THE ANIME CULTURE'S MARKET FROM ROMANIA IN THE THRESHOLD OF A NEW DECADE

Adrian Nicolae Cazacu
PhD Student, Bucharest University of Economic Studies

Abstract:In the context of globalization, Romania has incorporated in its cultural space, the culture of Japanese origin, called anime, which has led to the opening of a market for its products. Due to TV and later the social networks, the perception of several segments of the population on anime culture has become significant and its products have entered the Romanian entertainment market. At the beginning of a new decade, anime culture has established a well determined cultural and economic place, both locally and internationally. In the context of prefiguration of changes in the structure of the Internet and social networks, with a very important role in the spread of this culture, certain aspects appear that deserve the attention of the researcher..

Keywords: anime, culture, e- marketing, Internet, Facebook

Introduction

The Japanese animation, called "*anime*" was originally presented to the general public in Romania, by the Romanian television and other television stations, which emerged in the 1990s by broadcasting a multitude of anime movies and series. The anime was well received by the public in Romania, which led to the appearance of an anime television station called A +, later replaced by the Animax program.

The development of the Internet and social networks in the 2000s has led to the possibility of fans meeting in the virtual space and the possibility of coordinating and organizing the first anime conventions in Romania, such as Nijikon in 2007, which taking place annually since then.

Within these conventions, anime-specific products are marketed, cultural events such as cosplay, and other activities take place. These conventions involve both visitors and exhibitors of anime products, thus representing the first economic manifestations of this culture in Romania.

Subsequently, with the increasing popularity of the Facebook network, it becomes an important source of information to fans about new *anime* appearances, mangas, which are often the source of inspiration for *anime*, and almost all aspects of *anime* culture . Also, within these groups, specific products such as: mangas and *cosplay* accessories are promoted and marketed.(Cazacu,2016a)

In the last part of the current decade, bookstores such as Cărtureşti and Antic Ex Libris include in their offer, already traditionally, manga volumes and other products specific to anime culture(Cazacu,2019). Recent studies (Cazacu, 2018;Mihăiŝă&Cazacu, 2018) conducted by the author, showed that perception of anime culture is positive in Romania. More detailed, according to data from two online surveys (Cazacu,2016;Cazacu,2018) he author reaches the following results: the young segment in Romania, representing the majority of anime fans, is pleasantly surprised by the new form of art, considering it as an educational one; male adults acquire these products for their artistic quality, non-buyers would also become buyers because of its appreciation as surprising and dramatic and the female audience appreciates the anime products as simply wonderful.

The author has described this result as hypothesis H_1, hypothesis demonstrated by the studies presented at the 32nd IBIMA International Conference that took place in November 2018 in Spain (Mihăiŝă & Cazacu, 2018).

Shortly after the anime culture market has surpassed the theme conventions and the online environment, the prefiguration of a new segment of buyers of anime products began. The author's personal observations show that some buyers of manga products in the bookstores, although they have had contact with the online environment, are not currently active on *Facebook*, are informed about new appearances from other sources, such as websites. There are also occasional buyers who are motivated by simple curiosity. Noteworthy is the fact that there are people who regularly buy full series of manga, appeared recently, valued at fairly high prices, and thus the products of this culture are also included in the category of luxury goods.

Facebook has had and currently have a very important role in informing the Romanian public about anime culture and promoting e-marketing of its products.

However, when the anime culture products began to be purchased from bookstores and other shops outside the virtual environment, this culture began to make contact with populations that do not use *Facebook*.

However, when the anime culture products began to be purchased from bookstores and other stores outside the virtual environment, this culture began to engage with non-*Facebook* segments of the population.

This context is similar to that of the late 90s early 2000s, when Romanians received information about the *anime* culture through other channels of communication (television and websites) than the *Facebook* social network, and their interest was equally high, meaning significantly. In the context of prefiguration of a possible decline of the *Facebook* network and the increased knowledge of the Romanians in using the Internet we can anticipate that the anime culture market in Romania, already established in the local economic and cultural space, will acquire new dimensions and in the future will use new communication channels and social networks.

