
A Study of Location-Based Audio Guide System
Promoting Cultural Understanding in Japan

by

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日本文化理解のための
場所依存型音声ガイドシステムの研究

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Abstract

With a dramatic increase in the number of foreign visitors, Japan is no exception to appreciating cultural diversity. This study intends to explore the possibility of developing cultural understanding in Japan, precisely focused on international visitors' discovery of the relationship between "the self" and "the other." To achieve this aim, a location-based audio guide system was designed and implemented. The system provides three types of contents: tips for tourists extracted from a popular guidebook, stories or opinions of local people, and feedback and cultural implications from other users who have already listened to the previous two types of contents.

Fieldwork experiment with 25 international and 5 Japanese participants was conducted in Tokyo to observe cultural exchange. Qualitative data collection and detailed behavioral analysis revealed that the system contributes to participants' enhancement of cultural awareness. Although the depth of understanding may vary, it may help them recognize: 1) difference or similarity of their own culture vs. Japanese culture, 2) the personal history or knowledge of their own country, 3) a particular culture itself (in this context Japanese culture), and 4) sometimes particularly nothing. This indicates the system could work with all users regardless of nationalities.

This study discovered that recognition of oneself is fundamentally universal in any circumstance where cultural exchange would happen, and in a way, cultural, intercultural, and cross-cultural understandings are not very different when the focus is on self-awareness.

Keywords:

Cultural Understanding, System, Audio Guide, Location-Based, Japan

論文要旨

留学，観光，移民など近年の訪日外国人の流入増加を受け，国内の異文化多様性が高まってきている．本研究は「自己」と「他者」との関係性に着目し，異文化としての日本文化理解を促進するメディアの提案として，場所依存型のコンテンツを提供する音声ガイドシステム（以下，「本システム」と呼ぶ）をデザインおよび実装した．具体的なコンテンツは 3 種類用意されており，それには観光客に人気のあるガイドブック情報の抜粋，地元の人々の語り，前述の 2 種類のコンテンツを聴いた他のリスナーのコメントや意見が含まれる．

本システムの文化理解における効果を検証するために，外国人 25 人，日本人 5 人，延べ 30 人の被験者を対象として，東京でフィールドワークを行った．評価尺度による分析および個々の被験者のエピソードに基づく詳細な行動分析により，本システムが被験者の文化理解に対してある程度有効であることが明らかとなった．またそれぞれの文化理解度には個人差があるものの，本システムを用いた被験者の認識には，国籍に関わらず 4 つのパターンが存在することが分かった．すなわち，①自国と日本文化の違いや類似点など，他者との差異に関する認識，②自らの経験や言語力，自国文化の知識といった自己に関する認識，③日本文化そのものに関する認識，④そのいずれにも当てはまらない（認識しない）場合である．

本研究は，異文化理解の分野における先行研究で多く議論されてきた「文化間の差異」だけでなく，「自己の認識」が文化交流の起こる状況では普遍的に存在しうることを明らかにした．これは，異文化としての日本文化理解のみならず，より広範囲な文化理解における「自己の認識」の重要性として，文化理解の研究分野に新たな視座を与えるものである．

キーワード：

文化理解，システム，音声ガイド，場所依存型，日本

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Chapter 1

Introduction

1.1 Introduction

Statistics of Japan National Tourism Organization shows the number of foreign visitor to Japan in 2016 is approximately 24 million, an increase of 21% from 2015 (Figure 1.1). Currently, visitors from Asian countries are on the rise, and as Japan is going to host the Tokyo Olympics in 2020, the trend of visitors to Japan has accelerated.

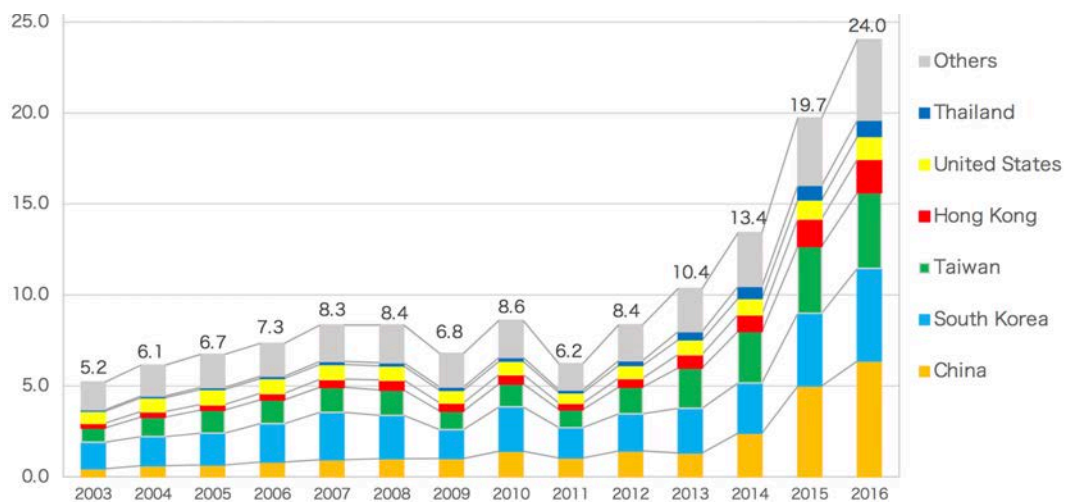


Figure 1.1 Number of Foreign Visitors to Japan (Data by JNTO)

As for intake of foreign students, the Japanese government is promoting the “300,000 international student plan,” which aims to accept 300,000 international students by the year 2020. The Ministry of Foreign Affairs (MOFA) in partnership with The Ministry of Education, Culture, Sports, Science and Technology (MEXT), the governing body for education in Japan, intends to provide wide-ranging services for international students¹. This policy seems to be going well so far: according to JNTO, the number of study-abroad students from various countries is increasing just like the number of foreign visitors, especially from Asian countries (Figure 1.2).

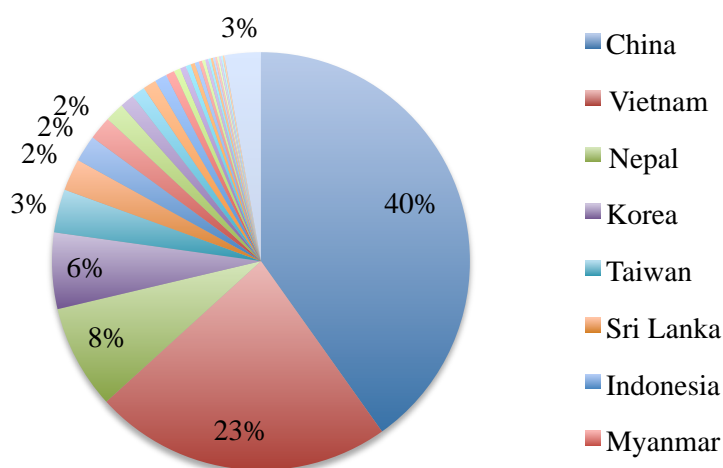


Figure 1.2 Nationality of International Students in Japan

In the setting of higher education, attracting foreign students is becoming a national trend too. For instance, Keio University introduced the Global Information and Governance Academic (GIGA) Program² in 2011, intending to train international students to identify and resolve complex issues in modern society by offering an education that integrates technology, science, design, and governance. This program is completely taught in English, and it prepares students with the knowledge and skills necessary for this era of rapid

progress, thus positioning them for preeminent careers in global enterprises.

General knowledge about and attitudes toward the host culture, such as its language or values, and its members have been consistently posited to play an important role in influencing effective communication across cultures (Wiseman et al., 1989). Scholars in social sciences, cultural anthropology, and many other related academic fields have attempted to conceptualize their understanding of culture. Japan is now in the transition of a social paradigm shift in a way, to break out of its conventional image of closed, isolated island country (Nishihara, 2015).

Although historically Japan has been regarded as monolingual and mono-cultural country (Heinrich, 2012), the exponential growth of international visitors ³ has led Japan to appreciate cultural diversity. The figures above are testimony to this. Nevertheless, despite this cultural exchange happening everywhere in Japan, short to middle term sojourners such as study-abroad students seem to be missing out on this exchange. Although they come to the country with great ambition and enthusiasm, frequently things do not work as they expect. Sometimes they experience severe culture shock because of food, language barrier, difference of mindset, and many other factors. Some international students cannot get along with others very well because they are surrounded by supposedly “reserved” Japanese people who do not interact very much, and as a result, they feel isolated. If such experiences of sojourners shape negative impressions of Japan, it would be absolutely a lost opportunity for both foreign students and Japanese to cultivate mutual understanding.

From personal experience, when I was also a study-abroad student in Australia, the United States, and England, all English-speaking countries, I recognized myself as a “minority,” a non-native English speaker and a person from a different cultural background. Being surrounded by “others” of different nationalities, however, never meant isolation to me. Studying abroad certainly made me realize my “Japaneseness,” but these countries seemed quite successful

in supporting international students in my opinion. There was a specific department of the university or faculty staff available for international students, and they were always ready to answer your questions about life overseas such as career design, visa issues, language problem, and cultural adjustment. The universities I studied were located in cosmopolitan cities, and the fact that all of them were multicultural countries was not irrelevant.

On returning home, I started to realize Japan might not be very comfortable country to live in for a foreigner compared to the countries I studied abroad. As a Japanese, I never felt inconvenient to live in Japan, and that is because Japanese society is so well structured and organized for Japanese people, and hence I did not notice it until I looked at it from the perspective of “foreigners.” Observing some of my international friends who try to adjust to life in Japan made me realize that they seem to encounter several problems they would never experience if they were Japanese. For them, opening a bank account, getting a contract for a mobile phone, finding a part-time job are all very difficult, whereas for Japanese they are all relatively easy. Sometimes this is due to visa issues and language barriers, and occasionally because of their nationalities.

In general, the “foreign other” refers not only to different nationalities, but to any group of people perceived as different, in terms of so-called ethnicity, religion, political alignment, class or caste, or gender (Holliday et al., 2010). However, we have to be aware that all foreigners are unique individuals, and we should not generalize them by these aspects mentioned above. Foreigners visit Japan for several purposes, such as sightseeing, studying, or working. Likewise, depending on their cultural backgrounds, problems they encounter as well as their interests to explore greatly vary, and there will never be a solution applicable to everyone. It is rather obvious that proposing a general-purpose answer for all problems is almost impossible if these problems are caused by social structure in Japan. In such cases, there is not much an individual can do. However, in some

cases, problems foreigners face are derived more or less from unconscious cultural assumptions or stereotypes. If so, a way to support foreign individuals in Japan can be achieved by minimizing these miscommunications in the cultural context. More specifically, creating new media to provide foreigners opportunities to know Japanese culture at a deeper level is meaningful from a cross-cultural viewpoint.

1.2 Objective of the Study

Several aspects of culture, such as goods, feelings, actions, and words can be very specific to a particular region. They are difficult to grasp from guidebooks or simply by browsing the Internet because in many cases these contents are provided based on visible (and generally superficial) information. It is quite easy to acquire stereotypical ideas about Japan sitting in front of the laptop, but there will never be a better experience than seeing it in reality or having direct interaction with local people. This provides foreigners well-grounded cultural ideas, and more importantly, helps them have a channel to boost such communication.

Understanding cross-cultural representation entails not only historical awareness of the academic mode of production, but also an analysis of the ways in which self-reflection and thus conflicting “others” have been translated and subverted in related discourses (Hallam and Street, 2000). Constructing an image or awareness of “the self” is always accomplished by simultaneous realization of “the other.” The point Hallam and Street make is persuasive enough for me to understand my previous experience of studying abroad when I became aware of my cultural identity as a Japanese surrounded by other nationality students. Holliday (1999) supports the idea that individuals tend to comprehend their own identity when they confront with differentiation from others. According to him, in an environment of predominant ethnic or cultural homogeneity, this

conceptualization hardly occurs. These assumptions are made either in academic or in an entirely empirical context and not well tested in a practical setting nonetheless.

Texting pedestrians, or “smartphone zombies,” are becoming a major modern social problem in many countries including Japan⁴. Since these pedestrians walk slowly without paying attention to their surroundings because they are focused on their smartphones, this is now a significant safety threat as distracted pedestrians cause accidents. Whereas too much focus on smartphone display can be hazardous, with audio contents the same is not the case. Listening to the radio through smartphones is widely accepted nowadays. The spread of smart speakers such as Google Home⁵ or Amazon Echo⁶ shows the possibility of audio technology reevaluated more than ever. Audio technology would help solve international visitors’ problems introduced above to some extent.

The objective of the study, therefore, is 1) to propose and implement new media (exclusively audio guide system, hereafter “the system”), 2) to investigate the effectiveness of the system, and 3) to find the clues to fill the gap of communicative barriers that international users would experience in cultural exchange. To evaluate the system’s effectiveness, detailed behavioral analysis will be conducted to ascertain its contribution to users. Significance of system implementation and conducting analysis is to place users in a fixed position to make a solid comparison. Additionally, this study aims to examine the prospect of cultural understanding in Japan, precisely focusing on the relationship between “the self” and “the other” of international individuals.

Related to the objective of the study, the following three major research questions will be addressed: 1) To what extent can the system contribute to international users’ cultural awareness? 2) What is the key factor of cultural understanding in Japan? 3) Is the factor fundamentally applicable in other circumstances too: for instance, in a different place, or with people of other

nationalities?

1.3 Organization of Chapters

The remaining chapters will be organized as follows. Chapter 2 will widely cover the related literature such as culture, communication, intercultural / cross-cultural discussion. Previous works will be mentioned from the perspective of tourism and information technology and several models and measurement of cultural understandings suggested by scholars will be examined. In examining previous literature, I find that a study of the humanities and the social sciences crossover from a viewpoint of cultural understanding has not been conducted yet, and proposing an audio guide system as a tangible method to enhance cultural understanding in Japan specifically is thoroughly original.

In Chapter 3, I will present the concept of the system I propose as new media, reviewing relevant literature when needed. In doing so, I mention the target users of the system. Chapter 4 describes concrete system configuration, including three specific types of location-based audio guide contents. System implementation is also mentioned here, such as its web application design, interface design, and the foundation of the website.

Chapter 5 discusses the experimental method of the study, which includes demographic information regarding the participants and experimental procedures. This chapter will also include an explanation of a set of fieldwork conducted in Tokyo. As a qualitative study, after the fieldwork was completed, participants' behaviors were analyzed focusing on the actual remarks that appeared on fieldwork script transcribed. Additionally, I suggested a measurement of ten dimensions based on several empirical studies to evaluate the result. This measurement was designed to provide appropriate perspectives of the analysis in Chapter 6 and hence used as a supplement methodology.

Chapters 6 will present the results of the experiments in detail. The

former part of Chapter 6 focuses on the difference in contents to investigate whether they are effective or not. Some of the participants' behaviors are picked and discussed further, by examining the scores of the measurement I proposed in Chapter 5. The latter half of Chapter 6 is a comparative study of international and Japanese participants. The results will be shown using the same scheme, yet they are analyzed focusing on the script of the fieldwork and using the measurement as a supplement.

Chapter 7 discusses the result of the experiment as well as examines the effectiveness of the system. Some barriers to hinder successful intercultural communication are presented initially, followed by a further assessment of the system's effectiveness for users. Through the discussion, I will theorize the findings and suggest a model of cultural understanding, which might be applicable in similar settings.

Last, I conclude the study in Chapter 8 by summarizing the findings. Implications and possibility of future works will be mentioned too.

Chapter 2

Related Works

2.1 Discussion about Culture

Because of the great diversity in the modern world and its continuous change, defining the term “culture” nowadays is an extremely difficult activity. In the 19th century, culture was commonly used as a synonym for “Western civilization.” Tylor (1871) popularized the idea that all societies pass through development stages, beginning with “savagery,” progressing to “barbarism,” and culminating in Western “civilization.” It is easy to see that such a definition assumes that Western cultures were considered superior. Both Western cultures, beginning with ancient Greece, and Eastern cultures, most notably imperial China, believed that their way of life was superior. The study of multiple cultures without imposing the belief that Western culture was the ultimate goal was slow to develop.

Jandt (2011) claimed that nowadays it is not about how superior or inferior a certain culture is. Culture refers to a community or population sufficiently large enough to be self-sustaining, that is, large enough to produce new generations of members without relying on outside people. Culture also refers to the process of social transmission of certain thoughts and behaviors from birth through the family and the school over the course of generations.

Furthermore, it is defined as the totality of that group's thought, experiences, and patterns of behavior and its concepts, values, and assumptions about life that guide behavior and how those evolve on contact with other cultures.

Collier and Thomas (1988) described members who consciously identify themselves with a certain culture as having a "cultural identity," or the identification with and perceived acceptance into a group that has a shared system of symbols and meanings as well as norms for conduct. Just knowing another's cultural identity does not provide complete or reliable information about that person. Knowing another's cultural identity does, however, help us understand the opportunities and challenges that each individual in that culture had to deal with.

Since after Hofstede (1980)'s research about "national culture" or "organizational culture" in cross-cultural communication setting caused great controversy, many scholars have been attempting to conceptualize their implications. Even though Hofstede's theory attracts many subsequent positivist researchers and became a foundation for their approaches to cultural studies, there is still strong criticism toward it and no sole definitions are established. Some radical critiques are given by Japanese researchers, such as Ide et al. (1992) and Ishii and Kume (2005), mainly claiming that Hofstede's theory leans heavily toward the conventional "Western individualism and Oriental collectivism" conflict.

Bennett (1991) defined culture as "learned and shared patterns of beliefs, behaviors and values of groups of interacting people." He also suggested the concept of "Big C (objective culture)" and "Small c (subjective culture)." According to Bennett, objective culture is what human beings make, and what they consciously transmit from generation to generation. This includes the economic system, social customs, political structures and processes, arts, crafts, and literature. The other aspect is subjective culture – the psychological features of culture, including assumptions, values, and patterns of thinking. Objective

culture can be treated as an externalization of subjective culture, which usually becomes reified; that is, those institutions, which are properly seen as extensions of human activity, attain an independent status as external entities.

Some of the concise definitions of culture are provided by Damasio (2010) saying, “culture is a regulator of human life and identity.” In business settings, Meyer (2016) explained how a businessperson could build mutual understanding in multinational corporations in the context of cultural diversity. As she has noted, when considering the impact of cultural differences on a person’s dealings with other people, what matters is not so much the absolute positioning of a person’s culture on a particular scale, but rather the relative positioning in comparison to the others.

According to Hall (1959), the idea of looking at culture as communication has been profitable in that it has raised problems that had not been thought of before and provided solutions that might not otherwise have been possible. The fruitfulness of the approach can be traced to the clear distinction made between the formal, informal, and the technical, as well as the realization that culture can be analyzed into sets, isolates, and patterns. Hall pointed out that for anthropologists culture has long stood for the way of life of a people, for the sum of their learned behavior patterns, attitudes, and material things. Though they subscribe to this general view, most anthropologists tend to disagree on what the precise substance of culture is. In practice, their work often leads some of them to be fascinated by a single category of events among the many that make up human life, and they tend to think of this as the essence of all culture. In sum, though the concept of culture was first defined in print by Tylor (ibid), after all these years it still lacks the rigorous specificity that characterizes many less revolutionary and useful ideas.

In summary, numerous scholars have been trying to define the concept of culture in spite of this difficulty. Table 2.1 shows a brief review of major

scholars' standpoints introduced. So far, several definitions of culture have been presented, and I take a standpoint similar to that of Bennett or Jandt. Especially Jandt's definition of culture is persuasive when it comes to his behavior-focus perspective, as well as his certain warning to over-generalization of people depending on their nationality or regional matters. This study defines culture as "the behavioral norm or background that defines one's lifestyle or habit." One's cultural behavior is influenced by many factors such as tradition, local community, or socially appropriate standard. Culture can be understood in the context of both visible (something you can see, touch, or feel) and invisible (unconsciously shared by the community such as values) features.

Table 2.1 Major Scholars' Definitions of Culture

Tylor	1871	Western culture or "civilization" is superior Context of savagery and barbarism
Hall	1973	Culture as "communication" → Introduction of Intercultural Communication
Hofstede	1980	Introduction of "National culture" and "Organizational culture"
Collier/Thomas	1988	Members who consciously identify themselves with certain culture have their "cultural identity"
Bennett	1998	Introduction of Big C (Objective Culture) and Small c (Subjective Culture). "Learned and shared patterns of beliefs, behaviors, and values of groups of interacting people"
Jandt	2011	"Totality of one group's thought, experiences, and patterns of behavior and its concepts, values, and assumptions about life that guide behavior"

Ito	2017	"Behavioral norm or background that defines one's lifestyle or habit"
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2.2 Discussion about Communication

As an academic discipline, communication studies deals with processes

of human communication. According to Bauer and Erdogan (2009), there are three types of communication: verbal, involving listening to a person to understand the meaning of a message; written, in which a message is read; and nonverbal communication involving observing a person and inferring meaning. The discipline encompasses a range of topics, from face-to-face conversation to mass media outlets such as television broadcasting. Communication studies also examine how messages are interpreted through the political, cultural, economic, semiotic, hermeneutic, and social dimensions of their contexts. Statistics as a quantitative approach to communication science has also been incorporated into research on communication science in order to help substantiate claims (Hayes, 2005).

Communication studies cannot be separated from the context of sociology. Historically, Cooley (1909) claimed, “by communication is here meant the mechanism through which human relations exist and develop - all the symbols of the mind, together with the means of conveying them through space and preserving them in time. It includes the expression on the face, attitude and gesture, the tone of the voice, words, writing, printing, railways, telegraphs, telephones, and whatever else may be the latest achievement in the conquest of space and time.”

The tradition of critical theories, commonly associated with the Frankfurt School, ⁷ has always been influential in many scholars’ academic practice, especially in the social scientific context. In an increasingly postmodern era, the work of Habermas (1984) has remained a defender of modernity. While the reason of the enlightenment has come under general attack, he continued to endorse its emancipatory potential, although in the altered form of a “post-metaphysical” reason that is always situated in the context of interaction. Habermas located the roots of rationality in the structures of everyday communication in ordinary language from the beginning. After Luhmann (1985)

reported his work in a conference and Habermas's following critique, the two scholars' academic debate has become widely known. Luhmann is an advocate of "grand theory," although neither in the sense of philosophical foundationalism nor in the sense of "meta-narrative" as often invoked in the critical works of post-modernist writers. The core element of Luhmann's theory pivots around the problem of the contingency of meaning, and thereby it becomes a theory of communication. As he claims, social systems are systems of communication, and society is the most encompassing social system (1995). The debate between Habermas and Luhmann on "the program of a theory of society" has stimulated much concern among sociologists because of its intention to grasp society in its totality against the main trend in sociology to work without society. Luhmann's notion of subject is convincing and supported by paradigms of contemporary philosophical studies (Yamaguchi, 1984).

The first major model for communication was introduced by Shannon and Weaver (1949). The original model was designed to mirror the functioning of radio and telephone technologies. Their initial model consisted of three primary parts: sender, channel, and receiver. The sender was the part of a telephone a person spoke into, the channel was the telephone itself, and the receiver was the part of the phone where one could hear the other person. They also recognized that often static interferes with one listening to a telephone conversation, which they deemed noise. They argued that there were three levels of problems for communication within this theory. First is the technical problem: how accurately can the message be transmitted? Second is the semantic problem: how precisely is the meaning conveyed? And third is the effectiveness problem: how effectively does the received meaning affect behavior?

Berlo (1960) expanded on Shannon and Weaver's linear model of communication and created the "SMCR Model of Communication (the Sender-Message-Channel-Receiver Model of Communication)." It separated the model

into clear parts and has been expanded upon by other scholars. Communication is usually described along a few major dimensions: Message (what type of things are communicated), Source / Sender / Encoder (by whom), Form (in which form), Channel (through which medium), Destination / Target / Decoder (to whom), and Receiver. Schramm (1954) indicated that the impact of a message (both desired and undesired) on the target of the message should also be examined. Between parties, communication includes acts that confer knowledge and experiences, give advice and commands, and ask questions. These acts may take many forms, in one of the various modes of communication. The form depends on the abilities of the group communicating. Together, communication content and form create messages that are sent toward a destination. The target can be oneself, another person or being, another entity such as a corporation, or group of beings.

2.3 Importance of Cross-Cultural Understanding

2.3.1 Intercultural or Cross-Cultural?

Intercultural communication is a relatively new area of research in the communication discipline, but it has made tremendous progress in recent years. One of Hall's achievements is that he clarified that both culture and communication are intertwined concepts and thus it is important to discuss them together (ibid). This is partially the reason Hall is called "the father of Intercultural Communication." Now we find plenty of comparative studies about cross-cultural and intercultural communication. Some scholars say intercultural communication is one form of cross-cultural communication and thus is included in it, but others think they are two completely different concepts.

Gudykunst (ibid.) claims that understanding cross-cultural communication is a prerequisite to understanding intercultural communication. He defines cross-cultural communication as the comparison of communication across cultures and intercultural communication as the communication between people

from different cultures. According to Ma (2004), intercultural communication is presented in the relevant literature almost unanimously as necessarily more difficult than cross-cultural communication. Through her thought experiment that extends Wittgenstein (2001)'s language-game of the builders, she wraps her work up such that "so-labeled intercultural communication and cross-cultural communication are not far from each other radically as is commonly assumed." On the other hand, Lustig and Koester (2006) argued that from a communication perspective, terms such as "inter" cultural communication, "intra" cultural communication, and "cross" cultural communication do not represent the same concepts. Although they all might be underneath a similar roof, they describe entirely different spheres. They defined intercultural communication as follows: the term intercultural used to describe one endpoint of the continuum, denotes the presence of at least two individuals who are culturally different from each other on such important attributes as their value orientations, preferred communication codes, role expectations, and perceived rules of social relationships.

2.3.2 Values

Differences in interpersonal communication patterns both cause and result from cultural differences. Cultures differ not only in their beliefs but also in what they value. What are values? There are a variety of views that are expressed by various authors coming from different disciplines in the way they interpret the meaning of values. Hopkins (2009) claimed that values involve what a culture regards as good or bad, right or wrong, fair or unfair, just or unjust, beautiful or ugly, valuable or worthless, appropriate or inappropriate. Because values are the desired characteristics or goals of a culture, a culture's values do not necessarily describe its actual behaviors and characteristics. However, values are often offered as the explanation for the way in which people communicate.

For social psychologists, values are perceived as a central core

construct, which relates to moral concepts and specific attitudes as peripheral elements (Thomas, 1997). Perhaps one of the most well-known authors in the field is Rokeach (1973), whose seminal work on the nature and understanding of human values has provided us with a classification that distinguishes between terminal and instrumental values. From the perspective of how we develop our perception has been a hallmark of the theories of Dewey (1933), Piaget (1932), and Kohlberg (1976). All these theorists occupy similar ground concerning the nature of human development. The work of McPhail (1982) focuses on moral values in the context of other persons and how they interact. McPhail sees moral education solely in terms of consideration for others.

2.3.3 Face/Politeness Theory

The question of human psychological identity is a complex issue that goes beyond the study of communication into psychology, sociology, and philosophy. Nevertheless, there is an important aspect of identity that has been recognized as an essential element in all communication. Scollon and Scollon (1994) said there are three key aspects to participation that need to be considered: who the participants are, what roles they perform, and the interpersonal identity of the individuals in communication.

The concept of face is not new to Asians, who recognize the term *mianzi* in Mandarin (*minji* in Cantonese, *mentsu* in Japanese, *chae myon* in Korean), where it carries a range of meanings based on the core concept of “honor,” but the way it is used in contemporary sociolinguistics and sociology is somewhat different. The concept was first introduced by Hu (1944), though the term had been used in English for at least several centuries before. Goffman (1967) based much of his work on interpersonal relationships on the concept of face. He claimed one of the most important ways in which we reduce the ambiguity of communication is by making assumptions about the people we are

talking to. As the simplest example, when we begin talking to someone, we try to speak to them in a language we know they will understand. In a monolingual speech community that is rarely a problem, but in the increasingly multilingual international community it is a major issue that needs to be resolved right at the outset of communications.

Within sociological and sociolinguistic studies, face is usually given the following general definition: “Face is the negotiated public image, mutually granted each other by participants in a communicative event.” Scollon and Scollon believe that while there is much negotiation of the face in any form of communicative action (interpersonal/intercultural/cross-cultural), participants must also make assumptions about face before they begin any communication. Such general and persistent regularities in face relationships can be described as the politeness system. Brown and Levinson (1978) explained the three main factors that bring such a politeness (or face) system into being: power, distance, and the weight of the imposition.

2.4 Models of Cultural Understanding

2.4.1 U-Shaped Curve and W-Shaped Curve

Although substantial amount of empirical research has been done over the past decades on the experience of cross-cultural transition and the predictors of sojourner adjustment, unresolved arguments remain about the process of adapting to a new culture and the patterns of adjustment over time. The most popular and well-known stage theory of cross-cultural adaptation was originally advanced by Lysgaard (1955). He stated that adjustment as a process over time seems to follow a U-shaped curve: adjustment is initially easy and successful; then follows a “crisis” in which one feels less well-adjusted, somewhat lonely and unhappy; finally one begins to feel better adjusted again, becoming more integrated into the foreign community (Figure 2.1).

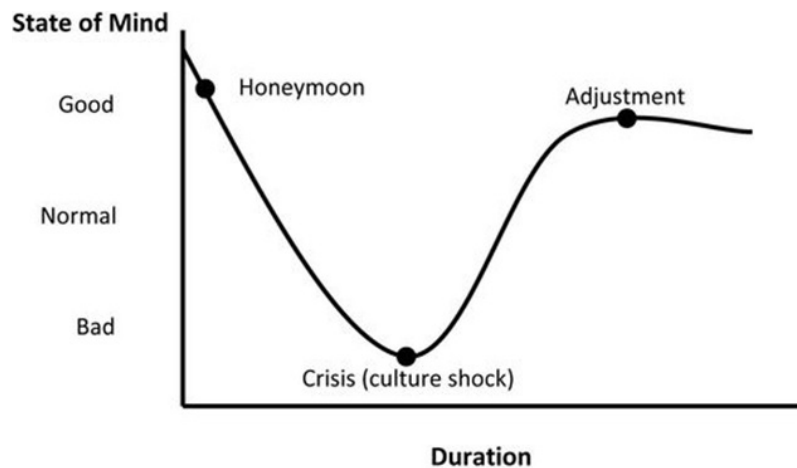


Figure 2.1 Lysgaard's U-Shaped Curve

Gullahorn and Gullahorn (1963) extended the graphic representation of the “U-curve” to a “W-curve” incorporating the re-entry phenomenon into the overall framework (Figure 2.2). They explained Lysgaard’s original U-curve as a combination of “honeymoon period,” “culture shock,” and “initial adjustment.” The authors argued that after sojourners come back to their home countries they might experience a similar readjustment process, which makes the “U-curve” into a “W-curve.” The popularity of the model persists today even though the Lysgaard’s theory was based on retrospective, cross-sectional data.

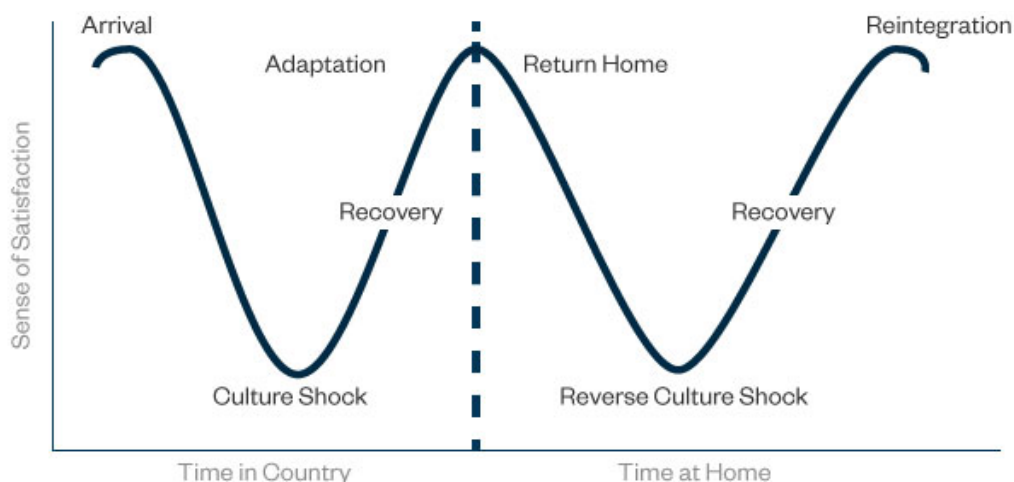


Figure 2.2 Gullahorn and Gullahorn's W-Shaped Curve

2.4.2 Cultural Iceberg

“Cultural iceberg” is a term used from the organizational culture perspective and frequently mentioned in business contexts including international marketing; however, tracing its origin in academic literature is challenging. Several scholars have been attempting to provide plausible explanations. According to Triandis (1972), when we see an iceberg, the portion that is visible above water is only a small piece of a much larger whole. Similarly, people often think of culture as the numerous observable characteristics of a group that we can see with our eyes such as food, architecture, fine arts, cultural events or greeting rituals (Figure 2.3).

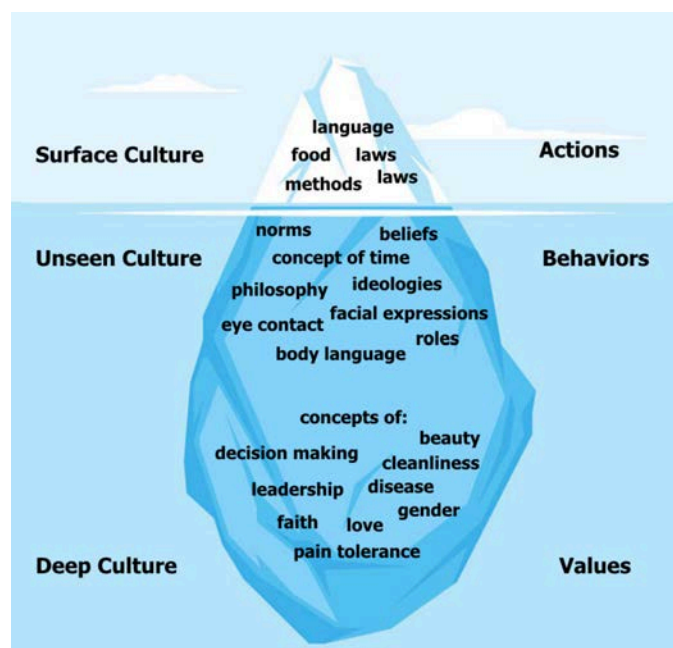


Figure 2.3 Triandis's Cultural Iceberg

The reality, however, is that these are merely an external manifestation of the deeper and broader components of culture: the complex ideas and deeply held preferences and priorities known as attitudes and values. Deep below the

“water line” are culture’s core values. These are primarily learned ideas of what is good, right, desirable, and acceptable as well as what is bad, wrong, undesirable, and unacceptable. In many cases, different cultural groups share similar core values such as “honesty,” or “respect,” or “family,” but these are often interpreted differently in different situations and incorporated in unique ways into our daily lives. Ultimately, our interpretations of core values become visible to the casual observer in the form of observable behaviors, such as the words we use, the way we act, the laws we enact, and the ways we communicate with each other.

Weaver (1998) pointed out it is important to note that the core values of a culture do not change quickly or easily. They are passed on from generation to generation by numerous factors that surround us and influence us. The things our educators and parents teach us, the opinions and ideas we see and hear in the media, and the way our laws and social norms structure our world mold us and our cultural values. Cultural change continuously impacts our way of seeing the world and deciding what matters to us (our core values), what that means in our personal and professional lives (our interpretations), and how we ultimately act (our observable behaviors).

2.4.3 High Context or Low Context?

Meyer (ibid.) illustrated that culture can be more understood when it is interpreted “context-based,” more specifically whether it is high/low context culture (Figure 2.4).



Figure 2.4 High Context and Low Context in Communicating

As said, in low context country, good communication is precise, simple and clear. Messages are expressed and understood in as straightforward a manner as possible, and repetition of remarks is appreciated if it helps clarify the communication. On the contrary, in high context country, good communication is sophisticated, nuanced, and layered. Messages are both spoken and read between the lines, or often implied but not plainly expressed. Usually, this classification is related to geography and ethnicity, for instance, each country's language use. She points out that all Anglo-Saxon cultures are classified as low context, many countries that speak Romance languages including European and Latin countries are placed rather in the middle, and most of African and Asian countries fall far right. According to her, Japan has the distinction of being the highest-context culture in the world.

Meyer also puts countries' business style on the trusting scale, which is rated from high task-based to high relationship-based. In a task-based country, trust is built through business-related activities. Work relationships are built and dropped easily, based on the practicality of the situation. As long as someone is doing good work consistently, he/she is reliable. While in a relationship-based country, trust is built through sharing meals and evening drinks and making frequent visits to the boss/colleagues' seats. Work relationships build up slowly over the long term after getting know someone well by sharing personal time. Once a good relationship is established, the business trust is sturdy regardless of its practicality (Figure 2.5).

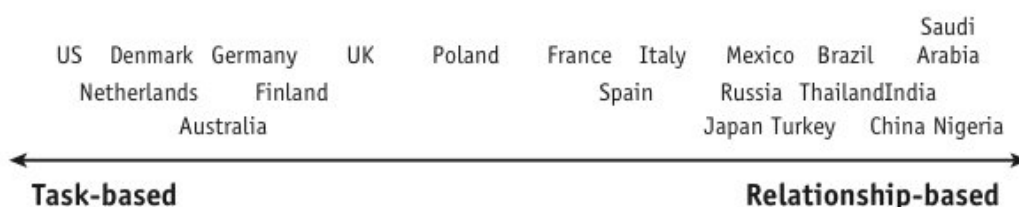


Figure 2.5 Task-Based and Relationship-Based Trust

2.4.4 Cultural Onion

Hofstede (ibid.) defined culture as “the collective programming of the mind that distinguishes the members of one group or category of people from others.” There are many ways to visualize the concept of culture, but one of the most popular models introduced by Hofstede is called “Cultural Onion”, which shows how culture has a number of layers. There are a number of interpretations of this model but the simplest one consists of four key layers (Figure 2.6).

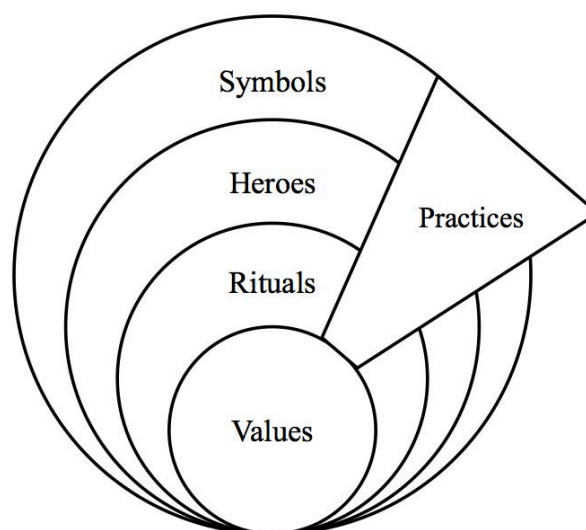


Figure 2.6 Hofstede's Cultural Onion

The outer layers represent cultural artifacts or visible symbols such as national flags, architecture or traditional clothing. Heroes make up the next layer, such as popular figures, sometimes celebrities and politicians, who tend to represent many of the culture's values and beliefs. The next layer is composed of common rituals and traditions. This could include how people greet each other, eat meals, get married, or practice their religion. In the center of the onion are the underlying values and cultural assumptions, which influence all of the other layers. These beliefs, norms, and attitudes are much harder to recognize without a

deeper analysis and thorough understanding of each of these layers and how they interact. Symbols, heroes, and rituals are fairly visible and easily recognized; hence they are categorized as “practices.” Values, however, is located in the core and thus invisible, which is the most important aspect of cultural understanding in reality. Hofstede also pointed out several dimensions of national cultures in the context of organizational culture. He conducted a set of large survey studies regarding differences in national values across the worldwide subsidiaries of the multinational corporation IBM. The theory established based on the study result was one of the first quantifiable theories that could be used to explain observed differences between cultures. After an identification of rationalized experimental result, he suggested six dimensions in his published work, which are: Power Distance Index (PDI), Individualism vs. Collectivism (IDV), Uncertainty Avoidance Index (UAI), Masculinity vs. Femininity (MAS), Long-term Orientation vs. Short-term Orientation (LTO), and Indulgence vs. Restraint (IND).

2.4.5 Deep Culture Model

Shaules (2007) used the terms resistance, acceptance, and adaptation as labels describing whether an intercultural experience provokes change within a sojourner. Resistance describes a conscious or unconscious unwillingness or inability to allow for an internal change in response to the patterns or expectations of a new environment. Resistance is considered to involve denigration or being dismissive of difference as a way to uphold the primacy of one’s internal cultural patterns. Acceptance implies a willingness to perceive as valid the cultural differences encountered, without necessarily implying a change in order to better align one’s internal patterns with those of the environment. Adaptation implies a willingness to allow for an internal change in response to adaptive demands in the environment. These terms were developed in part to be able to describe reactions to intercultural experiences in a neutral way.

Shaules interviewed sojourners for his experimental work and found an alternative to Bennett's (ibid.) discrete-stage linear view of cultural learning. Not only do cultural learners develop views of reality that are progressively more capable of conceptualizing difference (cultural sensitivity), but also this process entails an increasingly deep sensitivity, that which corresponds to the more hidden elements of intercultural experience. For instance, a tourist may accept the cultural difference they find in a certain country, but this does not mean they would continue to accept the deeper elements of cultural difference if they stayed longer. Seen this way, Shaules claimed that intercultural sensitivity, rather than developing along a single axis, develops both in terms of the degree to which difference is accepted and adapted to, and the depth of the experiences (Figure 2.7).

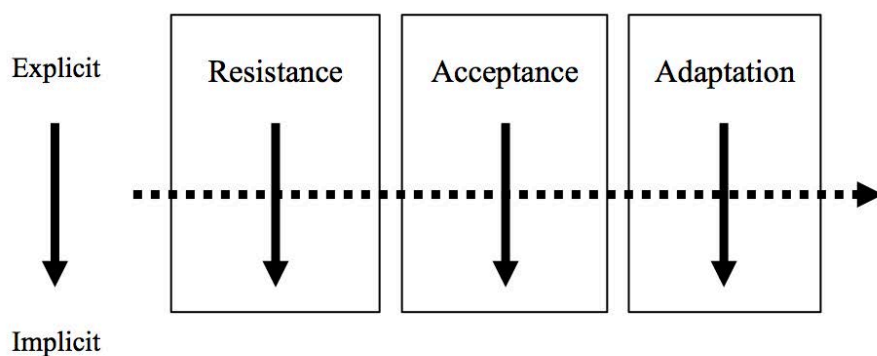


Figure 2.7 Shaules's Deep Culture Model

He quotes one interviewee's remark: "I love France. It is just the French I can't stand." Presumably, "France" for this person is the food, the wine, the monuments etc., all highly explicit; and the "French" refers to attitudes, values, communication styles etc., more implicit. This person, therefore, has achieved only a shallow acceptance of cultural difference and this statement represents a mixed state of cultural empathy. Shaules concludes that this way of describing intercultural learning allows us to distinguish between the intercultural experience

of a tourist from that of a long-term resident abroad. The tourist may accept or adapt to cultural difference, but only at explicit levels such as enjoying the food or appreciating architecture. This also gives us a tool to view the relative depth of the experiences of different sojourners.

2.4.6 Measurement of Cultural Understanding

In terms of measurement design for cultural understanding, some researchers point out the importance of clarification of dimensions. For instance, previous studies have found that effective cross-cultural adaptation is dependent on such factors as fluency in the host country's language, understanding the host culture, flexibility, and technical skills. The intercultural experience of sojourners has been studied using various approaches such as psychological adjustment (Brein and David, 1971), communication competence (Koester and Olebe, 1986), and behavioral assessment (Ruben, 1976). Focused on suitable dimensions for measurement design, Cui and Awa (1992) explained the concept of intercultural effectiveness, which integrates five dimensions: language and interpersonal skills, social interaction, cultural empathy, personality traits, and managerial ability. Yellen (1975) demonstrated the development of overseas criterion measures and items that differentiate between successful and unsuccessful adjusters. Templer et al. (2006) explored the relationship of the motivational factor of cultural intelligence and realistic previews to cross-cultural adjustment of global professionals.

2.5 Previous Research – Tourism

Research about travel motivation among tourists, especially revisits to certain places has been conducted widely. In terms of the characteristics of the place, Lynch (1960) illustrated how observers take in information of the city, and use it to make mental maps. His experimental result of a five-year study of

Boston, Jersey City, and Los Angeles led to the conclusion that people formed mental maps of their surroundings consisting of five basic elements, which are paths (the streets, sidewalks, trails, canals, railroads, and other channels in which people travel), edges (boundaries, walls buildings, and shorelines, curbstone, streets, overpasses, etc.), districts (medium to large areas that are two-dimensional), nodes (large areas you can enter, serve as the focus of the city, neighborhood, district, etc.), and landmarks (buildings, signs, stores, mountains, public art. Mobile points such as the Sun can be used too).

