Tourism Destination Promotion and Interorganizational Relations in the Anime Pilgrimage Industry: A Resource Dependence Perspective

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Abstract
This paper investigates a framework for analyzing destination promotion and the interorganizational relations in the film tourism industry, particularly in terms of anime pilgrimages. Generally, destination promotion requires collaboration between various organizations, but in anime pilgrimages the copyright holder has predominance over the other parties. This is because the copyright holder has discretion over whether or not a third party is able to use the copyrighted work. In this instance, the copyright of the anime functions as a resource. As promotional activities through film tourism begin to grow, interdependent relations may occur between the copyright holder and the destination. But, as a result, a power imbalance tends to occur in these relations. In order to clarify the structure of the bilateral relationship between the copyright owner and the destination promotion organization (DPO) as the focal organization, the resource dependence theory can demonstrate the strength of having an analytical viewpoint of meso level and interdisciplinary relationship of dyad. However the
DPO-copyright holder’s relation is a public-private relation and thus is different from the dynamic relations that exist between private firms, upon which resource dependence theory is premised. In light of this point, this paper proposes some revised elements for resource dependence theory, which will provide a framework for future empirical study.

**Introduction**

In 2016, the “Anime Tourism Association” was established, consisting of Kadokawa, JTB, JAL and other firms. The type of trip in which fans visit a site that appears in an anime has attracted a great deal of attention since the late 2000s. The enthusiasm for these trips has been so great as to prompt the creation of unique name for them, namely “anime pilgrimages.” An anime pilgrimage is a type of the film tourism. The degree of attention given to this type of trip has been increasing since the release of the movie *Your Name*, which is famous all over the world. Many people go to visit the scenes from the inside and outside of Japan. Not only Japanese but also people of other nationalities are interested in anime pilgrimages. For example, even on a travel reservation website in Taiwan, we can find a poll that gauges the popularity of an anime pilgrimage.\(^1\)

The Japanese government has launched the “Cool Japan Strategy” making use of Japanese pop culture, including anime, to stimulate inbound tourism and support the revival of the national economy.\(^2\) In order to achieve success, various measures and actions are necessary, but above all one of the most important actions is destination marketing and destination promotion. This is because for the tourism to be successful we must consider whether
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the destination will receive visitors and engage with tourism. Destination promotion is usually developed based on the relations between the government, private enterprises, tourism organizations, and residents’ and visitors’ organizations. Therefore, it is necessary for the study of the destination promotion to examine the relations between these organizations. In film tourism, including anime pilgrimages, the external forces, notably the rights of the copyright holder, have the capacity to exert a huge and severe restriction on destination promotion, in comparison with tourism in other fields. Researchers must properly consider what kinds of limitations could be placed on the promotion of destinations involved in anime pilgrimages and what kind of outside powers are involved.

This paper clarifies the characteristics of the relations between the organizations involved in film tourism and anime pilgrimages. In addition, it discusses an analysis framework for future empirical research considering interorganizational relation theory, especially resource dependence theory.

**Anime Pilgrimage and Destination Promotion**

**Anime Pilgrimage**

Anime pilgrimage is a growing phenomenon as a kind of film tourism. Film tourism (sometimes called film-induced tourism, film-motivated tourism) has been an attractive theme to many tourism researchers in Europe, the United States, Australia, and New Zealand. Film tourism is the term applied to the visitation of sites where movies and TV programs have been filmed as well as to tours to production studios, including film-related theme parks (Beeton, 2005, p.11). This definition connotes two kinds of tourism. One is “on-location tourism,” which involves visiting the
filmed sites, and the other is “off-location tourism,” which focuses on visiting the production studios or other facilities. According to Beeton (2005, pp.64-65), animated films have not been recognized in academic tourism studies. Therefore, the phenomenon of anime pilgrimage has yet to be elucidated globally in the film tourism studies. An anime pilgrimage is a type of on-location tourism among the various types of film tourism.

Anime pilgrimages could be transcribed into the expression anime-induced tourism; however, whatever the case, the phrase “anime pilgrimage” is now pervasive throughout Japan. Why is anime pilgrimage “a pilgrimage”? At first, a pilgrimage means making a trek into a sacred place and obtaining relics or souvenirs, and returning to one’s house with those representations. As Beeton has noted, film-induced tourism has strong overtones of pilgrimage (Beeton, 2005, p.35).

How about anime pilgrimage? First, the tourists plan it by themselves and proceed to the sacred place. There are a large number of anime fans, but in fact, few people attempt to make a pilgrimage. People going to the filmed site are almost always very enthusiastic. Secondly, most visitors leave comments in “the Sacred Place Notebook (Seichi Junrei Note),” as proof of their pilgrimage, and dedicate a votive wooden tablet to the Shinto shrine. The visitors describe the paintings such as those of the anime characters on the tablet (Figure 1). Third, visitors purchase some sort of product and souvenir as proof of the pilgrimages, which are available only at the destination. Finally, in some cases, visitors are likely to engage in voluntary actions as a way of paying homage to filmed sites (Yamamura, 2009, p.10; Okamoto, 2013, pp.80-81). For example, visitors often participate in cleaning
activities within the facilities at the destination. For Japanese, cleaning is viewed as an important social activity with the purpose of cultivating and training our minds. In the case of anime pilgrimages, the visitors are trying to beautify the destination simply because they respect these sites where a beloved character lives in.

