater ratio refers to the number of Hong Kong tourist who visited Japan for more than once. Ibid., 29.



(b)



(c)

Chart 4-1(a-c). Frequency of visit to Japan and the impact of the lifting of visa.

On the other hand, Chart 4-2 shows that self-guided tour has replaced package tour to become the most popular style of tour among young Hong Kong tourists. The figure is close to the reported 70% for self-guided tour in JNTO's survey.¹⁴ It is the highest

¹⁴ Ibid., 213.

percentage among all Asian regions. Apart from Japan’s renowned public safety and efficiency, Hong Kong people’s familiarity with big cities like Tokyo and Osaka nowadays also facilitates self-guided tours among young tourists. This trend developed from the late 1990s through the 2000s. In the 2000s, booking of Japan hotels improved to accommodate foreign visitors’ need and enabled Hong Kong tourists to do booking easily. Many chain hotels, such as Toyoko Inn, Super Hotel and Sunroute Hotel created Chinese version of booking websites and welcomed tourists from the Chinese-speaking regions (Examples in Figure 4-3). Local tour agencies also adapted to the popularity of self-guided tours and offer new types of package. For example, Hong Thai’s *YO Tour* and EGL Tours’ *Carental Package* grant tourists freedom to plan their own schedule and itinerary with accommodation and transportation support. According to Steve Huen, the Executive Director of EGL Tours, self-guided tours became more popular from the late 1990s and comprised around 30% of outbound tour business by 2010.¹⁵

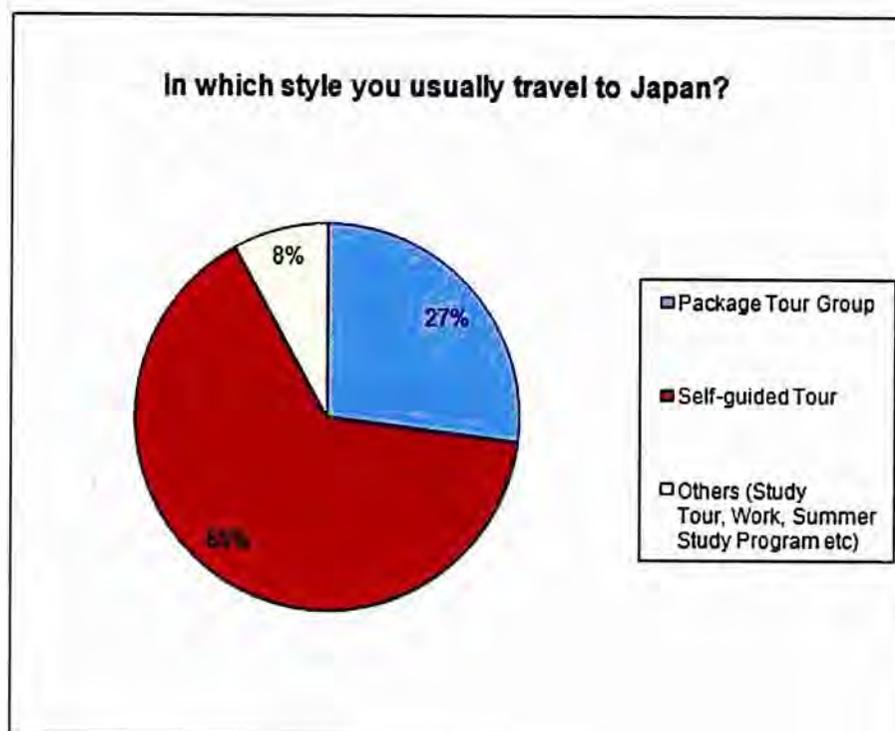


Chart 4-2. Mode of travel to Japan.

¹⁵ Steve Huen, A talk organized by *Metro Daily*, August 13, 2010.

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Figure 4-3. Chinese booking sites of Japan chain hotels, Toyoko Inn (above) and Super Hotel (below). Toyoko Inn provided a Chinese site in its own homepage. Super Hotel worked with a Chinese tourist site and made bookings available through that site. It is the hotels' strategy to attract customers in the expanding Chinese-speaking tourist market.

The duration of tour continues to remain short since the late 1990s. Chart 4-4 shows that nearly 40% of the respondents took short trips of three to five days. This preference is related to the frequency of travel. When tourists visit Japan frequently, they tend to shorten the time spent on each trip. It is also popular in recent years among the middle class white-collar working to take a weekend trip to Japan for three days as a break from busy workloads. With ANA and JAL's introduction of midnight flights from Hong Kong to Haneda Airport in 2008, flying to Japan becomes more convenient because people could take a flight to Japan after work. Midnight flights allow Hong Kong people to save one-day's leave and it is popular among young people who prefer a packed tour. Although trips are shortened, Hong Kong young adults' spending in Japan remains high. Chart 4-5 shows that more than two-third of the respondents reported spending \$7,000 HKD or more in each trip. It is nearly 70% of the average monthly salary of a university graduate in Hong Kong. Hong Kong young travelers are willing to spend a lot on their trip to Japan.

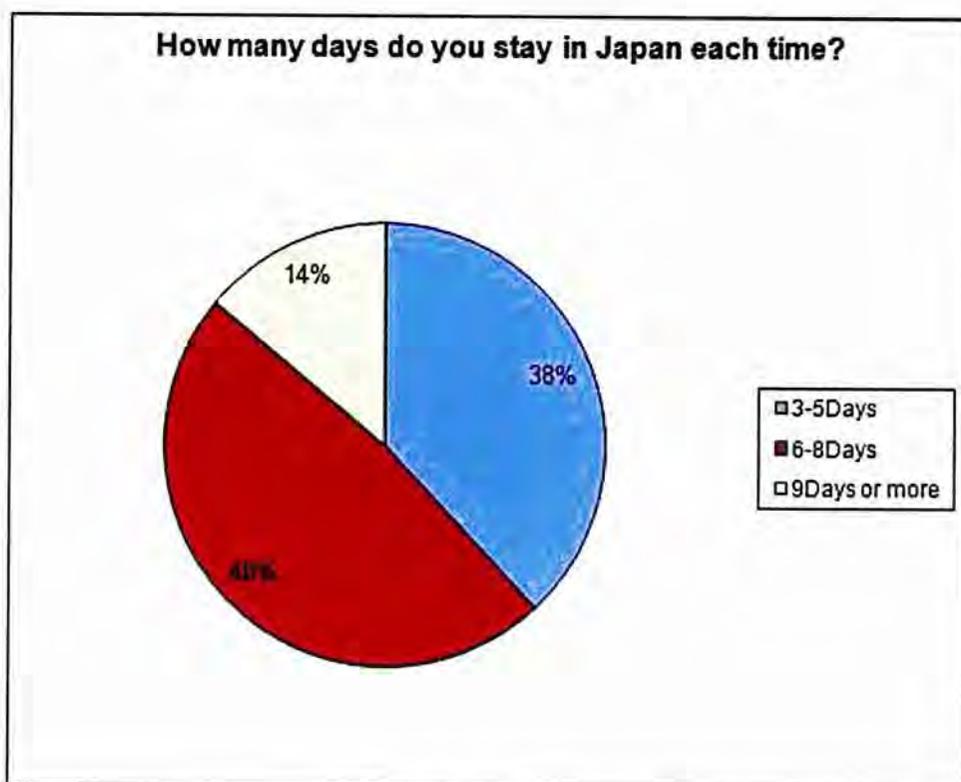


Chart 4-4. Duration of visit.

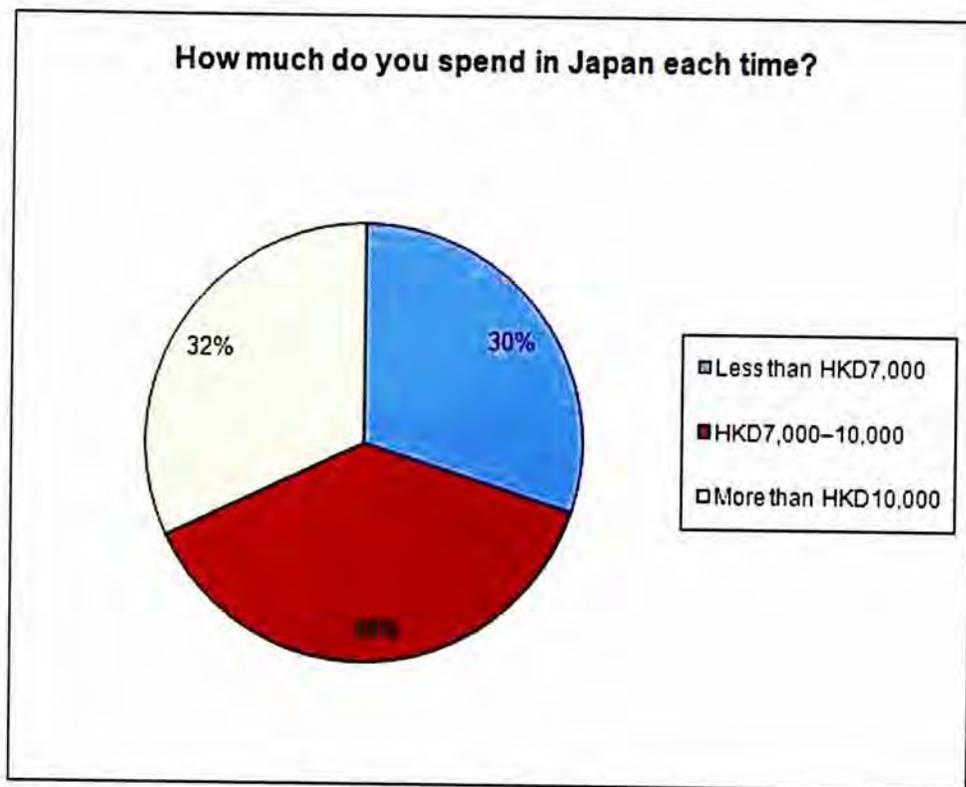


Chart 4-5. Spending in Japan.

Pop Culture Tourism and Cultural Pilgrimage

Tourists' motivation to travel also reflected the change in tourist pattern after 2000. As Chart 4-6 suggests, although 46% of the respondents reported that traditional activities such as visits to natural heritage and enjoyment of scenery were the major motivators to travel, a quarter of the respondents reported that pop culture-related activities motivated them most. In Chart 4-7, I further asked the respondents which aspect of the pop cultural products they were most interested in when they visited Japan. 43% of them replied either ACG products or music, television programs and movies, which are the main categories of popular goods which I believe would have an impact on cultural pilgrimage. From these charts, young tourists' interest in Japanese popular culture is clear.

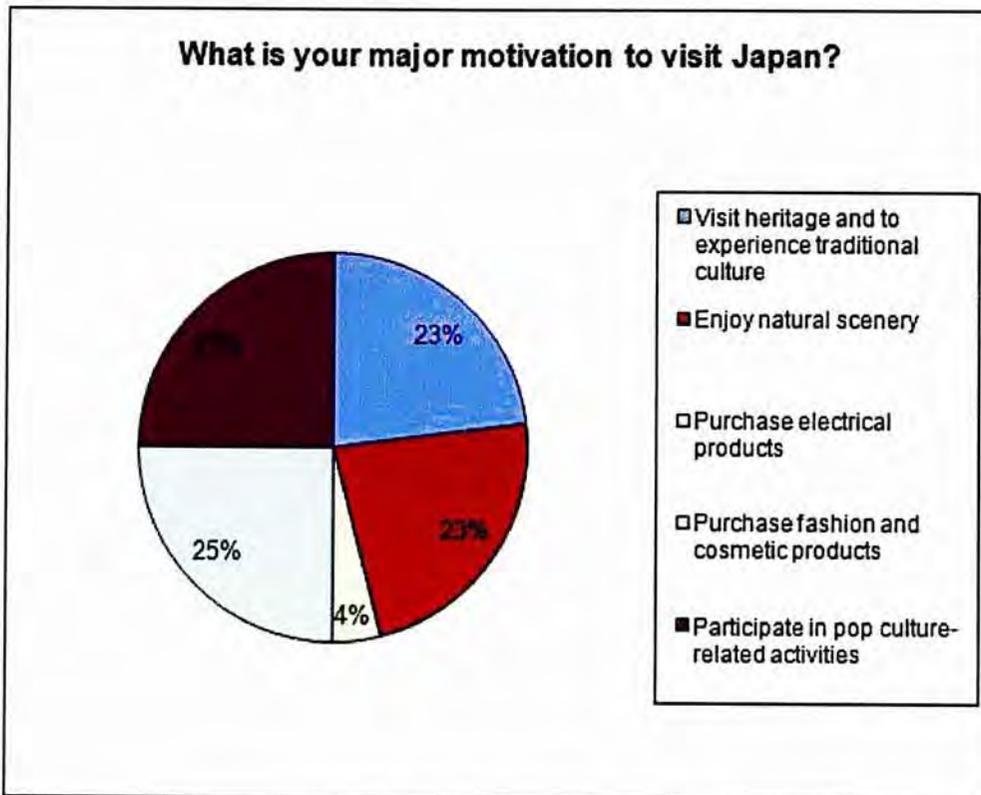


Chart 4-6. Tourists' major motivation to visit Japan.

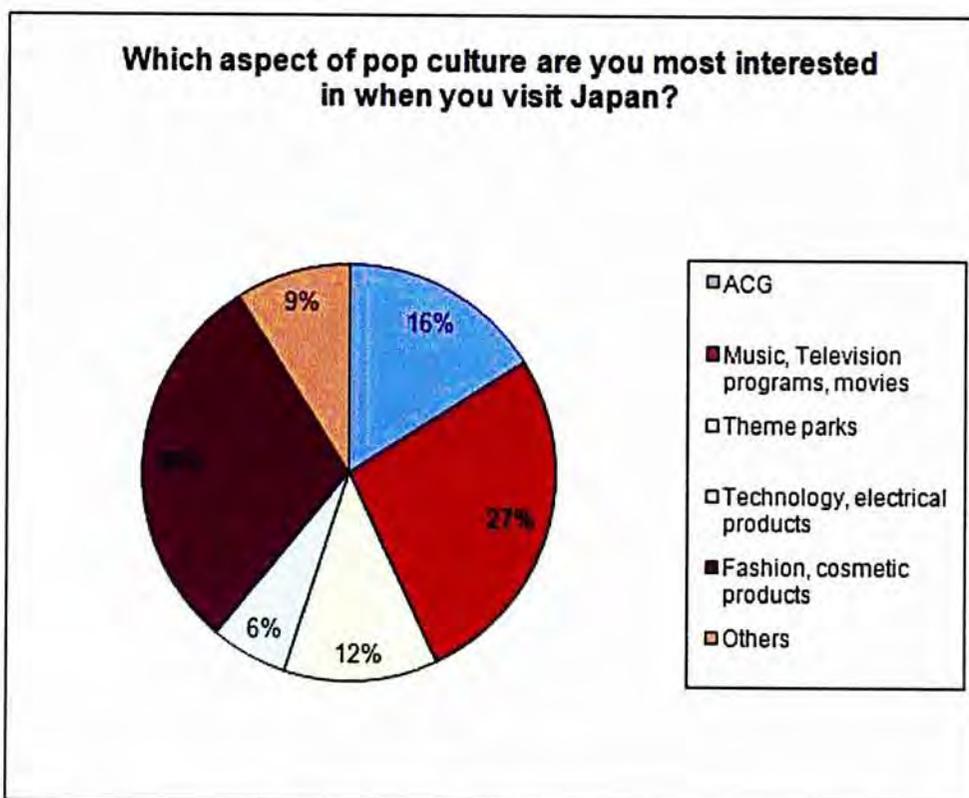


Chart 4-7. Aspect of pop culture that respondents most interested in.

Governmental Strategies

The Japanese government began to recognize the power of popular culture in tourism since the late 1990s and tried to promote Japan with it by different methods. Since the 1990s, pop idols such as Noriko Sakai were selected to be cultural ambassadors to promote tourism to Japan. In 1998, Sakai shot a TV commercial and spoke in Cantonese (although suspected to be dubbed) to persuade Hong Kong tourists to travel to Japan. In 2001, Takako Tokiwa filmed a TV commercial for JNTO on the theme “A Country of Entertainment, Japan”. The commercial was broadcast in Hong Kong and Mainland China. She was chosen because of her popularity in Chinese-speaking regions after her Hong Kong-Japan co-produced movie *Moonlight Express* and Japanese television drama *Beautiful Life* were broadcast in Hong Kong.¹⁶ It made her a famous icon of Japanese popular culture. In 2001, JNTO launched the *Visit Japan* Campaign as its new tourism strategy. Although it still laid heavy emphasis on natural beauty and traditions, pop culture was also introduced as a youthful attraction of Japan.¹⁷ In 2010, the campaign was revised with a new title, *Japan. Endless Discovery*. It continued to promote pop culture with other traditional attractions such as heritage and gourmet (Figure 4-8). In 2006, former Japan Prime Minister Taro Asao proposed that Japanese popular culture would play an important role in Japan’s cultural diplomacy with other regions.¹⁸ It included setting up international comic award and selecting cultural ambassadors from ACG products to build a positive image of Japan. It reflected the government’s attention in making pop culture an attraction to foreign tourists. In 2008 and 2009, JNTO selected cartoon character, Hello Kitty, to be cultural ambassador for the *Visit Japan* Campaign. There were advertisements on MTR, tram, magazine and website. A special Hello Kitty exhibition was also held in Hong Kong to promote tour to Japan.¹⁹ From 2009, with the

¹⁶ “‘Nihon he ikou yo’ campaign no medama ha Shibuya, Harajuku [‘Go to Japan’ Campaign focuses on Shibuya and Harajuku],” *Shibuya Keizai Shimbun*, January 18, 2002, accessed 20 May, 2011, <http://www.shibukei.com/special/161/>.

¹⁷ *National Tourism Policy Review of Japan*, OECD, 2002.

¹⁸ “Manga, anime de ‘shingaikou’, kokusai syou sousetsu ya bunka taishi mo [New Diplomacy with Manga and Anime. Setting up International Prize and Cultural Ambassador],” *Yomiuri Shimbun*, May 7, 2006, accessed May 8, 2011. <http://www.yomiuri.co.jp/national/culture/news/20060507i303.htm>.

¹⁹ “Chuukoku, Honkon ichiba ni oite no haro kiti (hello kitty) wo katsuyou shita puromosyon wo honkaku denkai [Launching of Promotion with Hello Kitty in China and Hong Kong Market],” Japan National Tourism Organization, September 29, 2008, accessed May 11, 2011. http://www.jnto.go.jp/jpn/press_

appointment of Hirotaka Narimiya as Hong Kong Japan Tourism Exchange Year Ambassador, JNTO once again invited Japanese stars to promote Japan. In 2010, Japanese idol group Arashi became the Tourism Image Promotion Ambassador for JNTO and filmed a television commercial in English, Mandarin and Korean. It was broadcast in the Asian regions along with intensive promotion campaign in the mass media (Figure 4-9). The promotion indicated JNTO's attention to young J-pop fans who travelled intensively to Japan for concerts of popular idol groups. The selection of Arashi as tourism ambassador reflected that JNTO were aware of the growing market of pop cultural tourism among youngsters.



Figure 4-8. A screen capture of a JNTO website which targets at foreign tourists. Pop culture / Anime is included into one of the six attractions of Japan on the index page. Japan Endless Discovery, accessed May 15, 2011. <http://www.japantravelinfo.com/top/index.php>.



Figure 4-9. (Left) A newspaper advertisement of JNTO on the local newspaper *Apple Daily*. Unlike earlier promotion which featured Japan heritage, food or fashion, idol group Arashi is the only focus of this advertisement. Obviously, the target tourists are young J-pop fans who are interested in popular stars such as Arashi. (Right) Screen captures of a JNTO TV commercial featuring Arashi. The Hong Kong version was broadcast in English with Chinese subtitles. For the Taiwan and Korean versions, Arashi members spoke in Mandarin and Korean respectively. These two sources revealed JNTO's increasing emphasis on popular culture and popular icons as the main attraction in tourism campaign. (Left) *Apple Daily* December 12, 2010, pp.A9. (Right) JNTO video commercial, broadcast in Hong Kong from October 2010 to December 2010.

The Japanese government was also aware of anime's power in boosting tourism. In 2010, JNTO published the *Japanese Anime Tourism Guide* in Chinese, English, Korean (Figure 4-10). It indicated the Japanese government's determination of promoting popular culture to foreign tourists. The Guide serves to introduce sites related to Japanese comics and animated series. Although the introduction is brief and general, the Guide covers many sites which were not targeted at foreign tourists before, and provides tourists with the essential information to travel to those sites. Apart from museums which may otherwise be introduced by tourist agencies or conventional guidebooks, the Guide also indicated smaller-scale monuments such as the anime character statues in a

town, or the home of some comic characters described in the production (Figure 4-11). Since these locations are small in scale, they were only known in the local neighborhood in the past. Foreign tourists may now visit these sites with the introduction and help of the *Japanese Anime Tourism Guide*. It also helps to promote tourism to the more rural areas of Japan.

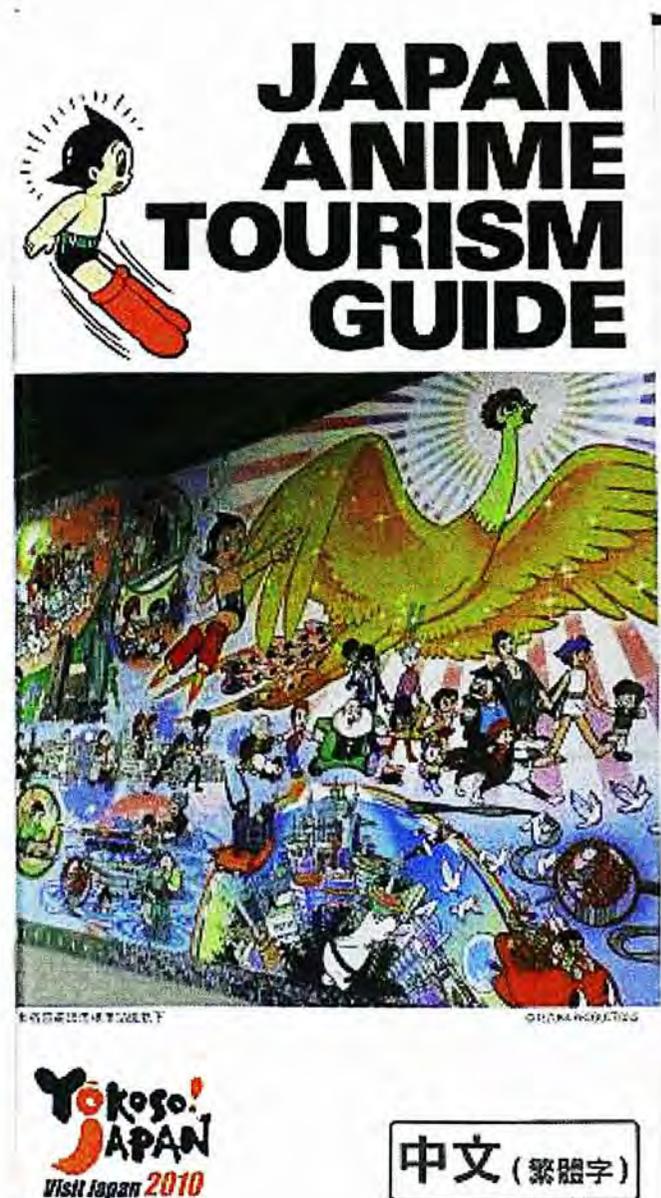


Figure 4-10. The *Japan Anime Tourism Guide* published by JNTO (2010). It is a multi-page booklet with introductions to difference animation-related sites in Japan. It is available for free at the JNTO office in Hong Kong.

Apart from the central government, local Japanese prefectures also promoted popular culture as tourist attractions. Figure 4-12 shows a pamphlet of Kagoshima Prefectural Tourists Bureau. On the cover, Kagoshima is describe as the homeland of Atsuhime, the leading character of NHK's Taiga drama of the same title broadcast in 2008.²⁰ The pamphlet attributes the spectacular life of Atsuhime to "the nurture by Kagoshima's unique history". Before the broadcast of the drama, Atsuhime was also mentioned in tourism promotion of Kagoshima. However, with the promotion of the NHK drama, the story of Atsuhime rose to attention and became a main attraction of Kagoshima tourism. The pamphlet also describes conventional tourist spot Senganen Garden as the location of the drama. The same strategy to promote tourism is seen on the official website of the Kagoshima Prefectural Visitors Bureau in Figure 4-13. The costumes of Atsuhime used in the NHK drama are exhibited at the Kagoshima Prefectural Museum of Culture. It reflects how local government assimilates popular culture elements into cultural history and promotes it to boost tourism and related business. The boundary between national history and popular goods dissolve as the two collaborate to strike for mutual interest. History is now promoted in the form of popular culture. To the government, the importance of popular culture has increased. It is no longer merely a pastime, but has become a significant element of economic returns. However, it is interesting to note that the promotion of popular culture is more or less limited to Asian tourists. While promoting popular culture to Asian tourists becomes the new trend, the government rarely promotes the same thing to tourists from the West. It reflects that the Asian people remain the biggest consumers of Japanese popular culture overseas and they are more familiar with Japanese popular culture than people of other regions. Figure 4-14 illustrates an example of such difference in promotion.

²⁰ Taiga dorama (大河ドラマ) refers to the annual historical fiction television series of NHK which often lasts for more than 40 episodes.



(a)



鹿児島県観光物産局 鹿児島県観光物産局 鹿児島県観光物産局

◎第一天 世界上最珍贵的景色

散步在篤姫故郷鹿児島城周邊
與活火山「櫻島」一起生活60萬人城市風景

幾乎在薩江灣的任何一個角落都能看到「櫻島」，這遠在冒煙的火山島，離鹿児島市區僅4公里，人們住在火山島附近的地方，相當罕見。根據記載櫻島曾發生過三次大規模噴發，1914年的大噴發時，也讓櫻島跟大隅半島的陸地連接在一起。前往「有村熔岩展望所」可觀察到四周的岩塊也很特別，是熔岩所形成，當然也別錯過了因火山地熱產生的溫泉「龍神露天溫泉」，一潭泡湯還可以欣賞薩江灣的美景。

前往櫻島有兩種方式，一種是搭渡輪至島上，約15分鐘航程，由於人和車都可上渡輪，對租車的遊客來說，規劃路線方便多了，也可從大隅半島直接開車到櫻島，繞一圈櫻島約35公里。櫻島還有項出名的物產世界最大的一櫻島蘿蔔，目前登錄金氏世界紀錄，究竟有多大呢？由於大蘿蔔是用火山灰土壤栽種，重達約30公斤，直徑可達約120公分，讓人噴噴稱奇，另外，櫻島山腳下有日本最長的足湯，真長達101公尺。可一邊遙望櫻島一邊感受從薩江灣迎面吹來的徐徐涼風。

位於薩江灣畔的「仙巖園」，也是眺望櫻島的最佳地點，不只是眺望的最佳地點也是NHK歷史劇「篤姫」的拍攝地點，擁有得天獨厚的地理位置，因此當初建造者薩摩藩主島津氏，還刻意的將庭園石棧壁低，藉由庭園造景與壯麗的港口、櫻島融合成一幅美麗的風景畫。占地廣闊的仙巖園，由篤姫的養父「島津齊彬」監工完成的近代文化遺產為主，名勝古蹟、飲食設施、特產賣場等幾個區域，讓遊客消磨了不少時間。

漫步在鹿児島市區最推薦的交通工具是行走在草坪鐵軌道上，日本少見的「環保路面電車」。

鹿児島市 ● ● 櫻島

(b)

Figure 4-12. (a) is the cover of a pamphlet of the Kagoshima Prefectural Tourists Bureau. (b) is an article found inside the pamphlet. Both figures contain descriptions of Kagoshima as the homeland of Atsuhime. Such description was found in tourist promotion only after the broadcast of NHK drama *Atsuhime* in 2008.