Yoon and Uysal (2005) offered an integrated approach to understanding tourist motivation and attempted to extend the theoretical and empirical evidence on the causal relationships among the push and pull motivations, satisfaction, and destination loyalty. The research model investigated the relevant relationships among the constructs by using a structural equation modeling approach. Consequently, they found that destination managers tend to establish a higher tourist satisfaction level to create positive post-purchase tourist behavior in order to improve and sustain destination competitiveness. Osti et al. (2012) and Pike et al. (2011) also pointed out the eagerness of tourists' revisiting in relation to the characteristics of specific places, such as sporting event destinations.

Alegre and Cladera (2006) pointed out that one of the main characteristics of travel destinations such as European sun and sand holiday destinations that emerged in the Mediterranean in the 1960s is the phenomenon of repeat visitation. They analyzed the effects that repeat visitation rates have on the intention to revisit the destination and on tourists' level of satisfaction. The results show first that despite the fact that repeat visitors are more likely to make a further visit to a destination, its main determinant is a high level of satisfaction. Second, the repeat visitation rate has only a limited effect on overall satisfaction. The study's conclusions also point to a tourists' continued interest in sun and sand products, as well as highlight a need for the product's basic components to offer

high-quality levels to maintain client loyalty.

Weiermair (2000) developed a comprehensive cultural construct to explain and forecast tourists' behaviors and quality judgments. A destination value chain is depicted to capture the possible influence of culture and cultural values on tourism behavior. Cultural norms have an impact on both tourists' expectations and their perceptions of received service quality for any of the service elements frequently employed in tourism analyses. Tourism service encounters take place in the context of a tourism culture comprising three components: the national/regional settings of the tourist and the host region, the tourists' various subcultures, and the organizational culture of tourism enterprises in the tourism receiving region. A differentiated approach was developed by Weiermair distinguishing between global, national, and sub-national cultural constructs.

2.6 Previous Research – Information Technology

2.6.1 Revisiting the Place

As attracting the tourists is crucial at sightseeing spots, Masuda et al. (2012) indicated two reasons people visit sightseeing spots again; they are particularly interested in the place or something interesting was overlooked. They found that the latter is based on a “feeling of regret,” which may actually change people's behavior. The feeling of regret involves the difference between the ideal and reality, and the difference between the effort they put in and the result they derived. In psychology, the “Zeigarnik effect” (Zeigarnik, 1938) states that people remember “unfinished or interrupted” tasks better than those that have been completed. While sightseeing they considered the effect to be related to something a person wished to view or visit but could not. They predicted that this effect would induce people into taking another chance, that is, tourists would wish to visit the relevant sightseeing spot again. The system proposed by Masuda et al. provides pictures and information in a gradual manner, and suggests how to get

people to visit sightseeing spots again by creating a feeling of “their sightseeing having been incomplete.”

George and George (2004) presented their work from the empirically established positive relationship between the measures of past purchases of a destination and those of the intention to repurchase in the future. It posited that this relationship is mediated by the development of place attachment. It also examined the moderating effect of novelty seeking at two distinct levels: novelty seeking as moderating the relationship between past purchases and place attachment and also between place attachment and future purchase intention. Buhalis and Amaranggana (2015) pointed out that bringing smartness into tourism destinations requires dynamically interconnecting stakeholders through a technological platform on which information relating to tourism activities could be exchanged instantly. Instant information exchange has also created extremely large data sets known as Big Data, which may be analyzed computationally to reveal patterns and trends. They proposed the system called “Smart Tourism Destinations,” which makes an optimal use of Big Data by offering right services that suit users’ preference at the right time. They aimed at contributing to the understanding on how the system could potentially enhance tourism experience through offering products/services that are more personalized to meet each of visitor’s unique needs and preferences.

Although there are plenty of works introduced (and these system proposals often overlap with tourism study), they often restrict their scope to museums, galleries or sightseeing spots, to provide tourism information. Up to now, a research using information technology specifically aiming to fill the gap of intercultural barriers in Japan has not been conducted, thus revealing this study’s originality.

2.6.2 Preliminary Experiments

The global spread of modern technology, including information and communication technology (ICT), is commonly regarded both as an indicator of the postmodern era of globalization and as the very precondition for intensive worldwide interactions of people and exchanges of goods, services, information, and capital. With respect to digital ICT products, initial research on cultural influences on global Internet usage, interface design, and usability has been undertaken by practitioners of human computer interaction (HCI) and localization in recent years (Hermeking, 2006). In terms of designing media such as an audio guide system especially focused on cross-cultural understanding in the context of daily lives, however, there is not much research conducted yet in Japan.

To understand the general problems international visitors to Japan face during their stay, Ito conducted a “Cross-Cultural Understanding Workshop” (see Appendix A1) in 2014. A facilitator (native Japanese speaker), several international visitors who are fluent in Japanese, and native Japanese speakers participated in it to discuss a) the ideal state of interaction between Japanese and internationals in 2020 (which is set as the tentative goal, when Japan is hosting Summer Olympics in Tokyo), b) barriers they experience currently, and c) any available resources at the moment to overcome the hardship. Results of the brainstorming were gathered and analyzed using Grounded Theory Approach (Glaser and Strauss, 1967).

Based on the findings of the workshop concerned, Ito and Ogawa (2014) proposed creating an Internet radio called “Oneself Radio,” which is targeted at single international visitors to Japan (see Appendix A2). This research’s intention is to demonstrate how a participant can create empathy toward a place via customized audio contents. Fieldwork experiment was conducted twice for one participant. First was to design radio contents from the recorded conversation, and second was an evaluation experiment so the

participant could listen to the actual contents specially created for the individual.

Ito and Ogawa (2015) then introduced the revised version of Internet radio called “Re:Radio” further developing on the concept of “Oneself Radio” (see Appendix A3). Related to the research concerned, the name “Re:Radio” includes various kinds of “Re,” such as reflection, recall, remember, realization, recognition, and most importantly, re-entry to the place. Target users were set as the same (international visitors to Japan), however Re:Radio intended to broaden the fieldwork location to create empathy toward the place. Locations were selected based on where participants live or simply their favorite places. The evaluation experiment, however, illustrated that with regard to becoming immersed in the place, a tourist site would be better and participants preferred to hear contents about places that are sort of “well-known,” rather than about their neighborhoods. The mission in the long run is to lead participants to these truly local places so they begin to understand Japanese culture at a deeper level. Nevertheless, in terms of initial location setting, a tourist site was decided preferable as a trigger to listen to the location-based contents to motivate them. Hence, Asakusa, one of the most famous and popular tourist spots in Tokyo, was selected. Asakusa has a rich cultural heritage, including Japanese traditional temples and shrines, as well as dining venues and souvenir shops that attract many international tourists. Further explanation about selecting the location is provided in Chapter 5.

Chapter 3

Concept of the System

3.1 Audio Guide System as Media

McLuhan (1964) widely investigated the theory and practice of “media.” He claimed that media themselves, not the content they carry, should be the focus of study: popularly quoted as “the medium is the message.” McLuhan’s insight was that a medium affects the society in which it plays a role not by the content delivered over the medium, but by the characteristics of the medium itself. If McLuhan’s statement is correct, clarifying what kind of information media should provide is arguably important when it comes to proposing new media.

Visual information found on Internet websites and books is undoubtedly helpful to promote understanding of a certain place to some extent. Nevertheless, auditory information is far superior to visual information to induce listeners’ flexibility, by allowing them to stretch their imagination regarding what they have heard. Furthermore, when auditory information is appropriately provided, it offers listeners direct interaction with the place, including local people’s stories or comments from other visitors. This may also be a trigger to increase international listeners’ understanding of Japanese culture.

One of the most well known audio media is radio, which is broadcasted depending on its frequency. On the contrary, Internet radio is defined as the media

that demand user's voluntary action such as accessing the website or clicking the link button for audio data (Ito, 2015). Rabiner (1995) claims audio contents that are comfortable to listen to is a combination of real-voice and voice synthesis. This study proposes an audio guide system as the new media to provide users auditory contents include both real-voice and synthesized-voice using software that is available mainly on the smartphone.

3.2 Place-Oriented Dialogue

Conventionally, audio contents such as radio programs have been arranged one-way from personality to mass listeners, and interactive programs like accepting song requests or talking with listeners directly via phone are not dominant among radio contents. Besides, audio contents that include the cultural context of the location are not widely presented yet. The aim of the system is to offer opportunities for international listeners to get a holistic or comprehensive idea of Japan by listening closely to contents connected to a place. The important keyword here is "dialogue" between users, which enables content listeners to reveal what they really think, through the conversation with a personality. In order to enhance mutual understanding, it is essential for the personality to interact with listeners and try to direct as constructive a discussion as possible.

The dialogue should be place-oriented, which means their talk varies depending on the place they are at. The listeners freely converse about the place (or landmark) where the contents are connected, with the personality after listening. The conversation is completely random and spontaneous, and thus possesses the potential to create an unexpected interaction between the listener, the personality, and the local community. This kind of interaction can be a trigger for international listeners' further understanding of culture, the place, and themselves through self-reflection.

3.3 Concept

Although the contents of the system originally have been customized for an individual (see 2.7 Preliminary Experiments, or more precisely Appendix a2 “Oneself Radio” and a3 “Re: Radio”), since they are connected to the specific place where they were recorded, anyone who goes there can listen to the contents once they are played. By repeating this process, a pile of self-reflection is created, and eventually, it forms the character of the place. It is drawn by many different realizations and recognition from listeners, which illustrates the place’s dynamics.

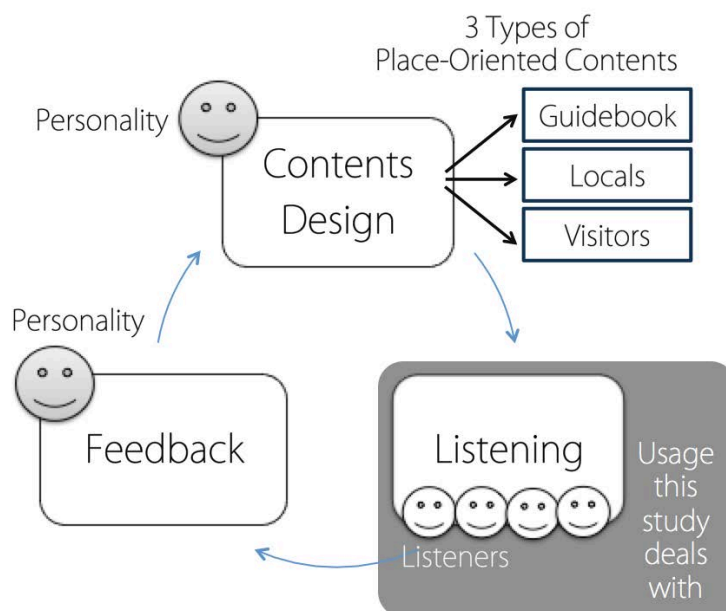


Figure 3.1 Concept of the System (Design Phase)

The detailed concept of the system is shown in Figure 3.1. The system works in three steps. The first step consists of the personality’s content design for listeners. The second step is the listening process engaged in by various international listeners who are not yet familiar with Japanese culture. The third step is obtaining feedback from listeners, plus revision of the content by the personality. Three types of content are available for international visitors: contents

from a) “Guidebooks” (audio clips from famous guidebooks such as Lonely Planet), b) from “Locals” (stories or tips from local people), and c) from “Visitors” (feedback from listeners shared with other listeners). Further explanation of each type of contents is given in Chapter 4.

Following the cycle above is fundamentally human-centered activity. Human-centered design builds upon participatory action research by moving beyond participants’ involvement and producing solutions to problems, rather than solely documenting them (Buxton, 2007). Initial stages usually revolve around immersion, observing, and contextual framing in which innovators immerse themselves in the problem and community. Consequent stages may then focus on community brainstorming, modeling and prototyping, and implementation in community spaces (Abrams et al., 2004).

3.4 Target Users

Many international individuals visit Japan for several purposes, such as sightseeing, studying, or business. Also, the length of their stay greatly varies. The target users of the system are international visitors who are staying in Japan for the middle to long-term, specifically a range of few months to years. Study-abroad students or researchers would fit into the range rather than short-term tourists. These people usually come to Japan as a preferred study/research destinations, hence it is reasonable to assume that they tend to be interested in knowing its culture at a deeper level than temporary tourists or businesspersons who stay in Japan only a few days.

Another rationalization is that mid-length visitors are the most susceptible to the problems derived from cultural difference. As Lysgaard, Gullahorn and Gullahorn discussed, short-term visitors feel excitement for most of cultural encounter (known as “honeymoon period”) before they start to feel nervous. On the other hand, long-term visitors (or almost permanent residents)

have already passed the initial stage of cultural anxiety and might be in the acceptance and adaptation phase. Compared to these visitors, mid-term visitors are more likely to realize culture-oriented problems and hence the system would be more helpful. Moreover, previous literature about cultural understanding often dealt with long-term study-abroad students (Carlson and Widaman, 1988) and not much research has been conducted for mid-term students yet.

The ideal user activity of the system is that international listeners enrich further understanding toward Japan through the contents listening experience, more specifically by recognizing either difference or similarity of their lifestyle, language, and any other related cultural aspects.

3.5 System Usage

Figure 3.1 shows the entire stage of the system design. In Chapter 4 first the “contents design” process is explained in detail. Once the contents are prepared, the second process of “listening” can be repeatedly used and applied by other personalities and users. In the stage of system implementation, this study exclusively deals with its second process, which will be examined as a set of fieldwork experiments in Chapter 6. As a practical research, this study emphasizes the actual operation of experiments as second listening phase. This is because observing users’ behavior while using the system is essential to determine how the system concept would work in a real setting.

Chapter 4

System Configuration

4.1 Location-Based Contents

4.1.1 Contents Architecture

Previous research has shown how to find the appropriate length of audio contents. For instance, Hatala and Wakkary (2005) have pointed out ontology-based user modeling in an augmented audio reality system for museums. Bodker (1990) suggested a human activity approach to user interface design and claimed that an acceptable duration of content should be approximately 1 to 1 and half minutes, no longer than 2 minutes. Dean (1994) also supports the delivery of such contents from the perspective of a museum exhibition focused on both theory and practice. Hummels and Helm (2004) illustrated the importance of resonant tangible interaction from the viewpoint of personal ubiquitous computing. As several companies that produce audio guide players for museums also support the length of contents described above, the length is determined to be within the range of 1 minute to 2 minutes.

For a general explanation and translation of the Japanese part given in English, the voice synthesis software “Acapela-Box,” which is widely known and has a clientele of over 1000 enterprises, was used⁸. For the rest of the contents, the real voice of local people and other international users are used. Once the

combination of real and synthesized voices is determined, the audio clips are edited using the music editing software “Audacity” (Figure 4.1) and extracted in the range of 1 to 2 minutes in mp3 format.

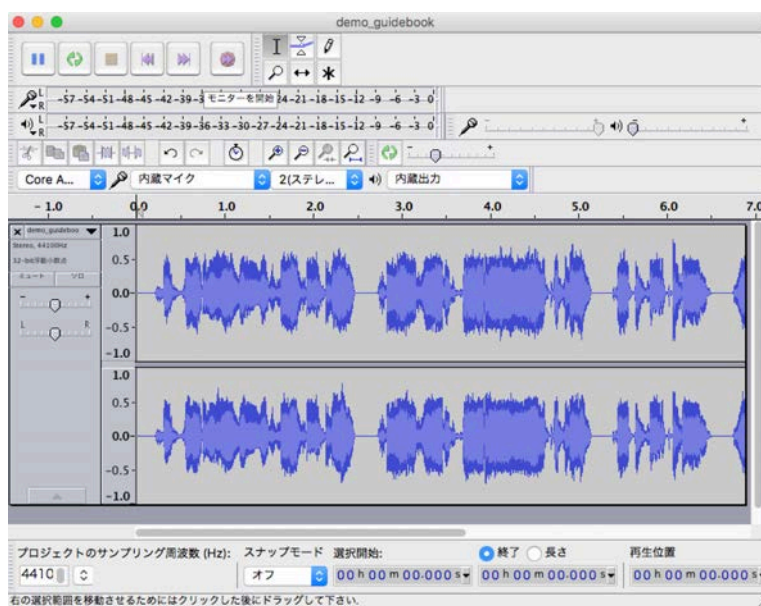


Figure 4.1 Audio Clips Edited Using Audacity

As already mentioned in Chapter 3, three types of contents are available: from Guidebook, Locals, and Visitors. From 4.1.2 to 4.1.4, each type of content will be explained in detail. This forms the “contents design” articulated as the first process in Figure 3.1.

4.1.2 Contents from Guidebook

In the contents from Guidebook, tips about accommodation, recommendation of restaurants, and explanation of famous architecture were selected from Lonely Planet Tokyo⁹ and recorded using voice synthesis software (Figure 4.2). The information provided is not much different from conventional material such as guidebooks and the Internet sources.

“Harikuyou (Needle Funeral)”

In Senso-ji’s western garden stands Awashimado Hall, home to an unusual ceremony: the needle funeral. Annually on 8 February, dozens of kimono women gather with monks to perform last rites for broken or old sewing needles. Kimono makers and seamstresses express their thanks to the needles by sticking them in a block of soft tofu. Needle funeral reflects ancient animistic Shintoism beliefs, and also marks the end of New Year celebrations.

Figure 4.2 Example of Contents from the Guidebook

4.1.3 Contents from Locals

As local contents, several interviews of locals were conducted in Japanese and stories related to their daily lives or any insightful remarks connected to the place were chosen. The interview detail is provided in Table 4.1.

Table 4.1 Interview Detail for Contents from Locals

	Interview I	Interview II	Interview III
Date	May 8 th , 2015	May 23 rd , 2015	May 23 rd , 2015
Time	19:30 – 20:30	19:30 – 20:30	19:30~20:30
Place	Asakusa Nakamise Chamber of Commerce	Asakusa Nakamise Chamber of Commerce	Hanayashiki Theme Park
Interviewees’ Attributes			
Sex	M	M	F
Position	The Chair, Asakusa Nakamise Chamber of Commerce	Marketing Officer, Asakusa Nakamise Shopping Street	Promotion Staff, Hanayashiki Theme Park
Occupation	Owner of a Traditional Japanese Fabric Shop	A Mikoshi (Portable Shrine) Carrier	–

Each interviewee's consent was sought for taking pictures and recording the conversation, and they were told that this would be used in published work, only for academic purpose. Interviews were all conducted in Asakusa, one of the most popular tourist destinations in Tokyo (more explanation about the selection of place is given in Chapter 5), and each normally lasted an hour. General questions about their daily lives as residents of Asakusa and some further questions focused more on their personal experience were asked. After the interview, each story was translated into English and supplementary explanation of cultural activities was added if necessary (Figure 4.3).

“Ninja Dojo”

Not many people know there is a small-size amusement park called Hanayashiki in the heart of Tokyo. Here is the story from locals who work in Hanayashiki as a promotion staff.

“We opened Ninja Dojo, where visitors can experience being a ninja for about an hour. The entrance is separate from the amusement park, so you don't have to purchase a park ticket to get in. Around 30% of visitors here are foreigners, and ninja is very popular among them. Since it's just an hour, it is even possible to schedule it into a small group tour.” (Translated into English, original in Japanese)

Hanayashiki recently started Ninja Dojo, where you can meet real ninja and experience their principles, as well as view their special martial arts techniques. The interactive tour takes about an hour, and hence among groups of international tourists, this cultural activity is becoming popular in a tour package.

Figure 4.3 Example of Contents from Locals

4.1.4 Contents from Visitors

Design of contents from Visitors is slightly different from the other two types of contents (Figure 4.4).

“Asakusa Jinja”

The proximity of the Shintō shrine Asakusa Jinja, behind Senso-ji temple to the northeast, testifies to the coexistence of Japan’s two major religions. Asakusa Jinja was built in honor of the brothers who discovered the Kannon statue, and is renowned for its fine architectural style. It’s also the epicenter of one of Tokyo’s most important festivals, May’s San-ja Matsuri, a three-day extravaganza of costumed parades, 100 or so lurching portable shrines, what we call Mikoshi, and stripped to the waist Yakuza, a kind of Japanese mafia sporting remarkable tattoos.

How did other tourists feel about the story? Listen to them, they are from England and the United States.

(Male) *“I was just wondering if there are monks there, because monks usually try to live in some kind of solitude. Well, this is very busy.”*

(Female) *“We really don't have a specific religion, and even though it's Buddhism, or Buddhist, not many people practice it, as people like in the States, as they are like Christianity or specific religion, right?”*

(Male) *“Hmm.”*

(Interviewer) *“Japanese are very spiritual, but they are not that religious, if that makes sense.”*

Figure 4.4 Example of Visitors’ Contents

After the listeners listened to Guidebook contents or Locals' contents, they had free discussions in comparison with their own culture. Listeners' conversation is recorded and certain parts including their opinion or impression of the place are selected, and then added to the previous two types of contents. Therefore, this type of content encloses the real voice of listeners, both spoken in English or Japanese (if the conversation is spoken in Japanese it is translated into English).

4.2 System Implementation

4.2.1 Web Application Design

A native web application that provides location-based audio contents has been proposed by some practitioners, such as Suda (2013) and Miyasaka (2016). Two of the key factors required to employ web application are sustainability of system development and simplicity of contents update. As for sustainability, web application can deal with API updates seamlessly and is accessible from any devices without updating the web-package. Therefore, to revise the system based on the frequent API updates, web application would be the best option. In terms of simplicity, compared to its counterparts, web application has the easiest flow to read audio files into the system. This ease enables system developers to create a clear and well-organized webpage.

4.2.2 Interface Design

The core module of user interface was designed based on the web guideline released by Google in 2014, which is called Material Design.¹⁰ Material design signifies interface design that makes users capable of performing intuitive operation by adopting the regulations of the real world into the web interface.

The system employed material design for the creation of font, button, and text box. The difference between material design and conventional flat design

is the material design's three-dimensional representation. By using non-flat texture for the button instead of the flat two-dimensional button, the user experience was improved. The guidelines for material design and its source code are open to public, and developers can download the package for free. In this system, I used open source code provided by Google (For the other excerpts of source code, see Appendix C). After the basic website structure was designed and the URL opened, the interface was applied for smartphone display and ready for users to access via QR code (Figure 4.5).



Figure 4.5 Website Interface Accessible via QR Code

4.2.3 Foundation of the Website

Utsumi (2015) proposed a web-browser-based system by which a user can post short sentences with location information, similar to a mini blog. The system I propose appropriates Utsumi's system, specifically when it comes to the data conservation with location information using Google Maps API¹¹. To check the posts, a developer can choose either timeline or map interface; the former shows posts on the list like Twitter and the latter shows each post on Google Maps with speech bubble icons.

As for web development techniques, the system uses JavaScript and jQuery Ajax communication. PHP files on the server are transferred through the database using MySQL. Concretely, there is a couple of web pages available and a developer can transit each page by clicking a single button such as “TimeLine” (Figure 4.6a) and “Map” (Figure 4.6b), which enables users to post new sentences with location information or to check previous posts. In map.html, users can put maximum 500 posts on the map simultaneously.

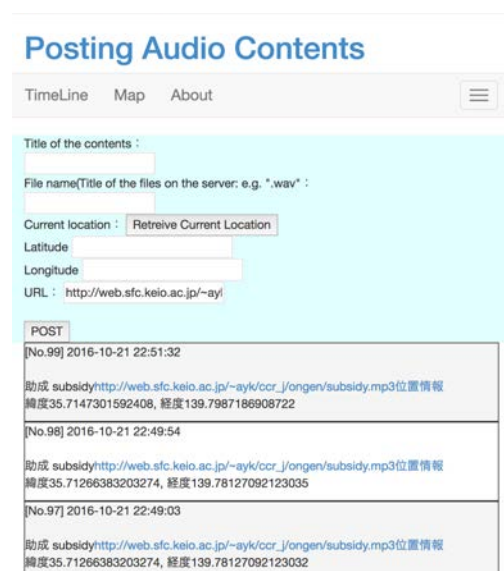


Figure 4.6a Timeline.html

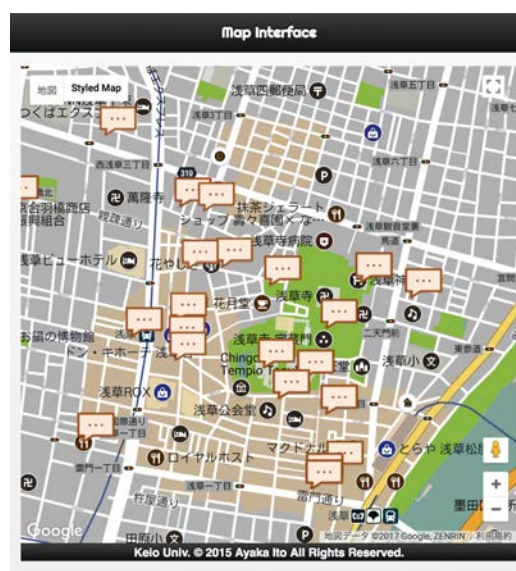


Figure 4.6b Map.html

Once the contents using the system are prepared, the audio clips connected to the place are stored on the website and linked to speech bubble icons on the map. When the user clicks on an icon, the associated audio clip is played. The website can be accessed by URL (<http://web.sfc.keio.ac.jp/~ayk/ccr/map.php>) or by using the QR code shown in Figure 4.5.

Chapter 5

Experimental Method

5.1 Experimental Setting

The aim of this study is revisited: 1) to propose and implement the audio guide system, 2) to investigate the effectiveness of the system, and 3) to find clues to fill the gap of communicative barriers that international users would experience in cultural exchange. This chapter specifically tries to fulfill the second objective of using the system by explaining the experimental method of fieldwork conducted.

5.1.1 Selecting Location

As the system is mainly designed for international visitors to Japan, the selection of a place for content mapping is essential. In Ito and Ogawa's pilot studies (see Appendix A2 and A3), originally several locations were tested to see how the system works. Some were famous sites for international tourists, but most places were chosen based on participants' residential neighborhood. The result of the pilot studies revealed that some of these places did not intrigue participants' interest well in terms of cultural recognition. The hypothesis is that excessively local places such as ordinary residential areas lack visible cultural symbols compared to touristy sites, which Shaules (ibid.) explained as "explicit" and

therefore are not very attractive when it comes to listening to location-based contents. Hence, to keep users motivated and involved in the experiment, it is preferable to set the location as a tourist spot at the beginning. However, it is important to lead users to local places in the long run.

In this study, Asakusa, one of the most famous and popular tourist spots in Tokyo, was selected because it has a rich cultural heritage, including Japanese traditional temples and shrines, as well as dining venues and souvenir shops that attract many international tourists (Figure 5.1). In addition, Asakusa is located at the heart of Tokyo and has great accessibility, which enabled conducting fieldwork effortlessly.



Figure 5.1 Asakusa's Kaminarimon (*Thunder Gate*)

5.1.2 Fieldwork Route

In the experiment, two fieldwork routes were prepared for participants and they were allowed to choose whichever they preferred. The routes were determined by the reference of Asakusa's rickshaw company Jidaiya¹², because their rickshaw tours are recognized as a popular activity in Asakusa and in general they are successful at suggesting appropriate sightseeing routes. Figures 5.2 and 5.3 illustrate how each route has 10 mapped contents, shown as numbered speech bubble icons. Random contents from several sources such as guidebooks, original

conversation extracted from interviews with local people, and comments from other users. We placed them at as equal a distance apart as possible on the map.



Figure 5.2 Fieldwork Route 1

Route 1 (Figure 5.2) goes through Asakusa's most touristy district, a major temple called Senso-ji in the green area on top. As illustrated in the blue line, walking along the main street named Nakamise-dori is the so-called golden route of Asakusa sightseeing.

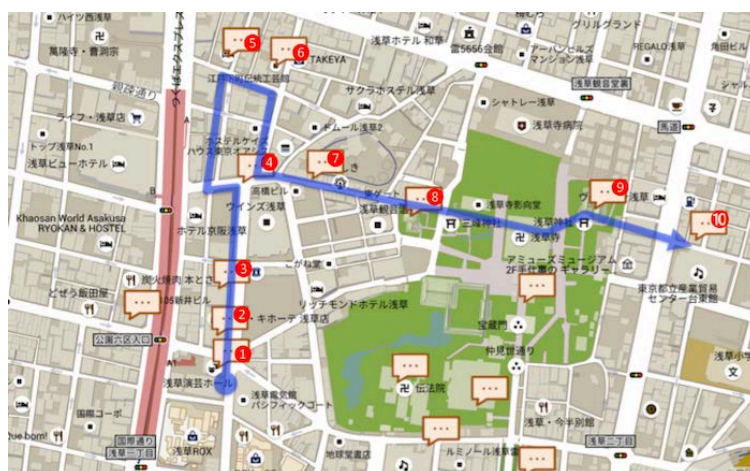


Figure 5.3 Fieldwork Route 2

On the other hand, route 2 (Figure 5.3) was set in a rather local district, including places of daily living of the community. For most of the 20th century, Asakusa remained a major entertainment district in Tokyo. Route 2 includes the Rokku or “Sixth District,” which is particularly famous as a theater district, featuring famed cinemas such as Denkikan and Asakusa Rock-Za. Compared to route 1, route 2 is less crowded with tourists and may be similar to other towns, but it still holds the flavor of historic Tokyo downtown.

5.2 Selecting Participants

As is already mentioned, the target users of the system are mid-term international visitors such as study-abroad students. As mentioned earlier, three types of contents are available: Guidebook contents (information from widely known guidebooks such as Lonely Planet), Locals’ contents (stories told by local residents) and Visitors’ contents (other international users’ comments and opinions after they listened to Guidebook and Locals’ contents). The fieldwork experiment was conducted on international and Japanese participants, to see how the system works and to analyze participants’ behavior. Most of the international and all Japanese participants were students of Keio University, whereas some temporary international visitors were added to see if there is any contrasting result. First, we explained the concept of the system and an outline of the fieldwork experiment to participants. We also got permission to take pictures and to record the conversation during the fieldwork, and to publish the work accordingly. Subsequently, we asked participants to fill the CCUS form, which will be explained later, to see their current level of cultural understanding. Then we distributed a sheet of instruction paper, on which the route and QR code of the website is printed. Each participant walked the route of their choices and listened to the contents.

To conduct the experiment using the contents design efficiently, first,

the contents from Guidebook and Locals were prepared and tested by international participants. Fieldwork conversations were recorded and used as Visitors contents afterward. Table 5.1 represents the attributes of the first set of fieldwork participants (who listened to Guidebook and Locals' contents only).

Table 5.1 International Participants (Guidebook / Locals)

Nationality Code (XX)	Age	Sex	Date / Time	Route	Language
Indonesia (IN)	23	F	5/15/2015 13:00 – 15:00	1	English
USA (US1)	25	F	5/25/2015 10:00 – 13:00	1	English
China (CH1)	28	F	10/31/2015 11:00 – 13:00	1	Japanese
Malaysia (ML)	21	F	10/31/2015 14:00 – 16:00	1	English
Taiwan (TW1)	20	F	11/1/2015 11:00 – 13:00	1	English
England (UK)	22	M	11/1/2015 14:00 – 16:00	1	English
USA (US2)	20	F	11/1/2015 14:00 – 16:00	1	English
Korea (KR)	19	F	11/7/2015 11:15 – 13:00	2	English
India (ID)	20	M	11/7/2015 15:00 – 16:30	2	English
Uzbekistan (UZ)	21	M	11/16/2015 11:00 – 13:00	1	English
China (CH2)	24	F	11/18/2015 10:00 – 12:00	1	Japanese
China (CH3)	25	F	11/18/2015 10:00 – 12:00	1	Japanese
Vietnam (VN1)	24	F	11/18/2015 15:30 – 17:30	2	English
Russia (RU1)	28	M	11/28/2015 15:00 – 16:30	1	English

Fieldwork was conducted with 14 international participants using the same scheme to explore how the cycle of the system works. International visitors from diverse cultural backgrounds and depending on their length of stay in Japan were selected (as far as it matched the range of target users' credit).

After the first set of fieldwork was over and Visitors' contents were prepared, the second set of fieldwork for a total number of 11 international participants was conducted. Previous fieldwork offered Guidebook and Locals' contents only, but now, Visitors' contents too were added to the same fieldwork route. Fieldwork details and participants' attributes are shown in Table 5.2.

Table 5.2 International Participants (Guidebook / Locals / Visitors)

Nationality Code (XX)	Age	Sex	Date / Time	Route	Language
Uzbekistan (UZ)	21	M	2/1/2016 14:00 – 16:00	2	English
China (CH2)	24	F	2/1/2016 16:00 – 18:00	2	Japanese
China (CH3)	25	F	2/1/2016 16:00 – 18:00	2	Japanese
China (CH1)	28	F	3/14/2016 13:00 – 15:00	2	Japanese
China (CH4)	27	F	3/14/2016 13:00 – 15:00	2	English
Russia (RU1)	28	M	3/19/2016 13:00 – 15:00	2	English
Taiwan (TW1)	20	F	3/19/2016 16:00 – 17:00	2	Japanese
Malaysia (ML)	21	F	3/20/2016 14:00 – 15:00	2	English
Russia (RU2)	26	F	6/11/2016 15:00 – 17:00	1	English
Taiwan (TW2)	27	M	6/26/2016 16:00 – 18:00	2	Japanese
Vietnam (VN2)	21	M	8/5/2016 14:00 – 16:00	2	English

Again, to observe various cultural exchanges, we tried to select participants from diverse cultural backgrounds and based on their length of stay in Japan. However, as for internationals, the nationality distribution leans toward Asian countries such as China, Vietnam, and Taiwan, which appropriately reflects recent international visitors arrival ratio in Japan.

To see if there is a difference in cultural implications when they listen to location-based contents depending on participants' nationalities, 5 Japanese participants as "home-residents" attended the fieldwork too. Table 5.3 represents the attributes of Japanese participants. In sum, 5 Japanese (Figure 5.4) and 25 International (Figure 5.5), amounting to a total of 30 participants attended the fieldwork experiment.

Table 5.3 Japanese Participants (Guidebook / Locals / Visitors)

Nationality Code (XX)	Age	Sex	Date / Time	Route	Language
Japan (JP1)	22	M	10/15/2016 12:00 – 14:00	1	Japanese
Japan (JP2)	20	M	10/15/2016 12:00 – 14:00	1	Japanese
Japan (JP3)	22	F	10/22/2016 10:00 – 12:00	2	Japanese
Japan (JP4)	20	F	10/24/2016 16:00 – 18:00	1	Japanese
Japan (JP5)	23	F	10/24/2016 16:00 – 18:00	1	Japanese



Figure 5.4 Japanese Participants of Fieldwork



Figure 5.5 International Participants of Fieldwork

For international participants, we instructed that the fieldwork's purpose is to see if there are any differences or similarities between Japanese culture and their culture, by having a cross-cultural conversation about the location-based contents they listened to. For Japanese participants we gave the same instructions; however, we anticipated that comments and opinions would bring forth the similarities rather than differences as contents are based on Japanese cultural norms.

After the fieldwork, we asked all participants to fill the CCUS form again and analyzed if there are any score differences. Fieldwork was done either in English or Japanese, depending on participants' language ability. Participants were allowed to stop by certain tourist attractions freely if they are interested, as far as they do not make a massive detour of the set routes. We observed participants' behavior and took pictures if needed.

5.3 Measurement CCUS

5.3.1 Determining Measurement Dimensions

To validate the credibility of the system, an evaluation process with

appropriate criteria is essential. Literature from the area of cultural studies, psychology, and anthropology were reviewed to find out the key factors of cultural understanding in Chapter 2. After the relevant literature was examined, ten dimensions of cross-cultural understanding were determined: mobility, food/diet, flexibility, knowledge, language skills, interaction, awareness of cultural difference, nonverbal communication, respect, and relationship. Each dimension will be discussed in detail from 5.3.2 to 5.3.11. After the dimensions mentioned below were rationalized, these new criteria were named CCUS (Cross-Cultural Understanding Scale). In the evaluation phase, we measured users' scores on each dimension from 1 to 10 (See Appendix D), using the self-evaluation method. This evaluation was conducted twice, before and after the fieldwork. Afterward, the two score results were compared and discussed.

5.3.2 Mobility

According to Benson (1978), an individual's ability to find his/her way around in a foreign place is one of the most important dimensions of cross-cultural understanding. Knowing the local geography and usage of public transportation systems are two potential items for this dimension. It also includes the ability to ask for directions when one is uncertain, as well as the use of appropriate tools, such as map applications on a smartphone. When mobility is improved, an individual feels more confident of exploring new places and shows enthusiasm in finding cultural aspects in unfamiliar venues.

5.3.3 Food/Diet

Although food allergies are not addressed here, this dimension involves being open-minded about trying new foods. Accepting foreign food and culinary manners cannot be omitted when understanding a certain culture, and for many people eating food is a major aspect of cultural exchange (Cui and Awa, *ibid.*). In

relation to the contents, information such as recommendation of restaurants or grocery stores might affect this dimension, and ideally, an individual would express an appetite for certain food, connected to either his/her own or host culture.

5.3.4 Flexibility

As Hofstede (1991) defined “uncertainty avoidance” in his prominent work, more or less people from all cultural backgrounds may face culture shock and attempt to escape from that anxiety. Being flexible and patient with such uncertain activity or unexpected cultural norm is one dimension. Listening to local people’s stories that sound exotic to his/her own culture or interacting with them will cultivate a tolerance of general matters and help them have a positive image of the foreign culture.

5.3.5 Knowledge

Whether one accepts it or not, acknowledgment of the host culture is an essential aspect of cross-cultural understanding (Kinging, 2015). In terms of socially appropriate behaviors, host country nationals have certain expectations as to how foreigners in their country should behave, and this includes avoiding offensive actions toward locals. Webb et al. (1966) pointed out that an “unobtrusive measure” could be useful in this regard, including the shared notion of common sense. Compared to other dimensions, cultural knowledge is visible and recognizable information, which is easily gained from the Guidebook contents.

5.3.6 Language Skills

This dimension appears consistently in the literature as a core criterion of mutual understanding (Ting-Toomey and Chung, 2005). However, we should

be aware that when cultural adaptation or acculturation occurs, an adapted individual will learn the language, but an individual who learns the language may or may not adapt (Yao and Zuckermann, 2016). It is worth clarifying that this dimension is not about calculating an individual's language proficiency like speaking or listening, but it is rather about how open he/she is to learn host language regardless of the level. For instance, in Japan visitors who use only English manage to survive but those that try to learn Japanese will make life easier.

5.3.7 Interaction

The nature and frequency of interactions with host country individuals is an indication of an individual's level of cross-cultural understanding (Hwang, 2014). This involves one's ability to initiate interaction, as well as the extent of one's eagerness to communicate with Japanese people, regardless of language ability. This dimension is closely connected to mobility, because when individuals feel comfortable to start interaction with locals (mainly conversational greetings such as "excuse me" or "thank you"), their mobility will surely be enhanced.

5.3.8 Awareness of Cultural Difference

A question such as "to what extent are you aware that Japanese culture/society is different from yours?" is asked in this dimension. Recognition of cultural difference from one's own culture is a starting point to build mutual understanding in any circumstance (Caganova, et al., 2015). The bigger the difference the more obvious the awareness, and an individual experienced in traveling to foreign countries tends to improve this dimension. However, not only differences between one's home culture and a foreign culture but also similarities can contribute to its change.

5.3.9 Nonverbal Communication

In addition to language, there are a variety of ways to communicate nonverbally. Understanding visible gestures and appreciating personal space are some of them (Remland, 2016). Also, having a reasonable repertoire of “communicative currency” may be useful as a criterion dimension. As an example, in a communicative setting Japanese use euphemism often. For foreign individuals sometimes it is hard to “read between the lines,” but at least demonstrating an attitude to accept these context differences can boost this dimension.

5.3.10 Respect

Being interested in the host country citizens and showing casual friendliness toward them should be part of cross-cultural understanding (Banks, 2015). For instance, willingness to participate in activities distinctive to the host country will increase fundamental respect for others and might lead to an appreciation of one’s current state. It is likely that the system listeners will have more respect toward locals after they recognize the cultural difference. It is also greatly connected to the self-reflection process.

5.3.11 Relationship

The inclination to establish and maintain relationships regardless of skills is one crucial dimension. Although this can be influenced by an individual’s personal character, such as extroversion or introversion, we should be aware that every individual has his/her own pace for building relationships (Matzler et al., 2016). For instance, not all introverts are weaker at relationship building than extroverts; they often establish deeper and more stable relationships with others.

5.4 Script Analysis

5.4.1 Interview as Communication

After the fieldwork, I transcribed the recorded conversation of each participant and prepared fieldwork scripts for analysis. Although Labov (1972) points out the importance of keeping certain distance between researcher as an observer and participants in the discussion of “observer’s paradox,” in qualitative research, Suwa and Shimizu (2014) demonstrated various interview studies such as oral history method, focused on interactive communication between researchers and participants. Similarly, in this study, I conceive conversation with participants as two-way communication that supports active interaction, rather than as a one-way interview from the interviewer to the interviewee.

To conduct a successful interview, it is crucial to establish a good rapport with participants. Rapport is the idea advocated in fields such as cultural anthropology and ethnomethodology and regarded as a prerequisite for the interviewee to tell what they really intend to say. Furthermore, in recent years studies proposing communicative “co-creation,” which includes diverse utterance such as nodding, nonverbal interaction, and indirect questioning are emerging (Higuchi, 2008).

5.4.2 Preparation of Script

Based on the previous discussion of qualitative research, building a good rapport with participants during the fieldwork was prioritized, rather than focusing on conventional interview methodologies. I took extra cares to ensure that the topic flow was smooth and tried to maintain a pleasant atmosphere throughout. The script was transcribed as precisely as possible based on the conversation recorded. For fieldwork conducted in English, the transcription was written as it is, whereas fieldwork conducted in Japanese was initially transcribed in Japanese and then translated into English. As for language accuracy and

credibility, other native speakers of both Japanese and English have transcribed scripts as well as the primary transcriber. The results reached interrater reliability with Cohen's $Kappa = 0.78$, indicating "substantial" agreement between the transcribers (Landis and Koch, 1977). The volume of Japanese script was 24549 letters and English was 17907 words. Next, at the beginning of each sentence, line number and country ID (e.g. China: CH, the interviewer: I) were added, and the script was finalized (Figure 5.6, and see Appendix E for excerpts of fieldwork scripts).

	A	B	C	D	E	F
112	Line	ID		Script (Japanese, original)		Script (English, translated)
113	103	JP2		で、どこで売ってんだろ〜とかがって声が聞こえたら「あ、あつちで売ってますよ〜」って気軽に話しかけるって言われた。		Yea, and I was told that if I hear someone saying "where can I get this?" I casually answer "over there".
114	104	I		まあタダで食べられるならね。		Well it's worth doing if you get free shaved ice.
115	105	JP2		あと友達のお店だったんで。		Yea and it was my friend's shop.
116	106	I		それ結構あるんだよなー、人がたまってるその他の人が入ってくるんだよね、アンテナショップとか。		That happens, like at souvenir shops and such, people are coming in when they see a line.
117	107	JP2		日本人みんなやってることやりたがるから、特に初めの人ややってないとやらない。		That's so typical for Japanese, they want to do something that others do. They won't do it unless others give a first try.
118	108	I		多分今二人が食べてるの見ながら気になってる人とかいると思う。		Maybe now someone wants to try it, seeing you two eating it.
119	109	JP2		あと100円だし、失敗してもいいかっていう。		And it costs only 100yen, so there isn' much to waste even if I fail.
120	110	I		そうだね、許せる価格だよ。あ、こっちは。		Yeah I can stand that too. Here it is.
121	111	JP2		これで失敗してもそれはそれで思い出になる気がする。「あそこのあれ、クソまずかったよな」っていう。		That would be something memorable at least, even if it's a fail. Like, "the one that I tried there was very bad!"
122	112	I		はははは！後で笑い話になるからね。		Hahaha! Yea we can laugh out that later.

Figure 5.6 Fieldwork Script

In Chapter 6, script analysis as the main methodology and the result of CCUS score as a supplement measurement will be handled to see the quantitative change of participants' behavior. In other words, CCUS will be used to conduct behavioral analysis efficiently and to grasp which dimension should be focused on during the analysis.

Chapter 6

Experimental Result

6.1 Using Contents Guidebook / Locals

6.1.1 Evaluation of Contents

This evaluation experiment's partial intention is to clarify which type of contents (Guidebook of Locals) the users prefer to listen. After the fieldwork each participant was asked to fill in a questionnaire along with the CCUS form to evaluate their interest in both types of content on a 1 to 5 Likert scale (Likert, 1932): 1) Very boring, 2) Boring, 3) Normal, 4) Interesting, and 5) Very interesting. The average scale of Guidebook contents was 3.2pt, and that of Locals was 4.1pt. The result shows that for the most part, Local contents were more enjoyable to listen for the users.