![Votive wooden tablets in Kanda Myojin Shrine in Akihabara, Tokyo.](image)

Figure 1. Votive wooden tablets in Kanda Myojin Shrine in Akihabara, Tokyo.

The anime pilgrimage phenomenon mainly derived from the change of the method of the anime production. In recent years, much production companies came to apply a real place or site in anime works as a motif. At first, by introducing digital technology in the anime production process, they became able to pursue the depiction of reality in anime works. Second, the production companies came to explore new marketing in response to the segmenting of the whole market. Finally, the strategy of fund raising drastically changed. While in the past anime production companies almost always enjoyed the benefit of stable funding by a TV company, now, organizing a “production committee” has become the mainstream style of sponsorship to cover any risks
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associated with pursuing profit. Therefore, the investors have increased the number of anime works created in order to increase their profit. For this reason, production companies became so busy that they needed to rely on real places when drawing the anime scenes (Yamamura, 2015, p.16: Tsugata, 2014, pp.234-239; Suto, 2016, pp.53-54).

According to the website “The Sacred Place Map” (DIP Co., Ltd. (website: https://seichimap.jp/), we can glance through the places all over Japan and overseas that have become anime scenes. As of 9th January, 2017, the number of the places registered is 4,877 and the number of works is 487. Table 1 provides a sample list of the “sacred places” that have received the attention of many researchers and practitioners so far.

Table 1
List of Sacred Places

<table>
<thead>
<tr>
<th>TV anime program/ anime movie</th>
<th>Broadcasting Period</th>
<th>Filming site</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lucky Star</strong></td>
<td>Apr. 2007- Sep. 2007</td>
<td>Washimiya, Saitama</td>
</tr>
<tr>
<td><strong>K-ON! / K-ON!!</strong> (season 2)</td>
<td>Apr.2009- Sep.2010</td>
<td>Toyosato, Shiga</td>
</tr>
<tr>
<td><strong>Durarara!!</strong> (seaaon 1 and 2)</td>
<td>Jan.2010- Mar. 2016</td>
<td>Ikebukuro, Tokyo</td>
</tr>
<tr>
<td><strong>Anohana</strong></td>
<td>Apr. 2011- Jun. 2011</td>
<td>Chichibu, Saitama</td>
</tr>
<tr>
<td><strong>GIRLS und PANZER</strong></td>
<td>Oct. 2012- Mar. 2013</td>
<td>Oarai, Ibaraki</td>
</tr>
<tr>
<td><strong>Love Live!</strong> (seaaon 1 and 2)</td>
<td>Jan. 2013- Jun. 2014</td>
<td>Akihabara, Tokyo</td>
</tr>
<tr>
<td><strong>Free!</strong> (seaaon 1 and 2)</td>
<td>Jul.2013- Sep. 2014</td>
<td>Iwami, Tottori</td>
</tr>
<tr>
<td><strong>Haikyu!!</strong> (seaaon 1, 2 and 3)</td>
<td>Apr. 2014- Dec. 2016</td>
<td>Karumai, Iwate</td>
</tr>
<tr>
<td><strong>Your Name.</strong></td>
<td>Aug. 2016-</td>
<td>Hida, Gihu (and Tokyo)</td>
</tr>
</tbody>
</table>
Destination Promotion through Anime Pilgrimage

Destinations may perform various promotional activities to market or advertise their area to tourists. Surveying New Zealand’s local government officers, Croy and Walker concluded that most respondents considered the use of film produced in their area to be important for both destination image promotion and tourist promotion (Croy & Walker, 2003, pp.125-126; Beeton, 2005). If a destination is already a famous sightseeing place, it is not necessary for it to be further promoted. But if originally the place is not well known as sightseeing location then more promotion will be necessary to attract tourists.

According to Iwama, Kawaguchi, Takizawa, Hashida and Fukutomi (2013), destination promotion which utilized anime pilgrimages have been increasing since 2000s (p.19). In the marketing of anime works, anime pilgrimages have come to be gradually approved of as an imperative construct by the production companies. The work that served as a historic turning point was the TV anime Lucky Star, which was televised in 2007. The former Washimiya Town (currently, Kuki City) in Saitama, which was the scene for Lucky Star has attracted many pilgrims and become famous for putting on various events. And when the TV anime K-ON! was televised in 2009, the destination, Toyosato Town in Shiga, saw the visiting of fans as a good opportunity for holding a number of events and even provided a cafeteria for the visitors (Tsutsui 2013, p.15).