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黎明館

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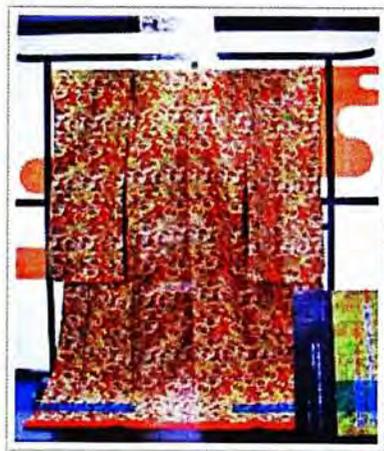
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紅地金正田配丸之内四季花柄 金襴振袖打掛
(第4回「名君動怒」)

Figure 4-13. A site introducing the drama location of Atsu-hime in Kagoshima. The costume and props were exhibited in the Kagoshima Prefectural Museum of Culture. Accessed May 23, 2011. <http://www.kagoshima-kankou.com/tw/atsuhime/clothes/index.html>.

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體驗世界唯一的天然砂蒸溫泉!

位於日本本土最南端的指宿是一個以茂盛的亞熱帶植物而著稱的度假勝地。很早以前就作為溫泉豐富的勝地而廣為人知。尤其是將身體埋在砂子裡的世界唯一砂蒸溫泉更是讓人無論如何想要體驗一次。砂蒸溫泉是將利用海岸上自然湧出的溫泉熱量加熱的砂子蓋住全身進行療養。具有促進發汗、消除疲勞和美體的超群效果!



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具有自然天成的火山地熱的鹿兒島縣所擁有的溫泉源泉數量佔日本第2位，總湧出量佔第3位，是一個名...

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◆ 購物

鹿兒島市內大型購物中心相繼開幕。有南九州首屈一指的繁華街「天文館」地區、九州新幹線的終點站...

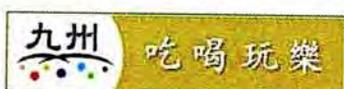
> 更多



◆ 搭鐵道遊鹿兒島

九州新幹線全線開通，途中下車之旅、遊絕美櫻島、體驗砂浴、品嚐極品黑豬肉超方便、鐵道之旅給您深刻的感動。

> 更多



(a)

All about Kagoshima -sightseeing, accommodations, shopping, gourmet, hot spring-

Kagoshima Travel Guide

日本語 | English | 한국어 | 繁体中文 | 简体中文

Official Kagoshima Prefectural Visitors Bureau

Search Go

The southern gateway to Japan Kagoshima

About Kagoshima | Accommodations | Area Guides | Where to eat | What to do | Photo Gallery

What's New

- ▶ 2011/04/28
JR Sightseeing Limited Express Train "Ibusuki no Tamatebako"
- ▶ 2011/04/13
Let's Go to the Southernmost End of Mainland Japan "Osumi" by Free Rental Car!
- ▶ 2011/04/05
About the Eruption of Kirishima Mountain (Shinmoe-dake)
- ▶ 2011/03/28
"DISCOVERY IBUSUKI"
- ▶ 2011/03/26
The Yellow Mailbox That Sends Happiness (Ibusuki City)

[> More](#)

Recommended contents



Hot Springs
Kagoshima, blessed with the geothermal heat of its volcano, is a hot spring kingdom both in name and ...
[> More](#)



Shopping
Large-scale shopping centers are opening all over Kagoshima City. There are three shopping areas; ...
[> More](#)



Craft Items
Kagoshima Prefecture is rich with a variety of traditional crafts carried on for generations...
[> More](#)



Gourmet
There is a lot of delicious fruits of the sea and riches of the land in Kagoshima such as Tonkotsu ...
[> More](#)



九州 Kyushu Tourism Information

(b)

Figure 4-14. (a) and (b) show the Traditional Chinese and English version of Kagoshima Travel Guide homepage. Only the Traditional Chinese version of the homepage contained introduction of Atsuhime (encircled in red). It reflected there is a difference in promotion strategy and focus between Chinese-speaking and English-speaking readers of the homepage. It reflected that the Kagoshima Prefectural Visitors Bureau is conscious of the difference of inbound tourists in terms of familiarity to Japanese popular culture. Chinese-speaking people are expected to be major consumer of Japanese popular culture overseas. The promotion of Atsuhime in the Chinese site shows how the Bureau made use of popular culture to boost tourism. Accessed May 23, 2011. <http://www.kagoshima-kankou.com>.

Tour Agencies' Strategies

Beside governmental efforts to apply popular culture in tourism promotion, tour agencies and local communities also acted on the trend and worked on pop cultural tourism. Such effort was reflected in both guided package tours and self-guided tours. For guided tour groups, visiting pop culture-related sites become an indispensable activity in tour itinerary to Japan. These sites mainly include animation-related theme parks and drama locations. Figure 4-15(a-c) illustrates guided tours which made animation-related sites core part of itinerary. Although some of these sites targeted young children, they were also popular among youth and the elder generation. In 4-15(c), the guided tour was even named *Gundam Tour* to emphasize the focus of visits to *Gundam*-related sites in this tour. Figure 4-16(a-b) shows pamphlets of guided tours which featured television drama shooting sites. The dramas highlighted were broadcast in local television channels and had stimulated heated discussion. These tour itineraries in fact did not differ much from those in the 1990s. However, the tourist spots were re-packaged as popular cultural sites. For instance, Himeji Castle and Akihabara were conventional tourist spots of heritage and electrical appliance shops in the 1990s respectively. But they are re-packaged and highlighted as drama shooting sites of *O Oku* (Fuji Television Network, 2003-2005) and *Densha Otoko* in the guided tour nowadays. Similar use of drama popularity is also seen in Figure 4-17, where animation-related site (Bandai Museum) and drama shooting site (Odaiba) were included in the same tour. Instead of stressing Odaiba's developmental significance as the subsidiary city center of Tokyo²¹, it was described as the location site of *Love Generation*. These showed how tourist agencies made use of popular culture gimmicks to market the tours. Visits to popular culture-related sites have become essential items in tour itinerary. Such promotion reflects the wide consumption of Japanese popular culture in Hong Kong which affects every stratum of the society.

²¹ In the 1980s, Odaiba was designed to be the new office-city of Tokyo. The government had been attracting corporations to invest and to establish business office in the region and make it a subsidiary city-center of Tokyo, though the outcome was hindered by the burst of economic bubbles in the 1990s. Odaiba then became a tourist area which focuses on providing venues for event exhibition and recreation.

專誠為您提供優質服務

分行電話: _____

職員姓名: _____



報名熱線: 2722 2888
網址: www.sunflower.com.hk

牌照號碼: 280108

北九州、鹿兒島

港龍航空... 暑假 5 天加班團

出發日期: 7月16、20、24、28日及8月1、5日

豪斯登堡、三井動感樂園、小狗樂園、**咸旦超人館**、博多運河城、
日本三大名城之一「熊本城」、Premium Outlet、天神地下街

JKKA05EX



行程特色

- ✓ **【三井 Green Land 動感樂園】(包 Big One 套票)**: 為日本最現代化最棒的遊樂園，園內遊樂設施多達七十種，有驚險的雲霄飛車，高達一百零五公尺的空中大纜車，全家大小不分老幼均可遊玩的旋轉木馬、兒童遊樂場和各式各樣的攤位遊戲，最驚心的航空式 360 度環狀式首飛車「仁工羽衣」最高時速八十公里，二次迴轉以驚險又刺激，絕對是適合各種年齡層的主題樂園。
- ✓ **【豪斯登堡】(包入場及任何套票)**: 園內四圍建有各種不同類型的歐洲建築物及城堡，全仿輝煌的宮殿、美術館及博物館等，荷蘭傳統的水展，還有獨特標誌「風車」，兩旁種有大片色彩繽紛的花草，仿如身處於歐洲。
- ✓ **【天神地下街】**: 是九州最繁華的購物街，設有多個名牌商店，如 Fanci House、Hello Kitty Land 精品店、Body Shop 等，另更有多間日式餐廳、日式美食店、大型超級市場，團友可自由購物玩樂，熱鬧非常。
- ✓ **【熊本城】(包入場)**: 古樸柔性的熊本城，曾寫下不少精彩的封建歷史，係本美觀又富詩意的畫面，靜靜在日，它在充滿綠色的城市之間，以熊本城為中心點，有著流淌著白川和藤條支流，所以才被譽為「樹與水之都」。



精彩行程

- 第一天: 香港→北九州/鹿兒島空港→博多世紀娛樂城(拉麵博物館)~天神地下街
 第二天: 太宰府~天滿宮(懷舊商店街)~鳥栖 PREMIUM OUTLET
 第三天: 豪斯登堡荷蘭美景~豪斯登堡增遊項目(三井東芝偉大宇宙航展館、IFX 劇場KIRARA、魔女風琴電影館)~煙花匯演
 第四天: 三井動感樂園(小狗樂園)~超人館(包入場)~熊本城(包入場)~大文館商店街
 第五天: 城山展望台(遠眺櫻島火山)~鹿兒島/北九州空港→香港

(a)

東瀛遊旅行社有限公司
Evergloss Tours Co., Ltd.
Travel License No.350805
網址 www.egtours.com



竭誠為您提供優質服務

分行: _____

職員姓名: _____

ANA 大阪、心齋橋、美食舞台(懷石、京都特色御膳)、汐見之湯、和歌山、黑潮市場
三段壁、露天溫泉、四國鳴門大橋、德島阿波舞踊體驗館、**童話世界麵包超人館**、
土佐得意關火、東京迪士尼(自由決定)、銀座購物 開心六天團(JH100)

還我夢想: 趣緻麵包·方包超人開心館

開心奇趣: 鳴門大橋奇趣奧秘走廊、
四國德島阿波舞

享用溫泉: 兩晚不同形式溫泉

購物樂趣: 大阪心齋橋及壹能錯過之銀座

好玩熱點: 東京迪士尼樂園或迪士尼海洋樂園

迪士尼優質服務 可自選

- 東京迪士尼樂園
- 迪士尼海洋樂園
- 更可放棄迪士尼節目、覽覽列計 (備註 2)

美食舞台

- 懷石料理 15 款
- 黑潮市場海鮮 BBQ，每位¥1500
- 鐵板燒或特色網燒
- 京都特色御膳
- 兩晚日式懷石飯及
兩晚懷石料理等合共 15 款

童話世界麵包超人館

搜羅全日本特色行程

令人捨回往日童真之麵包超人超趣館，能動者為藤
池先生，能者更值得對麵包超人模型城市及左、
右神前聖畫，更畫在兩邊均有不同畫像，令人心
情開朗及有洗滌心穢之效。

航班參考資料: 乘搭 ANA 航空公司 星期日至五，六個出發日期

第一天	香港→大阪	NH176	下午 2 時 45 分左右起飛
第四天	高知→東京	NH568	下午 4 時 30 分左右起飛，約 1 小時機程
第六天	東京→香港	NH911	凌晨 6 時 45 分左右起飛，抵達香港晚上 10 時 45 分左右

航班資料最後以航空公司公佈為準。

延期返港機票附加費，每位\$600。

機票有效期由出發起計 14 日。

單人房附加費，每位每晚 HK\$400，5 晚合共 HK\$2,000。

(b)



EGL tours
東瀛遊



國泰航空公司





BANDAI GUNPLA 30th Anniversary

RX-78-2 GUNDAM

靜岡5天 高達之旅

富士急樂園 (推介 Gundam Crisis 高達館)、
箱根盧之湖遊船、東京迪士尼樂園、
2晚溫泉酒店、新宿歌舞伎町、
銀座自由購物、御殿場 Outlet 開心之旅
(JTAE05)

好玩熱點 東京迪士尼樂園或迪士尼海洋樂園
開心無限 富士急樂園 (推介 Gundam Crisis 高達館)
歡樂暢遊 河口湖香草園
盡享溫泉 入住兩晚溫泉酒店，悠閒舒適
購物攻略 御殿場 Outlet、新宿
航班特點 名古屋入境、東京返港、
早機出發、晚機抵港

保證出發： 8月19及9月2,18,23,30日
熱門出發： 8月21,26,28及
9月4,9,11,16,25日

\$6699 ~ \$7999



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以上刊登團體之價格 有效期至7月28日為止



**電話查詢及
報名中心**

3692 0888



website www.egltours.com

www.facebook.com/egltours www.egltours.com/fit
或為電匯facebook專頁轉帳，查詢請用通訊材料有誤者 網上預訂酒店、車位等地址

飛出校園同學：2315 1949 包國專線：2315 1955 澳門分行：(853)2871 7200 *日本旅行社 (請按1字後再請按1字)

(c)

Figure 4-15. These figures feature guided package tours which included visits to animation-related theme parks. (a) A Sunflower Travel summer vacation package targeted families with children and youth. Ultraman Land was included in itinerary and photo of Ultraman was printed on the pamphlet to attract fans. (b) An EGL Tours guided tour included itinerary to the Anpanman Museum. (c) A news advertisement of EGL Tours which co-organized with Bandai and focused on visiting Shizuoka to see the life-size Gundam model. (a) Pamphlet of Sunflower Travel, 2007. (b) Pamphlet of EGL Tours, April 2006. (c) *Apple Daily* July 28, 2010, pp.C20.

《大奧》人氣京都五天團 JOS05

追蹤《大奧》劇中名所(世界文化遺產~姬路城、二条城、太秦映畫村)
「春日賞櫻勝地」嵐山美景、好古園、大阪(環球影城)、
神戶(漁人碼頭 Harbour Land)(箕面高級溫泉酒店)

行程特色：

- ☆《大奧》名所：緊貼電視劇《大奧》熱潮，前往拍攝地~京都，親身到訪歐景實地一遊姬路城、太秦映畫村、二条城。
- ☆溫泉享受：保證住宿著名溫泉區一具面之高級溫泉酒店，享受寫意露天風呂。
- ☆好玩樂園：前往日本環球影城，暢玩眾多以知名電影、電視劇為主題之機動遊戲，包括「銀幕快歷險記」、「探羅紀公園~乘船探險」等。
- ☆購物大全：前往多個特色購物熱點~漁人碼頭、三宮夜市、關西最大型 Factory Outlet ~Merino Pia、這頓姬夜市，購物之餘更可盡購各種各式地道美食。

● 春日賞櫻預報 ●

3月25日至4月5日出發，可於嵐山，觀賞到壯麗非常的櫻花美景！
(櫻花開花期及賞櫻將受當時天氣影響，務求不得藉此而索爾)

走訪《大奧》劇中名所

帶您走過大熱電視劇《大奧》之主要取景地包括「世界文化遺產」姬路城，於劇集片尾曲時常看見的莊嚴城池；使江戸時代重現繁華的太秦映畫村，是劇集絕大部分拍攝地，裡頭增設之《大奧》博物館，更展示大量精彩劇照及戲服，團友更可試穿劇中精緻和服(自費)，經驗珍貴！「世界文化遺產」二条城，為劇中及現實中德川家康的居所，城內美侖美奐之主要殿堂充分表現當時建築之宏偉和貴氣。

(a)



粵語服務中心: 2519 8088

電話: 2693 3068



東京、富士山、秋葉原、**「電車男」拍攝場地、**
台場、原宿、表參道、新宿 4/5天精選團

團號	成人團費	小童團費(12歲以下不佔房)	單人房附加費	出發日期
AJHQ-4P	HK\$2899 2999 起	HK\$2699 2699 起	HK\$1400	6月2、3、6、7、9、10、13、14、16、17、20、21、23、24、27、28、30日
AHQ-5P	HK\$3999 3499 起	HK\$4999 3199 起	HK\$1800	

行程特點

生效日期：由 2006年05月18日起

- ✦ 優質航班：乘搭日航(JL) / 港龍(KA)，早去晚返。
- ✦ 精選行程：前往最具人氣電視劇「電車男」拍攝場地及住著名電器產品購物勝地~秋葉原。
- ✦ 細心安排：連續入住東京酒店，位於東京都內市中心，往各大購物地點，非常方便。入住富士山區溫泉一晚，盡享日式溫泉樂。
- ✦ 著名購物熱點：原宿、表參道、新宿、Garden Walk Factory Outlet。

探訪地區：
去程：香港/東京 起飛時間約 07:50-11:15
回程：東京/香港 起飛時間約 18:50-23:00
來往時間一切以航空公司為準

(b)

Figure 4-16. Guided package tours featuring television drama shooting locations. (a) This Wing On tour rode on the popularity of *O Oku* among Hong Kong people and featured the drama in itinerary. (b) *Densha Otoko's* shooting site, Akihabara, was one of the main spot of this tour itinerary. (a) Pamphlet of Wing On Travel, 2006. (b) Pamphlet of Morning Stars Travel, May 2006.



東京迪士尼、橫濱拉麵博物館(製造唯一我的杯麵)、露天溫泉、
台場展望台、**還我童真BANDAI高達開心懷舊趣緻館**、悠閒銀座購物、
 享受篇:入住兩晚新大谷或太子酒店 開心四天團(JTA04)

1. 香港~東京~台場展望台~彩虹橋
 ~溫泉酒店

是日團友請於指定時間集合於香港國際機場指定航空公司之行
 李過磅處,由本公司職員代辦一切出境手續後,乘搭豪華客機
 飛往日本首都 東京,抵達後乘車前往台場展望台及彩虹
 橋 **此乃日劇【戀愛世紀】之拍攝地點** 風景優美。隨後前往
 住宿之露天溫泉酒店,晚飯於酒店餐廳內享用日式料理。晚後可優
 哉悠哉享用溫泉浴,包括露天溫泉,費用已包括在內,人生一樂也。

2. 箱根平和庭園~新橫濱拉麵博物館
 ~還我童真BANDAI高達開心懷舊趣緻館

~最新人氣幕張PLENA娛樂購物城(備註6)
 早餐於酒店餐廳,餐後乘車前往遊覽富有日本庭園式的平和庭
 園,園內園藝花草,富有日本氣氛,不妨多拍照留念。隨後前
 往新橫濱拉麵博物館,館內佈置以時光倒流,漫步在此匠心獨
 具的博物館內,猶如置身於令人懷念的古色古香小鎮上一樣,
 團友可親數世界唯一我的杯麵 MY CUP NOODLE,在杯麵上可
 畫上您喜愛的圖案及寫字,製造費用包括在內,並且配以
 本土空氣杯裝袋盛裝的杯麵,實令人倍感開心無限。午餐享用
 日本地產拉麵。餐後前往參觀樓高八層之 BANDAI 高達開心懷
 舊趣緻館,館內陳列當年許多著名之玩具如小霸王、鹹蛋超人、
 哥斯拉...等等,令人回憶當年,惟其中之部分場館需檢封
 入場費用(約¥100-¥500)需由消費者自負,參觀完畢後前往
 最新人氣幕張 PLENA 娛樂購物城自由購物(備註 6),晚餐自
 費,以方便自由購物。

3. 迪士尼樂園或迪士尼海洋樂園

早餐於酒店餐廳,優質服務,消費者可自行選擇東京迪士尼樂
 園或迪士尼海洋樂園,本公司只提供其中一個樂園之
 PASSPORT 套票,午、晚自費,以方便團友暢玩於園內,
 迪士尼旅遊貼士:

東京迪士尼樂園:到現時均是日本人最受歡迎之樂園,此樂園
 近年更加入多個遊戲場館,如反斗奇兵之巴斯光年及小英雄尼
 等甚受歡迎。

迪士尼海洋樂園:日本最新之迪士尼海洋,可供親身體驗,好
 玩之場館約有五至六個左右,主要是看表演,觀賞以海洋為主
 題景色為主,更有最新最激之過山車“怒怒雙神”,不容錯過。

4. 皇居~二重橋~銀座自由購物(FANCI美顏
 大樓、BLUE LABEL時裝店、玩具精品館)~機場
 ~香港

早餐於酒店餐廳,餐後乘車前往參觀皇宮二重橋,此為近代
 日本天皇居住之所,只能給人在皇宮入口處前拍照留念,不
 能進入宮裏參觀。繼而前往東京中央區~銀座,著名百貨公司
 林立,有三越、松坂屋、西武、阪急及和光,此外更有著名 FANCI
 美顏大樓、玩具精品館及 BLUE LABEL 時裝店,登容錯過,團
 友們可自由購物,午餐於市內餐廳享用日本地道名菜鐵板燒或
 特色鍋湯,於指定時間集合,乘車前往東京成田機場,乘坐遊覽
 專機安返香港。抵達後與各團員互道珍重再見,平平安
 安安歸向闊別多日的家園,結束美好之假期。
 旅途圓滿結束!!

Figure 4-17: Bandai Museum and Odaiba were included in this guided tour. The Rainbow Bridge in Tokyo was introduced as the shooting site of Love Generation and became a major tourist spot in this guided tour. Pamphlet of EGL Tours, April 2004.

Self-guided Tourists

Cultural pilgrimage boom among self-guided tourists was directly promoted by the advancement in information technology. Since the 2000s, the Internet has helped to spread information at an unprecedented high speed. It provides a platform for data exchange which is not bounded by region and time. Massive amount of data about tour, including photos, maps, transportation tips, and so on are shared freely on the Internet. It boosts self-guided tour and enables individual tourists to engage in cultural pilgrimage to Japan.

Young tourists who performed cultural pilgrimage in the 2000s usually engaged in three areas of pop cultural activities: (1) visits to drama/movie shooting locations, (2) visits to ACG-related sites, and (3) participation in pop cultural events.

(1) *Visit to Drama/Movie Shooting Location*

The first area concerns the set, studio, or actual site where the characters in the drama or movie appeared. Visits to these sites enable tourists to substitute themselves into the role of the characters. It helps to elicit emotional excitement in tourists who are spiritually attached to the production. The second area concerns two-dimensional (2D) products like comic and animation which may not have real-life correspondents. Although tourists may not visit the 2D sites featured in the production, they may visit the sites where the products are readily available. They may also have a glimpse of the production process by visiting the studio or related venues. The third area concerns the role of tourists in the production of cultural goods. By participating in pop cultural events, tourists help complete the production. Tourists often take the roles of audience (of live concert), visitor (of exhibition), or organizer (of booths in convention). They become part of the production team to complete pop cultural event. In order to understand the activities concerned in these three areas, I asked some questions in my survey. As seen in Chart 4-18, half of the respondents had visited drama/movie shooting locations in their Japan tour. The high percentage indicated that young people's interest in Japanese media productions such as drama and movie shapes their tourist preference and the design of itinerary. Figure 4-19(a-c) illustrates an example of a weblog by a Hong Kong fan who visited the outdoor location of *Buzzer Beat* (Fuji Television Network, 2009) in Tokyo. The blogger reported about his visit to the basketball court and apartment of the characters in the drama. He compared the scenes in the movie with the real objects he found on the site. He also jokingly wrote that his calling out of the character's name was not replied by the apartment tenant because he was not the leading character, Naoki (Figure 4-19c). This example suggests that fans visit a drama shooting site to compare it with what they saw on screen, and to satisfy their emotional attachment to the drama by placing themselves into the context of the story. They try to prove that the sites they visit

were the actual sites where the characters appeared, and carefully note the discrepancy between the two. Although the sites are usually altered after shooting, fans seldom show excessive disappointment. They usually approve such modifications as practical and logical. Instead of being disappointed by the changes, they are sometimes proud of themselves for recognizing the difference between the screen images and the sites in reality.

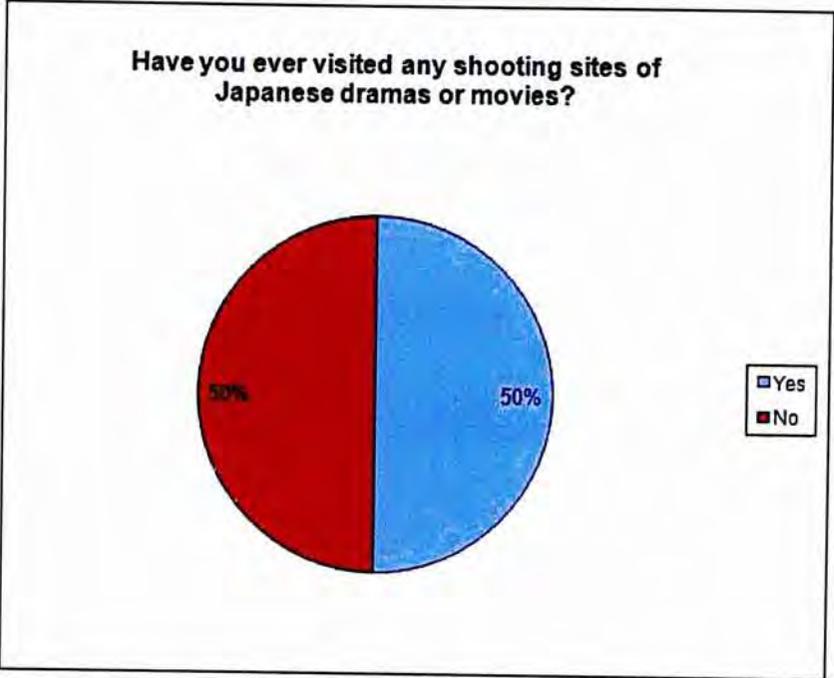


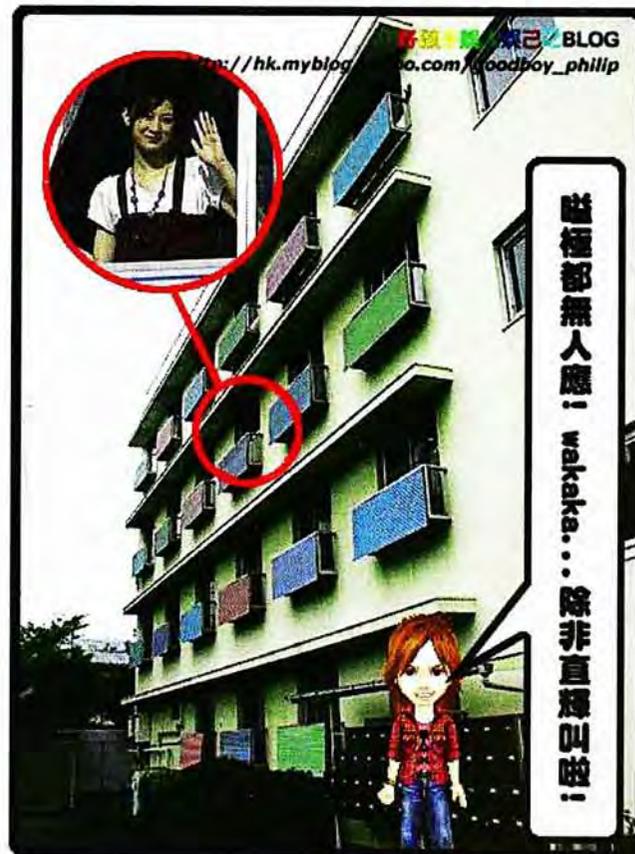
Chart 4-18. Experience of visiting Japanese television drama/movie shooting sites.



