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Master's Thesis
Academic Year 2017

1980inFuture:
An Otaku Club Where Colliding Sparks of Ideas
with Strangers Born after 1980

Keio University
Graduate School of Media Design

Chen Yujun

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

Chen Yujun

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Abstract of Master's Thesis of Academic Year 2017

1980inFuture:
An Otaku Club Where Colliding Sparks of Ideas with
Strangers Born after 1980

Category: Design

Summary

Youth market gradually becomes the new darling of investors. Otaku culture, as the most popular, cutting-edge, influential culture among youth culture, still has great potential to be exploited. Based on the facts that Otaku born after 1980 have grown up, gradually have consuming ability, and these young people usually have willingness to create doujin-artworks, an entertainment venue serving as an Otaku drink club where help customers to meet partners and collide sparks of idea is considered.

In this club, I need to consider how to attract customers and how to realize the purpose of helping customers to create together. Approaches such as multi-customers board games, weekend parties, Otaku events, hobby workshops and other fellowship activities are what I designed. Furthermore, in order to build brand reputation of this project, choosing small city as the first target city, operating by local biggest Otaku organization, advertising via artworks created by customers who got help in this project are business strategies implemented to build a regional Otaku base among local Otaku.

In this paper, I will analyze the market potential of Youth market related to Otaku culture, point out problems and present solutions, record the procedures of implementing, evaluate this project and introduce the future works.

Keywords:

Otaku culture, Youth market, Club, Doujin-artworks, Workshop

Keio University Graduate School of Media Design

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Chapter 1

Introduction

Youth market gradually become the new darling of investors, especially in creative industry, of which the current market is inundated with various entertainment services, and hence innovative ideas become main productivity to arouse market. In order to come out novel idea, being familiar with the most popular, cutting-edge, influential culture is necessary, and Otaku culture would be the most representative one among youth culture.

Otaku, a Japanese word refers to a group of people with special aesthetic standards, behaviors or a special way of life. This group tend to be more active and creative on Internet, and they usually have great willingness to create derivative content or even originals. As rapid-developing Internet gradually becomes the main media to spread Otaku culture, the derivative content gain great vitality and influence within the whole society.

Since the 1980s, Otaku culture started to expand and extend, the Otaku crowd has moved from a relatively closed "niche group" to a more opened "universal society". It stretched its branches on ground of various countries and nourished its kernel with diversified artworks, such as anime, manga, game, novel, and popular content generated by Otaku Internet users.

Based on the facts that Otaku born after 1980 have grown up and gradually have consuming ability, the youth market related to Otaku culture should be exploited. That a vast of online-organizations or community websites emerge in market verifies the great demands of people urging to social with strangers who enjoy same hobbies with them. As more and more attentions are focusing on Internet social platform, the most primitive but effective social way of human-being, off-line face-to-face meeting, is still absolutely necessary part of a healthy society. However, existing off-line Otaku services are still too limited to meet increasing demands of Otaku people. There are lack of entertainment venue catering Otaku for multi-functional amusement, workshops to learn Otaku-related skills, and chances to interact with other Otaku.

In order to satisfied these demands, an entertainment venue serve as an Otaku drink club where help customers make friends and collide sparks of their idea is considered. In this club, we need to consider how to attract customers and how to realize the purpose of helping customers create together. Holding multi-customers board games, weekend parties, Otaku event, hobby workshops and other fellowship activities are approaches we designed. Furthermore, in order to build brand of this project, choosing small city as the first target city, operating by local biggest Otaku organization, advertising via artworks created by customers got help within this project are business strategies implemented to build a regional Otaku base among local Otaku.

In this paper, I will analyze the market potential of youth market related to Otaku culture, point out problems and propose solutions in chapter One; do literature review about anime-theme restaurant, club culture and related works about blue note club, Slush conference and AA international anime theme restaurant in chapter 2; elaborate the research I have done and how I accomplish my prototype in chapter 3; record the procedures of implementing and show details of final prototype in chapter 4; evaluate this project and introduce the future works in chapter 5 and 6 respectively. In conclusion part, I will present the limitation of this project, and also analyze how new this project is and how excellent it is for its customers.

1.1 Background

1.1.1 Youth market potential

'How your business can profit by tapping into todays most powerful trendsetters and tastemakers? ' [11] These words are prominently printed on the cover of the book, which named Chasing Youth Culture and Getting It Right. Nowadays, the youth market shows its strong ability to absorb gold, especially in creative industry, of which the current market is inundated with various entertainment services, and hence innovated ideas become main productivity for creative industry. According to theory of creative economy [9], in order to come out potential idea, understanding related culture is necessary. Increasing numbers of investors look to youth market, and take youth culture as an essential consideration. As Internet become media to influence culture and people's life, young people, as the most active users in net world, are leading youth culture to a much large stage.

Subculture, serving as an alternative word of youth culture, has been frequently discussed when do researches related youth market. The land of Japan gave birth to numerous types of subculture, and among them, Otaku culture is one of the most representative and influential type. [7]

There are three main reasons why I choose Otaku-culture as the most representative one. First, the Otaku group is no longer a niche group. According to a survey conducted by Nomura Research Institute that targeted the five major Otaku fields(comics, animation, idols, games and PC assembly), the total number of enthusiastic consumers, known as Otaku, in Japan is estimated to be 2.85 million with a market size of 290 billion yen. Thus, the existence of the group is becoming increasingly measurable in the consumer market. [7] The second reason owes to creativity and energy of Otaku fandom. Not only spend money on original artworks they like, most of them also devote themselves with strong passion for their ideals, to creating fan fictions or other derivative content, sometimes originals. This behavior seems to be seeds of culture, associating the situation I showed above that young people are much more active in net world and leading youth culture to huger stage, those Otaku youngsters contribute to a large extent. The third reason is that Otaku culture have more potentials to exploited among other subculture. I will expound this in subsection 1.1.2.

Otaku culture emerged in Japan in the 1970s, and has given rise to a massive entertainment industry producing anime, comic, and games. [5] The influence of Otaku culture is not limited to its birthplace, Japan, but has spread to other Asian countries, and even the West. Put China on the table, during the 1980s, Japanese animation such as “Dragon Ball” “Slam Dunk” gained extreme popularity among Chinese youngsters, and until 1990s the concept of Otaku began to be widely used by Chinese fandom. So there is a consensus that the year of 1980 is a milestone and also a tag for young people. Furthermore, this generation has already grown up. They do have consuming desire and start to possess economic capability.

1.1.2 ACG to ACGN²: the expansion and extension of Otaku-culture

Otaku, a Japanese word refers to a group of people with special aesthetic standards, behaviors or a special way of life [4], and all of these are influenced by Japanese anime, manga and game. The word of Otaku is similar to pathologising representations of media fandom in the US and UK, where fans are stereotyped

as geeks. [6] Due to the rapid growth of the network media, the Otaku culture has moved from a relatively closed "niche group" to a more opened "universal society". The details about how network spreads Otaku culture can be described in two aspects: being easier to operate Internet makes Otaku culture much more accessible; cheaper price for network information breaks the economic barriers to share Otaku resource.

Furthermore, during the Otaku culture in its promoting process, its not only has stretched its branches and leaves on the land, but also nourished its huge "kernel". For example, in Chinese region, Otaku culture used to be instead by an alternative vocabulary, ACG, which is the English abbreviation for Anime, Comics and Games. With the trend that web novels adapted to the animation, comics and games, a new vocabulary ACGN tends to replace ACG, where the letter N means the novels. However, this new word is inclined to be replaced either. As the Internet becomes a new media to spread Otaku culture, almost all of Otaku are gathered on Internet, creatively and actively. Considerable numbers of these users tend to create derivative content or even original content on Internet, which might be influential to the whole society.

Today, even one simple buzzword or funny picture could be popular thing by discussing as hot topic on twitter, let alone prevalent fiction or TV shows. More and more elements generating from ACGN culture or created by Otaku users and then spreading on internet are classified as Otaku subculture, the person who enjoy this claim themselves to be Otaku in China.

Thus, the meaning of Otaku has expanded, and net culture should be one essential part-ACGN should be instead of ACGN², where another N means network. That is, Otaku culture spreading in other country are gradually no longer simply referring to Japanese culture product, but a multi-cultural one involving animation, comics, video Games, fiction, online games and other derivative cultures.

Expansion means demands. This is the reason why I say Otaku culture has more potential to exploited comparing with other subculture. In addition, diversification and flexibility are also the advantages of Otaku culture.

1.1.3 Derivative content market

Otaku come from a lineage of self-production representing fandom. To illustrate this point, doujin, cosplay, and wotagei all represent manifestations these extreme consumers produce to full-fill the hole left by a lack of corporate production. Part

of the peculiarity of Otaku is their drive to contribute creations of their own to the field within which they obsess. The tradition of doujinshi is one of the earlier and more pronounced means of Otaku production as an extension of fandom. In addition to manga, circles promoting doujin computer games, photo-books, and doujin music occupy a large portion of the venue. [8]

The recent decades have seen drastic changes in the way in which cultural goods are created, distributed and consumed. Seeing through the technicalities of these changes, one trend stands out: with the popularization of the internet, the customers, traditionally perceived as the content consumers, are gradually taking up the job of content creators. So it has been an increasingly pressing question for the creative industry that what should the various players in the industry do to benefit these creator of derivative works.

To be specific, fans have been playing an important role in the success of the majority of cultural commodity. They not only directly contribute to the sales of cultural goods such as animations but also refer them to their friends and familiar member. And recommendations from acquaintances yield far greater advertising effect than commercial advertisements. Moreover, some dedicated fans even write doujinshi fan created contents based on the plot and setting of the official story, for their favorite works. In some of the extreme cases, the unofficial content even out-performs the official ones in terms of popularity. Besides serving as advertisements for the official work, fan-generated contents have the potential to inject new life into their parent. Therefore, the organization and coordination of fan activities have taken priority for people working in the creative industry.

1.2 Problem

1.2.1 Lack of place for multi-functional amusement

Otaku culture is starting to be accepted, known, fascinated by the public, so the increasing amount of potential customers is foreseeable. Moreover, as the majority of Otaku group was gradually changing from geek Otaku to consuming Otaku, various services or entertainment venues designed for Otaku off-line meeting or amusing lunched into market, for example, maid coffee(figure1.1) and mangakissa(figure1.2).

However, after basic surveys among Otaku consumers, the data shows that, although maid coffee or mangakissa can meet Otakus consuming demands to some

extent, the services they offered are usually monotonous and small-scale. Objects reflect that, they hope not only manga or simple meals, but also board role-playing games, real-life room escape game, stage for performing, bar for big party or some other functions should be concerned; not only maid theme but seasonal-changing theme is also concerned to be added. [10]



Figure 1.1: Customers dining in maid coffee



Figure 1.2: Mangakissa

1.2.2 Lack of places for workshops and social

Catering to Otaku's social and entertaining demands, all kinds of Otaku hobby communities came into being. Correspondingly, a wide variety of network platforms serving for Otaku encountering are created, yet the market for Otaku off-line service has been ignored to some extent.

Actually, a considerable proportion of enthusiasts have strong passion to learn related skills and participate Otaku activities or derivative content creation, which means workshops to learn skills and meet partners are needed. However, the market for providing regular workshops for Otaku-related skills are still blank.

1.2.3 Lack of brand recognition

Brand recognition is extent to which a consumer can correctly identify a particular product or service just by viewing the product or service's logo, tag line, packaging or advertising campaign. [3] Although some venues catering to Otaku offer places to meet partners who would like to create donjin-works together, the brands of these venues are not influential enough to gather appreciable numbers of Otaku consumers, which is necessary requirement for customers building team.

Same as social platform, more active users will attract more new registered users. In order to gather more and more consumers with common interest, and serve them as a social place, a brand recognition need to reach a consensus among Otaku in different region.

Existing Otaku consuming places distribute in every corners, streets in cities, but there is no representative one considered as a member base gathering whole Otaku in each region. The lack of brand recognition can be attributed to the traditional advertising means which did not take advantage of features of Otaku.

1.3 Project proposal and goal

1.3.1 Proposal

1980inFuture, an entertainment venue to collide sparks of idea with Otaku strangers born after 1980, operating by influential regional Otaku organization, advertising via artworks created by customers creating in 1980inFuture, attracting Otaku customers by serving as an Otaku culture club.

