

Consumer Behaviour Towards Anime in India

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Abstract— This concise abstract presents an overview of consumer behavior towards anime in India, focusing on key factors influencing adoption and consumption patterns. Through a mixed-methods approach, including surveys and interviews, the study reveals diverse motivations driving the uptake of anime among Indian audiences. Findings highlight the impact of nostalgia, escapism, and the appeal of varied storytelling on consumption habits. Additionally, the role of digital platforms in facilitating access to anime content and fostering online communities is emphasized. The abstract underscores the socio-cultural implications of anime consumption, particularly its influence on cultural perceptions and identity formation.

Index Terms— anime, Japanese, influence, Behaviour

I. INTRODUCTION

The word anime — pronounced "ah-knee-may" — is an abbreviation of the word animation. In Japan, the word is used to refer to all animation. However, outside of Japan, it has become the catch-all term for animation from Japan. For decades, anime was produced by and for Japan — a local product, with a distinct look-and-feel to not just the artwork but the storytelling, the themes, and the concepts. Over the last forty years, it has become an international phenomenon, attracting millions of fans and being translated into many languages. Whole generations of viewers in the West has grown up with it and are now passing it on to their own children. Because all things anime tend to be lumped together, it's tempting to think of anime as a genre. It isn't, at least no more than animation itself is a genre, but rather a description of how the material is produced. Anime shows, like books or movies, fall into any number of existing genres: comedy, drama, sci-fi, action-adventure, horror and so on.

II. LITERATURES REVIEW

Customer Engagement through Using Anime Stylized Advertisement

Author: Nina KLEBANSKAJA, Olena ANDRIUKHANOVA

The outcome of their study is that: that seeking to increase customer engagement by means of video advertisement, the product which is advertised have to meet customers' interests. However, if marketers use the anime stylized advertisement, the attention of customers is caught by the visual part of advertisement as 'Animation style'. Then they pay attention to the 'Plot' of the advertisement, and only after these two factors follows 'Product'. But at the same time interest in the product is less than in the advertisement as it is.

Anime in Tourism: An Analysis of Norwegian Anime Enthusiasts' Motivation for Conducting Anime-Induced Travels to Japan

Author: Steine, Isabella M T

Anime travel motivations was also discussed in terms of common motivations and the Experience Realms model that revolves around four different realms such as entertainment, education, escape and esthetics, which all help characterize an experience. The entertainment realm was discussed as a stage where entertainment is passively absorbed, for example by the consumption of film and television (Pine II & Gilmore, 1999). In the analysis, He discussed that the entertainment realm can be connected to film imaginaries, in terms of imagining anime before conducting anime travels. He also discussed how anime tourism companies could attract anime tourists, as well as tourism expectations and where to find information about anime travels.

The Economies of Anime: Anime as a soft power, a cultural product and a (trans)national medium

Author: Onemu, Uyoyo(2020)

He explained the meaning of soft power and how the Japanese government is using popular culture as a soft power. Having examined the attractiveness of anime-cons, cosplay gatherings and competitions, and the scale in which these gatherings have flourished internationally, it is clear that anime-cons, as well as cosplay, can be seen as a form of soft power. It might even sound 'silly' that something like a convention can be an economic force for a country. But these conventions are an introduction and a business card for Japan: it makes consumers all the more interested in Japan as a country, attracted into buying more Japanese products, consuming Japanese foods.

The Anime Machine (2009)

Author: Thomas Lamarre

According to him, live action film has dominated history and theories of the moving image, neglecting animation. However, in other countries too, there is a long tradition of animation. By 1988, already 40 percent of Japanese studio releases were animated (Napier 2005: 16- 17). In Japan, anime holds a significant and unique position: it has a powerful hold on Japanese culture, is often a representation of Japanese culture and dominates the film market in Japan, but at the same time is also now the most globally visible form of Japanese cinema. The question is, however, whether anime can represent Japan in the way live action cinema did. In recent years anime has not only become increasingly popular but has also gained a growing scholarly attention in Europe and the USA.

Study of the Anime Products Market in Romania by Using the Properties of Time Dependent Systems (2023)

Author: Adrian Nicolae

Having as starting point the study of the appearance and evolving of the anime culture In Romania, and, as consequence, of its products market, using the author's survey data, we have realised a possible future behaviour of the Romanian consumer, concerning these products Methods: For this purpose, we have evaluated the entropy emerged from the general opinion related to this genre of art. The next step was using the obtained entropy to generate the state matrix of the consumer decision dynamical system. The final goal was to obtain a visual representation of the consumer decision system evolution in time. Results:

Shannon formula for entropy was translated into associated dynamical systems which were analysed using a simple algorithm and the results were verified with aid of the information theory formulas Conclusion: The research led to the highlighting of two basic influences in determining the decision: preference and motivation, as well as the interdependence between them.