(a)



(b)



(c)

Figure 4-19. Images from a weblog of a Hong Kong fan who visited Tokyo to see the drama locations of Buzzer Beat. (a) Title of the blog entry. (b) He compared the screen images with his photographs. (c) He imitated the leading character and jokingly yelled at the apartment tenant. *Goodboy Hong*

Kong-Japan Gorakuen. Accessed May 24, 2011. http://hk.myblog.yahoo.com/goodboy_philip/article?mid=42224.

Cultural pilgrimage among self-guided tourists was often facilitated by publications such as guidebooks, newspaper and magazine articles. They provided information for self-guided tourists to visit popular culture-related sites. Tourists could plan their itinerary by going through these materials. Figure 4-20 is an article from a tour guidebook which introduced the restaurant featured in the Japanese movie, *Densha Otoko* (Toho, 2005). It described the setting of the restaurant and is written “if you wish to take part in pilgrimage and pay tribute [to the restaurant], watch *Densha Otoko* before you go. It will be interesting to compare the two.” The article described the difference between the screen images and real objects, provided the address of the restaurant, and listed out the website. These information helped tourists to visit the site with ease.

品味 X 電車男朝聖：PICASSO 347 

PICASSO 347名字由畢卡索(PICASSO)+ 347件作品(347)組成，是 04年尾開幕的複合型商業大樓，集合 Fashion、Cafe、藝術展館、家品雜貨、戲院及健身中心於一身。它遠離繁忙的宇田川町遊客區，被宮下公園隔開，氣氛相對休閒，地下的 TOMORROWLAND、2/F 的 LILICROBE 及 Tiara、3/F 的 Tommy Hilfiger、5/F Universal Language，均走高格調 OL 及白領生活線，而 6/F 的創意雜貨店「VICEVERSA」更令人有燈泡一亮感覺。《電車男》電影中，愛瑪士(中谷美紀)雖無直接說喜不喜歡逛 PICASSO 347，但她與電車男(山田孝之)在此短暫，足見 PICASSO 頗有分量。 東京都渋谷区渋谷1-23-16  (服裝店)11:00-21:00  www.picasso347.com

3/F-4/F 347 CAFE

《電車男》的取材餐廳多的是，不過港人著迷的，還是象徵品味中產的 OL 愛瑪士之 Cafe 愛好：銀座 Benoit 及這家 347 Cafe。347 Cafe 為兩層法式 Cafe，第一層(3/F)設有花園式露天座位，冬天有暖氣，中央有一裝飾性的小泳池，電影中一幕愛瑪士與電車男「割り勘」(AA制)共晉午餐的實景位置，就位於泳池旁邊，這二人桌至今仍然存在。打算前往朝聖的朋友，不妨翻看《電車男》才光顧，二者對比，頗有趣的。



實地朝聖比較
片中：用一個較廣寬視點取景，而且座椅間隔較寬，環境看來「頗大」。
實地：其實不太大，圖中所指的應該是片中二人所坐的大約位置，因座椅有調動，大家未必能準確座得原來位置。

Figure 4-20. An article in a tour guidebook which introduced the restaurant featured in *Densha Otoko*. Tokyo Tour Guide (Hong Kong: Rightman Publishing Ltd., 2006), 04-18.

Apart from tour guidebooks, magazines also serve to provide information for cultural pilgrimage. Figure 4-21 is a magazine which reports on the latest tourist attractions and events in Japan. This issue introduced drama and movie shooting locations in Japan. From the cover it is known that the magazine would feature pop culture tours to six regions of Japan, including Hokkaido, Yamagata, Kagoshima, Tokyo, Kanagawa and Gunma (Figure 4-21a). The inner page article starts with a theme on the top of the page - - *“Feel the touching scenes and ravishing streets yourself”* (Figure 4-21b). The contents are loaded with images of the sites and screen captures of the drama or movie. The magazine utilizes dramas and movies to promote tourism to the more rural parts of Japan by providing pop-culture related tourist tips.



(a)



(b)

Figure 4-21. This magazine issue introduces drama and movie shooting sites in Japan and provides tourist information. *Needs*, September 2010, 20-21.

(2) Visit to ACG-related Sites

The second area of activity concerns visit to ACG-related venues. Compared to those who had been to drama/movie shooting locations, slightly fewer respondents had been to ACG-related sites. However, the percentage was still as high as 43% (Chart 4-22). These sites mainly included areas where comics and animation products are easily accessible, and sites where ACG products are utilized as tourist attractions. Figure 4-23 illustrates a

newspaper article which featured the robot *Tetsujin 28* created by comic master Motosuteru Yokoyama in Kobe. In the article, the journalist wrote, “*Kobe has never been a hot tourist destination. But with the establishment of Tetsujin 28, it rises sharply in popularity. It is worth going on pilgrimage from Osaka to Kobe on JR for an hour to pay tribute.*” This article notes the importance of animation to the region’s tourist development. It also spends long passages to introduce the souvenirs available on the site, such as auxiliary animation products like toys and bags. Another article in Figure 4-24 promotes the ACG-related attractions around the Ishinomaki Mangattan Museum in Ishinomaki, Miyagi Prefecture. The article not only introduces the museum, but also the cosplayers around the Ishinomaki Station, and the restaurants in the city which serve animation-related meal. The article portrays the region as a fun area full of ACG-related attractions which fit tourist tastes.

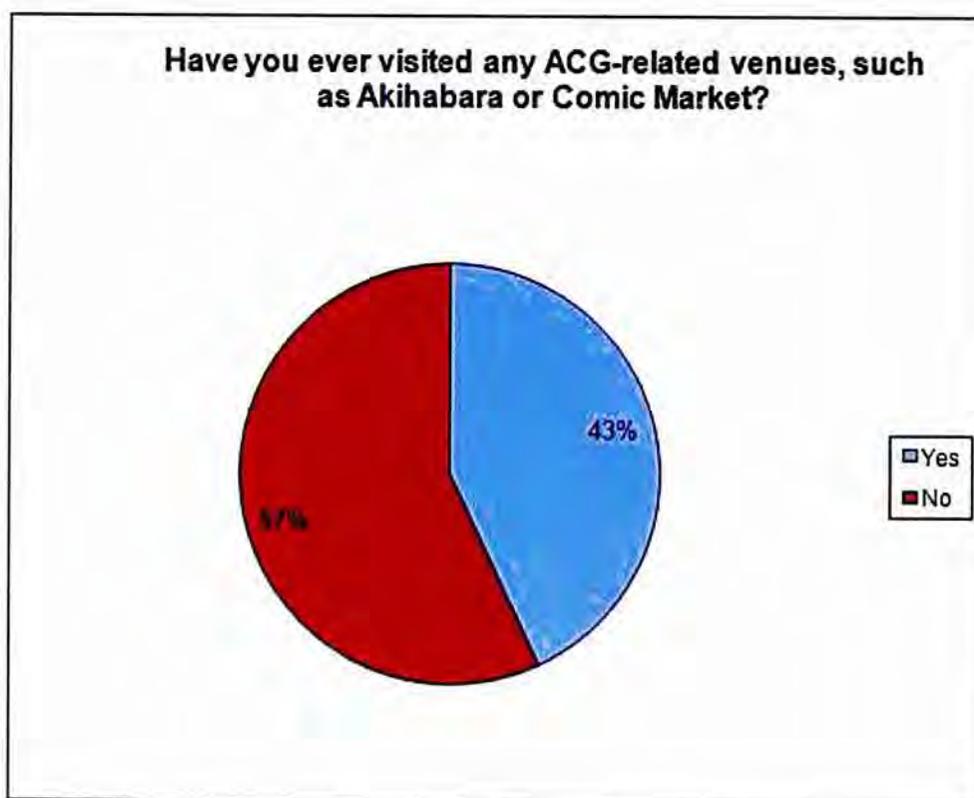


Chart 4-22. Experience in visit to ACG-related sites.

繼高橋在台場發亮青光後，終於轉到另一經典——鐵人 28，登陸神戶新長田。另一邊廂，京都「週刊少年」50 年展，手塚治虫的吹氣阿童木，亦在名古屋現身。同一時間，五十年代漫畫經典全在關西巡迴回歸。

記者、攝影：吳允沖 (部份為資料圖片)

兩個月大巨人

神戶從來不是熱門旅遊點，今次鐵人 28 降臨，即時人氣急升，值得你搭一個鐘 JR 由大阪去神戶朝聖。鐵人從 8 月開始建造，10 月 4 日才露真面目，之前已有不少粉絲去朝聖。高 18.2 米的鐵人 28，近視還有金屬質感，似是放大版的超合金公仔，fans 睇到都好有親切感，雖然鐵人嘴邊好似高橋時會噴煙又發青光，但大人細路只是份鐵人的招牌畫土影相已好高興，不過鐵人四周伴襯着鋼板，腳下亦是爛泥一片，要影到整個鐵人的真相真係有啲難度，可以的話，我建議你帶快槍去。

Kobe 鐵人 Project
地址：神戶市新長田舊校公園
交通：乘 JR 至新長田站

紀念品唔夠睇

是次鐵人 28 Project 和橫山光輝原畫是在神戶盛事，街上掛滿海報，街燈同汽水樽都換上鐵人的新衣，連車站和地鐵都有鐵人的裝飾 (雖然只是貼上貼紙)，可惜今次展覽可謂提到虛情假意，紀念品只得寥寥數款 T 恤、毛巾和 folder，稍有味道的只有鐵人面奇和鐵人爆夾咖啡，紀念品在商店街內的店舖就可買到，不過期間限定的商品店和 cafe 就唔見影喇。

神戶巧遇關羽

鐵人 Project 是紀念作者橫山光輝的活動之一。橫山是神戶人，住在新長田旁的須賀區，今次活動推出他另一大作《關山光輝三國志》，把他筆下的關羽、周瑜等化成真人 size 石像，分佈在新長田商店街不同角落。



18 米高鐵人 28 登陸神戶，還帶很多好睇超版的精品玩具喇。

日本神戶 下層有雨，14-25°C

鐵人 in Kobe

第一日：朝早去睇鐵人 28 (1 小時) — 昭和三十九年 (1 小時) — 神戶午餐 (2 小時) — 坐 JR 去寶塚 (1 小時) — 手塚治虫紀念館 (2 小時) — 坐 JR 去京都 (1 小時)
第二日：週刊少年展 (2 小時) — 紙團食午餐 (1 小時) — 坐 JR 去關西 (2 小時) — 阿童木展 (2 小時)

溫馨提示：想影到鐵人 28 也要睇天氣，如果下雨，鐵人 28 最佳時間為上午 9 時至下午 2 時。



18米鐵人保衛神戶

三代同堂鐵皮玩具

鐵人 28 於 1958 年面世，鐵人 Project 旁邊的大丸百貨，就建於打倒了「戰後時代的倒閉——鐵人 28 昭和時代的生活展」，展出昭和三十至四十年代 (1950-60 年代) 鐵人誕生時的精品。主打的歷代鐵人 28 鐵皮公仔約有 20 款，造型不同甚至有鐵人飛機和市的玩具，今在場鐵人連大叫「Sugoi！」此外，還有鐵人文具和咕噠等精品。與鐵人同期出世的動漫角色，如手塚治虫的阿童木、小白獅，超人系列都有大規模年物品展出。我仲遇到牛奶妹嘍！同場還有一堆古董生活用品，有衫褲鞋、帶輪電話，難怪展覽吸引一大班長者到場。現場見到啲少頭髮白髮的老實拉仔阿仔在尋寶，或是三代同堂到場，阿婆出力解說，跟阿女和孫女話當年，場面極活。而展覽中幾手九成展品都有貼上價錢牌，隨意的可以隨時買走，當然，價錢已比當年升幅數十甚至數百倍。

鐵人 28 和昭和時代的生活展
地址：神戶市長田舊校町 5-5-12 樓 門票：免費入場

11米長火鳥

《週刊少年》在日本漫畫界有最尊貴地位，因大部份人氣漫畫如《鐵人 28》、《金田一》、《柯南》亦收錄其中。剛建 50 大壽，特別於京都國際漫畫博物館舉行展覽，很多著名漫畫家如高橋留美子、藤子 F 不二雄等齊集一次過公開。博物館亦將手塚治虫筆下的《火鳥》化成 11 米，高 4.5 米模型。

吹氣阿童木

今年是漫畫大師手塚治虫的 80 歲冥誕，日本各地都有紀念活動，最近登場的是 3 米高吹氣阿童木，於名古屋搭一個水上樂園內登場。場內有一系列阿童木小遊戲，還有手塚手稿，但最吸引是一些超炫的產品如阿童木 x 鬼太郎系列呢度居然有貨。

阿童木 in Lagunasia

今年是個漫畫大師手塚治虫的 80 歲冥誕，日本各地都有紀念活動，最近登場的是 3 米高吹氣阿童木，於名古屋搭一個水上樂園內登場。場內有一系列阿童木小遊戲，還有手塚手稿，但最吸引是一些超炫的產品如阿童木 x 鬼太郎系列呢度居然有貨。阿童木 in Lagunasia
地址：愛知縣春日井市海陽町 2-1「Lagunasia」
交通：乘 JR 至三河大塚站，轉乘巴士，車程 9 分鐘
門票：免費，樂園入場費 \$135

展覽精品

- a. 鐵人 28 鐵皮玩具，每價約 \$4,520。
- b. 卡通面具手工藝精品。
- c. 第 4 期《鐵人 28 年》，約 \$108。
- d. 場內還有賣雙層的高層者限展覽。
- e. 估計這個鐵人本身應該會和會同埋。
- f. 購買者：內賣展覽係鐵人 28！
- g. 鐵人還會駕駛坦克。
- h. 場內參觀者平均 40 歲以上。
- i. 我由朝等到黑，就是為了睇場裏閃閃發光！

最新熱賣

- j. 鐵人曲奇罐車盒，都係成高設計設計，\$52
- k. 鐵人膠 folder，值得買來留念，\$17
- l. 鐵人 28 咖啡，味道獨特得實，\$136/3 罐
- m. 鐵人 T 恤有綠、紅、白、藍等顏色，\$172

必睇展覽

- 週刊少年漫畫展中的火鳥，以木製。
- 阿童木今年人氣爆棚。

Dos & Don'ts

睇手塚博物館
若以上行程都未滿足你，離開神戶後可往寶塚市參觀手塚治虫紀念館，總理《新寶島》展覽。地址：寶塚市武庫川町 7-65，網址：www.city.takarazuka.hyogo.jp/

Travel Home

- 特 BND 護照或特別護照的免簽證。查詢：2522 1184 (日本領事館)
- 來自原住大阪，連同酒店、車費 \$3,440 起。查詢：3429 1288 (日航天地)
- 100 日圓的免稅 \$2 港幣 (文中價錢已計算港幣)
- 100V，兩用器請帶回。

Figure 4-23. This news article described Tetsujin 28 as the new attraction in Kobe which boosted tourism in the region. Apple Daily October 15, 2009, ppE2.

人造人之密函

Amazing Race

記者、攝影：高冠芝

鳴謝：CX Holiday, Holiday Inn Sendai

究竟裡面有多少卡 蘋果網圖片

這人物？轉片眼！ www.applecity.com.hk



「人造人」在車站等候，不在放線。



下週日本石卷市多項活動 14-20日

Journal Start

我承認自己孤僻兼反社會，想當年被迫參加迎新舞，卻感深地獄！早 7am-12nn 活動後還要水槍戰，又要聽幹部哭訴大會，半夜玩 Amazing Race 騎呢比賽，四周黑漆漆跌死都無人知！來到石卷市，市內一群卡通人物都愛玩 Amazing Race(下稱 AR)，由錯失人 009 列車開始到找小露寶，過程同樣汗流浹背，但我心中無間候母親，因為卡通人物太可愛，令我都要破例一齊玩！

Check Point 1

石卷站找 Cosplayer

石卷對石之森而言，如 MK 在青年人心目中的地位；但這個如天本則！從車站 JR 站要坐足一整個小時才到！卡通列車是 03 年 JR 和石卷市達成協議，將石之森 17 部作品中的 34 位角色，畫在四層車廂上，例如小露寶、檢頭超人等，部份更有故事性！卡通列車一天有四個班次，我們在月台狂奔，還是值不上早上十時的早班車！死死氣坐下頭等車到石卷，「石之森萬畫館」派出人造人及少女來迎，還派出石卷市地產讓我們尋找卡通攝影。聽話聽下，我們從會不聽話 2 處離開：先找到石卷車站的「石之森萬畫館」月台等候位，在「石之森萬畫館」月台等候位，是車站內便利店，店員，居然也身穿 009 制服，帶備「中女 Cosplay」，比「萬畫館」的扮相還要厲害，眼未？

Check Point 2

妄想小露寶眼睛配咖啡

JR 站內已草木皆卡通，站內名「Eki」的餐廳，裏面雙面超人，小露寶的彩色玻璃已滿足不了我們，「一定有以卡通人物為造型的食物吧！哦，這碗咖啡上一分二二的溫泉蛋，一定是小露寶的假眼睛！」指下對腳將此創意想法得遞給老闆驗，只見她百計靜默……看來是我想太多，那也何妨？沒卡通造型，咖啡餅不太像不飽飽，同樣好吃！店內甜品甚多，雪糕，十磅紅豆，香滑雪糕，鮮甜水果，夾在一起甜到爛，幸福滿溢。



咖啡餅上的溫泉蛋，真的像小露寶的眼睛！(\$68)



「人造人」大叫「Kawaii」，一雙男仔仲要扮小露寶咁眼眼。

Check Point 3

009 扮紅綠燈

離開石卷站，尋卡通之旅正式開始！從 JR 站至「石之森萬畫館」的路上，官方指點卡通 Check Point 有 18 個！當然不包括隨身在電燈杆上，或水渠蓋等高度眾集卡通！按圖索驥，發現官方卡通出陣方式也甚為多！如人造人 009 大型模型，筆直站在馬路兩紅綠燈旁；另一路上，小露寶坐在銀行前，拿着「路點」，勸你儲錢也要儲點！轉成隨處 Check Point，包括：小露寶責任任忽化身兼責任你；街頭巷尾，精品店，小食店，只要店前見公仔，就會有石之森土地印章與印台，供你免費任印作紀念，想找齊各印章，又是另一項 Amazing Race 了！

Check Point 4

進攻石之森 UFO

走了近一小時，終於來到石之森萬畫館！(強調：若不被引誘，從 JR 站至萬畫館路程約 15 分鐘。) 隔河相望，展館像隻 UFO，看來 UFO 門前果真有外星人要跑出來了！原來是 009 和他的同伴，原來每逢整點，009 小模型會站在飛碟上伸出旗，會轉會揮手，配以音樂及人聲，成了一個小劇場，吸引了一群小孩頭頭，眼定定地看！展館門口，放張白紙在小露寶的頭頂與機械老頭的頭之間，他一拿打下，眼仔碌碌大叫：「對不起！」打完人才道誠有何用？看見，那個頭原來是個印章，印出來的居然是 009，風馬牛不相及，難怪要道歉！館內，還有石之森著作原書，手稿等！還可以學體面超人騎電單車，或讓電腦將你的樣貌化為卡通人物，還放有大量的石之森漫畫讓人免費閱讀。哦，又是那句：最良不騙日文！



009 扮紅綠燈，\$30。

Check Point 5

食完雪糕帶 Kitty 走

參觀完任務尚未完成！館內餐廳 Blue Zone 是名副其實的主題餐廳！與眾 009 啤酒三文治……味道超靚！還是推介 Hello Kitty 雪糕杯，約 \$48 一杯，既好食又靚！但醉客之意不在雪糕，在於個個 Hello Kitty 杯碟！剛巧館內有個別限定 Kitty 展廳！食飽，Amazing Race 最後任務，當然是香港人最愛活動：Shopping！館內大門那層，數不盡的「石之森」卡通精品：小露寶曲奇，009 護身符，檢頭超人糖果等；瘋狂入貨，方能證明自己來過，手提購物戰利品，宣告卡通 Amazing Race 圓滿結束！

Check Point 6

石之森萬畫館

地址：石卷市中區 2-7
網址：www.man-bow.com/manga/ 入場費：\$70



Hello Kitty 綉袋約 \$60。

石之森像石卷？

明明說得出小露寶作者就是手塚治虫，為何只有少數人認得出小露寶的原型是石之森太郎呢？石之森於 1984 年出道，曾任手塚治虫助手(怪不得畫風有點相象)，作品共 700 多套，較為港人熟知的有《小露寶》、《人造人 009》、《檢頭超人》等。學生時代的他最愛騎四小時單車，從家到石卷町坐石卷電影，設石卷可算是他的第二故鄉，所以「石之森萬畫館」也建於此，市內街頭巷尾，都有他筆下卡通模型，綉像，差不多每廿步就見一個！而負責管理石之森作品的「石森製作」則將今年設為「009 Year」，又設「009ing」網站，地萬物館內，009 出現的比例更超過小露寶，給半個年，真真 009 的精品吧！ 009ing: http://009ing.com

Des & Don'ts

館內勿期待……拍照
唉……百發一破，雖然石卷市彩影，但到展館大型展示，如人造面超人，檢頭超人電車等，一律不准拍……所以來石卷入萬畫館，切勿期待拍照！



展館像隻 UFO，空降石卷市。

容納：持 BNO 獲准或特權 均可免簽證，查詢 2622 1184(日本領事館) 機票：購東京都會行台三三 3 等夜機票，包搭東京國際機場 空來回香港及東京機票，入住 Holiday Inn Sendai 連早餐，價錢 \$4,380 起，查詢 http://www.exholidays.com (國泰假期) 住宿：Holiday Inn Sendai 雙人房間每晚約 \$65 起，查詢 http://www.holiday-inn-sendai.jp 貨幣：100 日圓約 8.69 港幣(文中價錢已折算港幣) 電壓：100V，插頭轉插。

Figure 4-24. An article introducing the Ishinomaki Manga Museum and related sites in Ishinomaki. The report used a check-point format to link up the different locations and described the region as a consummate area of ACG tourist attraction. Apple Daily October 4, 2009, pp.E3.

(a particular kind of romantic feeling one has towards imaginary characters). The staff dressed in adorable uniforms which usually resemble those in animation and comics, and work to provide the feeling of *moe* to customers. The article reported an experience in dining at maid café. In the opening paragraph the journalist wrote, “*this is my first time to be a train guy [densha otoko], I feel so moe.*” The journalist also reported that the Maid Cafés welcomed foreign tourists and there were staff who spoke English. Instead of describing Akihabara as the center of electrical appliances as in the 1990s, this article focused on Maid Cafés as the major attraction of the region. It shows that Maid Cafés and ACG culture have significantly rose in importance to Hong Kong tourists. They have developed from a niche culture to a well-known attraction of Japan.

Although most ACG products are fictional and do not have real life models, sometimes anime fans can still participate in location tours like drama fans. It is possible if the comic or animation’s background design is inspired or is set in a specific region in Japan. Figure 4-26 illustrates examples of location tour of an anime fan from Hong Kong who visited different places in Japan. He called his tours as *shèng dì xún lǐ* (聖地巡禮 / holy place pilgrimage) as the sites where he visited were considered to be where the holy place where the story of the animation was conceived.²² He compared the screen shots and the photographs he took on the sites, and added descriptions of the story which happened at the site. It shows that Japanese popular culture worked in diverse ways to shape tourist patterns. Although ACG products were originally conceived as fictional production which tourists may not visit any specific sites to pay tributes, ACG may work in alternate ways, such as Maid Cafés and museums to attract tourists. ACG fans may still visit the virtual shooting sites of animated series like drama fans do. The forms of activity are boundless.

²² *Shèng dì xún lǐ* (聖地巡禮 / Holy Place Pilgrimage) is equivalent to the Japanese term *seichi junrei* (聖地巡礼) which is widely used in the ACG community. It refers to visiting the physical place where anime characters appeared to be in the production. Since the places are like stage where an actor performs, such tour is also referred to as *butai houmon* (舞台訪問 / Stage Visit). For illustration, please refer to the Stage Visit Archive: <http://legwork.g.hatena.ne.jp>.

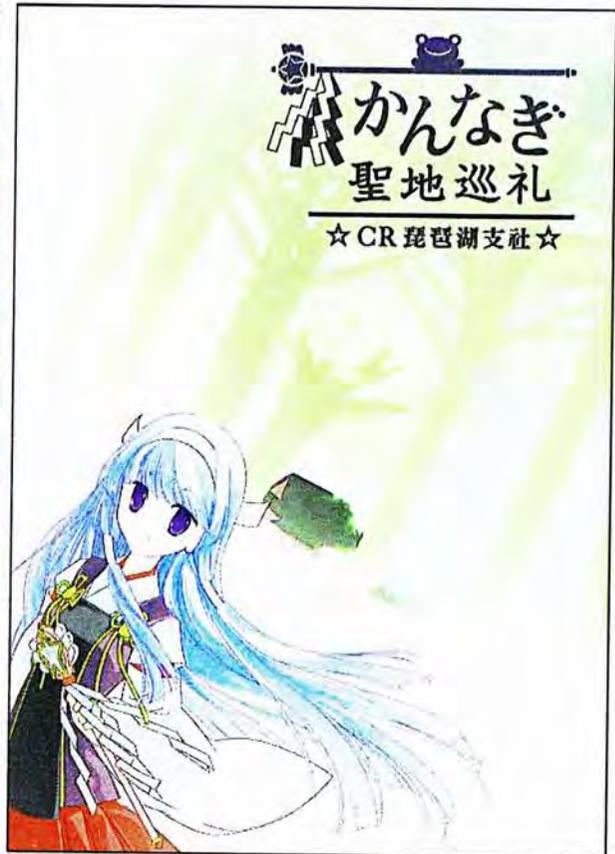
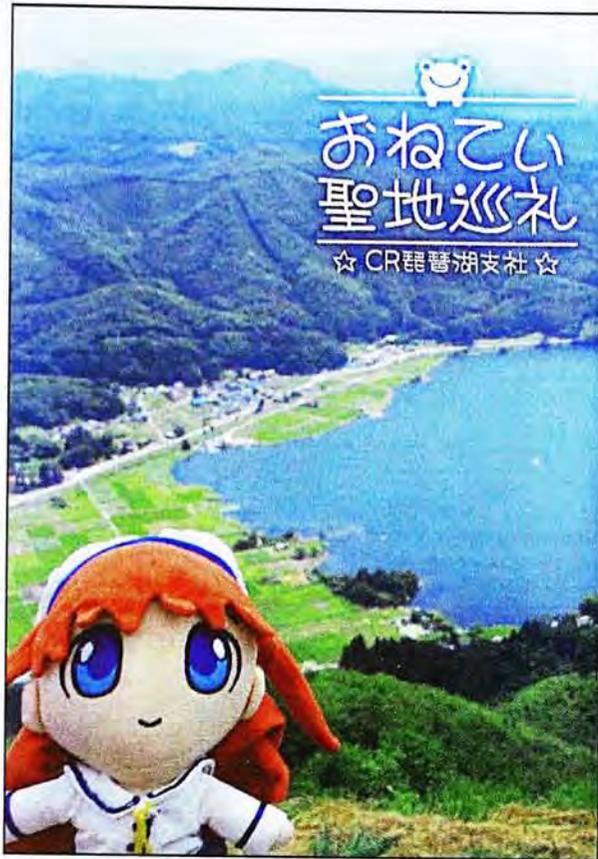


Figure 4-26. These are the book covers and contents of two booklets published by an anime fan from Hong Kong. He wrote reports of his visits to the stage of his favorite animated productions in Japan. The reports were written in Chinese and Japanese, with comparisons of screen shots and photographs he took.