6.1.2 Behavioral Analysis of Participants

Each participant self-evaluated their level of cultural understanding based on the ten dimensions of CCUS in the range of 1 to 10, as explained in Chapter 5. Figure 6.1 shows the average scores of 14 international participants for each dimension. The blue line shows the results prior to the fieldwork; the red line shows the result after the fieldwork has finished and participants had listened to the Guidebook and Locals contents. Each dimension is abbreviated as follows.

Mobility: Mbl, Food/Diet: F/D, Flexibility: Fle, Knowledge: Kno, Language Skills: LS, Interaction: Int, Awareness of Cultural Differences: ACD, Nonverbal Communication: NC, Respect: Res, and Relationship: Rel.

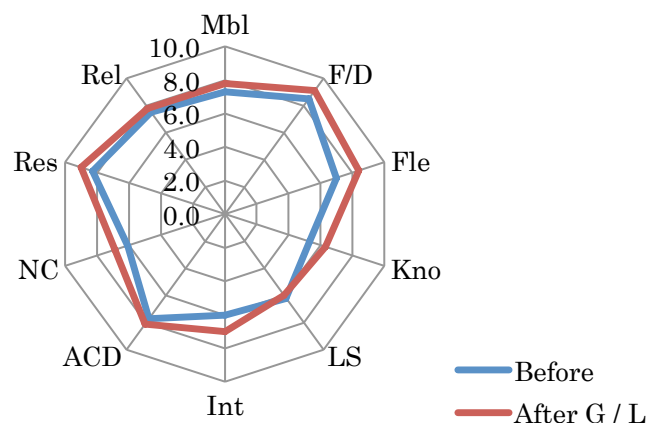


Figure 6.1 CCUS Score (G/L Average)

According to Figure 6.1, most dimensions slightly increased after the fieldwork. Specifically, “flexibility,” “knowledge,” and “interaction” improved more than other dimensions, while “language skills” declined a bit. However, these scores are solely based on 14 international visitors’ experiment results and are therefore highly dependent on participants’ individual characteristics, such as cultural backgrounds, attitudes, and personalities. It is rather important to conduct further behavioral analysis for individual participants to understand it in detail.

Participant ML (Figure 6.2)

ML is a senior university student who has been in Japan for a few years. Although she speaks fluent Japanese, she preferred to conduct the fieldwork in English, as it is still a better language of communication for her.

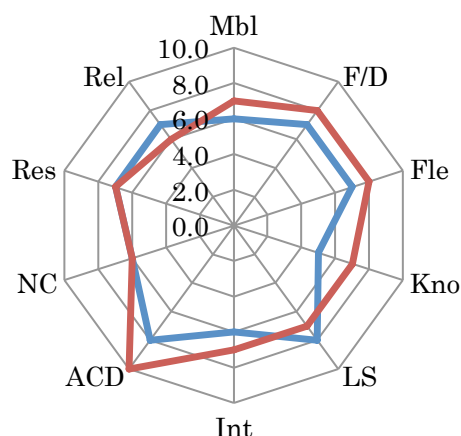


Figure 6.2 CCUS Score (ML) a

After listening to the Locals' content about when the Tohoku earthquake hit Japan in March 2011 (titled "Tohoku Earthquake and Tsunami in 2011," see Appendix B for details henceforth), she related her experience of university enrollment a few years ago. As the Japanese university semester starts in April, she had a family discussion to persuade her mother, who was worried about radioactive contamination after the quake. Luckily, she was passionate enough about her new endeavor in Japan and her father was very supportive. She commented as follows, "*You have to overcome the scare, or you just never learn anything.*"

She admitted that her mindset helped her to decide to study abroad in Japan. Looking at her CCUS score result, she improved in terms of "awareness of cultural differences." Presumably, listening to the contents and having a conversation reminded her of her initial motivation to study in Japan. Having listened to the story of the local might have developed sympathy in her toward Japan. It is notable that ML dropped in terms of "language skills."

Participant UK (Figure 6.3)

UK is a friend of US2 and they participated in the fieldwork together.

UK has arrived in Japan approximately two months before the fieldwork and had just started learning Japanese language and culture. According to his feedback, Locals contents were more enjoyable than Guidebook contents although he had never visited Asakusa before. UK and US2 are taking the same university courses and have already established a good rapport. UK is researching theories of traditional Japanese music for his master's degree, so it is reasonable to assume that he is more interested in Japanese culture than most of the other international visitors.

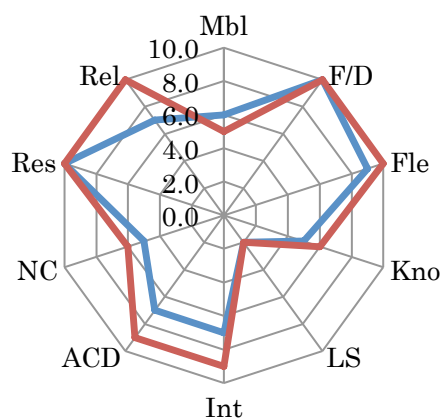


Figure 6.3 CCUS Score (UK)

After listening to a Local content about subsidy policy to promote the movement of newlyweds into Asakusa city due to the population decline (“Subsidy for Asakusa Residents”), particularly of the young generation, he commented as follows.

“Actually, someone told me the other day about how genuinely there is worry in Japan about that how many young people are as older people. And I wasn’t even aware that was an issue at all. I said to them ‘well Tokyo is packed I think this place needs the One-Child Policy,’ and they said ‘no no, it really doesn’t. It needs the opposite.’ And I asked them why, and they answered that there aren’t enough young people to keep the infrastructure of the country going.

As for Britain, I really don't know. I occasionally hear talks about how they are worried about the cut in their pensions."

He may have felt sympathy with the local people talking about the city's problem and a possible solution, which might have influenced his "relationship," "awareness of cultural differences," and "interaction." The listening experience gave him recognition of Japanese culture to certain extent.

Participant US2 (Figure 6.4)

The fieldwork for US2 and UK was conducted in English since we wanted to encourage casual conversation between two peers, which enabled us to observe frequent cultural exchange.

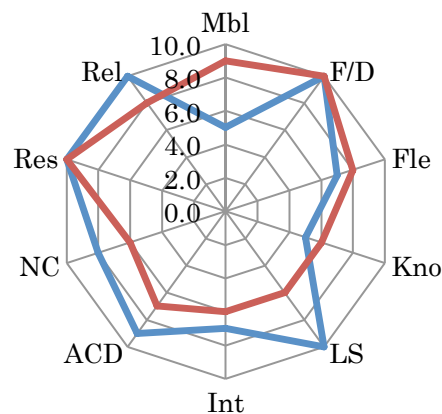


Figure 6.4 CCUS Score (US2)

Although born in Japan and having dual citizenship of Japan and the United States, she has an international background. She is half Korean and was raised in Hawaii. After listening to Locals contents about the founding story of Nakamise-dori and a kindergarten nearby ("Senso-ji Kindergarten"), she remembered learning phonetics during her childhood in Hawaii. As she looks Asian, some of her peers automatically assumed that she did not understand any English; hence, she had a difficult time building close friendships with them. Now,

English is her native language and a similar circumstance occurs when she encounters Japanese people who think she understands Japanese perfectly while, in fact, she does not. US2 admits “*that awkward and annoying moment*” frequently occurs whenever she recognizes disappointment on their faces. US2’s biggest decline in “language skills” is not unrelated to her story. On the other hand, she improved in “mobility,” as explained in her comment “*now I feel more confident walking in Asakusa without GoogleMaps.*”

Participant ID (Figure 6.5)

ID is a university freshman and quite new in Japan, as he arrived in Tokyo approximately a month before the fieldwork. His family has been working in Japan for a while, and he came to live with them to pursue his academic career. He had never been in Asakusa before, and since his Japanese is still at beginner level, his fieldwork was conducted in English.

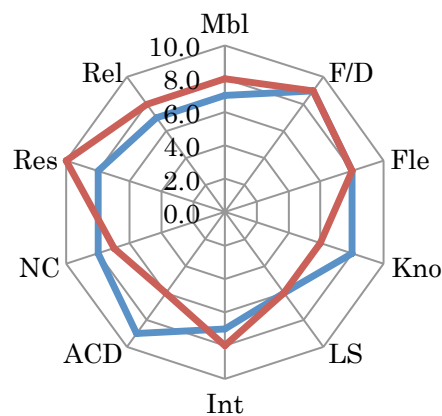


Figure 6.5 CCUS Score (ID)

After listening to a Guidebook content about Asakusa Engei-hall, he was asked if he would be interested in watching a Japanese traditional comedy performance if it was available in a more understandable language (not only in Japanese, but with an English audio guide for instance). He answered,

“Honestly, I’m not interested, I mean never wanted to. Because I wouldn’t even understand, as it’s connected to the very localized humor. That’s why I never really had the motivation (to go to Japanese comedy performance).”

When we meet international visitors to Japan, they normally have some type of positive motivation, such as interest in Japanese language or culture, and many are open to know new things. ID’s straightforward remark is noteworthy because what differentiates him from other internationals is that he is being honest in his attitude toward Japanese culture. His initial motivation for visiting Japan, which is that he simply followed his family, may be relevant. This gives us the insight that the system might not contribute to those who already have a fixed impression of Japanese culture, and the contents will not be sufficiently strong to change their attitudes. ID’s decrease in certain dimensions, particularly “awareness of cultural differences,” seems to prove this hypothesis.

Participant UZ (Figure 6.6)

UZ is a university student who has been studying Japanese for two years, and shows a great enthusiasm for understanding local cultures. He was particularly interested in the concept of the system and was cooperative about participating in the evaluation experiment.

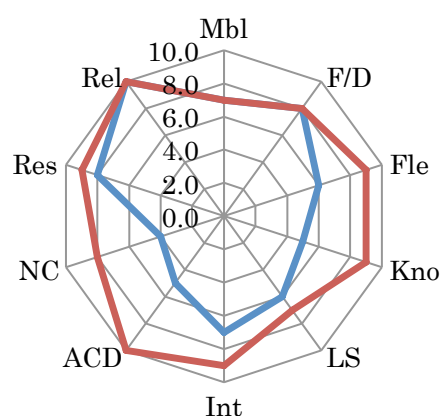


Figure 6.6 CCUS Score (UZ) a

He walked the main street of Asakusa called Nakamise-dori, and after listening to Locals' content in which a local shop owner discussed the future of Asakusa, he mentioned his hometown Samarkand. He said that although he genuinely loves his hometown, for financial reasons, many residents are leaving the city and flowing into Tashkent, the capital of Uzbekistan; he feels sad about this. He wishes the people in Samarkand would love their city just as Asakusa locals do. Obviously, he felt some kinship with the Japanese people and had cultivated an affinity toward Japanese culture. He commented, "*it was fun and I learned some internal/external factors of Japan, especially Asakusa city's culture and society.*" What he implies to be internal and external factors are relevant to the context of both types of content, the Guidebook and the Locals. Internal factors are invisible cultural aspects such as Asakusa locals' attitudes or value for the place, in relation to his radical improvement on "awareness of cultural differences." In contrast, external factors are attainable by information input, corresponding to "knowledge." The synthesis of these noticeable two dimensions appeared as improvement of "flexibility."

Participant CH2 (Figure 6.7)

CH2 is a close friend of CH3 and they participated in the evaluation experiment together. As she has never been in Asakusa before, she was a beginner tourist in a way. After listening to a Guidebook content about small museum shows and offering of Japanese traditional handcrafts, she seemed interested in the place mentioned and took a number of pictures in front of it. She had a conversation with CH3 in Chinese and invited CH3 to go into the museum. CH2 told us they were talking about the elaborate work of Japanese craftspeople and its comparison with Chinese merchandise, including price. They mentioned that the handicrafts sold in the museum were very expensive and unfortunately they were unable to purchase any; nevertheless, they were surprised by their high quality.

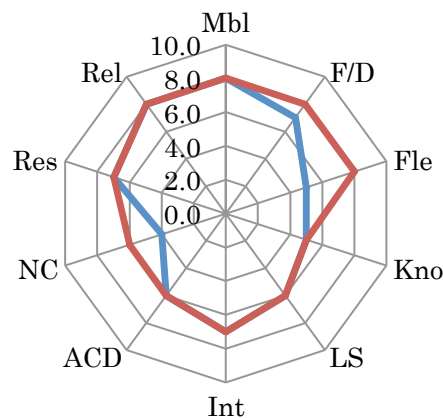


Figure 6.7 CCUS Score (CH2) a

Talking with a peer participant in her native language raised her satisfaction levels with “flexibility” and “nonverbal communication,” which represents the acculturation process (Berry, 2005) (Graves, 1968) including elimination of uncertainty about Japanese culture. It is assumed that CH2 encountered the *kodawari*, usually translated as “determination” of Japanese craftspeople through their works at the museum as a tangible experience, and the content acted as a trigger for this cultural encounter.

6.1.3 Other Participants’ CCUS Score Distribution

Figure 6.8 to Figure 6.15 are the other participants’ CCUS score distribution. As the result shows, it is reasonable to say that the system has contributed to their understanding of culture to some extent. A closer look at each participant’s score provides an appropriate perspective for further analysis. As already explained, the objective of observing CCUS score distribution is to make sure which perspective should be focused on while conducting detailed behavioral analysis. A closer look at the dimensions that have been improved helps us find related individual participants’ behavioral episodes.

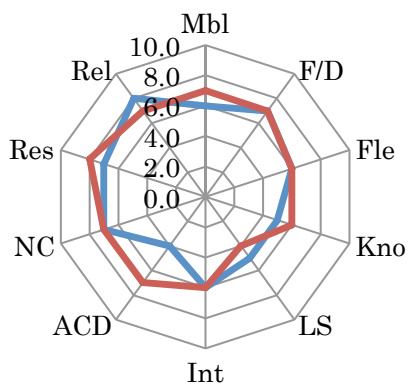


Figure 6.8 CCUS Score (IN)

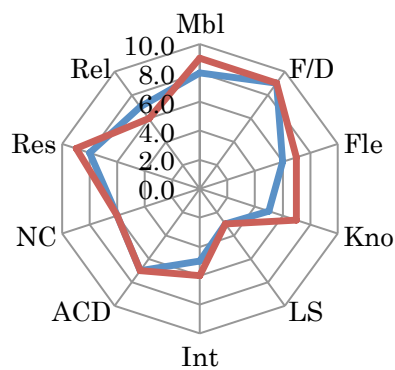


Figure 6.9 CCUS Score (US1)

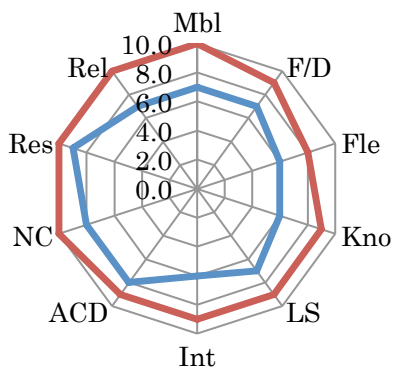


Figure 6.10 CCUS Score (CH1) a

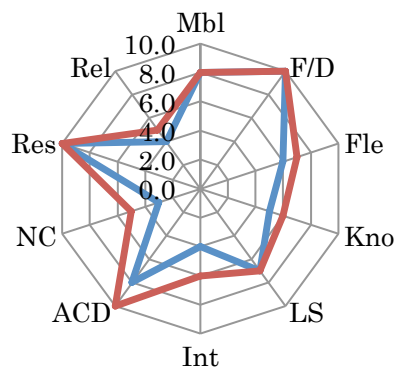


Figure 6.11 CCUS Score (TW1) a

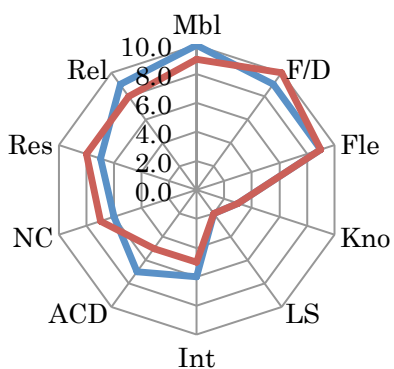


Figure 6.12 CCUS Score (KR)

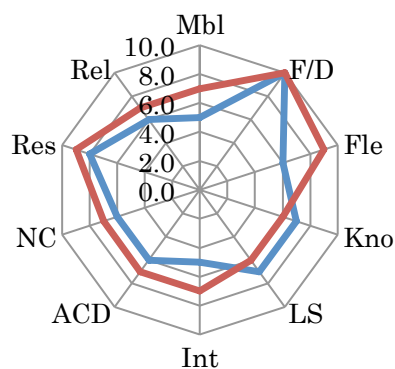


Figure 6.13 CCUS Score (CH3) a

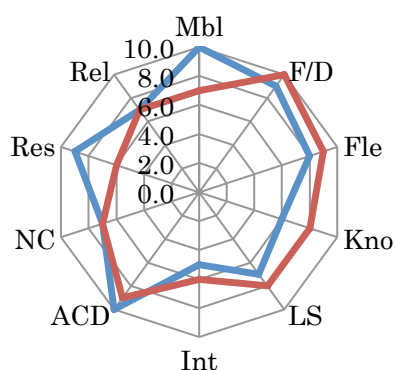


Figure 6.14 CCUS Score (VN1)

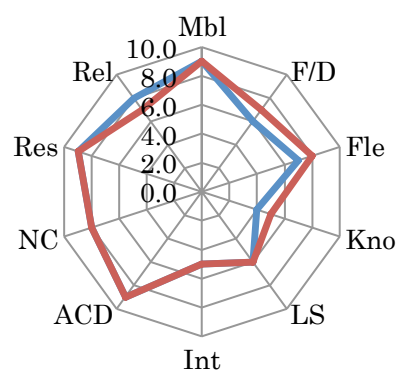


Figure 6.15 CCUS Score (RU1) a

6.2 Using Contents of Guidebook / Locals / Visitors

6.2.1 Behavioral Analysis of Participants

Figure 6.16 shows the average scores of 11 international participants for each dimension. The blue line shows the results prior to the fieldwork; the orange line shows the result after the fieldwork (they had listened to the combination of contents from the Guidebook, Locals, and Visitors).

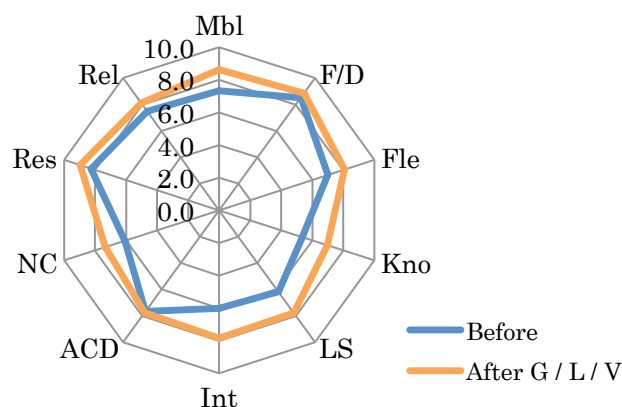


Figure 6.16 CCUS Score (GL/V Average)

The result illustrates that the system has contributed to increasing some aspects of cultural dimensions. Further behavioral analysis of participants is conducted, focusing on Visitors' contents, referring comparative study by Ito and Ogawa (2016), particularly dealt with the contents from Guidebook and Locals.

Participant UZ (Figure 6.17)

In Ito's previous study focused on contents Locals, after UZ listened to the local person's interview about the future of Asakusa, he mentioned his hometown Samarkand and its residents leaving the city and flowing into Tashkent, the capital of Uzbekistan out of financial compulsions and how he feels about it. He felt something in common with Japanese people and cultivated affinity toward the host culture, which has appeared as the improvement in "awareness of cultural difference." After the fieldwork, he commented, *"I had a great time with you, and I think this is a unique chance to learn Japanese culture and compare it to Uzbek culture."*

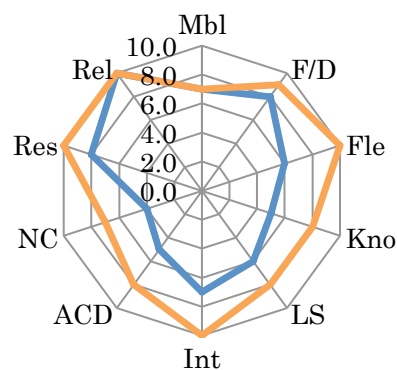


Figure 6.17 CCUS Score (UZ) b

On the other hand, after he listened to the Visitors' content about religion in Japan (Figure 6.18), he observed Japanese visitors throwing coins into the offertory box of Senso-ji. He said he is respectful of Japanese religious style, yet as a Muslim, he wants to stick to his belief and not offer coins. This experience might have improved his "interaction" and "respect" by raising awareness of how people in different cultural backgrounds connect their religious beliefs to their daily lives.

He commented, *"I do like Japanese religion and I respect that, but that doesn't mean I can be a Buddhist. I'm Muslim and I'm happy about it. I like this place (Senso-ji) though."*

“Asakusa Shrine”	
(UK)	“(Japanese) monks usually try to be in solitude, but this (Senso-ji) is very busy.” [...]
(US2)	“We really don’t have a specific religion even though it’s Buddhism, people don’t practice it.”
(Interviewer)	“We Japanese are spiritual, but not that religious.”
(UK)	“Hmm.”

Figure 6.18 Excerpts of Visitors’ contents UZ listened to

Participant CH2 (Figure 6.19)

Figure 5.2 in Chapter 5 indicates the most touristy district in Asakusa, a major temple called Senso-ji and its premises shown as a green area on top, and the main street there called Nakamise-dori. As illustrated by the blue line in Figure 5.2, walking along Nakamise-dori and going through Senso-ji premises is the most popular route of Asakusa sightseeing. Since CH2 had never been in Asakusa until the first fieldwork, she is a beginner tourist in a way. It is reasonable to assume that she was delighted with the route recommendation on her first visit and had a positive impression about the fieldwork.

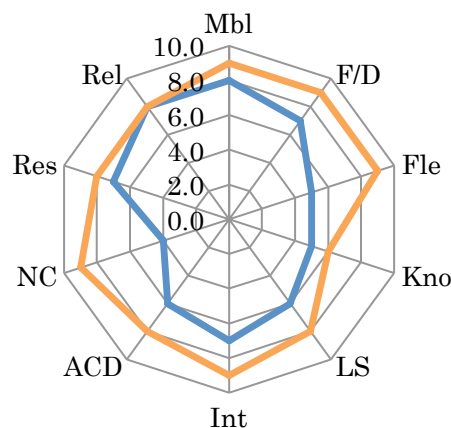


Figure 6.19 CCUS Score (CH2) b

At Senso-ji she listened to the Visitors contents about the paper fortune (Figure 6.20), a previous fieldwork participant buying one influenced by the

Guidebook content. CH2 thought she might try it too, and purchased her own paper fortune. The front of the fortune slip was written in both Japanese and English, but on the back it was written in Chinese, saying “all flowers bloom when spring is approaching, if you are having something bad, it’s time to be patient until the spring.” She seemed quite surprised and said, “*it’s comfortable to know the meaning of the fortune exactly in my language.*”

“Omikuji (Paper Fortune)”	
(After the explanation of paper fortune in Senso-ji)	
(Interviewer)	“ <i>Yeah, you can try.</i> ”
(TW1)	“ <i>Okay.</i> ”
(Interviewer)	“ <i>What did you get?</i> ”
(TW1)	“ <i>I think this is the second best.</i> ”
(Interviewer)	“ <i>Oh! Daikichi (best luck), kichi (good luck), chukichi (average good luck) syokichi (small luck), suekichi (least luck).</i> ”
(TW1)	“ <i>Oh this is kichi?</i> ”
(Interviewer)	“ <i>Yes.</i> ”

Figure 6.20 Excerpts of Visitors’ contents CH2 listened to

For her, understanding the essence of Japanese culture in her own language must have been an event to promote “nonverbal communication” and “awareness of cultural difference” between China and Japan, as well as a trigger to interact with the host culture, which is illustrated as improvement in Figure 6.19. Besides, from the guidebook tips, she learned Senso-ji has a lot of bad (or worse) paper fortunes while she actually got the second best. Hypothetically, a fun moment when she got lucky carried on until the end of the fieldwork and affected the overall positive evaluation after the fieldwork.

Participant CH3 (Figure 6.21)

CH2 and CH3 are friends who participated in the fieldwork together. They are both study-abroad students and CH3 had arrived in Japan a year before

CH2, so she knows more about Japanese society, lifestyle and culture than CH2. Although Figure 6.21 shows a decline in some dimensions after listening to the Visitors contents compared to Guidebook and Locals, CH3 improved on “interaction,” “nonverbal communication,” and “relationship” among the ten dimensions.

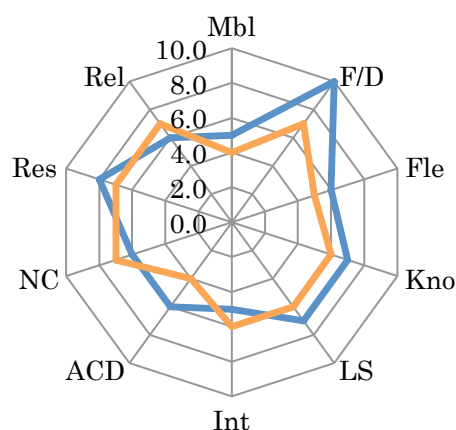


Figure 6.21 CCUS Score (CH3) b

She did not purchase any paper fortune like CH2 did but was watching her buying one, talked about the result in Chinese. Knowing Japanese culture through the conversation with CH2 counts as indirect cultural exchange and affected her relative improvement of dimensions. At the same time, interaction with CH2 in her own language actually worked as a homogeneity booster rather than as a difference between Japanese culture, which explains a drop in “awareness of cultural difference.” After the fieldwork, she commented, “*This time the explanation in English (Visitors) is more interesting than last time (Guidebook and Locals) because we could know what other foreign tourists think about Japanese culture,*” and remarked that the fieldwork experience was enjoyable.

Participant RU1 (Figure 6.22)

RU1 is a visiting fellow researcher who has been in Japan for around 2 months and is supposed to stay a few years more. He chose Route 2 and the

fieldwork was conducted in English, as he still is a beginner level Japanese learner. In the middle of Route 2 there is a striptease building called “Asakusa Rock-Za,” and he listened to the Locals content that the local Mikoshi (portable shrine) carrier talks about the history of Asakusa. According to the local, the image of the city comprises not only the main sightseeing spot such as Nakamise-dori, but also these “unofficial” or “underground” cultural venues. He said the local communities of Asakusa want to embrace these different types of cultural heritage to create a dynamic image of Asakusa.

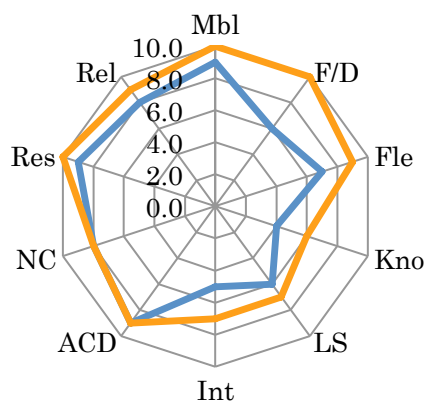


Figure 6.22 CCUS Score (RU1) b

RU1 “Is it prohibited?”

I “No it’s not. As far as they have a licensure to operate, it’s totally fine to do this.”

RU1 “I was real surprised, it’s prohibited in my country.”

I “So, many things are prohibited in Russia, like Pachinko (Japanese pinball)?”

RU1 “Yes. And this kind of strip theatre. It’s kind of red district. But this area looks like a normal place.”

I “Yea during daytime. [...] but if you go a little bit inside it will be.”

RU1 “Yea they cannot avoid it because it’s a part of history. How about

Shinjuku?”

I “*Shinjuku? In Kabukicho yes they have such a place”.*

RU1 “*Because one day I was excited to visit the Samurai Museum and was a total surprise that I found that area.”*

I “*I see, also Shinjuku Ni-Chome is a famous place for LGBT community.”*

RU1 “*Yes I remember, that was a surprise too. In Russia it’s not that open. [...] I think we have to keep all part of culture, but in my opinion, it’s related to my family and I’m not openly supportive of these red districts thing.”*

RU1 seems to be surprised that the striptease theatre is allowed to operate legally in Asakusa and has been accepted naturally by the locals. He stated that any kind of gambling and related business category is prohibited in his country and recognizes difference between Russia and Japan. He tries to accept Japanese locals’ mindset though, saying, “*They cannot avoid it because it’s a part of history.*” He associated his surprise with a previous experience he had in another city, Shinjuku, and revealed he actually does not like the image of red district city. Through the conversation with the interviewer, he realized his antipathy of these things might be related to his upbringing. The contents listening experience contributed to RU1’s recognition of difference between his own country and Japan, as well as created in him self-awareness about his surroundings.

Participant ML (Figure 6.23)

ML is a full-time university student (her attribution is already given in 6.1.2). After she listened to the local’s talk about the history of the theme park Hanayashiki (“Ninja Dojo”), she found a statue of a panda close to the entrance

gate. She took a brochure there, read its founding story, and learned that it was initially established as a botanical garden (Hanayashiki literally means “flower-mansion”) then re-opened as a zoo before World War II.

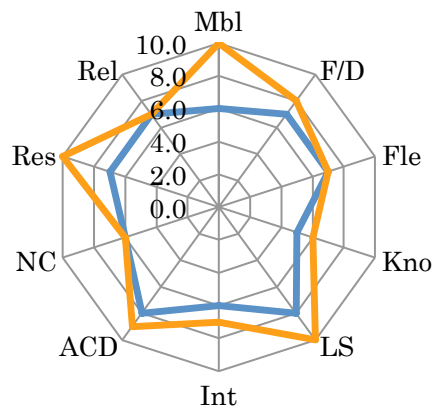


Figure 6.23 CCUS Score (ML) b

ML “Oh is that why there is a panda here?”

I “I think so.”

ML “You know there is one in Ueno Zoo.”

I “Have you ever been in Ueno Zoo?”

ML “No I haven’t.”

I “Oh you should. It’s nice.”

ML “I know it’s rare to have panda here.”

I “Yeah in Japanese zoo.”

ML “I’ve been planning to go, and then think, ‘Well I can go there anytime’ and end up not going.”

She said even though she is interested in watching panda, so far she never had a chance to see one. Presumably, her 3-year stay in Japan made her to feel like a proper resident rather than a temporary visitor, and she probably had a mindset similar to that of the locals more than before. She commented, “*I think an*

audio guide is a lot more interesting than a book, and I also think the local's opinions are more valuable than a tourist's."

It is noteworthy that ML has mentioned that Local contents are more enjoyable than that of Visitors'. In general fieldwork, participants rated Visitors content as more enjoyable to listen than Guidebook or Local contents and none of the participants mentioned that they preferred Local talk than other participants' talk except her. By listening to the locals' story, she cultivated respect and sympathy toward locals, which is demonstrated as an improvement of the dimension of "respect" as shown in Figure 6.23.

Participant RU2 (Figure 6.24)

RU2 was a temporary expatriate researcher, but now she intends to enroll university in Japan as a full-time study-abroad student. This stay is not her first time though: she once visited Japan about a decade ago for an exchange program, when she was a high school student. After she listened to the visitor's comment about the range of tourists who gather in front of Senso-ji temple, she recalled her first visit and explained her current stay in Japan.

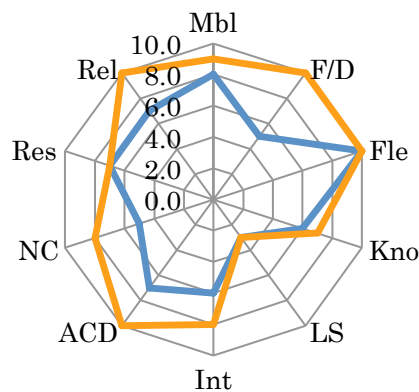


Figure 6.24 CCUS Score (RU2)

RU2 "Compared to my previous stay, it (current stay) is totally changed. I can see their normal life like other Japanese people because I visit not

only tourist attractions (but also local places). For me it's much more interesting than visiting touristy places like Asakusa. I want to see the way of people living here, and compare it to the life in my country."

As she said she is rather interested in knowing the daily life setting of Japan not from a temporary tourists', but from the local's viewpoint. Her mindset certainly has changed compared to her first stay, and now she considers herself a Japan resident, not a temporary visitor. To make sure whether the contents listening experience has directly contributed to her self-recognition needs more exploration; however, her comment above would not be irrelevant to her score on improvement in "relationship" (with local people in this context), "nonverbal communication," and "awareness of cultural difference."

Participant TW2 (Figure 6.25)

TW2 is a full-time study-abroad student doing his MA and has been in Japan for almost two years. The fieldwork was conducted in Japanese, as it is his primary language of communication rather than English. He chose Route 2 and listened to the Visitors content ("Asakusa Engei-Hall"), in which a visitor says he has not experienced Japanese comedy performance but he is not interested in it very much, as he would not understand Japanese humor anyway.

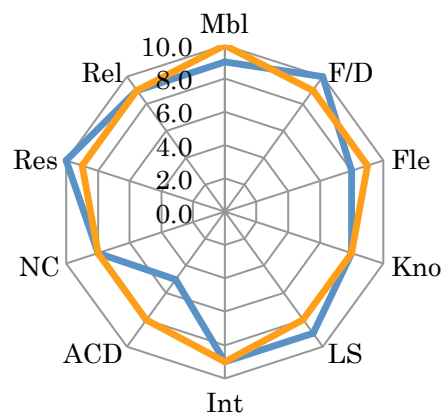


Figure 6.25 CCUS Score (TW2)

- TW2 *“We see comedians here. Old guys.”*
- I *“Have you seen Yose or Rakugo?”*
- TW2 *“I’ve seen one performed sitting alone...”*
- I *“Rakugo?”*
- TW2 *“Yes Rakugo. I saw a drama about Rakugo. But I didn’t get it very much.”*
- I *“Do you have something like this in Taiwan?”*
- TW2 *“In Taiwan we don’t have many comedy performances.”*
- I *“You don’t?”*
- TW2 *“We don’t differentiate comedians with idols much. Comedians sometimes call themselves idols.”*
- I *“In Japan idol culture is a big thing.”*
- TW2 *“In Taiwan the word ‘idol’ can be used for any person appears on TV.”*
- I *“Interesting. So these Taiwanese ‘idols’ do some comedy things.”*
- TW2 *“Absolutely. They do.”*
- I *“I see. [...] Do you want to see these Yose performances if you understand the language?”*
- TW2 *“I kind of want to.”*
- I *“The guy in the content was saying ‘I won’t understand anyway.’”*
- TW2 *“Yeah but I want to, I might get it.”*

Although TW2 has once seen Japanese drama dealt with Rakugo, he did not quite understand it either, Just like the visitor was speaking about Japanese comedy performance in Visitor’s content. He was asked if there is a similar type of performance in his country and he pointed out actually there are not many performances specifically focused on comedy and there is a clear difference between Japan and Taiwan in this regard. He also said that Taiwanese do not

differentiate “comedians” from “idols” as TV celebrities very much. According to him the acts of Japanese comedians would be included in Taiwanese equivalent of idols. It is clear that TW2 is paying close attention to his own country’s culture in relation to the difference between Japanese culture unlike the visitor in the Visitor’s content. We can see that he is also interested in Japanese culture itself, by showing enthusiasm for studying Japanese language or understanding Japanese comedy performance.

6.2.2 Other Participants’ CCUS Score Distribution

Figure 6.26 to Figure 6.29 are each participant’s CCUS score.

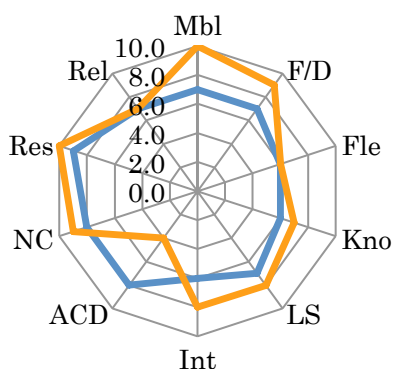


Figure 6.26 CCUS Score (CH1) b

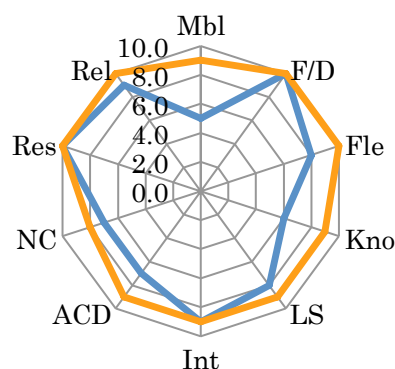


Figure 6.27 CCUS Score (CH4)

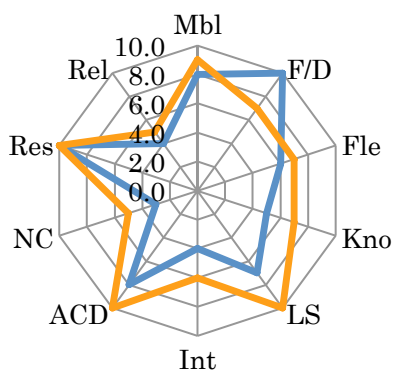


Figure 6.28 CCUS Score (TW1) b

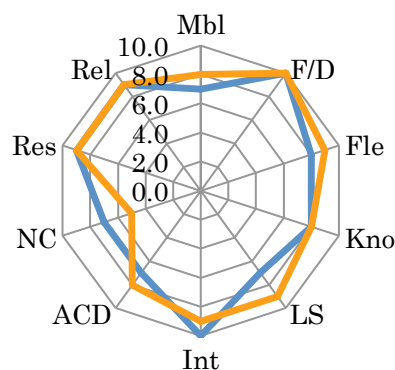


Figure 6.29 CCUS Score (VN2)

As the result shows, it is reasonable to say that the system has contributed to their understanding of culture to some extent. A closer look at each participant's score reveals that it is possible to obtain an appropriate perspective for further analysis.

6.3 Comparison of International / Japanese Participants

6.3.1 Behavioral Analysis of Participants

Target users of the system were originally set as international visitors to Japan for a relatively long-term: however checking to what extent the system can be effective (or not effective) in other groups of participants may prove beneficial. After the contents based analysis, the next step is to conduct a comparative analysis between international and Japanese participants. How do Japanese participants listen to the contents or act based on their cultural knowledge? Are there any cultural implications toward location-based contents even if they are in a relatively homogeneous cultural setting? To answer these questions, fieldwork was conducted for 5 Japanese visitors as system listeners, using the same scheme as 6.1 and 6.2.

Since this is a comparative study, some dimensions hold different implications depending on the participants. For instance, to internationals "interaction" means the frequency of interactions with host country (Japanese) individuals, whereas to Japanese participants, it involves one's ability to initiate interaction toward any other nationality, as well as the extent of one's eagerness to communicate with international people, regardless of their language ability. Figure 6.30 shows the average score of 5 Japanese participants for each dimension. The blue line shows the results prior to the test and the orange line shows the results after the fieldwork and they after have listened to the combination of Guidebook, Local, and Visitors contents. As the type of location-based contents'

effectiveness is already discussed in 6.1.1, the focus is now on the Visitors' contents that include real voices of other participants who attended the preliminary experiments.

As shown in Figure 6.16, the system has enriched most aspects of dimensions for the 11 international participants. On the other hand, Figure 6.30 shows that the score improvement of the 5 Japanese participants does not seem as much as that of internationals. In addition, Japanese participants recorded much lower score for "interaction" overall, compared to internationals. By calculating the area surrounded by green and orange lines, international participants have improved 26% for overall scores. Japanese participants have improved 9%.

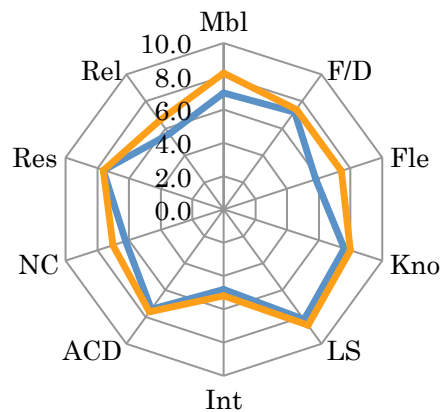


Figure 6.30 CCUS Score (Jpn. Average)

Brislin (1976) points out that the general approach applicable to all comparative studies is the plausible rival hypothesis analysis that forces the research to examine each and every potential explanation for any data set. In terms of the system evaluation experiment, the number of Japanese participants is only 5, therefore conducting additional analysis focused on participants' behavior is more important than discussing their average performance. I chose 3 participants specifically (JP1, JP2, and JP4) as comparative study samples. As already mentioned in Chapter 5, analysis will be conducted based on the script of

fieldwork from the in excerpts of participants' remarks that show their insights.

Participant JP1 (Figure 6.31)

JP1 was born and raised in Tokyo. Since he went to high school in Asakusa, the area has always been a familiar place to him. After he listened to the content about the statues beside Senso-ji's entrance gate, he pointed out there are two signboards there written in English to explain the gate specifically.

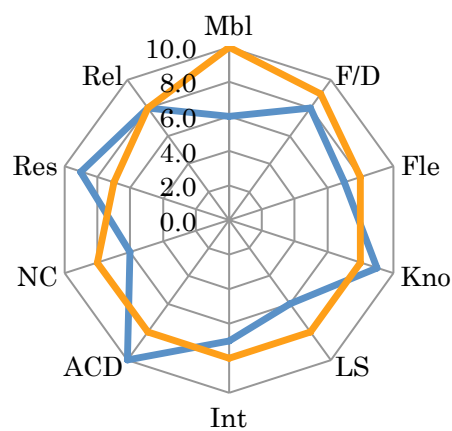


Figure 6.31 CCUS Score (JP1)

JP1 "There are two signs, one from Senso-ji temple as a religious organization, and the other from Taito ward. The tones are different."

I "Oh are there two signs?"

JP1 "Yes, about history and information. Taito ward one is focusing on basic information, and religious one is dealing more with history in detail."

I "That's true. Size, width and height of the gate and such."

JP1 "Maybe foreigners don't get what's the point of having two signs. It is shame that the location isn't very good. Not many people are looking at it."

He noticed the tone of writing was slightly different, one signboard focused on general information such as size, materials, and contributors of establishment, while the other explained its history in detail, including the interaction with locals. He found that the former was built by ward office, therefore only official information was provided. On the other hand, the latter was built by Senso-ji, which shows they care about its founding story focused on people. Looking at the crowd around the gate taking pictures, he said he is a bit sorry that not so many international visitors seem to pay attention to the signboard for they have a chance to know its deeper history right there. His impression of the fieldwork was that it was “*a good experience.*”

JP1 “*I came to Asakusa countless times since high school, maybe that’s why I can look over the surroundings and therefore pay attention to something else from myself, like other internationals’ behavior, or just simply other cultures.*”

According to Zarate (2004), the notion of culture occupies a central position within the field of human and social sciences as a whole. Culture is simultaneous action and a state of being, while the representation of “otherness” forms part of the development of individuality. What JP1 implies here is about the encounter with “other” internationals, and his self-awareness was brought about by his experience as a Tokyo local who is already familiar to Asakusa.

Participant JP2 (Figure 6.32)

JP2 is a friend of JP1 and they attended the fieldwork together. JP2 listened to the Locals content (“People Who Visit Senso-ji”) and had a conversation with JP1 in front of the area where visitors enjoy many kinds of street foods.

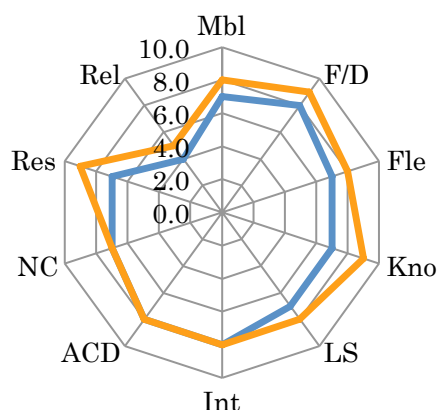


Figure 6.32 CCUS Score (JP2)

After the interviewer has introduced a croquette stand popular among tourists, JP2 noticed that the seller was a foreigner. Both JP1 and JP2 thought that was rare, which was because their previous impressions (or predictions) that “Japanese style food is supposedly sold only by Japanese seller” is actually not the case. Subsequently, JP2 stretched their conversation topic into *matcha* (Japanese traditional green tea powder). When the interviewer said that some foreigners do not know the difference between *matcha* and *sencha* (traditional Japanese green tea leaves)¹⁵, JP2 said that some Japanese might not be able to tell the difference either. The conversation after JP2 listened to the contents became a trigger of awareness toward himself.