Fanaticism towards anime and consumer behaviour

Author: Ahmad Bahtiar, TatikMeiyuntariningsih, Akta Ririn Aristawati.

This study aims to determine the relationship between fanaticism towards anime and consumptive behavior. Using quantitative research methods with a total of 100 subjects. The sampling technique in this study is a simple random sampling technique. The research sample is members of the Anime Lovers Community in Surabaya. Test data analysis using the IBM SPSS for windows version 20.0 program with Non-Parametric Spearman correlation analysis technique. The results of the data analysis test show a score of 0.00 which means it is smaller than 0.05, so the hypothesis that arises is that there is a relationship between fanaticism towards anime and consumer behavior. With a correlation coefficient of 0.867, it shows a positive relationship between the two variables.

Engaging with Anime and Manga: A Phenomenological Study (2014)

Author: Gracia Refanisa Sola, DimiyatiDindin

The popularity of Japanese popular culture in Indonesia, especially anime and manga, has made the growth of anime and manga fans increase. Despite the fact that Indonesia and Japan share differences in language, cultural and geographical aspects, but people who become fans of anime and manga keeps amplifying. This research, therefore, was aimed to study fans of anime and manga in terms of seeking aspects that make people become fans and changes they have experienced as fans of anime and manga. This research was developed by using phenomenological approach of qualitative research method. Observation and in-depth interviews were conducted to get the data and information from informants regarding their experiences and opinion toward anime and manga. This study has revealed that media and technology trigger the increasing numbers of anime and manga fans, but there are other aspects

triggering people to become anime and manga fans: 1) their social environments, 2) the characteristics of anime and manga, 3) the access to get anime and manga and 4) preferences to fulfill their certain needs. The fans have experienced some changes and their changes have pervaded in almost all aspects of their life.

‘OBSCENE’ AND ‘ORIENTAL’: A STUDY OF THE WEST’S RESPONSES TO ANIME AND MANGA (2022)

Author: Martyn Cornford

Anime and manga are now mainstays of modern entertainment. These Japanese forms of media are currently estimated to be worth almost US\$23 billion and are expected to double by 2030. However, their growth has not come without resistance from Western power. This thesis explores how Western responding to anime and manga is reflective of deeply rooted orientalism using a semiotic approach. The West have systematically disenfranchised anime and manga in an attempt to prevent their growth. There are three main examples of this. The first is how the West use pixelation as a way to communicate obscenity. Over-pixelating anime and manga in the media leads an audience to believe that the mediums are obscene. The second method of disenfranchisement is through developments of law, morality, and social boundaries. Laws have been used as a way to both reflect and influence the public’s moral sentiments and function to show ‘correct’ social behaviour through notions of ‘average’. Laws have labelled anime and manga as obscene helping the Western public assume that the ‘average’ person should not consume them. The final example is how the media have reacted to anime and manga. The West’s media producers are fearful about losing their audience to a foreign, ‘oriental’ version. The media have targeted obscene themes in anime and manga despite the same themes being produced by Western media due to their popularity. Ultimately the framing of anime and manga as problematic serves to preserve Western intentions and prevent the ‘orient’ becoming an equal.

Anime in the UK: the history, cultural context, and evolution of UK anime fandom (2022)

Author: LEAH MARIEL HOLMES

In this thesis She examine the history and dynamics of anime fans and fandom in the UK, but rather than

beginning with this obvious starting point, she work through the pre-history of fandom, identifying the localised, “culturally odourless” (Iwabuchi, 1998) titles screened on television or in the cinema that served to catch the attention of young people who would become fans. But more than that, she seek to contextualise anime fandom – and the ways in which the medium of anime was perceived by the British press and public – in terms of Anglo-Japanese diplomacy and the ways that the British have historically responded to Japanese art and culture since the late nineteenth century. She also explore the main sites of change in anime fandom – the Video Nasties panic of the ’90s, the mass popularity of Pokémon (1997-Present), the Academy Awards success of *Spirited Away* (2001), and the rise of the Internet – and, inspired by Azuma Hiroki (2001), I survey current UK anime fans to identify where generational lines can be drawn, how these generations differ, and what they have in common. Finally, I suggest possibilities for extended and intersectional study of UK anime fans and speculate about what the future may hold for anime fandom... and whether anime has succeeded in truly achieving mainstream status.

