HOKKAIDO UNIVERSITY

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The history of contents tourism in theory and as practice

Panel Chair: Philip Seaton

Panel Members: Takayoshi Yamamura, Akiko Sugawa-Shimada, Kyungjae Jang, Philip Seaton

Discussant: Takayoshi Yamamura

Association for Asian Studies Conference Panel Presentation
27 March 2015, Sheraton Hotel, Chicago

Good morning everyone and thank you for attending our panel today. I expect most of you have not come across the term contents tourism. I expect many more of you have heard about “cool Japan”, Japanese government attempts to increase international visitors to Japan, and the export of Japanese pop culture worldwide. Contents tourism is central to these phenomena: it what happens when pop culture fans travel to sites related to film, manga, anime and other cultural forms.

Who we are

- **Dr Philip Seaton**, professor, International Student Center, Hokkaido University. Project co-leader.
- **Dr Takayoshi Yamamura**, professor, Center for Advanced Tourism Studies, Hokkaido University. Project co-leader.
- **Dr Akiko Sugawa-Shimada**, associate professor, Department of Education and Human Sciences, Yokohama National University.
- **Dr Kyungjae Jang**, contents tourism project researcher, Hokkaido University.
- JSPS grant (Kiban A, 20-50 million yen category), International Comparative Research on the Spreading and Reception of Culture through Contents Tourism', grant number 26243007

In this short introduction to our panel, I am going to define some key terms that join together the four presentations that follow. But first, a brief introduction to who we are. We are all members of a research group funded by a major JSPS grant exploring the phenomenon of contents tourism. I am Philip Seaton, and I am the project co-leader along with Takayoshi Yamamura. We are both at Hokkaido University. Akiko Sugawa-Shimada is at Yokohama National University, and Kyungjae Jang is our project researcher.

コンテンツ Contents

- Contents: the creative elements of popular cultural forms including narratives, characters, locations, soundtracks and so on.
- 1990s: The term “contents” emerges alongside the takeoff in“contents multiuse”.
- 2004: Tourism stimulated by the Korean drama *Winter Sonata* generates much attention.
- 2005: The Japanese government encourages the use of contents for tourism promotion.

The area of contents tourism is very new. The term コンテンツ, from the English, has only really existed since the 1990s in its present usage. The key development in pop culture at this stage was the accelerating multi-use of story lines and characters in various cultural forms. The phenomenon of novels being made into films is very old, but in the 1990s, the marketing of a set of contents in various forms almost simultaneously really took off. So, a particular story would be a manga, a computer game, an anime series, and a live-action film all in quick succession. Fans of these works would often visit related sites. In 2004, the large numbers of Japanese tourists who went to Korea having seen the Korean drama *Winter Sonata* caught the Japanese government’s attention, and in 2005 the idea of using contents as a means of tourism promotion first entered government documents.

An emerging academic literature …

- Two key books:
- Masubuchi Toshiyuki (2010) *Monogatari wo tabi suru hitobito* (People who travel a story).
- Yamamura Takayoshi (2011) *Anime manga de chiiki shinko* (Revitalizing local communities through manga and anime).
- Other important work by Okamoto Takeshi and Horiuchi Junichi.
- Our work adds the international dimension to this literature.

Within the Japanese academy, a new literature discussing contents tourism emerged. A lot of it was very introspective, focusing on particular examples of manga- and anime-induced tourism. Indeed, as we discovered at a recent symposium our project group organised in Sapporo, for many people contents tourism is almost synonymous with manga- or anime-induced tourism. There are a few other research groups in Japan, in particular there is one in Tokyo and another in Toyama. What distinguishes our work from theirs is our explicitly international focus. In other words, we seek to situate contents tourism within international scholarship as a concept of global relevance. It is not just for people interested in “cool Japan”.

The English-language literature

- 1990s: multiple case studies of film tourism.
- 2005: Sue Beeton's *Film-Induced Tourism*.
- A focus on media format: film tourism, literature tourism etc.
- Also a focus on tourist behaviour: film-location tourism, visits to theme parks (Disneyland etc.), studio tours.
- Generic terms: Media-induced tourism
- Contents tourism: debuted in 2013.

In the English-language literature, many case studies of film tourism started appearing in the 1990s. Then, in 2005, Sue Beeton's *Film-Induced Tourism* was the first monograph-length treatment of the phenomenon. The trend we see in the English-language literature is a focus on the media format or travel behaviour. Thus, the literature developed around terms such as film tourism and literature tourism. A plethora of terms emerged to describe specific behaviours, such as film-location tourism. More generic terms such as media-induced tourism also appeared. Into this jargon-mix, we are throwing the concept of contents tourism, which debuted in the English-language literature in 2013 in a book chapter co-authored by Sue Beeton, Takayoshi Yamamura and myself.

Contents Tourism

- Sue Beeton, Takayoshi Yamamura and Philip Seaton, 'The Mediatisation of Culture: Japanese contents tourism and popular culture' in Jo-Anne Lester and Caroline Scarles (eds) *Mediating the Tourist Experience: From Brochures to Virtual Encounters*. Farnham (Surrey, UK), Ashgate, 2013, pp. 139-54.

- A contents tourism approach starts with the contents: narratives, characters, locations.

- Philip Seaton and Takayoshi Yamamura, 'Japanese Popular Culture and Contents Tourism', special edition of *Japan Forum* 27.1, 2015.

In this article we situated contents tourism within the English-language literature. In particular, we identified a key difference in approach. Contents tourism starts not with the media format or the fan behaviour. It starts with the contents, namely narratives, characters, locations and other creative elements that trigger tourism. The importance of the contents has long been an issue within the English-language scholarship. But, we start with them, rather than getting around to them at some stage during a paper. The first major set of case studies using this approach has just been published in a special edition of *Japan Forum*. Four out of the five articles are authored by members of today's panel, and three of the articles are open access. Please do check them out.

Contents Tourism

- Develops and complements existing literature. An additional theoretical tool.
- Not all case studies require a contents tourism approach: e.g. *Lord of the Rings*
- Some will clearly benefits: e.g. “Austen’s world”
- The greater the franchise/media mix, the more potential benefits of a contents tourism approach emerge.

By promoting the issue of contents tourism, we do not intend to usurp current discourses of film-induced tourism. Instead, we aim to develop and complement them by providing an extra theoretical and methodological tool for scholars to use. Furthermore, we do not advocate the use of a contents tourism approach in every case. For example, the well-known case study of tourists visiting New Zealand on the back of *Lord of the Rings* is clearly an example of film-location tourism. It was the Peter Jackson films, and not Tolkien’s novels, that triggered the boom. This makes the case study less appropriate as a contents tourism case study. But, analysis of Jane Austen tourism would benefit from a contents tourism approach. Distinguishing fans of the novels and fans of the BBC television series *Pride and Prejudice* is analytically cumbersome. Film or literature tourism approaches, therefore, run into trouble. It is easier just to focus on the contents of “Austen’s world”, which includes Austen as author, the characters and narratives in the fictional works she produced, and any additional locations added to Austen’s world through their use as drama shooting locations. And for any works produced in multiple formats from the outset, or franchises like *Star Wars* or *Tomb Raider*, the more potential there is for a contents tourism approach to be beneficial.

Contents Tourism as Practice

- Does contents tourism begin with the coining of the term, or can the tag “contents tourism” be added retrospectively to earlier forms of tourism induced by media forms?

- The latter: Matsuo Basho tourism in the Edo period can be called “contents tourism”

- The former: the internet, social media and video-sharing are integral to contents tourism.

Thus far I have focused on the short history of contents tourism as a field of academic study. Let’s now turn to the history of contents tourism as practice. The main question really is this: Does contents tourism begin with the coining of the term, or can the tag “contents tourism” be added retrospectively to earlier forms of tourism induced by media forms? Examples of the latter approach include Masubuchi Toshiyuki, who cites Tokugawa era visits to sites relating to haiku poet Matsuo Basho and even earlier examples from the Nara period as early forms of contents tourism. A number of case studies in the panel today also date from the 1960s and 1970s. Conversely, proponents of the former approach, particular those working on anime case studies, highlight the role of the internet in fan behaviour as a key element of contents tourism. This necessarily makes contents tourism as practice a much more recent phenomenon, with the advent of social media and video sharing sites like YouTube being the key turning point. We are happy to leave this question open at this stage because questions of when contents tourism began are less important at this stage than refining the theoretical and methodological tools for studying the phenomenon.

History as Contents

- A strong connection between heritage tourism and contents tourism.
- (Hi)stories, (historical) characters and locations.
- Increases in heritage tourism stimulated by pop culture: “heritage and/or contents tourism”.

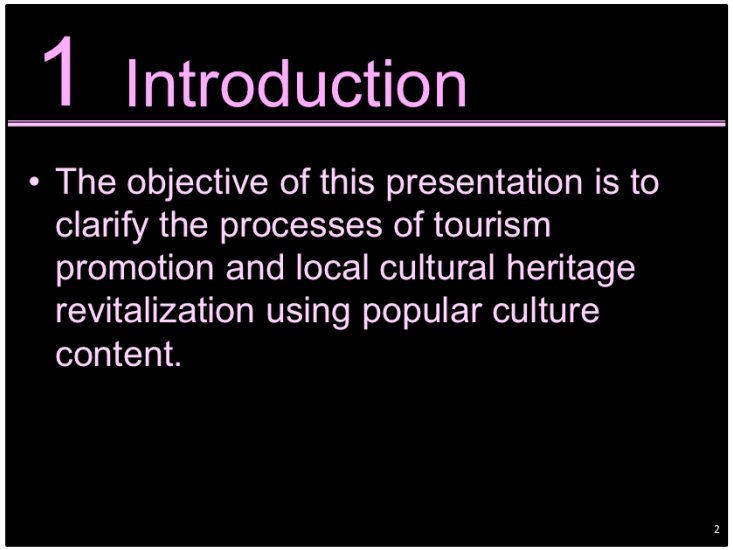
There is one final theme to discuss before we move onto the papers. Contents tourism is typically associated with fictional pop culture, but as a research group we feel a strong connection between heritage tourism and contents tourism. If we think of history as a story, with historical characters performing important deeds in various locations, then we can start thinking of history as contents. Given the trend in Japan for historical contents to feature prominently in popular culture, visitation to heritage sites in Japan can be massively increased through depictions of history in popular culture. This is a particular theme in the final two papers of the session. In my paper at the end I will be referring to this phenomenon as “heritage and/or contents tourism”. But it is also a major issue in our first paper by Takayoshi Yamamura, titled “Rediscovery and Invention of Traditional Culture Inspired by Anime Content”. So, let me hand over the floor to Takayoshi Yamamura.