(3) Participation in Popular Cultural Events

The third area of cultural pilgrimage activity concerns participation in events such as live concerts. In the survey, about a quarter of the respondents claimed to have experience in attending pop concerts in Japan (Chart 4-27). Although the percentage is fewer than the two previous charts (4-18 and 4-22), it is still very high considering the additional efforts a tourist has to put in to participate in these event. Unlike the activities described in (1) and (2), to participate in popular culture event often required early preparation such as buying tickets and negotiating with event organizers before the trip. Since most popular cultural events in Japan were organized for local people, the needs of foreign participants were rarely entertained. In the early 2000s, the most common difficulty that Hong Kong tourists faced was language barriers. Inability in Japanese language blocked them from understanding the regulations and rules of joining the events. They also faced difficulty in getting into the sites where those activities were held. To counteract these difficulties, some Hong Kong fans came up with specific methods, such as finding acquaintance in Japan to help buy ticket, or leaving notes on online bulletin boards to ask for extra tickets from Japanese fans.²³ With increased participation by foreign fans in the last few years, event organizers in Japan recognized the power of the expanding market. Some concerts were made more foreigner-friendly by providing guidelines in languages other than Japanese. However, it still remains challenging for Hong Kong tourists to attend live concerts in Japan.

²³ These are strategies suggested in many Chinese fan communities online. For reference, please see the concert section of a Takuya Kimura fan site, "Concert Q&A," http://gimgabinko.com/Main_concertQA.htm.

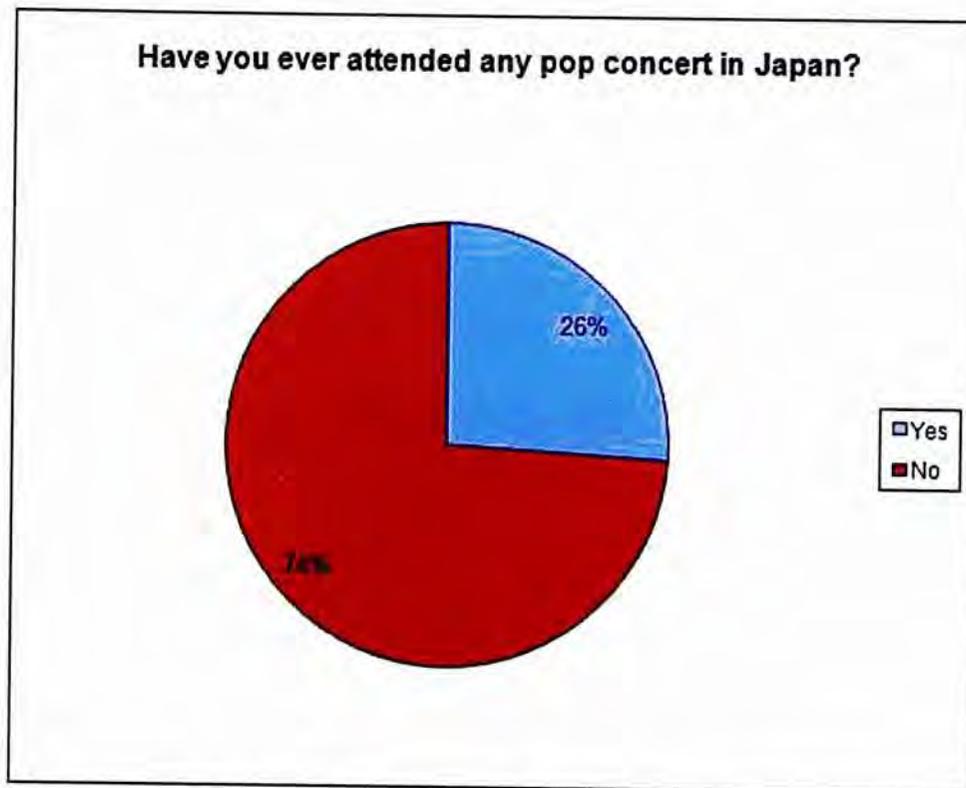


Chart 4-27. Experience in pop concert in Japan.

Figure 4-28 is a concert report by a Hong Kong fan. This fan attended the concerts of idol group Smap in 2006 and reported her tour. She mentioned that in order to participate in the concerts, she travelled to Japan four times in a year. Her ticket hunt started one and a half month before the first trip. Apart from describing the details of the concert, she also described the things she experienced on her way and her feelings. There were photos she took of the concert venue, concert goods and the other local audiences. These photos and descriptions indicate that attending concert is a multifaceted experience involving many activities before, during, and after the show.

拓哉的世界

SMAP Concert 之旅

By 蒹葭

Pop up ! SMAP -Smap Concert 2006



Photo Part 1



Photo Part 2



Photo Part 3

按照片看concert相片

飛びます！トビだす！とびスマTOUR

每年到了五月，大家便會緊張起來，因為smap concert快到了！尤其是今年是15週年紀念，大家也十分渴望這concert快些到呢！

今年的SMAP Concert Tour 是由7月30日開始，由6月中抽票開始，我們便忙個不停了。因為今年抽票成績不理想，所以由公報結果開始我們便不停找票！

我今年決定去看頭場札幌，8月橫濱日產，9月東京國立，和尾場東京ドーム。今年因為請不到長假，為了concert去了四次日本呢！

到了7月26日一拿到大碟，我們便立即[溫書]，來個不停播放！

Pop Up Smap ? 究竟是甚麼來呢？原來是玩[3D]啊！要戴著3D眼鏡看CONCERT呢！

(a)

頭場札幌 concert之旅



我們在首日Concert Goods開賣時，11點多便到場館外排隊候購買，真的是人山人海啊...！大家買完Goods也滿載而歸。今次concert的Goods真的多得嚇人，但真的好漂亮，所以大家破產也破得好開心呢！



我們決定先把Goods拿回酒店，回去時整輛地鐵也滿載SMAP Goods的購物團，好壯觀啊...！



7月30 日札幌ドーム

今年頭場在札幌舉行，這場我幸運地抽到アリーナC15！坐位十分不錯！

一開場大家便在猜SMAP五子會從哪裡出來呢？但因為看到由螢幕上伸展下來的「威也」，大家也猜到他們是會從上面飛下來！猜到還猜到，但看到他們從上面而下衝過人做窩的飛下來還是十分興奮！因為實在太帥啦！！

拓哉他們披上紅色大衣，超人般的飛下來！...帥呆了！看得我們大叫“カッコいいー！”拓哉當然是きらきら啦，美得令人透不過氣來啊！他曲曲的長髮也是我最喜歡的，最愛看他長髮的CONCERT啊~！

(b)

Figure 4-28(a-b). A concert report written by a Hong Kong fan. Takuya's World, accessed May 25, 2011. <http://gimgabinko.com/photo-contour05.htm>.

Apart from travelling alone, there were also people who travelled in groups to attend concert. Figure 4-29 is a screen capture of an amateur fan site of a Japanese voice artist, Nana Mizuki. This page called for participants to attend a live concert of Mizuki in Aichi prefecture. In the *Expedition Section* of this site, there were many more tours calling for participants in concerts in Japan. It reveals how fans worked together to make participation in pop cultural events possible.

The screenshot shows the website for the Nana Mizuki Unofficial Fan Club (Hong Kong branch). The page features a forum post titled "徵遠征團 (7月9-10日 愛知 日本ガイシホール)" (Recruiting Expedition Team (July 9-10, Aichi, Nippon Gaiishi Hall)). The post was made by Ken_Marinaris on May 3, 2011. The content of the post asks if anyone has a brother or sister who will go to the live performance in July and if they can join a group. The post has 684 replies and was last edited by Ken_Marinaris on May 11, 2011.

發表人	內容
Ken_Marinaris	文章主題：徵遠征團 (7月9-10日 愛知 日本ガイシホール) □發表於：週二 5月 03, 2011 2:05 pm
<p>簡短</p> <p>後援會成員 後援會編號: 72</p> <p>註冊時間: 週五 3月 21, 2008 10:23 pm 文章: 684 來自: 夢幻</p>	<p>有冇brother/sister 會7月去睇live的? 可否join埋一份?</p> <p>最後由 Ken_Marinaris 於 週三 5月 11, 2011 12:12 am 編輯，總共編輯了 1 次。</p>

Figure 4-29. Nana Mizuki's Hong Kong fan group organizes tour to Japan to attend live concerts. Nana Mizuki Unofficial Fan Club Hong Kong, accessed May 16, 2011. <http://bbs.nanafchk.com/viewtopic.php?f=11&t=1398>.

In the past few years, some agencies emerged to accommodate the needs of Hong Kong fans. These agencies provide service of ticket buying and fan club application. Although the service price usually costs an additional 50% of the sum officially needed to apply for the goods or membership, young fans still demand for the service because it makes attending event in Japan easier. Figure 4-30(a-c) shows some examples of these agencies. Images of the most popular Japanese stars are printed on the commercial to attract fans.

As the two big terms “Ticket” and “FC [Fan Club] Application” printed on the commercial (Figure 4-30a), these are the two main services of the agency. On the bottom of the commercial, it is written “To shorten distance between Japan fans and idols.” It is perhaps the ultimate goal of the Hong Kong fans who attend popular cultural events in Japan.

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jfanclub.com
日飯代理社

(a)

門票直購

我們明白日飯們去日本看演唱會所付出的不只是門票費用，還有假期、酒店、機票、期昀等，一旦不幸購入偽票，遇上賣家失蹤、門票寄失等問題，損失難以估計，本社之門票直購服務，是由本社作為賣家直接出售門票，由於門票是由我們的日本合作伙伴供應，並非網上不認識的賣家，故我們能**保證收到付款後一定真票**，令日飯們可以安心準備其他遊日事宜。

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加入日本官方FC是作為一個忠實粉絲的象徵，亦是支持自己心愛藝人最佳的方法。在日本，除了唱片銷售量外，其官方FC的會員數量亦反映出該藝人的人氣指數。最重要的是，就算你不打算到日本，加入FC後的物品、福利和優惠也十分吸引，如果你希望能到日本近距離接觸你的偶像，就更不能不加入FC。

擁有日本官方歌迷會(FC)會籍的福利



★會員証

所有官方FC也會發給一張會員証給會員，會員証上印有會員編號，有些甚至印有會員名字，當參加FC活動，規定物或，演唱會時常表出示以示會員身份。



★會報

通常一星期四次會報，會報以彩色印刷，十至三十頁不等，大部份內容相片和文章都不會在其他出現，內容更包括訪談、會員間的交流、最新消息、新歌、FC活動消息、最新消息等等。

- ★演唱會及FC限定精品郵購
- ★演唱會門票優先訂購
- ★FC活動參加權利
- ★現場節目錄影優先參加權

- ★生日咭等賀咭
- ★入會橫幅禮物
- ★官方網站會員專區登入

TOP10 最多人加入的FC!

- SPEED / 組合
- INORAN / 結他歌手
- PERFUME / 組合
- 福山雅治 / 演員歌手
- HELLO! PROJECT / 組合
- 東方神起 / 組合
- 柚子 / 組合
- 水樹奈々 / 聲優歌手
- KAT-TUN / 組合
- 嵐 / 組合

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fans club 專門代辦全日本藝人歌手的FANS CLUB
絕大部分日本歌迷會都只限於日本居住的人士申請，不要緊，J-FRIENDS可以幫到你！

想與心愛的偶像見面？想與心愛的偶像來個親密聚會？FANS CLUB MEMBER，必定是FANS的一個象徵！喜歡日本偶像的你，又豈能錯過呢？

絕大部分日本歌迷會都只限於日本居住的人士申請，現在已經無須再為此問題而煩惱了；我們可以代你辦理所有日本各個偶像（包括日本演員），而會員名義亦可以使用自己名字申請！

去日本看演唱會，但怕查飛？想參加現場節目錄影？想參加會員專享的聚餐或握手會活動？

只要是在我們公司辦理的會員申請，除了可享有會員証，會員資訊，會員刊物等等外，該FANS CLUB所有會員活動（包括現場節目錄影，演唱會門票或會員專享活動）也可以代為申請！同時因為會員証名義是使用申請人的名字，所以成功申請後的演唱會門票上的名字也是本人名字，那就無須再害怕查飛，可以安安心心去日本見偶像。

由於每個FANS CLUB的名額有限，想成為真真正正的FANS就要快囉！

由於事務所的限制，暫不代辦JOHNNY'S事務所FANS CLUB會籍

(c)

Figure 4-30(a-c). A commercial of an agency distributed in Mong Kok which helped Hong Kong fans to join fan clubs in Japan. (c) The website of another agency which provided similar services. J-Friends, accessed May 25, 2011. http://www.j-friends.com.hk/New_J/fc/fcmain.htm.

From these illustrations, it is clear that popular cultural activities have become an important part of tour to Japan since the 2000s. Such activities are introduced into the itinerary of guided tours and self-guided tours. The wide-spread consumption of Japanese pop songs, television dramas, movies, anime, comics, and video games in Hong Kong raised a large group of youngsters who have immense interest in Japanese popular culture. They not only consume things Japanese locally, but also develop interest to visit the *honba* of Japanese popular culture. It is the period when cultural pilgrimage becomes a popular activity among many Hong Kong tourists to Japan.

Chapter 5: Case Studies of Hong Kong Young People who have Performed Cultural Pilgrimages to Japan

In order to understand cultural pilgrimage to Japan in depth, I interviewed ten Hong Kong young people. The interviews served to gather data which could not be obtained in survey and field studies. By asking various questions regarding the interviewees' experience, I wish to lay out the pattern of cultural pilgrimage according to genre, consumption mode, possible gender difference in preference for activity, participants' psychological attributes and cultural identity issues, and determinants of cultural pilgrimage decisions. This chapter aims to supplement the previous chapters with real life examples, and to analyse cultural pilgrimage in more in depth.

In this chapter, I will present the narratives of young people in Hong Kong who have travelled to Japan on cultural pilgrimage. Some of them are acquaintances of mine. Some are introduced to me through other people. I interviewed them about their experience in cultural pilgrimage. I chose interviewees of different levels of experience and different genre of cultural pilgrimage. The duration of interview varied according to the schedule of the interviewees, and it took roughly two hours for each interview. There were a list of questions I planned to ask in each interview, but the style of interview remained largely free-flow to make interviewees feel more at ease. Since the interviews were conducted during June 2010 to May 2011, I included questions about informants' view on diplomatic crisis over Diaoyu Islands (Addressed as Senkaku Islands in Japanese mass media) between China and Japan in September 2010, and the earthquake in Japan in March 2011.¹ I name the interviewees by their initials for the sake of personal privacy. Each narrative is followed by an analysis of the significance of the experience. I indicate comments by the informants about their cultural identity which are worth noting in bold letters. These comments will be discussed in the analysis.

¹ The list of questions can be found in Appendix B. Although I varied the questions in each interview according to informants' background and experience, the sequence of questions asked are more or less the same, with general questions on the experience of cultural pilgrimage first, followed by more personal questions on their view on themselves, and on the Japanese society.

Cases 1 and 2 present stories of informants who attained highly credited position in their fan community by frequently visiting Japan on cultural pilgrimage. Cases 3, 4 and Case 5 feature informants who accomplished personal goals and aspired to be who they want to be through cultural pilgrimage. Case 6 through Case 10 are ordinary fans who travelled to pay tribute to Japanese popular icons regularly and developed a special sentiment towards Japan. Their stories help to understand cultural pilgrimage and its meaning to youth in Hong Kong.

Case 1:

Name: Mr. M

Age: 28 years old

Background: Mr. M is a university graduate. He is now working for an I.T. related company. A colleague of mine who has been reading his blog about cultural pilgrimage introduced him to me, and I contacted him for interview. When I met him, he was a bit withdrawn and avoided taking the initiative to talk. But he became more talkative after some warm-up conversations. In fact, he was well prepared for the interview and he brought to me some souvenirs he bought. He explained carefully the date and region where he got those souvenirs, and told me his experience. The interview was conducted in a café and it took two and a half hours. Below is a narrative I wrote of him based on what he told me.

I went to Japan with my family for the first time when I was around 12. I cannot count how many times I have visited Japan. I travelled to Japan once every few months, so it must be more than 10 times. When I was granted the MEXT scholarship to study in Japan some years ago, I used up most money to travel within Japan and seldom attended class. I do not care how the teachers think about me. My purpose of getting the scholarship and going to Japan was to play and enjoy my life as much as possible. I would not waste time in school. Although I am working now, I jokingly tell people I do not have any annual leave. That is because I always take leaves in advance to visit Japan, so I have to work continuously to repay my company for the leaves I took.

I usually go to Japan to visit places portrayed in animated series. That is the main purpose for me to travel to Japan. I take photos there and share with other people on my website. Why do I want to go to take photos of these sites? It is very natural. When you love an animated production you will be motivated to go there. It is a very natural response.

*I think the hardest thing to do in a cultural pilgrimage is to “get the job done”. The planning takes a lot of time. It is also impossible to reach where you want to go if you do not rent a car. I think it is hard because a person has to have money and time to perform cultural pilgrimage. But it does not trouble me much because I have both. I normally use 30,000 to 40,000 yen in a day when I visit Japan. I have to buy anime products not only for myself but also for my friends. I seldom face difficulties in communicating with people living near the sites. I know some mahn fa chiuh sing zé [文化朝聖者 / cultural pilgrims] would be embarrassed to take photos at the site when the people living there stared at them. But I am at ease. I know what I am doing there and I know what I want to do there. They [local people] should also know my intention of taking photos. They should recognize from my outfit that I am an anime fan. I would not feel embarrassed. In case troubles arise, I would at once tell that I am a foreigner. There’s no reason for you to pretend to be a Japanese. You should say you are from another country, so that they would be easy with you. If you ask me to name the biggest difficulty I encountered in cultural pilgrimage, I would say, that is to wait for the rocket in Tanegashima Space Centre to take off. There is one scene in an anime that the rocket was taking off. It would be good if I could take real photos of that scene. Sometimes it is also difficult to wait for sunrise or sunset to take photos. **I will visit the sites again in case I fail to take satisfying photos. I want to take perfect photos. That’s why I have to take photos from the same angle with the scene captured in the anime.** I do not want my photos to be stolen and copied from my blog and posted somewhere else without any acknowledgements, so I usually place a doll in front of the camera lens and take photos of the site. **So you see the doll in every photo of mine. That is my signature. I have to let people know that it was me who shot it.** I am willing to go to whatever place*

appeared in the anime to take photos. Even if it is in Korea or China, I would like to go. I would not limit my cultural pilgrimage within Japan. I feel most excited when I found the first scene I want to visit on that day. It is like a good beginning to your tour.

*I published books of my cultural pilgrimage reports because I want to prove to other people that I have visited these places. It is also the reason I started a website and share with people my photos and tour itinerary. I published one book a year and I have published five books now. I produced 500 copies for each book and they sold better in Japan than in other places. No one will buy it in Hong Kong and Taiwan because people do not know what it is about. I sold my books at Comic Market in Japan because I have had a stall there since 2007. Japanese people understand what I am doing. They usually appreciate my works and are impressed by my photos. **Only the Japanese would know the value of my books and buy them.** Some of the copies are sold at the venues where I took the photos. In the beginning, I just gave away copies of my book to the hotel staff in that area for free. This is my business strategy. After a while the hotel staff would be convinced that my books served as good guidebooks for tourists staying at their place. So they allowed me to put some copies there to sell.*

I am used to travelling to Japan. Only Europe is comparable to Japan in terms of regions that interest me. However, I have no plans to visit Europe at the moment. I like to visit Japan, but I do not want to go to Tokyo anymore. It is not challenging and it is just a waste of time. I suggest any people who want to go for cultural pilgrimage to learn to drive and get a driver license. Otherwise it will be impossible to go anywhere.

I do not have good impression on Hong Kong people. Hong Kong people are short-sighted and they lack independent thinking. But there is no doubt I consider myself a Hong Konger. I do not know Taiwanese people well so I cannot think of any description about them. I do not have good impression on Mainland Chinese people either. They are so enclosed and self-centered.

Analysis

Mr. M is a frequent cultural pilgrim who develops standardized pilgrimage pattern for himself, such as renting a car, driving to the site, taking photos, writing reports and so on. It is a seasonal routine for him to visit Japan on cultural pilgrimage. To him, Japan is where he enjoys his life. Japanese anime is what brings him happiness and excitement. Photo-taking is an act to establish relationship between the site and the photographer. By taking perfect photos of the site, Mr. M strengthens his relationship with Japan and the animated products.

I was told that Mr. M was one of the most experienced and respected ACG fan who visited Japan on cultural pilgrimage in Hong Kong. He is well-respected in his community for his dedication. But his passion for anime is not obvious in his tone. He behaves as if he was introducing a business project to me instead of introducing to me what he loves. He considers his cultural pilgrimage a sort of task to be fulfilled, instead of some leisure activities. He is entirely sure of what he wants to achieve in his cultural pilgrimage, and he goes straight for that. People's reactions to his behavior have little influence on what he does.

Mr. M considers his identity of a foreigner merely a shield to protect him from potential troubles in Japan, instead of something he takes pride in. Mr. M's attachment to Hong Kong or China is out of practical purpose. He disregards Chinese people's (Mainland, Hong Kong and Taiwan in general) short-sightedness and their failure to appreciate his works. He praises the Japanese for understanding the values of his works. It shows that he sees resonance in his Japanese counterparts though he does not explicitly tell about it. However, he will first think of his Chinese friends instead of the Japanese when he has to participate in cultural pilgrimage. He recognizes that the Japanese are the only people who see value in his works, but prefers working with the Chinese when he has to achieve his goal in cultural pilgrimage. He also shares his tour reports with Chinese readers of his blog. To him, cultural pilgrimage is not done without uploading reports of his trips to his blog and sharing with other members of his community. It suggests that

Mr. M looks for recognition for his work. By performing cultural pilgrimage, he aspires to higher status in his community. Cultural pilgrimage is hence an activity through which Mr. M acquires his status of a dedicated fan.

Case 2:

Name: Miss N

Age: 27

Background: Miss N is an old acquaintance of mine. I knew her in 2004 in a fan gathering. She was a student in Japanese translation back then. After graduating from a higher diploma programme, she was employed in a Japanese company in Hong Kong and is working as sales coordinator. She is a fan of a Japanese idol group called Smap. It is easy to recognize it from her outfit and accessories because she wears a ring which has the name “Tsuyoshi” (the name of a Smap member) on it and her mobile phone is attached with five to six straps which are concert goods of Smap’s concerts in the past years. She shared with me some of her experiences:

I have been travelling to Japan to attend Smap’s concert since high school. I remember it was the last day of my mock HKCEE exam when I travelled to Japan to attend a concert for the first time. When I jumped into taxi with my uniform on and directed the taxi driver to the airport, his eyes were full of suspicion. From then on, I travel to Japan every year to attend pop concerts of Smap. People are always surprised by my high Japanese proficiency. I think my love for Smap helped me a lot in Japanese learning. I watch all of their television programs and listen to all of their radio programs. That is why I passed the Japanese Language Proficiency Test Grade 1 easily. I am considering taking the Japanese Business Language Test as well although it sounds more difficult. I am now working in a Japanese firm and I think the test will help a lot in my career. My dream is to work in the entertainment business circle like manager, assistant, or translator. That would definitely ease me in having close contacts with Smap.

I usually travel to Japan for live concerts and theatre shows of Smap. I worry every time

when I apply for annual leave because I afraid my boss would find out that I skip work for concerts. So, sometimes I have to make up excuse to take leave, like saying I have to attend my friend's wedding in Japan and so on. There were also times when the company required me to go to Japan. In that case I would try to see if I could take an afternoon off or extend the duration of my flight ticket so that I could go to see Smap. There are many unforgettable episodes about going to Smap concert. For example, I have experience in queuing overnight outside Tokyo Dome to buy concert tickets. I also have experience in making deals with illegal ticket scalpers. The most unforgettable experience was in 2008 when I went to Tokyo for concert. I remember that was a rainy day. My flight was scheduled to depart at midnight. However, when I went to work in the morning, the weather became so bad that the midnight flight would probably be cancelled. My concert was on the next day so I could not miss my flight. Therefore I applied for afternoon leave immediately, booked another air ticket and departed in the afternoon. I stayed one night in Taipei airport to wait for transit to Tokyo in the next morning. But it was worth it. If I did not do so I would probably miss the concert. You know, I spent more money on the concert tickets than on the air tickets. My decision to buy another flight ticket was worth it.

I do not want Smap to come to Hong Kong for concerts. I also dislike the idea that Smap may go overseas for concerts. The Japanese keep the best things inside their country, so Smap should stay in Japan too. They are like national treasure so they should be kept within Japan. Although Smap is not as popular as they were 10 years ago, they still have many fans in Hong Kong. If they come for concerts, I probably need to queue outside the Hong Kong ticket box office overnight to buy concert ticket, and I hate this idea. I can fly to Japan to meet them. That is easier. I accept them going to somewhere far away, like Europe or America, but please do not go around Asia. I know some Mainland Chinese fans and Taiwanese fans. I do not like them much. Sometimes they break fan club's rules and have created a negative image of foreigners among Japanese fans. That makes ticket hunting even more difficult for a foreigner like me. Mainlanders' manners are also notorious. I would rather sit with a Japanese fan in a concert than to sit with a Chinese fan. If I was asked to choose my own nationality, I

would definitely choose Japan. Honestly, I want to be employed by Japanese companies and work in Japan. It will be easier for me to follow Smap then. Although I am Chinese, my attachment to Japan was even stronger than to my motherland. **When I tell my friends I am going back to my hēung há [鄉下 / Cantonese expression of “homeland”], they will know I am travelling to Japan again.** And when I tell my friends I am going to meet my “mom” in Japan, they will understand that I am not talking about my biological mother, but Takuya Kimura’s mother. She had a restaurant in Kanagawa prefecture so I went there for dinner every time I visited Japan. Seeing her is like seeing Takuya Kimura. It is one of the closest ways to get in touch with Takuya Kimura.

My friends know that I would do nearly anything for Smap. I have only seven days of annual leave but I nearly use up all for travelling to Japan to see Smap. Sometimes I take a flight on Friday night after work to Japan to attend concert and come back on Sunday night. I always run out of money because I spend a lot on concert tickets, goods, CDs, magazines and so on. Therefore I have to work part-time as a Japanese tutor to support myself. I always joke to my friends that apart from supporting myself and my parents, I have to support the five members of Smap. That costs a lot. I used to pay a monthly fee to receive Japanese TV channels signals in my home and it costs a lot too. Nowadays I can watch it online so it becomes more convenient. I love Smap, and I think I will continue loving them even when I get old.