Participant JP4 (Figure 6.33)

JP4 has spent her life mostly in the western area of Japan (Tokyo is in the eastern area), and came to Tokyo as a university student. She is in Tokyo for 2 years now but had few opportunities of visiting Asakusa so far. Through the fieldwork, her overall impression of Asakusa stroll was “*very enjoyable*” according to her comment. She is from Himeji city, a mid-sized city in the west that is known for its Himeji Castle¹³, regarded as the most visited and the finest

surviving Japanese castle. She has lived at walking distance from the UNESCO World Heritage¹⁴ registered site and knows how it is being a local surrounded by tourists from all over the world. She continuously compared the city of Himeji to Asakusa, and explained that she feels something in common with Asakusa locals.

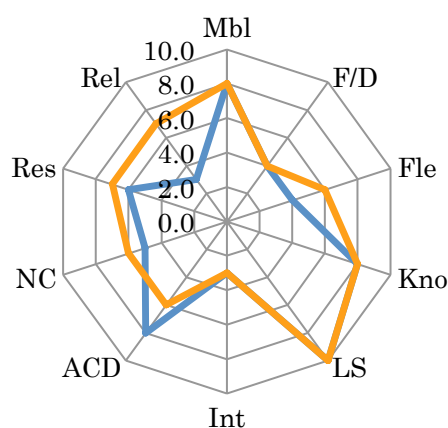


Figure 6.33 CCUS Score (JP4)

JP4 “Asakusa has Senso-ji, Himeji has Himeji Castle. It must be something memorable for tourists, but for me, it is nothing special. It is always there, and I can see it even from my house window. But it doesn’t mean Himeji locals underestimate the Castle, it just resides in our daily life and we do not particularly pay attention to it.”

As a local person in a touristy place, her self-evaluated “interaction” score was quite low compared to other dimensions. However, this might be a reflection of her reserved personality (she described herself as very shy and nervous when she encounters foreigners). On the contrary, as shown in Figure 6.33, she enhanced “relationship” well, possibly because she identified with the local mindset of Asakusa local’s talk, and felt sympathy.

6.3.2 Other Participants' CCUS Score Distribution

Figure 6.34 and Figure 6.35 are other Japanese participants' individual results of CCUS scores. It is reasonable to say their score distribution greatly varies depending on participants' personality, and further behavioral analysis focused on individual episodes are needed.

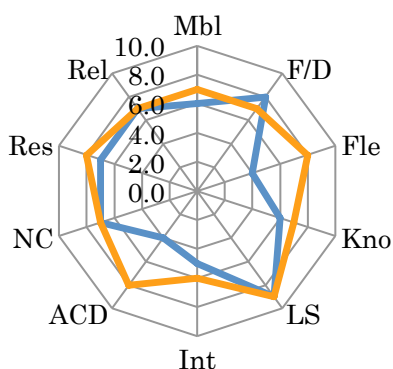


Figure 6.34 CCUS Score (JP3)

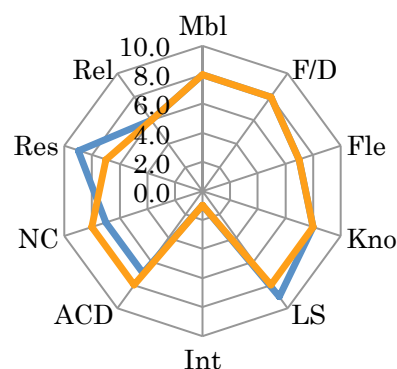


Figure 6.35 CCUS Score (JP5)

6.4 Result

This chapter explained the experimental result of the fieldwork conducted in Asakusa for 25 international and 5 Japanese participants, using the system providing location-based contents. First, 14 internationals listened to the contents from the Guidebook and Locals exclusively (6.1). The result of CCUS scores showed the increase of some dimensions, such as “flexibility,” “knowledge,” and “interaction.” Feedback from the participants after the fieldwork illustrated that Locals' contents were more enjoyable than Guidebook contents.

After these recorded fieldwork conversations were redesigned into Visitors contents, 11 internationals attended the fieldwork and listened to all three types of contents (6.2). They improved on all CCUS score dimensions in a fairly well-balanced way. Feedback and detailed behavioral analysis showed that contents from Locals and Visitors were almost equally interesting to listen to. Furthermore, each individual participant's episodes based on script analysis showed that the system has contributed to their cultural awareness.

To see if there is any difference in cultural understanding depending on participant's nationality on using the system, a comparative study between internationals and Japanese was also conducted (6.3). When it comes to the CCUS score distribution, the 5 Japanese participants recorded much smaller improvement than internationals. However, comprehensive behavioral analysis has shown that the system can be effective for Japanese participants too because several personal anecdotes have been found including self-recognition and cultural awareness after they listened to the contents.

Scrutinizing individual episodes in behavioral analysis revealed that participants' perceptions of culture can be classified into 4 patterns: 1) recognition of difference or similarity of their own culture and Japanese culture, 2) recognition of oneself such as their personal history, cultural background, or knowledge about their own country, etc. 3) recognition of certain culture itself (Japanese culture in this context), and 4) not recognizing any of these three. Further discussion about each classification is done in Chapter 7.

Chapter 7

Discussion

7.1 Barriers to Intercultural Communication

For successful cultural understanding, recognizing and avoiding breakdowns in intercultural communication is necessary. Every culture and subgroup provides its members with rules specifying appropriate and inappropriate behavior. Approaching intercultural communication from the perspective of attempting to learn the norms of all cultures would be an impossible task. There is always a possibility of doing something wrong or offending someone. In reality, we would not even know if we were expected to conform to the other's norms or if we were expected to behave according to our own culture's norms while respecting the others (Jandt and Tanno, 2001).

A better approach is to examine on a general level the barriers to intercultural communication. Barna (1997) has developed a list of six such barriers: anxiety, assuming similarities instead of difference, ethnocentrism, stereotypes and prejudice, nonverbal misinterpretations, and language. Jandt pointed out that taking these common mistakes into account might help us improve intercultural communication skills.

The first barrier is high anxiety. When someone is anxious because of not knowing what he/she is expected to do, it is only natural that the person will

focus on that feeling and not be totally present in the communication transaction. The concepts of “the stranger” and “social distances” by Simmel (1950) were the precursor to Berger and Calabrese’s (1975) uncertainty reduction theory (Rogers, 1999). This theory assumes that during the initial phase of interaction with another person, one’s primary communication goal is to reduce uncertainty about the person. Thus, they are attempting to discover information about the other person and to share information about themselves.

Gudykunst (1985) applied this theory to intercultural communication by further developing the concept of the “stranger.” Strangers are people who are members of other groups who act in ways different from one’s own culture. When encountering strangers, one experiences uncertainty and anxiety and is unsure of how to behave. Anxiety arises when a person is apprehended about initial interactions, and when anxiety is high, he/she tends to avoid interactions, and when it is too low, he/she tends not to care what happens in the interaction. Needless to say, Hofstede (ibid.) discussed in relation to this theory and developed dimensions of cultural understanding including “uncertainty avoidance.”

When it comes to the experiment conducted using the system, some participants’ individual episodes might be associated with anxiety. For example, CH2 listened to the Visitors’ content that a previous fieldwork participant bought a fortune slip, and was pleasantly surprised when one side of the slip she got was written in her native language Chinese. Her statement shows that the contents worked to lessen her anxiety: *“It’s comfortable to know the meaning of the fortune exactly right in my language.”* MacIntyre and Gardner (1991) indicated that language anxiety is significantly correlated with one’s second language acquisition, which means that when someone does not understand a certain language, he/she feels anxiety regardless of what the information is about. Likewise, this means information provided in one’s native language would lessen

his/her anxiety. CH2 understands Japanese relatively well, but still, the information she gets in Chinese cannot be comparable.

The second barrier is assuming similarity instead of difference. When someone has no information about a new culture, it might make sense to assume there are no differences, to behave as he/she would in home culture. Nevertheless, making that assumption could result in miscommunication. Each culture is different and unique to some degree. Boucher (1974) has shown how cultures differ with regard to whom it is appropriate to display emotions. If someone assumes that display of emotion is similar to his/her culture, he/she might see people of different cultures in certain circumstances as lacking emotion and others in other circumstances as displaying emotions inappropriately. The inverse can be a barrier as well: assuming difference instead of similarity can lead to someones' not recognizing important things that cultures share in common. Hamilton and Harwood (1997) noted that while cultural differences may be the most visible among people, that might not be the difference most likely to cause conflict. They warned against treating people as members of a cultural group without recognizing their individuality and other identities that might be important to them.

Several participants' episodes of fieldwork experiment can be pointed out as examples of reducing this barrier. For instance, finding unexpected similarities when they listened to the contents is one of them. UZ noticed his affinity toward his own country after he listened to the Locals content when an Asakusa shop owner talks about the future of the city. UZ learnt that the emotion for one's hometown is something universal and applicable to anyone, no matter which country they are from. Swift (1999) has discussed the relationship between cultural closeness and cultural affinity. According to him, a correlation exists between the level of affinity that an individual feels for a foreign culture, and the extent to which they feel psychologically close to that culture. Through the

self-recognition after he listened to the contents, UZ's sympathy toward the Asakusa local was a natural reaction.

The third barrier to effecting intercultural communication is ethnocentrism or negatively judging aspects of another culture by the standards of one's own culture. To be ethnocentric is to believe in the superiority of one's own culture. Another name for ethnocentrism is the anthropological concept of cultural relativism. It does not mean that everything is equal, but does mean that we must try to understand other people's behavior in the context of their culture before we judge it. It also means that we recognize the arbitrary nature of our own cultural behaviors and are willing to reexamine them by learning about behaviors in other cultures (Cohen, 1998). A less extreme form of ethnocentrism can be labeled cultural nearsightedness, or taking one's own culture for granted and neglecting other cultures. In the fieldwork experiment, individual episodes related to this barrier were not found. This factor is strongly related to one's core value and seems to be too deep-rooted to appear on the surface.

Stereotype is a major block of intercultural communication. The term stereotype is the broader term commonly used to refer to negative or positive judgments made about individuals based on any observable or believed group membership. The terms are related in that they both refer to making judgments about individuals based on group membership. Psychologists have attempted to explain stereotyping as mistakes our brains make in the perception of visual illusions (Nisbett, 1980). Allport (1954) showed stereotypes are harmful because they impede communication in at least four ways: first, they cause us to assume that a widely held belief is true when it may not be. Second, continued use of the stereotype reinforces the belief. Third, stereotypes also impede communication when they cause us to regard that a widely held belief is true of any one individual. For instance, if a group is stereotyped as dishonest, that does not mean any one individual in that group is dishonest. Fourth, the stereotype can become a

“self-fulfilling prophecy” for the person stereotyped. Steele and Aronson (1995) showed that a negative stereotype creates a threat that can distract the individual stereotyped and lower performance.

Fieldwork experiment illustrated that this barrier can be recognized by listening to the contents to some extent. For example, while listening to the Visitors contents about the range of customers visiting shops out there, JP1 and JP2 noticed that one foreign staff was selling a typical Japanese food.

JP2 *“Hey, the staff is a foreigner.”*

JP1 *“That’s quite rare, I didn’t notice that.”*

JP2 *“It is funny that not-typically-Asakusa-like guy is selling a croquette.”*

This is a manifestation of stereotype: Japanese staff normally sell Japanese foods. Having a conversation afterward, they discussed why they felt like this. The conceptualization of unexpectedness can be the starting point for minimizing stereotype (Yeung and Kashima, 2011).

Whereas stereotypes can be positive or negative, prejudice refers to irrational dislike, suspicion, or hatred of a particular group, race, religion, or sexual orientation (Rothenberg, 1992). Persons within the group are viewed not in terms of their individual merit but according to the superficial characteristics that make them part of the group. Scholars have identified the highly prejudiced individual as having an authoritarian personality (Adorno et al., 1950). Such persons tend to overgeneralize and think in bipolar terms; they are highly conventional, moralistic, and uncritical of higher authority. Highly prejudiced people are unlikely to change their attitudes even when presented with new and conflicting information. Similar to stereotyping, anyone can be prejudiced and anyone can experience prejudice.

During the fieldwork experiment, an insightful contrast was found: in

front of the Asakusa Engei-Hall, in which traditional Japanese comedy is performed, ID gave a straight opinion about his motivation about seeing these performances.

ID “Honestly, I’m not interested, I mean never wanted to. Because I wouldn’t even understand, as it’s connected to the very localized humor. That’s why I never really had the motivation (to go to Japanese comedy performance).”

On the contrary, after listening to the Visitors content redesigned using this conversation, TW2’s standpoint was different.

I “Do you want to see these Yose performances if you understand the language?”

TW2 “I kind of want to.”

I “The guy in the content was saying ‘I won’t understand anyway.’”

TW2 “Yeah but I want to, I might get it.”

In ID’s previous remark, he showed some kind of prejudice about his own understanding of culture (not necessarily Japanese culture but rather general culture). TW is motivated to gain cultural understanding instead, but this is highly dependent on individual’s character. Kruger (2007) points out although intercultural differences in the content domain of humor are reported, cross-cultural humor commonalities exist in genetic, biological, and social dynamics.

In summary, the system and its location-based contents can be effective for diminishing some barriers of intercultural communication such as anxiety, assuming similarities instead of difference, stereotypes, and prejudice, however,

in some cases the system does not contribute well and depends on the user's personality.

7.2 Effectiveness of the Contents

As reviewed in previous literature, there are several ways to hinder successful intercultural communication. In terms of supporting cultural understanding, the intention of the location-based audio guide system proposed is essentially to lower these cultural barriers, by providing users (no matter where they come from) triggers to grasp certain aspects of culture. Sometimes this attempt would be achieved by having a casual conversation with fellow users or a personality, and at other times achieved simply by listening to the contents and having time for profound self-reflection.

As for the effectiveness of location-based contents, in each participant's approximately two-hour fieldwork one outstanding episode was taken and was discussed in Chapter 6 based on either CCUS scores or script transcribed. Behavioral analysis of 13 international participants out of 25 was conducted. Feedback elicited in the follow-up questionnaire after the fieldwork showed that Locals contents were more enjoyable than Guidebook contents for participants to listen to. Although preferences of contents are highly dependent on individuals, it may be rationalized that Locals contribute more than Guidebook for cultural understanding in this specific setting.

The middle part of Chapter 6 examined the result of comparison between Locals and Visitors contents. According to CCUS score distribution (from Figure 6.16 to Figure 6.29), the overall improvement was apparent. The assumption is that both contents are almost equally effective and participants' levels of awareness are truly based on their personal experiences and cultural backgrounds. This explains the reason for mixing all three types of contents during the fieldwork as evaluation experiment. The uniqueness of this audio guide

system is rather in the framework of providing location-based contents with the actual voice of the locals and other users. Besides, as far as previous literature was reviewed, there is hardly any research that dealt with an audio guide system in a cross-cultural or intercultural context, especially as a tool to promote cultural understanding. It is noteworthy that the proposal of the system from scratch including concept design resulted in participants' observable behavioral change or concrete remarks focused on awareness of culture.

7.3 Comparison of Users

While the system was originally designed for international users, as I conducted fieldwork for participants from various countries another question arose: to what extent can this system be effective (or not effective) on Japanese participants? Are there any differences between them in the level of cultural awareness, or what they talk, how they act, and how they feel pretty similar regardless of nationality? To answer the question, the latter part of Chapter 6 examined the fieldwork result of 5 Japanese participants. The comparison of Figure 6.16 and Figure 6.30 showed the clear difference of CCUS score distribution in all ten dimensions. Among Japanese participants, smaller improvement of dimensions such as "knowledge" or "language skills" was somewhat predictable since location-based contents were made based on cultural knowledge of Japan (which it is assumed most Japanese already know). International participants, however, showed an increase in all dimensions compared to Japanese participants. Does this mean the system is more effective for international users and there is not strong point in offering the service to Japanese users? From the result of the CCUS score distribution, it is the likely conclusion. From the perspective of qualitative result focused on participants' behavioral analysis, this is not necessarily the case nonetheless.

The initial aim of a comparative study in 6.3 was putting all participants

into the same experimental setting regardless of the nationality to make a solid comparison. Although Japanese participants recorded a smaller improvement on the CCUS score than internationals, I got some positive feedback from them.

JP1 “It was an informative and enjoyable experience, and although I have come here (Asakusa) countless times I learnt something new. We usually don’t have an opportunity to hear what other tourists say, so it was interesting.”

JP4 “Listening to the audio guide made me think that I am a Japanese, it was kind of surprising. I enjoyed it. I wish I could interact with foreigners more, but I can’t speak English very well. But listening to other people’s opinion can be one way to do that.”

These remarks indicate the system contributed some bit to Japanese participants’ cultural awareness. JP1 evaluated fieldwork experience as “informative” and “enjoyable,” focusing on the point that he found some new things about Asakusa he did not know before. By listening to the contents JP4 felt that she is a Japanese, which shows that the location-based contents helped her to recognize her own national identity. Moreover, she referred to her personality and admitted that using the system can be one way of interaction with others. As the feedback illustrate, qualitative script analysis may uncover participants’ real thought, in which analysis using CCUS score is not detectable. In short, the system can be useful for both internationals and Japanese users, though the degree of effectiveness may vary.

7.4 Classification of Cultural Understanding

The total number of participants eventually came to 25 internationals and 5 Japanese, and the fieldwork in Asakusa was conducted 27 times altogether

(some participants took part in pair). Each participant's interaction with the users, with the locals, and with the personality were observed. Additionally, their specific remarks that might be relevant to cultural implications were discussed. By carrying out behavioral analysis focused on individual episodes, their cultural recognition after listening to the location-based contents can be roughly categorized into four patterns (Figure 7.1):

- 1) Recognize difference (or similarity about their own culture vs. Japanese culture)
- 2) Recognize oneself (their personal history including family surroundings, cultural background, knowledge about their own country, etc.)
- 3) Recognize culture itself (host country's culture for internationals, in this context Japanese culture)
- 4) Not applicable to any of these three (do not particularly recognize anything)

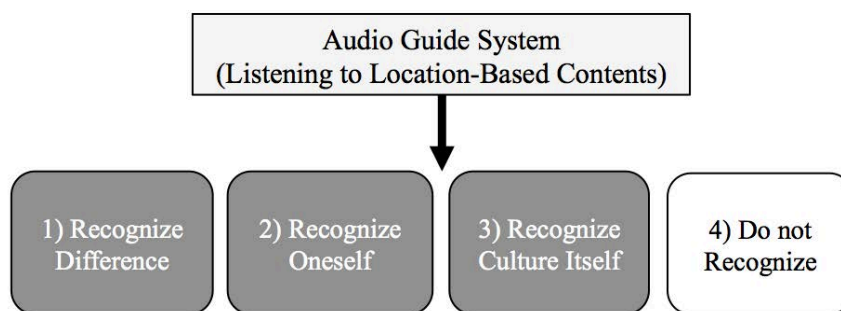


Figure 7.1 Classification of Participants' Recognition

As Shaules's Deep Culture Model (Figure 7.2) is revisited, cultural understanding has three linear stages, which are resistance, acceptance, and adaptation. Furthermore, Shaules pointed out there are explicit/implicit levels and implicit awareness is crucial for the achievement of thorough cultural understanding. Explicit awareness would be represented in something visible,

such as cultural objects, architecture, food, or traditional outfits. On the other hand, implicit awareness such as values, cultural norms, and mindset are usually invisible and thus deeply rooted.

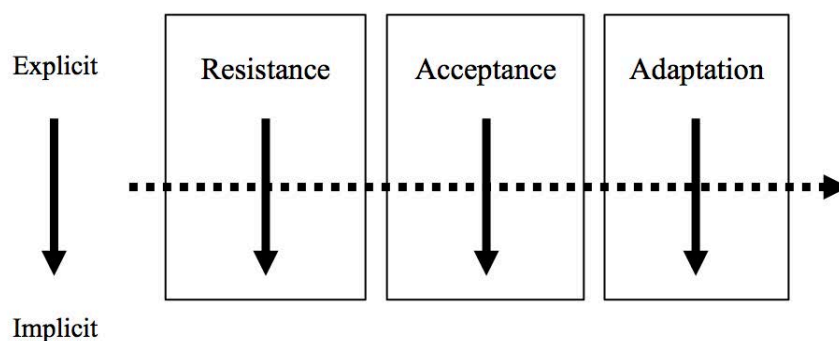


Figure 7.2 Shaules's Deep Culture Model (Reproduced)

In accordance with previously observed four patterns of recognition and Shaules's model, I propose a Model of Cultural Understanding (Figure 7.3).

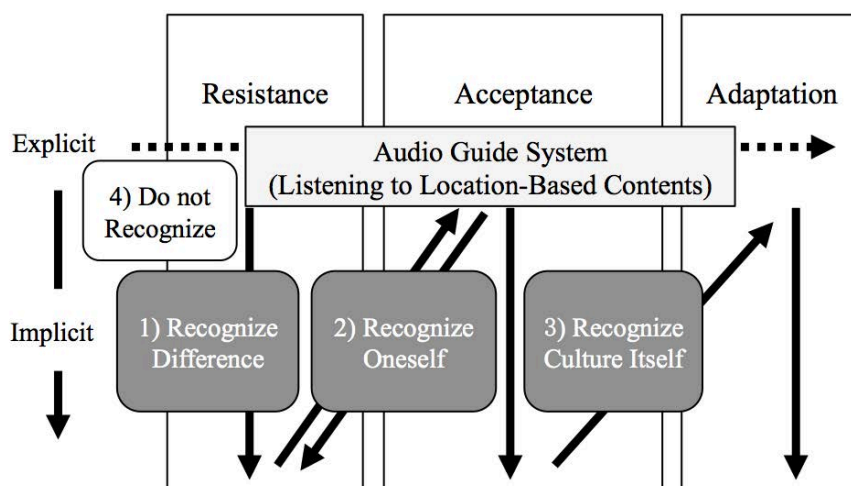


Figure 7.3 Model of Cultural Understanding

Participant's cultural experience can be related to the recognition of difference or similarity between Japan and their home country, oneself, or

Japanese culture itself. For instance, RU1 noticed that the local community accepts the old red district as cultural heritage and recognized the difference in viewpoints between Japan and his own country Russia. UZ listened to the locals talking about their hometown Asakusa and associated the feelings of affinity with his own hometown Samarkand. UK realized that even if Asakusa seems to be packed with tourists, they are actually facing population decrease as a result of an aging society with a low birthrate, which he thought was not even an issue until he had a conversation with his friend. Meanwhile, some participants did not necessarily recognize or show a motivation for cultural understanding. After listening to the explanation of comedy theater, ID says he is not particularly interested in Japanese traditional comedy performance, as it deals with specific humor, and this is one of the hardest things for foreigners to understand.

Based on Shaules's model, these individual episodes categorized into four recognition patterns might roughly overlap the first two stages of cultural understanding: resistance and acceptance. The rationalization is that cultural adaptation of a sojourner in host country takes a relatively long time (Pitts, 2009), and the final "adaptation" stage of Shaules's model does not practically fit into the system's original target users (international visitors who stay in Japan from few months to years). Besides, the location-based contents would help users to recognize some cultural aspects of Japan, but they are certainly not something to force these users to adapt to Japanese culture. The diagonal black arrow in the middle of Figure 7.3 shows users' transition from resistance to acceptance including explicit/implicit comprehension and vice versa. Additionally, we should be aware of a possibility of going back to resistance from acceptance depending on several factors, namely, national characteristics, religion, economy, social systems, and so on.

Thinking about the type of location-based contents, Guidebook contents are something to offer explicit knowledge of Japan, such as an explanation of

cultural objects or tips about restaurants and accommodations. Locals and Visitors contents, conversely, would provide users implicit ideas like the local's cultural values and other users' opinion. This is the reason these contents were more effective for users and also important for deeper cultural understanding.

The significance of creating a model in general is a capability for application in other similar settings. In this case, the users of the system had something in common regardless of nationalities: the realization of oneself. Although the fieldwork was conducted in Asakusa, the model suggests this realization might happen in any place where cultural interaction can occur, as far as the same system is used. Shaules's Deep Culture Model has specifically dealt with linear and vertical change of one's mindset. Other conventional models lean on cultural difference (some refer to the similarity too), and there has almost never been one specifically focusing on the aspect of recognition of oneself in cross-cultural or intercultural understanding. Fundamentally, when we focus on self-awareness, cultural, intercultural, and cross-cultural understandings are not very different.

Chapter 8

Conclusion

8.1 Significance of the Study

This study intended to explore the possibility of cultural understanding in Japan, precisely focusing on the relationship between “the self” and “the other” of international visitors using an audio guide system specifically designed for this purpose. Despite the numerous literature from the perspective of psychology, cultural anthropology, and sociology, in many cases these are written as academic principles and therefore lacking practicality. In addition, there are several models of cultural understanding presented by the practitioners of the humanities; these are also created based on scholars’ experience, and its applicability to other disciplines is questionable. In terms of social sciences focused on information technology, some works have proposed new systems with practical evaluation experiments, however, sometimes these systems are presented with insufficient well-grounded empirical research. Suggesting the academic crossover in these two different areas is not well defined yet, and thus shows this study’s uniqueness.

To accomplish this attempt a location-based audio guide system was proposed and implemented. The system provided three types of contents from Guidebook (tips for tourists extracted from a popular guidebook), Locals (stories or opinions of local people), and Visitors (feedback and cultural implication from

other users who have already listened to the previous two types of contents). The significance of the system is in putting users in a fixed condition to make a firm analysis and comparison. The system was originally designed for internationals to visit Japan to observe various cultural exchanges. However, to make a clear contrast and to examine the effectiveness of the system depending on users' nationalities, some Japanese users were invited later.

Now three major research questions of the study are revisited: 1) to what extent can the system contribute to international users' cultural awareness? 2) What is the key factor of cultural understanding in Japan? And 3) is the factor fundamentally applicable in other circumstances too: for instance in different place, or with people of other nationalities?

In order to answer these research questions, several approaches were taken. To investigate the effectiveness of the system, first I suggested a measurement called CCUS (Cross-Cultural Understanding Scale) as new criteria to evaluate participants' level of cross-cultural understandings. Dimensions of criteria are acquired and revised mainly by previous literature in psychology and cultural anthropology. According to the result of the fieldwork conducted in Tokyo (Asakusa specifically) for 25 international and 5 Japanese participants, it is reasonable to conclude that the system has contributed to the enhancement of cultural awareness among the participants in several dimensions. This answers the first research question about the effectiveness of the system for the users. As for CCUS score distribution, international participants increased in all dimensions compared to Japanese participants. Hence, in this specific experimental setting, the system might be effective for international participants than Japanese participants.

The result of CCUS score distribution has shown some limitations though, since possibly the system could have been concluded as not suitable for Japanese participants, which I highly doubt. The CCUS score distribution should

rather be used to obtain appropriate perspective in terms of analysis. For a thorough investigation of the system's effectiveness, I conducted behavioral analysis of participants as a qualitative research. Actual conversation during fieldwork was recorded and transcribed as a collection of the script, and then some participants' individual episodes including the cultural implication were examined in detail. The result illustrated that a certain listening experience of location-based contents can be triggers of participants' voluntary action or contemplation of themselves, which helps them to gain new cultural perspectives. Although the depth of understanding may vary depending on individuals, participant's recognition can be more or less classified into four patterns: 1) recognition of difference or similarity about their own culture vs. Japanese culture, 2) recognition of oneself such as their personal history, cultural background, or knowledge about their own country, etc. 3) recognition of a certain culture itself (Japanese culture in this context), and 4) not applicable to any of these three, which means some do not particularly recognize anything.

Although Japanese participants share plenty of cultural norms, language, and knowledge about Japan that frequently appeared in the contents, plentiful examples could still be seen of the clues for cultural understanding, by their conceptualization fit into these four types of recognition. This indicates that the system could work with any users regardless of nationality, which partially answers the third research question. These findings resulted in a proposed model of cultural understandings (Figure 7.3), which exclusively focuses on the recognition patterns. In contrast with conventional cultural models dealt with differences between cultures, this model's originality is a detection of the importance of self-awareness in cultural context. This finding answers the second research question: recognition of oneself is fundamentally universal in any circumstances where cultural exchange happens, and in a way, cultural, intercultural, and cross-cultural understandings are not very different if we focus

on self-awareness. This is rather a radical hypothesis and needs more profound verification for future works nonetheless.

8.2 Future Works

This study was carried out with a relatively small number of participants, mainly due to practical limitations such as scheduling, financing, and time management. Careful scrutiny was attempted in terms of behavioral analysis: however, implementation of fieldwork has always been a somewhat challenging activity, as it had to be an elicitation of participant's cultural implication, not just having a random conversation. Recruiting more participants for the evaluation experiment is crucial to make the system a more solid and reliable media. By adding participants, I will be able to find more clues focused on individual context, which can explain the contribution of location-based contents at a deeper level.

Although in this study it was used as an adjunct tool to investigate in which dimension the analytical focus should be put to find triggers of cultural understanding, CCUS as an evaluation measurement has shown another prospect of academic collaboration. For instance, Trovato et al. (2013) conducted cross-cultural study on human-robot greeting interaction focused on acceptance and discomfort by individuals of different nationalities. CCUS might be helpful to scrutinize which cultural dimensions are contributing particularly to such greeting interaction. Rau et al. (2009) examined the effects of communication style and culture on people's accepting recommendations from robot. When it comes to culturally adaptive robot design, an analytical process using CCUS dimensions might be applicable by proposing which aspect of culture is influential and to what extent the robot can be "culturally educated" (Kiyoki, personal communication, February 5, 2018).

Within the framework of a practical approach, this study could answer the research questions overall. Some questions are yet to be answered: Can the

system be applied in different places or countries? An attempt to answer the question was partially fulfilled by suggesting a model of cultural understanding; nevertheless, due to the limitation of time and resources I could not expand the same experimental scheme to cities other than Asakusa. To test the system's validity in other places (or countries), another effort for the future should be made. As shown in experimental feedback from some participants, bringing the system into more local area rather than tourist sites would be one possibility. Location-based contents designed in such places might provide some new and unexpected cultural insights to the system users, what Bennett (*ibid.*) discussed as "Small c" or "subjective" culture that matters.

This assumption above brings the significance of wider coverage in design and development of location-based contents, which might be helpful to stretch the possibility of the system too. As far as an effectiveness of Locals and Visitors contents was supported in the evaluation experiment, contents design should take the next step to cover a wider range of locals' stories and users' cultural implications. The more the contents accumulated into the system, the more the clues for cultural exchange would be available for users. Although this study has examined the effectiveness of the system by using the experimental method, extending the scheme into the real-life setting such as the upcoming Tokyo Olympics in 2020 and letting international users engage in the system is one prospect.

Finally, extramural collaboration in academic research activities is increasing as a result of various factors. This study has suggested a new approach of academic crossover between the humanities based on empirical research and social science based on practical research using evaluation experiment. For future works, applying these kinds of collaboration into more diverse academic fields is desirable, for instance, suggesting feasible channels between intercultural communication and human-computer interaction at a feasible level.

Notes for Chapters

Notes for Chapter 1

¹ “Student Exchange Program by Japanese Government.” Ministry of Foreign Affairs of Japan, Retrieved on January 5th 2018 from: <http://www.mofa.go.jp/policy/culture/people/student/index.html>

² “Global Information and Governance Academic (GIGA) Program.” Keio University, Retrieved on January 6th 2018 from: <http://ic.sfc.keio.ac.jp/>

³ “Visitor Arrivals, Japanese Overseas Travelers.” Japan National Tourism Organization, Retrieved on January 2nd 2018 from: https://www.jnto.go.jp/jpn/statistics/marketingdata_outbound.pdf

⁴ A Smartphone zombie is a pedestrian who walks slowly and without attention to their surroundings because they are focused upon their smartphone. This is now a significant safety hazard as distracted pedestrians cause accidents. The term was originally introduced by German as “Smombie.” *The Local*, Retrieved on January 8th 2018 from:

<https://www.thelocal.de/20151114/are-you-a-smombie-german-youth-word-2016>

⁵ Google Home by Google, Retrieved on January 2nd 2018 from: https://store.google.com/product/google_home

⁶ Amazon Echo by Amazon, Retrieved on January 2nd 2018 from: <https://www.amazon.com/Amazon-Echo-And-Alexa-Devices/>

Notes for Chapter 2

⁷ The Frankfurt School is a school of social theory and philosophy

associated in part with the Institute for Social Research at the Goethe University Frankfurt. Founded during the interwar period, the School consisted of neo-Marxist dissidents who felt at home in none of the existent capitalist fascist or communist systems of the time. Critical of both capitalism and Soviet socialism their writings pointed to the possibility of an alternative path to social development (Held, 1980).

Notes for Chapter 4

⁸ Acapela Box by Acapela Group, Retrieved on January 2nd 2018 from: <https://acapela-box.com/AcaBox/index.php>

⁹ Hornyak, T. and Milner, R. (2012). “*Lonely Planet Tokyo (Travel Guide) 9th Edition.*” New York, Lonely Planet.

¹⁰ Google Material Design Guideline by Google, Retrieved on January 2nd 2018 from: <https://material.io/guidelines>

¹¹ Google Maps API by Google, Retrieved on January 2nd 2018 from: <https://developers.google.com/maps/documentation/javascript/>

Notes for Chapter 5

¹² Asakusa Jidaiya, Retrieved on January 2nd 2018 from: <http://www.jidaiya.biz/kanko-j-eng.html>

Notes for Chapter 7

¹³ Himeji Castle, Retrieved on January 2nd 2018 from: <http://www.himejicastle.jp/en/>

¹⁴ UNESCO World Heritage Centre – World Heritage List, Retrieved on January 2nd 2018 from: <http://whc.unesco.org/en/list/>

¹⁵ *Sencha* and *Matcha* are both “*Camellia Sinensis*” and green tea, a non-fermented tea. (Black tea and Oolong tea are also “*Camellia Sinensis*.” Black tea is completely fermented and Oolong tea is partially fermented.) However, the nutrition in *Sencha* and *Matcha* is not the same. Nutritional differences in *Sencha* and *Matcha* come from their growing environments. Information retrieved from World Green Tea Association on January 2nd 2018 from:

<https://www.groundgreentea.com/content/matcha-and-sencha>

List of Publications

Journals (Peer Reviewed)

Ayaka Ito and Katsuhiko Ogawa.: “Evaluation and Behavioral Analysis of Place-Oriented Radio by the Measurement of Cross-Cultural Understandings.” *International Journal on Advances in Internet Technology*, Vol. 9, No.3/4, pp.52-62. IARIA, 2016.

Ayaka Ito and Katsuhiko Ogawa.: “Proposal of Location-Based Audio Guide System Promoting Understanding Japanese Culture and its Effectiveness.” *Journal of Human Interface Society*, Vol. 19, No.3, pp.251-260. Human Interface Society, 2017. (in Japanese)

International Conference Proceedings (Peer Reviewed)

Ayaka Ito and Katsuhiko Ogawa.: “The Proposal of Cross-Cultural Understanding Model using Place-Oriented Audio Guide System.” *Applied Human Factors and Ergonomics Conference (AHFE) 2018*, July 2018. (in press)

Ayaka Ito and Katsuhiko Ogawa.: “A Comparative Study of Cross-Cultural Awareness using Place Oriented Internet Radio.” *International Conference on Digital Society and eGovernments (ICDS) 2017*, pp.30-37. March 2017.

Ayaka Ito and Katsuhiko Ogawa.: “The Behavioral Analysis for Cross-Cultural Understandings Using Place Oriented Internet Radio,” *Human Computer Interaction International (HCI International) 2016*, pp.217-228. July 2016. (Best Paper Award)

Ayaka Ito and Katsuhiko Ogawa.: “Design and Evaluation of Place Oriented Radio by the Measurement of Cross-Cultural Understandings.” *International Conference on Digital Society and eGovernments (ICDS) 2016*, pp.49-55. April 2016. (Best Paper Award)

Ayaka Ito and Katsuhiko Ogawa.: “‘Re:Radio’, The Place Oriented Internet Radio to Enhance the Cross-Cultural Understanding in Japan.” *Human Computer Interaction International (HCI International) 2015*, pp.249-255. August 2015.

Conference Proceedings

Ayaka Ito and Katsuhiko Ogawa.: “The Proposal of Cultural Understanding Model using Place-Oriented Audio Guide System.” *In Proceedings of The Institute of Electronics, Information and Communication Engineers, HCG Symposium 2017*, December 2017. (in Japanese)

Ayaka Ito, Katsuhiko Ogawa and Zhang Ni.: “The Evaluation and Implementation of ‘Re:Radio,’ the Place Oriented Internet Radio to Enhance the Cross-Cultural Understanding in Japan.” *Human Interface Society, HI Symposium 2015*, September 2015. (in Japanese)

Ayaka Ito and Katsuhiko Ogawa.: “The Proposal of ‘Re:Radio’, the Place Oriented Internet Radio to Enhance the Cross-Cultural Understanding in Japan.” *The Institute of Electronics, Information and Communication Engineers, Human Probe 2015*, June 2015. (in Japanese)

Ayaka Ito and Katsuhiko Ogawa.: “The Proposal of ‘Oneself Radio’, the Situation Oriented Internet Radio.” *The Institute of Electronics, Information and Communication Engineers, HCG Symposium 2014*, December 2014. (in Japanese)

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Appendix

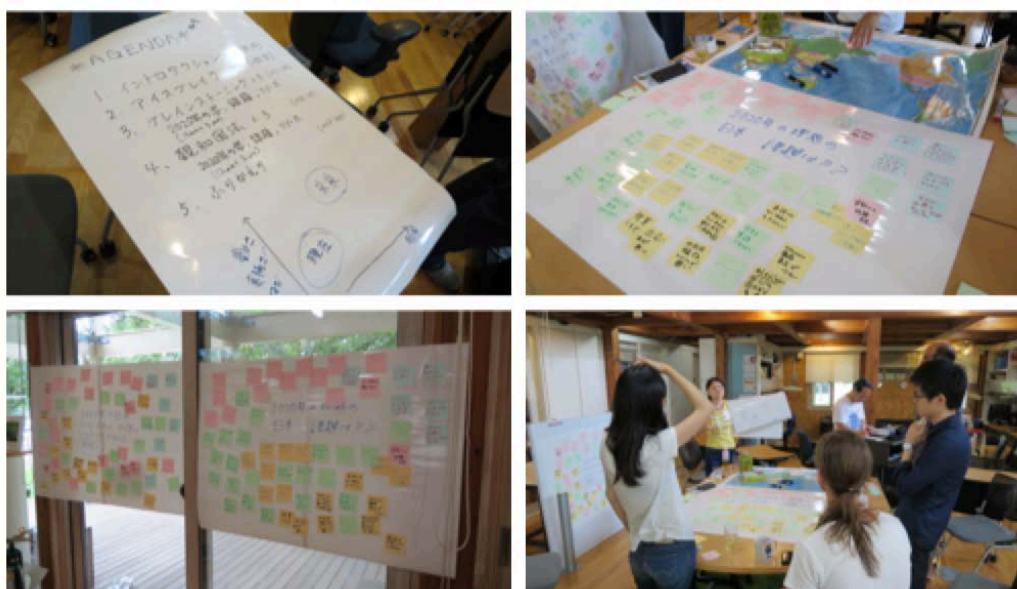
Appendix A) Preliminary Experiments

A1) Cross-Cultural Understanding Workshop

Location:	Keio University's Campus Premises. Fujisawa, Japan.	
Date / Time:	August 7 th , 2014	10:00 – 13:00
Schedule:	Introduction	10:00 – 10:15
	Icebreaking	10:15 – 10:30
	Brainstorming x 3	10:30 – 11:45 (25 min each)
	1. Ideal state of interaction between internationals and Japanese in 2020 (Ideal)	
	2. Barriers that internationals are experiencing currently, or related hardships to prevent the achievement of ideal state above (Barriers)	
	3. Any available resources at the moment to overcome the barriers (Resources)	
	GTA Session x 3	11:45 – 12:45 (20 min each)
Feedback	12:45 – 13:00	

Appx. Table 1 Workshop Member's Attribution

Nationality	Age	Sex	Role
Japan	30	F	Facilitator
France	26	M	Participant
Saudi Arabia	32	M	Participant
Japan	23	F	Participant
Japan	28	F	Participant
Japan	62	M	Participant



Appx. Figure 1 Cross-Cultural Understanding Workshop Conducted

Instruction about brainstorming:

- Quantity of ideas rather than quality
- Constructive discussion as possible
- No criticizing others
- Borrowing / revising other's idea is welcomed

Result:

Ideal

- Good eating and drinking (delicious, safe)
- Tourists friendly society
- Accessible (lifestyle, infrastructure) society
- Well prepared social welfare
- Respect for multiculturalism (language, mindset)

Barriers

- Mindset of Japanese
- What Japanese values
- Language problems
- Transportation
- Cultural problems
- Lifestyle difference
- Social / Political problems
- Poor knowledge/understanding about religions
- Working situation (Workaholic Japanese etc.)

Resources

- Good eating and drinking (delicious, safe)
- Infrastructure (transportation, public hygiene)
- Culture (traditional, subculture)
- Preparation of natural disaster
- Mindset of Japanese
- Social welfare (security, education, law including the Constitution)
- Natural resources
- Technology

A2) Pilot Study I – “Oneself Radio”

Appx. Table 2 Fieldwork Details (UK1)

Location		Meiji Shrine Premises to Shibuya Station. Tokyo, Japan.
Date/Time	1(Contents gathering)	September 8 th , 2014 16:00 – 18:00
	2(Evaluation experiment)	October 11 th , 2014 15:00 – 17:00
Participant	Nationality (Nation ID)	England (UK1)
	Age	21
	Sex	F
Fieldwork language		English
Route		

Location A: Japanese Sake and wine casks dedicated to Meiji Shrine

Location B: Entrance gate of Meiji Shrine

Location C: Tower Records, Shibuya branch

Location A: Japanese Sake and wine casks dedicated to Meiji Shrine



Appx. Figure 2 Fieldwork I (A)



Appx. Figure 3 Fieldwork II (A)

(UK) *“I wonder if anyone would come here at night and draw the hole in it and stole the wine. I bet that happened.”*

(I) *“Yeah, they can say ‘well I’m not a Shintoist I don’t care’ as Shinto God doesn’t care what they’ve done.”*

(UK) *“I bet someone has done it.”*

Appx. Figure 4 Example of contents A

Conversation notes:

- Comments about religion (Christianity and Shintoism)
- Ethnic identity about self
- Comparison of politics between England and Japan
- Self-reflection about daily life contrast to extraordinary place such as a shrine

Feedback:

“The music really added to the atmosphere of the place and made it more fun! I thought about the conversation we’d had before (still think someone’s stole the wine) but also the commentary you added helped me to build upon what I already knew. Also realized when I got home that I’d seen this place before when using a photo for an article but didn’t realize until I was thinking about it later!”

Location B: Entrance gate of Meiji Shrine



Appx. Figure 5 Fieldwork I (B)

Appx. Figure 6 Fieldwork II (B)

(UK) *“The gate is locked up.”*

(I) *“Ahh!”*

(UK) *“Wahh doushiyo (what should we do?)”*

(I) *“Wait, can we go? We are locked, we are locked.”*

(UK) *“I think we are trapped here. No! Hahaha.”*

(Staff) *“You can get out from here. Thank you for coming.”*

Appx. Figure 7 Example of contents B

Conversation notes:

- History of Meiji Shrine
- Comments about Torii (Shrine entrance gate)
- Participant’s life as study abroad student
- Participant’s university (in Japan)
- Comparison of education system in England and Japan
- Living in Japan as a foreigner / ethnic minority

Feedback:

“I felt happy that as well as the things we spoke about in the recording I’d learnt more about my university since that time. It helped to show that I have been slowly learning things about the area, but you don’t think about it until you look back on it using things like the recording.”

Location C: Tower Records, Shibuya branch



Appx. Figure 8 Fieldwork I (C)



Appx. Figure 9 Fieldwork II (C)

(UK)	<i>“They have really amazing live, they do all the dancing live as well. It’s really big and powerful dancing.”</i>
(I)	<i>“Wow.”</i>
(UK)	<i>“Like, yeah, I’ll be trained to be dancing and it’s so much fun. I can’t believe that I can do it.”</i>

Appx. Figure 10 Example of contents C

Conversation notes:

- Excitement of visiting one of the most cutting-edge music spots in Tokyo
- Interest in Japanese and Korean pop music
- Studying Japanese as a second language
- Behavioral change (buying CD voluntarily)


Feedback:

“I think Shibuya hasn’t really changed but I’m getting used to the way things work here, so I was less surprised when I saw the SHINee (Korean pop band) advert where the BAP (Korean pop band) one had been.”

“It’s also nice to be able to look around and realize I had been to these places before and I was starting to create a mental map of the area, makes you feel like less of a tourist and more like a person who really is living here.”