Accumulating Japanese Popular Culture Media Consumption Experiences of Malaysian Young Adults (2012)

Author: Yamato Eriko

The purpose of this study was to understand the experiences of media consumption of Japanese popular culture among Malaysian young adults. Such a study is important in order to understand the consequence of the consumption of foreign cultural products since the development of information and communication technology has brought changes to media entertainment consumption styles, especially among the younger generation. This article discusses the ‘accumulation’ of Japanese popular culture as part of media consumption experiences. Through the interpretation of some young Malaysians’ experiences, the accumulation was found to be an important part of media consumption in developing the young Malaysians’ mindset towards specific formats, genres or products from Japan despite the differences that exist between the lifestyles of the Japanese and the Malaysians. The paper highlights that the contents of Japanese popular cultural products are crucial. Without a sophisticated depiction of ‘an

essential human aspect' to which young Malaysians could relate, Japanese popular culture would not be well-liked.

III. OBJECTIVES

- To assess how the rise of streaming services has affected consumer behavior towards anime, including their preferences for legal streaming, subscription models, and the impact on piracy.
- To explore the relationship between anime viewers and their consumption of related merchandise, such as collectibles, clothing, and accessories.
- To analyze the factors influencing genre preferences among anime consumers and how these preferences impact their viewing habits.

IV. RESEARCH METHODOLOGY

- Research design:** The research design should be a sequential exploratory design, which begins with qualitative data collection and analysis, followed by quantitative data collection and analysis. This design allows for an in-depth exploration of the research problem through qualitative methods, followed by the generalization and validation of findings using quantitative methods.
- Source of data:** Data for this research is primarily collected through both primary and secondary sources. Primary data is gathered directly by the research and includes responses from questionnaires distributed to respondents across India. Secondary data is derived from books, publications, records, newspapers, journals, magazines, research papers, and online sources related to anime.
- Data collection methods:** Data used in this research is purely primary data collected from the respondents. Personal surveys were conducted and questionnaires were made to fill. Questionnaires are based on close ended questions, multiple choice and liker scale.
- Population:** The population under study consists of consumers and respondents across India. This research aims to understand the behaviour of consumers towards anime, which aligns with the

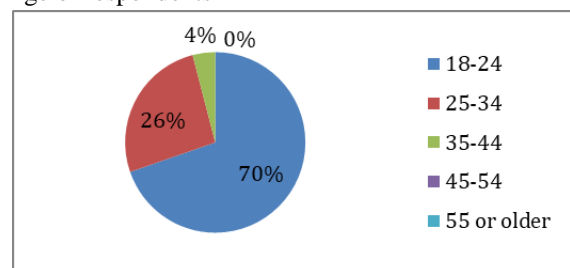
paper's focus on consumers behaviours towards anime in India.

- Sampling Methods:** Sampling methods are crucial in conducting research on consumer behavior towards anime in India. The choice of a sampling method depends on the research goals, budget, time constraints, and the level of accuracy needed. Here are several sampling methods that can be used for this type of research:
 - Cluster Sampling:** Divide India into clusters (vadodara) and randomly select a few clusters. Then, survey or interview all anime consumers within the chosen clusters. This method is more efficient if surveying across a vast and diverse country.
 - Convenience Sampling:** Collect data from respondents who are easily accessible or willing to participate. While this method is cost-effective, it may lead to bias because it doesn't represent the entire population.
 - Snowball Sampling:** Begin with a small group of anime consumers who are known to the researcher and ask them to refer other anime fans to participate in the study. This method is useful when the population is challenging to access directly.
- Sampling frame:** The sampling frame consists of 100 consumers and respondents across India from Online Surveys and Questionnaires, Convenience Sampling and Snowball Sampling who knows about anime.

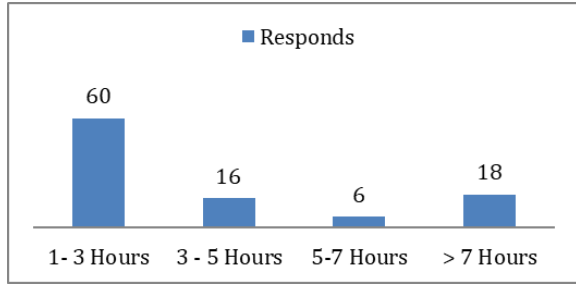
V. DATA ANALYSIS AND INTERPRETATION

The survey on the Consumer Behaviour towards Anime in India covered a diverse group of 100 respondents across various cities, genders, age groups, education levels, and occupations.