- 1980inFuture: the name of this project has been changed from ‘REDHOUSE’ and finally be decided to clearly emphasize target customers. Literally, ‘1980inFuture’ refers to ‘what is going on after 1980, expressing club owners wish to see whats happening to both the world and humankind after the year 1980 in his 1000 mini-world.
- Entertainment venue to collide sparks of idea with Otaku strangers: Otaku, especially those young generation, have a significant feature that they are usually creative and have a strong willingness to create derivative artworks for original one they love, such as doujin-video, music or manga, or even pure originals. This project is going to encourage their creative thinking and offer them chance to meet partners, which is the core of this project. The approaches to realize this are to gather Otaku customers by decorating the entertainment venue like an Otaku theme club, which is fashionable and attractive to youngsters; hold multi-customers board game, events, champions, workshops, fellowship activities to help customers make friends with each other.
- Operating by influential regional Otaku organization: this project is considering to gradually implemented region-by-region. Based on that there are already numerous Otaku-related organizations, leaders of influential organization would be a good choice to operate the club. The first reason is that leaders of Otaku organization are usually deeply familiar with Otaku culture, and hence they could offer more adept services due to knowledge of customers needs; the second reason is because all members of organization are potential customers, and they are good advertisements by inviting their friends to the club.
- Advertising via artworks created by customers creating in 1980inFuture: since 1980inFuture is designed to gather Otaku and help them find partners to create Otaku-related artworks, workshops and activities is going to be concerned. The artworks created by customers who get help here will be published with a same logo which standing for 1980inFuture. Those artworks are going to published on different platforms, which is the special way advertising and increasing recognition of the 1980inFuture club.
- Attracting Otaku customers by serving as an Otaku culture club: this entertainment venue is going to be a club with various services in order to meet consuming demands of the Otaku crowd.

1.3.2 Goal

This proposal was formally proposed at MAY 2016. I spent two months in improving concept design and hunting sponsors. Finally, at August 2016, two sponsors and I deployed the basic schedule of project implementing.

After market research in target city, CHIFENG, We finally decided that the preliminary budget was 400,000CNY, which was about 6,700,000 JPY. This amount of money was supposed to launch 1980inFuture club, covering the cost for rent, staff commission, club decoration, equipment, food material, administrative cost and other cost such as advertisement and utilities. Considering the limited budget and other inevitable problems such as huge amount of money for anime theme decorating and copyright issue for using anime character, the goal before JUL 2017 was finally decided to be a drink club catering to Otaku people, involving board game, Otaku activities and regular workshops, realizing the purpose that helping Otaku customers to collide sparks of their ideas in 1980inFuture. And the standard to assess whether this project succeeds is whether the rate of return reach 10% during five-month trail operating.

Set i as rate of return,

$$i = \frac{Netprofit}{Marketcapitalization} \quad (1.1)$$

This thesis will also record how the new advertising method-advertising 1980inFuture club via artworks created by customers who get help in 1980inFuture work on. Hence by the end of this research, the progress of realizing project goal can be described in two aspects: opening 1980inFuture club and doing its trail operating for five months, and then evaluating its profit; helping at least one Otaku customer build a team and create donjin-artwork, and then advertising 1980inFuture club by this artwork.

Chapter 2

Literature review and related works

2.1 Literacy review

2.1.1 Anime Theme restaurant

Animation theme restaurant focus on designing customer experience with animation culture, involving store name, store decoration, dishes and so on. Meeting the trend that when animation enthusiasts enjoy dishes, they can also experience the animation culture simultaneously. It is a restaurant catering to animation lovers, where they can hold birthday parties, players salons, company gathering and so on.

2.1.2 Club culture

A social club may be a group of people or the place where they meet, generally formed around a common interest, occupation, or activity. Examples include: anime clubs, book discussion clubs, charity work, chess clubs, country clubs, criminal headquarters, final club, fishing, gentlemen's clubs (known as private clubs in the US), hunting clubs, military officers' clubs, politics clubs, science clubs, university clubs.

2.2 Related works

2.2.1 AA International Anime Theme Restaurant

AA international animation brand, found by Shandong Cartoon Culture Communication Co., Ltd.¹, started to garrison the market of China in 2008.

Over the past decade, AA international animation developed nearly 10,000 kinds of animation-related products. The integration business model created by AA international animation regards animation culture as its core, creation and interactive experience consumption as its selling point. This integration business model is multi-service complex combining the animation derivative product, animation theme bar, animation DIY experience center, animation theme network cafes, animation board game restaurant, COSPLAY photography and other modern fashion services.

Among these, anime theme restaurant aims to offer a happy dining experience, an exchange platform for anime lovers, and anime culture experience for more people.



Figure 2.1: AA anime theme restaurant

2.2.2 Slush

Slush², generated in Finland, is a global innovation entrepreneur event. It is one of the most distinctive entrepreneurial conferences in the world. It has grown from a 300-person assembly to a world-renowned event, now spreading globally.

Slush is a student-driven non-profit movement originally founded to change attitudes towards entrepreneurship. In 2015, Slush was organized in Tokyo and Beijing for the first time. In 2016, Slush is spreading to Shanghai and Singapore.

There are more than 150,000 entrepreneurs, investors, media reporters, and large business executives from more than 100 countries around the world coming to the event. The philosophy behind Slush has remained the same: to help the next generation of great, world-conquering companies forward.

The most attractive and special feature of Slush is its novel form, which is quite different from most entrepreneurs conference. That is, holding event like a big party decorating the venue like a nightclub.



Figure 2.2: poster of Slush

2.2.3 Blue note

The name of Blue Note³ is almost synonymous with jazz. The club, founded in 1939, not only experienced and promoted the golden age of jazz, but also conquered the difficult times during the decline of jazz. To a large extent, this thanked to it was also a famous jazz music record company, making it become ‘World’s finest jazz club and restaurant’ in most jazz fans’ thoughts all over the world. [1]

As a Jazz theme club, Blue note club has stage for jazz show. Even today, musicians in the jazz world still treat Blue Note as one of the best places for live performances, and the club often invites performers from Latin music, Bruce, R&B and other popular genre coming to give a show, so Blue Note is still the one of the most important venue for jazz performances in the world. What interesting is that, the club located in the central area of Greenwich Village in New York, not only has become a crowded attraction with Japanese tourists, but also opened three stores in Tokyo, Osaka, and Nagoya. In Milan and Las Vegas, Blue Note also opened branches, and hence became the world’s most successful jazz chain restaurant.



Figure 2.3: Blue note

Notes

- 1 <http://www.aadongman.com/>
- 2 <http://www.slush.org/>
- 3 <http://www.bluenote.net/newyork/index.shtml>

Chapter 3

Research and prototype

3.1 Preliminary research

3.1.1 Design the surveys

There will be three survey objects: Otaku group who would be potential customers, related practitioners and myself. Before conducting surveys, in order to make the following research logical, some basic questions should be figured out clearly.

Problem definition

Q: What is the purpose of these surveys?

A: Scanning the problems within market and then find strategies.

Q: Is additional background information necessary?

A: Should do literature review on theme restaurant, club and culture experience center.

Q: Can a hypothesis be formulated?

A: The services offered by existing entertainment venue are usually monotonous and small-scale. There are lack of places for multi-functional amusement, and workshops for Otaku learning and meeting. Among existing otaku entertainment places, there is no representative one which is considered as a member base gathering whole Otaku in each region. This problem can be attributed to the traditional advertising means which did not take advantage of features of Otaku.

Selection of basic research design

Q: What is the source of data?

A: Questionnaire data, interview information, past thesis conclusions, Network related latest view

Q: Can objective answers be obtained by asking people?

A: No, Personal views must be subjective factors, So need to interview as much as possible, Or interview the relevant practitioners.

Selection of simple

Q: Can the target population be identified?

A: Otaku who born after 1980.

3.1.2 Fieldwork: Questionnaire among otaku

When considering what kind of questions should be added in questionnaire, that what are the factors orienting the research should be decided firstly. Marketing-oriented, which focuses more on how the project provides value to customers than on the physical product or production process. With a marketing-oriented project, the majority of research focuses on the customer. Once decide that the survey is marketing-oriented, research addressing consumer desire, beliefs, and attitudes become essential. [12]

After collecting the information in questionnaire, I divide it into three main parts to describe the feedback.

First, after being asked What kind of theme restaurant you are interest in?, most of the objects selected maid coffee as their favorite, which accounted for 80% of male objects. While when they were asked about satisfaction, few function and small scale become two main problems. They think the maid is only a relatively representative elements of Otaku culture, although there exists other theme restaurants in the market, but a season-changing theme one is almost nonexistent at all. When were asked further question about what kind of services they are interest in, a plenty of answers were collected, such as manga rental, board role-playing games, stage for performing, bar for big party, dancing room, recording

studio, manga drawing lesson, costume making room and even rental showcase for consumers to sell or show their artwork, and also some advice like theme hotel with anime theme room, private wake-up service, one-day role playing service.

Secondly, when asked about place, most of objects think entertainment venue catering to Otaku group should be hold in developed city, such Tokyo or Shanghai. They think big cities have more potential users, and are more sensitive to popular culture. But a few objects think there are many failure cases in big cities due to bigger and more uncontrollable market. While the other answers referred to some small cities, where would be easier for start-ups to domain the market, control costs and forecast trends.

Thirdly, how about an Otaku member base? 100% objects answered yes, but most of them think this proposal is hard to realized. How to make the whole Otaku know this place, and convince them this place is the base. The core of problem is the way to advertise. According to the questionnaire, comparing with traditional advertising methods such as TV commercials, newspaper advertisements and leaflets, Otaku usually tend to see advertisement on Internet, so publicizing in internet video, social platform or forum would be more competitive.

3.1.3 Fieldwork: Interview to related practitioners

Practitioner A:

Name: Li Zhanhui

Age:23

Occupation: Cosplayer

I am a cosplayer. I have been Otaku member of a cosplay organization for two years. The thing is, in order to participate some cosplay show, I must find many cosplay to perform with me. During this two years, I find it is much easier for me to find partners. A organization gathering people you want is awesome. The problem perplexing me now is we need an entertainment venue to relax. Almost every times, after cosplay show rehearsal with lots of my group members, we indeed need a place for us relaxing, chatting and drinking something. A place caterring to Otaku people will promote our experience, and I will feel comfortable dinning there when wearing cosplay costume. I also can meet other Otaku strangers living in this city.

Practitioner B:

Name: Miao Hui

Age: 22

Occupation: University student, young start-up

In college, I have been committed to start a business with some young people who are interest in Otaku culture as me. And there indeed some association exist for me to meet my partners. However, these are still not enough. Because, in one association, I usually can only meet one partner who possess skills only can meet my one demands. But what I need are a few partners with various skills, and hence I need to contact different associations. I image there would be an Otaku club, where gathering various Otaku, I can meet all kind of Otaku with different background and knowledge, and come out nice idea together.

Practitioner C:

Name: Wu Li

Age: 35

Occupation: Director of China first Otaku talent show

Wu Li, producer of Chinas the most experienced entertainment production company, MANGO ENTERTAINMENT, director of China first Otaku talent show, which starts recording in July, 2017. When I interviewed him, he was preparing materials for his new program-CIYUANXING Project, which is the first Otaku talent show in China, attracting a lot of media attention. He said, during his preparation for this Otaku show, he had done a plenty of research on Otaku group. He think starting Otaku-related business is future trend, and off-line club catering to Otaku is a potential investment, so he gave advice on each of my questions.

Q: Is there any advice on anime theme restaurant?

A: There are two things needed to be highlighted. First, operating animation theme restaurant, how to decorate your restaurant is important. You must highlight your own unique theme of the animation culture, do not be neither fish nor fowl, either combination of a variety of animation or only focusing on one animation theme is

OK, but keep in mind that the choice of animation theme culture has a huge influence to attract customer. Basing on investigation of domestic market, choosing popular animation theme known by public, such as One Piece, Naruto is recommended. Do not choose those pornographic, terrorist violence and unhealthy animation. A variety of animation themes can be flexible combination according to the store layout, you can only highlight one theme and deeply exploited. The second thing is your core. What is core? For example, you know Disneyland has shopping and dining, but what attracts you go there is shopping or dinning? No, you treat it as amusement park, this is the core of Disneyland. In china, Wanda Plaza also has shopping and dining, but people usually go to its top floor directly, why? Because there is Wanda cinema. You said you preferred a multifunctional club, then you must figure out clearly what is your core? What is your core competencies to attracting customers?

Q: Is there any advice on publicity method?