A3) Pilot Study II – “Re:Radio”

Appx. Table 3 Fieldwork Details (FR)

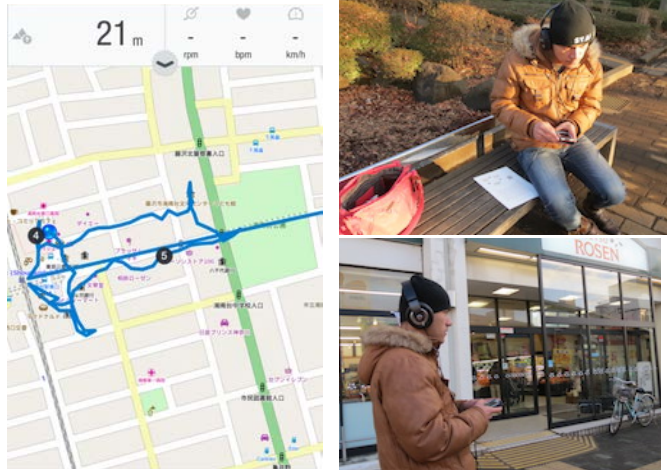
Location		Keio University's campus premises. Fujisawa, Japan.	
Date/Time	1	December 12 th , 2014	14:30 – 15:00
	2	February 12 th , 2015	14:00 – 15:00
Participant	Country / ID	France (FR)	
	Age	27	
	Sex	M	
Fieldwork language		Japanese	
Route / Fieldwork image			

Feedback:

“It was interesting to have some additional and cultural information about conversation. It wasn't too long, just good. Background music was also good idea and made the content more pleasant to listen to.”

“You actually took time to edit the conversation and put background music to make content only for me? That's great.”

Appx. Table 4 Fieldwork Details (UZ)

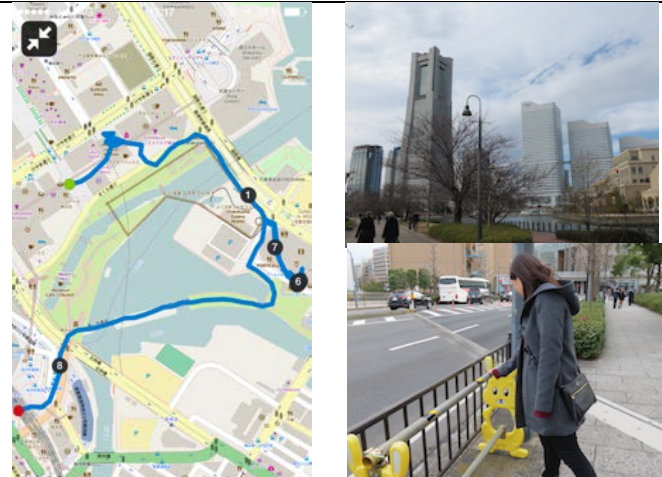
Location		Shonandai station and its vicinity. Fujisawa, Japan.	
Date/Time	1	January 24 th , 2015	12:00 – 14:00
	2	February 6 th , 2015	16:00 – 17:00
Participant	Country / ID	Uzbekistan (UZ)	
	Age	22	
	Sex	M	
Fieldwork language		English	
Route / Fieldwork image			

Feedback:

“It was clear when we talked last time I realized that the topic was beneficial and clear for all of us I think.”

“This is good project which is needed to understand and exchange idea among foreigners and local Japanese people.”

Appx. Table 5 Fieldwork Details (US1)


Location		Sakuragicho station and its vicinity. Yokohama, Japan.	
Date/Time	1	January 28 th , 2015	12:00 – 14:00
	2	February 9 th , 2015	16:30 – 18:00
Participant	Country / ID	United States (US1)	
	Age	20	
	Sex	F	
Fieldwork language		English / Japanese	
Route / Fieldwork image			

Feedback:

“Walking the same route twice, made me realize that my perspective is different, even though I have partially Japanese cultural background. I also realized I should go out and be more adventurous, since I tend to stay home, especially during the winter.”

“The listening experience would be more interesting if pictures of what the person is actually talking about is added. Also deciding whether you are going to conduct fieldwork in English or Japanese is better, because depending on your listener, the way you broadcast certain information will be different.”

Appx. Table 6 Fieldwork Details (SG)


Location		Sagamiono station and its vicinity. Sagamihara, Japan.	
Date/Time	1	January 29 th , 2015	10:30 – 14:30
	2	February 11 th , 2015	10:45 – 11:30
Participant	Country / ID	Singapore (SG)	
	Age	22	
	Sex	M	
Fieldwork language		English	
Route / Fieldwork image			

Feedback:

“I recalled almost the full conversation. Immersion might be better done in famous locations such as Akihabara.”

“Foreigners think of Japan, usually stuff like anime, shrines, memorable places. Why would anyone be specifically, interested in Sagamiono? If I were a foreigner visiting the website, the first place I would click would be in order of ‘well-known.’”

Appx. Table 7 Fieldwork Details (US2 / DE)

Location		Minamisenju station and its vicinity. Tokyo, Japan.	
Date/Time	1	July 5 th , 2015	13:00 – 15:00
	2	July 11 th , 2015	14:00 – 15:30
Participant	Country / ID	United States / Germany (US2 / DE)	
	Age	26 / 27	
	Sex	F / M	
Fieldwork language		English	
Route / Fieldwork image			

Feedback:

“This is a really good idea but think it should be focusing on stories for locals. For tourist information, users can just use a website, app or guidebook.”

“I think it would be really interesting as more of a guided walking tour where locals describe their neighborhood.”

“Radio and having the information plus conclusion in every sound clip is unnecessary. Also, I think it would be better to use real voices instead of voice synthesis. But very good concept!”

Appendix B) List of Location-Based Contents**Contents Guidebook****“Kaminarimon of Senso-ji Temple”**

The Senso-ji temple precinct begins at the majestic Kaminarimon, means “Thunder Gate”, which houses a pair of ferocious protective deities. Fūjin, the god of wind on the right, and Raijin, the god of thunder on the left. Straight on through the gate is the bustling shopping street Nakamise-dori. With over 80 stalls, everything is sold here from purses made with kimono sash fabric to Edo-style crafts and wigs to be worn with kimono. Also along this route are stands specializing in salty, crunchy flavored rice crackers what we call senbei, and deep-fried red bean paste buns.

“Harikuyou (Needle Funeral)”

In Senso-ji’s western garden stands Awashimado Hall, home to an unusual ceremony: the needle funeral. Annually on 8 February, dozens of kimono women gather with monks to perform last rites for broken or old sewing needles. Kimono makers and seamstresses express their thanks to the needles by sticking them in a block of soft tofu. Needle funeral reflects ancient animistic Shintoism beliefs, and also marks the end of New Year celebrations.

“Sometaro”

Sometaro is a funky place to try okonomiyaki, savory Japanese-style pancakes filled with meat, seafood, and vegetables that you can cook yourself. This historic, vine-covered house is a friendly spot where the menu includes a how-to guide for even the most culinary challenged. Main meal is available from ¥390 to ¥880, few minutes walk from Tawaramachi station in Ginza-line.

“Daikokuya”

Daikokuya’s long queue around the building should give you something of a clue about this much-loved tempura place, even before you catch the unmistakable fragrance wafting from within. Sneak off to the other branch around the corner, if the line seems to be putting too much distance between you and your a-bi-ten-don, tempura prawns over rice.

“Demboin”

Holy though it may be, Senso-ji and its precincts are often very busy and distinctly not Zen-like, resounding with camera clicks and voices featuring accents from across the country and around the world. To escape the fray, just south of the pagoda is Demboin, a sub temple of Senso-ji that adjoins the residence of the chief priest. The garden here is said to have been designed in the late 18th century after Katsura-Rikyu, the sprawling imperial villa in Kyoto. The pond in the center of the garden is in the shape of the kanji character for ‘heart’, and other elements of classic temple garden design include a stone representing a dock and flowering trees that cascade over the shore, which represents the place of enlightenment.

“Komagata Dojo”

Komagata dojo is a marvelous restaurant, ran by sixth-generation chef. They are continuing the tradition of transforming the humble river fish called dojō, which is Japanese loach, looks something like a miniature eel, into various incarnations, from grilled to miso simmered, to stewed on your own private hibachi. The open seating around wide, wooden planks heightens the traditional flavor.

“Asakusa Imahan”

Fitting the original branch of Imahan, the city’s most famous chain of shabushabu, sautéed beef restaurants, is located at the edge of Shitamachi (downtown) as the eating style here reflects the unpretentious nature of the neighborhood. Sitting at low tables on tatami, you can get happy on Japanese sa-ke as your meat and seasonal vegetables simmer. Although the prices rise with the quality of the meat you ordered, a meal at Imahan is the most dignified way to enjoy this revered culinary treat.

“Kappabashi Street”

In a 10-minute walk west of Sensō-ji, Kappabashi street is the country’s largest wholesale restaurant supply and kitchenware district. Gourmet accessories include colorful, patterned Noren which is doorway curtains, pots and pans, restaurant signage, tableware and a number of bizarre Japanese kitchen gadgets. The drawcard for overseas visitors is the plastic models of food, such as you see in restaurant windows throughout Tokyo. Whether you want steak and chips, a lurid pizza, a bowl of Rāmen or a plate of spaghetti bolognese complete with an upright fork, you’ll find it here.

“Sukeroku no Yado Sadachiyo”

Sukeroku no Yado Sadachiyo. This stunning Ryokan hotel virtually transports its guests to old Edo period. Gorgeously maintained tatami rooms are spacious for two people, and all come with modern, Western-style bathrooms. Splurge on an exquisite meal here, and make time for the ofuro, one made of fragrant Japanese cypress and the other of black granite. Look for the rickshaw parked outside.

“Edo Shitamachi Traditional Crafts Museum”

Gallery Takumi, or traditional crafts museum as this small hall is also known, is a great place to view dozens of handmade crafts that still flourish in the heart of Shitamachi. The gallery on the 2nd floor is crammed with a rotating selection of works by neighborhood artists: fans, lanterns, knives, brushes, gold leaf, precision wood-working and glass, just for starters. Craft demonstrations take place most Saturdays and Sundays around noon. If anything you see strikes your interest, staff can direct you to artisans or shops selling their work.

“Otafuku”

Celebrating its centenary year in 2015, Otafuku feels like the Japanese grandmother you never had. It specializes in Oden, which is a mixed stew of ingredients such as fish cakes, Daikon radish, Konnyaku tuber, and ginkgo nuts. There’s a useful picture menu, but you can also order an o-den course starts from ¥5250 as well as each small items such as Yakibuta, grilled pork starts from ¥1300. Seating is mostly on tatami mats. Search for a shack like entrance and lantern on the northern side of Kototoi-street.

“Anne Hostel”

Need a reasonable value for money accommodation? Located in a former corporate space, laid-back Anne hostel has standard wooden bunk beds, modern toilets and showers, and a homey, cosy atmosphere. To find it, search for the traditional wooden lantern on the street outside. From the east exit, cross the street, turn left and walk two blocks until the Chinese restaurant with red signs. Turn right just before the restaurant, and then left at the second corner. Turn right at the first corner, and look for Anne Hostel on the left. Bed for one available from ¥1900 per night.

Contents Locals

“People Who Visit Senso-ji”

“There are various kinds of people. I really cannot say what generation of people is visiting the most. Some come here to make a proper visit to Senso-ji, others just come for sightseeing, and decide to make a money offering too. Other visitors who have different religions from Buddhism sometimes choose not to get into the main building.” (Translated in English, original talk is spoken in Japanese)

He is talking about the range of tourists, and according to him, it is impossible to generalize. Nakamise, the main street has been developed as a surrounding area of Senso-ji, originally they started for those who visit Senso-ji from religious reason. Nowadays many people visit Senso-ji for wishing a good luck like people did a century ago, and stop by Nakamise to buy some souvenirs, while others initial destination is special shop or restaurant located in Nakamise, and Senso-ji comes after. But still the things in all Nakamise shops are opening in the authority of Senso-ji.

“Senso-ji Kindergarten”

“Senso-ji has an kindergarten, where I graduated too. Local kids do mamemaki in demon outfit every year. They make their own clothes such as Happi or Kamishimo (traditional Japanese outfit).” (Translated in English, original talk is spoken in Japanese)

Japan has a cultural event called “mamemaki,” means bean throwing. In the beginning of every February, we throw soy beans both into and outside of the house, wishing bad lucks to go away and good lucks to come. Senso-ji, the landmark temple of Asakusa, operates a kindergarten too, and every year small kids take part in mamemaki, wearing self-made special festival clothes. Just imagine a bunch of infants wearing kimono are throwing beans. How cute is that? I bet their parents will be so proud.

“Asakusa Visitors About a Half Century Ago”

“I have an impression that in 1964 Olympics, there were many foreigners. At that time we had a lot of international visitors, especially from Communist bloc such as Soviet Union and Eastern Europe. At the moment they didn't have many chemical synthetic fibers, and our shop dealt with them like scarfs. Some of them were sold out because they liked the quality.”

(Translated in English, original talk is spoken in Japanese)

Nowadays Asakusa is world famous destination for tourists, so the personality asked him, as a shop owner of handicraft fabric, born and raised in Asakusa, how he feels about the recent rise of tourists. He said in his impression, the first boom of international tourists was Tokyo Olympic, held in 1964. Actually Tokyo Olympic in 2020 will be the second. At that time lots of tourists came from Communist bloc including Soviet Union and Eastern Europe, and they really liked the quality of Asakusa merchandise. He sells scarf and neat traditional Japanese fabric in his shop, and recalls most of the products were sold out thanks to them.

“Ninja Dojo”

Not so many people know there is a small size amusement park called Hanayashiki in the heart of Tokyo. Here is the story from locals, who works in Hanayashiki as a promoter.

“We opened Ninja Dojo, where visitors can experience to be a ninja about 1 hour. The entrance is separated from the amusement park, so you don't have to purchase a park ticket to get in. Around 30% of visitors here are foreigners, and ninja is very popular amongst them. Since it's just an hour, it is even possible to put into small group tour.” (Translated in English, original talk is spoken in Japanese)

Hanayashiki started Ninja Dojo, where you can meet real ninja and experience their principles and special martial arts techniques. The interactive tour takes about an hour is available, hence amongst group of international tourists this cultural activity is becoming popular options for tour package.

“Asakusa Rock-Za”

The building in front of you is Rock-Za. Here is story from locals.

“People were saying from old days, that Asakusa has been formed from both sacred and worldly side. We have Yoshiwara (famous red-district), we have Rock-Za. These things also have made this place what it is now.”

(Translated in English, original talk is spoken in Japanese)

According to him, Asakusa has two sides, sacred and secular. sacred side is symbolized in Senso-ji temple or shrines in daytime, and secular side appears at late night, something a bit more focused on human desires. Asakusa was historically known for the appearance of red-district, and Yoshiwara area not so far from here is very famous. This building has a long history of striptease theatre, but nowadays it works rather than a leisure complex such as Karaoke. People live here are aware of these facilities in town, and accepting these as local heritage.

“Future of Asakusa”

“At that time, Asakusa was the most cutting-edge city like Harajuku and Shinjuku, where are enjoying the reputation now. Therefore, compared to those days there are a whole lot more people than the present. Unfortunately, Asakusa has been declining as these other cities, like Shinjuku, Ikebukuro and Roppongi are getting developing. Of course I want to make Asakusa come to life again, with a collaborative work with local community. Currently a change of generation is happening. There are many independent shop owners who are in 70s or 80s. Although they are still very active, their sons and grandsons’ generations are using Internet and SNS.” (Translated in English, original talk is spoken in Japanese)

Before World War II, Asakusa has been one of the most energetic, cutting edge cities in Japan. But unfortunately nowadays it's taken over by other big cities like Roppongi, Shinjuku or Ikebukuro. She feels to revitalize Asakusa as a vivid city, active collaboration with local community is important, not only bringing lots of tourists from outside. Using social networking service can be one of them; young generation helps the elderly to introduce these up-to-date technologies into traditional Japanese shops.

Contents Visitors**“Asakusa Shrine”**

The proximity of Shintō shrine Asakusa Jinja, behind Senso-ji temple to the northeast, testifies to the coexistence of Japan’s two major religions. Asakusa Jinja was built in honor of the brothers who discovered the Kannon statue, and is renowned as a fine example of an architectural style. It’s also the epicenter of one of Tokyo’s most important festivals, May’s Sanja Matsuri, a three-day extravaganza of costumed parades, 100 or so lurching portable shrines what we call Mikoshi, and stripped to the waist Yakuza, kind of Japanese mafia sporting remarkable tattoos.

How did other tourists feel about the story? Listen to them; they are from England and the United States.

(Male) *“I was just wondering if there are monks there, because monks usually try to be in some kind of solitude. Well, this is very busy.”*

(Female) *“We really don’t have a specific religion, even though it’s Buddhism, or Buddhist, not many people practice it, as people like in the States, as they are like Christianity or specific religion, right?”*

(Male) *“Hmm.”*

(Interviewer) *“Japanese are very spiritual, but they are not that religious, if that makes sense.”*

“Omikuji (Paper Fortune)”

Before the main hall of Senso-ji, try your hand at finding your omikuji, paper fortune. Drop ¥100 into the slots by the wooden drawers at side of the approach to the hall, then grab a silver canister and shake it. Extract a stick and note its number in kanji, Chinese character. Replace the stick, find the matching drawer and withdraw a paper fortune. Celebrate if you got Dai-kichi, Great Blessing. If you pull out Great Curse, never fear. Just tie the paper on the nearby rack, ask the gods for better luck, and try again.

(After the explanation of paper fortune in Senso-ji)

(Interviewer) *“Yeah, you can try.”*

(TW1) *“Okay.”*

(Interviewer) *“What did you get?”*

(TW1) *“I think this is the second best.”*

(Interviewer) *“Oh! Daikichi (best luck), kichi (good luck), chukichi (average good luck) syokichi (small luck), suekichi (least luck).”*

(TW1) *“Oh this is kichi?”*

(Interviewer) *“Yes.”*

“Tohoku Earthquake and Tsunami in 2011”

11th of March, that was Friday. Then next Monday, 14th. I opened the shutter of the shop, and nobody was there. I was terrified. I don't think it is a good idea to save electricity too much, especially in train stations or the airports. I agree with saving electricity itself, but the atmosphere was kind of too much. In reality, people are started to come back in Asakusa around April and May, during Golden Week (Japanese national holidays) I have an impression like that. Maybe only in Asakusa though. (Translated in English, original talk is spoken in Japanese)

He is an owner of a handicraft fabric shop, talking about the few days after the earthquake hit Japan in 2011. When he opened the shutter of the shop in the morning, literally no tourist was there. Everybody was gone because they thought Tokyo was no exception of earthquake aftershock. But he also talks especially stations or airport, or even shops or restaurants should not be closed or power saving too long, because these shops represent town's atmosphere, and if they are very gloomy, tourists will get that too. He says he wanted to recover as quickly as possible so they can welcome tourists again, very soon.

How did other tourists feel about the story? Listen to her, she is from Malaysia.

“In my case, my mother didn't want me to come to Japan. So it was more direct. She was like... it happened in 2011 right? And then I came April 22. So it was pretty close. And my mother didn't want me to come. And we had a family discussion, saying 'you are going to die no matter where you are.' She was like it's not a good time to visit.”

“Asakusa Engei-Hall”

Have you ever seen standup comedy in your country? If you want to experience Japanese traditional comedy performance, here is the place. This is called Asakusa Engei-Hall, provides humorous Yose by classic Rakugo speakers. Audiences also enjoy stage arts unique to the Yose Theater, including the paper cutout and funny music played by carpenters tool of saw.

How did other tourists feel about the story? Listen to him, he is from India.

(Male) *“I mean, I never wanted to see Rakugo. Because I would not even understand it. Way too fast. Kabuki is the same.”*

(Interviewer) *“It’s sometimes fast for Japanese even.”*

(Male) *“That’s why I really never have a motivation to listen, especially these things are based deeply on cultural knowledge. Sometimes I understand what they are saying, but don’t know why they’re saying that.”*

“Don Quijote”

The shop in front of you is Don Quijote, one of the biggest Japanese discount store franchises. They opened the shop based on three concepts, locally friendly, tourists friendly, and pursuit of entertainment. They deal with a lot of different types of product such as health care product, medicines, cosmetics, daily food, traditional Japanese souvenirs, clothes and electronic devices and so on. On the 2nd floor, for the elderly people there is a bench so they can sit and take a rest.

How did other tourists feel about the story? Listen to her, she is from Vietnam.

“Can I go inside? I want to buy something here.” “It’s cheap, compared to my country. I was kind of surprised. I thought stuff in Vietnam is cheaper. Maybe because now I’m specifically looking for Japanese sweets.”

“Subsidy for Asakusa Residents”

About a decade ago, Taito-ward in Tokyo, where Asakusa is located, was experiencing serious decrease of population, especially young generation. Ironically there were lots of tourists, but there weren't enough residents to pay tax to maintain the city as a touristy place. Ward office decided to subsidize to newly-weds who are buying real estate so they can establish a new family at a low cost. Thanks to the policy, now the population has been gradually recovering, and we are ready to welcome more tourists.

How did other tourists feel about the story? Listen to him, he is from England.

“Actually, someone told me the other day about how genuinely in Japan they are worried about that how many young people are as older people. And I wasn't even aware of that was an issue at all, because I only had a conversation with them that in China has ended the One-Child Policy, and I said to them ‘well Tokyo is packed I think this place needs the One-Child Policy,’ and they said ‘no no, it really doesn't. It needs an opposite.’ And I asked them why, and they answered that there aren't enough young people to keep the infrastructure of the country going. So I didn't know that and was very surprised to find it out. But it does make sense to me. As for Britain, I really don't know. I occasionally hear the talks about how they are worried about their pensions are cut.”

Appendix C) Source Code

Function of Location Information Acquisition : **initialize()**

```
function initialize(data) {
    directionsDisplay = new google.maps.DirectionsRenderer();

    if (navigator.geolocation)
    { navigator.geolocation.getCurrentPosition(successCallback1,errorCallback);
      } else {
        document.getElementById("geo").innerHTML = "Geolocation is now
unavailable.";
      }

    function successCallback1 (position) {

        mylatlng = new
google.maps.LatLng(position.coords.latitude,position.coords.longitude);

        map = new google.maps.Map(document.getElementById("map"), {
            gestureHandling: 'greedy',
            center: mylatlng,
            zoom: 16,
            mapTypeId: 'roadmap'
        });

        mymarker = new google.maps.Marker({
            map: map,
            position: mylatlng,
            icon:'http://maps.google.co.jp/mapfiles/ms/icons/red.png',
        });
    }
}
```

```
google.maps.event.addListener(map, 'click', function(e){
    mymarker.position = e.latLng;
    mymarker.setMap(map);
})

for (var j in data.Marker) {
    var circle = new google.maps.Circle({
        strokeColor: data.Marker[j].col,
        strokeOpacity: 0.8,
        strokeWeight: 2,
        fillColor: data.Marker[j].col,
        fillOpacity: 0.35,
        map: map,
        center: data.Marker[j].latLng,
        radius: 7.31*Math.log10(data.Marker[j].road_x)+5,
        tag: data.Marker[j].tag,
        channel: data.Marker[j].channel,
        place: data.Marker[j].place
    });
    //Click event
    google.maps.event.addListener(circle, 'click', function(evt){
        mymarker.position = evt.latLng;
        mymarker.setMap(map);
        for(var i = 1;i<=load_chan;i++){
            document.getElementById(i).pause();
        }
        document.getElementById("info").innerHTML = "Location : "+ this.place
        +" Number of the contents : " + this.channel + "<p>" + this.tag + "</p>";
        var channelId = this.channel;
        document.getElementById(channelId).play();
    });
}
```

Design of the Map : **style_map.css**

<pre>[{ "featureType": "water", "elementType": "geometry", "stylers": [{ "color": "#e9e9e9" }, { "lightness": 17 }] }, { "featureType": "landscape", "elementType": "geometry", "stylers": [{ "color": "#f5f5f5" }, { "lightness": 20 }] }, { "featureType": "road.highway", "elementType": "geometry.fill", "stylers": [{</pre>	<pre>[{ "featureType": "poi.park", "elementType": "geometry", "stylers": [{ "color": "#dedede" }, { "lightness": 21 }] }, { "elementType": "labels.text.stroke", "stylers": [{ "visibility": "on" }, { "color": "#ffffff" }, { "lightness": 16 }] }, { "elementType": "labels.text.fill",</pre>
--	--

<pre> "color": "#ffffff" }, { "lightness": 17 }] }, { "featureType": "road.highway", "elementType": "geometry.stroke", "stylers": [{ "color": "#ffffff" }, { "lightness": 29 }, { "weight": 0.2 }] }, { "featureType": "road.arterial", "elementType": "geometry", "stylers": [{ "color": "#ffffff" }, { "lightness": 18 </pre>	<pre> "stylers": [{ "saturation": 36 }, { "color": "#333333" }, { "lightness": 40 }] }, { "elementType": "labels.icon", "stylers": [{ "visibility": "off" }] }, { "featureType": "transit", "elementType": "geometry", "stylers": [{ "color": "#f2f2f2" }, { "lightness": 19 }] }, </pre>
---	---

<pre> }] }, { "featureType": "road.local", "elementType": "geometry", "stylers": [{ "color": "#ffffff" }, { "lightness": 16 }] }, { "featureType": "poi", "elementType": "geometry", "stylers": [{ "color": "#f5f5f5" }, { "lightness": 21 }] },</pre>	<pre>{ "featureType": "administrative", "elementType": "geometry.fill", "stylers": [{ "color": "#fefefe" }, { "lightness": 20 }], "geometry.stroke", "stylers": [{ "color": "#fefefe" }, { "lightness": 17 }, { "weight": 1.2 }] }</pre>
--	--

Timeline Interface of the System : index.php

```
<!DOCTYPE html>
<html lang="en">
  <head>
    <meta charset="utf-8">
    <meta http-equiv="X-UA-Compatible" content="IE=edge">
    <meta name="viewport" content="width=device-width, initial-scale=1,
user-scalable=yes">
    <title>CCR</title>
    <script                                     type="text/javascript"
src="http://maps.google.com/maps/api/js?sensor=true">
    </script>
    <script                                     type="text/javascript"
src="http://raw.github.com/HPNeo/gmaps/master/gmaps.js">
    </script>
    <!-- Bootstrap -->
    <link href="css/bootstrap.min.css" rel="stylesheet">

    <!-- HTML5 Shim and Respond.js IE8 support of HTML5 elements and
media queries -->
    <!-- WARNING: Respond.js doesn't work if you view the page via file:// -->
    <!--[if lt IE 9]>
    <script
src="https://oss.maxcdn.com/html5shiv/3.7.2/html5shiv.min.js"></script>
    <script
src="https://oss.maxcdn.com/respond/1.4.2/respond.min.js"></script>
    <![endif]-->
```

```
</head>

<body>
<div class="container"> <a href="index.php">
  <h1>CCR</h1>
</a> </div>
<nav class="navbar navbar-default" role="navigation">
<!-- Brand and toggle get grouped for better mobile display -->
<div class="container">
<div class="navbar-header">
  <button type="button" class="navbar-toggle" data-toggle="collapse"
data-target="#bs-example-navbar-collapse-1"> <span class="sr-only">Toggle
navigation</span> <span class="icon-bar"></span> <span
class="icon-bar"></span> <span class="icon-bar"></span> </button>
  <a class="navbar-brand" href="index.php">TimeLine</a>
  <a class="navbar-brand" href="map.php">Map</a>
  <a class="navbar-brand" href="about.html">About</a>
</div>
</nav>

<!-- jQuery (necessary for Bootstrap's JavaScript plugins) -->
<script
src="https://ajax.googleapis.com/ajax/libs/jquery/1.11.1/jquery.min.js"></script>
>
<!-- Include all compiled plugins (below), or include individual files as needed -->
<script src="js/bootstrap.min.js"></script>
<script type="text/javascript">
function put_url(url){
```

```
//URL formation
var url2 = "http://web.sfc.keio.ac.jp/~ayk/reradio/ongen/" +
url + ".mp3";
document.getElementById("url").value = url2;
}
</script>
</div>
<div class="container">
<p><font color = "red">currently GoogleChrome cannot take location information.
</font></p>
<div class="row">
<div class="col-lg-3" style="background-color: lightcyan;">
<form action="regist.php" method="post">
Title : <br>
<input type="text" id = name name="name" size="20" value=""
/><br/>
File names (e.g. ".wav") : <br>
<input type="text" id = name name="file" size="20" value=""
onkeyup="put_url(value)"/>
<br />
Current Location :
<input type="button" value="Acquire current location
" onclick="button_click()"/>
<br/>
Latitude
<input type="text" id="latitude" name="latitude" size="25" value=""
/>
```



```
<br>
Longitude
<input type="text" id="longitude" name="longitude" size="25"
value="" />
<br />
URL :
<input type="text" id="url" name="url" size="25"
value="http://web.sfc.keio.ac.jp/~ayk/reradio/ongen/title.mp3" />
<br />
<br />
<input type="submit" value="POST" />
</form>
<script type="text/javascript">

//Map settings
var mapOption = {
  el: '#map',
  lat: 35.387184,
  lng: 139.428727
};

//Form map and display
var map = new GMaps(mapOption);

function button_click(){
//Geolocate optional settings
var geolocateOption = {
```

```
        success: geolocate_success,
        error: geolocate_error,
        not_supported: geolocate_notsupport
    };

    GMaps.geolocate(geolocateOption); //Retrieve current location
}

function geolocate_success(position){
    var latitude = position.coords.latitude;
    var longitude = position.coords.longitude;
    document.getElementById("latitude").value =
latitude;
    document.getElementById("longitude").value =
longitude;
}

function geolocate_error(error){
    window.alert('Geolocation failed : ' + error.message);
}

function geolocate_notsupport(){
    window.alert('The browser you are using does not support
Geolocation');
}
</script>
</div>
<div class="col-lg-9">
    <?php
    $i =1;
```

```
$con = mysql_connect('webdb.sfc.keio.ac.jp', 'ayk', 'sfv9S6xW');
if (!$con) {
    exit('Couldn't connect to the server.');
```

```
}

$result = mysql_select_db('ayk', $con);
if (!$result) {
    exit('Couldn't specify the database');
```

```
}

$result = mysql_query('SELECT * FROM reradio ORDER BY id DESC', $con);

while ($data = mysql_fetch_array($result)) {

    if($i % 2 == 0){
        $n = $data['id'];
        $nam = htmlspecialchars($data['name'], ENT_QUOTES, 'UTF-8');
        $file =  htmlspecialchars($data['file'], ENT_QUOTES, 'UTF-8');
        $latlng = $data["latitude"] . "," . $data["longitude"];

        print("<div style='border-style: solid ; border-width: 1px;'><p>\n");
        print("[No.$n] ");
        echo $data['created_at'] . "<br />\n";
        echo "<br />\n";
        print($nam);
        print("<a href = " . nl2br(htmlspecialchars($data['url'], ENT_QUOTES,
'UTF-8')) . ">" . nl2br(htmlspecialchars($data['url'], ENT_QUOTES, 'UTF-8')) .
```

```
"</a>");
        print("<a href = https://www.google.co.jp/maps/place/" .
$latlng . ">Location</a><br>");
        print("Latitude".$data["latitude"].", Longitude" .
$data["longitude"]);
        echo "</p></div>\n";
        $i=$i+1;
    }else{
        $n = $data['id'];
        $nam = htmlspecialchars($data['name'], ENT_QUOTES, 'UTF-8');
        $file = htmlspecialchars($data['file'], ENT_QUOTES, 'UTF-8');
        $latlng = $data["latitude"] . "," . $data["longitude"];

        print ("<div style='border-style: solid ; border-width: 1px;
background-color: whitesmoke;'><p>\n");
        print ("[No.$n] ");
        echo $data['created_at'] . "<br />\n";
        echo "<br />\n";
        print ($nam);
        print ("<a href = " . nl2br(htmlspecialchars($data['url'], ENT_QUOTES,
'UTF-8')) . ">" . nl2br(htmlspecialchars($data['url'], ENT_QUOTES, 'UTF-8')) .
"</a>");
        print("<a href = https://www.google.co.jp/maps/place/" .
$latlng . ">Location</a><br>");
        print("Latitude".$data["latitude"].", Longitude" .
$data["longitude"]);
        echo "</p></div>\n";
```

```
        $i=$i+1;
    }
}

$con = mysql_close($con);
if (!$con) {
    exit("Couldn't set up the connection to the server.");
}

?>
</div>
    </div>
</body>
</html>
    <!--made by Ayaka Ito-->
```

Appendix D) CCUS Form

1

Dimensions of Cross-Cultural Understanding Scale (CCUS)**Terms and Conditions**

Ayaka Ito (Keio University) explains how I collect, use, share and protect information in relation to my research and service, and your choices about the collection and use of your information.

<Collection of information>

With your explicit consent, I will collect your personal information.

<Usage of information>

All information you provide will be used for research purpose only, and your name will be anonymous in my public work.

<Restriction to the third party>

I will not provide your personal information to any other third party without your permission, unless the law asks it.

I read the whole statement and agree with terms and conditions above.

Date _____

Signature _____

Name _____

Nationality _____

Age _____

Sex M / F

- **Mobility**

Ability to find a way around in the foreign place. Usage of public transportation is included.

|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 1 2 3 4 5 6 7 8 9 10
 low -----> high

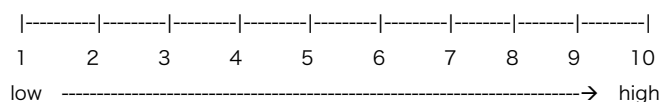
- **Food/Diet**

How open are you to try new food or foreign food?

|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 1 2 3 4 5 6 7 8 9 10
 low -----> high

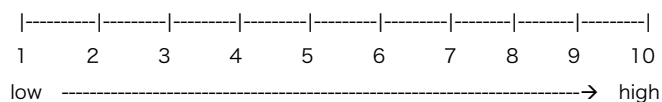
- **Flexibility**

Patience or tolerance of uncertain cultural activity or norms.



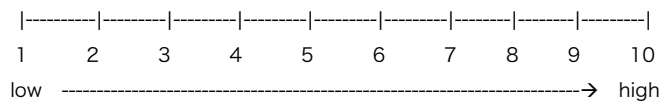
- **Knowledge**

Understanding of your host culture. To what extent you think you know Japanese culture/society?



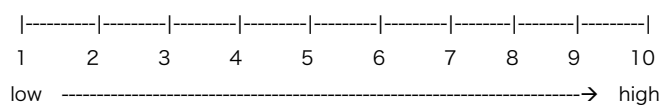
- **Language skills**

How much do you know Japanese language? And how open are you to learn new Japanese words or sentences?



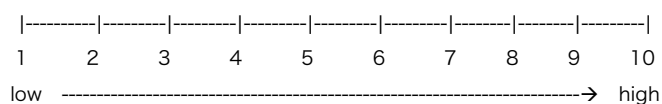
- **Interaction**

Ability to initiate interaction. How much do you want to communicate to Japanese people, regardless to your language ability? Think about your personality too, are you introvert/extrovert?



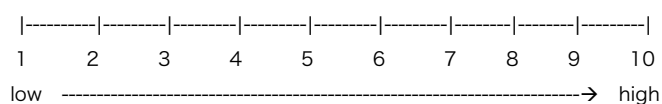
- **Awareness of cultural difference**

How much do you understand that we are culturally different?



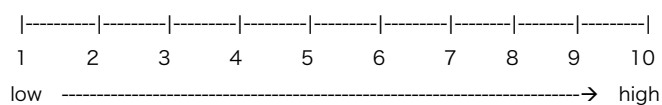
- **Nonverbal communication**

Understanding gestures, personal space and unspoken implications.



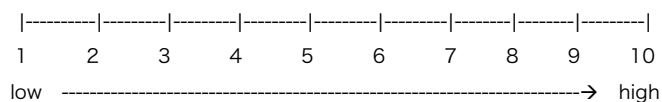
- **Respect**

Friendliness to others. This includes respect and socially approved behaviours, such as not becoming drunk or physically aggressive, public intoxication or arrest from host country police and so on.



- **Relationship**

Willingness to establish/maintain relationship regardless to your skills. I'm not asking how "good" you are, but how "motivated" you are.



Thank you for taking your time.
Any questions and comments will be appreciated!

Contact :
Ayaka Ito
s04063ai@gmail.com
+818049456095

Appendix E) Fieldwork Scripts

ML1

Line	ID	Script (English, original)
Asakusa Engei-Hall		
1	I	You okay?
2	ML1	Yea I'm good. How about you?
3	I	I don't know, maybe recently I'm very busy, and I'm clumsy as hell.
4	ML1	You forget something?
5	I	Kind of. Haha. So how about the comedy performance in your country, it doesn't have to be traditional.
6	ML1	We have like, reality show of comedians.
7	I	Is it on TV?
8	ML1	On TV. It's competition, but specifically for comedians.
9	I	Oh okay.
10	ML1	But it's not like traditional type of joke told in Malay or anything, it's just telling really stupid jokes in Malay.
11	I	Hahaha.
12	ML1	And if you don't understand Malay, you really don't understand anything. But yeah it's quite popular. But we don't have things like rakugo, traditionally.
13	I	Do you watch that reality show often on TV?
14	ML1	Yea it's on TV quite a lot. Because they don't have online and I'm not in Indonesia a lot, so I can't watch recently. But my aunties and uncles there watch it quite a bit.
15	I	What do they talk about? Is it like sitcom?
16	ML1	Obviously there's a lot of contestants, play music and all kinds of stuff.
17	I	Is it like real setting, I mean somewhere like this physical theatre that they are doing performance, or it's only available in TV show, or in the radio?
18	ML1	Well you can see it in the theatre if you're holding it, but it's like American Idol style, like there is a stage and you skills to bring it out. And there is always one, the funniest person out there.
19	I	Ah, so they are competing to decide who is the funniest guy.
20	ML1	Yes.
21	I	Ah okay. Yeah this kind of humor thing is so hard to catch, especially for foreigners. And this yose, I think sometimes it deals with international topic, but still some says it's not quite understandable.
22	ML1	Yeah.
23	I	It seems to be funny, but audiences are laughing and I can tell something is going on, but still hard to get.
24	ML1	It's hard to understand.
Don Quijote (Shopping Center)		
25	I	So, have you ever been in Donki in other area?
26	ML1	Yeah.
27	I	Where did you go?
28	ML1	I think.. I lived in Ikebukuro for couple of years and been in Donki near there.
29	I	Ah. Was it bigger than that?
30	ML1	It was like this big. There is one in Shinjuku station as well, my friend went there. Don Quijote is nice.
31	I	How about the price compared to your country, do they have this kind of discount shop in Malaysia?
32	ML1	Erm, even if you go to the regular shop, it's usually not that expensive to get stuff in general.
33	I	Right.

Line	ID	Script (English, original)
34	ML1	So, there is no discount store like this, but in general we don't think it as expensive anyway. So they don't really need this kind of stores.
36	I	Ah.
37	ML1	Well we have Daiso, Daiso is like super popular.
38	I	Ah okay. Wow.
39	ML1	Because we like gadgets are made in Japan, like Japanese design, and it's so weird for Malaysians to see such things.
40	I	And they end up spending a lot of money anyway.
41	ML1	Yeah. There is Daiso near my house.
42	I	Cool. In walking distance?
43	ML1	No, it's like 4 km away, we need cars to get there.
Asakusa Rock-Za		
44	I	I see. The next one is here. You see Rock-Za? This area or district is called "Rokku", like "6th district".
45	ML1	Okay I get it.
46	I	So it's a wordplay of rock, like music genre, and also like this "6th". I don't know where exactly other district 1 to 5, but here is 6th.
47	ML1	Alright.
48	I	So this is relatively old area.
49	ML1	Okay. But that's bizarre that they have "Za" there.
50	I	"Za" means, erm, this is hard to explain, but technically it means "to sit".
51	ML1	Oh. Okay.
52	I	Like, for example, you know "Zabuton (Japanese sitting cushion)" or "Zaseki (a seat)". That "Za".
53	ML1	Ah got it.
54	I	But I think in this context this means group member, so if there is a kind of meeting group or theatrical group, they put "Za" on the bottom, such as something "Za".
55	ML1	Ah okay.
56	I	Also we use it for star signs, called "Seiza (constellation)".
57	ML1	I see. So it depends on the context.
58	I	Right.
Hanayashiki		
59	ML1	So actually Hanayashiki and Ninja experience are separated, using different entrance.
60	I	Yes. They decided to open another tourist attraction later.
61	ML1	Did you know they are here?
62	I	No, before I started this fieldwork, I didn't even know there is a themepark like this in the heart of Tokyo.
63	ML1	Hahaha yeah. It is surreal, it's here like 100 years and no one is noticing.
64	I	The thing is, the people visit here are mostly local people in Asakusa, because tourists don't know about this.
65	ML1	Makes sense. And this is not like big, fancy themepark.
66	I	Like Tokyo Disneyland.
67	ML1	Exactly.
68	I	They are using pay per ride system.
69	ML1	I see.
70	I	So if they pay just 1000 yen entrance fee, they can enjoy whatever they want by paying small amount.
71	ML1	Yeah think about Disneyland, the entrance fee is like 7000 yen.
72	I	Yes, so local people such as young mothers are coming for their kids.
73	ML1	Ah I see. So they use this place as normal park, but with attractions. That's cool.
74	I	That's how it works.
75	ML1	Do they have some seasonal eatery?
76	I	Erm, I don't know, maybe. During winter time?
77	ML1	I see. Why is it called Hanayashiki?
78	I	Well it has started as a botanical garden first.

Line	ID	Script (English, original)
79	ML1	Oh okay, in 100 years ago?
80	I	Yes, it's in the brochure.
81	ML1	Right right.
82	I	Yeah, they have rare flowers and plants to show.
83	ML1	It says Japanese Emperor came in private.
84	I	I didn't know that. And they are shut down during WWII, then re-opened. They once were a zoo even.
85	ML1	A zoo?
86	I	Yes but now they are not.
87	ML1	Whoa.
88	I	You know, during a war we cannot keep many animals, so most of them had to be killed.
89	ML1	That's so sad.
90	I	I know.
91	ML1	Oh is that why there is a panda here?
92	I	I think so.
93	ML1	You know there is one in Ueno Zoo.
94	I	Have you ever been in Ueno Zoo?
95	ML1	No I haven't.
96	I	Oh you should. It's nice.
97	ML1	I know it's rare to have panda here.
98	I	Yeah in Japanese zoo.
99	ML1	I've been planning to go, and then think "well I can go there anytime" and end up not going.
100	I	Hahaha. Especially when you are in Shonandai.
101	ML1	Exactly. It's quite far.
102	I	Ah, actually there is one contents here. You can't get inside but can look from here.
103	ML1	This one?
104	I	Yes.
Omikuji (Fortune slip)		
105	ML1	It's like people are feeling spring has come.
106	I	Yeah it seems there is some kind of event.
107	ML1	Is it traditional that they feel like spring has come?
108	I	It's not traditional I think, it's like just a general feeling about being cheerful.
109	ML1	Ah okay. Quite nice.
110	I	Today it's supposed to be closed, but maybe they are open?
111	ML1	You must be an expert of Asakusa since you are doing a research.
112	I	Well I'm not, there are a lot of things I don't know yet, like cultural ceremonies.
113	ML1	Have you drawn your omikuji this year?
114	I	Yes.
115	ML1	What did you get?
116	I	Well, I.. Not in here, in different temple. I think I got a pretty normal one, like chu-kichi (middle blessing) or something.
117	ML1	Well not so bad.
118	I	Have you?
119	ML1	I did in a temple in Kyoto with my sister, then she pulled the one I did, then we both got Kyo (the worst luck).
120	I	Really?
121	ML1	Yeah.
122	I	Sorry for that.
123	ML1	That's fine, we were all laughing, it was our first time that we got Kyo.
124	I	Hahaha.
125	ML1	So we were like "oh well, it's gonna be a rough year."
126	I	Yeah.
127	ML1	We can be optimistic though.
128	I	Yeah like "we got the worst one, it's getting better anyway."