Destination promotion through anime pilgrimage offers a big advantage to each destination. The economic advantage is most significant (Beeton, 2005, p.29; Riley, Baker, & Van Doren, 1998, pp.930-931). In addition, because enthusiastic fans tend to become
the repeat visitors, travelling to the place many times, they may serve as PR agents for the destination, through their interactions with area inhabitants and fans (Okamoto, 2013). Film tourism including anime pilgrimage is unique in that a common building and road can become tinged with value suddenly as a sightseeing spot (Schofield, 1996). For example, Hida City, in Gifu, one of the scenes in the movie Your Name, was a manufacturing area, but now has a lot of visitors. Figure 2 shows one of sacred places of Your Name, Hida Furukawa Station. Hida City has become an eminent sightseeing spot. Obviously, ordinary people may not recognize the station as sacred, but most fans of Your Name will hold it with respect.

![Image](image_url)

Figure 2. One of Sacred Places in Your Name.

Generally, there are several destination promotional activities in film tourism. We can always find out the activities as follows: public information through a website and the media advertising about the sightseeing spot, setting up of posters, maps and signboards for visitors, selling of postcards and souvenirs, etc.
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A destination can also establish a visitor center (Beeton, 2005, p.49). Hudson and Ritchie (2006, pp.388-392) propose destination marketing activities, suggesting several factors that influence film tourism. They identify the activities for “Before” and “After” the release (Table 2).

Table 2
Destination Marketing Activities

<table>
<thead>
<tr>
<th>Before Release</th>
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<tbody>
<tr>
<td>• Appoint an executive or public relations specialist to deal with film studios directly</td>
</tr>
<tr>
<td>• Actively promote the destination to film studios</td>
</tr>
<tr>
<td>• Offer grants and tax credits to encourage studios to use the location</td>
</tr>
<tr>
<td>• Be actively involved in location scouting</td>
</tr>
<tr>
<td>• Plan carefully to maximize the impacts of post-production exposure</td>
</tr>
<tr>
<td>• Carefully assess a film’s merit in terms of its promotional value</td>
</tr>
<tr>
<td>• Negotiate end credits for the destination</td>
</tr>
<tr>
<td>• Negotiating and/or produce a “making of the film” feature</td>
</tr>
<tr>
<td>• Engage the film’s stars to promote the film location</td>
</tr>
<tr>
<td>• Provide images for media or tour operators to use in promotions (on cd rom or Web site)</td>
</tr>
<tr>
<td>• Ensure media coverage of the film mentions the film location</td>
</tr>
<tr>
<td>• Invite travel media to film location</td>
</tr>
<tr>
<td>• Sponsor the film directly</td>
</tr>
<tr>
<td>• Plan activities to promote other tourism sectors such as art, crafts, food, wine, music, and fashion</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Invite travel media to special release of the film</td>
</tr>
<tr>
<td>• Post signage and interpretation at the location</td>
</tr>
<tr>
<td>• Sell film memorabilia</td>
</tr>
<tr>
<td>• Replicate or maintain film icons/sites/scenes/ sets to maintain authenticity</td>
</tr>
<tr>
<td>• Host events that continue the pull of the film beyond its natural audience peak</td>
</tr>
<tr>
<td>• Develop a dedicated Web site for potential tourists</td>
</tr>
<tr>
<td>• Post links on Web site to film tours run by local tour operators</td>
</tr>
<tr>
<td>• Engage in joint promotional activity with inbound tour operators</td>
</tr>
<tr>
<td>• Package additional attractions to lengthen tourist stay</td>
</tr>
<tr>
<td>• Work collectively with other public organizations and tourist authorities to promote film locations</td>
</tr>
<tr>
<td>• Promote hotels and guest houses that were used in films</td>
</tr>
<tr>
<td>• Engage in joint promotional activity with film companies</td>
</tr>
<tr>
<td>• Create electronic links to the destination on the film Web site</td>
</tr>
<tr>
<td>• Have guided tours and /or film walks</td>
</tr>
<tr>
<td>• Produce film and site maps for tourists</td>
</tr>
<tr>
<td>• Create exhibitions or displays of memorabilia from the film</td>
</tr>
<tr>
<td>• Attract continuous media attention to the location at each release window (dvd etc.)</td>
</tr>
</tbody>
</table>

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Figure 3 illustrates the promotional activities in anime pilgrimage. Information dispatch such as making a brochure, website or map, the selling of souvenirs and the events occupy the higher ranks. The wrapping train and bus of the anime character are also the activities visitors are pleased with when they are on an anime pilgrimage. On the contrary, there are a few activities that are less popular, such as the setting up of a visitor center, the setting up of a signboard and the monument generally. This is because the visitors want to enjoy the unvarnished scenery that appears in their beloved anime. The destination may set up a panel of the character. In Chichibu City, we can find the panels that treated characters of the TV anime *Anohana* in many places of the city (shown in Figure 4).

Regarding anime pilgrimages, those activities are ordinarily planned and implemented by local groups, such as chambers of commerce, tourist associations and film commissions as destination promotion organizations (DPO). In addition, the executive committees for destination promotion established by such groups as those above can be found frequently in many places (Okamoto, 2015).