A: You can regularly organize COSPLAY performances, animation enthusiasts interaction, video games and other activities. Highlight the interaction with other customers in shop, help them make friends and share idea, so that customers can not only enjoy delicious foods, but also can participate in interactive activity. Word of mouth marketing is your choice.

Q:Is there any advice on foods?

A: It can be not only exquisite Japanese, Korean or Western food, but also can cover the theme culture, which means you can create dishes combining with Otaku culture, and definitely, they are high-quality food.

Q: Is there any advice on multifunction?

A: Set a place with comic books, cartoon sets, you can also play the popular animation video or popular animation music in your club, which can promote Otaku culture atmosphere. Set showcase for customers to share their artworks. You can also place Sega DC, Nintendo red and white machine, Sony PS, Microsoft xbox and other old-fashion games, make customers can both find childhood memories, but also can feel the progress of the times.



Figure 3.1: Wu Li standing at the front of MANGO company

3.2 First Prototype

3.2.1 Concept design and content design

A concept or construct is a generalized idea about a class of objects ,attributes, occurrences, or processes that has been given a name. [12] Basing on the feedback of fieldwork and interviews, the problems within market are quite same as the hypothesis before designing surveys:

1. The services offered by existing Otaku entertainment venue are usually monotonous and small-scale.
2. There are lack of off-line chances for Otaku making friends.
3. There are lack of off-line workshops for Otaku learning.
4. There is no representative one which is considered as a member base gathering whole Otaku in each region, which is due to traditional advertising means did not take advantage of features of Otaku group.

According to the problems showed above, corresponding strategies come out-1980inFuture, an entertainment venue to collide sparks of idea with Otaku strangers born after 1980s, operating by influential regional Otaku organization, advertising via artworks created by customers helped by 1980inFuture, attracting Otaku customers by serving as an Otaku culture club.

In order to realize this, the contents will include:

1. An entertainment venue serving as club, offering various services such as manga rental, board role-playing games, Otaku-theme bar for big party.
2. Fellowship activities and events for local Otaku.
3. Workshops and equipments for related artwork, considering to add dancing room, recording studio, manga drawing lesson, costume making room.
4. Using the artworks created by customers who get help in 1980inFuture to do advertisements, by add LOGO of 1980inFuture.

3.2.2 Target city: CHIFENG,China

This project is implemented in a small city in its first step. Since starting in a small city would be relatively easier to domain the market, control costs and forecast trends.

Chifeng, a Chinese City, the fourth largest city in Inner Mongolia province, is the center of Mengdong Region. Quite near to Beijing, and hence it is usually referred as Garden of Beijing. As a small city, Chifeng is not a high-speed development of the city, but citizens consumption abilities are appreciable. Chifeng is the most populous city in Inner Mongolia Region, with 4.34 million people in the sixth census, of which young people who are between 12 and 35 years old account

for 24.6%. On the basis of research about Otaku-related organization or industry in Chifeng, there are at least 49 Otaku associations spreading all over universities, high schools, middle schools, vocational-technical schools, and adult interest groups. Among them, the number of registered members of these organizations is 6,323 people. And the Dimension Mirror, the biggest Otaku organization in Chifeng, has 3002 members consisting of both adults and school students.



Figure 3.2: Partial member's signature board of Dimension Mirror

3.2.3 Target customer: Otaku born after 1980s

The uniqueness of anime theme restaurant is the uniqueness of its overall business philosophy-prominent animation culture will attract amounts of animation enthusiasts, students and urban white-collar workers, which are its target customers.

As the location of 1980inFuture is going to popular plaza in city center, where there are numerous universities and middle schools surrounding, so that the students of these schools, people shopping there are potential targets.

In terms of the services considering to added in 1980inFuture in future, Otaku who have demands to meet partners and consume in an Otaku culture environment, the most suitable customers due to the purpose of this project is to help them create Otaku-related artworks together and at the same time serve them as an Otaku theme entertainment venue. Since the owner of 1980inFuture will choose a leader of Otaku organization, so fellowship activities among various local organization are necessary. The Otaku members of local organization are expected to be the core customers. And they are walking-advertisements. Because that they may invite their friends to this club and familiar recommendations are the best advertises.

According to the name of this project-1980inFuture, it can be easily seen that we are focusing on those who born after 1980s. The reason has been discussed in Chapter One. In China, during the 1980s, Japanese animation such as "Dragon Ball" "Slam Dunk" gained extreme popularity among Chinese youngsters, and until 1990s the concept of Otaku began to be widely used by Chinese fandom. So there is a consensus that the year of 1980 is a milestone and also a tag for young people. Furthermore, this generation has already grown up. They do have consuming desire and economic capability.

3.2.4 Sponsor

Dimension Mirror Otaku Association

Dimension Mirror, founded in 2015, the biggest ACG enthusiast organization in CHIFENG. It is an team that has successfully held large-scale comicons for three times, and now has been already grown to be a famous brand among local Otaku to an large extent. And they have partnership with numerous Otaku-related communities and have enough experience to gather Otaku and hold Otaku events, so this is the reason why I choose Dimension Mirror to collaborate with.



Figure 3.3: LOGO of Dimension Mirror

Leader of Dimension Mirror:

Name: Zhao Chen

Age: 25



Figure 3.4: Leader of Dimension Mirror

Red House Studio

Red House Studio, the only one anime studio in CHIFENG, a young company started in 2015. The leader of Red house studio, Sun, is a veteran animation director who once worked in Kaitian Animation company, which is a well-developed company in China's anime industry. After 10-years working, Sun decided to found his own company in his hometown, so Red house was launched. This studio has been involved in many Chinese excellent anime making, so they have sufficient experience to hold workshops for amateurs. The staffs working in Red house also have high enthusiasm to help people who love anime and promote domestic Otaku culture development. So we got consensus and became partners.



Figure 3.5: LOGO of REDHOUSE Anime Studio

Leader of Red house studio:

Name: Sun Hao

Age: 29



Figure 3.6: LOGO of REDHOUSE Anime Studio

3.2.5 Schedule of implementation

Here is the implementation schedule decided by two sponsors and I:

1. Estimate investment budget: need to have an affordable amount of investment.
2. Decide shop location: better to be modern block where gathering lots of young people.
3. Shop rental: sign the rental contract and ask landlord for rent-free period.
4. Restaurant decoration: complete measurement, interior design, and decoration, all of these process should be consistent with the theme of animation.
5. License: use shop lease contract and personal identity card to apply license in relevant departments.
6. Equipment procurement: order the necessary equipments based on production needs and environmental needs.
7. Material procurement: procure raw materials for dishes making.
8. Recruitment: recruit suitable staffs and training.
9. Product test: test equipment and foretaste.
10. Trail operation: improve operating efficiency and collect feedback.

Chapter 4

Implement and final prototype

4.1 Implementing timetable

Time	Procedure	Content
MAY 2016	Preliminary survey	Scanning problems within market
JUN 2016	Concept design	Making strategies and proposal
AUG 2016	Sponsor meeting	Discuss details about budget, price, location, implementing schedule etc.
SEP 2016	Shop rental	Sign contract for house located at WANDA plaza for one year
OCT 2016 /JAN 2017	Restaurant decoration	Buy finishing material and pay renovation works, decorating for 50+days
DEC 2016	License	Hygienic license for open bar, registering a company for brand
JAN 2017	New Advertising	Gathering partners in this project, creating anime with LOGO of 1980inFuture
FEB 2017	Equipment procurement	Equipment for beverage and food making
FEB 2017	Material procurement	Raw materials for food and beverage
FEB 2017	Trail operation	Improve efficiency of operation, Great bargain to attract customers
MAR 2017	Recruitment	Professional bartenders training waitresses and waiters
MAY 2017	Evaluation	Observation and interview of customers, collecting feedback and do analysis

Table 4.1: Implementing timetable

4.2 Final prototpye

Change of name

In the early days of executing this project formally, the name of this project was not 1980inFuture. The first name of this project was REDHOUSE, which was same as REDHOUSE studio. At that time, the leader of REDHOUSE studio, Sun, desired this club raise reputation of his studio, and another sponsor ZHAO and I also think, if the outside design of this club could be a big red showy container, 'REDHOUSE' would be the optimum. So the first artworks created by customers of this project was published with name of REDHOUSE. However, during the period of implement, we find that our budget can not afford the huge cost to decorate the outlook of house like a big red container. So we changed the name of REDHOUSE to 1980inFuture, which shows up the message about our target users.

Photos of 1980inFuture



Figure 4.1: 1980inFuture Gate



Figure 4.2: Beverage made by 1980inFuture(1)



Figure 4.3: Beverage made by 1980inFuture(2)



Figure 4.4: Inside of 1980inFuture



Figure 4.5: Anime toys in 1980inFuture



Figure 4.6: LOGO of Dimension Mirror in 1980inFuture



Figure 4.7: Garage Kit in 1980inFuture

4.3 New advertising method

During the period of decorating 1980inFuture club, I was considering to test whether the philosophy of this project was effective. The philosophy is to serve as an Otaku theme entertainment club for customers where customers can collide sparks of idea with other Otaku strangers born after 1980. So I tried to create a prototype which is an Otaku fellowship party, which was same as what I was planning to hold in 1980inFuture club. I gathered Otaku who had interest in 1980inFuture project, and we met each other via participating the prototype party, and finally built an animation-making team.

This team spent two months in creating an original animation. The animation was published on video websites and played on screen of Otaku event in Chifeng. At that time, the name of this project is still REDHOUSE as I mentioned above, so the name showed in animation is REDHOUSE. Anyway it is still effective to lead audiences to check information about REDHOUSE studio and remember it. Since one sponsor of 1980inFuture is the boss of REDHOUSE studio, so people correspondingly turn to know 1980inFuture. After 1980inFuture club start business formally, the LOGO will be changed to 1980inFuture's.



Figure 4.8: Name O of REDHOUSE Anime Studio showed in customers' anime

Traditional advertising methods usually focus on describing what the product is, what kind of functions are. Although this part is indispensable, attempting

this new way is also necessary. That is because our target customers have a special feature need to be considered- Otaku people who in need to find partners and having willingness to create tend to pay attention on donjin-artworks. Due to donjin-artworks are directly exposed to the Otaku crowd, and spreading among them, donjin-artworks are the most powerful and effective media to delivery message to Otaku people. Besides, as the philosophy of 1980inFuture project is to help Otaku meet and create together, so showing what kind of the artworks customers made directly tell audiences in front of screen how about the results of this project.

4.3.1 Members

The network names of members who participated in animation-making have showed at the end of animation, consisting of scenarist, producer, director, animators, background designer, video effect designer, subtitle maker, audio specialist, character voice and assistants.