Line	ID	Script (English, original)
129	ML1	Yes I tied it up anyway.
130	I	Oh you know that.
131	ML1	Yup, when you got a bad one, you tied it up and they'll take care of it.
132	I	Well done.
133	ML1	It was like my first time in Japan and I got it, so I was like "aww."
134	I	Yeah.
135	ML1	Suekichi (least blessing) was fine even. Or just Kichi (normal blessing).
136	I	Kichi is totally fine.
137	ML1	Then I got Kyo. Ugh.
138	I	Hahaha.
139	ML1	I heard Senso-ji holds a lot of Kyo though.
140	I	I know it too, compared to other temples.
141	ML1	So I convinced myself like, "well it's quite normal to get this one."
142	I	That's okay. No worries. Have you ever taken Daikichi, the best one?
143	ML1	I guess I got it two years ago.
144	I	Ah cool.
145	ML1	Two years ago I got into Keio (university).
146	I	Ah. Then it got real.
147	ML1	Indeed. It tells a truth. Have you ever had Daikichi?
148	I	I think yeah, a couple of times. But still I normally tie them up.
149	ML1	Okay.
150	I	Because the first time I took Daikichi I kept it, but eventually I got many Daikichi and I thought they compete each other.
151	ML1	Ah I see.
152	I	I think it's not good.
153	ML1	You thought "well I don't need Daikichi anymore"?
154	I	Well kind of.
155	ML1	Hahaha. Lucky one.
156	I	Maybe.
157	ML1	You know, when you get Daikichi, you tend to get Daikichi in a row.
158	I	It might be true, now I have two or three Daikichi.
159	ML1	See? But it's hard to throw it away right?
160	I	I know! That's why I prefer to tie them up.
161	ML1	Ah makes sense. It feels good when you tie up.
162	I	Yeah.
163	ML1	It feels cool, and cannot be bad anyway.
164	I	True.
165	ML1	So that's a fun part of taking omikuji. But it's so hard to understand omikuji.
166	I	Mhmm. It's written in English sometimes.
167	ML1	The one once I got was in old Japanese, not even in current Japanese.
168	I	Oh.
169	ML1	So it was like impossible to get.
170	I	Haha I feel it.
171	ML1	My Japanese friend told me there is an omikuji vending machine.
172	I	Ah I know it! It's in Kamakura.
173	ML1	I was laughing, that is crazy. Which one is that?
174	I	Kamakura? It's Tsuruoka-Hachimangu.
175	ML1	So we skip all these procedures, put money and shake this container thing and draw a stick. All of that.
176	I	Yup, just putting 100yen to the machine and they'll give you one.
177	ML1	You know, what if you and your friend were in line and you guys replace your turns, and your luck also changes. It's that easy.
178	I	Hahaha true!
179	ML1	That happens.
180	I	That definitely happens.

Line	ID	Script (English, original)
181	ML1	I like this shaking thing. I think including this whole experience is drawing omikuji.
182	I	Yeah including shaking stuff.
183	ML1	Cultural experience.
184	I	Mhmm.
185	ML1	Daikichi, Kichi, Sue.
186	I	Chukichi, it's a middle.
187	ML1	Ah.
188	I	Then Shokichi.
189	ML1	Suekichi?
190	I	There is a debate actually, which is better of Shokichi or Suekichi.
191	ML1	Alright.
192	I	I think Suekichi is slightly better.
193	ML1	That's what I thought. Then Shokichi is the second last.
194	I	Right. Then Kyo. Sometimes they have Daikyo (Very bad).
195	ML1	Yep, I heard of that.
196	I	Daikyo sounds scary.
197	ML1	It's like, winning the lottery of bad luck.
198	I	Hahaha it's quite rare I think.
199	ML1	So if you pull it out you feel it's kind of okay.
200	I	Right, it's other way around.
201	ML1	Sometimes the luck doesn't match with what it's written.
202	I	I see.
203	ML1	Like, sometimes it says Kichi or Chukichi or something, but written stuff about whatever, like studying or moving, is pretty bad.
204	I	Yes that happens I think.
205	ML1	But this time when got Kyo, everything was really Kyo.
206	I	Hahaha.
207	ML1	People are not coming, study is gonna be bad, relationship is bad, you don't get money.
208	I	Ahh. So it was pretty much right.
209	ML1	They were, all of them. And it says you have to hang in there for this year and it will be okay.
210	I	Right. Was it this year's luck?
211	ML1	Yes this year's one.
212	I	Oh.
213	ML1	We did it in January.
214	I	But it's already March so 1/4 is over already.
215	ML1	True. We were scared at that time though.
216	I	That's the thing about omikuji or fortune in general, when it is good you want to believe it, and when it's not good..
217	ML1	You don't want to believe it and just leave it.
218	I	Exactly. Forget about that.
219	ML1	We forget the luck at the end of the year anyway.
220	I	Mhmm.
221	ML1	In the New Year's Eve, we are like "wait what was it all about?"
222	I	Good stuff. Do you have any plan after this?
223	ML1	I'm gonna meet my friend and have a dinner.
224	I	Cool.
225	ML1	Some of them are living in Tokyo but we are expecting other friends visiting here.
226	I	Ah nice.

(End of the Script)

TW1

Line	ID	Script (English, original)
Before Experiment		
1	I	Last time I came here with other participant, it was pouring again.
2	TW1	Ah that was unfortunate. I am living in Taipei, the rainy season in Taipei is similar like this.
3	I	Dang my umbrella is broken. So we go straight, and same as the last time, if you want to buy anything, please do.
4	TW1	Alright.
5	I	I remember last time you had Agemanju (fried dumpling).
6	TW1	Yeah I really like Agemanju!
7	I	Hahaha did you try any other new flavor?
8	TW1	I tried pumpkin flavor.
9	I	Really? How was that?
10	TW1	It was really good. I like pumpkin.
11	I	I like pumpkin snacks too.
12	TW1	We don't have many pumpkin flavor food in Taiwan.
13	I	But you have pumpkin in Taiwan.
14	TW1	We have pumpkin, just we don't use them to snack's flavor.
15	I	Ah I see. We have something similar like squash I think.
16	TW1	You have sweet potatoes.
17	I	Yes we have. Last time we walked through the main street of Asakusa, but this time we go to somewhere less touristy.
18	TW1	Sounds good.
19	I	And you will listen to the similar kind of contents. The architecture of the fieldwork is the same.
20	TW1	Okay.
21	I	Did you go to Tohoku for studying?
22	TW1	Yeah it was like a study trip.
23	I	What did you do exactly?
24	TW1	Like the first day, we joined in memorial ceremony of the earthquake in 2011. We arrived in around 11o'clock and had lunch, then back to the hotel. That was the first day.
25	I	Okay.
26	TW1	And the mayor of Ofunato city made some speech, and Sunday we went to the other city like Kesenuma. We looked around the seawall there.
27	I	To block the tsunami wave right?
28	TW1	Yeah yeah. And third day we also went down to Onagawa. I think this is it.
29	I	Right. Here we are, there is a stage. You see the Asakusa Rox? Because this area is called "the 6th district" as know as "rokku".
30	TW1	Oh then it's like a pun.
31	I	Yes essentially. And Nakamise-dori is the main street, but here is a bit smaller.
32	TW1	Ah because all tourists go to that way.
33	I	Yes you can feel it compared to that area.
34	TW1	Mhmm Nakamise area. It feels like here is more local.
35	I	Yup, we will be at the starting point in a minute.
36	TW1	Is that a shopping mall?
37	I	Yeah, or a supermarket. So you access to the website using QR code.
38	TW1	Okay.
Asakusa Engei Hall		
39	I	So you heard the connected content, in this theatre, for stand-up comedy?
40	TW1	Yes.
41	I	Do you have similar traditional performance in Taiwan? Well, it doesn't have to be traditional though.
42	TW1	Hmm, well in some area in Taiwan we have a car which shows these performance.
43	I	A car? It should be a big car really, to put props and stages and those.

Line	ID	Script (English, original)
44	TW1	Yes, it's almost like a bus size.
45	I	But they have tires and can drive?
46	TW1	Yes. And there is also one like using handtoys.
47	I	Ah, like puppets?
48	TW1	Kind of. But they are not the cute ones, looks more realistic face and such. It's kind of scary.
49	I	Haha okay. Is it comedy?
50	TW1	Not comedy, it's more like serious and dramatic ones. And most of the play is played in Taiwanese language.
51	I	Have you ever been there, or anyone you know went there?
52	TW1	We don't need to go there, they come to the public space and we just sit there and watch. We basically pass by it, watch it and go when it's finished.
53	I	Is it free? Or you have to pay?
54	TW1	I think it's free.
55	I	Cool. In Japan we have this kind of performance, you see the picture over there, this is recognized as a starting point of young comedian's career.
56	TW1	Are there any competition to get slots?
57	I	I don't know, maybe or maybe not. But if they become famous here they'll go to the bigger stage in other city of Tokyo.
58	TW1	Ah. So this theatre must be pretty old.
59	I	Yes I think this is one of the oldest.
60	TW1	Rakugo and yose. Are they popular in all generation?
61	I	I guess it's rather famous in older generation.
Don Quijote (Shopping Center)		
62	TW1	She decided to get inside.
63	I	It's up to you, it's raining today. Last time was raining too actually.
64	TW1	So she went in to compare the price?
65	I	Yeah yeah to compare with her country.
66	TW1	Did she find stuff she wanted to buy? What was she looking for?
67	I	She was trying to find typical Japanese sweets which is famous in her country.
68	TW1	And did she buy it?
69	I	She found it but it was a bit more expensive than she expected, so I think she decided not to buy.
70	TW1	I've been in Donki but this one is huge.
71	I	I think it's one of the biggest in Tokyo.
72	TW1	I hope there is one in Shonandai.
73	I	What did you buy when you went to?
74	TW1	Last time it was in Hokkaido. It was so cold so I decided to buy a new jacket.
75	I	Haha that's kind of rare, to buy clothes in Donki. Do you have Donki or anything close in Taiwan? How about the price?
76	TW1	Yes we have this kind of very cheap shops, but not as big as Donki.
77	I	Are they like department stores?
78	TW1	No they are discount shops. They deal with similar things, like medicines and food, but I've never seen like this back in Taiwan, a whole building is Donki only.
79	I	How about in Taiwan, it's like one floor?
80	TW1	Yea one or two floors at most.
81	I	Okay. And here is the third one, called Rock-Za.
Asakusa Rock-Za		
82	I	Did you get the idea?
83	TW1	Yeah yeah. It's a performance theatre for adults right?
84	I	Right.
85	TW1	Do they have student discount?
86	I	Apparently. I don't know how does it works though.
87	TW1	But it's connected to the history of the city.
88	I	Yes, because like Asakusa-Engei Hall, it's a flagship theatre for these young performers.

Line	ID	Script (English, original)
89	TW1	I see. But now it's not only the theatre.
90	I	Yeah now they have karaoke and other function. It's a multi-purpose building.
91	TW1	I didn't know that. What is that building?
92	I	Ah that is for horseracing. You know horseracing?
93	TW1	Yeah I know, are there real horses there?
94	I	I don't think so, I guess they can buy race ticket there.
95	TW1	And maybe check the race result?
96	I	Yeah.
97	TW1	"You cannot get in if you're underage".
98	I	Yeah. So in a sense, this place is famous for leisure for adult. Today is raining, but in sunny day there are so many guys around here, getting together to check the newspaper and magazines.
99	TW1	Hahaha. Their bet for the horserace.
100	I	Yes.
101	TW1	So it doesn't look like that always. Why do they just watch here?
102	I	I don't know, I think they are not just selling tickets. They would be broadcasted on the display.
103	TW1	Ah. So while they are doing pachinko they can check the race results.
104	I	Maybe. Ah I hate rain!
105	I	I've heard in China these kind of theatre is illegal. But they are open anyway.
106	TW1	Maybe. How about in Japan?
107	I	As far as they have a license they can open legally.
Hanayashiki		
108	I	This street is called Hanayashiki-dori. It's a themepark, you see over there.
109	TW1	Ah.
110	I	And there is one content here.
111	TW1	This place is tiny compared to other themeparks.
112	I	Haha yea like Tokyo Disneyland?
113	TW1	Yes. Oh it starts from here?
114	I	Well entrance is over there, the entrance fee is about 1000yen.
115	TW1	So cheap!
116	I	I know. You see the tower there, that's the landmark.
117	TW1	Ah yeah. I see Japanese anime, and the flier is here.
118	I	Ah cool I didn't know that. See, this is the place that you can experience being ninja.
119	TW1	Oh.
120	I	Let's get into the shade.
121	TW1	How does this work? Ninja experience?
122	I	There are time slots like 30 minutes, so group tourists can put the experience time to their day-tour and such.
123	TW1	Ah I see.
124	I	For example, if you go to the themepark you have to stay there all day long.
125	TW1	Yeah we don't want to waste the expensive entrance fee.
126	I	But this is so small, maybe 1 or 2 hours would be enough to see all of them. Since it's located in the heart of Tokyo, you can see Asakusa before noon and still can have some fun in the afternoon.
127	TW1	Yeah that is cool to have small themepark like this.
128	I	This is the entrance.
129	TW1	Whoa.
130	I	This place isn't known much by international tourists yet.
131	TW1	I understand, it's not in the main area.
132	I	So usually local people come here, like young mothers and children.
133	TW1	Is it pay per ride type?
134	I	Yes.
135	TW1	It doesn't look very fancy but maybe good for local kids.
136	I	Yea I think so.

Line	ID	Script (English, original)
137	TW1	This looks very old.
138	I	This themepark started as a botanical garden, that's why it's called "Hanayashiki".
139	TW1	I see. Like how long?
140	I	About 100 years ago.
141	TW1	Very old.
142	I	And there isn't any content here, but we have very old spa here.
143	TW1	What? Oh, this looks creepy.
144	I	It's around 700 yen entrance fee.
145	TW1	Old, creepy, and not very cheap to get in. Haha. But it looks cool.
146	I	I think because in winter, it's not like this. During summertime, they're all covered in ivy.
147	TW1	Ah yeah, nice. And no tourist around here.
148	I	Yes, because they don't know here. This kind of place doesn't appear on guidebook.
149	TW1	That's true.
150	I	So next time if you have a chance to bring your friends, show here around.
Harikuyou (Needle Funeral)		
151	I	Did you get that?
152	TW1	It said needle funeral.
153	I	Yes, people who involved in the sewing industry brings broken needles here.
154	TW1	Ah yes I heard it. Broken needle and thread. So these needles are taken care of?
155	I	Yes, to show the gratitude to the needle worked hard.
156	TW1	Interesting! So this is like the graveyard of the needle.
157	I	Exactly.
158	TW1	Are they only hand sewn stuff?
159	I	Nowadays I think they are accepting sewing machine's needle too.
160	TW1	Oh yeah like western style needle.
161	I	I don't know what exactly they are doing, like praying and so, but I assume some kind of ceremony is happening here.
162	TW1	What are these names?
163	I	These are contributors of the ceremony. You understand kanji right?
164	TW1	Yeah.
165	I	This kanji is "harikuyou (needle funeral)".
166	TW1	Okay. Quite rare to have these kind of place I guess.
167	I	It is. From all over Japan, broken needles are getting together.
168	TW1	So they put money here?
169	I	Yeah, and the staff collect them to use for the actual ceremony.
170	TW1	And literally no tourists here.
171	I	Now they are fixing the building, under renovation maybe.
172	TW1	Yeah it's covered in the sheet.
173	I	This is just a small branch of the temple premises.
174	TW1	So especially for the needle thing, this place is reserved for it.
175	I	I guess so. Okay let's go back to Senso-ji.
176	TW1	Do you have anything else?
177	I	No this is the end of the fieldwork, because the contents we have here are the same as what you heard last time.
178	TW1	Okay.

(End of the Script)

RU2

Line	ID	Script (English, original)
Asakusa Engei Hall		
1	I	Oh that's so hot. Do you know the concept of Kabuki?
2	RU2	All of them are guys.
3	I	Yes, no women. Sometimes they act like women, but that one is opposite, everyone is woman. Sometimes they act like a guy. And in Osaka area, there is one famous group called Takarazuka.
4	RU2	Yea I know!
5	I	Do you know Takarazuka?
6	RU2	Yeah.
7	I	Maybe they have green tea ice cream I guess? Yea they have. Kakigori, but that green one is Matcha ice cream.
8	RU2	It looks like an interesting place here.
9	I	This place is rather less packed place than Asakusa main street, Nakamise dori.
10	RU2	Yea Nakamise main street.
11	I	That's the most crowded place. This place is a bit off. This area is called "6th district", Rokku.
12	RU2	Yea Rokku.
13	I	Roku means 6 in Japanese, and it's a wordplay, with Rock, like rock music's rock.
14	RU2	Ah.
15	I	You see, there, Asakusa Rokku.
16	RU2	Yes haha.
17	I	This place was used to be very famous area in Asakusa, but now trying to change the way. You see Pachinko?
18	RU2	What? Pachinko is here?
19	I	Yeah. Actually Pachinko is everywhere.
20	RU2	But Pachinko is prohibited totally in Russia.
21	I	Really?
22	RU2	Yes.
23	I	Not in Japan. It's prohibited?
24	RU2	Yes.
25	I	Wow.
26	RU2	There is a woman there.
27	I	Yea probably if you are standing there she'll think you are gonna get a ticket
28	RU2	Are they all stand-up comedy?
29	I	Technically it's not stand-up comedy as he is sitting in the stage. We have this kind of stage, seats and audience.
30	RU2	So these guys are main comedians.
31	I	Yea. And thes guys are only for today, so they are changing rotations.
32	RU2	These comedians are only men? Or Women?
33	I	Erm, yea traditionally all men. But now it's open to women as well. I didn't know that actually.
34	RU2	But they have less women. Are they.. can be couple?
35	I	You mean duo?
36	RU2	Yes.
37	I	I think so.
38	RU2	And only available in Japanese language.
39	I	Only Japanese. But sometimes Kabuki have audio-guide and other language interpretation are available like English. But maybe not Russian.
40	RU2	But this comedy is only in Japanese.
41	I	Yes.
42	RU2	But you can't understand this comedy in Russian properly anyway.
43	I	Hahaha. Maybe. They deal with daily life in funny way, like bad marridge and such.
44	RU2	Oh my god. Are they popular?

Line	ID	Script (English, original)
45	I	Yes, for older generations, not sure about younger generations.
46	RU2	And they have to wear only traditional clothes?
47	I	Not necessarily, some of them are wearing suits. This performance is called Rakugo or Yose.
48	RU2	Rakugo and Yose. I see.
Don Quijote (Shopping Center)		
49	I	I'm not sure if there is any Don Quijote in Futamatagawa.
50	RU2	We have.
51	I	Oh you have?
52	RU2	It's the only supermarket which we have in Futamatagawa, Don Quijote.
53	I	It's everywhere.
54	RU2	I'm kinda good customer. I buy a lot there.
55	I	Hahaha. What do you buy? Like food, or..
56	RU2	Just normal stuff.
57	I	Because depending on the place they do localizations.
58	RU2	I see. And Tax Free stuff.
59	I	Here they do some sales for Japanese souvenir.
60	RU2	Yea, we don't have them in Futamatagawa.
61	I	Nowadays we have Duty Free signs in many places.
62	RU2	Yes, when I was shopping, at first I was asked "Are you a tourist? Show me ID", so I was like "No I'm not a tourist, I'm here to study"
63	I	Ah. Do they understand English?
64	RU2	As much as I can communicate with, Japanese English. If they can't understand they can't supply it.
65	I	Right.
Asakusa Rock-Za		
66	I	The third one is this, Rokkuza. You see that Kanji, "Za"?
67	RU2	Yes.
68	I	You got the idea?
69	RU2	Is it prohibited?
70	I	No it's not. As far as they have a licensure to operate, it's totally fine to do this.
71	RU2	I was real surprised, it's prohibited in my country.
72	I	So many things are prohibited in Russia, like Pachinko?
73	RU2	Yes.
74	I	Any gambles?
75	RU2	Yes. And this kind of strip theatre. It's kind of red district.
76	I	The thing is, this area itself was kinda red district in Asakusa.
77	RU2	But this looks like normal place.
78	I	Yea during daytime.
79	RU2	Ah in night time it becomes more like red district?
80	I	Erm this is a main street but if you go a little bit inside yea it will be.
81	RU2	Hmm.
82	I	And this area is kind of first place, so..
83	RU2	It has a historical value.
84	I	Exactly. But now they are trying to introduce other service like Karaoke, or shopping mall.
85	RU2	I see Karaoke here.
86	I	But they cannot delete the history anyway.
87	RU2	Yea they cannot avoid it because it's part of a history. How about Shinjuku?
88	I	Shinjuku? In Kabukicho yes they have such a place.
89	RU2	Because one day I was excited to visit the Samurai museum and was a total surprise that I found that area.
90	I	I see, also Shinjuku Ni-Chome is a famous place for LGBT community.
91	RU2	Yes I remember, that was a surprise too. In Russia it's not that open.
92	I	Also this place is for horseracing.

Line	ID	Script (English, original)
93	RU2	Right. Leisure for adults.
94	I	Exactly.
95	RU2	I think we have to keep all part of culture, but in my personal opinion, it's related to my family and I'm not openly supportive for these red districts.
Future of Asakusa		
96	I	Also you can listen to the other one, connected to this place in general.
97	RU2	Okay. This place was famous before World War II?
98	I	Was. Well, what do you think famous place in Tokyo other than Asakusa as far as you know? Can you name?
99	RU2	Shinjuku, Shibuya, Roppongi, Omotesando...
100	I	Yea now Asakusa is getting famous again because of these tourist attractions, but Asakusa is kind of in transition now. Also because of these kind of image, for example, young mother cannot recommend this city for small kids, you know.
101	RU2	I understand. Maybe Nakamise area is fine, but not like this area. So they have some kind of mixed feeling right?
102	I	Exactly.
103	RU2	They want to keep this cultural heritage of course because it's related to history of Japan, but at the same time, as a tourist attraction, hmm, not so much.
104	I	Keeping good impression, and cultural heritage also.
105	RU2	Because they have to know the history. They are making the history.
106	I	How do you feel about these red district is still remain here?
107	RU2	It's kinda very difficult question for me, I don't know what I have to say. I think we have to keep all these kind of culture, but I'm not sure. Maybe it is related to my family issue.
Edo Shitamachi Traditional Crafts Museum		
108	I	It's kind of handicraft museum, and we can see the original production and special products. When I come here on weekdays, we don't see the craftsmen performing. So you are lucky to have these actual craftsmen's works today.
109	RU2	Right. I go to many museums but sometimes I don't see English explanations so here is good.
110	I	Here, there is a small statue. The actual size one is in Nara, Nara prefecture.
111	RU2	Mhmm. In shrine?
112	I	Shrines or temples, yes. It says "it is built in 1730s", so yea 18th century.
113	RU2	Cool. Is it kind of traditional furniture?
114	I	Yes.
115	RU2	What is this made of?
116	I	Some kind of tree, I'm not sure how to translate it into English, but Japanese traditional wood.
117	RU2	I see.
118	I	It says "Kiri" in Japanese.
119	RU2	Kiri?
120	I	Yea. Oh, do you remember this Kanji? The one you used to explain your name in Japanese.
121	RU2	Ah yea it's related to my name, haha.
122	I	In Japan these kind of drawer is used for a bride's gift for the wedding.
123	RU2	For their family?
124	I	Essentially. When marriage happens the bride is going to husband's house right? The bride brought these shelves or drawers to their new family.
125	RU2	Interesting. We have similar cultures in Russia, for bringing gift. Is it expensive?
126	I	Yea if it's a good one. My mom had one, once told me it was about \$7000.
127	RU2	Gosh it's expensive.
128	I	Yea that's a good one. Here is an accessory section. Do you have similar or different kind of accessory in your area?
129	RU2	Yes, accessory especially for women, or magnets. They are beautiful.
130	I	What is it made of?
131	RU2	It depends, but the most popular one is made by silver.

Line	ID	Script (English, original)
132	I	There is a feather pen.
133	RU2	What is this?
134	I	This is for a sliding door, it's decorative handles.
135	RU2	Ah. This is cat?
136	I	Called "Manekineko", I forgot again, which hand is for money and which hand is for customer.
137	RU2	Maybe right hand?
138	I	Maybe. Hey, this is "Oshima-Tsumugi", Japanese famous fabric used for kimono.
139	RU2	Nice, very neat. Let's go outside.
140	I	Ah now that's hot. It's already 2:30, but it's almost over.
141	RU2	Yes it's so hot, especially this time around of the day. I think this area is very local though, compared to main area.
142	I	Yea much less people than Nakamise dori.
143	RU2	I like here, similar to my place.
144	I	Where do you live in now?
145	RU2	Futamatagawa.
146	I	Hahaha Futamatagawa is very local.
147	RU2	Yes. And most of the residents are aging people.
148	I	Okay.
149	RU2	Like my grandparents generation people.
150	I	Yea Japan is super aging society, not only in Futamatagawa. Especially countryside, aging is becoming a big social problem, struggling to attract young people.
151	RU2	Yea I heard about that. Especially local prefectures. How about making jobs in countryside to bring young generation?
Hanayashiki		
152	I	That would be one solution possibly. Without a job young people really wouldn't settle in.
153	RU2	Oh what is this, is it some kind of park?
154	I	It's Hanayashiki, a theme park. Pretty old.
155	RU2	Okay.
156	I	"Hana" means flower right? Look here is a brochure, the history of Hanayashiki is written.
157	RU2	Hmm, ah Hanayashiki. It's started as a botanical garden. That's why "hana".
158	I	Yes. They have all flowers and plants to show around in the park historically.
159	RU2	Cool, like 100 years ago? Very old.
160	I	Yup.
161	RU2	They used to be a zoo? Is that why there is a panda here? This is cute.
162	I	Hahaha I guess so!
163	RU2	It is very small though, like compared to Tokyo Disneyland.
164	I	Well yea we can't build Disneyland-sized theme park in the middle of Tokyo..
165	RU2	Yea true. Very local. As it looks there's not so many foreigners here.
166	I	Hanayashiki is for Asakusa locals, maybe foreign tourists don't recognize this place because it's kinda far from the central area.
167	RU2	But the clip said some kind of Ninja training is available for tourists.
168	I	Ah yea that's true, they want to attract new potential customers.
169	RU2	I see.
170	I	See, the entrance is different, they are separated from normal Hanayashiki entrance. Tourists who don't have much time to look inside Hanayashiki can just stop by the Ninja experience for fun.
171	RU2	Sounds cool. How much are they?
172	I	Let's see.. There is an instruction. Y2000 per hour. Not too expensive.
173	RU2	Yea.
174	I	Do you want to try Ninja experience?
175	RU2	Nah I'm good.
176	I	Haha okay.
177	RU2	There is also Japanese tea ceremony section. Tea ceremony in kimono.

Line	ID	Script (English, original)
178	I	Ah yea, so here is a set collection of Japanese culture experience thingy.
179	RU2	Right. Good to have these places for taking a rest, who are tired of walking.
180	I	Yea, this is not so local, lots of tourist attractions.
181	RU2	But those who are making living for business here, this place is local.
182	I	True.
Senso-ji		
183	I	Here, this is Senso-ji.
184	RU2	Ahh. We are back?
185	I	Yes. Now we are back into Senso-ji premises.
186	RU2	How can Japanese students wear school uniform like this, like such short skirts?
187	I	I don't know, they are young.
188	RU2	Hahaha.
189	I	Maybe I was like that when I was in high school.
190	RU2	Are you?
191	I	Maybe!
192	RU2	Are these people wearing kimono are doing for some reason?
193	I	Not really, there are plenty of rental kimono services, and they want to be in the traditional Japanese atmosphere I guess.
194	RU2	Gosh it is hot. Is it hot for you?
195	I	Oh yea definitely, and it's humid. Even for Japanese so I would imagine how hot it would feel for a Russian.
196	RU2	Atsui!
197	I	Haha I know. I definitely need an ice cream or something after this.
198	RU2	It's smoky. What is this?
199	I	Oh yea because of that, all of that, ew.
200	RU2	I kind of like this smell.
201	I	Really? Just a little bit is nice but maybe not too much.
202	RU2	Yes, not for a long time.
203	I	We go straight, and then turn right, going back to the department store. We are a bit late but should be fine.
204	RU2	As for yukata, is there a common color for women or for men?
205	I	Not really, any color would be fine.
206	RU2	But not so many men wear a pink yukata.
207	I	Yea you're right haha. It's just a common sense among Japanese I guess.
208	RU2	Okay.
209	I	But if they want to, of course they can. But I don't think I can find a good one, many pink yukata are designed for women normally.
People live in Asakusa		
210	I	And there is a last one, the final one.
211	RU2	Asakusa is like Futamatagawa?
212	I	Why do you think so?
213	RU2	They are older people who are living. And the population. Most of people here are like foreigners and tourists. And the Englishman said that one-child policy in China.
214	I	Well the thing is, if you are in your area, Futamatagawa, if so many tourists come to Futamatagawa, what would you think? Do you keep on living?
215	RU2	As far as it's convenient place, many tourists won't bother me.
216	I	Okay. But in Asakusa it's becoming a problem, some tourists think as "well I'm visiting here only today so I don't care much about local rules".
217	RU2	Like stopping the tourist bus on side of the roads like that?
218	I	Exactly.
219	RU2	Are the bus drivers would be in the trouble?
220	I	Don't know, maybe. If they are fined.
221	RU2	Just wondered, are Japanese people polite to others, even for friends?
222	I	I guess same as other country's people, we get more casual when we are close friends.
223	RU2	I see.

Line	ID	Script (English, original)
224	I	Like I call you *-san, but if we get really close, probably I'll take off the "san" part.
225	RU2	Right.
226	I	I'd rather be called by my family name than first name at the beginning, just to be polite.
227	RU2	Me too.
228	I	Well I won't mind, but if a total stranger comes to me and just speak without "san" it's weird you know.
229	RU2	Yea I learned that. Is "san" only for women?
230	I	No it can be used both, for men and women. "Chan" is for girls, but "san" is for everyone. "Kun" is for boys.
231	RU2	I was surprised when I was called "***chan" in the classroom, I thought "I'm not a school child I'm an adult!"
232	I	Right. But my older friends call me "chan" sometimes.
233	RU2	Ah then the age matters, is it okay situation?
234	I	Yes I think so. Also using "chan" to older people is inappropriate.
235	RU2	Is it?
236	I	Yes, and "kun" to older people is also inappropriate. Depending on the context though.
237	RU2	It's complicated.
238	I	Yeah. Using "san" for everybody is the easiest way.
239	RU2	I will do. Now I'm thirsty.
240	I	We'll get something on the way.
241	RU2	Maybe beer or something?
242	I	I don't know, I don't know maybe.
243	RU2	I think I prefer living in countryside.
244	I	Because there are too many people?
245	RU2	Yes.
246	I	Let's go through here, Ekimise.
247	RU2	Okay.

(End of the Script)

VN1

Line	ID	Script (English, original)
Before Experiment		
1	I	It is very hot. How is the weather in Vietnam now?
2	VN1	It's hot as here and humid. Because right now it's rainy season.
3	I	I see, but Japanese summer is humid as hell. This year is not that bad, but last year was pretty hot and harsh. Today I think it's like 34 degrees or so.
4	VN1	I think so too. Because of this sunlight.
5	I	We are going that way. If you want to take a picture or stop by somewhere, please do.
6	VN1	Okay. So we are gonna sightseeing. It will be around 1 hour?
7	I	Something like that. So here is Kaminari-mon.
8	VN1	Let's get into the shade.
9	I	If you access to the website, you'll see the contents here. Now, you are here.
10	VN1	Ah I see.
11	I	You tap here and the contents is played. Some are spoken in Japanese, in case English translation follows.
Fujin and Raijin		
12	VN1	Good. So it talks about the gate, Fujin and Raijin.
13	I	Okay. How about the religion in Vietnam, I suppose it's mainly Buddhism like Japan.
14	VN1	Yes, but it is a bit different from Japanese Buddhism, we celebrate lunar year.
15	I	Ah yes.
16	VN1	We have different temples, but the souvenir shops in front them are similar like this.
17	I	Oh totally.
18	VN1	We have omikuji (fortune slip) and such.
19	I	Ah you know omikuji?
20	VN1	And omamori (good luck charms). You have that right?
21	I	Yes we have, just like the same one.
22	VN1	Yes. We use them depending on the season. Now it's summer. But around New Year the shops are very crowded and we can't even go inside.
23	I	Really?
24	VN1	Because everyone is going there.
25	I	I get it. We also believe in Shintoism, and we have "first shrine visit" in the beginning of the year.
26	VN1	I know that, they pick some shrine to visit which is in nearby or their favorite.
27	I	Exactly. And we wish good luck for the whole year. When is the lunar new year exactly?
28	VN1	Depends, last year it was in February.
29	I	Oh so they changes the date.
30	VN1	Yes.
31	I	In Japan we have "moon watching" in September. We call it Otsukimi, have you heard it?
32	VN1	Yes I have. So you basically watch full moon.
33	I	Yea and we eat Japanese rice cake thing. That's our cultural event during September.
34	VN1	Nice sound.
36	I	Do you know what it is?
37	VN1	Ah.. Like, the wind and the bell.
38	I	You got it right.
39	VN1	I forgot what it is called.
40	I	It's called Furin.
41	VN1	Furin, yeah Furin I remember.
42	I	The windbell. Many Japanese feel it's summertime when they hear the sound.
43	VN1	Can they tell what it's made by their sound?
44	I	Yes, most of us I think, like metal, or glass and pottery.
45	VN1	Ah. We use this to decorate the house, but in any season in Vietnam.
46	I	I see. We only use this in summer, because the sound is very chill for us. Japanese summer is very hot, so we try to feel a bit cooler by the sound.
47	VN1	Makes sense.

Line	ID	Script (English, original)
48	I	The point of this research is you listen to the contents, and I collect your opinion and comments about your culture to see if there are any differences, or even similarities.
49	VN1	Okay. I just came back from Hakone.
50	I	Hakone? For what purpose?
51	VN1	I had study trip with my professor.
52	I	Ah cool.
53	VN1	This place looks similar to where I live in Shonandai.
54	I	I think because of the arcade, Shotengai.
55	VN1	Ah yes, Shotengai, the image of ceiling looks similar.
56	I	True.
57	VN1	We have less people in here, compared to Nakamise-dori.
58	I	This area is kinda old area.
59	VN1	I love this place. I think I prefer somewhere like this, not so many tourists.
60	I	Yeah yeah.
61	VN1	It's like more natural place of daily life.
62	I	It's kind of my dilemma, because it is your first time to visit Asakusa I would like to take you so-called touristy place first, then go to the place which has less people.
63	VN1	So usually you introduce the other route?
64	I	No that's okay, it's totally up to the experiment participants.
65	VN1	Good. Glad today is sunny, I would imagine if it's rain so bad!
66	I	Well we had other participant who were hit by the severe rain. Unlucky.
67	VN1	Ah shame.
68	I	Do you know that kanji?
69	VN1	Ah Atarashii right?
70	I	Yes, so the bottom one is the same as Nakamise, so this reads "Shin-Nakamise".
71	VN1	So this area is called new Nakamise street.
72	I	Yes, the main Nakamise-dori is in front of Kaminari-mon.
73	VN1	Yeah we passed it already.
74	I	Yes. Nakamise-dori and Shin-Nakamise-dori is crossing.
75	VN1	Can I take pictures?
76	I	Please, that's the whole point of this research.
77	VN1	I see "Sushiya-dori". Sushi street?
78	I	It was actually, but we don't see many sushi places anymore. But I assume we used to have a lot of them, that's why it's called Sushiya-dori.
79	VN1	Yea they changed them into curry shop and cafes.
80	I	And this is the shopping center called Rox. This area is "6th district".
81	VN1	Ah.
82	I	And we call this "Rokku" which means 6th district. 6 is "Roku" in Japanese.
83	VN1	So it's a wordplay.
84	I	Essentially.
85	VN1	And they named the shopping mall as well.
86	I	Yes. And this is kind of old and less touristy area.
87	VN1	Can I buy this tea?
88	I	Of course of course, I know that tapioca bubble tea in Taiwan.
89	VN1	Everyone loves tapioca.
90	I	I know, it's so good.
91	VN1	Ah we have to buy ticket first. Interesting.
92	I	Do you have any idea? Can you read katakana?
93	VN1	Yes I can read katakana. Tapioca drink, small, medium, large. I might get medium.
94	I	Alright cool.
95	VN1	Can I have just tea, not tapioca?
96	I	You don't like tapioca? I love it.
97	VN1	Everyone loves tapioca, but it's not the case for me.
98	I	Why don't you like it? The texture?
99	VN1	I don't like the taste of tapioca.

Line	ID	Script (English, original)
100	I	Yea it's good season for shaved ice too.
101	VN1	I love it too.
102	I	Do you have similar shaved ice in Vietnam?
103	VN1	Yea we have shaved ice, but we put fruits a lot. Vietnam is a country of fruits. Like strawberries. But still very cheap.
104	I	Alright.
105	VN1	Dragon fruits, mango and such.
106	I	Oh I love that. Sounds amazing. I like these tropical fruits.
107	VN1	Yes, with many fruits and ice, and condensed milk altogether. It's really good.
108	I	And pachinko. Haha. Do you know pachinko?
109	VN1	It's a pinball thing right? It's illegal in Vietnam.
110	I	Ah is it?
111	VN1	But not in Cambodia. So many Vietnamese go to Cambodia to do casino and these gambling.
112	I	Right.
113	VN1	Because we are in ASEAN, so we can go there without a visa.
114	I	You need a passport though?
115	VN1	Yes we need a passport, but just need to show it. No visa.
116	I	So it works like EU.
117	VN1	Kind of yeah. We can go to many countries, like Singapore.
118	I	That's easy. And here is the second contents you'll see. So you go to the website again.
119	VN1	It's delicious.
120	I	Good. Now we are here.
Asakusa Engei-Hall		
121	VN1	So this is the place of stand-up comedy.
122	I	Yes.
123	VN1	It's rather new one in Vietnam, there are some famous comedians, but I've never seen before, so I couldn't say how different they are.
124	I	I see. But is it popular for younger generations?
125	VN1	Yes it's popular.
126	I	Interesting, because in here, it's rather for older generations.
127	VN1	I see. But maybe some young people would like it.
128	I	Yeah, and this is kind of a starting point for a new comedian.
129	VN1	Do you know we have "Vietnam's got talent", like the US have "America's got talent"?
130	I	Ah right, oh you have that in Vietnam?
131	VN1	Yes, but not only for comedy talent, but also singers and artists. In the show, candidates go viral. Especially younger generations form their opinions about these things.
132	I	Interesting. Any kinds of talents right?
133	VN1	Absolutely. Comedy, acting, singing. But I'm not very interested in. I'm very busy, and simply these things don't attract me.
134	I	Okay.
135	VN1	I happened to see them on TV, but they were not my taste anyway.
136	I	Fair enough.
137	VN1	If I choose one, I would choose traditional comedy rather than these new styles.
138	I	See this area has less people, the name of the building is Rock-Za.
139	VN1	Oh so it's related too.
140	I	We are kind of running out of time so I'm gonna skip it, but this is a striptease showroom.
141	VN1	Oh. So there are many dancers.
142	I	Yes, like a burlesque type.
143	VN1	So this place is like, for adults?
144	I	Exactly. It gets a lot louder and goes darker at night.
145	VN1	Very different from daytime now.
146	I	Yes. If Nakamise-dori is "official" Asakusa, this area is kind of "unofficial" Asakusa.
147	VN1	I see.
148	I	Yup, we are going that way.

Line	ID	Script (English, original)
149	VN1	Ah, another arcade. There is a ramen place.
150	I	Ramen is good.
151	VN1	I like soba the most, I like udon too.
152	I	Do you know somen? Somen is a lot thinner.
153	VN1	Tsukemen is good too. There is a place one minute walking from my dormitory, I always go to that tsukemen restaurant.
154	I	Nice. Where do you live?
155	VN1	Tsunashima. Close to Hiyoshi. Very busy but convenient area.
156	I	Mhmm. It's a good place.
157	VN1	I've been in Shinjuku, Shibuya, Ikebukuro, Roppongi. In Roppongi everything is expensive, so I just passed by.
158	I	Haha. There is an owl café.
159	VN1	What's that, Edo Shitamachi Dento Kogei-kan.
Edo Shitamachi Traditional Crafts Museum		
160	I	Well done, you read kanji very well. That's the place where the next content is mapped.
161	VN1	It's free admission.
162	I	And it's air-conditioned, so we are getting inside just a little bit.
163	VN1	Do they have that arcade decoration always?
164	I	I think so, but the design is seasonal, now it's summertime, so that's fireworks.
165	VN1	Ah I see.
166	I	Today we don't have them but sometimes there are craftsmen showing their work here.
167	VN1	Right. Where are we?
168	I	It's here.
169	VN1	These cups are nice, Japanese use them for tea ceremony right?
170	I	Yes.
171	VN1	We had cultural event, and the teacher taught us how to wear yukata, and we had Japanese traditional green tea.
172	I	Nice.
173	VN1	And they had Sado (tea ceremony) equipment like this.
174	I	So did you try Japanese green tea? Was it bitter?
175	VN1	It was served with sweets. The teacher told us when we drink tea with sweets it's a very good combination.
176	I	Yes, that's the point of Japanese green tea. Sweet and bitter combination.
177	VN1	This is free admission, so it's a good place that I bring my friends to show them around if they are interested in Japanese culture.
178	I	Yes it is a good idea.
179	VN1	In our culture we have crafts using like, how to say, terra cotta.
180	I	Yea yea I know terra cotta, the red one right?
181	VN1	Yes, Vietnam is famous for producing these things. My hometown makes them too.
182	I	Do you use kanji in Vietnam?
183	VN1	Well, there is an interesting story to tell you about.
184	I	Okay.
185	VN1	Back then, a thousand years ago, we used kanji, but the different version of Chinese and Japanese.
186	I	Ah.
187	VN1	Even in the Vietnamese, the kanji for Vietnam is "Etsu-Nan", you know Nan means south in Japanese kanji. So the part of Viet-nam include the meaning of "south".
188	I	Ah I see.
189	VN1	My hometown is "Eiryu", I'm gonna show you the kanji.
190	I	Sounds like "eternity dragon". That's cool name.
191	VN1	Also as of Ha Long Bay, which is a famous bay in Vietnam, the Ha part means "under", and Long means "dragon".
192	I	Cool, so that's the original story of the meaning of the bay's name.
193	VN1	Yes.
194	I	And I didn't know that Vietnamese used the different form of kanji.

Line	ID	Script (English, original)
195	VN1	It's a kanji and Roma-ji combination, including meaning and appearance. We borrowed kanji appearance by Chinese, and meaning by Western.
196	I	Interesting.
197	VN1	Look at this picture, terra cotta in Vietnam.
198	I	Ah it really is. Good to know. Thanks for sharing. So here we call this Hanayashiki.
Hanayashiki		
199	VN1	Is it Hanaya, the florist?
200	I	It's actually a themepark.
201	VN1	Oh.
202	I	And there is anothere clip here.
203	VN1	Okay. Is it still operating? It said it was a botanical garden at first.
204	I	Yes, somewhere we can see flowers, so that's why it's called "Hanayashiki (flower mansion)".
205	VN1	Ah alright.
206	I	And then they changed it into themepark after WWII. And between botanical garden and the themepark, they had a small period of time operating as a zoo.
207	VN1	A zoo. Ah that's why they have panda here?
208	I	Indeed.
209	VN1	So it's kind of a remainder of the history.
210	I	Yes.
211	VN1	It looks very old.
212	I	Actually this is one of the oldest themepark in Japan. Like 100 years old.
213	VN1	Whoa. It's a lot smaller than Tokyo Disneyland, but it looks more intimate.
214	I	Yes, very local.
215	VN1	For local community, like young family.
216	I	Yes, young mothers bring their kids here and use this place just as a normal park.
217	VN1	And in the content she said Asakusa is getting less lively, because there are a lot more attractive cities in Tokyo.
218	I	Definitely. Normally we can go there but today it seems to be under renovation, so we have to go that way.
219	VN1	Okay. So it's already Senso-ji premises?
220	I	Yes. We can go through, yeah we should be able to.
221	VN1	I didn't know that the themepark is that close to Senso-ji.
222	I	It is in the main area of the city.
223	VN1	I have the access to the guidebook but actually not so many chances to listen local people's talk.
224	I	Yeah true, like the woman working in Hanayashiki.
225	VN1	I see. How did you find her?
226	I	Well I was fortunate to interview her, and let me know the "real" situation of Asakusa.
227	VN1	Cool. You know, the information we can get in the guidebook is very superficial.
228	I	Yea absolutely, maybe like Lonely Planet?
229	VN1	Yea. It's just general information, and always shows good things.
230	I	Exactly.
231	VN1	Is that Tokyo Tower?
232	I	No that's Tokyo Skytree.
233	VN1	Oh, I haven't been there yet.
234	I	Haven't you? It's really good, please go there at least once.
235	VN1	Maybe tonight.
236	I	Yeah why not?
237	VN1	Can I walk there from here?
238	I	Maybe but I'm not sure, because it looks a lot closer but it's really big, so actually it might not be that close.
239	VN1	Ah okay. It's a bit far. Hahaha.
240	I	If you take trains it's like next station.
241	VN1	Cool.

Line	ID	Script (English, original)
242	I	You should go there if you haven't.
243	VN1	And now we are back at Senso-ji.
244	I	This is the kind of official Asakusa. They have omikuji there.
245	VN1	I got two omikuji.
246	I	Oh yea? How was that?
247	VN1	I think I got the best one.
248	I	Nice. I've heard Senso-ji has a lot of bad fortunes.
249	VN1	Oh then I got lucky.
250	I	You did.