![Figure 3. Destination Promotional Activities in Anime Pilgrimage (%)](image-url)
Power of Copyright Holders

In Japan, tourism has attracted a great deal of attention. The Japanese national government and subnational governments have promoted tourism policies, especially in the domain of inbound tourism. Above all, their attention to an anime work is remarkable. But academics and practitioners must keep in mind that the anime pilgrimage has a greater likelihood of failing than any other field of tourism. This is because of the relations between the organizations involved is likely to become unstable.

Tourism studies have often focused on interorganizational relations (Selin & Beason, 1994; Selin, 1993; Bramwell & Lane, 2000; Dredge, 2006; Wray, 2009). This is because tourism itself is effectuated through the collaboration of many organizations. For the destination, in particular, the influence of the government is almost massive (Wray 2009; see also Selin & Beason, 1991); but Jamal and Getz (1995, p.93) have also identified the immense
influence of private capital as an external force (p.193). For planning a tour and maintenance of facilities or amenities, it is important that the destination forms relations with the external forces. In film tourism, Beeton (2005, Chapter.2) points out significant collaboration between the film office (or film commission), picture production company, tourism organization and private enterprise is central to any consideration of film tourism. The production company, i.e. “copyright holder,” tends to be the source of the most restrictive conditions if destination tries any promotion in film tourism. Not only those associated with the destination but also the copyright holder recognize that film tourism is very significant to each other (Tooke & Baker, 1996, pp.93-94; Beeton, 2005). But the promotional activities through film tourism inevitably should depend on the copyright, and, therefore, the problems derived from the copyright always accompany it. The production company is in the unique position to able to hold the power that decides the life and death of destination promotion for tourism based on film.

Beeton shows the in-depth story about the location of the movie *The Lord of the Rings*, for which a particular site in NZ was chosen for the village of Hobbit (*Hobbiton*) depicted in the movie (Beeton, 2005, p.94). “From the very beginning, the owners of the property, the Alexander family, recognized the commercial potential of being able to run tours to the site after filming ... However, the overall policy of New Line Cinema was to return every site to its original state, so [the Alexander’s] permission was denied.” After that, New Line Cinema changed their mind. The site was damaged partly because the removal of the set of the hobbit village was stopped by serious wind and rain. When the
Alexander family did not abandon their plan for an on-location tour and proposed it again, New Line Cinema accepted it in the end. “New Line Cinema relented, but placed severe restrictions on the operation. Tours were not permitted to commence until December 2002 and were tightly scripted by the cinema company ... In addition, no re-working of the hobbit holes or restoration/renovation of the site was permitted—they had to stay as they were.” (see also Karpovich, 2010).

In the first place, the copyright has a purpose to protect the profit of the author. Considering the example of The Lord of the Rings, it is applicable that the copyright holder attempts to protect its own product, and keep its image (Beeton, 2005, p.93). The copyright holder never permits any actions disturbing the image of its work. Therefore, it is likely that the relations between the filming site and the film production company will become rigid.

We can discover such a situation in the field of anime pilgrimages. But, especially in the case of anime pilgrimages, the copyright holders of the anime work stand out in interorganizational relations. Movies or TV programs usually accompany filming at the location, and it is easy for the site of a scene or stage to become an open fact. In addition, the filming almost always needs many resources of the sites, for example, seeking permission from local governments and inhabitants for the usage of roads, buildings, in addition to catering for the movie stars and offering extra performers. However, anime works are different from that in that they largely rely on the drawing of the works. The anime production companies do not have to depend on the sites for any kind of resources. Because of that condition, the copyright holders
of the anime do not announce the name of the filming sites beforehand, and they do not provide a preliminary notice regarding the sites that are to become the scenes. If the actors at the sites plan to utilize anime in tourism, it will be necessary to go through the appropriate processing with the copyright holder.

Resource Dependence Theory and Power Imbalance

Resource Dependence Theory

Theoretical overview. Usually, every organization cannot make itself self-sustaining. To put it differently, an organization must take in resources including money, information, and social legitimacy from the external environment (Thompson, 1967). Interorganizational relations occur because an organization must interact for survival with other organizations. Seen from the viewpoint of resources attainability, a way each organization acts is affected in its turn by how its interorganizational relations are made. Equal and stable exchanges between organizations are ideal for many practitioners and academics, but such relations cannot always happen.

Though an organization must obtain necessary resources for its survival from the external environment, this may mean the emergence of a situation in which an organization must depend on the external environment for the acquisition of resources. Resource Dependence Theory (RDT) focuses on this situation.

Pfeffer and Salancik, arguing that “dependence is useful in understanding how organizational decision making is constrained by the environment,” identify three factors critical to determining the dependence of one organization on another. “First, there is the importance of the resource, the extent to which the organization
requires it for continued operation and survival. The second is the extent to which the interest group has discretion over the resource allocation and use. And third, the extent to which there are few alternatives, or the extent of control over the resource by the interest group” (Salancik & Pfeffer, 1974, pp.454-455; Pfeffer & Salancik, 2003, pp.45-46). “Because organizations are not self-contained or self-sufficient, the environment must be relied upon to provide support. For continuing to provide what the organization needs, the external groups or organizations may demand certain actions from the organization in return”. This situation implicates that “the organization’s dependence on the environment that makes the external constraint and control of organizational behavior both possible and almost inevitable” (Pfeffer & Salancik, 2003, p.43). To put it in another way, organization A’s dependence on organization B inevitably makes room for B’s power to control the actions of A.