Analysis

Miss N is an extreme example of cultural pilgrim who places concert-going on top of her priority list. Her determination is clear in her experience in purchasing another air ticket to Tokyo to attend concert. Although Miss N encountered many troubles in her cultural pilgrimage experiences, she shows immense perseverance to tackle the problems and continue her cultural pilgrimage trips.

Miss N’s daily living is closely tied to Smap. She shows a rather ambivalent attachment

to her Chinese nationality. On one hand she has pride in being a Hong Konger over being a Mainlander, but on the other hand, identifying with the Japanese makes her feel more outstanding. Miss N's attachment to her favorite idol group is generalized to the greater sense of "Japan". She loves everything related to Japan and tends to disregard anything not Japanese. She prefers speaking in Japanese and to assimilate herself into the group of Japanese fans. Although she was born in Hong Kong, she considers Japan her homeland when she socializes herself into the fan circle. She wears Japanese fashion, uses Japanese brand bag, and likes dining at Japanese restaurant. Relating with the Japanese grants her a sense of prestige. From time to time she feels irritated by Japanese people's strictness with regulations and the lack of flexibility at work, but she immediately comments that those are some natural characters of Japanese and complaining is nonsense.

Occasionally, her spending on Smap exceeds what usual people regard as normal. She is eager to get hold of the latest products of Smap quicker than anyone. She also enjoys sharing rumours of Smap to other fans which she gets from insiders. Her group of fans serves as emotional support for her and brings her sense of pride and confidence.

Miss N's remarks about overseas concert are notable. Instead of welcoming Smap to Hong Kong, She claims to take the position of the Japanese fans and dislikes Smap's overseas concert. It may only be a quasi-attitude of the Japanese that Miss N and her friends proposed, because the Japanese fans' preference on this issue is not obvious in the media. It may be difficult to prove Miss N's opinion about Japanese fans. But Miss N's attitude is no doubt of the minority of Hong Kong fans and the Hong Kong media. She dislikes Smap being "less Japanese" by going abroad. In some gatherings of Miss N's community that I attended, this attitude prevails in Miss N's group of fans. Any fan who supports Smap's overseas tour is considered "naïve" and "not understanding what the Japanese think." To agree with the idea is to assimilate into the group, and to pose one as a "real fan" who knows the true preference of the Japanese people and sees the facts not reported by the media.

To Miss N, it is compulsory for her to travel whenever Smap holds a concert. There is no other choice. She considers it a requirement to sustain her identity as a dedicated fan. I suspect that Miss N puts cultural pilgrimage on top of everything because it brings her satisfaction which is hard to achieve elsewhere. This satisfaction is achieved when she is recognized as a dedicated fan who does everything for her idol. Her community is important for her because it is the most salient group which could provide her such recognition.

Both Miss N and Mr. M (Case 1) are active members of their respective fan community. They know a lot of people who share the same interest with them. Sometimes, they answered “we” instead of “I” when I asked about some experiences of their trips. They implicitly recognized that their cultural pilgrimage is a group accomplishment and has subtle significance to their group. It is not solely an individual’s leisure trip. To them, cultural pilgrimage serves multiple purposes to them. But the most significant purpose is to establish their identity and status within their respective group.

Case 3:

Name: Mr. R

Age: 35

Background: Mr. R is working for an I.T. company. He is a friend of Mr. M and was introduced by Mr. M to me as one of the most famous Hong Kong anime fans who went to Japan on cultural pilgrimage. Although Mr. R’s age slightly exceeds the age of youth defined in my study, his experiences in the past 10 years are worth noting and he may be able to tell me something about cultural pilgrimage in the 1990s. Therefore I requested to interview him. He was a very friendly and confident interviewee who needed little time for warm up. He shared his stories vividly and dominated most of our conversation. The interview was originally scheduled for one hour, but finally it ended up using two and a half hours.

I became a fan of Japanese anime after I finished high school. Like many other people, I

began to learn Japanese because it helps me play Japanese video games and watch anime. I passed the JLPT grade 1 in 2004 so it is not difficult for me to communicate with the people in Japan. The first time I travelled to Japan for anime locations was in 2003. I went to Japan that year because the condition of SARS in Hong Kong stressed me out and I wanted to leave the city. In the past, I have travelled to Japan for several times with family. But in 2003 I decided to go by myself to visit some places which were portrayed in an animated production called "Onegai Teacher". From then on I spent some times on location visit whenever I visited Japan. Usually my trip lasted for nine to ten days. I do not have a fixed schedule or plan about when to visit Japan. I do not go there every year. But when I feel like travelling, I would go to Japan as many as thrice in a year.

The most enjoyable part in my cultural pilgrimages is seeing the beautiful scenery. I feel most excited to see with my own eyes the scenes portrayed in the anime. I take photos of the scene at the same angle as portrayed in the anime to prove that I have visited the place. It is like a competition among anime fans. The first one to discover and visit the anime location will be respected. But I can never compete with them because they live in Japan, and they should be more competent than me in searching for unknown locations. **But I am proud to say I am the pioneer in cultural pilgrimage in Hong Kong. I think I am the first one to do it.** Perhaps, I cannot compete with some younger cultural pilgrims nowadays in terms of tour frequency and number of places visited. But I am sure I am among the first group of Hong Kong people who visited anime locations in Japan. I think there are not many anime fans who are engaged in this activity. I guess there are roughly 100 people in Hong Kong who have experience in cultural pilgrimage to Japan, but there should be just around 10 to 20 people who are really enthusiastic about it. I know all these enthusiasts. **If there is anybody whom I do not know, he must be below our standard or he is not real enthusiast.**

Not many people understand my intention to pay tributes to those places. Only those who engage in this activity truly acknowledge the meaning of it. I think my friends consider me a crazy guy, in a positive sense. Somehow they consider me "god" because

of my experiences. Many of them think I am very prominent as an anime fan and they want to follow me to tour around Japan.

The major motivation for me to go to Japan is its beautiful scenery. I love taking photos, so when I know anywhere with beautiful scenery, I would like to go. Anime always portrayed some beautiful scenes so it serves to suggest me where to go. To me, cultural pilgrimage equals travelling. Both cultural pilgrims and tourists aim at seeing what they want to see. There is no difference between them.

I believe that cultural pilgrims must be people with out-going personalities. Anime just serves to motivate me to visit unknown places in Japan. I think the image of people who engage in cultural pilgrimage and otaku portrayed in the media today is erroneous. I do not agree with the connotation that otaku are introverts with poor social skills who hide themselves away from the outside world. To me, otaku are people who are very knowledgeable in their field of interest and they must be very out-going. They have to be very socially-poised to communicate with other people and get themselves updated about the field they concern. I do not think I am qualified to be called otaku because I am much less knowledgeable compared to them. But many of the otaku I know are actually people of professions of high-esteemed. I know some doctors, bankers and accountants in this field. None of them are like the otaku portrayed in the media.

*I never encountered any unhappy experiences in Japan. Everybody I met was nice and friendly. Sometimes when the staff in the ryokan learnt about why I visited the region, they would be amazed. But in general they just treated me like any other guests with hospitality. I think, if you behave yourself and avoid causing trouble to other people, they will be nice to you. You have to think from their point of view and avoid doing anything selfish. I really admire the way the rural Japanese people live. Their life is so peaceful and content. I used to stay in a friend's home in the rural area for an extended period of time. Every day I had the vegetables they grow. Those foods are so fresh and tasty. **I always wish that I can lead a life like that after I retire. That's the way of life I really want.***

I am not really familiar with cultural pilgrims from outside Hong Kong, like the Mainland and Taiwan. If I am to say three things to describe the Mainlanders, I think they are uncivilized, money-minded and their moral standard is tumbling. But I understand that it was because of historical reason and it is natural for them to behave this way. I foresee that people in the Mainland will be more experienced in cultural pilgrimage as time passes.

Analysis

Although Mr. R is regarded by several Hong Kong cultural pilgrims as the “king” of stage visits, he positions himself a bit away from the activity and stresses that anime just serves as a medium for him to get to know beautiful places in Japan. Mr. R stresses many times that what attracts him most to Japan is the beautiful scenery, but not any specific pop cultural activity. He refuses being addressed as *otaku* because he considers himself not qualified to be one. Since his goal has shifted from visiting the animation shooting sites to visiting beautiful rural areas of Japan, he does not have the drive to be the most outstanding cultural pilgrim now. Although his insistence on not being a very dedicated cultural pilgrim contradicts his fame among local fans, it is his way to declare that he has achieved something else. He has found what he wants most in Japan – the tranquility of life.

The reward each person gets from cultural pilgrimage is different. For Mr. R, his reward is having found his ideal way of life, that is, to experience the rural life in Japan. To him, there is a more philosophical aspiration he looks for in his cultural pilgrimage. He shows subtle understanding of the Japanese people and has a positive regard for the Japanese in general. He admires the way the rural Japanese make their living and wishes that he could lead a life like them one day. Somehow, Mr. R regards Japan as the place where he finds peace of mind. Animated productions direct his tour itinerary. But he attends to other aspects of Japan and looks for inspirations for life. Cultural pilgrimage does not only bring excitement to him. It acts as the media through which he breaks into the unknown part of Japan, and to look for his ideal life.

Mr. R enjoys his trip without considering hard on cultural or political issues. Unlike Mr. M (Case 1) and Miss N (Case 2) who look for recognition from their respective fan groups, Mr. R looks for something more personal in his cultural pilgrimage. Although he also writes blogs, he detaches himself from other fans by claiming that he would not spend as much time as the others on cultural pilgrimage. He is satisfied by achieving his own goals and enjoying his trips to Japan in his own way. To different people, cultural pilgrimage serves different purpose. For Mr. R, cultural pilgrimage may be the way he discovers his ideal way of life.

Case 4:

Name: Miss Y

Age: 21

Background: I learnt about Miss Y through a friend who runs a Japanese anime merchandise store in Mong Kok. Miss Y is a long-time customer of my friend's store and she visits Japan every year to participate in the live concerts of an idol group called Kat-tun. Miss Y starts working in the retail industry as sales person after graduating from Form 5. She is now a buyer for electronic parts. The interview was held in a café located near her company and it lasted two hours.

I developed an interest in Japanese pop music since 1997 when I was still in primary school. There was a group called Kinki Kids whose program was aired on TVB. It was the first time I began to pay attention to Japanese popular music and entertainment. I became a fan of Kat-tun in 2005 when I was in junior secondary school. I visited Japan for the first time in July 2008 to attend Kat-tun's live concert. That was one year after I graduated from school and started working. I may not visit Japan as frequently as some other people because the trip costs me a lot. I have been learning Japanese since I started working. However, I do not manage to take lesson regularly because work is distracting. So, my proficiency still lingers between JLPT Level N3 to N4. As I have left school for work, I have to contribute part of my earnings to family. Luckily, my parents

are considerate and they do not mind me going to Japan, as long as I give them money for household use every month. I am especially grateful to my father for his understanding. You know, parents usually want children to pay more for the family if children have started working. But my parents are really caring and they let me do what I want to do. Therefore I feel content and I am satisfied although I can only visit Japan once a year.

In order to get a concert ticket, I usually borrow friends' Japan fan club account to apply for ticket draw. If I fail to get a ticket from the fan club, I will resort to online auction. I remember using \$2,000 HKD to bid two tickets from auction when I went to attend concert for the first time. I am not rich and I do not have much money for ticket. So I always wish I can get a ticket through fan club drawing instead of bidding in auction. Sometimes, I earn a bit by helping people carry goods from Japan to Hong Kong. I spent \$10,000 to \$20,000 HKD to buy concert goods in Japan, and sold them to other fans in Hong Kong who cannot go to Japan. I did not earn much from it. Somehow I just do it as a favor for my friends. But I do not mind doing it because I like to help people.

Every year, I visit Japan to attend concerts. But concerts are not the sole reason for me to visit Japan. I believe there is something else as meaningful and interesting to do in Japan as concerts. So I often try something new in my trip. Last time, I travelled with a friend to the Kansai area and Taiwan for 13 days. I collected information from two travel guide books and visited several shrines. I am interested in experiencing the real Japanese life so I usually stay in friends' home instead of staying in hotels. I do not only go there to attend concert, but also to visit friends and experience the life of the Japanese people.

I have created a fan club for Kat-tun on the Internet some years ago and there are around 200 to 300 members now. Actually I organized it with several other fans in Hong Kong in the beginning. But then most of them shifted their interest to other idol groups. So I am now the only founding member of the fan club who is still active in the club. As

the fan club leader; I organize club meetings and parties regularly to provide a chance for fans in Hong Kong to meet up. I also have experience in negotiating with local cinemas to organize private screenings of a movie starring a Kat-tun member for local fans. It is very difficult because our budget is tight and there are not many fans willing to help. Luckily, I managed to fight for a good time slot for the screening finally. There are not many people who know how much work I have done. But I don't mind. I think the result is more important than the process. As long as my fellow club members could gather and watch the movie together, I am glad. I think every Kat-tun fan in Hong Kong knows about me because I am always the organizer for fan club activities. Sometimes, unknown fans come to me and greet me in gatherings, but I hardly know them. I am not boasting about myself but there are too many fans whom I do not recognize. I think I am quite famous in this community.

I may not be as professional and experienced as some fans who visit Japan every season for concerts. I cannot compete with some other fans on frequency of visiting Japan. But I am committed to Kat-tun and the fan club. I have confidence to say that my love for Kat-tun will last longer than many other people. I treasure each time I visit Japan and attend Kat-tun's concert. To me, quality is more important than quantity. It does not make you a dedicated fan just by meeting your idol more often.

*Once I travelled to Taiwan to attend Kat-tun's concert there. It was the first time I went to places other than Japan for Kat-tun's concert. The most unforgettable moment is when we waited outside the restaurant where Kat-tun had supper. We waited for long hours before they left the restaurant and appeared before us. I was the leader at that time. **But I did not join my friends to queue up and say goodbye to Kat-tun. That is because I chose to be the cameraman for that precious moment. Kat-tun did not see me. But I am not disappointed. I chose to do something more meaningful for the fellow fans.** When I saw the whole scene, and when the fans thanked me afterwards, I know what I do is very meaningful.*

Let me share with you a saying I heard about Johnny's fans' private life. People say that

“female fans of Johnny’s company’s idol groups do not have boyfriends.” Perhaps it’s because Johnny’s idols are always more good-looking than the guys around us. I see that when female fans start dating boyfriend, they will not be Johnny’s fans anymore. If female fans choose to be dedicated fans instead, they will have to break up with their boyfriends. I think nine out of ten female fans are not engaged in any romantic relationship. At times, some female fans may come to fan club gathering with their boyfriends. But it is very rare. When I see them, I think she’s really blessed and I wish I would have a boyfriend as good as that guy. But I will not judge guys on the Johnny’s benchmark. I set different standard for my type of idol, and my type of boyfriend. I would not search for a guy who looks alike with Kame [nickname of the lead singer of Kat-tun] to be my boyfriend. I am very rational about real life relationship. To me, Kat-tun are people whom I respect and love. They are of different identity from any other people in my life. They are like my spiritual support although they do not appear as any other identity apart from my idol.

Analysis

Miss Y is one of the few people I met who explicitly uses the word “love” when she describes her relationship with the object of fandom. Her fondness for her idols sublimates into a self-sacrificing care for her fellow fan group members. She gave up her chance to meet her idols to video-record the meeting of her friends.

Miss Y is conscious about the function of cultural pilgrimage in strengthening her ties to her idols and fellow members. In order to be accepted as a core member of the fan community, one must take on cultural pilgrimage. Miss Y acknowledges the importance of cultural pilgrimage when she compares frequency of visiting Japan and the respects a fan gains. Although she considers herself disadvantaged because of limited financial support, she emphasizes how her whole-heartedness for Kat-tun helps her to become a prominent fan. She stressed that attending concert is not her sole objective to visit Japan. But without concerts, it is unlikely that she would visit Japan. Concerts motivate her to travel but they are not the only reason. By paying tributes to her idols in Japan, Miss Y

also finds herself developed spiritually. Unlike Mr. M (Case 1) and Miss N (Case 2), Miss Y looks for something other than recognition from her fan group. Although her fan club is significant to her, she does not take cultural pilgrimage as the action to strengthen her position in the community. Instead, she withdraws herself from fandom activity and takes a bystander role to facilitate the process of the activity. For instance, she worked as organizer for movie screening for fellow club members. She also opted to be the cameraman to take video of her friends meeting Kat-tun in Taiwan. Miss Y tries to actualize herself to be a fan who is not only dedicated to the idols, but also dedicated to fellow members.

For sure, Miss Y's friendly and helpful personality may have directed her to take the role of organizer in fandom activities. However, Miss Y does not only do these because she is helpful. Miss Y sees a chance to realize her potentials in these activities too. Cultural pilgrimage functions as an important transition process through which Miss Y actualizes her inner self. It helps her to develop to be a person she wants to be. Cultural pilgrimage is like a training session in which Miss Y is presented with difficulties, and is asked to tackle them. She learns to tackle financial obstacles by earning through re-selling concert goods. She also learns to regulate different desires of club members and organize activities encompassing everybody's need. Through cultural pilgrimage, Miss Y grows from a fan to an experienced organizer of group activity. She aspires to be a prominent leader who shows promise in her community.

Case 5:

Name: Mr. T

Age: 20

Background: Mr. T is an undergraduate student of a local university. I learned that he is a fan of Japanese idol group AKB48 and has been to Japan for this group, so I invited him for an interview. He is a polite young man who carefully picked the suitable words to answer my questions. Sometimes he spent twenty seconds or more to articulate an elaborated and detail answer. He became more relaxed after showing me some

photographs of his trip, and became more at ease to talk about his story. The interview was conducted in a cafeteria for two hours.

Last summer I visited Japan with my dad. He was on a business trip. I followed him around for most of the time. But I still managed to tour around the city on my own for some days. It was my second time to visit Japan. The first time was also a family trip when I was in primary school. We visited those traditional tourist spots and Disneyland. But I am not interested in those spots now. That's why I decided to visit somewhere else. This time, we went to Asakusa, some museums, the Rainbow Bridge, and Fuji Television Station in Odaiba.

I have been interested in Japanese popular culture since secondary school. But I only became crazy about it when I began to visit some Mainland Internet websites and Youtube which loaded images and videos of AKB48. At that time, I was so enthusiastic to get all information about the members, and to know them in every aspect. I am a regular reader of some online journals which introduced tour to Japan. There were only very few reports by Hong Kong fans. Most of the journals I read are written by Taiwanese fans. They wrote good reports with detailed descriptions. These reports make me eager to visit Japan and experience those exciting things mentioned in the article. Last time when I travelled with my father, he had several business appointments. When he was busy with business, I toured around the city alone. I visited Akihabara because I have heard about it for a long time. It's a big name to me because of its importance to Japanese popular culture. Before the trip, I thought that Akihabara was like a holy place of Japanese popular culture that people should go once in a lifetime. But after being there, I think it is absolutely not enough to visit it only once. The Maid Cafés and game centers in Akihabara fascinated me. Since I am a fan of AKB48, I visited the theater where AKB48 is shown. When I entered the theatre, I saw many photos of the AKB48 members on exhibition. There were also many fans chatting with each other and exchanging AKB48 goods. There was a wall of fame in the theatre lobby, on which fans who have watched the show for more than 100 times may have their names carved on it. Those fans became the MVP [Most Valuable Person] once their names are carved onto the wall. It is a far-

fetched dream to have my name carved there. But I hope it will happen one day.

In the theatre, there was a gate which caught my attention most. That was the gate to the dressing room of the AKB48 members. Of course, the gate was locked. But I felt excited only by standing there. I kept imagining that "this is the way to their dressing room". I felt so close to them at that moment. They were just there, on the other side of the gate. It might be the closest I have ever been to them. There was only one-gate's distance between me and the members. I felt so much like the Japanese fans and I understood their feelings then. It has no comparison with going to the AKB48 shops in Hong Kong. Those in Hong Kong can never bring me such feeling of satisfaction.

There are different ways to obtain concert tickets. Actually overseas fans have a better chance to obtain a ticket by drawing lot. They may be successful once in five times. But I did not try because I am not sure about my schedule to visit Japan. Perhaps when I go for exchange in Japan next year, I will try to draw a ticket in this way.

There may be some differences between fans of idols and fans of anime in their cultural pilgrimage style. For those who attend pop concert, the focus is on the idols. Fans may follow the idols around and travel with the concert production group. Hence, fans may also travel to places outside Japan, if their idols go overseas. But anime fans are different. They are directed by the sites where the production is screened. I also think that there are differences between fans from different regions. Hong Kong is small and it lacks local popular culture. Teenagers have to look for what they like in other countries. That motivates them to perform cultural pilgrimage abroad. But I think Hong Kong fans are less dedicated than Taiwanese or Japanese fans who spend much time to do it. Hong Kong young people do not want to spend too much time. They face heavy pressure from school works. So the most frequent cultural pilgrims should be the Taiwanese or Japanese, not us.

I am not interested in going to other countries on cultural pilgrimage. It is totally different from going to Japan. My favorite group is from Japan, so they are more related

to Japan. I will not be interested if they have shows in America. It is more attractive to watch their show in Japan. If there are concerts of Western singers whom I like, I may be interested to go to their countries. But that is different from AKB48. AKB48 not only sing, but they also have variety shows and commercials. They are different from singers of other regions. Their group is a complicated whole. You cannot just attend to their singing.

I think people who perform cultural pilgrimages are somehow labeled negatively in the Hong Kong media. You see how the journalists report about Akihabara's otaku. I do not agree with this negative image. I think those who are interested in visiting Japan are those who want to understand the significance of popular culture. They are people who really want to enjoy their hobby and to gain an in depth understanding of what they like. They want to discover the value of their favorite things. They are also keen to actualize their potentials. I have a positive regards for these fans. I think teenagers should not only concentrate on school works. They should also understand themselves more and discover their potentials. I used to be a quiet student back in secondary school. People thought I did well academically because I concentrated on school works a lot. But Japanese popular culture is an important relaxation to me. It gives me strength and inspires me in many aspects. It has a powerful impact on me.

When I see the Japanese national flag, a lot of good memories pop up. Somehow I feel most attached to this country. It is neat, tidy, quick, and exciting. Hong Kong follows Japan because it is where I grow up. It is international, busy and overcrowded. I also feel emotionally attached to it. For China... well, chotto... I have nothing to say about it. Actually I lived in Australia before three. Although I am an Australian national, I have not much feeling about the country. It is simply like a tourist destination to me. So I would probably reply "Hēung Góng yàhn [香港人 / Hong Konger]" if I were asked "néih haih māt yéh yàhn?[what is your citizenship/place of origin]²," because I have

² *Néih haih māt yéh yàhn (你係乜嘢人)* is the more informal and vague way to inquire the citizenship or place of origin in Cantonese. This question does not explicitly touch upon the nationality of the informant, but inquires an informal answer about the informant's hometown. I use this question to elicit an instant respond from the informant which reflected his strongest attachment to a region.

been staying here for the longest time and I am most familiar with it.

I will definitely choose Japan if I am given a choice about which country to live in. I am so used to its fast pace and busy life style. But of course, there are many more serious things I have to consider. Those problems may only be noticeable when I understand more about the adults' world. I do not have a very strict political inclination. Like, I would not say who is correct about the Diaoyu Islands issue. People should not be too subjective about it. You can be subjective on arts and culture, but not on politics. I think I was more attentive than other people to the earthquake in Japan in March. It is influencing every aspect of Japan and I feel my life influenced by this disaster too. But I would not have felt the same if the earthquake happened somewhere else. I probably would not feel so sad about it. Japan is special to me. It has brought me a lot of good things, such as inspirations, relaxation, and spiritual satisfaction.

Analysis

When Mr. T talked about why he was not interested in seeing AKB48 outside Japan, he tried hard to look for a good justification of his view. Finally he explained that AKB48 is different from other Western singing groups in terms of performance, so they should not be compared. I believe that there is something more salient than this reason in influencing Mr. T's preference. In fact, his preference resembles that of Miss N (Case 2) who disliked her idols performing in regions other than Japan. Mr. T mentions the importance of being in Japan as the physical closeness to his favorite idols. But even when members of AKB48 visited Hong Kong for events, the physical closeness is not comparable to that in Japan. The location of event has crucial impact on how a fan perceives a fandom activity. Therefore travelling away from home to attend events is necessary to reinforce one's relationship with the object of fandom. It makes cultural pilgrimage not simply a tour, but an expedition to strengthen one's heart and mind for the pop cultural icon.

Japanese singers' overseas performance is perceived by fans as the singers' recognition

of foreign market, and the singers' eagerness to entertain foreign fans. However, the singers' attractiveness also changes when they perform overseas. Since cultural pilgrimage to Japan is considered one of the criteria to be a dedicated and proficient fan, its function is no longer valid if the Japanese singers perform in overseas fans' hometown. Dedicated fans can no longer show their commitment over other average fans by visiting Japan on cultural pilgrimage. That is why frequent cultural pilgrims considered overseas performance of their idols a depreciation of the idols' value. The idols are no more the same when they are exported to fit foreign fans' taste. They lose some of their appeals when they go overseas. Although Mr. T likes AKB48 a lot and has been to their theatre in Japan, he is not interested to visit the AKB48 store in Hong Kong. He thinks the Hong Kong store is not as attractive as the Akihabara one because it is set up to match Hong Kong fans' taste. Mr. T looks for experience that resembles the Japanese fans. He is not looking for performance or services adjusted to fit foreign fans. He wants to visit Japan for AKB48 because Japan is where he experiences the authenticity. In this sense, only cultural pilgrimage allows him to see the original face of AKB48, and satisfies his wish for a "Japanese" experience.

However, Mr. T's greatest wish in cultural pilgrimage is not to experience the Japanese way of fandom enjoyment. Like Mr. R (Case 3) and Miss Y (Case 4), Mr. T looks for self-aspiration in his trip. He considers cultural pilgrimage the way to know himself more. He looks for inspirations for life and tries to give meanings to his hobby. To Mr. T, his love for Japanese popular culture makes himself more all-rounded. Instead of hindering his school works, he believes that AKB48 releases him from stress. Taking cultural pilgrimage is the way to actualize his love for AKB48, and to actualize himself to be a more all-rounded person. His belief, "*those who are interested in visiting Japan are those who want to understand the significance of popular culture,*" reflects his ambition to transform himself to a more cultured and sophisticated person through his leisure hobby and cultural pilgrimage. It enables him to transform to be the ideal person he wishes to be.

Case 6:

Name: Miss W

Age: 28

Background: I learnt about Miss W in about 2004. She was famous in school because she spent a lot of money and time to travel to Japan to attend pop concerts. Although she shifted her interest from Japanese singers to Koreans in recent years, I believe her experience is useful in understanding cultural pilgrimage. I was introduced to her through a friend and she immediately accepted my interview invitation. I met her in a shopping mall food court for interview. She was very friendly and shared with me her experiences. The interview lasted for an hour and a half.

I travelled to Japan with my family for the first time when I was in Form 4. I did not visit Japan again until I was granted a chance to study in Osaka as an exchange student in 2003. In that period, I attended a pop concert in Japan for the first time. It was Speed's reunion concert in Osaka Castle Hall. I used to like them a lot back in my high school days and I was so glad that I could finally attend their concert. I usually go to Japan to attend live house concert. Instead of idol groups which stress packaging, I like those who really sing well. I do not fancy those Johnny's Company boys much.