(End of the Script)

TW2

Line	ID	Script (Japanese, original)	Script (English, translated)
Before experiment			
1	I	ちょっと日陰になる方に行こう。今日はちょっと暑すぎなので。	Let's get inside the shade a bit. Today is too hot.
2	TW2	はい。暑い！	Yes, really hot!
3	I	台湾はこの時期暑い？日本とどっちが暑い？	Is Taiwan hot in this time of year too? Which is hotter, Taiwan and Japan?
4	TW2	(スマートフォンを見ながら) 29度だって。	(Looking at the smartphone) 29 degrees celcius.
5	I	29度かあ。	29 degrees.
6	TW2	こっちの方が全然暑いですね。今日は雨かも。	Here is way hotter. Today might be rainy.
7	I	後から雨って聞いている。あ、雷門。	Yea I heard it too. Here we are at Kaminari-Mon.
8	TW2	着物で来てる人がいっぱいいますね。	There are many people in kimono.
9	I	レンタルできるんだよね。	We can rent one.
10	TW2	ここですか。	Can we?
11	I	まあ観光客なので、私たちも。もし何か買いたいものがあったら全然買ってもらっていいし。写真撮ってもいいし。好きなように。	Yea we are tourists here, too. If you want to buy something please do, or you can take pictures. Whatever you like.
12	TW2	はいー。	Okay.
13	I	浅草に来たことあるんだよね。前はどこらへんを歩いたの？	You've been in Asakusa before, right? Where did you walk last time?
14	TW2	前は4月の時にここら辺のゲストハウスで働いているお友達と。	It was in April, with my friends who works at a hostel around here.
15	I	へー。そのホステルは浅草のこのエリアなの？	I see. In this area?
16	TW2	浅草というか、ここから800mくらいかな。	Asakusa, but technically about 800m from here.
17	I	なるほど。でも一番近い駅は浅草？	Okay. But the closest station is Asakusa?
18	TW2	浅草。	Asakusa.
19	I	まだ日陰の方がちょっとは。	In the shade is a bit better.
20	TW2	全然違いますね。	Way better.
21	I	さっきの仲見世の方がメインの通りなんだけど、こっちの方に来るとちょっとだけ人が少なくなるのね。	Compared to Nakamise-dori which is the main street, here we have less people.
22	TW2	人が少なくなった方が良い？	Is it better to have less people?
23	I	うーん。**くんはどう思う？	I don't know. What do you think?
24	TW2	まだフィールドワークの内容が詳しく分からないので。	Well I don't know what you intend to do in this fieldwork yet.
25	I	まあ浅草の街を歩いてもらって、ある場所とか、あるモノについて説明してあるコンテンツがあつて。それが英語と日本語なんだけど。	You walk around Asakusa, then you listen to several contents explain something. They are either in English or Japanese.
26	TW2	あー。じゃあ例えば銀行に行つて、その銀行の紹介を聴く。	I see, like going to the bank and listen to the explanation about it?
27	I	そうそうそう。オーディオガイド的な。それを聴いて。	Yea, things like that. An audio guide.
28	TW2	英語？	In English?
29	I	全部英語。	All of them.
30	TW2	やばい！	Oh no!
31	I	ははは。でももし分からなかったら日本語で説明するから。	Haha. But if you don't understand I'll explain in Japanese.
32	TW2	頑張ります。	I'll do my best.

Line	ID	Script (Japanese, original)	Script (English, translated)
33	I	地元の人の話が入ってる場合があつて、それは日本語なんだけど。その後、英語しか分からない人の為に英訳を付けてるのね。	Some include local's talk in Japanese though. In this case I put english translation after that part for those who only understands English.
34	TW2	なるほど。	I see.
35	I	で、それを聴いてもらって、自分の国ではどうかあとか、そういうのをいろいろ話してもらうフィールドワークです。	Then you listen to them and talk about difference or similarity, or just random comments related to your culture.
36	TW2	はい。	Okay.
37	I	で、それをやった後に、もう一回同じフォームに記入してもらって、何か変わるかどうか、というのを測る。	Then after the fieldwork you'll fill the form again and see if there is any difference of the scores.
38	TW2	こちら辺人少ないですね。	We don't see many people here.
39	I	ここって、観光で来てる人というより浅草に住んでる人が多いんだよね、多分。	I guess people in here are residents of Asakusa, rather than tourists.
40	TW2	ここうるさくない。	Here is quiet.
41	I	そうね、仲見世ほどうるさくないかもね。もう一本先かな。この後は予定はないの？	Yes, quieter than Nakamise-dori. Let's go to the next street. Do you have anything to do after this?
42	TW2	ないです。宿題。	Nope. Only homework.
43	I	大変だね。	Good luck.
44	TW2	毎週授業で宿題が出る。	I get homeworks every week in the class.
45	I	やっぱりこっちの方が日陰が多かったね、良かった。	We've got more shades in this route. Phew!
Asakusa Rock-Za			
46	TW2	ここから見ると結構人がいますね。	Compared to where we came we have more people here.
47	I	あそこ見て。浅草Roksって書いてあるでしょ。	Look over there. You see Asakusa-Roks?
48	TW2	ロック。	Rock.
49	I	ここって、6つ目の区って呼ばれてるエリアなのね。	This area is called "6th district". ("Roku" means 6 in Japanese)
50	TW2	1から6までの？	From 1 to 6?
51	I	そうそう。6丁目みたいな。	Yes. 6th district.
52	TW2	じゃああそこは5区？	If so, over there is 5th district?
53	I	うーんとね、とは限らないんだけど。	Not necessarily.
54	TW2	エリアの名前なんですね。	This is the name of the area.
55	I	だから音楽のロックとかけて、浅草ロックって呼んだり。	Yes, that's why this place is called Asakusa Rock. It's a wordplay, like rock music.
56	TW2	へー。面白い。ロックスっていう名前もここから来てる？	Interesting. The name "Roks" also comes from this?
57	I	そうだよ。	Yes.
58	TW2	パチンコがある。	There is a pachinko (Japanese pinball).
59	I	**くんってパチンコやったことあるの？	Have you tried pachinko before?
60	TW2	一回。	Only once.
61	I	あるんだ！日本で？	You have! In Japan?
62	TW2	まず、ルールが全然分かんないから。	Well I don't know the rule though.
63	I	ピンボールみたいな感じだよ。あれ、プロのくぎ師って人がいて、くぎが生えてるでしょ。そこにパチンコ玉を入れて、こう飛ばして、穴に入れるとジャーって出てくるんだよね。	It's just like a pinball. We have professional men to adjust the nails of pachinko machine. When we put the balls and hit the nails and if you are lucky, you get lots of treats.

Line	ID	Script (Japanese, original)	Script (English, translated)
64	TW2	そうそうそう。前に大阪に行った時、一人のスタッフが韓国人で、毎日やってる。	I know that. When I went to Osaka, one of the staffs was a Korean and she said she was playing it every day.
65	I	パチンコを。	Pachinko?
66	TW2	毎日やってた。20万以上負けたと言っていた。	Yes, every day. She told me she lost more than 200,000yen
67	I	はははは。	Hahahaha.
68	TW2	それで他の時も、彼氏が1万くれて、私を連れて行った。	Her boyfriend gave me 10,000yen and took me to pachinko.
69	I	で、その1万円はどうしたの。すったの？	Then what happened to that 10,000yen? You lost them?
70	TW2	すった。	Yup.
71	I	分かる？パチンコでお金を使い切っちゃうことを「すった」って言うんだけど。	You know the vocabulary? When you lose all your money we say "suru".
72	TW2	そうそうそう。分かる分かる。負けた。	Yea yea I got it. I lost them.
Asakusa Engei-Hall			
73	I	ここ、浅草演芸ホールというのが最初のとこなので。	Here, we have the first content in Asakusa Engei-Hall.
74	TW2	オッケーです。	Okay.
75	I	分かった？何言ってるか。	Did you get what they are saying?
76	TW2	70%。	70%.
77	I	あーでも結構分かったね。	Not bad.
78	TW2	ここにコメディが見えるじゃん。それで、老人が。	We see comedians here. Old guys.
79	I	そうそう。	Yeah.
80	TW2	そういうのを見たことがないって。どうして？って言ったら、どうせ分かんないからって。	He said he has never seen such performances. When you asked why he said "I won't get it anyway".
81	I	そう。面白い言葉って、日本語で言われても多分ピンとこない。	Exactly. For foreigners, specific words such as humours won't be understandable when it is told in Japanese.
82	TW2	私でさえ分からない。ドラゴンタイガーって知ってる？日本のドラマ。	Even I don't get it. Do you know "Dragon Tiger"? A Japanese drama.
83	I	知らないなあ。	No I don't.
84	TW2	見たことあるけど、全然分からなかった。	I saw them and didn't understand at all.
85	I	寄席とか落語とか、見たことある？	Have you seen Yose or Rakugo?
86	TW2	一人の座ってるやつ・・・。	I've seen one performed sitting alone...
87	I	落語かな？	Rakugo?
88	TW2	そうそう落語！落語のドラマを見た。	Yes Rakugo. I saw a drama about Rakugo.
89	I	へー。	I see.
90	TW2	でも、意味があんまり分からない。	But I didn't get it very much.
91	I	なんか歌舞伎とかだと、英語でオーディオガイドが使えたり。でもこういう寄席とかはまだかなー。笑って、結構難しいからね。	As for Kabuki, sometimes audio guide in English is available. But not for Yose yet. Humours are very difficult to get.
92	TW2	ですよ。	Very true.
93	I	台湾でこういうコメディみたいのってある？	Do you have something like this in Taiwan?
94	TW2	台湾ってお笑いのがあんまりない。	In Taiwan we don't have many comedy performances.
95	I	ないのか。	You don't?
96	TW2	テレビのお笑い芸人と、アイドルの区別があんまりない。	We don't differentiate comedians with idols much.
97	I	えっそうなんだ。	Oh really?

Line	ID	Script (Japanese, original)	Script (English, translated)
98	TW2	お笑い芸人が自分のことをアイドルと呼んだりします。	Comedians sometimes call themselves idols.
99	I	日本はアイドル文化もすごく大きいもんね。	In Japan idol culture is a big thing.
100	TW2	アイドルは日本は少女だけでしょう。SMAPもアイドル？嵐もアイドル？	Idols in Japan are always girls. How about SMAP (Japanese pop music group)? Are they idols?
101	I	どうだろう。SMAPはアイドルじゃない気がする。	I'm not sure, I don't think SMAP is idol.
102	TW2	AKBはアイドル？	How about AKB48?
	I	AKBはアイドルだね。あとモーニング娘。とか。	They are idols. And Morning-Musume and such.
103	TW2	台湾で、アイドルの言葉は全部の芸能人が使えるから。	In Taiwan the word "idol" can be used for any person appears on TV.
	I	そうなんだ。じゃあそのアイドルの人がコメディっばいことをやったり。	Interesting. So these Taiwanese "idols" do some comedy things.
104		そうそうそう。それもやる。	Absolutely. They do.
105	TW2	そうそうそう。それもやる。	Absolutely. They do.
106	I	なんか日本は、アイドルと芸人、芸能人じゃなくてお笑い芸人が本当しっかり分かれてて。テレビでも例えば熱湯のお風呂に入って「熱っ！」って言ったり。そういうのをやるのはお笑い芸人って決まってる。	In Japan, we have a clear differentiation between idol and comedians. For example, when there is a hot tub comedians are expected to jump into it and shout "ouch!" These funny and stupid stuff are supposed to be comedians' works.
107	TW2	アイドルもそういうことをやりますか？	Do idols do these things?
108	I	たまにやったりするけど、やっぱりそこにはしっかりした区分けがあって。	Sometimes they do but still we draw a clear line between them.
109	TW2	台湾にはその区分けがないですね。	In Taiwan we don't.
110	I	へー。でももし言葉が分かったらこういう寄席とか見てみたいと思う？	I see. Do you want to see these Yose performances if you understand the language?
111	TW2	一応やってみたい。	I kind of want to.
112	I	さっきの子は「どうせ分からないから」って言ってたけど。	The guy in the content was saying "I won't understand anyway".
113	TW2	見てみたい気持ちがある。分かるかもしれないから。	Yeah but I want to, I might get it.
114	I	そうか。	Okay.
115	TW2	でも例えば映画と一緒に。映画が全然意味が分からないけど、もし字幕があれば、時々ダジャレとか分からないけど結構そこが面白いところだから、試す価値があります。	I think it's same as a movie. I usually don't understand what they are saying about wordplay and such, but if it's subtitled I find it interesting sometimes. It's worth trying.
116	I	海外のドラマだと、ギャラリーが「はははは」って笑ったりするんだけど、何が面白いのか全然分からないみたいなの。なるほどねえ。	Foreign dramas include audience's laughter, but I don't get what's so funny at all.
117	TW2	そうそう。	I agree.
Don Quijote (Shopping Center)			
118	I	で、どんどん行くんですけど、ここに二個目。ドンキがあります。	We go through here, and there is a second content about Donki (Don Quijote).
119	TW2	終わりました。	I finished listening.
120	I	住んでる近くにある？	Do you have Donki near where you live?
121	TW2	ないです。	Nope.
122	I	どこに住んでるんだっけ？	Where do you live?
123	TW2	高座渋谷。別に必要ではない。	Koza-Shibuya. I don't need it very much.
124	I	どうして？	Why?

Line	ID	Script (Japanese, original)	Script (English, translated)
125	TW2	いや、買い物をする時は、イオンがある。	Well I have Aeon mall when I shop.
126	I	あーなるほど。ドンキに入ったことありますか？	I see. Have you been in Donki before?
127	TW2	ある。大阪の。	Yes, in Osaka.
128	I	大阪！	Osaka!
129	TW2	大阪のホステルは道頓堀にたくさんあるから、結構ドンキがある。三、四軒ある。	There are many hostels in Osaka, especially near Dotonbori area. So as Donki. Three or four of them.
130	I	そうなんだ。これくらい大きいところ？このビル全体がドンキなんだけど。	Cool. Are they big like this one? This whole building is Donki.
131	TW2	このくらい大きいドンキもあるし。	They are.
132	I	そこでどういふものを買う？	What do you buy there?
133	JP1	なんか、おつまみとか。ビールとか。免税ができるけど、人が並んでるから面倒くさいから、免税しない。	Like snacks or beer. They can be tax-free, but there is always a long line and I can't be bothered, so I don't.
134	I	外国人でも？	Even though you are a foreigner?
135	TW2	外国人でも。スタッフがみんな飲みたい時。時間がかかるでしょう。	No. I don't want to spare a time when other hostel staffs want to drink.
136	I	免税って、でも住んでる人はダメだよな。	Wait, but if you live here you can't use it.
137	TW2	ダメです。私も住んでるからダメ。ビザが。	No, because I'm a resident of Japan. Visa issue.
138	I	観光客ならいいよね。	Tourists will be fine.
139	TW2	8%結構多いな。	8% consumption tax is a big deal.
140	I	そう、結局今年は延びることになったけど、来年からは本当は10%になるはずだったんだよね。	Yes, it was supposed to be 10% from next year actually, the government decided to put it off though.
141	TW2	そうそう。でもキャンセルになった？	Okay. Do they cancel it?
142	I	うーん、延期。今とりあえずやらない。いつかはやると思うけど。最初は3%だったんだよ。3%から5%になって、8%になって。	No, just to postpone. Someday they'll do, but not now. It was 3% at first, then 5% and now 8%.
143	TW2	3%はいつくらい？	When was it for 3%?
144	I	もう本当私が小さい時だから、30年とか前かな。	I was a kid, so maybe three decades ago?
145	TW2	浅草とかは外国人観光客が多いですよな。	Asakusa really has a lot of foreign tourists.
146	I	そうそう。だから日本ばいもの、ここもそうだけど、いろんなご当地、ご当地って分かるかな、いろんな日本の場所の食べ物とか、工芸品とかそういうものを買える場所が多い。	Yeah. So there are many places for them to buy various Japanese local foods and handicrafts for souvenirs.
147	TW2	まるごと日本。ローカライゼーションですね。	This building's name is "Marugoto-Nippon (Japan in a whole)"? It is a good localization.
148	I	よく知ってるね。	Cool, you know that word.
149	TW2	外国人にとって浅草は定番だから。	Well Asakusa is the place that foreigners cannot miss.
150	I	一番最初に行きたいと思うところはどこ？	Where do you think is the place that they want to visit in Japan first?
151	TW2	浅草かも。	Maybe Asakusa.
152	I	ほんと？	Really?
153	TW2	とりあえず雷門とか、お寺もあるし、外国人にとっては東方？東の文化みたいな感じ。	Yea they have Kaminari-Mon, temples, and other stuff. For foreigners it's Oriental culture in the east.

Line	ID	Script (Japanese, original)	Script (English, translated)
154	I	だからさ、京都とか鎌倉っぽさがあるわけだ。	Right. They are as exotic as Kyoto or Kamakura.
155	TW2	そうそう。やはり日本のイメージはそんな感じ。欧米の人から見たら、寺とか神社とか。	Exactly. The image of Japan is like that. For Westerners, it's temples and shrines.
156	I	**くんは箱根にいます。箱根に来る外国人たちは、どうやって箱根を知るんだろう。	You live in Hakone. How foreigners who visit Hakone would know about the place?
157	TW2	東京に来た人たちが、温泉に入りたくなったら、箱根が一番近い。	Well if somebody comes to Tokyo and wants to go to Onsen (spa), Hakone is the closest place.
158	I	なるほどねえ。大江戸温泉とか行かないのかな。	Ah I see. Don't they go to Oedo-Onsen?
159	TW2	大江戸温泉？テーマパークでしょう？やっぱり本物に入りたい。	Oedo-Onsen? That's a spa theme park right? We prefer an authentic one.
160	I	そうだよねえ。ここです、下町伝統工芸館。	Of course. This is Edo Shitamachi Traditional Crafts Museum.
Edo Shitamachi Traditional Crafts Museum			
161	TW2	入ったことあるよ。	I've been here already.
162	I	入ったことある？	You have?
163	TW2	ただだからね。	Entrance for free.
164	I	そうそう。よく知ってるねえ。	Yes. You know well.
165	TW2	とりあえず入ってみました。	Yea I was kind of interested in.
166	I	観光のガイドブックに載ってたの？	Was it on tour guidebook?
167	TW2	いや、歩いていたら、たまたま。無料だし。	No, I was just walking and found it by accident. And it was free.
169	I	それは友達と？一人で？	Were you with friends? Or by yourself?
170	TW2	友達と一緒に。大学2年生の時、千葉大学のワークショップをして、それで。ここで観光しました。	I was with my friends. When I was sophomore year, I attended a workshop held by the university. So I did a tour around here.
171	I	そうかあ。外国人も来るけど、ここは結構日本人の人も見かけるね。	I see. We have foreigners here but also have many Japanese.
172	TW2	今日は日本人が多い。	Today we see Japanese more.
173	I	うん、前来た時は誰もいなかった。	Yes, the last time I came here there was nobody.
174	TW2	前来た時は外国人ばかりですか。	Only foreigners?
175	I	ううん、そもそも人があまりいない。	Nope I didn't see anybody at all.
176	TW2	ああそうか。今日は日曜日だからかな。	Okay. Maybe because today is Sunday?
177	I	いや、曜日に関係なく人がいないんだよね、普段は。今日は珍しい。	Hmm, I think it isn't the matter of days. There usually aren't many people. Today is quite rare.
178	TW2	今日は暑いからだ。	Because today is hot?
179	I	そうだ、暑いから確かにクーラー効いてる所に入りたもんね。	Yea maybe that is why, it's so hot and they want to get in somewhere cool, well air-conditioned.
180	TW2	二階の方が涼しいかも。	Probably upstairs is cooler.
181	I	台湾の伝統工芸は何かありますか。	Do you have some Taiwanese traditional handicrafts?
182	TW2	例えば、扇子とか。日本と似たようなのがある。あとは、青い染物？ゆうせん？	For example, we have a folding fan. Just like Japanese one. Also we have blue dyed fabric. Like Yuzen?
183	I	友禅かな？藍染？	Maybe Yuzen? Ai-Zome (dye in indigo-blue)?
184	TW2	それだ。そういうのがあります。	That's it. We have these kind of stuffs too.

Line	ID	Script (Japanese, original)	Script (English, translated)
185	I	これは紬。織物なんだけど。	This is called Tsumugi. A textile.
186	TW2	つむぎの漢字は何？	How do you write Tsumugi in Kanji (Chinese character)?
187	I	これかなあ。この大島紬ってのは有名で。	This one. Oshima-Tsumugi is very famous.
188	TW2	うんうん、聞いたことある。東京のもの？	Yea I heard of it. From Tokyo?
189	I	いや、織り方だけど、元々は違う場所のものだと思うなあ。	No I think it's from somewhere else.
190	TW2	さっき人がいて何かやってましたね。	We saw people over there doing something.
191	I	そう、伝統工芸の技術を持ってる人を見せてくれるよね。	Yes craftsmen with expertise show you their skills.
192	TW2	前に来たのは7年前くらいだったかも。全然忘れちゃった。	I guess it was 7 years ago when I came here last time. I completely forgot.
193	I	そんな前なんだ。	That is a long time.
194	TW2	この英語で書いてあるやつは前はなかった。	The sign here written in English wasn't here before.
195	I	外国人向けに。そのうち中国語でも書くようになるかもね。	For foreigners. It would be written in Chinese too someday.
196	TW2	この看板。	This sign.
197	I	不易流行。これ中国語じゃないの？	"Fueki-Ryukou". This is Mandarin isn't it?
198	TW2	中国語の意味ではあまり良くない意味かも。	It's not a good meaning in Mandarin.
199	I	そうなの？	Is it?
200	TW2	流行る、でしょう。	It means getting popular right?
201	I	ああ、流行ね。	Yea, a trend.
202	TW2	流行りにくい。	"Not" getting popular.
203	I	なるほどね。流行り廃りがなくてことだ。	I see. Not come and go.
204	TW2	そうそう。	Yeah.
205	I	日本では、流行り廃りがなくてのは良い意味なんだよ。だって、流行は流行りが終わったらもう終わりじゃん。	In Japan, "not come and go" is a good meaning. Because if something is a trend, it'll get obsolete when the trend is done.
206	TW2	あー。なるほど。そっか。	Oh I see. I got it.
207	I	でもずっと残ってるものは、例えば洋服の流行り廃りが無いデザインっていうのは、それこそユニバーサルで、ずっと長く着られるベーシックなものですっていう。	But something remain longer means they have basic and universal design. They won't be affected by a temporary trend.
208	TW2	ポジティブなんですね。中国語では、不易はあまり良くないです。	So it means positive. In Chinese Mandarin, the meaning of "Fueki" isn't good.
209	I	へー。でもあれ日本語じゃなく見える。日本語であの四字熟語って見たことない。	Interesting. It looks like something other than Japanese letter though. I've never seen that idiom in Japanese.
210	TW2	カッコつけてるとか。	Maybe they are just trying to look cool?
211	I	ははは！そうかなあ。	Hahaha! Might be.
212	TW2	こちら辺、お年寄りが多いみたい。	Here we have many old people.
213	I	住んでる人の年齢層が上がってきてるかもね。だから洋服とかも、ブティックというか、そういう感じの。	Yea probably the generation of residents is getting older. There are many boutiques and clothes shops for the elderly.
214	TW2	フクロウがいるよ。	Look there is an owl.
215	I	ほんとだ。フクロウカフェがあるんじゃない？	Oh there is. Maybe there is an owl café?
216	TW2	よく見ます。鎌倉もいるし。	I see them lots. There is one in Kamakura.
217	I	秋葉原もあるね。ここにもいたよ！気付かなかった。ビー玉みたいな目だね。	I know one in Akihabara. And there he is! I didn't realize it. He has eyes like marbles.
218	TW2	ビー玉？	Marbles?

Line	ID	Script (Japanese, original)	Script (English, translated)
219	I	ビー玉って分かる？	Do you know marbles?
220	TW2	分かんない。	Nope.
221	I	まさにあのフクロウの目みたいな、ガラスの玉。	Just like that owl's eyes, it's a glass gem.
222	TW2	なるほど。	I see.
223	I	フクロウカフェとか、何とかカフェとか入ったことある？	Have you ever been in these animal cafés, like an owl café?
224	TW2	全然ないです。行ったことありますか？	Never. Have you?
225	I	フクロウカフェ、秋葉原のに行ったことがある。	I went to an owl café in Akihabara once.
226	TW2	面白い？	Was it good?
227	I	面白かった。普段、行くことないから。ここ、いっつも混んでる。	Yea I usually don't go such places, so it was an interesting experience. By the way this restaurant is always packed.
228	TW2	氷？	Shaved ice?
229	I	パフェとかかな。フルーツ好き女子が。	Parfait and such. Full of girls who love fruits.
230	TW2	こっちですか。	Is that the way?
231	I	こっちかな。ここが、花やしき通りなので。	This way. This is Hanayashiki Street.
Hanayashiki			
232	TW2	アミューズメントパーク。	There is an amusement park.
233	I	そうそう、花やしき。今日閉まってるね。あ、でもここが忍者体験の入り口かな。	Yes, it's called "Hanayashiki". It seem to be closed today. Wait, here is an entrance for Ninja experience.
234	TW2	あー。社員さんが喋ってた。全然外国人がいない。	Ah, the staff in the content was speaking about it. They don't have many foreigners as
235	I	そう。そうなの。	Exactly. They don't.
236	TW2	外国人が全然分からない。この前ここを発見した時も面白いと思った。	Because foreigners don't know that there is a themepark here. I found it interesting last time I saw it too.
237	I	ここ、意外と知られてないんだよねえ。	Yea actually not so many foreigners know about this place.
238	TW2	でもこの花やしき遊園地、入れないでしょう。	But we can't get in here can we?
239	I	入れるよ。	We can.
240	TW2	入れる？動きがないよ。	Really? There isn't any move there.
241	I	さっき動いてたけどね。ここから入れるよ。	Well that was moving a couple of minutes ago. See, you can get in from here.
242	TW2	わ、人が多い。子供が多い。	Whoa, lots of people here! And kids.
243	I	そう、遊園地だからね。地元の子供が来てるんだね。	Yes it's a themepark, attracts local kids.
244	TW2	多いね！でも外国人は全然いない。	Very much so! But no foreigners.
245	I	あと、安いから。ディズニーランド行ったことある？	They are popular also because it's cheap. Have you ever been in Tokyo Disneyland?
246	TW2	ないです。	No.
247	I	ディズニーランド、6900円くらいするんだよね、今。	Now their entrance fee is like 6900yen.
248	TW2	でも規模が全然違うじゃん。	Well because it it huge.
249	I	そうだよ。だから、ディズニーランドだったら一日かけて行くでしょ。	Exactly. So when you go there you might want to stay all day to make the most of the fee.
250	TW2	でもこのような営業方式、一日いない時は、200円ずつとかだったら、とりあえず入るかなあ。	True. Even though I don't have enough time, I still want to get in if it's pay per ride, like 200yen for each or something.

Line	ID	Script (Japanese, original)	Script (English, translated)
251	I	そうだよね。	Okay.
252	TW2	少しのお金なら、体験したいかもしれません。でも、入り口から見えなかったら、もったいない。見せた方がいいと思います。	If it's cheap I want to try. But they should show the actual attractions from the entrance. It is a bit lame that we don't have opportunities to do that.
253	I	なるほど。中に何があるかここまで来ないと分からないもんね。	I see. We don't know what's inside until we get here.
254	TW2	そうそう。外から見ると全然古いから、全然外国人として体験したくないけど、入ったら面白い。日本の子供たちの笑顔とか見えるから、面白いかなあ。	Yeah. Looking from outside it seems to be pretty old, so that's not very attractive as a foreign tourist. However once you get in, it looks very fun. Good to see Japanese kids are also having fun.
255	I	地元の人が多いもんね。	Yes there are many local people.
256	TW2	モノじゃなくて、人が見えるのがいいと思います。	I like seeing someone rather than something.
257	I	確かに確かに。公園より遊ぶものがいっぱいあるけど、そこそこの値段で入れる。	I get it. They have lots of playthings and attractions more than normal parks do, in rather cheap entrance fee.
258	TW2	何で花やしきって言うんですか。	Why is this themepark called "Hanayashiki"?
259	I	昔、遊園地じゃなくて、植物とかお花を見せるところだったの。	It was not a themepark but a botanical garden at first, to show plants and flowers.
260	TW2	植物園。だから花やしき。で、しばらくしてまたオープンしましたか。	A botanical garden, that's why it's called "Hana (flower) Yashiki (estate)". And they reopened after a while.
261	I	そうそう、戦争中はやめてて、また再開した。	Yes, they are closed during The World War II, then opened again.
262	TW2	そうかそうか。でもこのランドマークみたいなものが、全然古いから、やってないかなーと思った。	I see I see. I thought they are closed because this landmark thing looks really old.
263	I	そうだったんだね。	Alright.
264	TW2	そう思う外国人が多いと思います。これ重要だと思う。	I think many foreigners would think like that. I think it's important.
265	I	うんうん。	Mhmm.
266	TW2	最初のイメージ大事。ここ見て、すごく昭和がある。	The first impression is important. Look, this tower really represents Showa-period-like image.
267	I	温泉だね。	There is a spa.
268	TW2	あー、面白い。営業してる。	Oh interesting. They are open.
269	I	しかも結構高い。これ、夏だからすごい緑に覆われてるね。	And surprisingly, their entrance fee is expensive. The building is completely covered in green ivy.
270	TW2	冬になると枯れますか。	Are they gone during winter?
271	I	毎年枯れるよ。で、夏になると戻るの。	Yes every year. Then they are back in summer.
272	TW2	めちゃくちゃ古そう。	This looks really old.
273	I	最初見たとき「うっ」て思ったもん。	Yea when I first saw this I thought "eww!"
274	TW2	でも入る人が結構いるんですかね。	I wonder who would get in such places.
275	I	みたいだね。	Apparently many people do.
Harikuyou (Needle Funeral)			
276	I	これで、浅草寺の境内に戻って来たわけだ。	And now we are back in Senso-ji's premises.

Line	ID	Script (Japanese, original)	Script (English, translated)
277	TW2	あれっ。	Oh.
	I	もう浅草寺だよ。ここに最後のコンテンツがあ	Yes we are already in Senso-ji. There is last
278		ります。	content here.
279	TW2	聴きます。	Okay I'm listening.
	I	でも**くんは漢字が読めるから意味が分かるよ	You know the meaning of this. You read
280		ね。	Chinese character.
	TW2	面白いです。あんまりこういうものを供養しな	It's interesting. We usually don't
281		いですよ。針ですか？	commemorate these things. Needles?
	I	そうそう、ここに書いてあるのは供養を頼んだ	Yes, these lists are the contributors of this
		学校とか。今だったら洋裁もあるのかな。	monument such as sewing schools, asking
			memorial services. I guess now they are
282			accepting contributions from Western style
	TW2	じゃあ今だったら着物だけじゃなくて、ミシン	sewing.
283		の針もあるんですか。	Right, then not only kimonos but they are
284	I	あると思うよ。	now having sewing machine needles?
285	TW2	全国から集まって来てますかね。珍しい。	I think so.
	I	針供養がneedle funeralって訳してあるのが面白	Are they coming from all over Japan? Rare.
		いよね。	It is interesting that "Hari (needle) kuyou
286			(memorial service)" is translated as "needle
287	TW2	針供養。供養は？	funeral".
288	I	この言葉知ってる？	Harikuyou. What does "kuyou" mean?
	TW2	台湾にはこういう言葉がないけど、意味が分か	Do you know the word?
289		ります。	We don't have this vocabulary but I roughly
290	I	へーそうなんだ。	get the meaning.
291	TW2	多分似た意味の言葉があります。	Okay.
292	I	なるほど。両方とも漢字使うからね。	I think we have similar meaning word.
			I see, we both use kanji.

(End of the Script)

JP1 / JP2

Line	ID	Script (Japanese, original)	Script (English, translated)
Before experiment			
1	I	スマホでさっきのQRコード撮ってもらって。	Please read this QR code by your smartphones.
2	JP1	あ、これですか？	Ah this one?
3	I	そのURLはCCR-Jてなってるの。	You see the part of URL is "CCR-J".
4	JP1	なってる。	It is.
5	I	あ、なら大丈夫、Jは日本語なので	Ah then it's fine, J stands for Japanese.
6	JP2	目的もなく何となく歩くのってあんまりないですねー。	I usually don't stroll around without a purpose.
7	I	あーかもねー。	Yeah maybe.
8	JP2	いつでも来れるからいつかーってなって結局来ないとか。	Because when I think I can go somewhere anytime, I end up not going there after all.
9	JP1	ありますねー。	That happens.
10	I	それで結構行ってないところがある？国内で。海外だとよし行こう！って思うじゃん。	Do you have any place in Japan you have never been for that reason? If you are going overseas you rather think "okay, let's go!"
11	JP1	もう来れないかもしれないから色々行っところとか買っておこうとか。	I buy stuff and try many places when I think I might not be able to visit there again.
12	I	ね。外国人の方が意外と日本をエンジョイしてたり。	True. Possibly foreigners are more enjoying Japan than Japanese.
13	JP2	今度海外行ったらそういう目線でお土産選ぶ。	I will choose souvenirs like that way when I visit overseas next time.
14	I	いいね。	Good.
15	JP2	もう北海道とか、来すぎて。小学校5年生から、年一回以上来てるんですよ	I've been Hokkaido too many times. Been there more than once a year since I'm a 5th grade.
16	I	年一回以上ですごいね	That's quite often.
17	JP2	高校生の時とか年3回来てましたからね	When I was in high school, I've been there 3 times a year.
18	I	マジで？	Seriously?
19	JP1	場所も同じところ？	Same place?
20	JP2	3回行った時は苦小牧ばかりですね。スケートするんで	Those were all in Tomakomai. I go skating.
21	JP1	あーこの時間だと仲見世のお店も普通に空いてますね、境内は閉まってるけど	Hey, shops in Nakamise are still open, the temple premises are closed though.
22	I	そしたら私は写真を撮ったりするので、二人はずっとながらスマホになります。	Okay then I'll take pictures and such, you two will walk with your smartphones.
23	JP1	夜だったらライトアップされますよね、浅草寺。	Senso-ji will be lighted up during at night.
24	I	あーだねー。そしたら、この地図を見ながら、ルートが決まってるので番号順に聞いていって	Oh yes. Guys, look at this map and walk along with the route, then listen to the contents in numerical order.
25	JP2	了解です	Okay.
26	I	でその様子を撮りますので、あ、別に気にせず歩いてね。	Then I 'll take pictures of you. Please don't care about me, just walk.
27	JP1	これ一個につき何分くらいなんですか？	About how long is each contents?
28	I	だいたい1分半くらいだけど2分くらいのもある。それが10個あるので、ちんたら歩いてると気づいたら2時間くらい経つ。	Most of them are 1 and a half minutes but some are about 2 minutes. There are 10 of them, so if you walk slowly it'll take around 2 hours.

Line	ID	Script (Japanese, original)	Script (English, translated)
29	JP1	へー。了解です。	I see, okay.
People who visit Senso-ji temple			
30	JP2	おじさんの声が聞き取りづらい・・・。	It was hard to get what the guy was saying...
31	I	あーでもそれね、他の人も言ってた、もごもご喋るからかな？	Ah yea, actually other folks were saying the same thing. Because he mumbles?
32	JP2	パッと聞いた感じが日本語に聞こえない。	I thought it wasn't Japanese that he was speaking.
33	I	あほんとに？	Oh really?
34	JP2	青森弁とかそこらへんに聞こえる。	Or Northern Japanese dialect or something.
35	I	あはは！浅草生まれ浅草育ちの人だけだね。	Ha! He was born and raised in Asakusa.
36	JP1	この人はお店をやってて、浅草の客層についての話ですね。	This guy is an owner of a shop and he talks about its customer range.
37	JP2	結構いますね、もうほとんど外国人の方が多いいんですかね？	Around here, there are so many foreigners.
38	I	うーん、全体的にほんとに外国人が増える感触はある。	Hmm, I feel it really is a general trend.
39	JP1	写真撮ってる人めっちゃいっぱいいる。	So many people are taking selfies.
40	I	私が撮りたいわ（彼らを）	I want to take picture of them.
41	JP1	サンディエゴ大学。	UC San Diego.
42	I	合宿的な？	Maybe they came for a college study trip?
43	JP1	わかりやすいですね。	Easy enough to guess.
44	JP2	でもやっぱりここは最初に行っておきたいスポットなんだろうな。	But seriously, this place must be the first hit for foreign visitors.
45	I	それこそ文化とか。	Culture.
46	JP2	分かりやすい日本ぽさがありますよね。	Visible "Japanese-ness" is clearly here.
47	JP1	あー確かに。	Yea true.
48	I	そしたら右に進んでもらって、風神雷神があるところにもう一つあります。	Okay guys, go forward to the right, there is another content near Fujin and Raijin (wind god and thunder god)
49	JP1	はーい。	Okay.
Kaminari-mon of Senso-ji temple			
50	JP1	松下電器	Matsushita-Denki.
51	I	松下電器。実は結構知らない人もいる。	Matsushita-Denki. Not so many people know about this.
52	JP1	外国人絶対知らないですよ。	I'm absolutely sure most of foreigners don't know about this.
53	I	パナソニックで言うとかかるけどね。	They'll know if we say it's "Panasonic".
54	JP1	まあもう松下電器で言う会社名はないですけどね。	Well the name of "Matsushita-Denki" doesn't exist now anyway.
55	I	夕方の仲見世悪くないな、人が少ない。	Nakamise in the evening isn't bad actually, we have less people.
56	JP2	来やすい。	Easy to walk.
57	I	こないだ来た時は昼間で天気も良かったから本当混んでたわ。	Last time I came here was in daytime and good weather, so it was crazy packed.
58	JP1	雨は雨で大変ですよ。	Rainy days are hard too.
59	JP2	傘が邪魔だし、屋根がないですからね。	We have umbrellas and no shades.
60	I	もし外国人の友達にお土産を買ってあげるとしたら何を買っていく？	By the way if you buy souvenirs for your foreign friends what would you buy?

Line	ID	Script (Japanese, original)	Script (English, translated)
61	JP1	僕ならいかにも「漢字！」みたいなやつを買いますね、何書いてあるか分かんないような感じのが逆に受けそうな気がして。	I would buy something with Kanji, they might think it's cool looking because they don't understand what is written.
62	I	あーなるほど。	I see.
63	JP2	この「忍(しのび)」とか。ちょっと引っかかる、安直だけど。	Like this, "Shinobi". Looking cheap but somewhat attractive.
64	I	その次のやつ聞いたかな、留学生が話してるやつ。	Did you listen to the next contents? The one that international student is talking.
65	JP2	これとか、「酔」。	Like this, "Yoi".
66	I	あー、「よい」だか「すい」だか。	Ah, "Yoi" or "Sui".
67	JP2	だってこれ友達にあげたいですもん。	I want to give this to my friend.
68	JP1	お寿司とか、浴衣とか。	Like sushi, or yukata.
69	I	あるよな～こういう感じのカバン屋さん。	We have this kind of bag shop around here.
Tohoku Earthquake in 2011			
70	I	3つめのやつ聞いた？	Did you listen to the third one?
71	JP2	地震のやつ。	About the earthquake.
72	I	英語だったけど何言ってるか分かった？	It was English, did you get it?
73	JP2	あんまり分かんなかった。	Not really.
74	I	その人は地震の年がちょうど入学で。	She enrolled in the university in 2011.
75	JP2	あー、でもお母さんが危ないから行くなつて。	Ah, but her mother said you shouldn't go to Japan because it's dangerous.
76	I	そう、日本に。	Yes, to Japan.
77	JP2	でも行かないと、日本の文化を知りたいから。行ってみないと分からないし。	But if she doesn't go, she wouldn't know what's going on in Japan. And she wanted to see how Japanese culture is like.
78	I	そうそう。	Exactly.
79	JP2	うまそう。	They look delicious.
80	店員	どうぞー。	Please come in.
81	JP1	あ、じゃあ梅一つ。	I'll get one, plum flavour.
82	JP2	じゃあごま一つ。	I'll get sesame.
83	店員	100円になります、ありがとうございますーす。	100 yen please, thank you.
84	I	中にあんこが入ってるんだね。	Red bean curd inside.
85	JP1	要は饅頭をあげたやつですね。	Fried dumpling right?
86	I	浅草の食べ物といえぱ？。	What would you think about typical Asakusa food?
87	JP1	雷おこし。	Kaminari-okoshi.
88	I	だよなー。	Yeah true.
89	JP1	でも高校になるまで食べたことなかったんですよ。	But I haven't eaten those until I get into high school.
90	I	あー私もあんまり食べたことなかったかなあ。	Yea me neither.
91	JP1	ザ・観光地のものって感じがして。	They look so touristy.
92	I	人が買ってるのを見ると食べたくなるよね、並んでたりするとね。	When we see someone is buying something we feel like we want to buy one, especially when we look they are in lines.
93	JP2	うまい。	Yum.
94	JP1	梅のやつちょっと梅の味する。	Taste of a plum, slightly.
95	I	皮がね。	Dough.
96	JP2	食べ歩きって観光地的にはして欲しいんですよ。あ、あれどこで売ってるのっていう。	Walking with food is good for a shop actually, that works as an advertisement.
97	I	あー確かに確かに。	True.

Line	ID	Script (Japanese, original)	Script (English, translated)
98	JP2	実際に目で見て匂いがあると違う。	By looking and smell, that works well.
99	I	でも向こうのほうにいとアナウンスしてて き、あんまり食べ歩きしないでくださいみたい な。	Some shops don't like it though, some make an announcement that a customer shouldn't stay in front of the shop too long.
100	JP1	宣伝になりますもんね。	Yea but basically it works as an advertisement.
101	JP2	バイトしましたよ。日光行った時かき氷売って て。天然氷の。それ食って店の前でウロウロし えー。じゃあもう宣伝のために？	I once worked for these shops. When I went to Nikko, they sold shaved ice, using natural Whoa. Is it for selling?
103	JP2	で、どこで売ってんだろーとかって声が聞こえ たら「あ、あっちで売ってますよー」って気軽 に話しかけろって言われた。	Yea, and I was told that if I hear someone saying "where can I get this?" I casually answer "over there".
104	I	まあタダで食べられるならね。	Well it's worth doing if you get free shaved ice.
105	JP2	あと友達のお店だったんで。	Yea and it was my friend's shop.
106	I	それ結構あるんだよなー、人がたまってる と他の人が入ってくるんだよね、アンテナショ ップとか。	That happens, like at souvenir shops and such, people are coming in when they see a line.
107	JP2	日本人みんなやってることやりたがるから、 特に初めの人ややってないとやらない。	That's so typical for Japanese, they want to do something that others do. They won't do it unless others give a first try.
108	I	多分今二人が食べてるの見ながら気になって る人とかいると思う。	Maybe now someone wants to try it, seeing you two eating it.
109	JP2	あと100円だし、失敗してもいいかっていう。	And it costs only 100yen, so there isn't much to waste even if I fail.
110	I	そうだね、許せる価格だよ。あ、こっちな です。	Yeah I can stand that too. Here it is.
111	JP2	これで失敗してもそれはそれで思い出になる 気がする。「あそこのあれ、クソまずかったよ な」っていう。	That would be something memorable at least, even if it's a fail. Like, "the one that I tried there was very bad!"
112	I	はははは！後で笑い話になるからね。	Hahaha! Yea we can laugh out that later.
113	JP2	これで10000円とかだったらちょっと・・・っ て思うけど、100円なら。そういう楽しみ方でも いい気がしますよね。	If that was like 10000yen, then it's not the case. We cannot waste that much. But 100yen, I don't mind. That is something that we can have fun for.
114	JP1	六本木ですごくまずいラーメンを食べたって いう話をずっとしてた友達がいたなあ。	I had a friend who constantly talks about very bad ramen she have had in Roppongi before.
115	JP2	まずいものって、心に残るんですよ。	Bad food is memorable.
116	I	確かになあ、楽しいものとか美味しいものは その時で終わっちゃったりする。	That's true, we tend to forget something fun or tasty when it's done.
117	JP1	どんどん更新されていくから。	Because these will be updated.
118	JP2	上は更新されていくけど、下更新しようとし ないですもんね。	Something good will be updated, but we won't bother to update something bad.
119	I	何かしょうがなく更新しちゃったみたいなのは あるかもしれないけど。あ、新仲見世。	That happens but that's something we didn't want to. Well, here is Shin-Nakamise.
120	JP1	新仲見世はやっぱ仲見世とちよっとお店の感 じ違いますね。	Shops of Shin-Nakamise is a bit different from Nakamise.
121	I	雰囲気、何か生活感が。	The atmosphere is different. Less touristy.
122	JP2	アーケードがあるからですよ。	Because of the arcade I guess.