RDT is of particular value in modelling the concept that an organization’s dependence on the external environment produces power of the external environment over the organization. For the dependence between two organizations to provide one organization with power over the other, there must be asymmetry in the exchange relationship (Pfeffer & Salancik, 2003, pp.53). This modelling relies on a theory of Emerson (1962) that formulates the power relations between human beings. He proposed the simple equation: the power of B over A (P (= power) ba) is equal to and based upon the dependence of A upon B (D(=dependence) ab). The relationship between A and B is symmetrical when Pab=Pba, i.e., Dba=Dab is established. On the other hand, an asymmetrical relationship is established in the state of Dab>Dba
or $D_{ab} < D_{ba}$. Basically, RDT focuses on the asymmetrical interorganizational relationships and the external control of the organizations. The external control invokes the problems that prompt the problems associated with the self-existence and the activity of the organizations becoming weak.

$$P_{ab} = D_{ba} \quad P_{ba} = D_{ab}$$

Figure 5. Power Dependence (Emerson1962:34)

However, RDT proposes some strategies for solving these problems. Aldrich shows several strategies for facilitating the independence of the external environment as follows: “first, access to and control over strategic resources; second, the existence of alternative sources for needed resources; third, using coercive power to force the other organization into providing the required resource; finally, lack of need for the resources controlled by the supplying organizations” (2008, pp.269-271). On the other hand, the relationships based on exchange, negotiations, the competition between organizations and coalitions are formed because each external organization is opposed to the strategies mentioned above that seeks to keep a position of power predominance for each organization.

Pfeffer and Salancik suggest two types of strategy: “compliance” and “avoidance.” Organizational “compliance” consists of activities and behaviors that conform to the demands imposed by external organization. And organizational “avoidance” consists of activities and behaviors that seek to forestall compliance with the demands
posed by the external organization, in other words, to manage dependence to reduce uncertainty for resource acquisition (Pfeffer & Salancik, 2003, Chapter.5; Sleet, 2010, pp.26-27).

In RDT, the latter is more important than the former. Extensive actions will correspond to avoidance. Pfeffer and Salancik, and other RDT researchers have identified several actions: “altering organizational interdependence,” including M&A, diversification; “establishing collective structures of interorganizational action,” including joint venture, interlocking boards of directors and organized coordination (associations, coalitions and cartels); and “controlling interdependence through law and social sanction,” including lobbying for governmental regulation (Pfeffer & Salancik, 2003).

In either case, RDT stresses that organizations frequently should adapt to external forces for ensuring resource availability, and assumes dependence to be a dynamic process determined by the strategies between organizations. (9)

**Theoretical characteristics and advantages.** RDT has the following characteristics. The first is that RDT is a theory approaching the meso level. Precedent studies on interorganizational relation theory can be distinguished to have three levels; a social level (macro level), an organization level (meso level), and a personal level (micro level) (Scott, Mitchell & Birnbaum, 1981, Chapter 12). The meso-level theory makes it possible for us to have an advantage when analyzing specific behavior and contexts. RDT aims at certain resources as a means of transaction and exchange, and has the significance of the meso-level approach in that it is able to examine the dynamics that a wide range of organization actions have developed.
Second, RDT assumes the pair-wise or dyadic relation between organizations (Tolbert & Hall, 2009, p.164). The dyadic approach has been criticized by many researchers. They have commented that interorganizational relations are strongly influenced by any type of context, and the dyadic approach ignores that (Boje & Whetten, 1981; Astley & Zajac, 1990; Gulati, 1995; Aldrich, 2008). Therefore, network analysis and the stakeholder approach came to attract increasingly more attention (Rowley, 1997). The criticism is so applicable, but it is worth taking apart the situation that is dyadic in order to depict in detail what we have at the smallest unit of relations between organizations. There are various kinds of research on the dyad approach and such research is still being pushed forward (Van de Ven & Walker, 1984; Lincoln, Gerlach & Takahashi, 1992, Davis & Cobb, 2010). In tourism studies, Selin and Beason (1991) have elucidated the dyadic relations in the National Park Service, the chamber of commerce, and the tourist association.