The legal aspects of the *Facebook*řs decline may be themselves the subject of a separate study, but the e-marketing and *Facebook* business, according to current media data could be replicated in other social networks, whose popularity is increasing.

In the context of preconfiguration of future transformations in the online environment and the integration of anime culture into the local cultural space, research on the anime culture market in Romania, as well as other similar markets, related to the context of the current e-marketing environment are important.

Data analyses

Speaking about the influences of the external factors over the future decision of the consumer, we have proposed o mathematical model of its evolution. The external factors which act over the consumer decision were alalysed in the specialised literature by many researches, the most recognized of them being Thorstein Veblen. Following his theory, the "*motivation*", is divided into five entry levels, listed in a particular order: culture, subculture, social class, reference groups, belonging groups. In our approach, we shall consider these influences as having balanced inputs. These inputs depends, at their turn, from the local and international cultural evolution, including the mass media and the Internet, also the way in which the romanian audience will be adapted to this evolution. The **definitions** of the main external factors of influence, following the Veblen theory are the following(Veblen, 2009):

- ✓ **Culture** is defined as the "*level at which are inserted the sustainable influences, due to the assimilation of traditions, customs and values*ț.

- ✓ **Subculture** is defined as a "*regional entity*" or segment of the advanced, modern culture, which has lost its homogeneity.
- ✓ **Social classes** are "*entities- expressions of the people's verticaldifferentiation*ţ.
- ✓ The **reference group** is the "*social entity*", to which the individual identifies himself, by some common features, such as:
  - Similarity of aspirations
  - Social behavior, so on.
- ✓ The **membership group** is the "*social entity*" to which the individual belongs, such as: family,friends, coworkers.(Cazacu, 2016b)

The system of the internal factors, those which determine the process decision, called ţ*endogenous influences*ţ, have been also analyzed by the specialized researches, and, by our opinion, these influences could be denoted like this, in the initially preferred order:***a***=*need*, ***b***=***motivation***, ***c***=*intention*, ***d***=***preference***, ***e***=*attitude*. Yet, in our last study(Cazacu, 2019) we have demonstrated that the order can be slightly inversed, so the ***preference*** and the ***motivation***to form the so called **first group** and the *need, intention, attitude* form the so called **second group** of the endogenous influences. We can explain even in a logical way that when someone has to take a decision, first he ***prefer*** something, then, having a ***motivation***, he has the *need*, followed, if it is possible, by the *intention* and the *attitude*.

The so called BB(***Black-Box***) by the specialists, is the endogenous influences system for which we we have proposed the next mathematical model:

$$\dot{x} = \boldsymbol{e}x_1 - \boldsymbol{d}x_2 + \boldsymbol{c}x_3 - \boldsymbol{b}x_4 + \boldsymbol{a}x_5 \qquad (1)$$

with the corresponding dynamic system ***S***, written in the form of the state equations:

$$\begin{cases} \dfrac{dx}{dt} = \begin{pmatrix} e & 0 & 0 & 0 & 0 \\ 0 & d & 0 & 0 & 0 \\ 0 & 0 & c & 0 & 0 \\ 0 & 0 & 0 & b & 0 \\ 0 & 0 & 0 & 0 & a \end{pmatrix} \cdot x(t) + \begin{pmatrix} \alpha & 0 & 0 & 0 & 0 \\ 0 & \beta & 0 & 0 & 0 \\ 0 & 0 & \gamma & 0 & 0 \\ 0 & 0 & 0 & \delta & 0 \\ 0 & 0 & 0 & 0 & \mu \end{pmatrix} \cdot u(t) \\ y(t) = \begin{pmatrix} 1 & 0\ldots & 0 \\ \vdots & \ddots & \vdots \\ 0 & \ldots & 1 \end{pmatrix} \cdot x(t) \quad x(0) = x^0 \qquad (S) \end{cases}$$