Line	ID	Script (Japanese, original)	Script (English, translated)
123	I	ここを曲がって・・・何かいい匂いがする。ごま油みたいな。	Turn right here... there is a good smell, like sesame oil.
124	JP2	餃子？	Chinese dumpling?
125	JP1	ごま油の匂いする。	I can smell sesame oil.
126	I	あそこの大黒屋のところに一個コンテンツがあるの。	There is one content over there, beside Daikokuya.
127	JP2	こっちまで来ると本当人がいない。	We don't see many people around here.
128	JP1	何か月曜日だからとかじゃなく、日曜とかに来ても人いないんですねここ。	Not because that today is Monday or anything, there aren't any people even it's Sunday.
129	I	あと外国人はいつもここで立ち止まる、何か？！って。	Occasionally we see few foreigners stopping by, seems like "what is this place?"
130	JP2	独特ですよ、演歌のポスターって。	Enka's posters are unique.
131	JP1	ポスターというか広告というか。	Posters or advertisements.
132	I	演歌のポスターってすごく特徴がある。	Enka's posters have strong features.
133	JP1	どれ見ても人と文字は絶対ですよ。	All of them have a big figure of singers and captions.
134	JP2	あと背景が単色。	And plain-colored backgrounds.
135	I	歌の内容なんじゃない？だってさ、悲しい歌しかないじゃん。	Maybe because of what they sing. They only have sad songs.
136	JP1	酒と女と。たいがいそうですよね。	Drinking alcohol and women. All these stuff.
137	I	捨てられると浮気と、そんなんばかりなんだもん。あ、大黒屋に一個あるので、聞いてください。	Being dumped or being cheated, things like that. By the way there is one in Daikokuya, please listen to it.
Daikokuya			
138	JP1	今日は全然並んでない。	Not a long line today.
139	I	そうだね。	It is.
140	JP1	いつもはすごい並んでるけど。	Usually we see a very long line though.
141	JP2	外国人もいますね。	We see foreigners too.
142	I	日本人がいつもは多いけどね。	Normally they are mostly Japanese.
143	JP2	てか外国の人は入りにくそうですよね。	Well it seems a bit hard for foreigners to try here.
144	JP1	ぱっと見何屋さんか分かんないですよ。	Difficult to guess for them which kind of restaurant it is.
145	I	そうだね、漢字だしね。食品サンプルあったのかな？見なかったけど。	Yeah, it's all Kanji. Was there food samples? I didn't see any.
146	JP1	ない。	There isn't.
147	JP2	老舗には普通置かないですよ。	Usually old restaurants with long history don't put them I guess.
148	I	食品サンプルって外国人には結構役に立つよね。	Food samples are helpful for foreigners actually.
149	JP2	非言語コミュニケーションていうか。	It's nonverbal communication.
150	JP1	下手に頑固だと伝わらないですよ。	If restaurants are being stubborn too much they won't communicate well.
151	JP2	占いて書いてある。	Here is a fortune telling place.
152	I	いつもはこの浅草メンチのところがすごい並んでる。	Usually we see a very long line next to it, Asakusa-Menchi croquette.
153	JP1	空いてるかな。あ、でも営業中だ。	I wonder if it's open. Ah it is open.

Line	ID	Script (Japanese, original)	Script (English, translated)
154	I	超並んでるよいつもここ。外国人も多い。いい匂いもするし。あとさっきのあれじゃないけど、いつも並んでるから、何か芋づる式にどんだんどんん人が入ってくるんだよね。	Seriously, long line always. Many foreigners too. With a good smell. Like what we just talked about, because of long line there are always many people attracted to get in.
155	JP1	「他店の前で食べないようご協力をお願いします」	There is a sign saying "please don't eat in front of other shops".
156	I	「そのまま和がらしを付けてください」だって。	"Put Japanese mustard on it as you like".
157	JP1	お店の人が外国人だった。	Hey, the staff is a foreigner.
158	I	珍しい。	That's quite rare.
159	JP2	珍しいですね。気づかなかった。	That's rare, I didn't notice that.
160	JP1	テレビにも出てるんですね。お土産ランキング第1位だって。	They are on TV. Number 1 for a souvenir ranking.
161	JP2	抹茶って書いておけば日本人も外国人も食いつくっていう。	Easy tricks, if they write "matcha" they'll like it, no matter where they are from.
162	I	あー確かにね、抹茶は最近外国人にも知られてくるようになったかも。Green Teaとの違いが分からないっていう人もいるかな。	Kind of true, matcha is getting popular recently. Some say they don't know the difference between matcha and green tea though.
163	JP2	まあ僕らも分かるかって言われたらそんなに分かんない。	Well we don't know much about the difference either.
164	JP1	抹茶と煎茶の違いくらいは分かるかな、みたいな。	We know the difference between matcha and sencha.
165	I	味も見た目も違うからね。でも向こうからしたらどっちもGreen Teaだよっていう。	They have different look and different taste. But for foreigners they are both "green tea".
166	JP1	僕去年の夏にインドネシアに行ってたんですよ。大概甘いんですよ、お茶が。	I went to Indonesia last summer. They have sweetened tea.
167	I	あーそうなんだ、緑茶が甘い。	Ah I see, sweetened green tea.
168	JP1	お茶自体が甘い。もう全部甘いですよ。こういう抹茶みたいなものも、「甘い」っていう印象がなければ、食いつかないのかも。	Tea itself is sweet, all of them. So I thought matcha, like what we see now, won't be very attractive to foreigners if they don't have the impression of "sweetness".
169	JP2	コーヒーみたいなたしなみ方はしないかも。コーヒーみたいにフランクに飲めるものでもないし。	Maybe matcha wouldn't be tasted by foreigners like they taste coffee. The drinking manner of matcha is not so casual.
170	I	ちゃんとした抹茶は、作法があるからね。	There is a manner for proper matcha tea ceremony.
171	JP1	だからこういう甘い抹茶を食べて、「本当の抹茶が飲みたい」って言って甘いと思ってる人が本当の抹茶を飲んだら超苦いでしょうね。	Imagine foreigners who tried sweetened matcha product and thought that is how it supposed to taste. When they tasted "real" matcha, they would think that is really bitter.
172	JP2	だからMAXコーヒーがコーヒーだと思ってる人にコーヒー飲ませたら死ぬっていう。	Just like who thinks MAX coffee (Japanese coffee product) is genuine coffee, drinks real bitter coffee. They would die.
173	JP1	超わかりやすい。	Nice example.
174	I	わかりやすい、確かに。そうなんだよね。本当の抹茶って結構知らないかもなあ。	It is really. They might not know the real matcha.
175	JP2	濃茶とかだつたらもっときついかも。苦いっていうより、渋いんですよ。	Koi-cha would be even harder. They taste really strong, rather than just bitter.
176	I	そうだね。	Indeed.
177	JP2	でも浅草っぽくない人がメンチ売ってるの面白いなあ。	It is funny that not-typically-Asakusa-like guy is selling a croquette.

Line	ID	Script (Japanese, original)	Script (English, translated)
178	I	私もよく通るのに気づかなかった。	I didn't realize either, although I pass by here quite often.
179	JP2	モヤさまとかだったら絶対突っ込まれる。「全然浅草じゃないじゃん！」つって。	The Japanese TV show would definitely take this funny. Like "this isn't Asakusa like at all!"
180	I	確かななあ。	I agree.
181	JP2	人は良さそう。	He looks nice.
182	i	でも外国人の人この時間とかに来て結構お店閉まっちゃってるからアレですね。	Foreigners will be a bit disappointed, because most of shops are closed by now.
183	I	知らないで来たらなーんだ、ってなっちゃいそう。	Yea they will be if they come here without knowing it.
184	JP1	でもシャッターはシャッターで素敵ですけどね。	But shutters don't look that bad actually.
185	JP2	シャッターに個性があるのは面白い。	It is interesting that each of the shutters has its uniqueness.
186	I	確かに、グラフィティとかもスプレーみたいなのだと嫌だけど。	That's true, graffiti with spray doesn't look good but these kind of art is nice.
187	JP1	こういう感じだと味がありますよね。	They have originality.
Demboin and its Garden			
188	I	この奥にあって見えないんだけど、ここに一個あるので聞いてください。	It's hard to see from here, but there is one content here.
189	JP1	幼稚園。	Kindergarten.
190	I	そう、幼稚園もあるの。ちゃんとした私立の。ここにあるってのは実は私は全然知らなくて。	Yes, there is a kindergarten. Private one. I didn't know there is one here actually.
191	JP1	収入がどうなってるんですかね。	I wonder how they manage revenues and such.
192	JP2	ミッション系の幼稚園とか学校とか、教会が運営したりしてますよね。	Some Christian churches own private schools or kindergartens.
193	I	あるよね。ここは完全に私立だと思うけど。	They do. This one is completely private.
194	JP1	もし住んでたとしてもこの校区だから入れるっていう訳でもないんだろうなあ。	Even residents in Asakusa might not get in, just because they are living here.
195	I	幼稚園のこと、覚えてる？自分の。	Do you remember your days in kindergarten?
196	JP1	俺、覚えてますよ。最初の一年はお寺の幼稚園だったんです。	I do. I spent my first year in Japanese temple's private kindergarten.
197	I	お寺の幼稚園で何するの？何か違うの？	What they do? Are they different in some way?
198	JP1	砂遊びしてた思い出しかない・・・。	I only remember that I was playing in a sandbox...
199	I	幼稚園で、どこまで教えるのかなあ。ひらがなとか習った？	I wonder how much do they teach before school started. Did you learn Hiragana (Japanese alphabet)?
200	JP2	あーやったやった。	Ah I did.
201	I	私もやった覚えある。	I remember it too.
202	JP1	義務ではないけど、何となく遊びながら。	That wasn't mandatory, but I learned them anyway while playing.
203	I	夜の浅草寺はライトアップされててなかなかいいね。	Senso-ji at night is cool, they are lighted up.
204	JP1	そう言えば、浅草寺ってだいぶ前に改修をやってた記憶があつて。	By the way, I remember that they were under renovation a while ago.
205	I	やってたやってた。数ヶ月前に来たら雷門のところがグレーので覆われてる感じになってて。	Ah yes, when I came here a couple of months ago I saw it was covered in grey.

Line	ID	Script (Japanese, original)	Script (English, translated)
206	JP1	逆に何か新鮮でしたけどね。	It was kind of rare though.
207	JP2	外国人から見たら風神雷神も阿吽の像もあまり 変わらないのかなあ。	For foreigners, Fujin and Raijin, or Statues of A-un won't be any different I guess.
208	I	どうだろうね。こういうところに説明のがある けど、どれだけの人が見てるのか。	I don't know. There is a sign here explaining what they are, but I'm not sure how many people are actually paying attention.
209	JP1	英語でも書いてあるんだろうけど、あんまり見 てる人いないっぽいですよね。	It's written in English too, but not many people are looking at it.
210	I	何かもっと目立つ所に置いたら見るのかなあ。 分かんないけど。	Maybe better to put somewhere easier to find? I don't know.
211	JP2	サイズと、誰が作ったかと書いてある。	Size, and who built it.
212	I	じゃあ必要最低限の情報だけなんだ。	So just very basic information.
213	JP2	浅草寺の保護者で～みたいなことが書いてあ る。	Something like "the gate is Senso-ji's guardian, and.."
214	JP1	浅草寺って宗教法人が作ってるやつと、こっち は台東区が作ってるので、何となく訳してる感 じが違いますね。	There are two signs, one from Senso-ji temple as a religious organization, and the other from Taito ward. The tones are different.
215	I	あー。二つあるのか。	Oh are there two signs?
216	JP2	歴史と情報と。台東区の方は情報メインで、宗 教法人の方は歴史が詳しく書いてある。	Yes, about history and information. Taito ward one is focusing on basic information, and religious one is dealing more with history in detail.
217	I	確かに確かに。奥行きが、とか高さが、とか。 ほんとだね。	That's true. Size, width and height of the gate and such.
218	JP2	外国人には何で二つ看板があるか差があんまり 分かんないかも。	Maybe foreigners don't get what is the point of having two signs.
219	I	かもね。	Maybe.
220	JP2	場所がもったいないんだよなー。あんまり見て る人いないですよ。	It is shame that the location isn't very good. Not many people are looking at it.
221	I	おみくじのコンテンツが一つあるよ。	There is one content about a fortune slip here.
Omikuji			
222	JP2	浅草寺のおみくじ、7番は大吉です。	As for Senso-ji's fortune slip, No.7 is great blessing.
223	I	そうなの？	Is it?
224	JP2	俺むかし7番引いたんですよ。	I once took No.7.
225	I	よく覚えてんね。	How can you remember!
226	JP2	いや7番で大吉って覚えやすくないですか。	Well No.7 with a best fortune is kinda easy to remember, isn't it?
227	I	確かに、ラッキーセブン。	True. Lucky Seven.
228	JP2	でも変わってるかもしれないですね。	But they might have changed the combination by now.
229	JP1	1年に1回入れ替えてたりして。	Maybe they are doing it annually.
230	I	どうなんだろうね。あ、ここのカウンターが閉 まっているの初めて見た。	I don't know. Oh, it's my first time to see this counter is closed.
231	JP1	この人は中吉を引いたんですね。	This person took middle blessing.
232	JP2	結構下の方。	Rather bad.
233	I	あれ？中吉って結構上の方だと思ってたんだけ ど。	Really? I thought middle blessing is rather good.
234	JP1	いや、吉の方が上じゃないですか？	I guess blessing is better than middle blessing.

Line	ID	Script (Japanese, original)	Script (English, translated)
235	I	大吉、中吉、吉じゃない？	Great blessing, middle blessing and blessing, aren't they?
236	JP1	いや、吉、中吉。	No, blessing, then middle blessing.
237	I	あーじゃあ私間違ったかも。	Ah then I got it wrong maybe.
238	JP2	僕「平」っての引いたことありますよ。	I once took "Hira".
239	I	ひら？	Hira?
240	JP2	たいらって書くの。	Yeah it writes "Taira".
241	I	えっここで？	Really? In here?
242	JP2	ここじゃないです、別のところで。それ引いて、「うわーこれ何でもないんだ」って。	Not here, in different temple. And I drew this, and thought "oh, this is like nothing".
243	I	微妙ー！	Hahaha! Lame!
244	JP2	おみくじ書いてあること結構ちゃんと読んだんですけど、やっぱり「うわー何もないんだ」って。	I read what is all about carefully, then still thought "well, this is like nothing really".
245	JP1	どんなこと書いてあるの？	What was on it?
246	JP2	病気とか、「しても良い」だって。	For example, as for "health", "it is okay to be unhealthy".
247	I	何だそれ。聞いたことないわ。	What? Never heard such a fortune before.
248	JP2	はっきりしてくださいよ、みたいな。	Like "hey, please say something okay at least".

(End of the Script)

JP4 / JP5

Line	ID	Script (Japanese, original)	Script (English, translated)
Before experiment			
1	I	あーもう (写真を) 撮って撮って、全然。	Please take pictures as you like.
2	JP4	そしてその写真を**が撮るといふ。	And you are taking a picture of us taking pictures.
3	I	これめっちゃ楽しそうだけど平気？論文に載るけど、平気？	You look so overjoyed. Are you okay with that the pictures are on journals?
4	JP5	大丈夫です。	I'm good.
5	I	これパブリッシュされるからね。	This will be published.
6	JP4	おおー。平気です。	Whoa. No problem.
7	I	で、そしたら地図を見てもらって。今いるところが、ここです。なので、ここから一つずつ聴いていってもらって。	Okay. So look at the map. You are here now. Please listen to each contents from here.
8	JP5	了解です。英語のやつは？	Got it. How about English one?
9	I	分からなければ、あとで説明するので、そのまま聴いてもらえばいいです。	If you don't understand please keep on listening, I'll explain later.
10	JP4	はい。Androidですけど大丈夫ですか。	Okay. Can I use Android phone?
11	I	Androidでもウェブサイトアクセスできれば平気だよ。で、考えたこと、疑問に思ったことがあったら何でもコメントしてください。	As far as you can access the website it should be fine. Please comment freely, or whatever you felt about the contents.
People who visit Senso-ji temple			
12	JP4	さっきの喋ってた人は仲見世のオーナーの人なんですか。	The guy who was talking in the contents is an owner of Nakamise's shop.
13	I	そうそう。もうずっとここにいる人で。	Yes. He lives in here for a while.
14	JP4	生まれも育ちも浅草。そういう人から見ると、観光客から見ると違って違いますよね。	Born and raised in Asakusa. What he feels and the tourists feel would be different.
15	I	そうだね、日本人として。何かありますか。	Yes, as a Japanese. Do you have anything to comment?
16	JP4	いや、普通にこの人と一緒かな。外国人がいっぱいいますねーって。	I think pretty much the same as him. There are many foreigners.
17	JP5	カップルはやっぱ自撮りするんだな、って。	I thought couples take selfies a lot.
18	I	ははは！なるほどね。	Haha! I see.
19	JP4	ここがいわゆるイメージ検索をした時に出る浅草ですよ。	This is so-called Asakusa when you search images of this place.
20	I	みんなここからスタートするもんね。地元とか、二人が住んでるところで、こういう有名どころってある？	Yes, everybody starts from here. Do you have similar famous places like this in your city?
21	JP4	姫路城。	Himeji Castle.
22	I	姫路城って客層とかどんな感じ？	How about Himeji Castle's visitors?
23	JP4	あー、でもこんな感じですよ。外国の人は世代がばらばらですけど、男の人は割とおじさん。てか、カップルこないないです。	Ah, similar like here. There is a wide range of generations for foreigners, but most of men are elderly. Well, we don't have many couples there.
24	I	あー。	Ah.
25	JP4	遊ぶとこないんで。城だけを見に来る感じですよ。	There isn't many places to have some fun really. They only visit there for a Castle.
26	I	城萌えみたいな。	Like Castle freaks.
27	JP4	若い人こないないです。	Not as many youngsters as here.
28	I	確かに。セルカ棒持つてる人ほんと増えたなって思う。	True. Recently I really think the number of visitors with selfie sticks is getting bigger.
29	JP4	観光客はたいがい何かもうセカンドライフ層。	Most of tourists are retired generation.

Line	ID	Script (Japanese, original)	Script (English, translated)
30	JP5	セルカ棒撮ってるね。	Yeah they are using selfie sticks.
31	JP4	結構話しかけられる。怖い。	They sometimes come and talk to me which is terrifying.
	I	話しかけられちゃった。何でかな。	They talked to me. I wonder why.
32	JP4	それを今撮りました。	I just got a picture of you.
33	JP5	流行ってますよね。京都とか行くとすごい浴衣着てる人いっぱいいる。	Yukata is popular now. If you go to Kyoto there are lots of people in Yukata.
34	I	レンタルできるのもあるもんね。	We can rent them too.
35	JP5	なかなか着る機会もないんで。	It's a good idea, we don't have many opportunities to wear them.
36	I	いいよーこの写真。使おう。	I got a nice picture. I might use it.
37	JP4	レンタルするのは日本人？	Are they Japanese who rent them?
38	I	とも限らなくて、結構歩いてると中国とかね、韓国とか結構着てる人いる。ちょっと進むともう一個あります。	Not necessarily. When I walk around here I see many Chinese or Koreans. If you go straight a bit you'll have next content.
39	JP5	はーい。	Okay.
40	JP4	着物とか浴衣とか、やっぱり日本の印象なんだから浸透してるって思いますね。	I think yukata and kimono are widely known as Japanese things.
41	JP5	京都とかもはや一種のファッションになってますよね。友達とかみんなそれ着てるみたいなの。	In Kyoto, it's almost like a kind of fashion. Many friends are wearing those.
42	JP4	まあでも友達と行ったら着たくなりますよね。	Well, if we go there with friends we feel like wearing one.
43	I	そうだよー。	I agree.
44	JP5	修学旅行生もいる。	There are school trip students.
Fujin and Raijin			
45	I	風神雷神。言ってること分かる？	Fujin and Raijin. Did you get what they're saying?
46	JP4	微妙に。	Kind of.
47	I	コンテンツが三種類あるのね、いわゆるガイドブックをそのまま読んだやつと、地元の人が話してるやつと、それを聞いた他の人が喋ってるやつ。	There are three types of contents. Guidebook information, local people's talk and other listeners' comments.
48	JP5	あーなるほど。	Oh I see.
49	JP4	すごい人ですね本当に。	Here is completely packed.
50	I	今までで一番多いかも。	The most crowded day I've ever been.
51	JP4	天気がいいからですかね。	Maybe because today is sunny?
52	JP5	聴きながらだとちょっと怖い。	I get a bit nervous listening to it with walking.
53	I	あーながらスマホだと危ないかな。	Right, Walking with looking at the smartphone display at the same time.
54	JP4	人が多いですからね。	Because of this crowd.
55	JP5	ここに微妙な段差があるじゃないですか。	Also we have a small step right here.
56	I	確かに。	True.
57	JP5	横向いて歩くとやばい。	If we walk without looking it I'll fall over.
58	I	そうか。気づかなかった。そういうアーキテクチャのフィードバックもあったら教えてね。	Ah you are right. Please tell me these feedbacks about the architecture of the experiment.
59	JP4	はーい。	I will.
60	I	ここって外国人どれくらいいるように見える？	What do you think of the percentage of foreigners here?
61	JP4	8割5分くらいかなあ。	85%.
62	JP5	7割くらい。	70%?

Line	ID	Script (Japanese, original)	Script (English, translated)
63	I	そうだねえ。アジア人見た目だけじゃ分からないから、もっといるかもしれないよね。	Around that. Maybe more, Asians are hard to distinguish.
64	JP5	駅から歩いて来たら結構日本人多いかなって思ったんですけど。	I walked from the station and thought there are more Japanese than I expected.
65	I	そうだね、ここに来ると本当外国人が増えるよね。ちょっと歩いて、ここに一つあります。	Yea from this point suddenly foreigners appear. We walk here a bit, and you'll find next content.
66	JP4	Tokyo! って書いてある。やばい。	Look at the hoodie, saying "TOKYO!"
67	I	あー本当だね。よくパーカーとかであるよね、ブルックリンって書いてあるやつ。	Haha yes, we see these things a lot, like ones with "Brooklyn" and such.
68	JP4	オックスフォードとか。	Like "Oxford".
69	I	あー。学校系のやつ。ハーバードとか。	Ah yes, college hoodie. "Harvard".
Kaminari-mon of Senso-ji temple			
70	I	前に来た時になかったやつがある。ちょっと待って、ちょっと写真撮ってもいい？	There is something that I haven't seen last time. Wait, can I take a picture?
71	JP4	ハラールが貼ってある。	Halal sticker on the wall.
72	JP5	おおー。	Oh.
73	JP4	でも確かに、絶対ハラールですよ、このシール。	It is, definitely Halal sticker.
74	I	ハラール何だか分かる？	Do you know what is Halal?
75	JP5	あれですよ、イスラム教の人が食べれるやつを売ってるっていう。	Yea, selling products which Muslims can eat.
76	I	そうそうそう。すごいよ、全部貼ってある。	Yes. These are cool, stickers on all products.
77	JP4	てことはそれだけその圏の人が多くなってすね。前来た時多分なかったんで。	Which means the number of people from these area is increasing. I think I remember they didn't have it when I came here last time.
78	I	私も何か「あれっ」て思っ。いつからできたんだろう。	Me too, I thought so. I wonder when they started this.
79	JP5	抹茶ボーロ。ちょっと気になる。	Matcha bolo snack. I kinda want to get it.
80	JP4	証明書みたいのがあるから、それ読んだら書いてありますね。	Look, there is a qualification here. Some information on it.
81	I	いつだろう。あつても2014年。前から貼ってあったのかなあ。気づかなかった。	I wonder when, oh it's 2014. Did they have this before? I didn't realize it.
82	JP5	貼り始めたのが最近なんですかね。見覚えがない気がする。	Maybe they started to put it recently, otherwise I would remember this.
83	JP4	でも貼った方が売れるってのを最近分かったのかもしれないですね。	Or shop started to realize if they put sticker on the product they'll sell more.
84	I	確かにねー。そうかも。	True, that might be it.
85	JP4	でないと、多分シールをもらってても出す必要ないって思っちゃいそう。	Otherwise they would think they won't need the stickers even though they have them.
86	I	そうだよ、日本だとまだ少ないもんね。	Yea we don't have them much in Japan yet.
87	JP4	これ楽しい。	It's fun.
88	I	だよー。この雰囲気はやっぱ浅草だよ。	Agreed. I think this atmosphere is really like Asakusa.
89	JP5	修学旅行感ありますよね。	It seems like a school trip.
90	I	多分これ天気がいいから楽しいんだよきっと。	I guess it's fun because it's sunny.
91	JP5	確かに、傘さしてたらすごい大変ですよ。	True, if we all have umbrellas that would be messy.
92	JP4	この人の量で傘さされたら大変なことに。濡れることを厭わなくなりそう。	Yes, imagine all these people are using umbrellas. They won't care about being wet.
93	JP5	ここも毎回見ますね。浮世絵。	I always see this place. Ukiyoe.

Line	ID	Script (Japanese, original)	Script (English, translated)
94	I	へー。	Oh.
95	JP4	いかにもな日本アピールですね。	So-called Japan.
96	I	確かに、ハガキとかちよつとした物を買うのに良さそうだね。	Indeed, that would be good for small souvenirs such as postcards.
97	JP4	私が外国人だったら買ってる。	I would buy it if I were a foreigner.
98	I	なるほど。	I see.
99	JP4	まあ日本人でも買ってもいいですね。ほんまもんやーって。	Well, even Japanese would buy it, because it looks authentic.
100	I	ほんとだ、小さいですが木版画ですって書いてある。おしゃれだね、和室とかに飾ってあったら良さそう。	Oh yeah, it's written as a woodcut. It's nice, would be cool if it's on the wall of the Japanese-style room.
101	JP4	うちわとか。本当に観光客視点でしかここを通ってないから。	A fan and such. We only recognize this place from a perspective of a tourist.
102	I	いや、全然構わないよ。本当ここはやっぱり観	Oh no problem at all. This place really is a
	JP4	で、こう言う訳わからん刀とかがあって。	Like this sword thing.
103	JP2	あるー！	We have indeed!
104	JP5	ありますね。	Yes we have.
105	JP4	で、ちっちゃい子とかが買うっていう。ちっちゃい子視点で考えると、自分が使えるものしかお土産は選ばないんで。小さい子だからああいうお面とかを買う。	And small kids buy these things. If I were a small kid, I wouldn't buy anything unless I can actually use them. For small kids these masks would be good.
106	JP5	修学旅行で買いがちなのがあの木刀ですね。	We tend to buy these wooden swords.
107	JP4	ああいう、独特な観光感がある。太宰府とかもこんな感じなんで、お宮通りは。	These stuff makes the atmosphere of tourist site. Dazaifu looks similar around the central shrine.
108	JP5	プレミアムライスボウル。あ、おにぎりだった。	This says "premium rice ball". Oh that was an onigiri.
109	I	あつても魚沼産コシヒカリって書いてあるよ。	It says Koshihikari from Uonuma area.
110	JP4	確かにプレミアムだった。	Then it is premium indeed.
111	JP5	結構いいお値段しますよ。プレミアムですね。	They are fairly expensive. Premium.
112	JP4	こういう財布とか。	Like this wallet.
113	I	あるよねー。	We definitely have these things.
114	JP5	なんで観光地ってこういうブティックっぽいのあるんでしょうね。	I wonder why tourist sites always have these kind of boutiques.
115	JP4	こういう訳わからん感じのTシャツとか。	Like these strange T-shirts.
116	I	あるー！	We have!
117	JP5	あとこういう安そうなぺらぺらの浴衣。	And these cheap-looking thin yukata.
118	I	何かいろんな観光地で、誰かがやったら面白いと思うんだけどさ。	I think it would be interesting if someone conduct a research about this in many tourist sites.
119	JP5	この間熱海に行ったんですけど、熱海もああいう感じのカバン屋とかあって。あのビニールに入ってるようなカバン。	I went to Atami the other day, and they also had such a boutique. Like selling a purse in a plastic bag over there.
120	JP4	はははは。	Hahahaha.
121	I	ここが新仲見世だね。ここで止まるなよって感じなんだけど、ここに一個あるんだよね。	Here is Shin-Nakamise. Sorry for stopping you, but we have one content here.
122	JP5	何かお腹すいたような。	I kind of feel hungry.
123	I	何か食べたいような気がする。食べたかったらみんなも食べていいからね。	I think I want to eat something. If you want too please do so.

Line	ID	Script (Japanese, original)	Script (English, translated)
Tohoku Earthquake in 2011			
124	JP5	地震の話ですね。	That was a story about the earthquake.
125	JP4	人が全然来なくて、はよ回復したいーっていう。	They don't have customers at all after the quake, and was saying they want the
126	I	これは、外国人にはあまり響かない人もいるんだけど。日本人だったら何か感じるところが違うかなと思って、気になってるんだけど。どんな感じだった？	This story might not be very appealing to some foreigners, but you two are Japanese and I thought you have something in your mind. How did you feel?
127	JP5	でももう5年前とかですよね。私、沖縄にいて。修学旅行の最後の日だったんですよ。	It's already like 5 years ago. I was in Okinawa. It was the last day of the school trip.
128	I	修学旅行？世代を感じる。	The school trip? I feel old now.
129	JP5	めっちゃ空港が混んでたのを覚えています。何か羽田とか封鎖されちゃって、帰りの便が飛べなくて。大阪とかに頑張って帰ろうとして。	I remember that the airport was packed. Haneda Airport was closed and returning flight was canceled. Some were trying to fly back to Osaka instead.
130	I	でも修学旅行だから名古屋に帰ろうとしたんだよね。	But you are in the school trip and tried to go home in Nagoya right?
131	JP5	名古屋は大丈夫だったんですけど。羽田組はほぼ満席で大変だったみたいです。でも沖縄からは出なきゃいけないし。	Yes Nagoya was alright. Folks in Haneda were having hard times though. But we had to leave Okinawa anyway.
132	I	停電とかは大丈夫だったのかな。とにかくお家に帰りましょうという感じ？	I imagine how was the blackout and such. Were they like "okay, let's go home no matter what happens"?
133	JP5	そうですね、別に沖縄だったので揺れも感じなかったし。のんびりした感じだったんですけど、何かテレビとか見たら結構やばいことになってるっていう。	Yeah, we didn't feel shaking in Okinawa. We were relatively calm, but once we watched TV we found it's way worse than we thought.
134	JP4	私も何か普通に買い物行って、親に迎えに来てって電話しようと思ったら繋がらなくて。あーどうしよう、でも歩いて帰れるし、と思って帰った瞬間、親に「テレビ見て！」って。それで見て、「あーあー」っていう。	I was just shopping in somewhere outside, and tried to call my mom to pick me up but couldn't call her. I thought "well, but I can walk" and went home, then my mom yelled "look at the TV!" Then, you know the rest of the things.
135	I	それって、もう日本全国で電話繋がりにくかったのかなあ。	I wonder if it is hard to make a phonecall all over Japan.
136	JP4	あーでも何か、2回くらいは失敗しました。	Ah I failed twice.
137	I	そうなんだ。そしたら結構日本中に影響が出たんだね。こんな所を見たら、今からは想像がつかないけど。計画停電もあったんでしょう？	I see. So apparently most places of Japan were affected. As far as we see such crowd in here it would be almost impossible to imagine. We had planned blackout too right?
138	JP5	西なんで、関係ないんですよ。	We live in the west, so we weren't affected.
139	JP4	何も変わらないです。ただ、寄付金とか義援金を送ったりで、生活には何の支障もなく。でも電車がたまに「節電します」という風になった。	Nothing has changed really. We sent relief funds and donations of course, but except that we had nothing inconvenient. Occasionally we had trains saving electricity.
140	JP5	それくらいですね。全国的に節電モードになってるから節電しておこうみたいな。	Just like those. We felt like we should save electricity because the rest of us is all doing so in Japan.
141	JP4	そんな感じです。節電必要ないけど、何かムードとして。	Exactly. We don't need to but the atmosphere was like we should.
142	I	そうなんだ。	I see.

Line	ID	Script (Japanese, original)	Script (English, translated)
143	JP5	静岡で変わっちゃうんですよ。電気が。	Shizuoka prefecture is the borderline of electricity supply.
144	I	あー。東京電力と関西電力で。	Ah, Tepco and Kepeco (both are electricity company in Japan).
145	JP5	何とかヘルツみたいのが変わるので。	They change the hertz of something.
146	I	あっ周波数か。	Oh, a frequency.
147	JP4	違うんですよ。地域で。私もこっちに引越す時に契約を変えなきゃいけないくて、家電の。大変だったのを覚えてます。	They differ depending on the area. I had to change a contract of home electrical appliances. That was bothersome.
148	I	そうかあ。	I understand.
149	JP4	大変そうな関東と、普通に暮らせる関西っていう構図ですよ。	Kanto area which is having a hard time, whereas Kansai area which can have normal
150	JP5	そんな感じですよ。割と他人事じゃないですけど。	Exactly like that. It was our business though.
151	I	なるほどねえ。そういう視点はとても面白いね。関東だと、特に浅草なんかだと大打撃だろうね。もちろん東北ほどではないと思うけど。	Such perspectives are very interesting to hear. In Kanto area, especially city like Asakusa would be greatly affected. Not as bad as Tohoku area of course though.
152	JP5	やっぱり2012年にはどっと減ったんですよ。	The number of visitors really decreased in 2012.
153	I	でも今は持ち直して、どんどん増えてるよね。	But they are back now, and actually growing a lot.
154	JP5	オリンピックも来ますしね。観光客も増えるだろうし。	We are having the Olympics too. We can expect lots of tourists are coming.
155	JP4	でもこの人みたいに、あんまりズーンてなるのもあれですよ。あんまり自粛ムードだと、来た人もズーンてなりそう。	But what he says is right, we shouldn't be in gloomy atmosphere too much. If we are too depressed, visitors would feel the same.
156	I	お店の人もウェルカムウェルカムって感じの方が早く復興するかもだよ。じゃあ新仲見世をちょっと通ります。	That is true, maybe the city would recover sooner when the shop owners are in welcoming mood. Okay guys, we are going to go through Shin-Nakamise.
157	JP5	新仲見世になるとちょっと生活感が。	Shin-Nakamise seems to be a bit local.
158	JP4	息ができるようになる。	Now I can breathe.
159	JP5	安心しますよね。近くにもあるから。	I feel relaxed, because we have similar things in our city.
160	JP4	結構買ってる人いますね。	There are many people buying stuff.
161	JP5	そうそう、上野とか外国人めっちゃいっぱいいますもんね。	Yes, like in Ueno we have a lot of foreigners.
162	JP4	何かドラッグストアで薬とか、セイコーとかシチズンの時計とか買う人が多いって聞きました。	I heard many people buy medicines in pharmacies, and watches of Seiko or Citizen.
163	I	こちら辺もみんなTax Freeって書いてあるね。	Around here all shops are Tax-Free.
164	JP4	カードも使えるし。絶対姫路だったらこういう場所でカード使えないだろみたいな。	We can use a credit card too. I'm absolutely sure that we cannot use it in Himeji (her hometown).
165	I	あはは！姫路だったらなさそう？でも姫路も観光地なんじゃないの？	Haha! Not in Himeji? But Himeji is also a tourist site isn't it?
166	JP4	観光地なんですけど、観光地歴は長いんですけど、あんまり外国人に対応してないような。ようやく最近対応してきた感じです。	It is a tourist site and has a long history, but that doesn't mean they are ready for foreigners. They are dealing with foreigners quite recently to be honest.

Line	ID	Script (Japanese, original)	Script (English, translated)
167	I	国内の観光客が多い？	So the tourists are mostly domestic?
168	JP4	うーん。客は来ても、迎合しないというか、対応しないみたいな。何か来るから対応するけど、別に合わせようとはそんなに思っていないよな。	Hmm. Foreign tourists are coming, but their visits don't seem to affect them much. They deal with foreign tourists anyway, but not that voluntarily.
169	I	あー、そうなんだね。名古屋は？	I see. How about Nagoya?
170	JP5	名古屋はあまり観光の街じゃなくて、多分最近ちょっと話題になってるんですけど、「魅力ない街」みたいなので最下位なんですよね。	Nagoya isn't a city of tourism. We were ranked as the worst for "the city of charm" and it became viral recently.
171	I	ははは！そうなの？	Hahaha! Seriously?
172	JP5	名古屋にはあまり観光という点で魅力がないっていう。名古屋市が他の市と比べて統計を取ったんですけど。自爆したんですよ。	According to it apparently Nagoya is not attractive in terms of tourism. Nagoya took statistics compared to other cities and ended up killing itself.
173	I	えー。かわいそう。	Oh. Pity.
174	JP5	えっでも本当に何も無いというか、外の人に厳しいというか。中に住んでる身としては、めちゃくちゃ住みやすい街だと思ってるんですけど。	Well it doesn't have anything really, and they have kind of an atmosphere that is not welcoming to outsiders. From a perspective of a resident, this is a very comfortable city to live in.
175	I	うんうん。	I see.
176	JP5	外から来る人に対しては、あまり何も無い。	For outsiders, they don't have much.
177	I	え、京都的な？	Like Kyoto?
178	JP5	京都的なというよりは・・・。	It's rather like...
179	JP2	京都の人はまだ優しい。	People in Kyoto are even nicer.
180	I	えっ？名古屋はもっとあれなの？	Really? People in Nagoya are not?
181	JP5	何か、本当に何も無いんですよ。何も無いというか、住むのに適した街というか。	They really don't have much. It's like they have nothing for sightseeing, but well organized for living instead.
182	I	まあ住むのと観光客違うもんね。	Well to live in and go sightseeing is different.
183	JP5	そうですね。名古屋って観光はびっくりするくらい何もなくて、最近名古屋城も入れなくなりそうなんですよ。	Exactly. As for tourism, Nagoya really has nothing. Even Nagoya Castle might be closed in the near future.
184	I	そうなの？	Is it?
185	JP5	何か耐震がやばくて。	They have an earthquake-resistant problem.
186	I	あー。あの金のしゃちほこのイメージ。	Ah. I have an impression of Gold Shachihoko (an animal in Japanese folklore).
187	JP5	オススメするものが何もない。	Except that we have nothing to recommend.
188	I	名古屋人がそう言うんだからそうなのかもしれないなあ。	If Nagoya resident says so.
189	JP4	一步ここに入るだけで本当人いなくなりますね。	One step further and there is no people here.
190	JP5	何か不思議な感じがします。	It feels strange.
191	I	そうだね。もう片方のルートだと、ずっとこういう感じなんだけど。で、他の外国人の人がここにめちゃくちゃ食いついてた。	I agree. The other route is always like this though. And other foreign participant was interested in this place so much.
192	JP5	なんで着物なの？ここは何？っていう。	Like "why kimono? What is this place?"

Line	ID	Script (Japanese, original)	Script (English, translated)
193	JP4	確かに。カウントダウンTVとか見てて、未だにこういうのがランキングに入ってくるじゃないですか。日本といえばこっちが本家本元みたいな。	True. When we are watching Japanese TV show, these stuff is getting into the rankings. In Japan this is the original.
194	JP5	しかもよく見てみるとちよいちよい若い演歌歌手とか入ってきてますよね。	And if we look carefully, there are some young Enka-singers.
195	I	好きな人は好きなんだなあって思うよね。次は、そこの大黒屋なんだけど。	Some really likes this genre. Next we have Daikokuya over there.
Daikokuya			
196	JP5	天ぷら屋さん。いい匂いがする。	Tempura restaurant. Good smell.
197	JP4	外国人がいっぱいいるのは、ガイドブックとかに載ってるんですかね。	Maybe it's on a guidebook or something as we see many foreigners.
198	I	近くに2号店もあるんだけど、そこも結構並んでた気がする。	There is a branch in this neighborhood, and is also crowded all the time.
199	JP5	お昼時ですしね。	It's lunch time too.
200	JP4	だいたいいつもこんな感じですか。	Is here always like this?
201	I	うん、平日でもこれくらい並んでる。	Yes, there is a line like this in weekdays.
202	JP5	こっちですか。	Is this the way?
203	I	うん、伝法院通りって呼ばれてて、そっちが仲見世なんだけど。	Yes, here is called "Demboin Street", and over there is Nakamise.
204	JP4	江戸な感じがする。	Edo period atmosphere.
205	JP5	仲見世よりも全然空いてるけど、結構そういう雰囲気ありますね。	We have a lot less people here than Nakamise, but it really is like that atmosphere.
206	JP4	こっちの方が時代が戻った感じがあります。	It feels like we are in old times.
207	I	古い感じ？	Retro style maybe?
208	JP4	あっちの仲見世の方がザ・観光地って感じですよ。こっちは昔ながらのというか。意地でも変わらないぞっていう。	Nakamise over there is more like tourist place. Here seems to be more "good-old-times" type of place. I feel their attitude that they will not change.
209	I	確かにねー。	True.
210	JP4	姫路も似たところあります。観光客はご自由にどうぞ、って感じの。	Himeji has similar atmosphere. For tourists, they are like "do whatever you like".
211	I	なるほど。浅草メンチはいつも並んでるよ。	I see. There is a long line in here Asakusa-Menchi all the time.
212	JP5	今日はそんなに並んでないですね。てか、ここ日本人が多いですよ。	Not so much today. We have a lot of Japanese here.
213	I	そうだね。	Yes.
214	JP5	外国人がここまで入ろうと思わないんですかね。	I assume foreigners don't think they want to get inside this far.
215	JP4	閉鎖的な感じとか。	Feels like closed.
216	JP5	めっちゃうどんの匂いしません？	Don't you smell udon?
217	JP4	あ、すごいすごいすごい。食品サンプル的な。	Oh look, that's cool. Food samples.
218	JP5	ちっちゃくて可愛い。	They are small and cute,
219	JP4	友達が来た時とかに教えられそう。ドヤ顔で「ここ、結構いいよ」みたいな。	I might be able to tell my friends when they come here. Like "this place is not bad" with a smug face.
220	I	それいいね。	That works.
221	JP4	たいがい友達もこっちじゃないんで。	Because most of my friends are not from here.

Line	ID	Script (Japanese, original)	Script (English, translated)
222	I	やっぱりみんな仲見世は行くけど、一步入ると全然。向こうとかに行くときらにいないんだけど。	I know many people go to Nakamise, but just one step inside and there is no people. If you go there there are even less.
223	JP5	人も少なく、でもすぐメインの通りにも戻れるし良い場所ですよ。	This is a good place, we have less people but at the same time we can easily go back to the main street.
224	JP4	ヤクザっぽいスタジャン売ってる。あ、すごい、こっちは十手みたいな、短剣売ってる。	They are selling varsity jackets with Yakuza (Japanese mafia) essence. Oh this is cool, they sell short swords like Jitte (a short metal nightstick in Edo-Period) here.
225	I	ちゃんとしたやつだね。	They are well made.
226	JP4	私ナルト好きなんで、こういうやつ刺さりますね。	These things make an impression on me as I like Naruto (Japanese Anime).
227	I	でも、やっぱりサブカルから日本の文化に入ってくる人もいるから。	Many foreigners start to getting involved in Japanese culture from subculture.
228	JP4	そういう人から見たらここ天国でしょうね。	For these people this place would be heaven.
229	I	秋葉原とかもそうかもしれないけど。	Maybe Akihabara too.
230	JP5	むしろ観光地来ないとそういうのってあんまり売ってないかもですね。	These stuff would be found rather in tourist site than local place.
231	JP4	姫路めっちゃありますよ。城だけに、侍っぽいもの。兜とかあります。	They have these things a lot in Himeji. Since we have a castle, they sell stuff like samurai gear, such as Japanese helmet.
232	I	確かに。最近お城に武将の人たちいるよね。	True. Recently we find actors pretending a commander of samurai army around a castle.
233	JP4	います。弟の小学校がちょうど姫路城のふもとにあって、グラウンドから姫路城が見える状態なんですけど、外に出ると普通にめっちゃ話しかけられます。「お困りですか？」みたいな。	We do. My brother's elementary school is close with Himeji Castle, and from the school ground we can see the castle. When I go outside from the school these actors come and talk to me, saying "may I help you?"
234	I	へー。すごいね。	Wow. That's cool.
235	JP4	「いや、地元なんで」「あ、失礼しましたー」みたいな。「姫路忍者おった！」って親に電話しました。	I say "I'm fine, I live here" and they are like "oops sorry." I called my mom, like "I found a ninja in Himeji Castle!"
236	JP5	逆に観光地じゃないとこういう物って買いづらいですよ。	Maybe we cannot buy these things if we are not in tourist site.
237	I	確かに。湘南台のイトーヨーカドーにはなさそうだな。	I agree. They don't have these things in supermarkets in Shonandai.
238	JP4	忍者の衣装とか、ハロウィン需要とかで日本人も着てそう。	Japanese would wear Ninja costume like that for Halloween outfit.
239	I	かもねー。	They might.

(End of the Script)