Scenarist:

ZHEN BU CARE(Me,leader of this anime-making)

Producer:

ZHEN BU CARE(Me)

Anime Director:

SHU KE BEI TAI(Sun Hao, sponsor of 1980inFuture, leader of REDHOUSE anime studio)

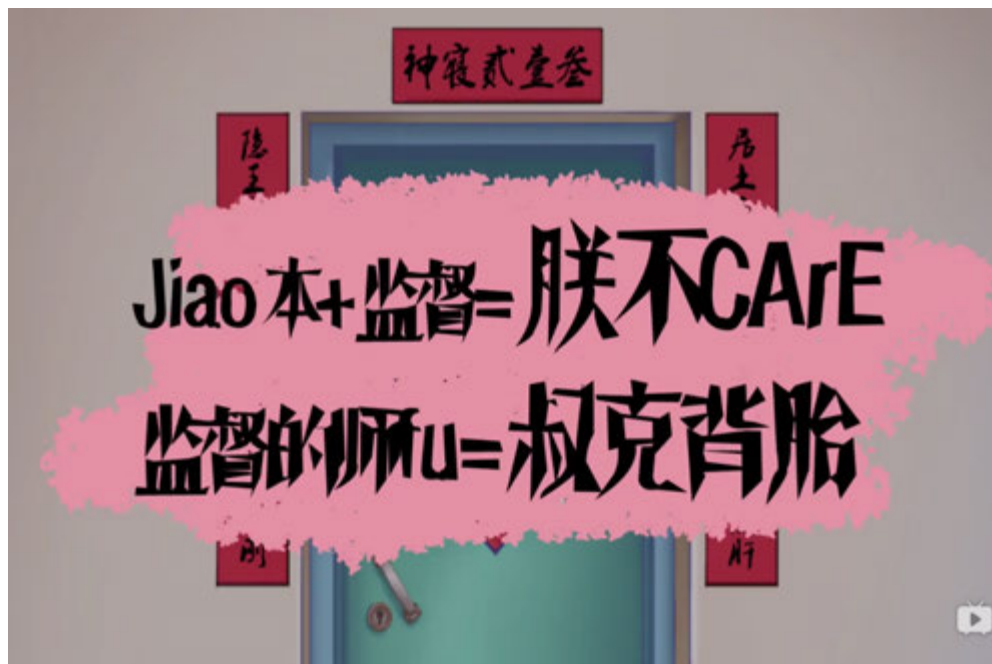


Figure 4.9: Members showed in customers' anime(1)

Animator:

SHU KE BEI TAI(Sun Hao)

TIAN DA TUI(Staff of REDHOUSE anime studio)

DA BAI(Staff of REDHOUSE anime studio)

Background:

MI JIANG SHU SHU(Member of Dimension Mirror Otaku organization)

Video Effect:

YUE XI MENG(Customer)

Subtitle:

YUE XI MENG(Customer)

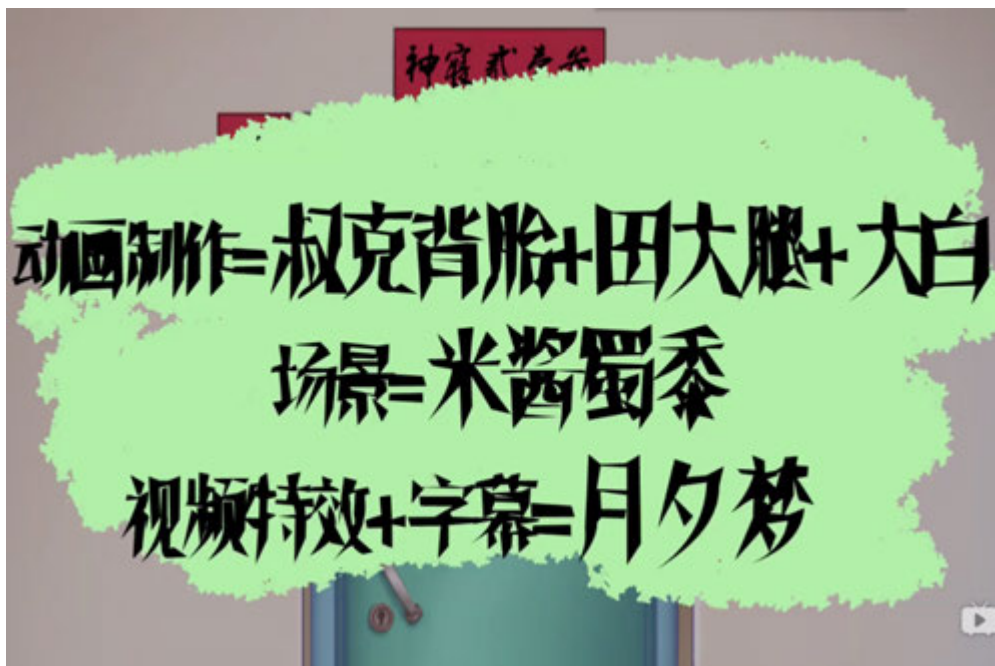


Figure 4.10: Members showed in customers' anime(2)

Key Animator:

A TIAN TIAN(Customer)

SHE ZHENG WANG WHOLEWIN(Customer)

QING JU(Customer)

CHEN WEI NIE(Member of Dimension Mirror Otaku organization)

Foley Artist

XIAO WU(Customer)

Sound Mixer

XIAO WU(Customer)

Assistant:

WU SHAN MIAO(Member of Dimension Mirror Otaku organization)

MIAN TUAN(Staff of 1980inFuture club)

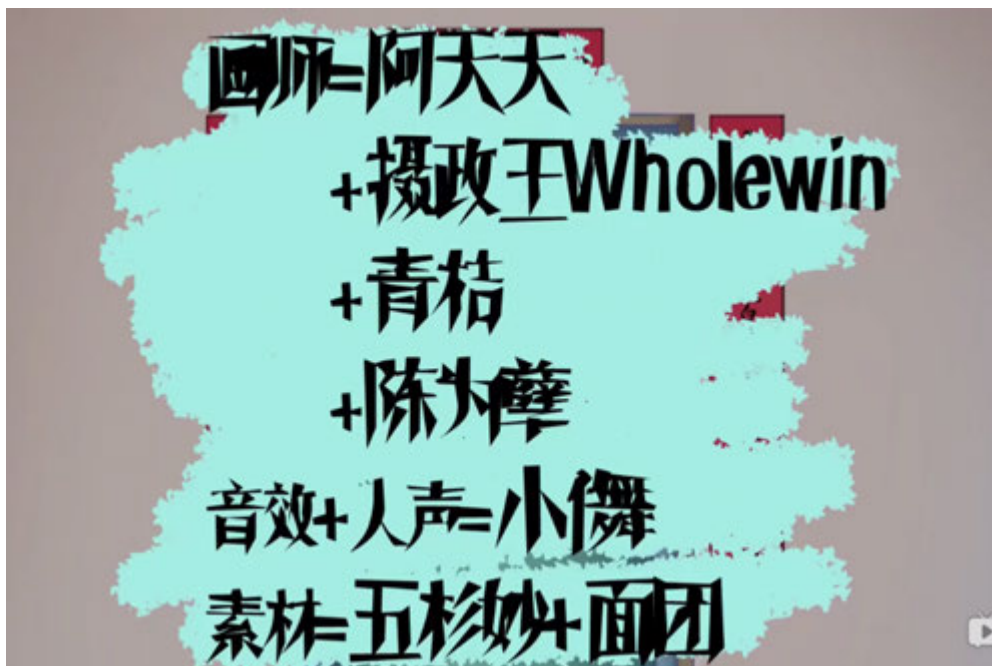


Figure 4.11: Members showed in customers' anime(3)

Character Voice:

LENG QUAN YE YUE(Customer)

HANSER(Customer)

WANG PANG ZI(Customer)

SHEN GU NEKI(Customer)

XIA LING QING(Customer)

QIN QIE GE(Customer)

TU TE HA MENG(Customer)

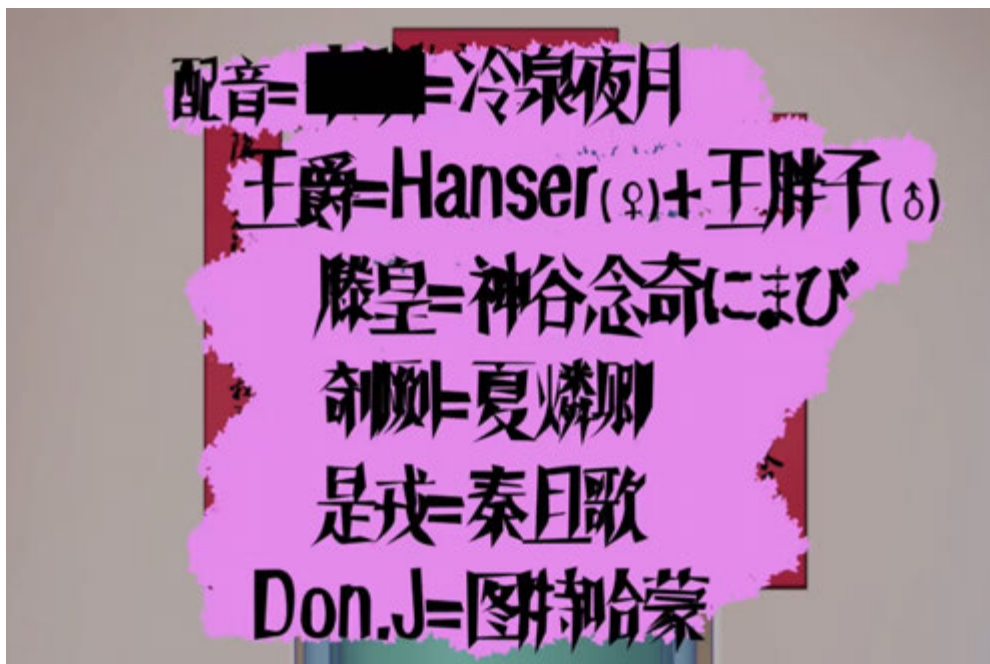


Figure 4.12: Members showed in customers' anime(4)

4.3.2 Animation producing process

The process to make this animation can be divided into three parts.

The first part is animation design. When scenarist finished the script, the director and animator need to design the character setting, background setting, color setting.

Then, what they designed will delivered to other drawers and animator to start the second process, which involved original drawing, animation, background drawing and coloring. After unedited character animation videos and background animation have done, the video effect designer need to synthesize the characters animation and background animation together, and then conduct video effect. The video will deliver to audio group for character dubbing and editing background audio effect and music.

All these materials will finally deliver to producer, which is me, to do final editiong and check. That is the third part.