or, more generally:

$$\dot{x} = A \cdot x + B \cdot u \qquad (2)$$
$$y = C \cdot x \quad x(0) = x^0$$

where: ***A***is the state matrix, ***x*** = (***x1, x2, x3, x4, x5***) is the state vector, ***y*** = (***y1, y2, y3, y4,y5***) is the system response- the decision, ***C*** is the response vector matrix (consumer decision) or output matrix. The disturbing vector ***u*** = (***u1,u2,u3,u4,u5***) has the matrix ***B***, matrix of disruptive coefficients, coefficients of exogenous influences.(Cazacu,2019, pp. 54-55)

Returning to our purpose, if studying the future evolution of the anime culture, most precisly, the ipothetical evolution of the anime consumerřs process decision, in the context of the transformation of the ***reference group*** of the anime fans, their new ipothetical canals of communications, we shall use the above model.

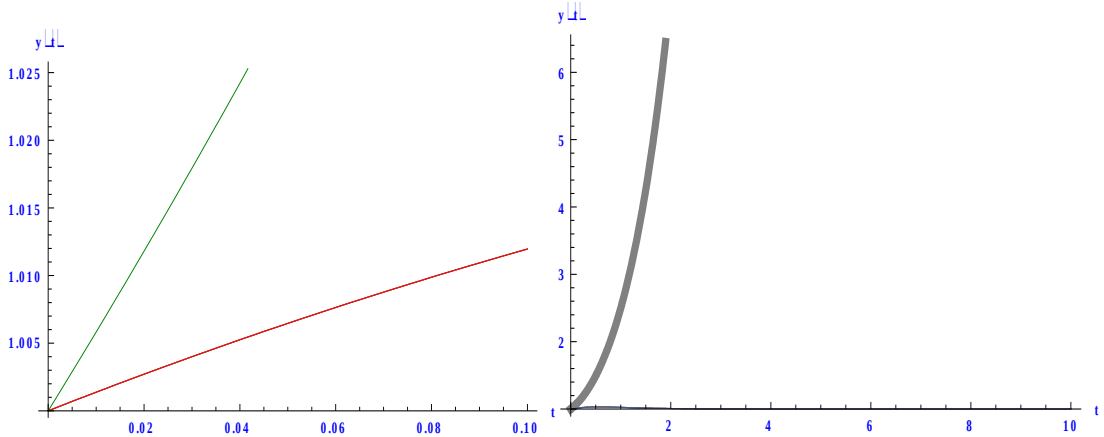

Figure 1. The trajectory evolution on different intervals: 0,1 u.m.(left) and 10 u.m.(right)

The initial considered vector:

$$\boldsymbol{x}(0) = \boldsymbol{x}^0 = (0,0,0,1,0) \qquad (3)$$

So, starting with what we know, that there is at least one anime fan in our country, we could obtain a scenario for the future trajectory of the endogenous influences, first in a litle interval, like 1/10 u.t.(unit of time), then for ten units and so on.(figure 1)

But, looking to the graphic, we can not understand the evolution of each branch of the trajectory. There are five branches, the graphic sugests that only one or two have ascending evolutions. In order to find the anime fans group evolution, we keep only its coefficient in the out matrix of the system, making null all the others.(Figure 2)

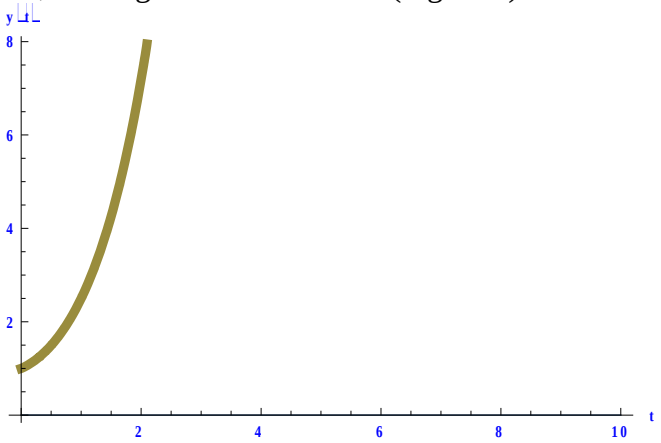

Figure 2. The fans group evolution in 10 units of time

Acting over the coresponding external factor in the disruptive matrix ***B***, we can observe the trajectory of the five endogenous influences which form the process of consumerřs decision.