Rediscovery and Invention of Traditional Culture Inspired by Anime Content:

Historical Characteristics of “Contents Tourism” in Japanese Popular Entertainment

Takayoshi Yamamura
Hokkaido University

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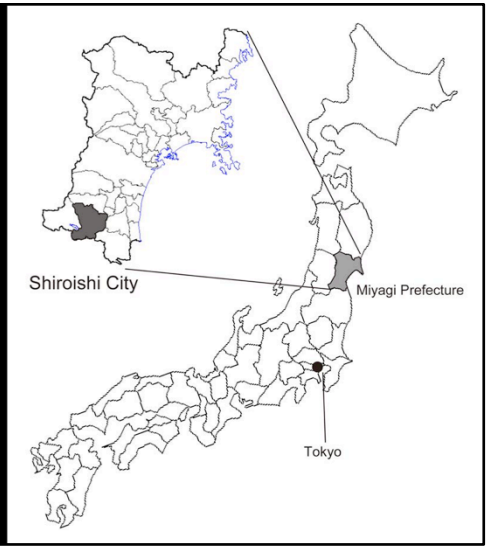


The objective of my presentation is to clarify the processes of tourism promotion and local cultural heritage revitalization using popular culture content.

Shiroishi City

population of 37,140 people.

It is a castle town that developed around Shiroishi castle.



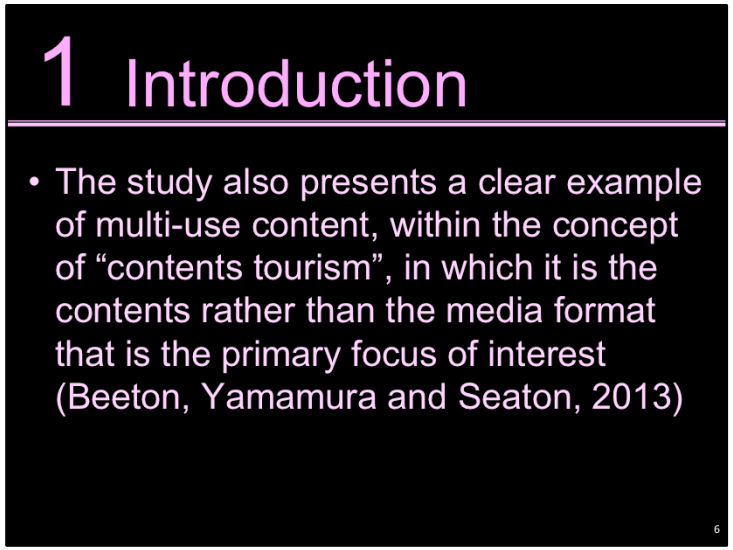
It focuses on the case of Shiroishi city, in northern Japan.



Katakura Kojuro (1557-1615) was a busho (samurai military commander) from Shiroishi who lived at the end of the Sengoku, or “Warring States”, period (that lasted from the mid-15th-late-16th centuries) and during the early years of the Tokugawa Period (1600-1868).



Kojuro was one of the main characters in Sengoku BASARA, a video game, television anime, and later a feature-length anime film. This presentation describes how the local community reacted to increased tourism, and how it took advantage of the renewed interest in Kojuro to revitalize heritage in the city.



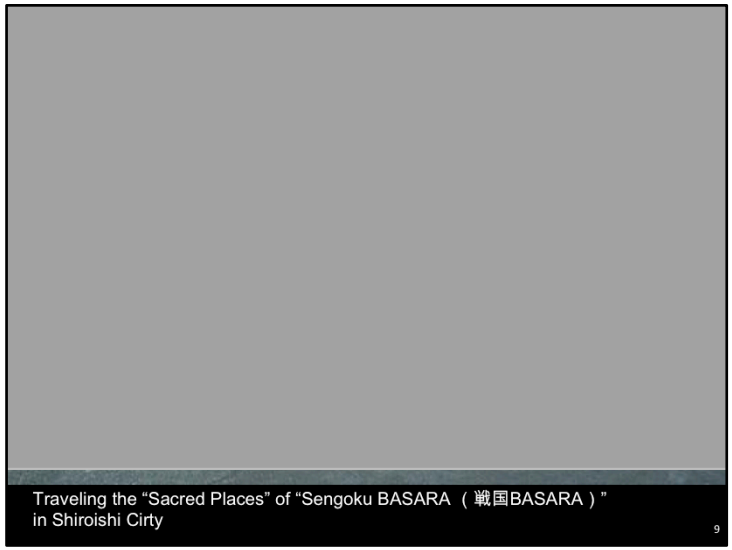
Furthermore, the study also presents a clear example of multi-use content, within the concept of “contents tourism”, in which it is the contents rather than the media format that is the primary focus of interest (Beeton, Yamamura and Seaton, 2013). The multi-use of the same contents (characters, locations and narratives) in different Sengoku BASARA formats makes it difficult to distinguish which particular media format has induced tourism.



Shiroishi city developed around Shiroishi castle. Katakura “Kojuro” Kagetsuna became the lord of the castle in 1602, and the Katakura family remained as lords of the castle until the Meiji Restoration of 1868. The Katakura family was relatively unknown in Japan before 2005, however the popularity of Katakura “Kojuro” Kagetsuna among the younger generation increased with the release by CAPCOM of Sengoku BASARA2 in July 2006. Kojuro appeared in the game, and thereafter the number of tourists in their 20s and 30s visiting Shiroishi city increased. Table 1 shows how tourism increased in Shiroishi city as a result of the Sengoku BASARA-generated popularity of Kojuro. The table illustrates the involvement of three groups: fans (tourists), local community, and production company, and divides the process of tourism development into 4 stages.



First, fans started visiting Shiroishi. According to officials, many female tourists in their 20s and 30s began visiting between the releases of the second and third Sengoku BASARA games (2006-2007). Young women ordered the more expensive special ‘Katakura Kojuro Zen’ meals (a full course Japanese meal that recreated the menu the Katakura family used to prepare) at restaurants in the city, and teacups with Kojuro’s name on it were suddenly being frequently purchased in gift shops.



Also in 2006-7, there was a marked change in the demographics of tourists visiting Shiroishi Castle, from elderly visitors to women in their 20s and 30s.



"Oni-Kojuro" Festival (3 Oct. 2009)
From 1 p.m. over 60 people wearing samurai armor gathered at the main keep of Shiroishi castle and reenacted the Battle of Domyoji from the summer siege of Osaka Castle in 1615.

Second, locals undertook two main initiatives. One was the "Kojuro Website Project", set up in January 2008 by volunteers among the junior employees of Shiroishi city hall. They created websites posting information of events, designed t-shirts, and started promoting Shiroishi city using Kojuro. The other initiative was the Oni Kojuro Matsuri ("the great Kojuro who cannot be beaten by anyone") Festival, which was started by a group of locals in their 20s and 30s. The first festival was held on October 4, 2008 at Shiroishi Castle attracting fans of Kojuro and Sanada Yukimura from around the country as well as locals. The festival included Kojuro impersonations and performances, and there was a reenactment of the Battle of Domyoji by approximately 100 people in period armor.

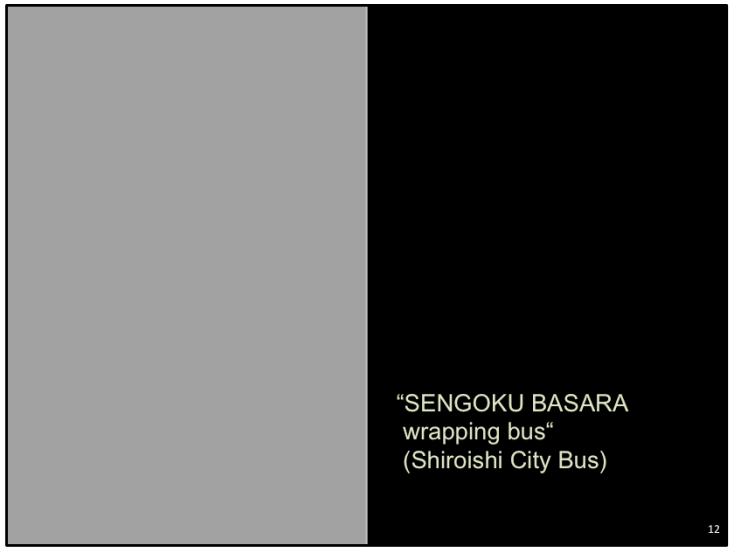
Table : Number of Visitors to the Oni Kojuro Matsuri Festival

Date	Number of Visitors (person)
4 October 2008 (the 1st festival)	3,000
3 October 2009 (the 2nd festival)	4,500
2 October 2010 (the 3rd festival)	5,000
1 October 2011 (the 4th festival)	8,000
6 October 2012 (the 5nd festival)	9,000
5 October 2013 (the 6nd festival)	6,000
4 October 2014 (the 7rd festival)	7,500

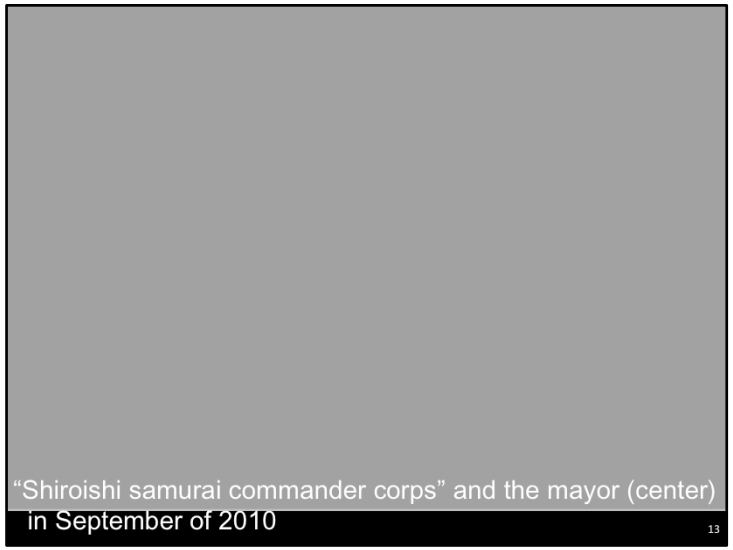
Source: Numbers courtesy of Department of Commerce, Industry and Tourism, Shiroishi City

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The first festival attracted about 3,000 people, and attendances had increased to 9,000 by 2012.



Seeing the popularity of the game, Shiroishi city contacted CAPCOM in November 2007. They negotiated a tie-up with CAPCOM for the use of copyrights, and from April 1, 2008 ran a bus service called "Castle-kun Kojuro bus" decorated with images of Kojuro and Date Masamune from Sengoku BASARA2 HEROES. At the ceremonial launch of the bus service, the town distributed 100 commemorative bus tickets. A much larger number attended from around the country, which convinced Shiroishi city of the commercial potential created by the popularity of Sengoku BASARA.



Participants from the festival reenactment and volunteers from Shiroishi city, Miyagi prefecture, and Tokyo formed a voluntary group called the “Shiroishi samurai commander corps” in September 2010.