Finally, one of the things that is significant about RDT is its ability to describe the problem of asymmetrical exchanges and power relations between organizations, in addition, to delineating the dynamics between organizational actions. Therefore, RDT assumes voluntarism at its origin (Scott, Mitchell & Birnbaum, 1981, pp.323-324). This point contrasts with the new institutionalism theory premising environmentalism. We can depict interorganizational power politics or interorganizational influence activities from RDT. According to the aforesaid, RDT premises that if organization A faces an uncertainty state based on dependence with organization B, A should control any disadvantages the dependence brings to it. Thus, RDT envisages and provides a catalogue for many strategies.
Resource Dependence between DPO and Copyright Holder

This paper will discuss how a destination promotion organization as a focal organization and a copyright holder as an external force interact and form their relationship from some findings in the previous research. Although a great deal of work has been done on anime pilgrimage in recent years, little has been done to explore such power relations between organizations. Many researchers have often attempted to elucidate the sightseeing action of the visitors. Yamamura (2015, pp.12-17) depicts the case in which the former Washimiya Town in Saitama became the scenery of the TV anime *Lucky Star*, mentioning the exchange of a destination promotion and a copyright holder.

When *Lucky Star* was televised in 2007, a number of fans visited to Washimiya. But people in this town knew their landscape became the anime scene not until some members of Washimiya Chamber of Commerce heard from visitors about the anime. The production committee of *Lucky Star*, especially the picture production company did not announce the scene as the destination to be filmed beforehand. Immediately, the Chamber of Commerce regarded the visiting of fans as a big chance for regional development and destination promotion, and attempted to contact the copyright holder, Kadokawa Books. In October 2007, they visited the head office of Kadokawa. “Kadokawa responded to [the Chamber of Commerce]’s proposal as flexibly as possible, including in relation to the usage of copyrights, because they considered it to be ‘a cooperative effort for vitalizing the town’ and ‘promotion and advertisement’ for the anime. Thus, the project did not end improving as a mere character business, with Kadokawa insisting rigidly on fees for the use of its copyrights,
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but developed into a model of ‘regional development + sales promotion’ where Kadokawa was happy to loosen its copyright fees structure for the sake of Washimiya’s development plans and increased publicity and sales for Kadokawa’s publications” (Yamamura, 2015, p.13).

There are several copyright holders for *Lucky Star*. Kagami Yoshimizu and Kadokawa had the rights in relation to the original comics, and the production committee including Kadokawa had the rights pertaining to the anime work. In particular, those cases in which original comic anime are created tend to have more complicated relations between the copyright holders. In such cases, the DPO is likely to face difficulties regarding the negotiations with the copyright holders. Because Kadokawa had discretion with regards to the copyright for both the anime and original comics, Washimiya was able to easily perform the negotiations with the copyright holder. As a result of this, the Washimiya Chamber of Commerce was able to hold a large event inviting the voice actors; in addition, it sold a mobile-phone strap in the shape of a small wooden tablet decorated with *Lucky Star* characters.

“In addition to setting improving visible contact, the staff on both sides contacted each other frequently and each was constantly acting with the other’s benefit in mind. The locality was keen not to do anything that would not benefit the anime or would damage the image of the original manga/anime. Likewise, the copyright holders were keen to avoid actions that would not benefit the locality.” Yamamura concluded, “This was a result of the altruism of both parties, such as the efforts made to contribute to the sales of the manga/anime and magazines on the part of the locality and the efforts to contribute to regional development on the part
of the copyright holders” (Yamamura, 2015, pp.16-17).

The essential factors extracted from above are as follows: first, Washimiya succeeded in minimizing the power imbalance with the copyright holder. Because Kadokawa had the copyright of both the original comics and the anime, it existed as an external environment that made it possible for Washimiya to successfully engage in destination promotion. They became interdependent with regards to the resources that each other needed. Washimiya couldn’t but depend on the copyright, whereas Kadokawa also depended on the activities of Washimiya regarding the sales promotion of the manga/anime. Actually, the sales of those manga/anime greatly increased.

Second, the cooperation posture and philosophy of the copyright holder stabilized the relations between the organizations. Kadokawa aimed to balance community development with their sales promotion of the books, magazine, and goods. Thus, they lowered the fee of the copyright, drastically improving the range of discretion the Washimiya Chamber of Commerce could have. Owing to the correspondence with the copyright holder, Washimiya Chamber of Commerce succeeded in a wide range of activities.

Third, eventually, the destination was viewed as having engaged in copyright infringement. It is common to call into question whether the stakeholders connected to the destination can adopt an ethical stance that does not damage the image of the work. As Beeton (2005) pointed out, DPO are only allowed to perform community development within a certain range.

**Discussion for Future Research**

Washimiya is truly a “Lucky Star” of anime pilgrimages. It
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has stabilized the interdependence with the copyright holder and has succeeded in destination promoting through several activities. But it seems the power of the copyright holder has decisive effects on anime pilgrimages. The cooperative belief of the copyright holder is important for the success of film tourism. Based on that, the remainder of this paper will discuss the theoretical premises of RDT for the applicable frame to analyze the interorganizational relation of destination promotion.

**Focal Organization**

This research aims to analyze primarily the external environment’s effects upon a focal organization and their strategies for the control of the environment. DPO is posited as a focal organization. As mentioned above, any type of organizations may function as DPO. Recently, an “executive committee” is often established as a DPO. In this case, several actors at the destination tend to be connected comprehensively with each other. In Washimiya case, a chamber of commerce aiming at vitalizing the regional economy and promoting industries was the DPO. In other cases, a tourism association or nonprofit organization may become a DPO. As a whole, those organizations are often public or semi-public entities.