I seldom buy concert tickets from scalpers because I do not want to pay too much for a concert ticket. If the ticket is priced higher than its original price, I seldom buy it. It is not worth it. I usually buy tickets by phone or by Internet auction. I could get tickets at original price or even cheaper in auction. Actually, I am more interested in Korean singers now. I always travel to Korea because I can get discounted air ticket from the company I am now working at. But I still go to Japan to attend live concerts. As long as there are singers I like, I am interested in attending their concerts.

I know some cultural pilgrims from Hong Kong although they may be fans of different things. I know some guys who are interested in ACG. Sometimes we meet up in Japan to hang around. I also know some cultural pilgrims from foreign regions. I know a Canadian fan who attended Fayray's concert in Fukuoka, and I know some Japanese

fans. But we only contact when there is a need, like, when I need their help to buy concert tickets. I think cultural pilgrims who like different things or who are from different regions do not differ that much. Their devotion to the things they like is the same. That's why I get along well with some ACG fans in Hong Kong too. The Japanese people may be more reserved and shy than enthusiastic foreign fans who make banner and name boards to display during concerts. I seldom bring such things. I prefer doing it in another way. You know there are times when the singers stop singing for a while and chit-chat with the audience. When they ask the audience where they come from, I will shout "Hong Kong!" Some singers will then attend to me and ask me more about it. For example, they would ask how I got to Japan, and how popular they are in Hong Kong. Although Hong Kong is a small region, most of the Japanese know about it so I seldom need to explain where Hong Kong is. I would not say I am from China. When asked where I am from, I say "Hong Kong" automatically. I seldom speak Mandarin in Japan either because I think there are deep-seated hostility between China and Japan.

*The happiest moment in my cultural pilgrimage is to obtain the autographs of my beloved singers. But I will not be too excited about it that I cannot fall asleep at night. May be I have too many similar experiences so I have gotten used to it. My family supports me to perform cultural pilgrimage. **I also work in a tour agency so that I can get cheap air tickets to visit Japan.** Nevertheless I am not an extremely dedicated fan. I will not buy everything my favorite singers produced but will only pick the essential ones.*

I think I am a free-style and independent person in my friends' eyes. People who visit Japan to look for their beloved singers really vary a lot in character and in background. I cannot suggest a typical character of fan who performs cultural pilgrimage. But I think there are more girls than boys who visit Japan to look for their idols. It will be a good thing if fans can gather into groups and travel together. In that way they can help each other in times of trouble. I think it would be best to form groups of three to four people.

Analysis

Like Mr. R (Case 3), Miss W avoids being addressed by others as an enthusiastic fan although both of them are obviously the most experienced group of fans in cultural pilgrimage. Mr. R explicitly rejects being called *otaku* and Miss W keeps saying her experience is not special and she is not a very enthusiastic fan. I believe rejecting the identity of *otaku* or enthusiastic fan has specific importance to fans like Miss W and Mr. R. It helps an enthusiast to acknowledge and uphold the positive regards for *otaku* as knowledgeable representative of his field of interest, while preventing him from suffering from the negative image imposed to *otaku* by the local media. By saying she is not an enthusiast, Miss W locates herself in a more objective position and makes her arguments more convincing.

Miss W resembles Miss N in Case 2 in their dedication to the singers they like. It is obvious in Miss W frequent trips abroad to attend live concerts. However, Miss W does not go as far as Miss N to integrate her favourite singers in her everyday life. To Miss W, live concerts are part of her routine entertainment. However, she does not have a very close emotional attachment to her favourite singers. To her, attending concerts in Japan is merely an entertainment. She enjoys the concerts but she is not willing to pay too much for it. Nor does she try to form a closer tie with her favorite singers by joining fan club or participating in fan events. She has a more relaxed attitude to the kind of entertainment she likes. It may explain why Miss W easily generalizes her interest to Korean singers and visits Korea for cultural pilgrimage. Miss W is the only interviewee who visits regions other than Japan to pay tribute to pop singers of that region. Miss W shifted her interest from Japanese artists to Koreans few years ago as the “Korean Pop Culture Wave” swept over Hong Kong.

Miss W illustrates an example of fans who show less emotional attachment to the object of fandom yet nevertheless perform cultural pilgrimage to Japan as a routine. People who take part in cultural pilgrimage may not necessarily be fans with very strong emotional ties to the object of fandom. People like Miss W who have a less strict view

and more easy-going character may develop an extensive interest in the genre of popular culture, instead of focusing on one artist. However, even without a very strong emotional tie, she all the same develops a routine to visit Japan for live concerts. Miss W has experience in travelling with her favorite artists to attend every concert they held in Japan. She had attended so many concerts in Japan that she became so used to being in Japan. Japan is like her second home although she rarely thinks about her relationship to this country. She even chose a job in a tour agency so that she can buy cheap air tickets for frequent travel. Cultural pilgrimage is Miss W's way of life.

Case 7:

Name: Mr. K

Age: 24

Background: Mr. K is a fan of J-pop who has been travelling to Japan for pop concerts in the past years. He is a stylish young man with a good sense of fashion. He attended the interview session with his girlfriend, who is also a fashionable lady. They have been travelling to Japan together to attend pop concerts. Although I asked both of them questions, I think it is more interesting to attend to Mr. K's story. He is one of the very few male informants whom I found to be interested in pop concerts of Japanese idols. He is also the only informant who attended the interview with his romantic relationship partner. His girlfriend's comments during the interview also helped to recall some memories of Mr. K's experiences in Japan. The interview lasted one and a half hour in a café.

Like many other kids, I visited Japan with my family when I was small. We went to theme parks like Disneyland, Sanrio Puroland and Ultraman Land. That was long ago so I cannot remember clearly. I began to like Japanese popular things in secondary school. That was the time when Hikaru Utada and Ayumi Hamasaki were very popular in Hong Kong. In the summer vacation of Form 5, I began to take Japanese language course. I took it as a time-killer and met my girlfriend there. Many people gave up on the way but we continued because of the support from each other. I passed the JLPT Grade 1 after I

came back from Japan on a one-year exchange program.

Since 2006, I have been attending Ayumi Hamasaki's concert every year. I went with my girlfriend every year to attend the New Year's Eve countdown concert in Tokyo. When we plan to attend concert in Japan, we buy tickets in advance. I usually borrow my friend's account to bid for tickets on the Yahoo auction. Although the original price is around 7,000 to 8,000 yen, you have to spend 10,000 to 12,000 yen to bid for a ticket. Sometime the bidding is nerve-racking because it somehow depends on luck. Once we only successfully bid for a ticket three days before the show. That was really unforgettable because we had to contact the seller and arrange payment immediately. That is a difficulty we face in ticket hunts. Except for the ticket I bought from fan clubs when I was an exchange student in Japan, every ticket I got is from illegal scalpers. It is difficult to get a ticket by fan club drawing. Imagine: all fans in Japan compete for the 60,000 tickets in the fan club drawing. You see how hard it is. So it is almost impossible to get ticket at the original price. But I will not buy a ticket if it costs double of the original price. That will be too expensive.

I think other audiences may not know that we are from Hong Kong when we enter the concert venue. But they will surely discover our identity when we became more excited during the concert and discuss with each other in Cantonese about the performance. We do not make banners like other fans. I do not mind not letting Ayu [nickname of Ayumi Hamasaki] know we are from Hong Kong. Seeing Ayu is already happy enough for us. I think those Johnny's fans who raise banners written "Hong Kong" are really emotionally attached to the idols, so they want to be noticed. But we are not that motivated to do so. Although we do not make banners, we love to be interviewed by Ayu's backstage staff who make videos for the concert DVD. Sometimes we are so excited to look for the cameraman and queue to be interviewed because we want Ayu to know that we are from Hong Kong. We usually say to the camera, "we are fans from Hong Kong, please try your best and keep up! Please come to Hong Kong for concerts!" These are just random comments. We seldom write a script before being interviewed. We just improvise. Anyway, Ayu will understand what we want to convey.

*Ayu has been to Hong Kong for concerts. Of course I also attended. I get to know some other fans when I waited at the Hong Kong International Airport for Ayu. They also visit Japan for Ayu's concerts. But I seldom contact them. Sometimes, I meet them again in the concert hall in Japan randomly. But we do not know each other well so we will just greet and leave. I have seen foreign fans in the concert venue but I do not have interest to know them. **I may not go to other countries if Ayu has concerts in other places. Japan is special to me so I want to attend her concerts in Japan.***

I think there are differences between fans of different category. Those who like anime lack the social skills to communicate with people. They are otaku. I do not mean otaku is bad, but, right, they prefer to submerge into their own world and be alone. For Johnny's fans, they may consider their idols the only thing in their life. I know a girl who studied Japanese because she wanted to work with the idol she liked. I think the idol has motivated her in many aspects of her life. It is a good thing. I think people write concert reports because their friends are mainly from the circle. They have to share their experience with other members of their group. But I do not write any report. I do not feel an urge to do so. I like Ayu because I like her life style and song lyrics. She knows what she wants and she lives her way. I like her character and attitude. Of course, at first I was attracted by her face or song, but now it becomes a routine for me to look for her news or to attend her concert.

*I know some friends who spend most of their time on live concerts when they go to Japan. But I am different from them. **My girlfriend and I will still travel even if Ayu is not holding concerts this year. It has developed into a yearly ritual for us.** We are so used to traveling to Japan every December. We are not like those people who only go for concerts trip. Even when we attend concerts, we only spend one day on it and spare the other days for shopping. We also enjoy visiting friends or other tourist spots.*

The rising yen price makes my trip more expensive in recent years. But it does not stop me from visiting Japan. I may book less expensive hotel rooms or think of other ways to

save money. **But I will definitely go, because “not going” is not an option. I have no choice! I am not like a tourist. Going to Japan is like going back to my hēung há [Cantonese expression for “homeland”]. I feel like “oh, I am back again” whenever I visit Japan.** My girlfriend and I do the same thing every time we go back to Japan. We go to the same restaurants or shops we have been. The most enjoyable thing about our trip is to do what we did in the past. Although we have been to Tokyo many times, we do not feel bored. We shop in areas like Shibuya and Harajuku every time because we are so familiar with these places. Following this routine makes me feel happy.

I definitely want to live in Japan. I will consider working in Japan to experience the life of the Japanese. I do not think the Diaoyu Islands problem will affect people's motivation to visit Japan. I think young people are usually politically neutral. So politics will have no impact on tourism. Even deadly diseases like the swine flu some years ago did not hinder us from traveling to Japan. I think it is a good thing because we may obtain air tickets at low prices in those conditions. Going to Japan is our yearly routine so nothing is going to stop it.

Analysis

From my observation, female fans (especially fans of the Johnny's Entertainment Company boy groups) comprise the biggest part of concert-goers from Hong Kong to Japan. Mr. K is one of the few men I have heard of who visited Japan for pop concerts. He is also one of the few informants who is clearly involved in a romantic relationship and who visits Japan on cultural pilgrimage with his girlfriend. Mr. K's background contrasted with Miss Y's (Case 4) idea that Johnny's fans do not have romantic partners. At times, cultural pilgrimage is considered an *otaku* activity for fans who have no romantic partner and have too much time. But Mr. K's account shows that cultural pilgrimage can be an activity for young couples as well.

Mr. K illustrates an example of a youth tourist who considers travel to Japan a yearly ritual and engage in cultural pilgrimage in his tour. Although he is not as enthusiastic as

the informants in previous cases in following his favorite singer, he nevertheless develops a strong emotional tie with the place he performs cultural pilgrimage – Japan. He explicitly stated that Japan is like his homeland. He is so familiar with everything he experiences there. He does the same thing every time he visits Japan, as if he is back to his hometown. That is why he considers himself not ordinary tourist.

Cultural pilgrimage shapes the emotional tie of a person to a specific place. While Miss W (Case 6) illustrates how a fan shifts her interest to Korean singers and generalizes her behavior to perform cultural pilgrimage to other countries, Mr. K shows how a fan develops affection for a country through cultural pilgrimage. In the beginning, Mr. K visited Japan for Ayumi Hamasaki's concert. But his goal extends to include more activities such as shopping and meeting friends as he becomes more experienced in travelling to Japan. He has now developed a close tie with Japan as a frequent visitor. His wish to visit Japan is so strong and persistent that he has an urge to go every year.

Case 8:

Name: Mr. P

Age: 25

Background: Mr. P is a civil engineer. He came from a middle class family in Hong Kong and had been studying in Sydney for a couple of years before returning to Hong Kong for university. He liked playing video games, reading comics and Japanese light novels. Mr. P was not a very experienced cultural pilgrim, but he served to share experience of some amateur cultural pilgrims in Hong Kong who just started to travel to Japan on this mode in recent years. The interview was conducted in a coffee shop and lasted for an hour.

I went to Japan for the first time when I was in primary school. From then on I have been travelling with my family and friends to Japan for several times. I went to Japan on my own for the first time in January 2010. I went to Kyoto, Osaka and Kobe. My primary purpose is to shop. I spent around two days buying video games, comics,

doujinshi and DVDs in my seven-day tour. The second and third objectives for me to visit Japan are to try good food and go sightseeing. I would also be happy to experience the daily life of the Japanese, like going for a movie, to queue for popular products, and to eat the usual food Japanese people eat, like bread and cheap ramen. I feel like assimilating into the life of Japanese by doing so.

In 2009 autumn, I went to Tokyo to attend the Tokyo Game Show. Although it was not my main purpose of visiting Japan that time, I put the event into my itinerary when I was planning where to go in Japan. The show was attractive to me because I could try new games which were not yet available in the market. I was also interested in listening to the introductory talks delivered by the staff about the new games. I did not understand everything they said because my Japanese was not that fluent. But I managed to comprehend about 50% of the talk. I enjoyed understanding the ideas in creating the games.

I am interested in going to new places portrayed in animations. But I do not have a really strong urge to visit those places. I would not feel regretful even if I fail to go there. If the animation is an old one, I will be even less motivated. My motivation to visit these places falls as time passes. If I am not motivated enough to travel to those places when they are still newly discovered, I will not be more motivated later anyways. Also, I only visit places located in the city. I do not prefer visiting the rural areas because that takes a lot of travelling.

I felt most excited in my tour when I found some figurines which were not sold in foreign regions. These models are easiest to find in Japan, and the price is a real bargain too. I also enjoyed the huge variety of Japanese snacks and drinks. I seldom encountered unhappy experience in my cultural pilgrimage.

If I am to plan my next visit to Japan, my main goal will still be shopping and to have good food. I would only be interested to visit anime locations when I have more friends to go with me. I would not go by myself. All in all, I would not spare particular time for

these locations because it is not cost-effective. I will only go there if I can do something else at the venue apart from taking photos of the locations. I have heard about the Comiket and I think it will be an interesting place. But I do not plan to go there since I fear my ignorance in the Japanese rules and manner may cause me trouble. I also dislike queuing for hours. I would prefer to go somewhere else.

*I do not speak fluent Japanese. I learn Japanese by taking courses in the university and by reading light novels. I think my Japanese proficiency is around N3 of the JLPT. But I usually communicate with local people in Japanese when I visit Japan. I would not speak English because they usually did not understand English. I would prefer speaking in Japanese even when they talk to me in Mandarin. When the local people asked about where I am from, I would tell them I came from Hong Kong. **I would say I am Hong Kongese instead of Chinese, because if I say I am Chinese, it sounds like I am someone doing robbery deeds.** You know Chinese people were always engaged in robbery or theft in Japan in recent years. I usually avoid relating to them. Or perhaps the pronunciation of Hong Kong is easier than that of China in Japanese? May be that is why I feel more at ease to say I am "Hon Kon Jin [Hong Kong people]"? Maybe.*

*I think Hong Kong people are fashionable, keen, but kind of lame sometimes. The Mainland Chinese people are greedy, extravagant and always in a hurry. I am not familiar with the Taiwanese but I think they are similar with Hong Kong people. **Among different cultures, I have contacts with the Japanese most frequently.** I read Japanese books and comics, surf on Japanese Internet websites, and play Japanese video games. Even when I surf on some Mainland China websites about video games, the discussions are also about Japanese products. However, I do not think there is any special thing that we should learn from the Japanese. People who like Japanese popular culture do not necessarily like its traditional culture.*

Analysis

Mr. P spends some times to perform cultural pilgrimage when he visits Japan. However,

he is not an enthusiast of any specific popular cultural products. He considers visits to the animation-related sites as more interesting alternatives to other kind of itinerary. He sets conditions for going to the animation shooting sites and emphasizes that the sites are not core part of his trip. Unlike Mr. M (Case 1) or Mr. R (Case 2), he emphasizes little on photo taking. He has a more relaxed attitude when he visits those sites, and he looks for something else in his trip – to shop and to eat good food.

Although Mr. P is not a big fan of any specific popular cultural product, he considers himself more attached to Japan than China in terms of cultural background. He uses serious words like “robbery” to comment on the image of Chinese people and says explicitly that he does not want to relate to them. Although he then justifies his claim by irrelevant reason (easier pronunciation), his revulsion against the Mainland Chinese is clear. On the other hand, Japan provides to him a sense of cleanliness, modernity, and excitement. Although he does not speak fluent Japanese, he considers his life to be more like the life of Japanese people.

On the surface, Mr. P considers Japan the place where he could shop for what he likes. But Japan does not only serve as his “supermarket” which provides exciting products and good foods, but also serves as the model society where he learns his favorite way of life. Mr. P’s preference resembles that of Mr. R (Case 2) who looks for tranquility of life in Japan. But Mr. P’s goal is less philosophical and more down to earth. As a lover of Japanese popular culture, Mr. P tries to assimilate himself into the life of Japanese by dining at station restaurant, and doing the thing which normal Japanese people do. Cultural pilgrimage to Japan is an extension of his daily life in Hong Kong. Like Mr. K (Case 7), Mr. P has developed a routine to visit Japan to attend ACG events and shooting sites. He does not only get hold of the goods he wants in Japan, but also acquires the taste and lifestyle of the Japanese through cultural pilgrimage.

Case 9:

Name: Miss C

Age: 26

Background: Miss C is an administrative staff in a local University. She obtained MA in linguistics and is interested in languages. She watches Japanese dramas regularly by downloading from the Internet. She develops an extensive interest in Japanese popular culture such as drama, movie, pop songs, rock bands. She has experience in visiting drama shooting sites during her visits to Japan. The interview lasted 45 minutes in a café.

I visited Japan almost every year since university. Except the first time when I went for summer school, I usually visited Japan on vacation. My main purpose is to enjoy Japanese food, visit theme parks, and to go to drama shooting locations. I took a Japanese course briefly during the summer vacation after Form 5. After that I studied Japanese by myself by reading some reference books and participating in summer exchange to Japan. But I am not competent to speak in fluent Japanese yet. Sometimes I have to use English words to help communicate with the people in Japan.

When I plan for a vacation trip, my first priority is always Japan. I like Japan because its public safety is better than most European countries. I also love the Japanese fashion because its design is similar to those of Hong Kong. I only go on self-guided tour to Japan because I do not need a guide. I know where I want to go, and I know the way to get there. It also allows me more free time. Traveling in guided tour makes me feel so dumb. I do not like it. Since I have plenty annual leaves, I have the luxury to choose when to go on vacation. I want my trip to be more relaxing and less hectic. So I usually travel during non-peak seasons to avoid places being too crowded with tourists. I look for a good companion when I travel to Japan. With a good partner, the trip will be more fun.

I enjoy watching Japanese dramas and visiting the sites where the dramas were shot. When I plan to visit drama shooting sites, I do not have any specific expectation about the sites. Perhaps, to reach the site and to take beautiful photos there is my only goal.

Sometimes the actual site is not as beautiful as it is portrayed in drama. But the difference does not matter to me. I visit drama locations because it brings me a sense of realism. I find it so amazing that the place you see on television can actually be visited and experienced. I seem to feel what the actors felt in the drama when I visited those places. It makes me feel so satisfied and happy.

I have no interest to contact other cultural pilgrimages. Neither do I look for people on the Internet who have similar interest. But I do know some people who visited Japan on cultural pilgrimage. They are my friends and classmates in university. Perhaps Hong Kong people who perform cultural pilgrimage should gather and form a group. They can be quite influential and powerful.

*Cultural pilgrimage is not my first priority on a trip because I am not a professional fan. So I do not feel the stress they encounter when they fail to pay tributes to some specific sites, or when they fail to get a concert ticket. If I face any difficulty, I usually just leave it and move on. I can still do something else I enjoy. But so far there is no serious problem I encountered. The people there are usually nice and kind. Although I did not communicate with them much, they usually appreciate my visits. Perhaps, the challenge is to confirm if the site I reach is really the site featured in the drama. You know, it could be hard. The most enjoyable part of cultural pilgrimage is when I find the location and do the same thing or same pose of the actor. **Like, when I visited a park where drama Last Friend was filmed, I played the swing there as the characters did in the drama. I also imagined that I was the character and tried to look around from his position and angle. It makes me so excited and satisfied.** However, if my partner fails to take perfect picture for me and the site, I get annoyed. It also annoys me if my trip mate shows no interest to find the location together.*

I think cultural pilgrimage of different countries are fundamentally the same. They are all super enthusiastic and crazy. I think those who go to Japan on cultural pilgrimage are crazy people. I mean they are out of the ordinary and they do things which others cannot comprehend. I do not like those otaku who visited Akihabara for those ACG

products. I think they are odd. But I know people have their own favorite things and I respect their choice. I shared about my cultural pilgrimage experience in the past on weblogs. But I am too lazy now so I prefer talking instead of writing about my trips.

I do not consider myself a real cultural pilgrim. I am just a normal person who loves to visit Japan. I am not a super enthusiast of Japan or Japanese things either. I admire its good nature but I do not automatically think it is better in every aspect. If I were given a choice, I might choose to live in some European countries. I will never identify myself with China. I may tell foreign friends I am Chinese but I do not mean I feel myself a part of that country. I will most probably say I am Hong Kongese. Never China! I dislike Mainlanders. They are rude and selfish. I also dislike their poor public hygiene awareness. I like Japan most because of its orderly society and clean environment. However, the things are expensive there.

Political issues have nothing to do with my leisure preference. The debate over Diaoyu Islands and the problems it raised does not affect me at all. I think swine flu or other natural disasters have a bigger impact to me. I may only cancel my trip to Japan if there is some disastrous flu. The March 11 earthquake also scares me. Actually I suspended my tour plan for some months after the Fukushima nuclear plant broke down. But I am planning to visit Japan again in the summer. I know the Japanese will take care of it and there is nothing to worry about.

Analysis

On the surface, Miss C is similar to Mr. P (Case 8) that they both consider cultural pilgrimage an alternative tour itinerary which is more fun than traditional tourist spots. Miss C is not a fan of any specific drama or actors. She recognizes herself as a tourist and she aims at enjoying her holidays there.

However, there are special things about Miss C's interest in drama that makes her cultural pilgrimage more meaningful than a leisure tour to Japan. Drama shooting sites

added excitement to Miss C's itinerary because the sites may be difficult to reach. As Miss C remarked, sometimes she is confused whether a site she reaches is really the site portrayed in the drama. To Miss C, these sites do not only function as tourist spots which interest everyone, but also satisfy a more personal wish. Miss C visits the sites featured in dramas as a way to enhance her enjoyment of the TV drama.

To her, drama shooting sites are where the drama story takes place. By visiting these sites, she not only establishes a personal relationship with the sites, but also with the drama. Although the remains of the drama set is not likely to be found on the site, Miss C visits the site to make her feel closer to the drama. The site is given new meanings when the drama shooting takes place there, and when audience visits it because of the drama. Although the production of drama and audience's visit to the site differ in time, a relationship between the audience and the drama can still be established. She even does the things which the characters did in the drama. It is a symbolic act to substitute herself into the characters, and to experience what the characters felt.

The enjoyment of television drama may take place in different ways and through different media apart from watching it on television. To Miss C, cultural pilgrimage is her way to enjoy drama. Her major enjoyment is when she matches the images she saw on screen to the site she sees. The experience involves sight, smell, sense of hearing and so on. It is much more abundant than merely watching it on television. It is also a realistic experience because the site is real. Cultural pilgrimage enables Miss C to experience the dramas in a new way and to establish a closer tie to the cultural productions she loves.

Case 10:

Name: Miss A

Age: 27

Background: Miss A works in an educational institute as an assistant. She has participated in two one-year exchange programs and a one-month language program in

Japan. During her stays in Japan, she spent some time following her beloved idol groups Arashi and Hey! Say! Jump around and attended fan activities. The interview was held in a school cafeteria and took around 2 hours.

I have travelled to Japan for 15 times. I went to Japan for the first time in Year 2 as an exchange student. I spent 2 years in Japan during my undergraduate years. The first time I visited Japan for a live concert was in 2006. I travelled with a friend to attend Arashi's live concert. Since then, I travel to Japan at least twice every year to attend live concerts. Whenever I apply for leaves to go to Japan, everybody in my company knows I am going to attend concerts. There is no way I can keep it secret because they know me well. But I try not to let my parents know anything about the concert because they will not be happy with me spending so much money and time on it. I usually tell my parents that I go to Japan to shop and do sightseeing but I will omit the concert part. It is hard to get their support. I only tell them the truth if they discover my plan accidentally.

***My trips to Japan are always designed according to the concert schedule.** My main purpose to go to Japan is to attend concerts. It is really a difficult thing to design my itinerary because I want to attend as many concerts as possible. Frankly speaking, I will not visit Japan if there are no concerts or other similar events, such as hand-shaking meetings and theatre shows. I spend most of my time in Japan on concerts. But, you know, concerts are seldom held everyday. Sometimes they are held every alternate day. So I have to decide what to do in my spare time. In that case I would spend my day on shopping. I usually only visit big cities like Tokyo because big cities are more convenient.*

I dress up whenever I attend live concert of Hey! Say! Jump. I do not mean I cosplay or wear bikini top as some girls do in concert. I usually pick my best clothes and put on detailed make up when I attend concert. It is like meeting my boyfriend and I treasure this opportunity. If I wear more beautiful clothes, they may look at me and I will be really happy. I enjoy shopping for clothes to attend concert. I always think about what to wear in concert when I shop. It is very exciting.

People sometimes say I look like a Japanese girl because of my make up and outfit. Although I speak fluent Japanese, I find it happier to chat with fans in Chinese. I feel more excited when I use my mother tongue to talk about my idols. There are subtle differences between Chinese and Japanese fans in their way to express their love for their idols. I seldom take the initiative to know Japanese fans either. It is more convenient to find somebody who shares the same cultural background with you to chat about idols. It saves many troubles in communication. Therefore I do not know many Japanese fans.

Some Chinese fans love making banners with characters like "Hong Kong" and "Taiwan" and raising it in concert to let people know where they come from. I do not have much interest in it. Actually, I do not care whether my idols know where I come from, as long as I have fun in the concert. Neither am I keen on telling people that I am a foreign fan. Perhaps I will use it [raising banner] as a strategy to attract their attention. But it seldom works in a concert hall as big as the Tokyo Dome. Also, I feel odd to hold banners in the concert venue because I am older than the performers on stage. Others may think that I am crazy to be a fan of those young boys. I prefer to maintain a low profile because I do not feel comfortable if people keep looking at me. So I just give up holding any banner.