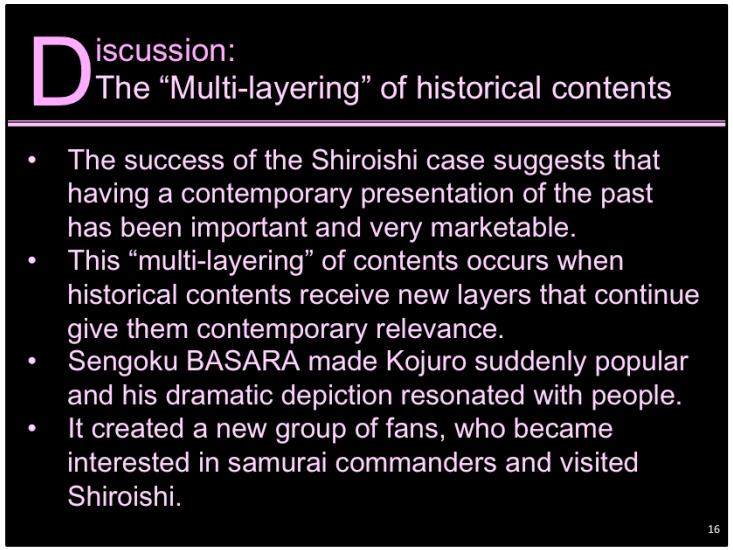


An official authorization certificate was given to them by Mayor Kazama Kojo, and they subsequently became city sightseeing ambassadors (nicknamed “smile ambassadors”) in May 2011. Members had a role to promote Shiroishi city, and participate in events around the country.



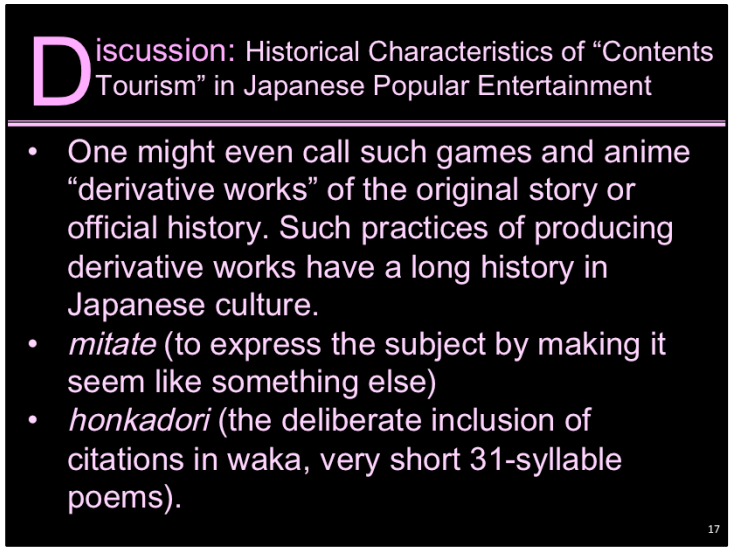
Package of *"Shiroishi Umen"* Noodle（白石温麺）
with images of the "Samurai commander corps".

In April 2012, the local noodle company Sato Seiji Seimen released Shiroishi oomen (a type of Shiroishi specialty thin noodles), using images of the Corps on the packaging. When Shiroishi castle was damaged during the Great East Japan Earthquake, 11 March 2011, part of the profits from sales were donated for restoration and to support the activities of the Corps.

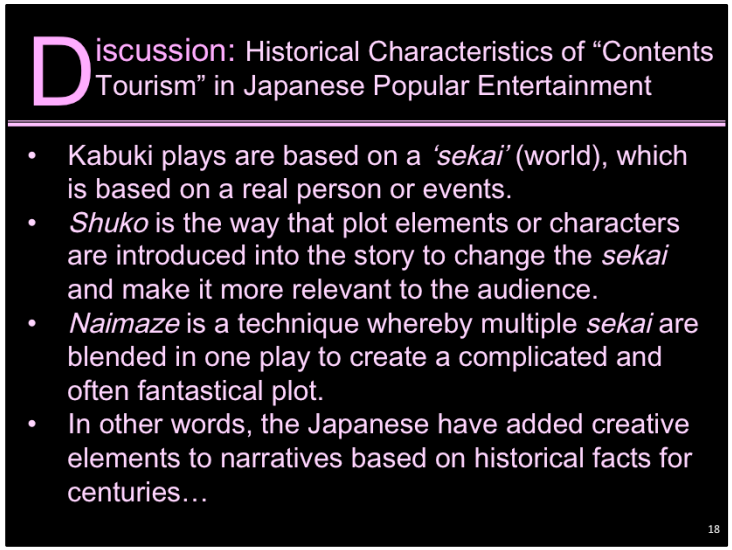


The success of the Shiroishi case suggests that having a contemporary presentation of the past has been important and very marketable. This “multi-layering” of contents occurs when historical contents receive new layers that continue give them contemporary relevance. Sengoku BASARA made Kojuro suddenly popular and his dramatic depiction resonated with people. It created a new group of fans, who became interested in samurai commanders and visited Shiroishi.

The new content was treated as an opportunity for the anime fans to become fans of the region and have residents feel pride in their history. An important step for achieving this was to connect the present-day contents with the historical contents. Residents found that the fans were actually admiring their historical figures and their history. It is a mutually-reinforcing system where the fans and the local residents appreciate the cultural heritage of the castle town and the Katakura family. The overlaps between the anime contents and the historical contents of the region connect the present with the past and succeed in showing the historical contents as a consecutive story on one temporal axis.

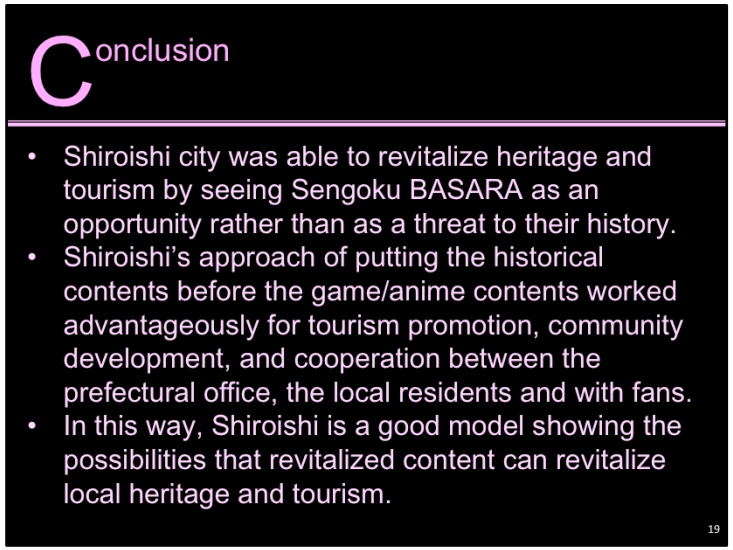


One might even call such games and anime "derivative works" of the original story or official history. The practice of producing derivative works has a long history in Japanese culture. They include mitate (to express the subject by making it seem like something else) and honkadori (the deliberate inclusion of citations in waka, very short 31-syllable poems). The tradition of derivative works is particularly strong in Japanese pop culture, where derivative works by fans of anime and manga are exchanged or sold among fans at comic markets and/or over the Internet.



The way of depicting samurai commanders in the anime version of Sengoku BASARA might even be said to be a modern version of shuko and naimaze techniques in Kabuki. Kabuki plays are based on a 'sekai' (world), which is based on a real person or events. Shuko is the way that plot elements or characters are introduced into the story to change the sekai and make it more relevant to the audience. Naimaze is a technique whereby multiple sekai are blended in one play to create a complicated and often fantastical plot. In other words, the Japanese have added creative elements to narratives based on historical facts for centuries. We can think of game and anime as a modern equivalent of Kabuki, albeit using very different technology, in that it uses essentially the same plot devices to make a modern rendition of historical contents more appealing and resonant for its contemporary audience.

With derivative works continuing to develop in this way, the contents (narrative quality) that the local region possesses may actually increase their profoundness and value over time. Moreover, even if such creative works increase, the official history itself does not get rewritten as long as the official history is properly researched and preserved. Conversely, if the actual history is passed on in highly visible and respected forms, such as local history museums and academic scholarship, people are able to let their imaginations drive their creativity without fear of them being accused of rewriting history. This is an extremely important issue for tourism that uses the history and culture of the local region as a resource.

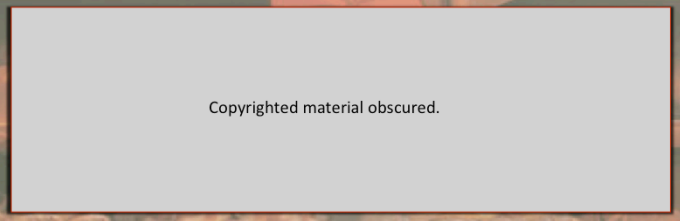


In conclusion, this presentation has provided a detailed analysis of the unfolding Shiroishi case study. Shiroishi city was able to revitalize its heritage and tourism by seeing Sengoku BASARA as an opportunity rather than as a threat to their history. It was Kojuro, as a historical figure, that the city wanted to promote, though they have nevertheless utilized the contemporary image created by the game and anime. Shiroishi's approach of putting the historical contents before the game/anime contents worked advantageously for tourism promotion, community development, and cooperation between the prefectural office, the local residents and with fans. In this way, Shiroishi is a good model showing the possibilities that revitalized content can revitalize local heritage and tourism.

Thank you for your attention.

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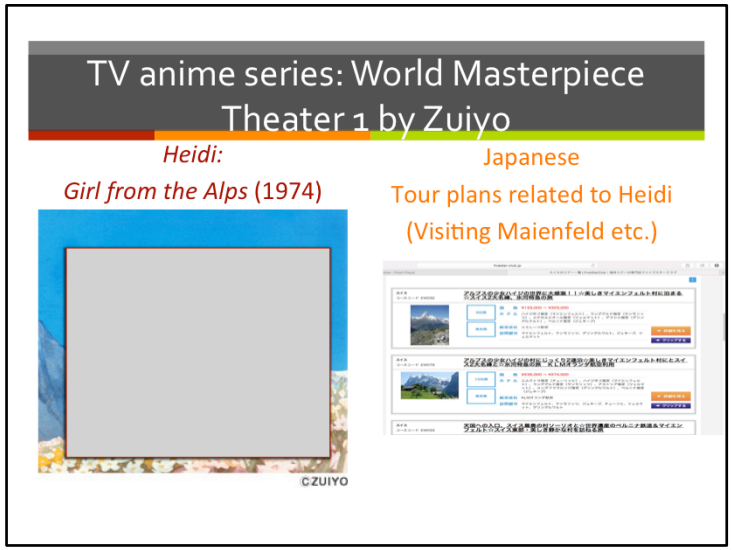
Seeking Imaginary Settings: Historicizing Women's Anime-induced Contents Tourism Abroad