Changing the initial statement vector value, we add the culture and the subculture initialization, as it is natural, and observe the evolution of each branch of the system out vector, with the following results(given by the Mathematica 7.0 algorithm)(Cazacu, 2016b)(Figures 4,5,6,7,8, Annex)

The initial considered vector:

$$\boldsymbol{x}(0) = \boldsymbol{x}^0 = (1,1,0,1,0) \qquad (3ř)$$

The trajectory evolution is now including at least three branches, for a litle period of time, but also like the other case, during a greater period it lasts fewer, maybe only one.

In order to find which the evolution has every of the five theoretical branches of the system, we will keep, one after the other, the out branch coresponding to every influence.

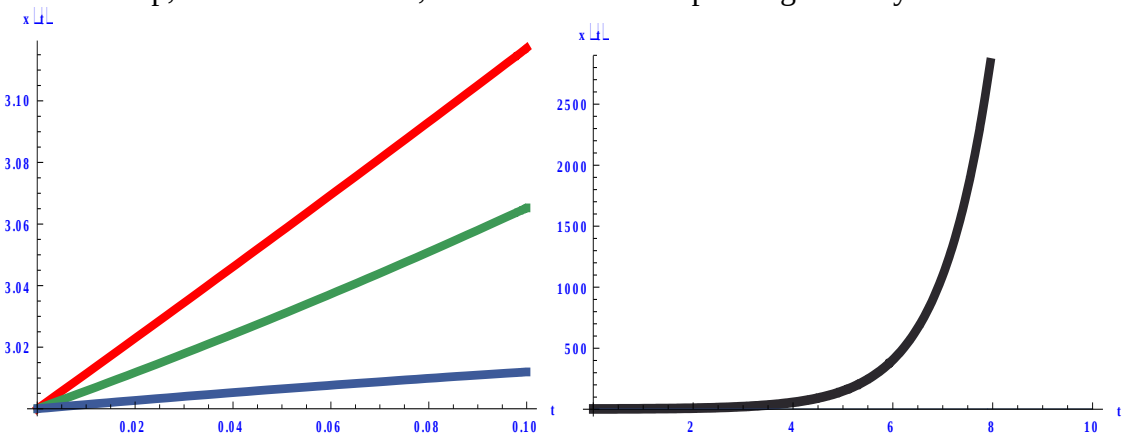

Figure 3. The trajectory evolution on different intervals: 0,1 u.m.(left) and 10 u.m.(right) (coresponding to the new initial statement vector)

In the figures bellow, the out vector ***y(t)*** of the system have five different matrices ***C***, for each of the five out branch we shall keep. Consequently, the other ***C*** matrix coefficients, excep the specific branch coefficient, shall be null.