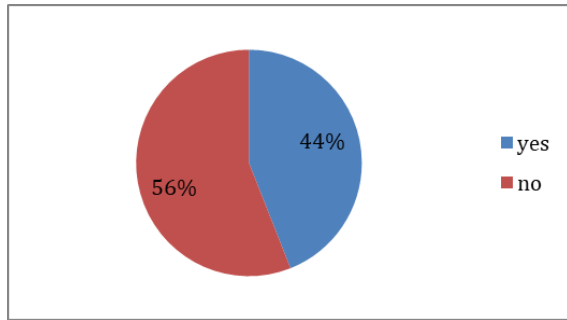
Age of respondents



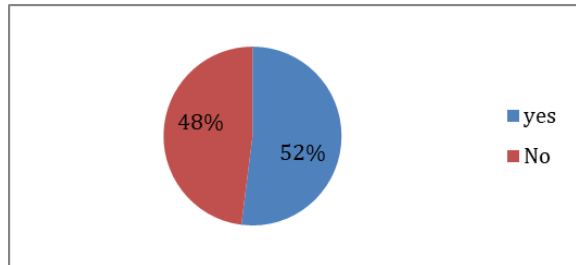
Time spend to watch anime per week



participate in online anime communities or forums



Purchased any anime-related merchandise



5.1 Hypothesis Testing

Hypothesis 1

H0: There is no significant relationship between the level of engagement in online anime communities and the consumption of related merchandise among anime fans

H1: There is significant relationship between the level of engagement in online anime communities and the consumption of related merchandise among anime fans.

ANOVA^a

| Model | Sum of Squares | df | Mean Square | F | Sig. |
|--------------|----------------|----|-------------|--------|-------------------|
| 1 Regression | 4.954 | 1 | 4.954 | 24.662 | .000 ^b |

| Residual | 19.686 | 98 | .201 | | |
|----------|--------|----|------|--|--|
| Total | 24.640 | 99 | | | |

a. Dependent Variable: 11. Do you participate in online anime communities or forums?

b. Predictors: (Constant), 12. Have you purchased any anime-related merchandise (e.g., figures, posters, clothing)?

The results of the analysis of variance (ANOVA) indicate a significant relationship between the level of engagement in online anime communities and the consumption of related merchandise among anime fans. The model, which examines whether the consumption of anime merchandise can be predicted based on engagement in online anime communities, is statistically significant ($F(1, 98) = 24.662, p < .001$). This suggests that there is strong evidence to reject the null hypothesis (H0) that there is no significant relationship. The regression model explains a significant proportion of the variance in the consumption of anime merchandise, as indicated by the large F value ($F(1, 98) = 24.662$) and the low associated p-value (.000). This implies that individuals who are more engaged in online anime communities are more likely to purchase anime-related merchandise. However, further analysis would be needed to understand the direction and strength of this relationship, as well as potential confounding variables that may influence both engagement in online communities and merchandise consumption.

Hypothesis 2

H0: There is no significant relationship between categories of age and time being denoted to watch anime.

H2: There is significant relationship between categories of age and time being denoted to watch anime.

ANOVA^a

| Model | Sum of Squares | df | Mean Square | F | Sig. |
|--------------|----------------|----|-------------|-------|-------------------|
| 1 Regression | .503 | 1 | .503 | 1.339 | .250 ^b |
| Residual | 36.807 | 98 | .376 | | |
| Total | 37.310 | 99 | | | |

a. Dependent Variable: 1. Age:

b. Predictors: (Constant), 5. How long have you been watching anime?

The results of the analysis of variance (ANOVA) suggest that there is no significant relationship between categories of age and the amount of time spent watching anime. The model, which examines whether age categories can predict the time devoted to watching anime, is not statistically significant ($F(1, 98) = 1.339, p = .250$). This indicates that there is insufficient evidence to reject the null hypothesis (H_0) that there is no significant relationship between age categories and anime-watching time. The regression model does not explain a significant proportion of the variance in anime-watching time, as indicated by the non-significant F value ($F(1, 98) = 1.339$) and the relatively high associated p-value (.250). Therefore, based on this analysis, age categories do not appear to be predictive of the amount of time individuals spend watching anime. However, it's important to note that other factors not included in this model could still influence anime-watching habits, and further research may be needed to explore these relationships.

CONCLUSION

In conclusion, the consumer behavior towards anime in India is a dynamic and multifaceted phenomenon influenced by various factors. The diverse cultural landscape, regional preferences, and demographic variations play a significant role in shaping how individuals engage with anime. While there is a growing interest in anime content across different age groups, genders, and socioeconomic backgrounds, there are challenges related to accessibility and awareness in certain regions.

The study highlights the importance of considering the urban-rural divide and the need for targeted marketing and distribution strategies to reach a broader audience. The findings also underscore the impact of cultural nuances on anime consumption patterns, emphasizing the need for content localization and adaptation to resonate with the Indian audience.

Temporal factors and evolving trends suggest that consumer behavior towards anime is subject to change over time. The presence of social desirability bias and the importance of media consumption habits reinforce

the complexity of understanding why individuals choose anime as a preferred form of entertainment.

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