I think there is no fundamental difference between cultural pilgrims of different genre. The enthusiasm of Johnny's fans and anime fans is the same. I used to like anime a lot as well. When I was studying in Japan I used to pay visits to the famous comic book shop Animate because it is like the holy place for anime fans. Every anime fan knows about it.

*I would say that cultural pilgrims are people who tend to submerge themselves into things they like, and spiritually attach to their hobbies very much. **To me, Hey! Say! Jump gives me power, strength and courage. They support me a lot in many aspects of life. When I watch their TV programs, I will smile no matter how sad I am at that time. They are like my lovers whom I will not really date and marry. But I must make it clear that I do not have strange wishful thinking about having any other kind of relationship***

with them in real life. They make me happy, so I like them. That's it. I do not wish to be anyone more than a fan. So it is unlikely for me to go stalk them or approach them in inappropriate way. I think I may not go to Japan to visit them if I am engaged in a romantic relationship or have a dating partner. Perhaps, paying attention to the idols is to compensate for the lack of a romantic partner in real life. I am not sure, but may be this is a reason why female fans are usually not engaged in romantic relationship.

I think it is hard for students to visit Japan on cultural pilgrimage because it really costs a lot. Unless he or she is very rich, there is no way to visit Japan to do these things if he or she is not working and has no income. If you ask me to describe myself, I would tell you that I am a rather materialistic person. I think Hong Kong people are very practical and realistic. I am not familiar with Taiwanese people in general, but I think they would be more or less similar with Hong Kong people.

I lived in Shanghai when I was small. But I would say I am Hong Kongese because I grew up here. The Diaoyu Islands issue has no impact on me. I am not afraid of the violence against Chinese in Japan, because everybody says I look Japanese. No one will know my identity if I do not tell them. There is no doubt that the Diaoyu Islands belong to China. I am sure about that. But I think people should not relate popular culture to politics. Although I think the Japanese people are wrong about the Diaoyu Islands, it does not affect my love for its popular culture. I think only natural disasters like the March 11 earthquake in Japan will affect my plan to attend concerts in Japan. Actually I cancelled my tickets to Japan scheduled in May because of the earthquake and tsunami. It annoys me a lot because there are plenty of follow-up for me to do after the cancellation. I have to ask for refund for the air ticket, accommodation and concert ticket. In fact, I am not very worried about the condition in Japan. But my parents worry a lot and I cannot go without caring about their concern. They have forbidden me to travel to Japan. I am trying to persuade them to allow me to attend the summer concerts.

Analysis

Miss A is an experienced concert-goer who has developed her way to buy tickets with the help of friends living in Japan. She faces fewer difficulties than other concert-goers because she has connections in Japan which help her process the complicated process of ticket buying every time. So she may express less intense desire than fans like Miss N (Case 2) and Miss Y (Case 4) to aspire herself through the complicated process of ticket hunt. To her, Japan is no longer a tourist destination because she is so used to being there. She only visits Japan when there is concert. So concert is the only thing that attracts her to visit Japan now.

Miss A resembles a lot of female Johnny's fans in Hong Kong whom I came across. She puts on nice make-up and pretty fashion like the models on Japanese fashion magazines. She is a socially-poised young woman who works while pursuing further education to help her aspire to succeed in workplace. Miss A makes remarks similar to Miss Y (Case 4) that Johnny's fans are usually not engaged in a romantic relationship. Miss A further elaborates on it and comments that perhaps female fans may find the idols the cure to their dissatisfaction in real life. They submerge themselves into fandom as an escape from real life. As I observe that many female fans use words like "relaxed", "comfortable" when they describe their feeling about their idols, Miss A's comments may reveal part of the truth concerning female fans of Japanese boy groups. However, it will be wrong to say that Johnny's idols take up the role of romantic partners in female fans' life. Female fans do project a degree of their wishful thinking on their idols. However, fans are usually conscious about the difference between idols and potential romantic partners. As seen from the remarks by Miss Y (Case 4) and Miss A, they are clear that they will not look for boyfriend on the same benchmark as they look for idols. To Miss A, her idols may act as the energy that fuels her on daily life. Different from rock singers or drama actors, Japanese idols usually promote a kind of "healing" image which makes fans feel relaxed and content. Miss A looks for this kind of satisfaction through cultural pilgrimage. When she sees her idols, she feels that her stresses are all gone.

Miss A is not very mindful about Japan as a foreign country. Neither does she raise banners of “Hong Kong” as many local fans do to show that she is a Hong Kong fan. In her conversation, she swapped from Cantonese to Japanese occasionally. She also automatically spoke in Shanghainese when she phoned her family during the interview. I suspect that Miss A’s experience in living in Shanghai, Hong Kong and Tokyo has helped her to be more adaptive to different cultures now. Although Japan to Miss A is no longer the kind of tourist destination that excites her with different cultural stimulations, she finds it the place where she finds comfort and healing. Cultural pilgrimage is Miss A’s way to recharge herself with strength and courage to face the challenges in life.

General Remarks

The informants featured in this chapter are usually working people in their 20s. Although their experience and history vary, most of them began to visit Japan on cultural pilgrimage in their early 20s. Cultural pilgrimage is most often taken by young adults in the 20s because they are more financially capable to afford to travel. Teenagers who are still in secondary school may go on cultural pilgrimage with their family because they may be not financial capable of travelling abroad.

In Hong Kong, there is a gender stereotype that young male Japanese pop culture fans are interested in computer games, anime and comics while female fans like pop singers and idols. It assumes that the two genders are attracted to specific genres of pop culture automatically and this stereotyping oversees the differences between individuals. The ten interviews show that categorizing the interests of male and female fans into different fields is not practical because their interests are often mixed and intertwined. Although I tried to look for informants who are fans of specific genres, the stories they told me show that it is difficult to categorize fans into genres of interest because they may be interested in various categories at the same time. At times, different genres of pop culture may be produced to entertain different genders, but fans’ interests in these

popular products are not mutually exclusive. Both men and women may be attracted to the same products and readily consume them. Gender stereotype about Japanese popular culture fans may not tell much about the reality, but may hinder in depth understanding of their consumption of these products.

Instead of attending to the interest of these fans, perhaps the relationship status of them is more analytically remarkable. Although I did not ask the informants explicitly during interview, most of them seem not involved in a romantic relationship currently. Fandom activities are often thought to be the “*otaku*’s activities” undertaken by people with no romantic partners. However, it will be neglectful and inaccurate to assume any correlation between their status and their interest. Instead of being introverted, or expecting too much for an ideal partner as people usually assume of these fans, the informants I met are generally sociable and reasonable about their views on romantic relationship. They do not show the negative attributes of die-hard fans readily assumed by the mass media which “make them single”. Different people may have different personal reasons to be involved or not to be involved in any relationship. To engage in a relationship or not is a personal preference. It should not be an indication of “success”. This should be well understood that the stereotype is erroneous in understanding the relationship status of these people, and it overlooks their personal preference and choice.

Among the ten informants, six of them consider pop concert part of their regular Japan tour itinerary. Concert-going is a symbolic activity for Hong Kong fans especially of pop idols like Johnny’s Company boys and AKB48 girls. There are specific dress code and manner code subtly acknowledged by fans who attend pop idols’ concerts. They may have learnt to dress in specific colours and to do specific poses with the rhythm of songs during concerts. Such ritualized behaviours are not as salient in concerts of rock band or folk singers whose audiences are usually more casual and random. Like Miss W (Case 6), audiences of these concerts are also less conscious about the identity of fan. Therefore it may not be a co-incidence that the six informants who are interested in pop idols attach so much significance to attending concerts. As mentioned in the analysis of Case 2, Case 4 and Case 5, cultural pilgrimage is the passage through which an average

fan acquires the status of a dedicated fan. Since concert is one of the few activities organized by the idol companies which provide chance for performers and audiences to have direct contact, concert-going is hence a ritualized activity which grants fan the status of “insider”. Once a fan gains the experience of attending concert overseas, his or her status within the fan community is recognized. Concert-going is an important part of cultural pilgrimage which grants fans the identity and recognition they hope for.

I should make it clear that the interviewees in this chapter only represent themselves. They should not be considered sole representatives of their fields of interest. However, they nevertheless show some characteristics of the members in their fields. Their stories suggest that everyone looks for different things in cultural pilgrimage. The goal is personally-significant.

Chapter 6: Concluding Analysis

This conclusion will answer the four fundamental questions raised in the Introduction concerning the significance of cultural pilgrimage to the following aspects: participants' psychological attributes, fandom study, tourism study, and cultural globalization.

For psychological attributes, I focus on the cultural identity shaping observed in young tourists. I argue that cultural pilgrimage serves to build a new meaning of Japan in Hong Kong young people and this newly perceived image shapes their stance of cultural identity. A new type of cultural identity is developed as Hong Kong youngsters perform cultural pilgrimage to Japan more often. Concerning the study of fandom, I argue that young fans make use of their knowledge in their field of interest and energetically generate meanings from their tour experiences. They show attributes of the "active audience" who not only receive information from the media but also produce personally significant meanings from it.¹ For tourism, I argue that sites which are significant in pop culture are becoming more important in tourism in today's world. Be it a convention hall, a drama shooting venue, live house for concerts, or any construction featured in a comic or movie, the site may attract young tourists if it is linked to some pop cultural products consumed by young people. Cultural pilgrimage will rise in even more popularity and may develop into the prevailing trend of tourism in future as more cultural products from different regions are available worldwide. This leads to my final argument about cultural globalization that the flow of cultural products now take a more multi-directional route and the influence of it spreads across genre. Productions are designed to entertain the international audiences and local markets are expanded across regions. Hence, the development of cultural pilgrimage is an indicator of the development of cultural globalization in today's world.

¹ John Fiske, *Television Culture* (London: Methuen, 1987).

1. Cultural Pilgrimage and the Cultural Identities of Hong Kong Young People

My first concern is whether cultural pilgrimage changes the minds of participants and shapes their perspectives on their own cultural identity. The ten interviewees featured in Chapter 5 gave different accounts of their experience in Japan. All of them are interested in different genres of Japanese popular culture and are literate in Japanese to a certain level. Although the activities and the focus of their visits to Japan differ, the participants are directed to one general goal: to enjoy the things they love by situating themselves in the country where the objects of fandom originate – Japan. It is an activity which possesses two major functions: to experience the authenticity of the pop cultural products, and to establish closer relationships with them.

Cultural pilgrimage is the direct way through which young fans experience the backstage of the production of their beloved cultural icons. It is the search for the unseen part of a performance. In MacCannell's term, fans searched for "authenticity" in cultural pilgrimage.² Cultural pilgrimage, like religious pilgrimage, enables an individual to confirm the legitimacy of the object of his or her beliefs. It is an act taken by fans to search for ultimate authenticity. However, such authenticity is not an objective one indicated clearly by the producer of the products. It is defined by the consumers according to their own taste. Although audiences consume the same goods, their perception varies with their tastes. They may see the same building and same settings portrayed in a drama, but they rate the importance to what they consider to be "genuine" differently. This authenticity is largely subjective based on perception of individuals. In Mr. M's accounts (Case 1, Chapter 5), he considered taking photos from the exact angle as in the anime scenes the main goal of his cultural pilgrimages. He strives hard to match the images he saw on screen with the real landscape in front of him by taking photos. The matching of the portrayed images and real landscape has several indications. It proves what one sees on screen really exists behind screen. Hence, the fan's emotional attachment to the anime or drama is based on real entities existing on earth instead of mere imagined objects from nowhere. The tourists who take part in cultural pilgrimage

² Dean MacCannell, "Staged Authenticity," 1973.

are trying to prove the “authenticity” of the staged world by going to the backstage.

On the other hand, photo-taking is a way of taking away souvenirs from the site, or to virtually take away part of the site. It is like religious pilgrims’ wish to take away a piece of the holy land they reach.³ The site and the landscape from the site acquire new significance when the fan presses the camera shutter and makes a copy of the landscape with their camera. Photo-taking is the ritual through which tourists establish an emotional bond with the area and virtually possess the area by making copies of the landscape in the form of photos. It makes photo-taking essential in strengthening the fan’s attachment to the site. The photo then becomes the “portable exotic” in Susan Stewart’s term, which reminds photographer how far he is from the site, and how close he is with the site at the same time.⁴ Moreover, showing photos on weblogs enhances the relationship between the fan and the site (hence, the production), but also helps confirm the fan’s status within his fandom community.

My informants consider cultural pilgrimage an activity which brings them excitement and fun. Since cultural pilgrimage is often performed in self-guided tours, participants need to obtain the information and resources by themselves. It is like a challenge or a game for them to complete by checking all locations they decide to visit. The prize for the game is the feeling of success and completion. But more to that, cultural pilgrimage serves another function as to cleanse the mind of the participants. Like what Miss A remarks (Case 10, Chapter 5), fans feel “healed” when they reach in a site which they have imagined for a long time. Cultural pilgrimage shows some attributes of pilgrimage addressed by Victor Turner, such as liminality of being in and out of a place, and the binary oppositions such as imagination / reality, inclusion / exclusion, close / far, hospitality / hostility.⁵ However, cultural pilgrimage is different from Turner’s idea because young adults take part in it so frequently that they find it a familiar routine.

³ Christine King, “Elvis Presley,” 103.

⁴ Susan Stewart’s theory of the souvenir argues that the souvenir carries part of the site with it. It breaks the distance between the visitor and the site while retaining the sense of exoticism of it. Please read Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (London: Duke University Press, 1993).

⁵ Victor Turner, *Image and Pilgrimage in Christian Culture: Anthropological Perspectives* (New York: Columbia University Press, 1978).

Cultural pilgrimage serves to expose young fans to a context of “genuine Japaneseness”. It is not a one-off activity. For most interviewees, the performance of cultural pilgrimage is repetitious. It becomes a routine or habit among young people in Hong Kong to visit Japan repeatedly. Although the schedule of tour differs between tourists, their tour experiences show that they spare more time on cultural pilgrimage than traditional itineraries as they visit Japan more. None of the interviewees return to the conventional package tour style once they started travelling as individual self-guided tourists. Although there are particular differences in specific details, the ten informants in Chapter 5 show similar modes of activity, preference, and level of enthusiasm. Gender difference does not prevail although it is commonly considered that men like ACG and women like pop idols. Many of them repeat their itinerary and do similar things in every trip they take to Japan. The action of “going to Japan” has become a routine. The emotional attachment is strengthened with more trips. A new kind of relationship between young tourists and Japan is built. I consider it a constructed nostalgic sentiment.

Cultural pilgrimage to Japan creates a kind of nostalgia which differs from the conventional understanding of such emotion. This sentiment is independent of the tourist’s own cultural identity. Most young tourists identify with Hong Kong when they are asked about their identity. However, their emotional attachment becomes ambiguous when they are asked to describe their relationship with different regions. The frequent use of Cantonese term *hēung há* (鄉下 / homeland) and “going back” in talks about Japan reflected a sense of nostalgia in the informants. These terms are also frequently used by other young Hong Kong tourists who visit Japan on a regular basis, and on many popular magazines and newspaper. *Hēung há* shares a similar meaning with Christine Yano’s description of *furusato* in her analysis of Japanese *enka* and the shaping of national emotion.⁶ Both terms encompass a sense of psychological attachment in addition to the literal meaning of hometown. However, Hong Kong tourists’ use of *hēung há* lacks a reference to a mothering concept addressed in Yano’s *furusato*. When my informants use the word *hēung há*, they make a loose reference to

⁶ Christine Yano, “Shaping Tears of a Nation: An Ethnography of Emotion in Japanese Popular Song” (PhD diss., University of Hawaii, 1995).

objects, people and environment in Japan, but do not specify what *hēung há* signifies to them. Both *hēung há* and *furusato* bear culturally-constructed relation between people and locus. Yano believes that the *furusato* featured in Japanese *enka* is not the real hometown of the audience, but nevertheless gratifies audience's emotional needs. *Hēung há* shares a similar property. However, it differs from Yano's *furusato* that it is used by Hong Kong tourists to refer to a foreign country. Hong Kong people generalize the meaning of *hēung há* to a foreign place and establish a sense of attachment comparable to that of their real homeland. They are not looking for a motherly figure to satisfy a mother-child relationship, nor looking for a "safe locus for pastness".⁷ Hong Kong people are looking for something else.

It may be readily argued with Hong Kong's colonial history that Hong Kong people's sense of "rootlessness" directs them to search for a virtual homeland. Hong Kong young people born in the 1980s have half of their life under British rule and the other half under Chinese rule. It is not surprising if they show less stagnant psychological attachment towards any specific culture, when compared with youth from other more politically-stable regions. However, instead of addressing the nostalgic sentiment of the informants as a "lack", I consider it an active way to construct for themselves their own history and sense of space which fits their taste. It is like picking the most preferred cultural products which fit them best from the cultural super market and create a sense of homeland for themselves.⁸ The kind of nostalgia that Hong Kong young people experience is not Yano's kind of nostalgia about the remote areas of the nation, nor is it Koichi Iwabuchi's idea of nostalgia about the glorious old days observed when the Japanese see the economic success of other Asian regions from the 1980s.⁹ Hong Kong tourists' nostalgia towards Japan is constructed to explain and direct their cultural identity. It is the way to say who they really are.

⁷ Ibid., 436.

⁸ For more details of the idea of cultural supermarket, please read Gordon Mathews, *Global Culture / Individual Identity: Searching for Home in the Cultural Supermarket* (London: Routledge), 2000.

⁹ Koichi Iwabuchi, "Nostalgia for a (Different) Asian Modernity: Media Consumption of 'Asia' in Japan," *Positions* 10:3 (2002): 547-573.

2. The Impacts of the Rise of Pop Culture Tourism on Tourism

To the Hong Kong young people, pop culture-related sites are comparable to traditional tourist spots in Japan in terms of attractiveness and popularity. Sometimes, young tourists prefer spending time on cultural pilgrimage more than visiting traditional tourist spots. One may argue that young tourists are already familiar with traditional spots so they lack interest in visiting or re-visiting those spots. However, this argument does not explain why young people keep visiting the same pop culture-related sites whenever they go to Japan. To many young people, those sites are more attractive because there is a personal significance in the sites which other conventional tourist spots lack. Unlike conventional tourist spots promoted by governmental organizations, many pop culture-related sites are mainly introduced to tourists through the Internet communities or amateur fans groups. For conventional spots, the history or the scenery of the spots are the main appeals to a wide population of tourists disregarding individual taste. But for pop culture-related sites, the charm of the sites varies with tourists' personal preference. The site is attractive not because of its own history or scenery. It is attractive because special meanings are imposed on it by some cultural products which are independent of the construction of the site.

There are pop culture-related sites which are not only popular among fans, but also popular among the local people and the government. Kameari is an example of such a site. It is located in a suburban ward of Tokyo where the story of the popular comic series *Katsushika-ku Kameari Kōen Mae Hashutsujo* (Osamu Akimoto, 1976) was based. Statutes of the comic characters were established in several spots to promote tourism to the city (Figure 6-1). The local shrine even sells *ema* (絵馬 / small wooden plaques) of the comic characters on which worshippers write their wishes (Figure 6-2). In Kameari, the local people and government acknowledge the influence of the comic on tourism promotion in the city. They seize the opportunity to attract tourists and learned to host visitors from outside who come to pay tribute to the comic characters (Figures 6-3). However, not many pop culture-related sites possess the well-established fame as Kameari does. Most sites are still unknown to the general public. Washinomiya Shrine

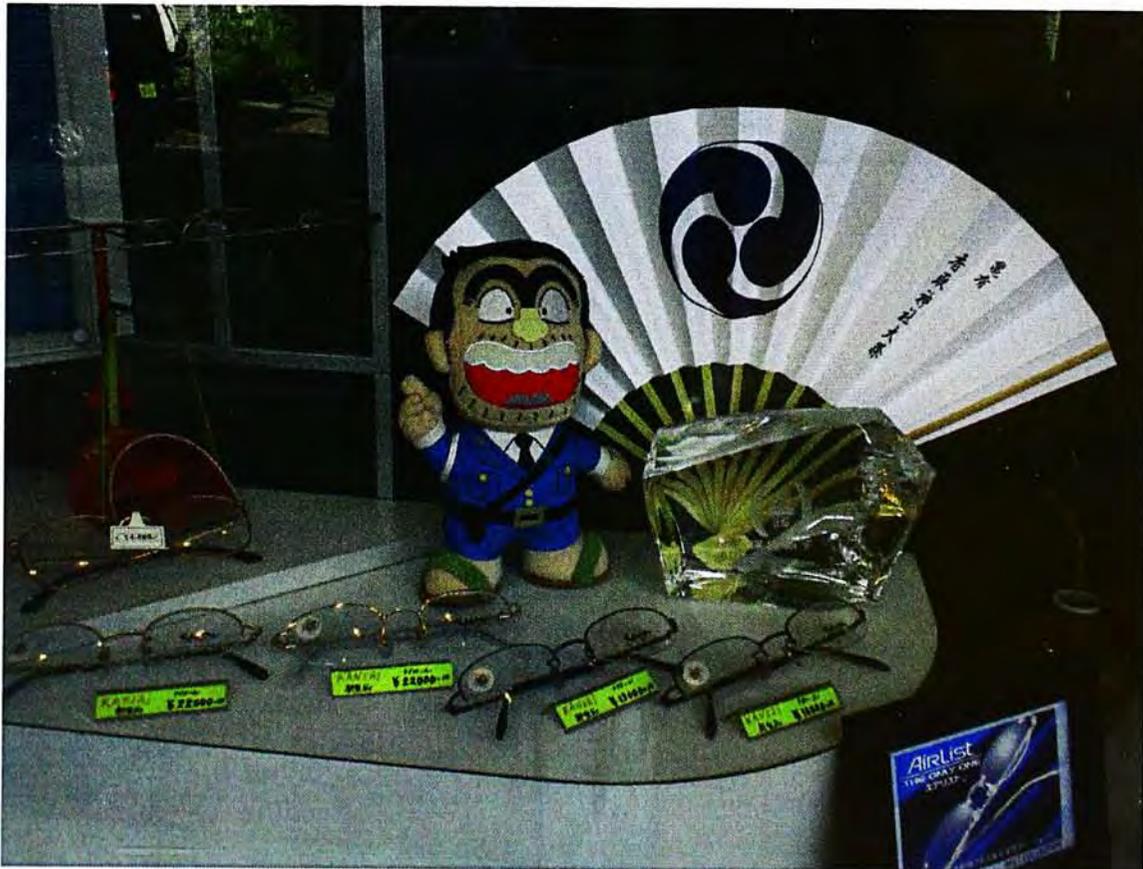
(nicknamed “Lucky Star Shrine”) is an example. A festival is organized in a local shrine in Washinomiya with characters of the comic series *Lucky Star* (Kagami Yoshimizu, 2004) as main attractions. However, it is only known to a limited group of audience. To most people, the site is only a shrine in the neighborhood. The new significance of the sites is only known by the fans who visit because of the anime. The Washinomiya Shrine illustrates an example of a site which is yet to be known to the public for its popular cultural significance. Because such sites are not considered tourist spots and are barely noticed by the general public, visitors may find difficulties reaching the sites. At times, these spots are private areas which do not welcome public visits. The address of the spots may not be recorded publicly on the Internet or in tour guidebooks. Therefore, information from the locals is essential for tourists to find the venue. When the act of cultural pilgrimage develops into an intrusion into the locals’ privacy and obstructs the local norm, tourists have to negotiate with the locals to solve the problems. Through the negotiations with the locals, tourists who perform cultural pilgrimage know more about Japanese people, and gain insights into the more subtle attributes of the Japanese people who are not “staged” to fit foreigners’ expectations and presumed image. In cultural pilgrimage, tourists are exposed to the realistic life of the Japanese which is not adjusted to suit foreign tourists.



Figure 6-1. Statues of the leading character, Ryo-san, of *Katsushika-ku Kameari Kōen Mae Hashutsujo* is established outside the Kameari JR Station to promote tourism to the city.



Figure 6-2. The Ryo-san *ema* sold at the Katori Shrine in Kameari. It is targeted at visitors coming to Kameari to pay tributes to the comic characters.



(a)



(b)

Figures 6-3(a-b). Optical shop (a) and game center (b) in Kameari which make use of *Katsushika-ku Kameari Kōen Mae Hashutsujo* to attract customers. These shops illustrate how local businessmen seize the opportunity to attract tourists interested in popular culture.

Pop culture-related sites can be categorized into four types: (1) Sites constructed independent of pop cultural products, (2) Sites refurnished for pop cultural product, (3) Sites built for pop cultural product, and (4) Sites where pop cultural activity is held. (1) Sites independent of pop cultural product are constructed before the production of the cultural product but are featured in the product. Hence special meanings are offered to the sites when audience read or watch the product. The management and the appearance of the site are not adjusted to fit the product. However, audiences acknowledge the significance of the site to the cultural product. The Rainbow Bridge in Tokyo is an example. The Bridge was featured in many television dramas, such as *Love Generation* (Fuji Television Network, 1997) since its construction finished in the mid-1990s. As discussed in Chapter 4, it has become a popular site in many guided tours organized by local tour agencies. It is also popular among many self-guided tourists because it is often

featured in television programs introducing tours to Japan. However, the Rainbow Bridge is not adjusted to fit the new meanings offered to it by the popular dramas. It does not differ much before and after the broadcast of the dramas. Although more tourists visit the nearby beach where photos of the Rainbow Bridge can be shot clearly, the management of the Bridge does not change to fit visitors' newly developed interest. In fact, most location sites where dramas or movies are shot are sorted into this category. Most of the sites resumed to their original functions soon after the shooting. No special alternation is done to fit the increase of tourists.

Sites refurbished for pop cultural products, the sites are built before the production of the cultural product. But it is altered in some way to accommodate the new meanings generated by the cultural product to it. An example is the Tokyo Tower, which is featured in a popular novel *Tokyo Tower: Mom and I and sometimes Dad*. (Lily Frankie, 2005). An exhibition of the products related to the novel was held in the Tokyo Tower because the novel attracts visitors to the Tower (Figure 6-4). Tourists may not come for the view of the Tower (its original attraction), but may come because they have read the novel which featured Tokyo Tower. The exhibition hence accommodates the new desire of the tourists generated by the cultural product.

Sites built for pop cultural products, the sites are constructed after the production of the cultural product. Its function lies solely in enhancing the enjoyment of audience by immersing them into a context full of the cultural product that they like. Such site provides a more realistic experience for audiences by making life-size models of the comic characters, or building real-size sets or living environments featured in the anime. Hayao Miyazaki's Ghibli Museum in Tokyo is an example where anime is no longer 2D production on screen but also life-size models which can be touched and played with. The Ghibli Museum functions as an extended enjoyment of the anime product. Visitors may ride on the *Cat Bus* featured in the anime, and take photos with the life-size *Totoro*. The site is built for an elaborated enjoyment of the anime.