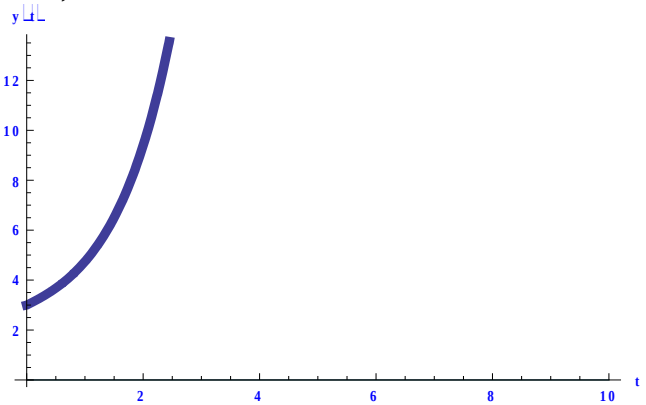

Figure 4. The culture out branch evolution for 10 units of time

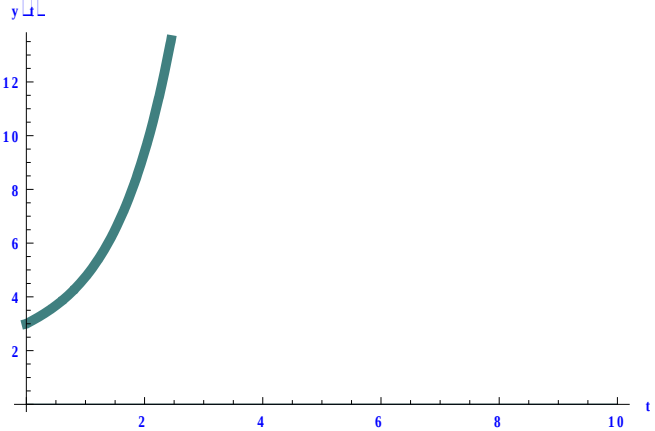

Figure 5. The subculture out branch evolution for 10 units of time

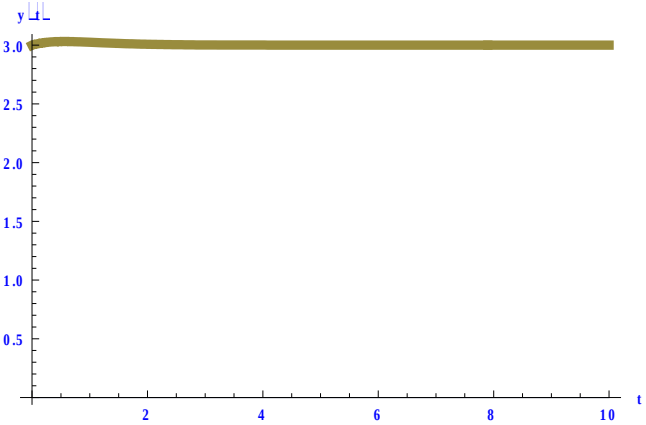

Figure 6. The social class out branch evolution for 10 units of time

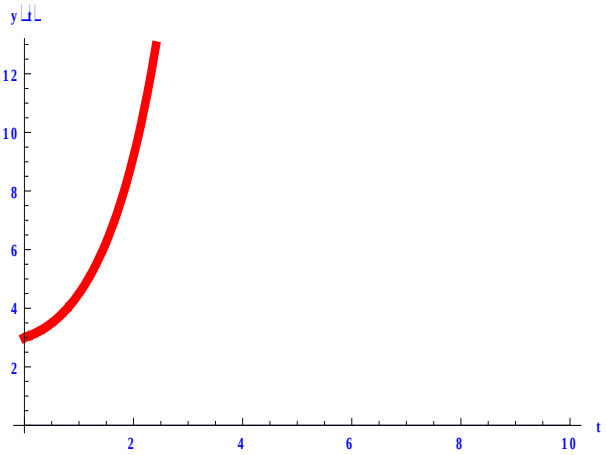

Figure 7. The reference group out branch evolution for 10 units of time

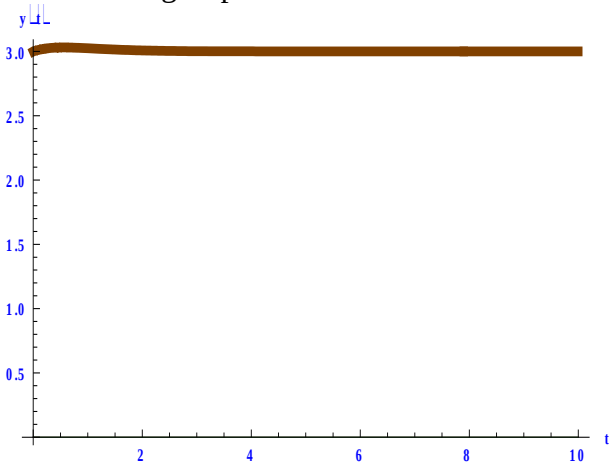

Figure 8. The belonging group out branch evolution for 10 units of time

Conclusions

The results above complete the authorȓs other conclusions, meaning that, in any context of the initial conditions in which the existence of one anime fan is included, the reference group attached to this kind of art, wil not disapeare. In fact, the anime group of fans, which is the reference group branch in our analyse, is going to grow, using, like I presumed in introduction, any communication way it will find suitable.

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   *** https://www.anticexlibris.ro/comics
   *** https://assets.pewresearch.org/wp-content/uploads/sites/1/2018/09/FT_18.09.05_FacebookPrivacy_MethodologyTopline.pdf
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Annex. The algorithm in Mathematica 7.0(Cazacu, 2016b)

```
matA=N[{{1,0,0,0,0},{0,1,0,0,0},{0,0,1,0,0},{0,0,0,1,0},{0,0,0,0,1}}]
matA//MatrixForm
Transpose[matA]