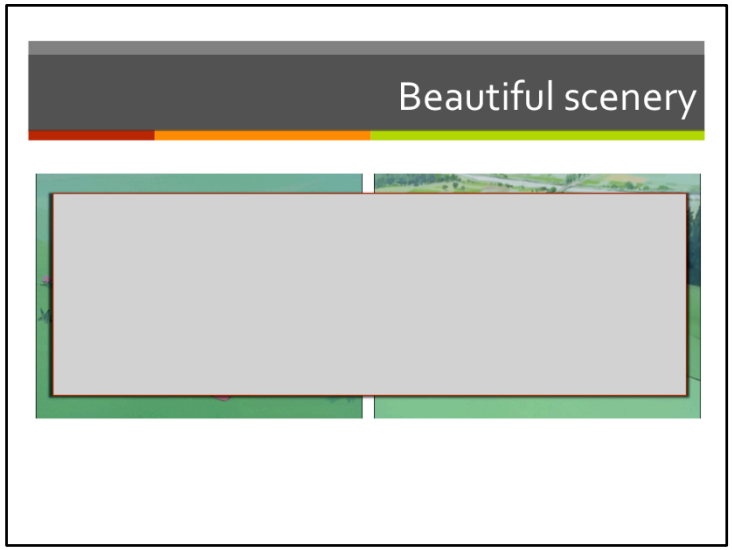
Akiko Sugawa-Shimada, Ph.D. (Yokohama National University)
2015/3/27 AAS Conference
At Chicago Sheraton Hotel and Towers

outline

- 1. A history of women's anime-induced tourism abroad, especially in Europe
- Case A) *Heidi: Girl from the Alps*
- Case B) *A Dog of Flanders*
- 2. Seeking Imaginary places rather than "original" and "authentic" places
- 3. A new type of sustainable contents tourism among young women
- *Kiki's Delivery Service*



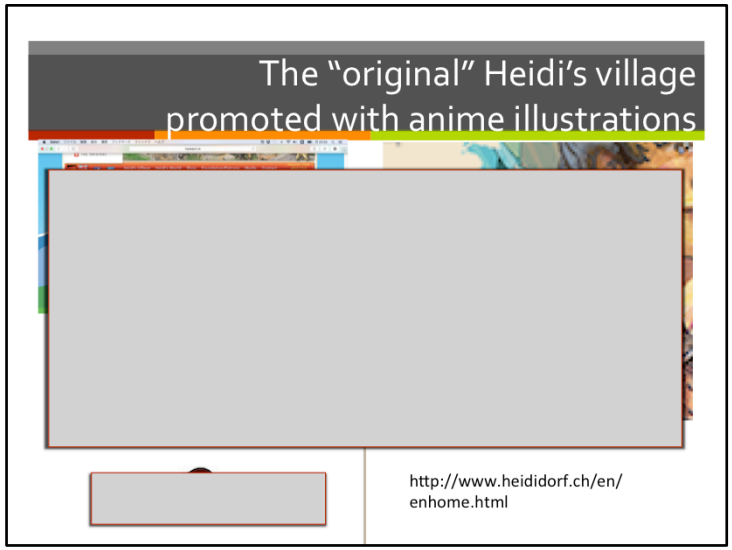
An early example of anime-induced tourism being popular among young Japanese women was triggered by *Heidi: Girl from the Alps* broadcast in 1974. This is one of the works broadcast as part of the TV series, “World Masterpiece Theater”, during Sunday prime time (from 7:30pm to 8pm) on the Fuji TV network. This anime was based on a world-famous work of children’s literature, Johanna Spyri’s novel of the same title (1880). Because of its great popularity, Japanese tours visiting Maienfeld are still popular among women who grew up in the late 1970s.



Also it is famous as an early work of Hayao Miyazaki and Isao Takahata. Beautiful scenery in Switzerland made a strong impression on children in the 1970s, when rapid economic growth led to air pollution and deforestation in urban areas in Japan.

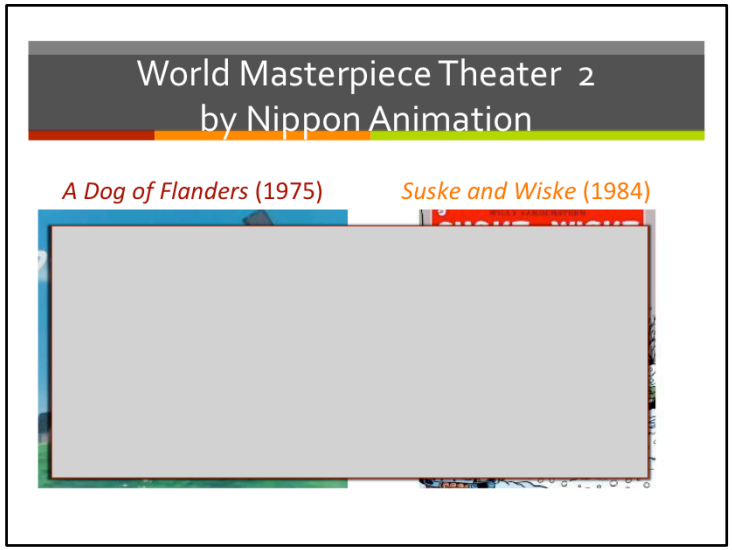


Slow food culture also raised admiration for Switzerland among girls.



The Heidi Foundation was established in 1999 to promote and publicize Spyri's novel, which was set in Heididorf in Maienfeld. Although it promotes the world of Spyri's Heidi, the webpage and signs in the village use Japanese anime characters to promote tourism, obviously targeting Japanese tourists.

According to the 1998 White Paper on Tourism, although it's not limited to tourists visiting Switzerland, the number of female tourists abroad in their 20s surpassed that of male tourists in 1986 for the first time. (The 1998 White Paper of Tourism, http://www.mlit.go.jp/hakusyo/kankou-hakusyo/h10/index.html). It can be said that some women in their 20s who watched World Masterpiece Theater as a child did anime-induced contents tourism in the 1980s.



Another case of anime-induced tourism in Europe is related to *A Dog of Flanders,* which is set in Antwerp, Belgium. This is the story of a poor boy, Nello, and an abandoned dog, Patrache, being betrayed by the villagers and ending up dying from hunger and cold. This tragic story is quite famous due to this anime being aired in 1975 in Japan. However, unlike Heidi, this novel was almost unknown to local people. According to Jan Corteel, a member of staff at the Antwerp tourist office, he was asked about *A Dog of Flanders* by a Japanese tourist in 1981, and "discovered" that Antwerp was tremendously famous in Japan due to the anime based on the novel about his town. In 1984, the popular local cartoon series *Suske en Wiske* featured *A Dog of Flanders*, although it portrayed the tragic story as a comedy.

Popularity in Japan prompts local people to be proud of their land

Statue in Antwerp, Belgium

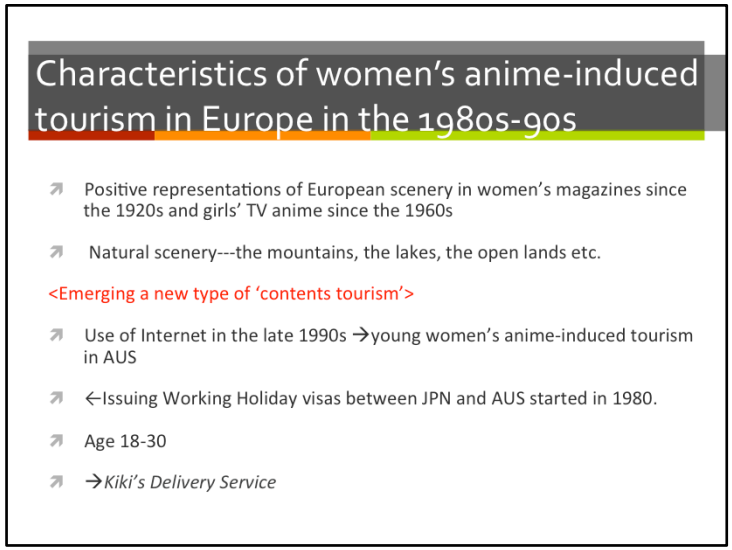
Hoboken village (1985)



The village as the "original" and "authentic" place of the anime/novel

- Japanese tourists sought the places and scenery that fit their imagination.
- Their imagined Europe is more important than authenticity.
- →the statue was unpopular among Japanese tourists
- → TV crew shot a documentary not in Hoboken.

The increase in numbers of Japanese tourists to Antwerp had local people recognize their local identity. The publisher of *Suske en Wiske*, de Standdard, sponsored a statue of Nello and Patrasche in Hoboken village in 1985. However, since the sculptor didn't know the anime, the statue barely resembles the anime characters. It disappoints most Japanese tourists, especially female tourists, who love the anime characters and its tragic story. In both cases, "authenticity" is emphasized by local tourist agencies when it comes to promoting tourism. However, for Japanese (female) tourists in these cases, the place and scenery that fit their imagination is more meaningful. Actually, a Japanese Fuji TV crew that reported about *A Dog of Flanders* in the late 1990s chose not Hoboken village but Borkrijk village for their shooting because "Borkrijk resembles the world of the anime" (Volckaert 2007, https://vimeo.com/112506594).

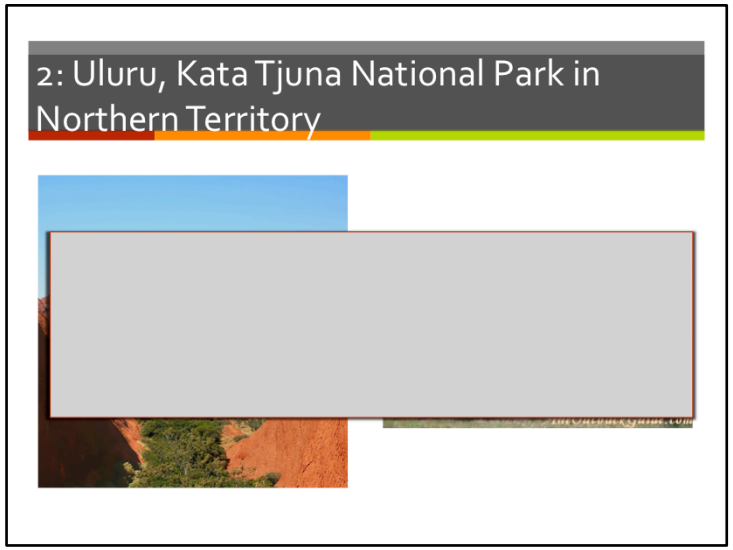


Representations of Europe and European children's literature have been important driving forces in the construction of Japanese girls' culture since the 1920s. Numerous illustrations related to fairy tales were included in girls' magazines such as *Shojo no Tomo* (Friends of Girls), and *Reijokai* (The World of Ladies). After WWII, Europe was represented positively in girls' manga magazines, women's fashion magazines, and TV animation. Therefore, Europe was one of the most popular destinations for female tourists in the 1980s.

The reminiscent and nostalgic tone of women's contents tourism has changed since the late 1990s. Since the late 1990s, contents tourism was mainly generated through the exchange and sharing of fans' own experiences through the Internet, especially Social Network Services. Fans started to 'discover' and visit places that fitted their imaginations, even though they were unrelated to the actual anime settings.



For instance, Paronella Park in Queensland, Australia, reminds us of *The Castle in the Sky*.