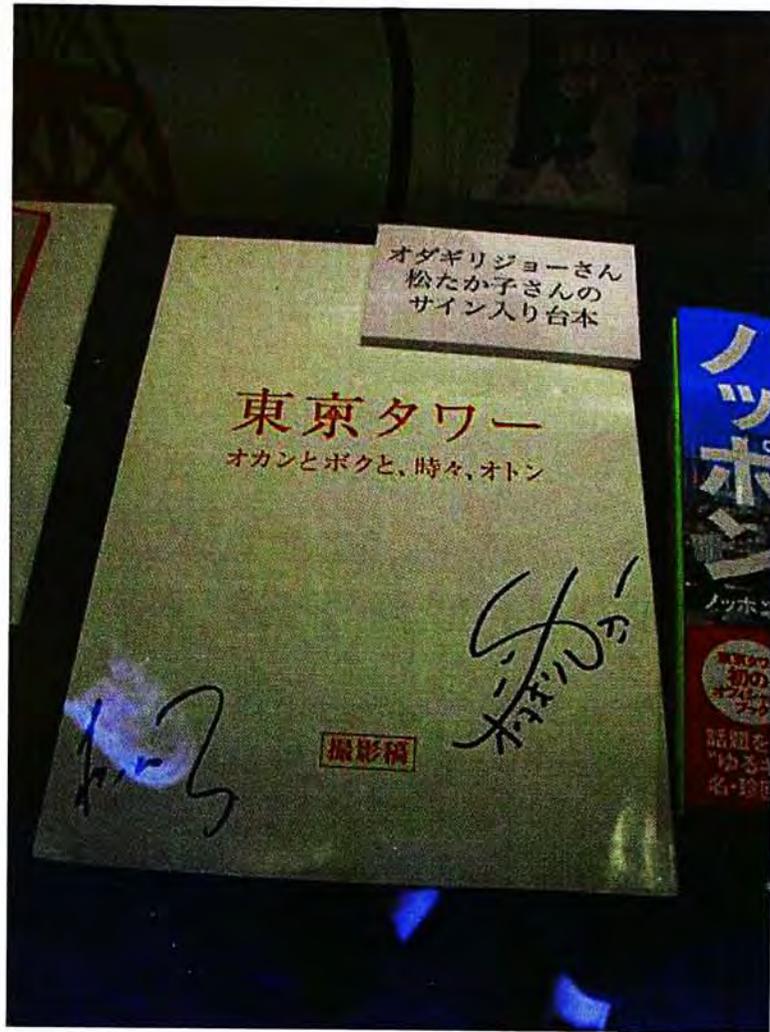


Figure 6-4. Movie script of *Tokyo Tower* (top) and an illustrated autograph board by the author of the original novel (down). These are exhibited at the entrance of Tokyo Tower because the movie utilizes the name of Tokyo Tower in its title. The exhibition targets visitors who come to Tokyo Tower because of the interest in the movie. It shows how conventional tourist spots utilize popular culture in attracting visitors.

Lastly, for Sites where pop cultural activities are held, some examples are exhibition halls, “live house” (where bands and rock singers perform in Japan), stadiums or other large-scale venues where pop cultural or fandom activities are organized. The Tokyo Dome, the Nippon Budokan and the Tokyo Big Sight where live concerts and comic exhibitions are held regularly are examples of such sites. Even where no event is held in these venues, foreign fans may visit and pay tribute to these sites by taking photos or joining introductory tours within the building complex.

The relationship between the sites and the tourists is built through cultural products. Young fans are motivated to visit the sites after watching or reading their beloved productions. In Psychological term, repeated watching of dramas or anime leads to a mere exposure effect which brings audiences happy feelings.¹⁰ They are implicitly shaped to have positive emotion towards the images of the product, including images of the characters and the sites featured. The promotion through cultural products such as comics and anime works far more efficiently than governmental tourism promotion campaign because the sites are paired up with positive emotion stimulated by the media productions. Apart from implicit cognitive shaping, audiences also logically prefer these sites because they know more about these sites from the products they consume. In comparison with conventional tourist spots which target large numbers of tourists regardless disregard of personal taste, young tourists may find pop culture-related sites more attractive because these sites fit their specific preference. In Miss N and Miss A’s accounts (Case 2 and Case 10, Chapter 5), they even reflected a loss in interest in conventional tourist spots, because paying visits there made them feel like “ordinary tourists”. Young tourists who pay visits to pop culture-related sites are those who consider themselves more knowledgeable about Japanese popular culture than the general public. They disregard government’s tourism promotion as shallow and boring.

¹⁰ Mere exposure effect is a theory proposed by R. B. Zajonc to explain impact of repeated exposure of a certain object on a person’s emotion. It is found that if a person does not have negative feeling towards an object in the first encounter, that person will ultimately develop a positive feeling towards the object when it is shown repeatedly. Scholars such as Takashi Kabata have tried to apply mere exposure effect in explaining anime stage visits in Japan. For details, please see R. B. Zajonc, “Attitudinal Effects of Mere Exposures,” *Journal of Personality and Social Psychology* 9:2 (1968): 1-27; and Takashi Kabata, “Anime seichi junrei no seiki youyin ni tsuite no ichikousatsu [An Analysis of the Occurrence Factor of Animation Stage Visit],” *Web-Journal of Tourism and Cultural Studies* 9 (2009): 1-5.

They prefer finding exotic sites through popular cultural products for more excitement and surprise.

In the survey in Chapter 4, young adults prefer self-guided tours over package tours. It may be a result of the advancement in Internet bookings available conveniently in recent years. My survey shows that 65% of the respondents chose to book accommodation and air ticket through agents instead of joining all-included package tour. Young adults nowadays can afford air tickets hence they do not have to rely on parents to travel abroad. More of them prefer going on tour with peers rather than with family. Without other elder family members, young people may engage in a more adventurous types of tour and visit more remote and rural areas. This directly makes cultural pilgrimage possible because cultural pilgrimage often requires participants to risk facing events that are unknown and unexpected.

Although more young tourists prefer self-guided tours, they do not necessarily prefer to go with back-packs only and stay in economic hostels as many Europeans young back-packers do. Young Hong Kong tourists are willing to spend on standard accommodation and good food. My survey shows that most respondents spent about \$7,000 - \$10,000 HKD in one tour on average. They are willing to pay for comfortable business hotel accommodation and nice meals at famous restaurants. The Toyoko Inn is one of the chained business hotel chains in Japan which caters to the needs of foreign tourists, especially the Chinese. The hotel website is encoded with traditional and simplified Chinese to accommodate online booking requests from Chinese self-guided tourists. Such hotel usually provides complimentary breakfast and free Internet services which attracts tourists with limited budgets. Many young tourists find the rate of 6,000 JPY per night reasonable. The rising popularity of self-guided tours also leads to a change in the role of tourist agents in Hong Kong in recent years. According to Steve Huen, the Executive Director of EGL Tours Company Limited, the popularity of self-guided tours opens up a new market for agencies to sell air tickets and accommodation separately to tourists. Agencies see it as a chance rather than a threat because agencies' responsibility

is shed to the tourists as tourists take control over their own itinerary.¹¹ Therefore many tourist agencies nowadays are keen to open markets for self-guided tourists.

3. Meanings of Cultural Pilgrimage to Fandom Study

Cultural pilgrimage is the process through which fans generate meanings of their activities and emotional attachment to the object of fandom. Fans are sometimes portrayed as irrational people who engage in group think and lack reasonable individual judgment.¹² However, the accounts of the interviewees in Chapter 5 suggested that they are rational individuals who actively generate significant meanings from their cultural pilgrimages. They are not passive receivers of cultural products, but are “active audiences” who respond by creating new implications from their fandom activity.

Cultural pilgrimage does not necessarily fit the traditional connotation about fandom activity which calls for mass participation from a large group. Although fans may attend large-scale events which involve thousands of participants, most of the time, the enjoyment is personal and specific. Many take part in cultural pilgrimage in small groups or on one’s own. Although the informants often used the term “we” when I asked about his or her own experience, the pronoun implies an acknowledgment of the interviewee’s attachment to the group, instead of a lack of distinction between self and group. Even fans of similar genres of pop culture show different preferences of enjoyment. Their behaviors are directed to different goals. Miss N (Case 2, Chapter 5) described how terrible the weather was when she tried to attend a pop concert in Tokyo. To overcome the adversity, she bought another air ticket and slept in the Taipei International Airport overnight to make sure she could reach Tokyo Dome in time to see her favorite singers. But for Miss Y (Case 4, Chapter 5) who also attended a pop concert of her favorite group, her enjoyment does not lie in meeting her idols in the concert

¹¹ Steve Huen, A talk organized by *Metro Daily*, August 13, 2010.

¹² An example is the portrayal of Japanese *enka* fans of Shinichi Mori in Christine Yano, “Letters from the Heart: Negotiating Fan–Star Relationships in Japanese Popular Music,” in *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, ed. William W. Kelly (New York: State University of New York Press, 2004), 41-58.

venue. She even gave up meeting her idols after the concert because she opted to be the cameraman to take video for her fellow fan club members and her idols. She believes that it is most meaningful for her to record that moment and make her fellow club members happy. Both informants are attracted to similar type of singers, but they behaved differently in fandom activity. People who take part in cultural pilgrimages may visit the same places and do the same things, but each has specific reasons and personally goals. Fans are actively generating meanings from their own actions. Their newly generated meanings of the sites echo Roberto Michels' idea about displacement of goal.¹³ The new significance of visiting a site now replaced the original meaning. The goal of tourists is displaced to fit the new demand. Therefore, Tokyo Tower is attractive not because tourists can have a panoramic view of the city from it, but because it provides reminiscence of the story portrayed in a popular novel. Fans are actively making sense of their activities and continuously revising goals of activities in a social context.

Cultural pilgrimage also serves as an actualization process to young fans. As mentioned in the analysis of Chapter 5, those who engage in cultural pilgrimage are often regarded as expert fans in their respective fan group. I was referred to Mr. M (Case 1) and Mr. R (Case 3) by fans in the ACG circle because both of them are considered respectable members in their group. Both interviewees also consider themselves representatives of their groups because they engage in cultural pilgrimage to Japan much more frequently than an average member in their fan community. Mr. R considers that anyone who does not know about him is not qualified to be an eligible insider of the fan group. He remarks that he has travelled to Japan less frequently in recent years and Mr. M should have taken his position. But he still prides himself as the pioneer of fans who went on cultural pilgrimages to Japan in the early 1990s. Cultural pilgrimage does not only enlarge a fan's enjoyment of the cultural product, but also serves to raise a fan's status in his or her respective community. A fan's experience in cultural pilgrimage may be

¹³ Roberto Michels explained the replacement of an organization's original goal by another goal as a response to the revised need of the employees. Although he focused on the system of the German Social Democratic Party in his analysis, I find his theory applicable to understanding how tourists alter the function of one site to meet their own needs. For the original use of the theory, please refer to Roberto Michels, *Political Parties* (New York: Free Press, 1962).

understood as a kind of “popular culture capital” coined by John Fiske or “subcultural capital” by Sarah Thornton based on Bourdieu’s ideas of cultural capital.¹⁴ The experience prides a fan in his knowledge about and closeness to a pop cultural product, thus raising his status within the group. The frequent tour reports and photographs sharing on the fan’s weblog show off one’s mastery of the subject and establish one’s position as a resourceful and knowledgeable member. Cultural pilgrimage helps to strengthen a fan’s identity within the group by indicating his literacy about the object of fandom, thus heightening his reputation and respect from fellow members. It serves as an escalator to become a respectful member of the group.

Cultural pilgrimage is a kind of performance through which a person expresses his identity, knowledge and taste. Although it does not necessarily take the significant others within the performer’s immediate social community as audiences, performer of cultural pilgrimages usually have a target audience in mind. In my research, people who take part in cultural pilgrimage are fans of Japanese popular culture. However, fans do not necessarily become cultural pilgrims. Taking part in cultural pilgrimage is considered a way to perform the identity of a fan. In cultural pilgrimage, the performance of the participant is staged. The attire, manner and activities he chooses reflect the image or role he wants to portray for himself as a dedicated fan. Cultural pilgrims produced their image and perform their identity as fans when they pay tribute to pop culture-related sites by taking photos and publicly showing enthusiasm. Some cultural pilgrims such as Miss C (Case 9, Chapter 5) who visit movie shooting sites would replay the movie scenes by imitating the actions of actors. Some people may simply meditate and “feel” the aura of the site. Although cultural pilgrims usually go on their own and would not have an immediate audience to witness their pilgrimage, they write reports on weblogs and upload photos to Facebook to establish their identity as cultural pilgrimage. They have an imagined audience in mind. From the praises and comments of the audience, cultural pilgrims gain satisfaction and their identity as a dedicated fan is strengthened. It reinforces their activity and encourages them to take part in more cultural pilgrimages.

¹⁴ John Fiske, *Power Plays Power Works* (London: Verso, 1993); Sarah Thornton, *Club Cultures. Music, Media and Subcultural Capital* (Cambridge: Polity Press, 1995).

4. New Perspectives on the Understanding of Cultural Globalization

Cultural pilgrimage is a response taken by consumers to the macro globalization process. It sheds new insights in analysing cultural globalization. The development of cultural pilgrimage can be understood as a result of the rapid flow of cultural products across regions, and the acceptance of these products by audiences across cultures. It also inspires the future development of inter-regional cultural exchange.

There are several implications of cultural pilgrimage to cultural globalization. First, cultural pilgrimage shows that human activity is trans-national in the modern world. It happens anywhere. It shows that cultural globalization motivates individuals to visit other regions and stimulates multidirectional tourist flow. In Chapter 5, some informants remarked that they would also consider visiting regions apart from Japan for cultural pilgrimage when their favorite cultural products are related to that region, or when their beloved Japanese artists perform overseas. Numerous other examples also show how pop culture tourism is promoted in other regions. Japanese popular cultural goods are often acquired to promote tourism in regions outside Japan. For instance, the *Doraemon* Show at Window on China in Taiwan is a newly developed spot which attracts tourists with Japanese popular comic character *Doraemon* (Figure 6-5).

Japanese people also visit other regions to pay tribute to media products manufactured in other countries. An example is the tours to Korea to visit the location of *Winter Sonata* which is popular among many Japanese women audiences (Figure 6-6). It reflects how cultural products from one region influence audiences in another region and ultimately motivate them to travel around the world. In other words, the flow of pop cultural products in the market ultimately leads to multi-directional and frequent tourist flows across regions. The products not only stimulate communications between cultures through the media, but also motivate individuals to travel abroad.

旅業競爭激烈 東瀛遊以動漫當奇兵

多啦A夢的神奇夢想之旅



多啦A夢主題樂園旅行團

「人人期待可到，區的快車比天美」被稱作多啦A夢的日本卡通人物，風行亞洲各地已逾40年，是陪伴你成長的好伴。近日，多啦A夢與一班好友的形象除了出現在漫畫及動畫外，更走進旅遊界，成為多啦A夢主題旅行社。

多啦A夢國畫展

「人人期待可到，區的快車比天美」被稱作多啦A夢的日本卡通人物，風行亞洲各地已逾40年，是陪伴你成長的好伴。近日，多啦A夢與一班好友的形象除了出現在漫畫及動畫外，更走進旅遊界，成為多啦A夢主題旅行社。



首間卡通人物主題旅行社

「人人期待可到，區的快車比天美」被稱作多啦A夢的日本卡通人物，風行亞洲各地已逾40年，是陪伴你成長的好伴。近日，多啦A夢與一班好友的形象除了出現在漫畫及動畫外，更走進旅遊界，成為多啦A夢主題旅行社。

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圖左圖為店內不少了多啦A夢A夢... 圖右圖為店內不少了多啦A夢A夢...



圖中圖為東瀛遊旅行社職員與顧客合影... 圖右圖為店內不少了多啦A夢A夢...



多啦A夢 vs 叮噠

「人人期待可到，區的快車比天美」被稱作多啦A夢的日本卡通人物，風行亞洲各地已逾40年，是陪伴你成長的好伴。近日，多啦A夢與一班好友的形象除了出現在漫畫及動畫外，更走進旅遊界，成為多啦A夢主題旅行社。

薯墩有得FUN

「人人期待可到，區的快車比天美」被稱作多啦A夢的日本卡通人物，風行亞洲各地已逾40年，是陪伴你成長的好伴。近日，多啦A夢與一班好友的形象除了出現在漫畫及動畫外，更走進旅遊界，成為多啦A夢主題旅行社。

12月29日	12月30日	12月31日
多啦A夢主題旅行社	多啦A夢主題旅行社	多啦A夢主題旅行社
多啦A夢主題旅行社	多啦A夢主題旅行社	多啦A夢主題旅行社
多啦A夢主題旅行社	多啦A夢主題旅行社	多啦A夢主題旅行社

圖左圖為店內不少了多啦A夢A夢... 圖右圖為店內不少了多啦A夢A夢...

Figure 6-5. EGL Tours promoted Doraemon Show at Window on China in Taiwan by furnishing its Tsim Sha Tsui branch with Doraemon characters. EGL Tours January 2011.

海外旅行リポーターと現地特派員がつくる「トラベルノート」

韓国 → ソウル 釜山 済州島 慶州 仁川 などフリープランで楽しむ旅行情報満載！

travel note

TOP 基礎知識 都市・地域情報 格安航空券 現地ツアー ホテル 祭事・イベント 現地特派員通信

TOP > 現地ツアー・お得なクーポン > ヨン様づくしツアー

ヨン様ファンの皆様のために企画した特別なツアーです。

ヨン様づくしツアー

FB

ヨン様のファンなら絶対逃せない「ヨン様づくしツアー」。『冬のソナタ』ロケ地から行きつけの美容室・ジムまで。ヨン様の魅力に迫ります!!



→【ソウル】

所要時間 4時間(09:00~13:00)

食事 なし

催行人数 2人以上

料金
75,000ウォン

コース日程

ホテル
中央高校
パークBOF
成均館大学(初恋のロケ地、ペ・ヨンジュンさんの通った大学)
ヨン様行きつけの美容室
カフェ「宮」
ヨン様の自宅経由
ヨン様の通ってるジム
ヌリゲコッキ(カフェ)
ゴリラ・イン・ザ・キッチンにて解散

Figure 6-6. A tour featuring drama shooting sites in *Winter Sonata* in Korea. The tour is targeted at Japanese audiences who have watched the drama and become fans of Yong Joon Bae (Nicknamed Yon Sama in the Japanese mass media). Multi-directional cultural pilgrimage signifies the power of popular culture flow across regions. Accessed June 15, 2011. <http://korea.travel-note.jp/tour/A824-1197358431>.

Second, cultural globalization also leads to the merging and collaboration of different genres of cultural products. There are actors who also perform as singers. There are also comics and animation series re-produced into life-version movies starring popular actors. Products of different genre intertwine and acquire attributes of several kinds. The globalization of cultural products makes it difficult to establish a clear-cut classification of fans into different categories nowadays. A fan may attend a live concert not because he is fond of the singer, but because the singer happens to be the *seiyu* (voice actor) of his beloved animated series. Another fan may be immensely knowledgeable about a

comic not because he likes it, but because his favorite actor performs in a movie which adopts the story of that comic. It is difficult to define one as an “ACG fan” or a “Johnny’s fan” (fans of boy idols from Johnny’s Entertainment Company) nowadays because the boundary is blurred by the various productions and activities of the object of fandom in the market. It shows that production scale and genre have extended to entertain the demand of the global market. In today’s world where cultural products are marketed and consumed world-wide, collaborations between different companies and productions of multi-genre of goods become the major trend of production. Frequent international collaboration is observed in the pop cultural production. Having foreign experts to help in the production of pop cultural goods is no more a mere gimmick to promote a good in the market. It is now ordinary for production to incorporate human resources from different parts of the world to produce cultural goods that fit the taste of most people in the global market. To cite a recent example, British band Radiohead created the soundtrack for Vietnamese director Ahn-Yun Tran’s movie *Norwegian Wood* (Toho, 2010) adopted from Japanese writer Haruki Murakami’s novel of the same name, which was inspired by British band The Beatles. Production involving people from all over the world becomes the trend of today’s world.

On the audience side, inter-regional cooperation is also observed among consumers to enhance the enjoyment of the pop cultural products. There are Chinese books published by Taiwanese publisher which guide readers to visit drama shooting sites in Japan.¹⁵ It may not be possible to publish the same content in Japan because Japan has stricter regulations on privacy policy and the portrait right. Therefore, audiences of Japanese dramas may read a Chinese book published in Taiwan to visit Japan and find the concerned sites. For fans of pop singers or actors, inter-regional cooperation is readily observed nowadays to enhance the organization of fandom activities. For instance, the AKB48 Election held in 2011 mobilized fans from all over the world to vote for the most favorite member in the group. The activity generated hot discussions among fans from many regions outside Japan. The result of the Election was announced in a live

¹⁵ An example is A-Tong’s *Dongjing xian lü qi yuan : ou xiang ri ju chang jing xin xian ji shi* [Cinderella’s Tour in Tokyo]. Please see Figure 3-1 and 3-2 on pp.38-39, Chapter 3.

broadcast in cinemas in Japan, Hong Kong, Taiwan and Korea. Many Hong Kong fans dressed up in costumes of AKB48 to attend the ceremony in MLC cinema as they also voted in the election. Sometimes, uniforms, slogans and banners were shared by fan communities in different regions to strengthen solidarity and to consolidate effort.

In the process of cultural globalization, the power balance between the government and the public keeps changing. Although both parties influence the flow and reception of cultural products, it is hard to judge which party is more influential. The general public may usually be the first to recognize the need for change, while the intervention of government or other bureaucratic organizations is necessary in establishing new regulations to help meet the demands. For many cultural pilgrimage sites, social communities contribute most to promoting and regulating the venue. Visitors also make good use of information from non-official organizations and from amateur communities. Although government is often less quick to react to social demands, it possesses the resources and network to market the goods. For instance, JNTO's *Japan Anime Tourism Guide* (Figure 4-10, Chapter 4) is an important publication to promote anime tourism to Japan to foreign visitors. This multi-language booklet is easily accessible for free at Tokyo Anime Center in Akihabara and JNTO offices overseas. It is observed that cultural globalization is not a process that could rely on only one party. It requires the cooperation of the government and local communities.

As a branch of the macro globalization concept, cultural globalization not only relates to changes in the cultural aspects, but also to social and economic development. Social policy hinders or enhances the speed of cultural globalization. Economic globalization also suggests how far and at what speed cultural globalization may go. For instance, the development of cultural pilgrimage taken by Hong Kong young people is speeded up by the lifting of visa requirements for entry into Japan in 2004. The proliferation of airline routes and the general increase in local household income also makes travelling to Japan an affordable routine leisure activity. Cultural globalization, like other branches of globalization, expands in an unprecedentedly high speed. It is the key to the development of our world.

Appendix A – Survey Questionnaire

你好！本人是香港中文大學日本研究學系碩士研究生，現正進行一項香港青年人到日本旅遊的研究，本問卷調查對象是 **13 至 29 歲**，曾經到訪日本的香港居民，希望你能抽空協助完成以下問卷，謝謝！

(1) 你到過日本旅遊多少次？

- A- 1 次
- B- 2 至 4 次
- C- 5 至 10 次
- D- 10 次以上

(2) 你是否差不多每年都會到日本旅遊？

- A- 是
- B- 不是

(3) 你一般以甚麼方式到日本旅遊？

- A- 旅行團
- B- 自助遊
- C- 其他（如遊學、公幹、短期學習之類）

(4) 你每次到日本總消費多少？（以港幣計算）

- A- 7000 元以下
- B- 7000–10000 元
- C- 10000 元以上

(5) 你每次到日本平均停留多少天？

- A- 3-5 天
- B- 6-8 天
- C- 9 天以上

(6) 自從 2004 年 4 月實施日本旅遊免簽證後，你會否更有意欲到日本旅遊？

- A- 會
- B- 不會

(7) 你到日本旅遊的最主要動機是？

- A- 參觀古跡、體驗傳統文化
- B- 欣賞自然景色
- C- 購買電子科技產品
- D- 購買時裝、化妝品
- E- 參加流行文化活動

請轉後頁

Appendix A – Survey Questionnaire

(8) 你是否喜歡日本流行文化？

A- 非常喜歡

C- 不太喜歡

B- 一般喜歡

D- 完全不喜歡

(9) 你會否到日本去聽流行音樂會？

A- 有

B- 沒有

(10) 你會否到訪過一些日劇或日本電影的拍攝場地？

A- 有

B- 沒有

(11) 你會否到訪過一些與動畫、漫畫、電玩有關的場地，如秋葉原和動漫展覽會？

A- 有

B- 沒有

(12) 你到日本旅遊時，對哪方面的流行文化最有興趣？

A- 動畫、漫畫、電玩

D- 科技、電器

B- 音樂、電視、電影

E- 時裝、化妝品

C- 主題公園

F- 其他

(13) 你覺得日本政府或民間團體有否積極利用流行文化來推動旅遊業？

A- 有

B- 沒有

(14) 你覺得自己去日本旅遊是否一種「文化朝聖」？

A- 是

B- 否

(15) 到過日本後，你對日本印象有否改變？

A- 沒有

B- 有，變好了

C- 有，變壞了

(16) 你對以下的哪種文化最感認同？

A- 香港

D- 美國

B- 中國

E- 其他：_____

C- 日本

問卷完成，謝謝！

Appendix B – Interview Questions

- Q. 何時開始對日本流行文化有興趣？原因？
- Q. 學日語經過，跟日本文化的接觸經驗？
- Q. 曾經到訪日本多少次？
- Q. 甚麼時候去？
- Q. 去日本的目的？
- Q. 旅遊模式如何（自遊行 / 跟團）？
- Q. 如何決定去哪個景點？
- Q. 看喜歡歌手 / 演員的經驗？
- Q. 抱著甚麼心情去？
- Q. 在日本時說甚麼語言？
- Q. 去拍攝地 / 會場時打扮如何？
- Q. 去之前有何準備？
- Q. 去到時有何感覺？
- Q. 到達後感覺和預期的感覺有否差別？
- Q. 當地人反應？對待如何？
- Q. 朝聖時遇過的難處？
- Q. 如何處理難處？
- Q. 有沒有不快經歷？
- Q. 整個朝聖活動最享受 / 最不受哪部份？
- Q. 紀念品如何處理 / 家人的反應？
- Q. 認識其他文化朝聖者嗎（香港 / 外地）？

Appendix B – Interview Questions

- Q. 如何認識 / 聯絡？
- Q. 有沒有網頁？會否分享體驗？
- Q. 覺得不同的文化朝聖者有何分別（電視劇 / 歌手 / 動漫）？
- Q. 覺得其他國家的文化朝聖者如何？
- Q. 香港的文化朝聖者該否成立組織？
- Q. 覺得日本去日本朝聖的人是一些甚麼樣的人？
- Q. 自己在別人眼中（一般朋友、其他朝聖者）是甚麼人？
- Q. 對自己未來的想法？
- Q. 會去其他國家朝聖嗎？原因？
- Q. 文化朝聖後對日本的想法有否改變？
- Q. 日本帶給你甚麼？
- Q. 當見到中國、香港、日本國旗時，會有甚麼感想？
- Q. 如果一個不認識的人問「你是甚麼人」，你會如何回答？
- Q. 請用三個形容詞來形容「中國」、「香港」、「台灣」、「日本」。
- Q. 你覺得自己對以下哪個地區的文化感到最接近和親切？「中國」、「香港」、「台灣」、「日本」。
- Q. 如果讓你選擇，你希望在哪裡生活？
- Q. 如果讓你選擇，你希望成為哪個地方的人？
- Q. 釣魚台事件，你怎樣看？
- Q. 日本地震，當你見到畫面時有甚麼感覺呢？
- Q. 如果發生在另一個地方，你認為你的感覺會怎樣？

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