In contrast, the copyright holder is a private firm set as the external environment. In fact, the copyright becomes complicated in the anime production. At present, the anime is produced by joint investment from many companies. They become the copyright holders and are usually organized as a production committee. A production committee consists of the investors of an anime work, including a picture sales company, TV station, original publishing
company, picture production company, and others (Takahashi, 2014, pp.52-53). Those who invest most become the lead managers, but they all co-own the copyright and manage the relevant rights with respect to each business purpose. For a DPO, it is important to contact the company that has the rights pertaining to the product’s commercialization or commoditization.

As mentioned above, community improvement through anime pilgrimages falls under the major influence of the manner and approach of the copyright holder. The copyright is an important right guaranteed in Copyright Act publicly for authors or companies, but the copyright holder can permit a third party to use the work. If permitted, they are able to pursue a profit using the work without any problem. Or to put it differently, the third party can do nothing until the copyright holder permits the usage of copyrighted work.\textsuperscript{93}

**Discussing Theoretical Premises**

Overall, destination promotion depends on the decisive precondition of whether a powerful external actor, a copyright holder, permits the usage of the copyrighted works by the DPO. Can a DPO make it easy to control the external powerhouse? Based on the previous research regarding film tourism and anime pilgrimages, it seems to be necessary to discuss the following theoretical premises of RDT:

First, the model of “D=P” is applicable. This is because a copyright is important to the destination and the DPO must depend on the production committee and production companies on the occasion of the usage of copyrighted works for promotional activities, and, in particular, when the copyright is an absolute
resource, the DPO does not have access to it, and cannot substitute sources for the same resource. In the example of The Lord of the Rings, NLC needed to depend on Alexander Family (to be exact, that is not an organization, but let’s posit it as an organization here) regarding the filmed site, but it should be indicated that NLC had significant power regarding the location and the use of the copyright. Even if there had been an interdependence of resources between them, the dependence imbalance might provide a power imbalance. Moreover, it is important to consider the fact that the relation between the DPO and copyright holder may continue to maintain a power imbalance. Casciaro and Piskorski (2005, pp.169-171) postulates that the concept resource dependence should be divided into two concepts: power imbalance and interdependence, which have opposite effects on the organizational actions for stabilizing several necessary resource acquisitions. Power imbalance, which means the difference between two organizations’ dependencies, should decrease the likelihood of the power disadvantage actor’s ability to implement several strategies. On the other hand, interdependence, which represents the organizations’ mutual dependence on each other, should increase that likelihood. Although the DPO and the copyright holder are going to be mutually interdependent, the DPO may always be forced to deal with anything, such as the circumstances in which the power advantage is with the copyright holder. The concept of power imbalance is essential for analyzing and considering the interorganizational relation in anime pilgrimages.

Second, much of the previous research based on RDT has primarily focused on the private-private relationship, considering M&A, interlocking boards and cartels. But in the case of the anime
pilgrimage, the focal organization often belongs to the public or semi-public sector. Therefore, we must consider a frame of analysis that predicates a kind of public-private relationship, and revise the voluntarism that is assumed in RDT. Even if both sectors depend on each other, the private sector does not usually merge with the public or semi-public organization and interlock with each director, and the strategies that the DPO can exercise are restrictive. It is demanded by all means that the DPO can act only within the acceptance of the copyright holder as described above. As in the case of Hobbiton, like the Alexander family, the DPO can only take a compliance strategy under their given condition. It also may be said that this compliance strategy implicates a political behavior than further strengthens it.

Third, it is necessary to consider the domain consensus with which RDT has not dealt with carefully. Domain consensus affects the dependence and power relations between the actors. Domain consensus “defines a set of expectations both for members of an organization and for others with whom they interact, about what the organization will and will not do” (Thompson, 1967, pp.28-29). In the relations between organizations, it means “the degree to which organizations accept each other’s claims to specific goals and functions” (Oliver, 1990, p.250). Levine and White argue that without domain consensus, mutual contact and exchange of information become difficult (Levine & White, 1961). Interdependence is possible if domain consensus is formed between relevant actors, and it may alleviate the power imbalance. In the case of Washimiya, some sort of interdependence relations arose between the DPO and the copyright holder, despite the clear and massive power imbalance found as a precondition. This is because they
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were successful in allowing Washimiya to share domain consensus with Kadokawa. The domain consensus here is, as Yamamura noted, coexistence of the belief in “regional development and sales promotion” on both sides. The significant situation regarding domain consensus in anime pilgrimage is whether or not the copyright holder officially recognizes the filmed site as the sacred place. As for a copyright holder not recognizing destination officially as the scene, it may not be possible for the DPO to make a map and hold the event inviting many voice actors, as occurred in Washimiya. Tolbert and Hall identify the fact that domain consensus is affected by ideological factors (Tolbert & Hall, 2009, p.143). It is clear that Washimiya and Kadokawa shared the ideology concerning the value of “sacred place.” Owing to domain consensus, the DPO is given a choice that involves some sort of politics, but is confined to one of compliance in the end.