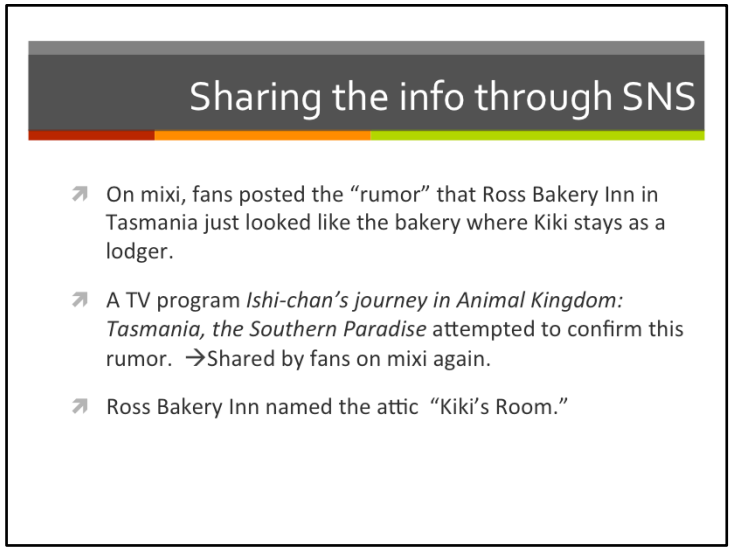
Uluru, Kata Tjuna's Valley of the Wind in Northern Territory, Australia, reminds us of *Nausicca of The Valley of the Wind*.



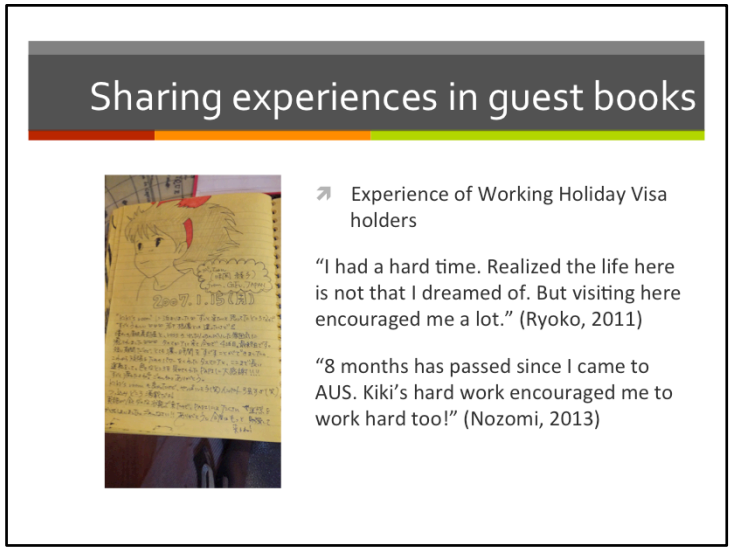
A small historical village in Tasmania, Ross, exemplifies how fans' images made an unrelated place into a "sacred place" for anime pilgrimage related to anime film, *Kiki' s Delivery Service* (1989). Ross is located south of Hobart and is famous as a 19th century colonial town with a sandstone carved bridge built in 1836. This town suddenly became popular among young Japanese women because of Ross Bakery and Inn.



In a case similar to Antwerp, the owners of this bakery didn't know that their bakery and inn resembled a place in a Japanese anime film until they were asked "Do you know *Kiki's Delivery Service*?" by a young male Japanese tourist. However, unlike in the cases of Heididorf and Hoboken, Kadono Eiko's children's literature, which KDS was based on, does not use this town as a model.



This totally unrelated place to the fantasy story successfully became a "sacred place" for KDS. At first, anonymous users of MIXI, one of the most popular Japanese SNSs, for instance, in the community called Tasmania Mania, shared the info that there is a bakery in Tasmania that just looks like Kiki's.
In order to confirm this rumor, a TV program presented by comedian Ishizuka Hidehiko reported about Ross (*Ishi chan no dobutsu okoku dajare kiko minami no rakuen Tasumania*, broadcast 31 March 2007, Asahi TV). This was also shared by fans via MIXI.



Analyzing Japanese visitors' discourses in the visitors' notebooks from 2004 to 2007, Norris (2013) suggests that "fans use the *Kiki* story as a framework to develop their own account of traveling to Ross to reflect on their life and experiences" (4). I did research on guest books from 2011 to 2013. In the comments in the guest books, the female fans' resonance to Kiki was detected.

Experiences of Working Holiday Visa holders

"I had a hard time. Realized the life here is not what I dreamed of. But visiting here encouraged me a lot." (Ryoko, 2011)

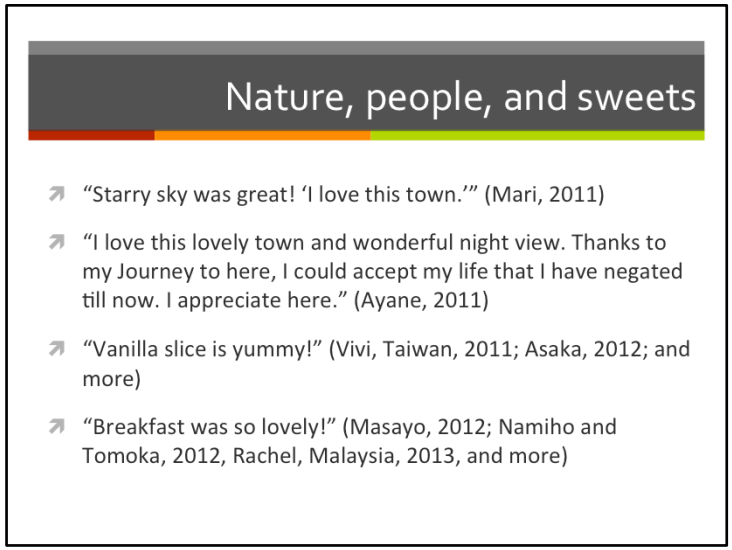
"8 months has passed since I came to AUS. Kiki's hard work motivated me to work hard too!" (Nozomi, 2013) (translation mine)

Nostalgia for Childhood memories

- "I was born in 1989 as Kiki's Delivery Service [sic]. My dream came true!" (Megumi, 2012)
- I could be[come] Kiki! It was like a dream!" (Mami, 2012)



Some comments show visitors' nostalgic feelings related to KDS. Many young women wrote that they saw KDS when they were kids.
"I was born in 1989 as Kiki's Delivery Service [sic]. My dream came true!" (Megumi, 2012)
I could be[come] Kiki! It was like a dream!" (Mami, 2012)
Notebooks also contain many comments by Asian tourists, especially Taiwanese and Korean since 2011, addressing their nostalgia about their childhood.



Beautiful scenery, friendly local people, and sweets are often associated with the comments of many female tourists.
This shows that some of the essential factors for sustaining contents tourism for women are the beauty of nature, communication with local people, and food (especially sweets.)

Conclusion

- Anime-induced contents tourism abroad arguably started in the 1980s. It's related to the TV anime series, the World Masterpiece Theater.
- Resonance with fans' Imagined places is vital for contents tourism.
- For a successful and sustainable anime-induced contents tourism for women, fans' imagination, communication with local people and other fans, and foods (sweets) are essential factors.

Special thanks to

- Kakenhi A project “Contents Tourism”
- Dr. Craig Norris (University of Tasmania) and Ms. Momoe Norris
- Mrs. Kirsty Lloyd-Bostock and Mr. Carl Crosby (Ross Bakery and Inn)



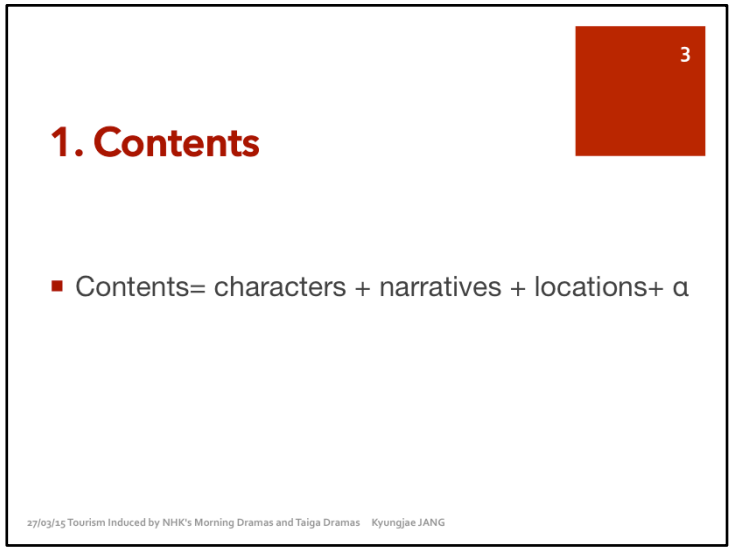
Tourism Induced by NHK's Morning Dramas and Taiga Dramas Since the 1960s

AAS Annual Conference March 27, 2015
Research Fellow, Hokkaido University
Kyungjae JANG Ph.D.

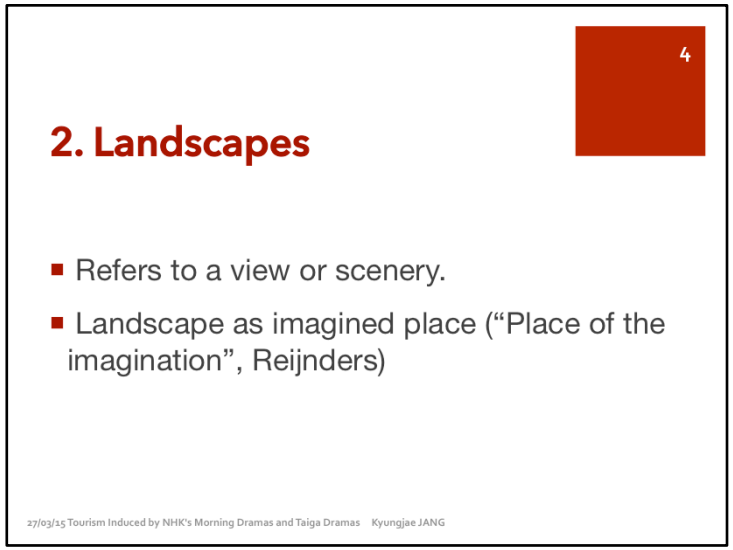


In the introduction to this panel, we heard how the contents of popular cultural forms include narratives, characters, locations and other creative elements. In my presentation I am going to focus on the locations. In particular, I will examine how the act of contents tourism may affect and change the very locations that are being visited by tourists and depicted in cultural forms.