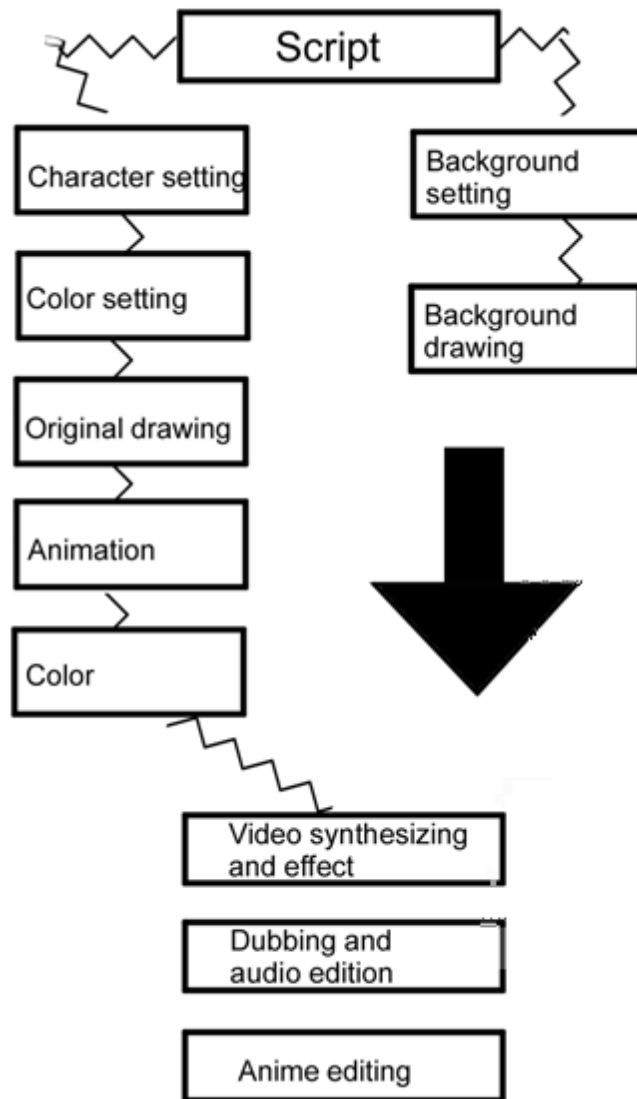


Figure 4.13: Procedure of customers's anime making

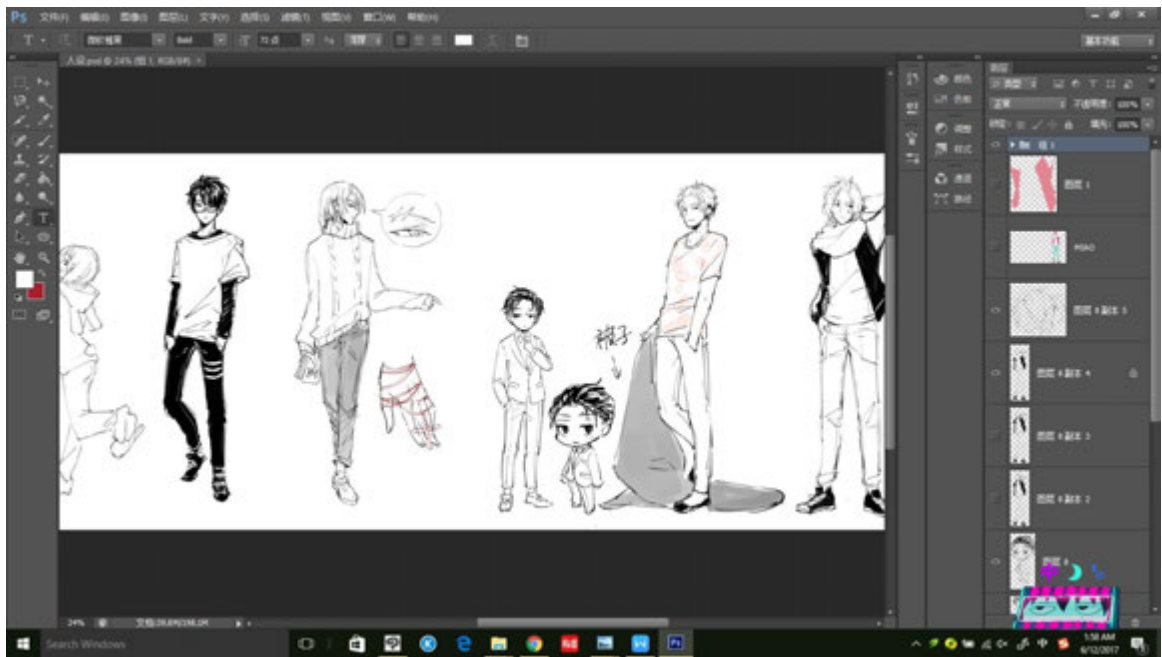


Figure 4.14: Character setting of customers' anime

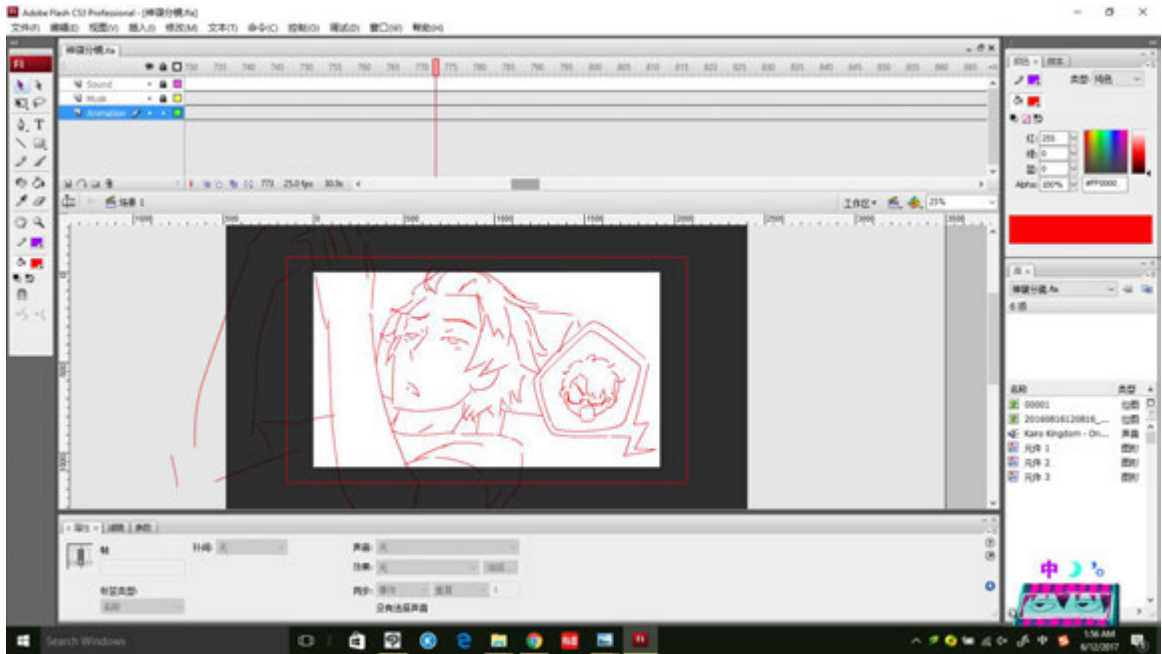


Figure 4.15: Script of anime

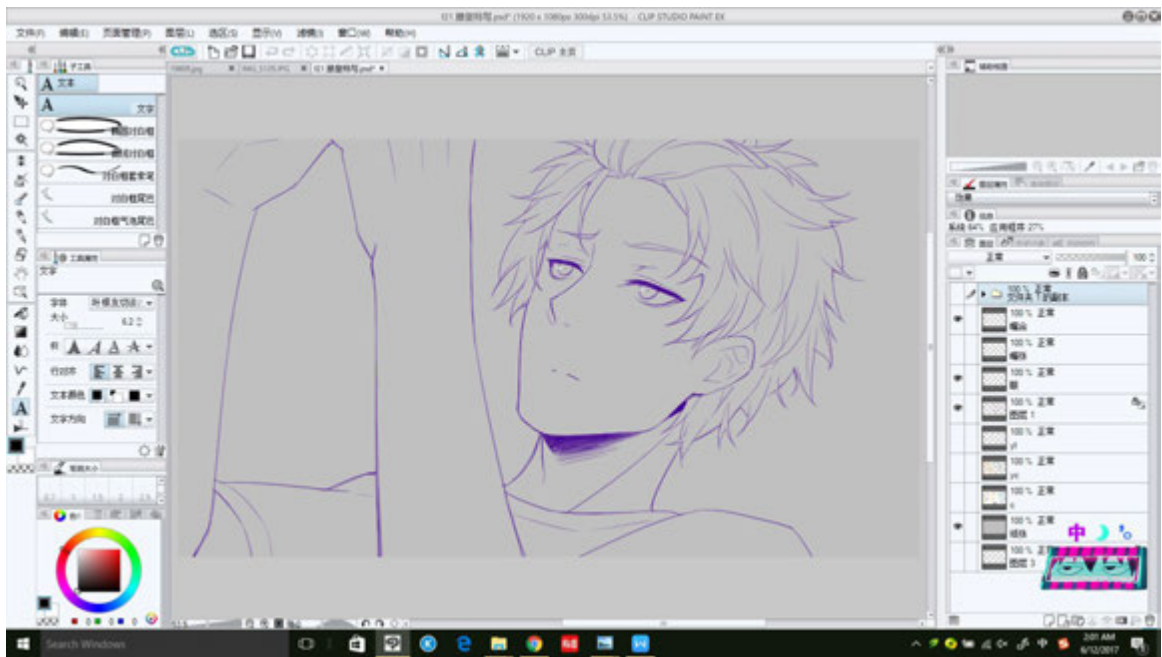


Figure 4.16: Original drawing

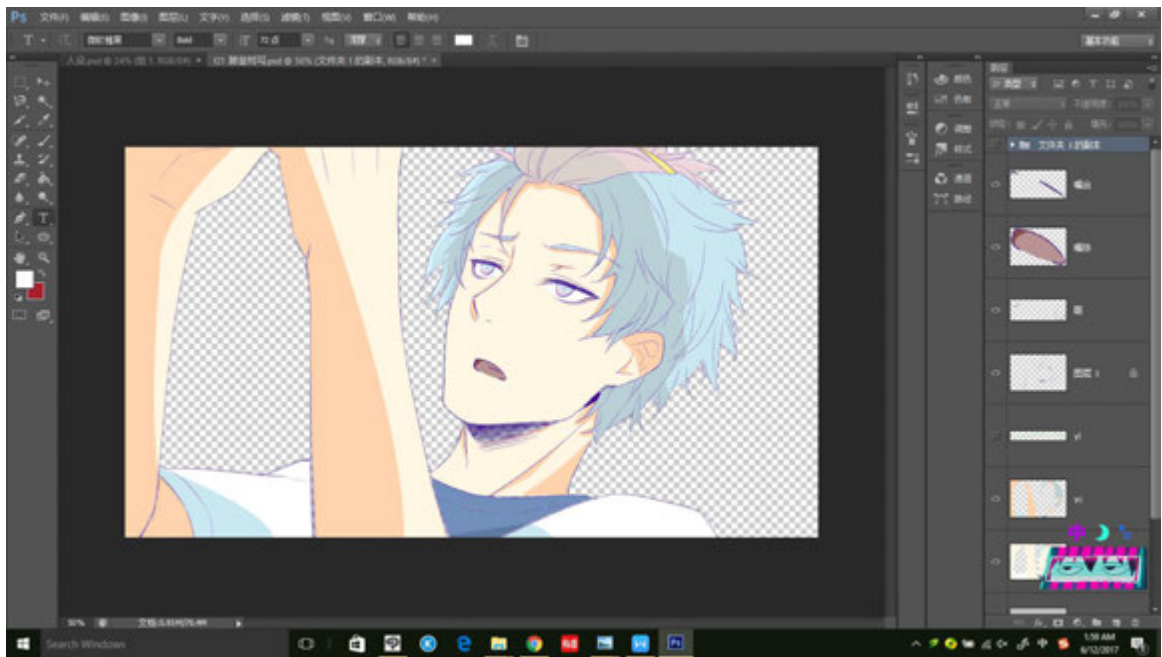


Figure 4.17: Original drawing with color

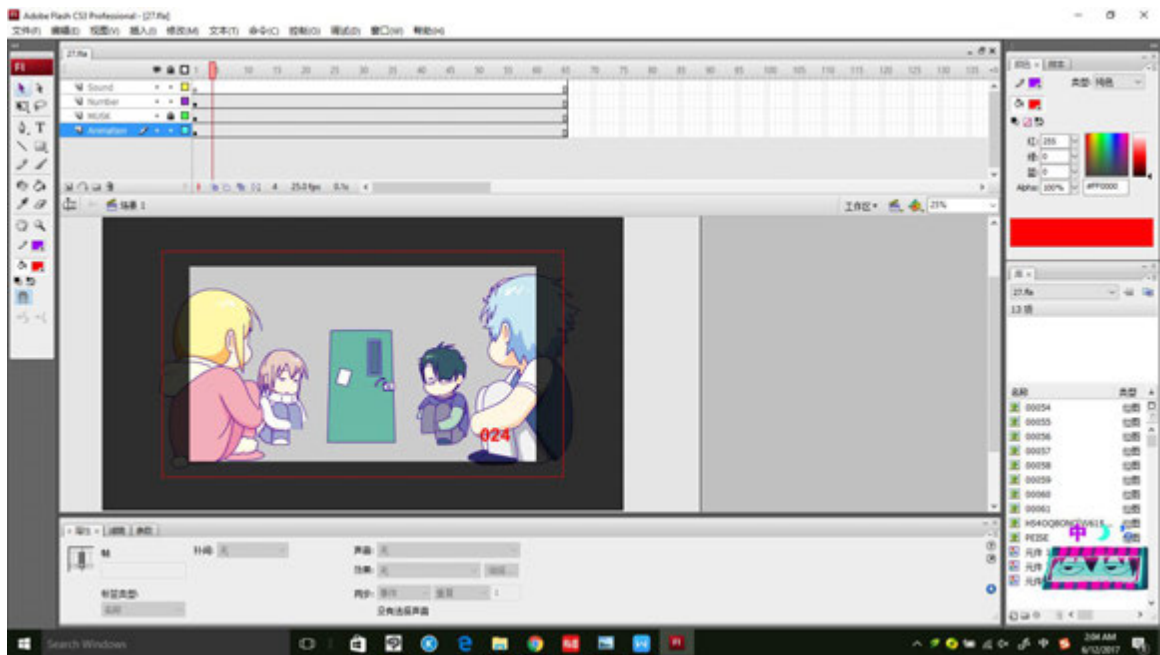


Figure 4.18: Animation making(1)