matX=matA+Transpose[matA]
I0=-Exp[-matA-matX]
matB=N[{{0,0,0,0,0},{0,0,0,0,0},{0,0,0,0,0},{0,0,0,1,0},{0,0,0,0,0}}]
matB*=Transpose[matB]
S=matB.matB*
C2=Exp[-matX].S.MatrixPower[matX,-1]-I0
C1=S.MatrixPower[matX,-1]
Exp[matX]
matV=MatrixPower[Exp[matX],t].C2-C1
```

```
p=MatrixPower[-matV,-1]
x0=matA-S.p
xi={0,0,0,1,0}x=xi.Exp[Integrate[x0,{r,0.,t}]]
xi=Exp((0.`+t)x^0)
Plot[x,{t,0,0.1},AxesLabel->{"t","x(t)"},LabelStyle□Directive[20,Blue,Bold]]
Plot[x,{t,0,10},AxesLabel->{"t","x(t)"},LabelStyle□Directive[20,Blue,Bold]]
matC=N[{{1,0,0,0,0},{0,1,0,0,0},{0,0,1,0,0},{0,0,0,1,0},{0,0,0,0,1}}]
matC//MatrixForm
y=matC.x
Plot[y,{t,0,0.1},AxesLabel->{"t","y(t)"},LabelStyle□Directive[Blue,Bold]]
Plot[y,{t,0,10},AxesLabel->{"t","y(t)"},LabelStyle□Directive[Blue,Bold]]
matC=N[{{1,0,0,0,0},{0,1,0,0,0},{0,0,1,0,0},{0,0,0,1,0},{0,0,0,0,1}}]
matC//MatrixForm
y=matC.x
matC=N[{{0,0,0,0,0},{0,0,0,0,0},{0,0,0,1,0},{0,0,0,0,0},{0,0,0,0,0}}]
matC//MatrixForm
y=matC.x
Plot[y,{t,0,10},AxesLabel->{"t","y(t)"},LabelStyle□Directive[Blue,Bold]]
xi={1,1,0,1,0}
x=xi.Exp[Integrate[x0,{r,0.,t}]]
Plot[x,{t,0,0.1},AxesLabel->{"t","x(t)"},LabelStyle□Directive[Blue,Bold]]
Plot[x,{t,0,10},AxesLabel->{"t","x(t)"},LabelStyle□Directive[Blue,Bold]]
matC=N[{{1,0,0,0,0},{0,0,0,0,0},{0,0,0,0,0},{0,0,0,0,0},{0,0,0,0,0}}]
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y=matC.x
Plot[y,{t,0,10},AxesLabel->{"t","y(t)"},LabelStyle□Directive[Blue,Bold]]
```