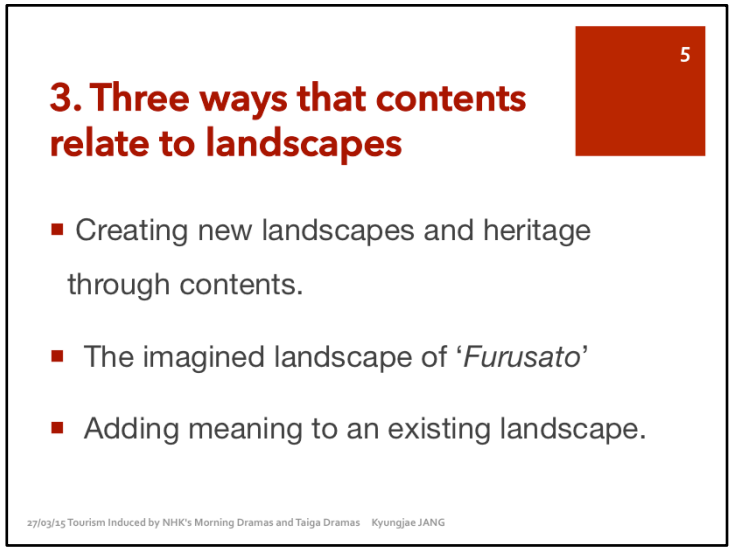
To achieve this I will use the concept of landscapes to examine three ways in which places may be affected by contents tourism. I will also use examples from two of Japan's most important television dramas, the morning drama and taiga drama, to illustrate the effects of contents on landscapes.



In the definition of contents used in our research group, contents include characters, narratives, locations and other creative elements of popular cultural forms.
In contents tourism, each element has the potential to induce tourism, and the locations themselves can be changed through contents tourism.



I use the concept of landscape in two ways. The first is to refer to a view or scenery. The second is to refer to landscape as an imagined place. In this regard I draw on the work of Stijn Reijnders, who has developed the concept of “realms of memory” in the work of historian Pierre Nora to introduce the concept of “places of the imagination”. Then, “landscape” covers both real and imagined places.



Specifically, I suggest 3 patterns in which contents relate to landscapes: Creating new landscapes and heritage through contents, the imagined landscape of '*Furusato*' which means hometown in Japanese, and adding meaning to an existing landscape.



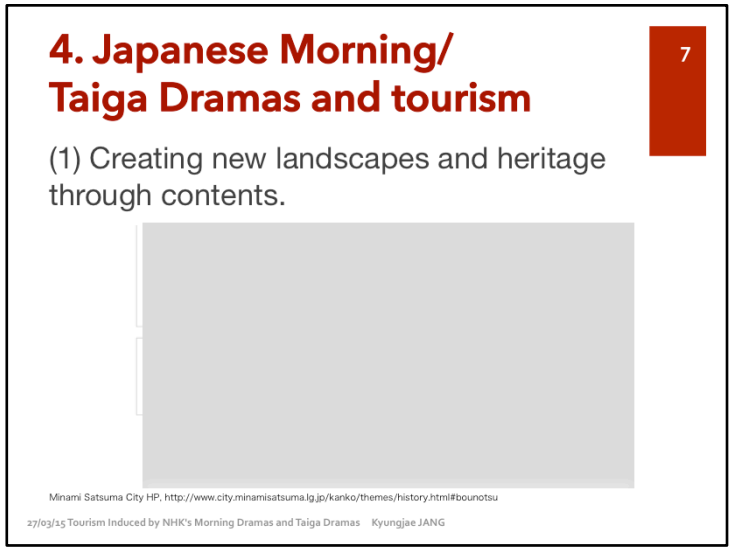
To illustrate these points I am going to use examples primarily from NHK's Morning drama and Taiga drama.

The Morning Drama, also known as Asadora, is a serialized TV drama produced by NHK. It started in 1961. The series were one year long from 1961 to 1974, but today, the drama in the first half of the year is usually produced by NHK Tokyo, while the drama in the second half of the year is usually produced by NHK Osaka. The Morning Drama airs from Monday through Saturday at 8 in the morning. Each episode is 15 minutes. In many cases, the leading character is female, and the stories are a biopic of the life of the heroine.

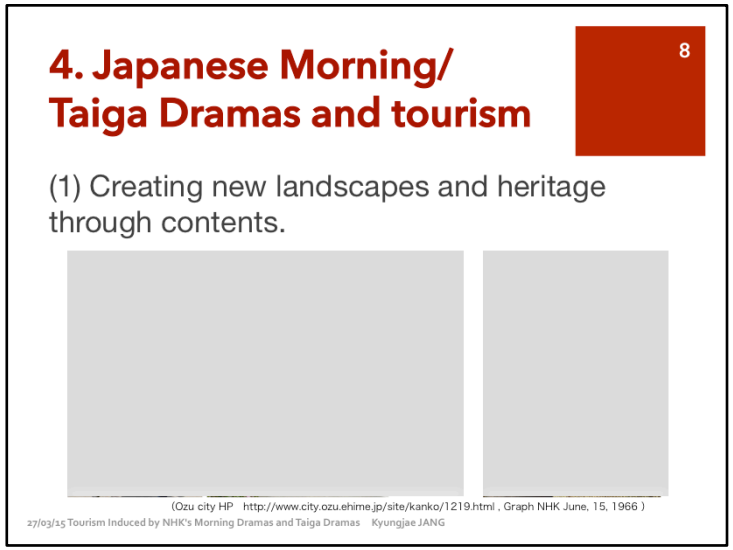
Taiga Dramas, by contrast, are annual, year-long historical dramas, although 5 have been fictional stories. Again they are produced by NHK. They were first broadcast in 1963. Each episode is 45 minutes long and airs every Sunday at 20:00.

As we will see in the case studies, visits to the locations of Morning/Taiga Dramas can be traced back to at least 1965, around the same time that these dramas were first made.

Let's go to the case studies.



The first pattern in which contents can affect landscapes is in creating new landscapes and heritage through contents. Here is the website of Minami Satsuma city in Kyushu. This city is known as one of the locations for the James Bond film *You Only Live Twice*. The city built a monument to commemorate the shooting of the film. It is now a tourist spot in the city. What is interesting about the city's homepage is that this monument appears next to the city history museum as a heritage site. In this way, a work of popular culture has not only physically changed the town's landscape but it has also added to the heritage of the city.



Here is an example of this phenomenon created by a Morning Drama. *Ohanahan* was broadcast in 1966. It is a biopic of a woman's life during the middle of the twentieth century and covers her experiences during the war and up to the Tokyo Olympics. This street in Ozu is where the heroine was born in the drama. The city erected a monument to commemorate the shooting of the drama in front of the station and renamed the street where the drama was set Ohanahan street.



And in another example, this is how a Taiga Drama permanently changed the landscape of a town. The Taiga Drama *Momi no Ki wa Nokotta* was broadcast in 1970 and was about Harada Kai. The drama was set in the early Edo period in the seventeenth century. In the middle picture at the top on the slide you can see people visiting a tree. The tree was an important symbol in the final scenes of the drama and represented the hero's dignity. After the drama finished, a tree was planted in the remains of the castle in Shibata town (near Sendai), where Harada was born. This was to commemorate the drama being about a famous local hero. Then, in 1975 the town made the fir tree its official town tree.



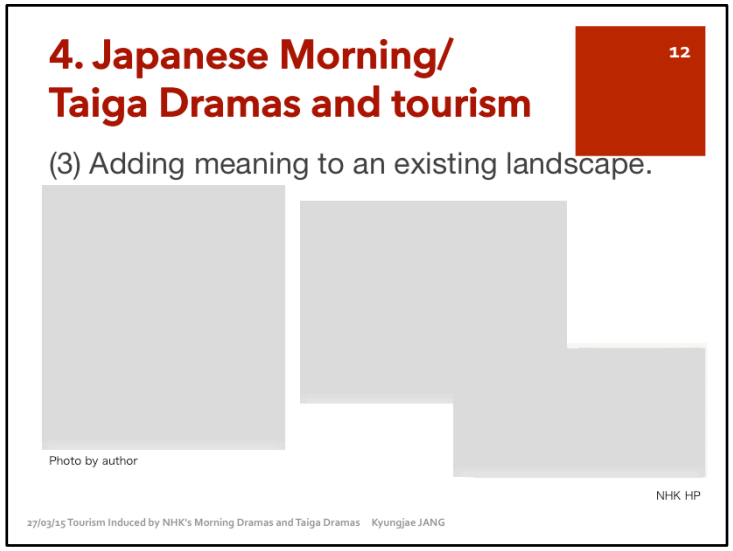
The second pattern relates to how individual conceive of *furusato*, and how contents might create or alter within fans theirs feelings for their *furusato*. *Furusato* in Japanese means hometown and usually refers to a birthplace or a place where one's ancestors are from. However, the nuance of *furusato* is really an emotional place as much as a physical place. It is an imagined landscape seen in one's mind more than a landscape that is viewed with one's eyes. Everyone will have an imagined landscape of where they are from: the most meaningful visual image of "home". But the significance of popular cultural contents is twofold: first, they may change the imagined "home" in one's mind, and second, under certain circumstances they may even create a second *furusato* in one's mind.

An example of the former is the reaction of citizens in Yoichi, Hokkaido, to the broadcast of the morning drama *Massan*, which has its final episode this Saturday. *Massan* is based on the life of Taketsuru Masataka, who has been dubbed the father of Japanese whisky. Interviews with officials in Yoichi have revealed that local residents in Yoichi have used the drama as an opportunity to learn more about their hometown and gain a greater sense of local identity.

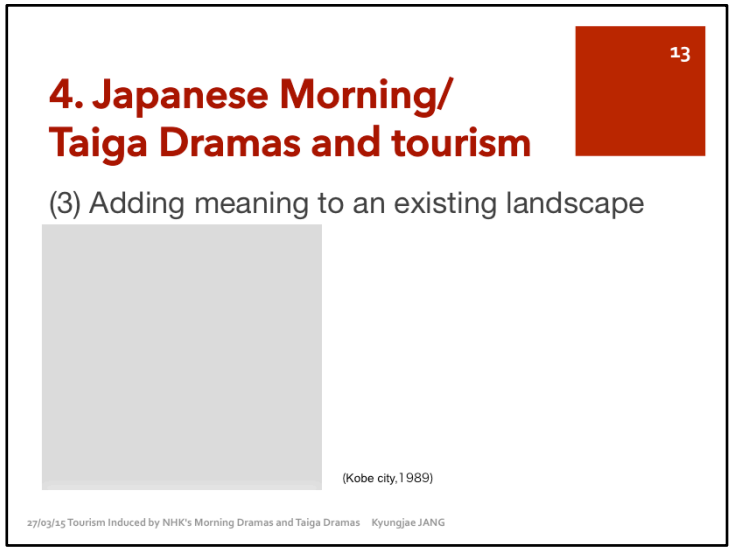


Examples of the latter, people finding a second *furusato*, also exist. In his article "A Furusato Away from Home", Michael Rea discusses this phenomenon of people finding a second emotional home. Through becoming a fan, a particular place previously unconnected to the individual may assume the importance of a second home. In Japan, many fans of *Anne of Green Gables* felt a strong affinity for Canada. This was enough to generate tourism within Japan. This photo on the slide was actually taken in Hokkaido at Canadian World, where Anne's world was reconstructed as a tourist site.