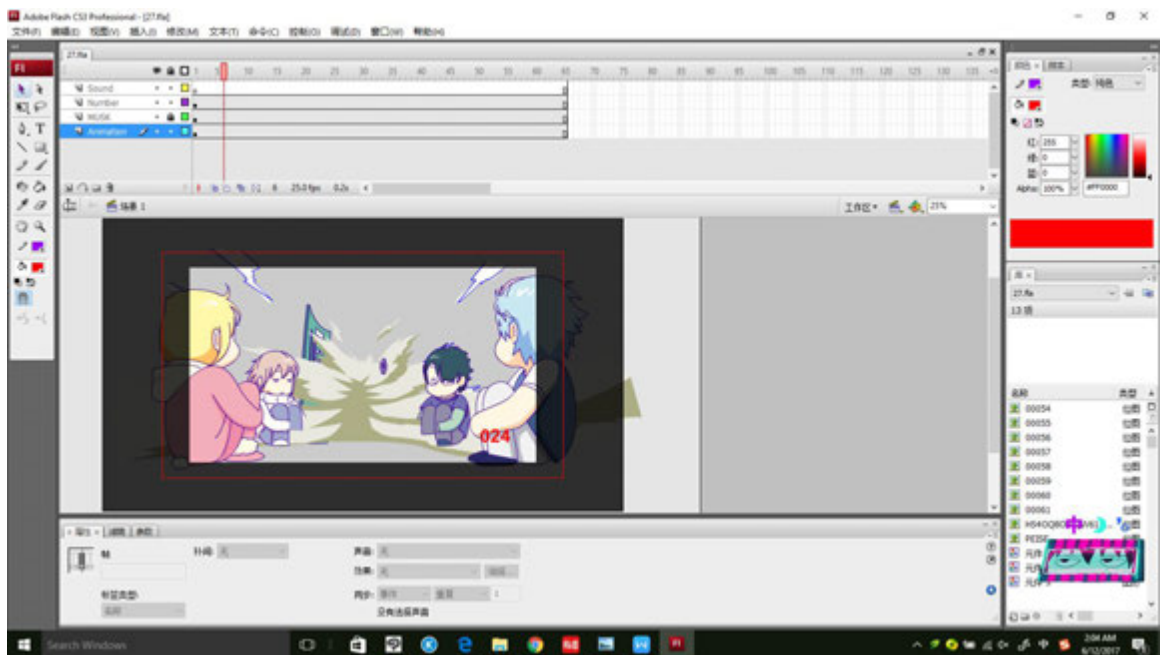


Figure 4.19: Animation making(2)