Conclusion

This article focused on the anime pilgrimage industry and clarified the issues regarding how destination promotion could be developed further. As a common element in tourism, it is obvious that the destination should consider the relation between several organizations for destination promotion or promotional activities because tourism in itself needs the collaboration of pluralistic actors. But in terms of anime pilgrimages, the power of the copyright holder is a decisive factor in destination promotion. In essence, it may not be easy to form a relationship between the DPO and the copyright holder. The relationship is decided by how much a copyright holder assumes power predominance. Through an analysis of destination promotion based on anime pilgrimages, RDT
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provides useful theoretical viewpoints showing the interdependence and power imbalance between organizations and dynamic strategies by organizations for stabilizing and acquiring needed resources.

Finally, a few theoretical premises of RDT are discussed for future empirical research into anime pilgrimages. According to RDT, the first issue is the fact that a relation based on the D=P model is assumed in the interorganizational relation in anime pilgrimages. The second is that the RDT provides various strategic options to solve the issue derived from the power imbalance, but the DPO in anime pilgrimage cannot but accept the requests of the production committee or production company. The DPO usually utilizes not an “avoidance” but a “compliance” strategy. Lastly, the state of the domain consensus can control exteriorization of the power use of the copyright holder and have an impact on the interdependence between the DPO and the copyright holder.

Footnotes
(1) 易遊網 網站“最想打卡的日本動漫景” (https://eztravelweb.wordpress.com).
(3) About the explanation of a production committee, see the fourth section.
(4) According to Okamoto (2013), many people at destination do not refuse the phenomenon of anime pilgrimage because most visitors are very polite and cause few troubles at the destination. The host-guest relation, which is significant subject in tourism study (Smith, 1989), is usually falling into place in anime pilgrimage. Fans do not visit in large numbers to the destination, make noise, scatter garbage and complain about the service of inhabitants. If anything, fans are satisfied simply with being in the place and are please to pick up garbage for the place, even if the fans are not being offered any special services (Yamamura, 2009).
(5) I carried out a questionnaire survey in October 2014. The questionnaires were sent to 473 sections concerning commerce and tourism of municipal
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governments that have filmed sites where fans have visited as part of an anime pilgrimages. The rate of collection was 71.9%.

(6) In the anime scenes, there are no any forms of signboard for sightseeing. Fans usually stress such facilities as they damage the sacred scenery.

(7) For destination promotion, the travel agency can also be influential. In the case of movies and TV drama programs, many travel agencies have the abilities to undertake tour plans. The famous examples are Hollywood tour (Official Site for Hollywood Tours, http://www. hollywoodtours.us) in the United States, Harry Potter Bus Tour of London or James Bond London Walk by Brit Movie Tour (https://www. visitbritainshop.com). On the other hand, it is very difficult for a travel agency to make any tour plans for anime pilgrimages. The visitors find significance in trying to trek by themselves, and most of them do not have much money because they are almost all younger. The business opportunities for a travel agency are not that significant in the domain of anime pilgrimage (See MANTAN WEB, 23rd March, 2014 and Asahi Shimbun, 18th May, 2017). But change has gradually occurred in this area. Nohi Bus in Gifu Prefecture has started a taxi business travelling the locations of Your Name. In addition, the tour company, Kinki Nippon Tourist, created a tour plan for the TV anime MARGINAL#4 Kiss kara Tsukuru Big Bang (http://www.Knt.co.jp/kouhou/news/17/no006.html).

(8) So far, film commissions have not appeared for anime pilgrimages as a definite actor. After the 2010s, there have been examples in which film commissions involve in providing information regarding the location for production companies, such as the case of the Shiga Prefecture Location Office in Love, Chunibyo & Other Delusions (produced by Kyoto Animation).

(9) RDT also indicates the mechanism of environmental influence on organization change (Pfeffer and Salancik, 2003, Chapter.9). However, this paper does not deal with that aspect.

(10) The Japanese Copyright Act provides that the crime of the copyright infringement is prosecuted only upon complaint by a third party. This circumstance makes it easy to create Dojinshi or coterie magazine and secondary use of copyrighted works. At first glance, it seems that the destination may have a certain amount of discretion to use the copyrighted works as secondary usage, but the copyright holder has much discretion in terms of dealing with copyright for the destination
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than the destination itself.

(1) For example, Kyoto City is a global sightseeing spot, chosen for many scenes in animes, movies and TV dramas. Therefore, a vast number of tourists will visit it even if it deals with nothing related to the promotion for anime fans. However, Kyoto City government knows the power of anime well and holds an anime event on a nationwide scale, the Kyoto International Manga Anime Fair (KYOMAF) and runs a wrapping train devoted to anime on the subway.

(2) By asking a certain public officer in charge of a DPO in Chugoku district, the production company may request the DPO not to utilize the word “sacred place.” This implicates that the copyright holder has the capacity to significantly control the conditions related to destination promotion.

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