Within fan behaviour, there are two particular ways in which we can identify whether a second *furusato* has been found. The first is when people repeatedly visit a place. In this sense they become a fan of visiting the locality or local community as an integral part of being a fan of the contents. In the most extreme form of finding a second *furusato*, fans may even move to a place featured in their favourite drama, film or anime. This example is not a Morning Drama or a Taiga Drama, but there are documented cases of people moving to Kuki City in Saitama because they were fans of the anime *Lucky Star* that was set there.



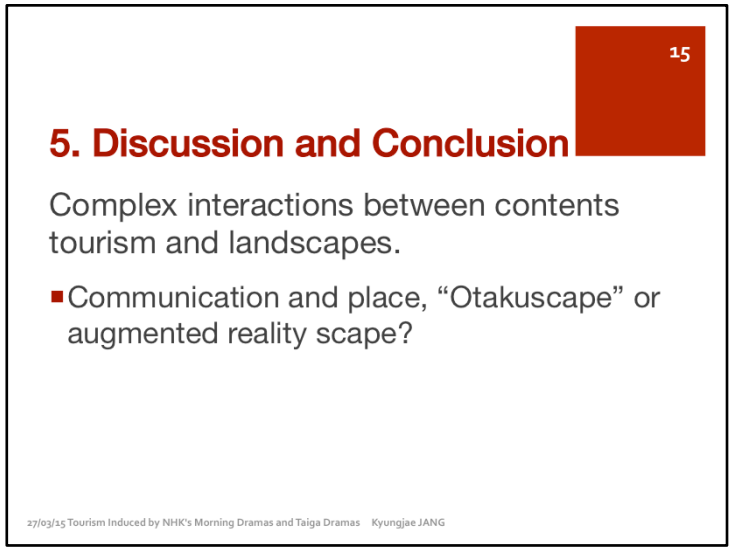
The third way in which popular culture may affect the landscape is by adding an extra layer of meaning to an existing landscape, and thereby making it attractive to a larger number of people. An international example of this is the way that scenery in New Zealand has taken on a new meaning and attraction as not only as New Zealand but as Middle Earth following the release of *Lord of the Rings*. We can see a similar process regarding the Morning Drama *Kazamidori*, broadcast in 1977. This drama was about a German man who came to Japan as a prisoner of war during the First World War. But, he stayed on after the war, married a Japanese woman and opened a bakery. The picture on the left shows the actress who played the heroine in front of a house belonging to another German person living in Kobe. This house did not appear much in the drama, but the weather vane became the symbol of the bakery.



Before the drama, the building was recognized for its architectural importance. For example, before the broadcast of the drama it had featured in a number of architectural tours in the Kitano-cho district of Kobe, which contains a large number of foreign houses dating from the Meiji Period and Kobe's days as an international port. But, in 1965 there was a concern that the building would be converted into a love hotel. There was already a group active in the local community to prevent the building's conversion into a love hotel, however, when the building featured in *Kazamidori*, the building took on new status. A month after the drama began airing, Kobe city applied for the building to be registered as an important cultural property and it was quickly given important cultural property status. Then, during the broadcast of the drama, many people started visiting the house. A picture of these tourists is on the slide.



The drama was broadcast nearly 40 years ago, but its significance in changing the meaning of a landscape without actually physically changing the landscape is clear. In the photo on the slide you can see a couple of guidebooks for Kobe city on the left. These are the most recent editions on sale in 2015. The house with the weather vane is the symbol of Kobe on the front cover. Many people today are probably unaware of its significance in the drama nearly 40 years ago, but it is unlikely the building could have become such an important symbol of Kobe without the drama.



In this presentation, I have examined how the act of contents tourism may affect and change landscapes. I have introduced three particular patterns: creating new landscapes and heritage through contents, the imagined landscape of ‘*Furusato*’, and adding meaning to an existing landscape. These different patterns are caused by various factors relating to the contents and/or sociocultural conditions.

Finally I’d like to raise two points for future research and discussion.

First, the three types of relationship between contents and landscapes are not necessarily clear cut or mutually exclusive. Sometimes, a landscape will relate to contents in multiple, intersecting ways. Furthermore, there may be other factors at the time of the contents tourism which also change perceptions of the landscape.

Second, in animation studies, communication between fans and among fans and local communities has been demonstrated to be an important aspect of contents tourism. For example, Okamoto Takeshi, who contributed an article to the Japan Forum special edition mentioned in Philip Seaton’s introduction, suggests there is an “Otakuscape” in which places achieve new meanings by means of the communication among tourists and local people in that place.



Thank you for Attention.

Using a historical figure to create a local tourism brand: a history of Sakamoto Ryoma tourism in Kochi

Philip Seaton
Hokkaido University



Kochi Ryoma Airport





When you fly to Kochi on the island of Shikoku, you land at Kochi Ryoma Airport. In 2003, the airport was the first to be named after an individual in Japan, the bakumatsu period hero Sakamoto Ryoma.

Ryoma: Symbol of Kochi







Within Kochi, Ryoma is everywhere: on souvenirs, bus stop signs and even the froth of a cappuccino.

“Ryoman Holiday” (*Ryoma no Kyujitsu*)

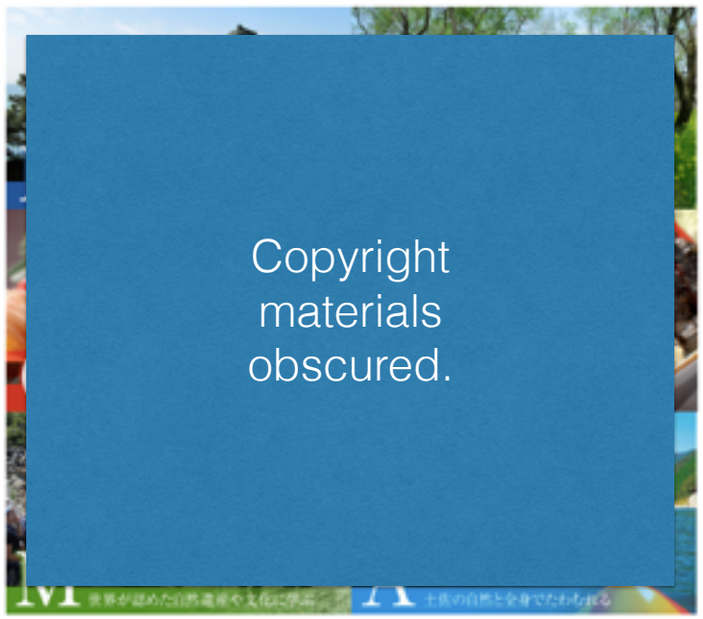
R*oman* (story)

Y*asuragi* (relaxation)

O*ishii* (delicious)

M*anabi* (learning)

A*kutibu* (active)



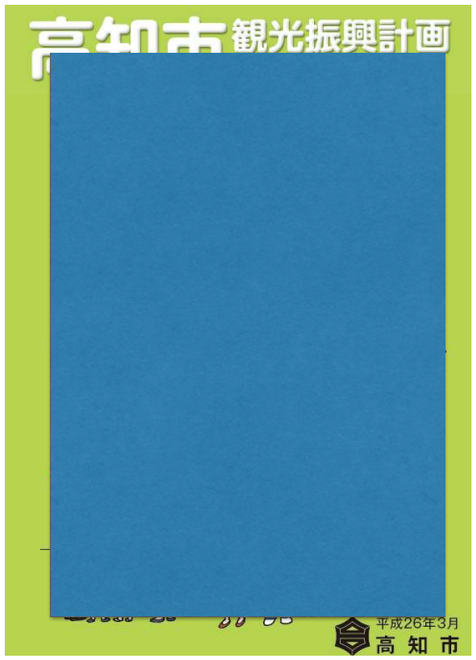
His name is also the acronym for the current tourism promotion strategy. Ryoman Holiday, by the way, is a word play on the Audrey Hepburn film, Roman holiday, which is very well known in Japan. The five keywords are romantic adventure (as epitomised by Ryoma), relaxing atmosphere, delicious food, interesting places and the great outdoors.

Kochi City's Tourism Promotion Plan, 2014-18

Basic Philosophy

「龍馬とよさこいとおもてなし
あふれる観光交流都市　高知
を目指します」

We aim for a Kochi city overflowing with Ryoma, the Yosakoi dance festival and omotenashi hospitality.



Ryoma even appears in the centre on the front cover of Kochi City's tourism promotion plan, which gives as its basic philosophy "We aim for a Kochi city overflowing with Ryoma, the Yosakoi dance festival and omotenashi hospitality". The Japanese is on the slide and, as you can see, Ryoma is the first word.

Sakamoto Ryoma
(1835-1867)

Worked to overthrow the Tokugawa Shogunate.

Many achievements, including brokering the Satsuma-Choshu alliance.

Assassinated in 1867.



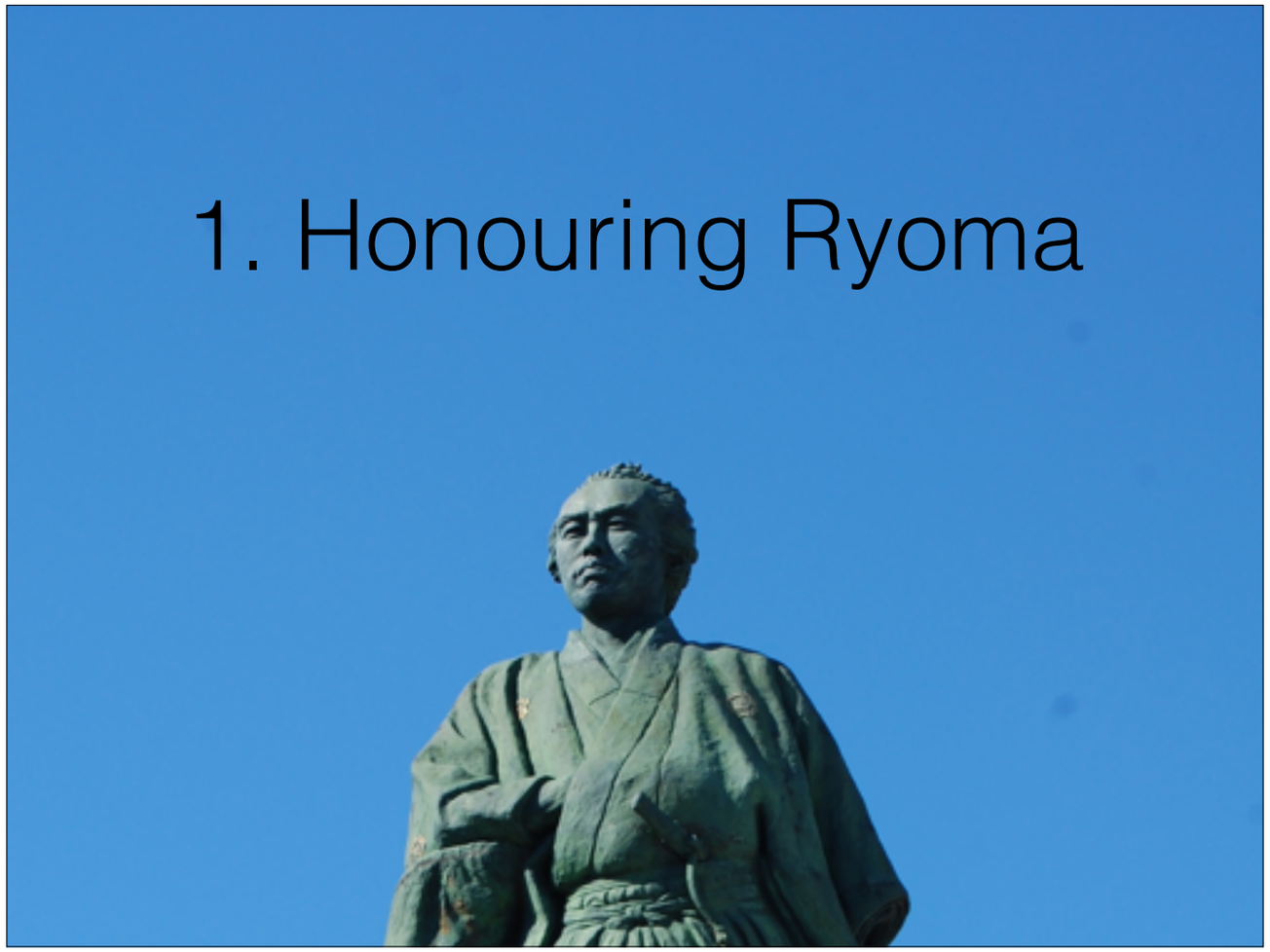
Quite clearly, Ryoma has become central to Kochi's tourism brand. But who was he? He is one of the most popular heroes of the bakumatsu period, when he helped engineer the overthrow of the Tokugawa shogunate. He helped establish the Japanese navy under the tutelage of Katsu Kaishu, set up Japan's first trading company, brokered the alliance between the Satsuma and Choshu domains, and wrote what would become the blueprints for the Meiji State. He was assassinated in 1867. His reputation today is as a visionary who helped usher in the modern Japanese era.