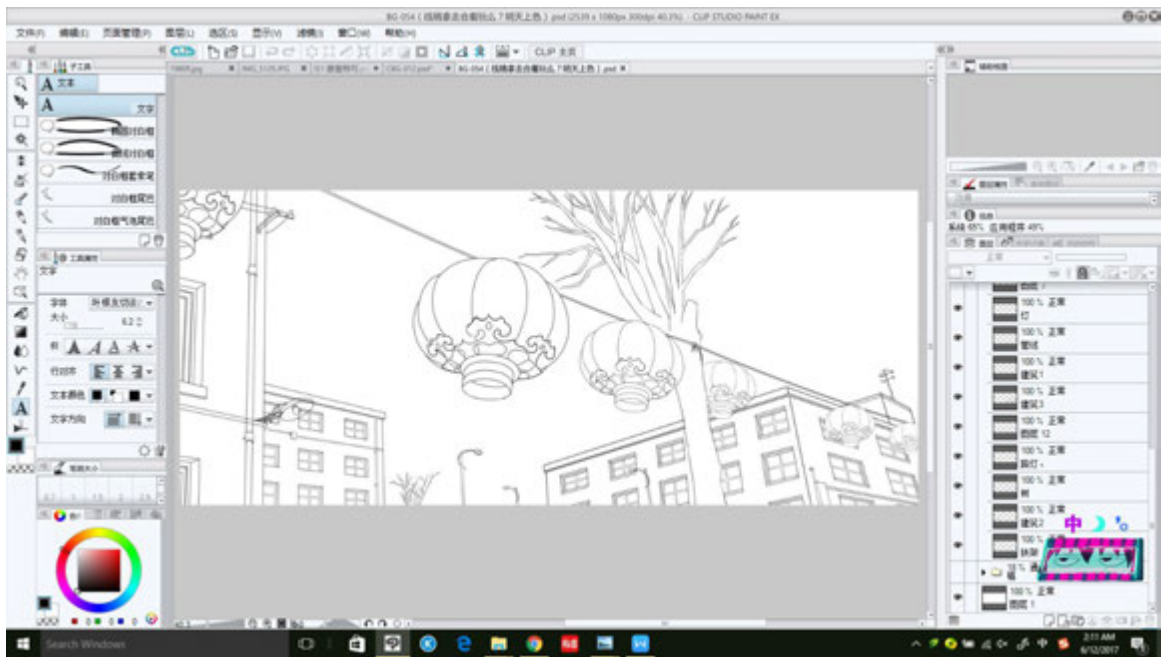


Figure 4.20: Background drawing

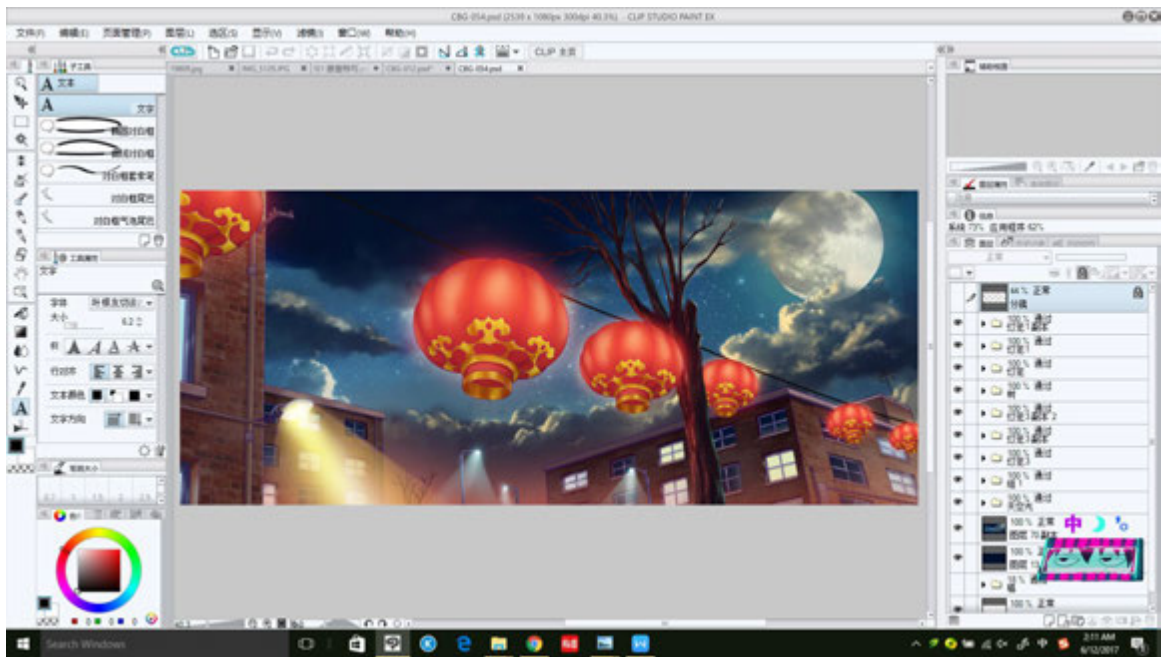


Figure 4.21: Background drawing with color

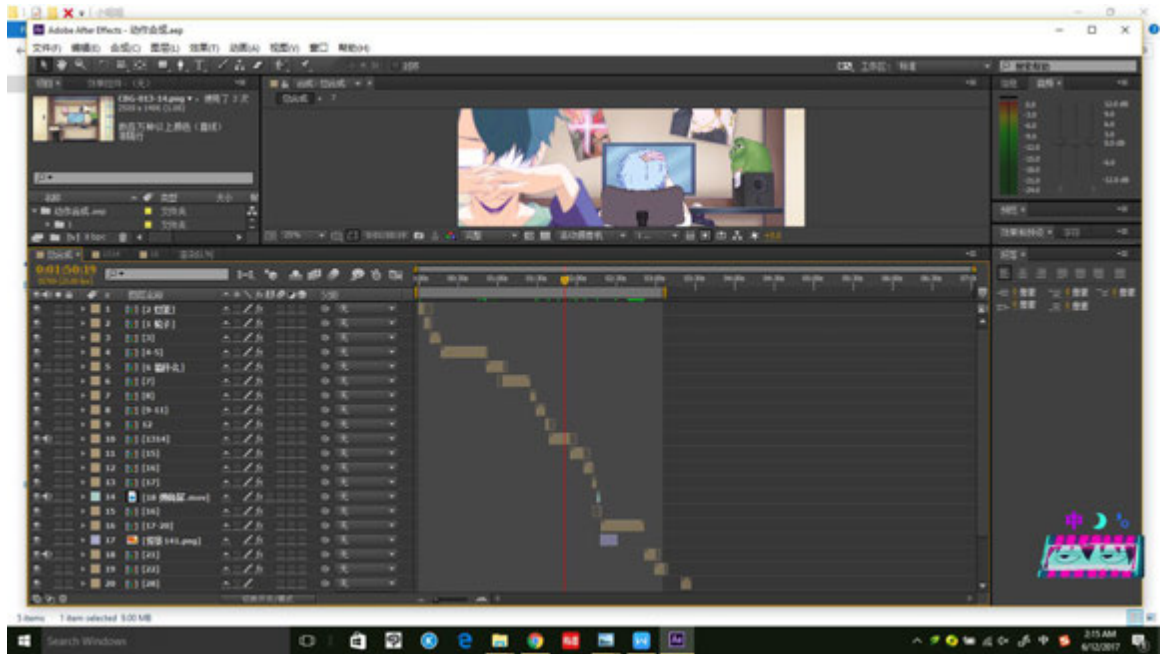


Figure 4.22: Animation synthesizing in Adobe Effect

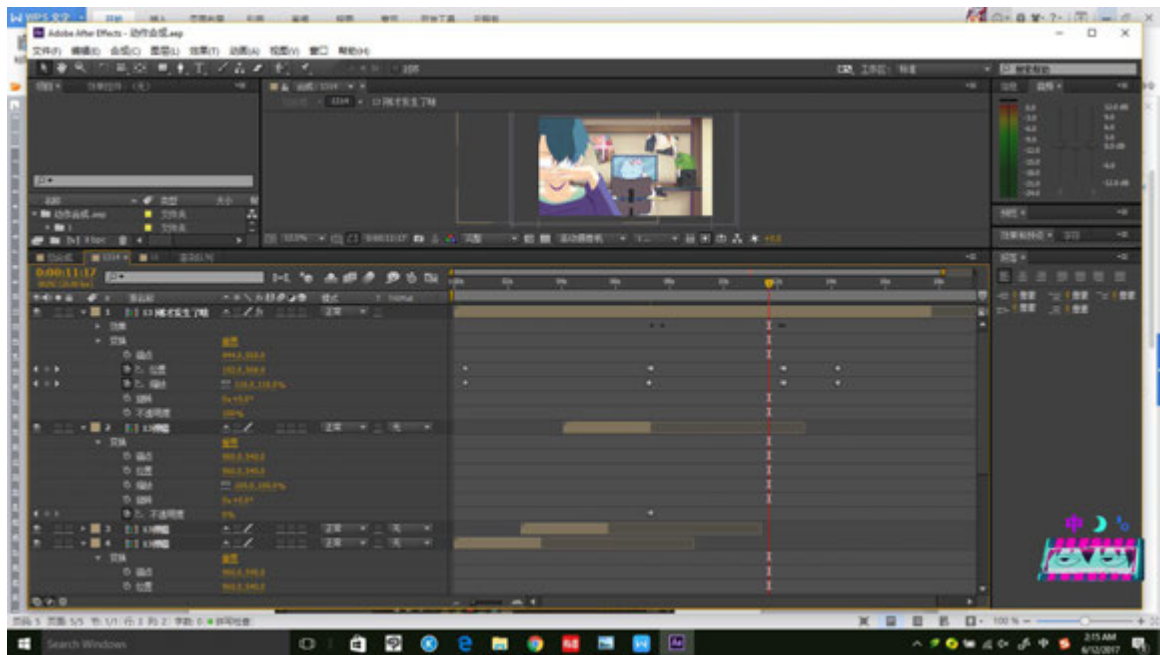


Figure 4.23: Video effect in Adobe Effect

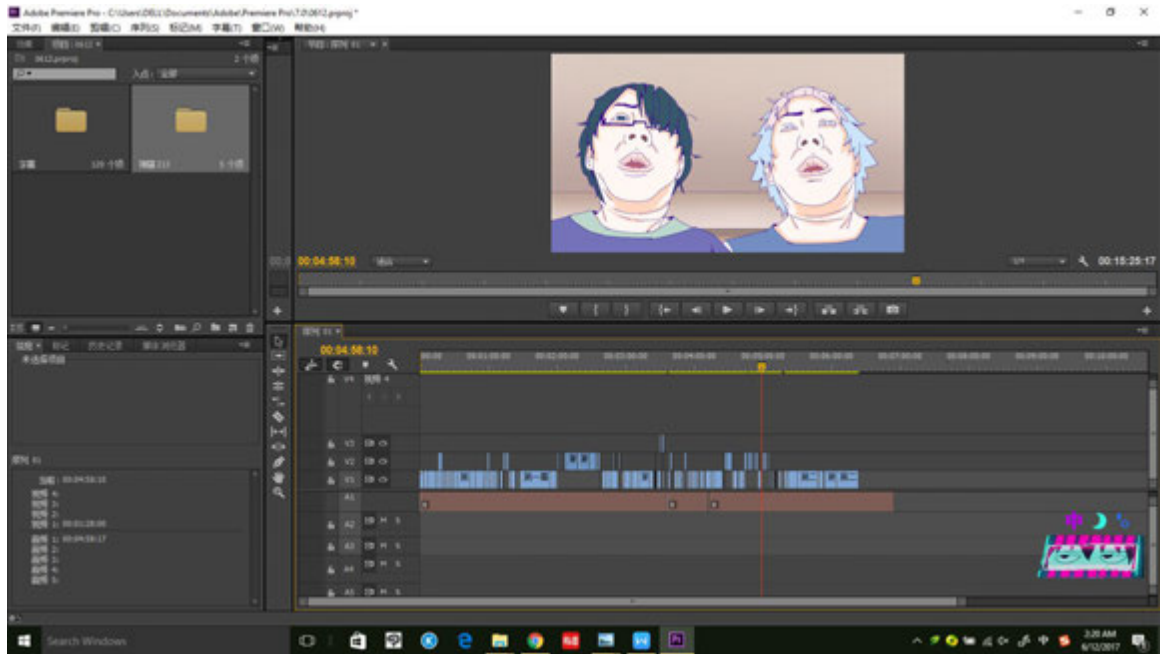


Figure 4.24: Video editing in Adobe Premiere

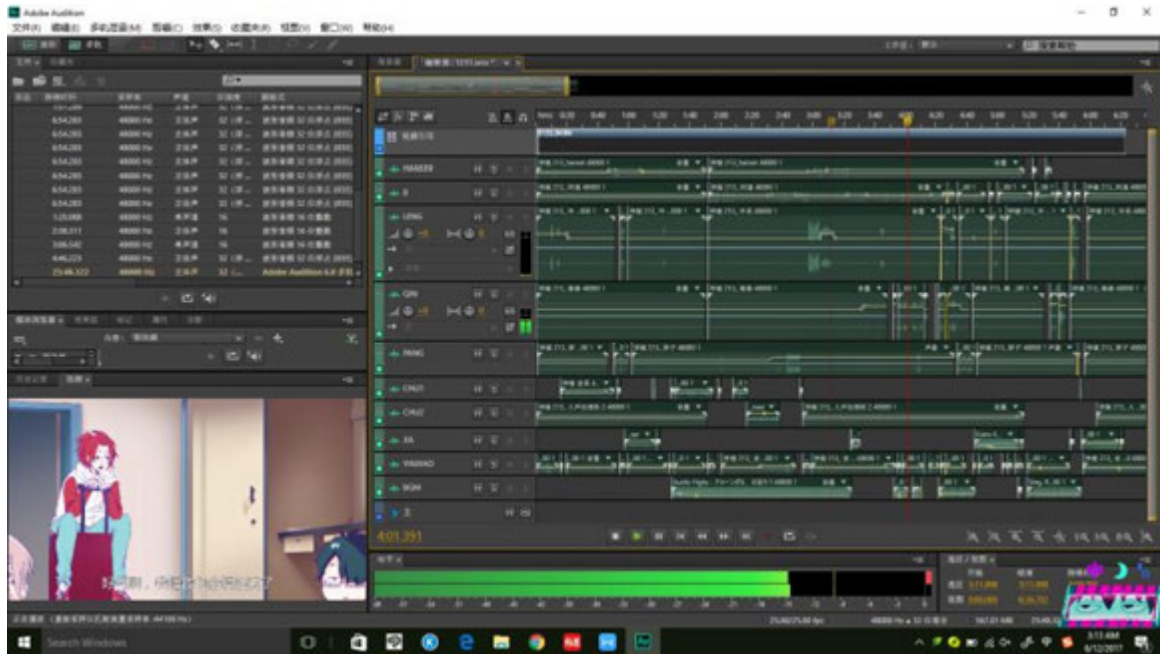


Figure 4.25: Audio editing in Adobe Audition

4.3.3 Animation production and feedback

I organized this anime team which consisted of Sun hao(sponsor of 1980inFuture, leader of REDHOUSE anime studio), staffs of REDHOUSE, staffs of 1980inFuture club, members of Dimension Mirror and customers who attend the fellowship party held by 1980inFuture project. We spent two months in creating this prototype anime together. This anime was published on BILIBILI video website and gained numerous fans. This anime was also showed on big screen of local comiket held by Dimension Mirror, attracting lots of local Otaku to know REDHOUSE anime studio and 1980inFuture club.



Figure 4.26: Picture of customers' anime title



Figure 4.27: Picture of customers' anime with comments(1)



Figure 4.28: Picture of customers' anime with comments(2)

The first episode has been completed.¹

Notes

- 1 <http://www.bilibili.com/video/av8114176/>

Chapter 5

Observation and evaluation

After a course of action has been implemented, business research may serve as a tool to tell managers whether or not planned activities were properly executed and if they accomplished what they were expected to accomplish—that is evaluation part. [12] In order to evaluate this project comprehensively, both profit and observation of customers' experience should be attached importance to.

5.1 Evaluation of profit

Before evaluate the feedback collecting from customers, the main evidence proving the success of this project is its profit. As I mentioned in Chapter 1, once the revenue of 5-month trail operating achieves the expected rate of return, then 1980inFuture club can be deemed as a successful project.

The trail operating of 1980inFuture Club started from February to June in 2017. The cost at the first month can be described into seven parts (detail data will be showed in figure 5.1 below). Among these, the decoration fee, equipment cost, and administrative cost for such as licenses were only needed at the beginning month. Besides, the rent fee and staff commission are settled. There are only slightly variation of food material cost and other cost such as utilities among each month.

In terms of revenue, the earnings of the first operating month was not satisfied to cover the total cost of the next month. So we increase the cost for advertising and also hold bargain activities during the second month. It can be easily seen that the revenue gain a huge boom during March, however this increasing trend does not continue to the next month due to the stop of bargain activities. But we had already attained our goal to attract considerable customers by one-month bargain activities. So the revenue of the following three months presents steadily rising trend, which is also much higher than the first months. Overall, the total cost of

this five-month operating is 6,382,000yen, and the total revenue is 5,421,000yen.

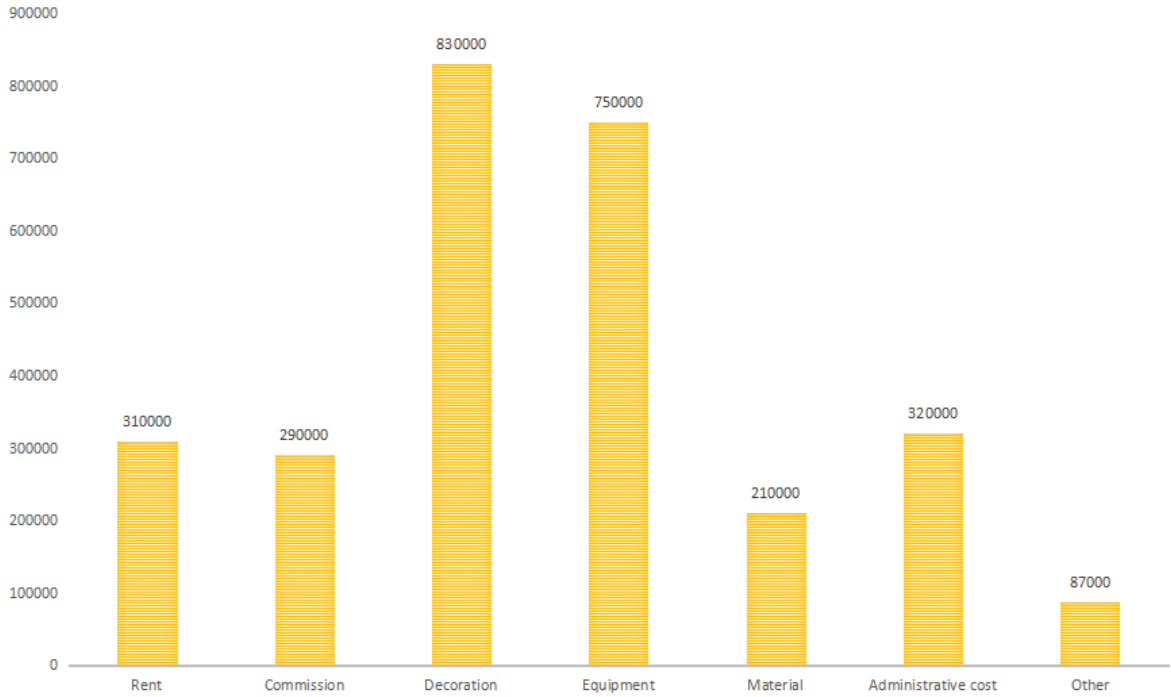


Figure 5.1: cost of each parts of the first month

The total investment budget made by two sponsors is about 6,700,000yen, and they desire the rate of return after one-year operating is over 10

Set i as the rate of return,

$$i = \frac{\text{Netprofit}}{\text{Marketcapitalization}} \quad (5.1)$$

R and C represent real investment used and total cost respectively. We use the data collected during the first month (shown figure 5.1). We set n for the number of operating month, and x for expected average earning per month.

$$C = 2797000 + 897000(n - 1) \quad (5.2)$$

$$f(p) = C - nx > 0 \quad (5.3)$$

According to the amount of the revenue in February, we can estimate expected average earning per month as 1,100,000yen, then once net profit is positive, n must over 9.35, which means after nine-month operating, the revenue can exceed the amount of cost.

$$Ri = nx - C(n > 9) \quad (5.4)$$

Bring the real data of revenue and cost into the equation. As the real average revenue can cover the most of cost from March, so the necessary investment used to start this project is much lower than the beginning budget. when $n=12$,

$$i = \frac{Netprofit}{Realinvestment} \quad (5.5)$$

Then,

$$i = 12.1\% \quad (5.6)$$

As i has already surpassed the expected rate of return, which is 10%, so this project can be deemed successful.

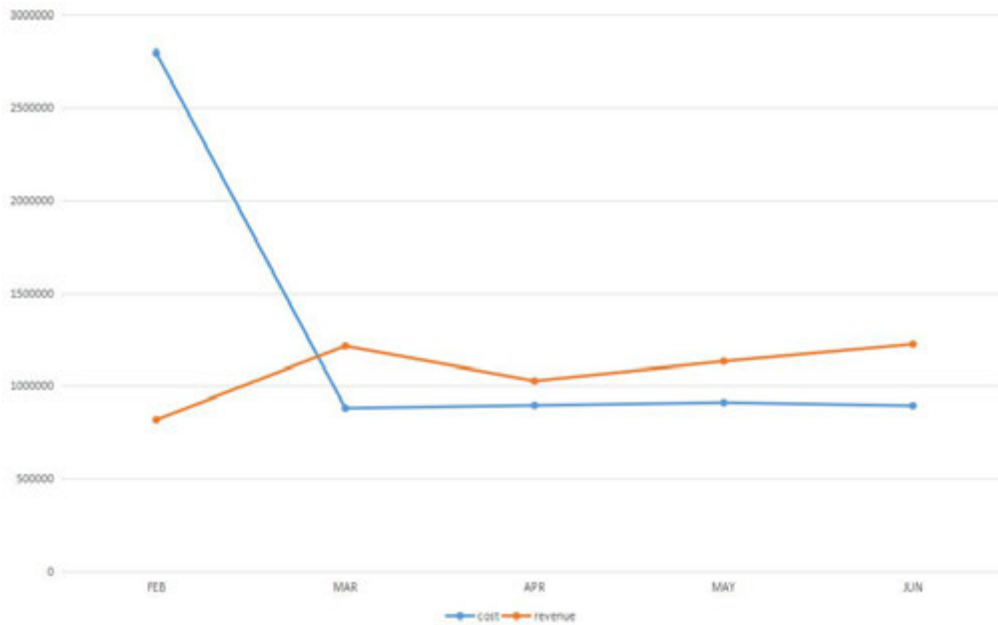


Figure 5.2: cost and revenue during 5-month trail operating

5.2 Observation of dining experience

As a business project, profit is the most obvious answer of how was this project going, and evaluating the observation of customers' experience will offer the answer of how long the project will live potentially. The staffs of 1980inFuture observe customers dining in club, and write work daily to record what they find, what problems exist and customers' feedback. I randomly selected one customer, and asked for his cooperation.

Name: Liu Yuxi

Age:23

Occupation:Student

Otaku value: has watched anime for nine years, like Japanese seiyuu Kana HANAZAWA.

1980inFuture offers two ways to order: 1. order at front desk; 2. order at the seat. Liu directly walked in and had a seat. He read the menu and ordered a cup of coffee with milk. When asking Liu how did he know this club, he said it was his friend who was member of Dimension Mirror Otaku organization told him there was a club catering to Otaku people. So he came here and have a look. He also asked some question about 1980inFuture, such as he was wondering was there any activities schedule held in 1980inFuture club this month. After a 10-minute conversation, staff collected advice and also basic information of Liu. Staff said there was indeed activity held in 1980inFuture, by sponsor of 1980inFuture club who was also the leader of Dimension Mirror. The staff sent a ticket to Liu, Liu was happy to be invited.



Figure 5.3: Liu reading the menu in 1980inFuture



Figure 5.4: Liu holding the ticket of fellowship party in 1980inFuture



Figure 5.5: Liu looking around in 1980inFuture



Figure 5.6: Ticket with Logo of Dimension Mirror Otaku organization



Figure 5.7: Cover of ticket with Logo of Dimension Mirror Otaku organization

5.3 Observation of fellowship activities

In order to implement the concept 'to collide idea with strangers here', some strategies designed to encourage customers interact with others. Weekend parties, board game and fellowship activities are considered. This part will evaluation fellowship party collaborating with another hobby club-Murder Mystery.

Murder Mystery association is a board game player club. Lots of its members are younger and interested in Otaku culture. This social party was held in 1980inFuture, inviting members of Murder Mystery and Dimension Mirror. It was first time for most members of these two organization come 1980inFuture club. Members who joined the party wrote down their signature on flag of Murder Mystery. Not only drinking beverages and chatting with others, they also played board game together.



Figure 5.8: Flag of Murder Mystery organization

5.4 Observation of workshops

Besides parties and fellowship activities, workshop is also considered to help customers create together. Since one sponsor of this project is REDHOUSE anime studio, so the members of studio are tutors of anime-making workshop and manga-drawing workshop. There are other hobby lectures given by customers also. Here is one example that customers did brain storming together in workshop. They were enthusiast of Cosplay, they were trying to create a cosplay stage show together. In this picture, they were discussing details of stage show with papers and pens, one of them was writing.



Figure 5.9: Photo of workshop

5.5 Evaluation of observation

The feedback provided by three examples can be described in five aspects:

- First, most of customers praised our beverages, tasty and fast. When staff told them our bartenders were professional and recruited from SHENZHEN, customers thought we were right. One of the customer said, taking a view of customers, no matter what kind of philosophy you designed, or no matter what kind of functions you added, the basic requirement to operate a drink club is its beverage. If the beverages offered here were not good, he may not want to come here again.
- Secondly, the attempts we tried to encourage customers interact with strangers got appreciable praises. Almost all of customers who got surveyed said they like the idea of colliding idea with strangers. Actually, majority of people indeed want some chance to make more friends, especially those who has same hobby with them. However most of them are shy usually. They may not make a conversation with strangers forwardly and what they need is a big environment and chance. Three customers said they will speak to strangers in nightclub, that what 1980inFuture serve as. To serve as a drink club, this idea was inspired by SLUSH. SLUSH is a big conference aiming to help start-ups, and they enjoy visitors by decorating like a nightclub. In this environment, people tent to feel relax and fashionable, they may find more easier to talk with others. Except this, 1980inFuture also offer weekend party, multi-customer board games and fellowship activities, these methods were effective to lead customers to play together.
- Thirdly, until 1 JUN 2017, there has been workshops for two times. The lecture given by SUN(sponsor, leader of REDHOUSE studio) was about introduce knowledge of Anime-making. The second workshop was held by staff of REDHOUSE, Lei Tian, who was good at drawing manga. These two workshops got great success. All of the customers attended thought the skills learned in workshops was useful. As Otaku ,they used to wondering how does anime and manga created, these two workshops gave them answers. There were also some small workshops held by customers, although the number of participants were not many, but they appreciate 1980inFuture offer them this place to hold workshop.

- Fourthly, fellowship activities do have advertising effect. According to the survey during trail operation, some customers reflected the first time they came 1980inFuture were participating fellowship activities or weekend parties. A few customers who had been invited to join parties said even they did not attend the parties, they knew there was a drink club named 1980inFuture by seeing the poster of fellowship activity in 1980inFuture. Besides these, the name of 1980inFuture also attracts some customers who born after the year of 1980. Among 50 sampling survey, only eight customers were attracted by donjin-artworks created by customers of 1980inFuture. The reason can be attributed to this method is still on its early stage. The advertising effect is foreseeable to continue implementing this method.

Chapter 6

Conclusion

6.1 Contribution

That a vast of online-organizations or community websites emerge into market verifies the great demands of people urging to social with strangers who enjoy same hobbies with them. As more and more attentions are focusing on Internet social platform, the most primitive but effective social way of human-being, off-line face-to-face meeting, is still absolutely necessary part of a healthy society. My project aims to offer people an suitable environment to share their idea and hobbies with strangers better, by serving as a theme drink club. In terms of its contribution, I would like to discuss this in two aspects, how new my project is and how excellent it is for its users.

6.1.1 How new the project is

Firstly, the contents involving in this project are not that novel, while the innovative part of this project is its concept design. Club, various parties, board game, workshop, all of these contents are common in market. However in 1980inFuture, all of these contents are redesigned by adding elements of Otaku culture. This is the special aspect different from most of club. Otaku, as the group of people who have great passion and enthusiasm to ACGN², consume not just to meet their demands, but to pursue. This turn is what I considered when designed the content of 1980inFuture club.

Then, why I said the innovative part is its concept design? Social networking is always an essential component which can not be omitted in a healthy society. Although the whole society is gradually turning to interact with each other via Internet, off-line services can not be ignored. That is why I design this social project as a drink club but not an application or website. ‘To collide sparks of idea with strangers’, the concept of this project encourages customers who are

usually shy to find partners and make friends, by offering them chances to share their ideas with strangers who have same hobbies with them. All strategies serve this purpose:

- I choose Otaku who born after 1980 as my target customers. Since these people are young, at similar age, passionate to create, sharing same hobbies and in large numbers. What is more, this generation have grown up and start to possess economy ability by themselves. Youth market catering this group should be exploited.
- I choose small city as my target city in first stage. Comparing with big city, it is easier to domain the market, control costs and forecast trends in small city. To test the project in first stage, a small but rapid developing city would be the best choice. Moreover, as the business model of this project is replicable, in order to erect trade barriers to prevent other competitors copy this project, I chose the biggest Otaku organization to be my partner. Yet in big city, there are various competitors. [2]
- Choosing Otaku organization to operate the club has two reasons. One has been showed above, and another reason is that Otaku organization is familiar with Otaku culture and local Otaku circle. These are advantages to domain local Otaku market.
- Except traditional publicity approaches, I also attempt a novel method- advertising via artworks created by customers. Important element is that donjin-artworks are directly exposed to the Otaku crowd, and spreading among them, so donjin-artworks are the most powerful and effective media to delivery message to Otaku people. Besides, as the philosophy of 1980in-Future project is to help Otaku meet and create together, so showing what kind of the artworks customers made directly tell audiences in front of screen how about the results of this project.

6.1.2 How excellent it is for its users

Besides any concept design, this drink club offers customers tasty beverages made by professional bartender, which is basic requirement when opening a drink club. This club is also designed to cater Otaku people. There are various functions to help customers social with other customers who have similar interests with

them. Otaku customers can attend weekend party, fellowship activities to make more Otaku friend here, they also can learn skills in workshop, and then create donjin-artworks with partners met in 1980inFuture. In one word, Customer can collide sparks of idea with strange customers by ordering one cup of tasty drink in 1980inFuture club.

6.2 Limitation

When selecting which city should be target city, big city like Tokyo or Shanghai is the optimal choice. The first reason is big cities tend to accept innovative stuffs more quickly. And the second, which is essential, is there are more potential Otaku customers. However, opening club in big city, correspondingly the various costs are heavy. In order to achieve the effect of advertising, the efforts to do advertising should be increased. As there is almost no successful precedent of club same as 1980inFuture in market, I finally chose a small city as my target city, for its easiness to domain the market, control costs and forecast trends. In order to avoid the risk, the investment of this project is also limited. Lots of functions were shelved, until this project becomes mature.

6.3 Future works

Based on evaluation during period of trail operation, this project could be deemed as success. However, it's just current-stage success. When estimating budget, the goals of this project have been divided in several stage, the first stage is to test whether the concept of this project is effective. That is, opening a drink club, helping customers interact with strangers by weekend parties, board games, fellowship activities and workshops. On account of the profit of the first stage, this project will scale up. More functions will be added. Here is the detail about future works.

Second stage:

The second stage aimed to add "small theater" on the basis of current drink club. This theater will be consist of show stage and projector, serving for two purpose:1, customers and staffs performance on show stage;2, organizing customers watch anime together by projector.

Third stage:

After net profit doubled, this project is going to enlarge its space. Due to the function of workshop, 1980inFuture plans to rent more space for dancing room, recording studio and painting room. These spaces will be used to hold workshops for Otaku dancing, Cosplay stage play, anime dubbing and manga drawing. Besides, these room also can lease to customers who in need.

Fourth stage

At the final stage, this project is planning to open in other cities, especially big city such as Tokyo or Shanghai. Not only the functions already realized, this project aims to build a leisure hall to satisfied diversified demands of Otaku. The form of this hall will not limited to be a drink club, form such as theme hotel with anime theme room, private wake-up service, one-day role playing service is considered, Uniting local Otaku organization, to build Otaku base region by region.

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I deliberately left this part at the end. During the process I tapped on the keyboard, recored the whole procedure of 1980inFuture project, there are several names flashed in my mind one by one. They are those who helped me during this research period, and the two-year life in KMD.

First of all, definitely, I would like to appreciate my three professors, they are my supervisor, Ichiya sensei, co-supervisor, Sam sensei, Co-reviewer, Kishi sensei. I still remembered the emails I received from Ichiya sensei. At that time, I had just finished my draft, Ichiya sensei told me that I need to figure out how new my project is and how excellent it is for its users, which I have discussed in conclusion part. These two advices reminded me of the core of project, leading me easily to complete the thesis. Thanks Sam sensei for advice after interim-presentation. ‘Think your goal can not be realized’- the comment I received. When I saw this, I started to reconsider my project. At that time, all procedures of my project had been implemented, so I did not think the problem was the content of project, I thought the problem was the my concept and goal. I focused on content too much, so that I added various functions in my final goal. However I did not have that much budget to implement those function. So I changed my core to concept. I shelved numerous function as future works, well designed my concept, and changed my goal turn to an experiment step-just open a simple drink club but customers can collide sparks of idea with strangers. All of these inspired from Sam sensei’s advice. I also feel grateful for Kishi sensei to be my co-reviewer. Thanks him for checking my thesis, completing a eligible thesis together.

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Appendix

A Questionnaire for preliminary research

1. Are you an Otaku?
A.yes B.no
2. What kind of Otaku are you?(Multi-choice)
A.anime B.game C.manga D.net E.novel F.technique G.other
3. How old are you?
A.born after 2000 B.born after 1990 C.born after 1980 D.born after 1970
E.other
4. What is your gender?
A.female B.male C.Futanari
5. Which of the following leisure places is your favorite?
A.maid coffee B. mangakissa C.anime-theme restaurant D.theme hotel E.other
6. Which of the following services are you interest in?
A.board game B.anime-watching party C.fellowship activities D.manga rental
E. performance stage F.other

7. What kind of workshops do you like?
A. drawing manga B. making anime C. cosplay D. Game walkthrough

8. Are you satisfied with your experience in maid coffee?

9. Is there any problems with maid coffee or other leisure places catering Otaku?

10. Is there any suggestions for entertainment venue catering Otaku?

11. What thoughts or feelings went through your mind as you watched the advertisement?

12. Where is the best city for opening an Otaku theme entertainment venue? Why?

13. How about a Otaku base?