Today's Presentation

1. Honouring Ryoma (1867-1945)
2. Sidelining Ryoma (1946-1961)
3. Rehabilitating Ryoma (1962-1990)
4. Travelling Ryoma (1991 -)

But, he was not a hero from the outset. Ryoma's reputation has been constructed over time, and the tourism industry built around him is a very recent phenomenon. This is the subject of my talk today: how he went from little-known samurai to prefectural brand. This process divides into the four periods shown on the slide.

1. Honouring Ryoma



The first stage is honouring Ryoma

The graves of Sakamoto Ryoma and Nakaoka Shintaro



After his assassination, Ryoma was buried in Ryozen Cemetery in Kyoto. This is now in the grounds of the Kyoto Ryozen Gokoku Shrine. This shrine was originally established in 1868 on the orders of the Meiji Emperor to honour those who had died for the restoration of imperial rule. In this cemetery there are the graves of 1,043 people who died for the restoration. In other words, originally he was only one among many.

Kyoto Ryozen Gokoku Shrine



This first commemorative site is within what we might now call the Yasukuni system: the network of Shinto shrines established to commemorate Japan's soldiers who fell in the service of the emperor from the 1860s onwards. Indeed, today Ryoma features prominently in the exhibits of Yasukuni Shrine's museum Yushukan. Ryoma's history as a military hero dates to 1904, when Ryoma appeared in a dream of the Empress. This story quickly assumed mythical proportions, and he became a guardian deity of the navy. A festival honouring him at this shrine was first held in 1906. It has been an annual event since 1916.

Freedom and People's Rights Movement



Statue of Itagaki Taisuke, Kochi Castle

However, Ryoma's reputation in his native Kochi was quite different. In the 1880s, Kochi was a centre of the freedom and people's rights movement. The first of many novels about Ryoma's life was published in a local newspaper in 1883. However, this was essentially a political novel to promote the politics of Kochi politician Itagaki Taisuke and his Liberal Party, which was created in 1881. In the early stages, therefore, Ryoma has a dual image: local democrat and national military hero. This juxtaposition epitomises Ryoma's contested legacy in the decades after his death.

Katsurahama Beach



Then, in 1928, the first and most important Ryoma statue was erected. It was paid for by donations collected by four university students. Interestingly, this statue was unveiled on 27 May, the anniversary of Japan's famous naval victory at the Battle of Tsushima Straits during the Russo-Japanese War, rather than his birthday on 15 November, which is the usual commemorative day. This 5-metre statue was one of the few statues not melted down for the war effort, which reveals the spiritual importance of Ryoma within navy thinking.



In summary, in this first phase, Ryoma was a fallen hero whose memory was used for political rather than touristic purposes. His reputation differed at local and national levels and his memory was used selectively by different actors according to their contemporary political needs.

2. Sidelining Ryoma



Having been lauded as a military hero pre-1945, Ryoma was largely sidelined in the immediate postwar period.

The beginnings of the Kochi tourism industry



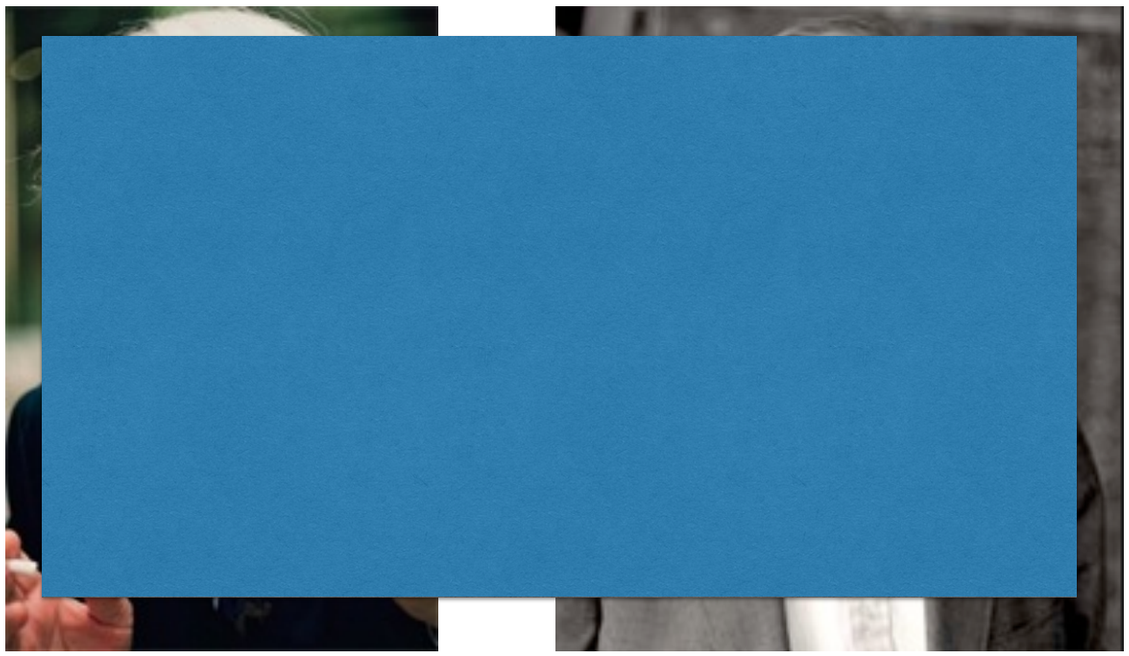
However, this blank in the Ryoma story gives us a little space to consider the broader patterns in the development of tourism in Kochi. The 1930s to the 1950s were an important period in the development of the tourism industry in Kochi. The Tosa Tourism Association was formed in 1934 and the foundations of the modern tourism industry were laid. Tourism was largely put on hold during the war years, but the war years do contain another important event. Kochi airfield, later Kochi Ryoma Airport, was developed as a military airfield toward the end of the war.

3. Rehabilitating Ryoma



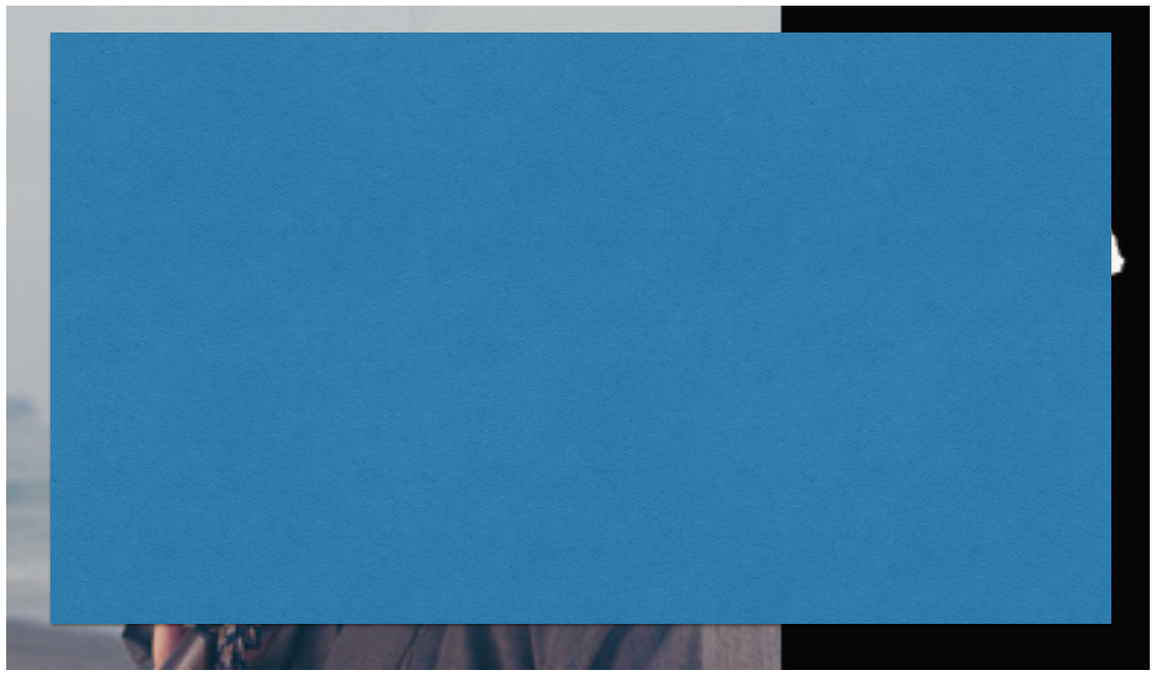
Then in the 1960s, Ryoma returns and was rehabilitated as a local and national hero.

Shiba Ryotaro and Marius Jansen



Two key people in this process were the novelist Shiba Ryotaro and the academic Marius Jansen. In 1962, Shiba's novel *Ryoma ga Yuku* greatly rehabilitated Ryoma's image. In an interview for the *Kochi Shinbun* Newspaper in August 1964, Shiba described Ryoma as "free and new". In writing his novel, Shiba had relied heavily on the research of Jansen, who spent time in Kochi during the 1950s doing fieldwork.

Ryoma ga Yuku



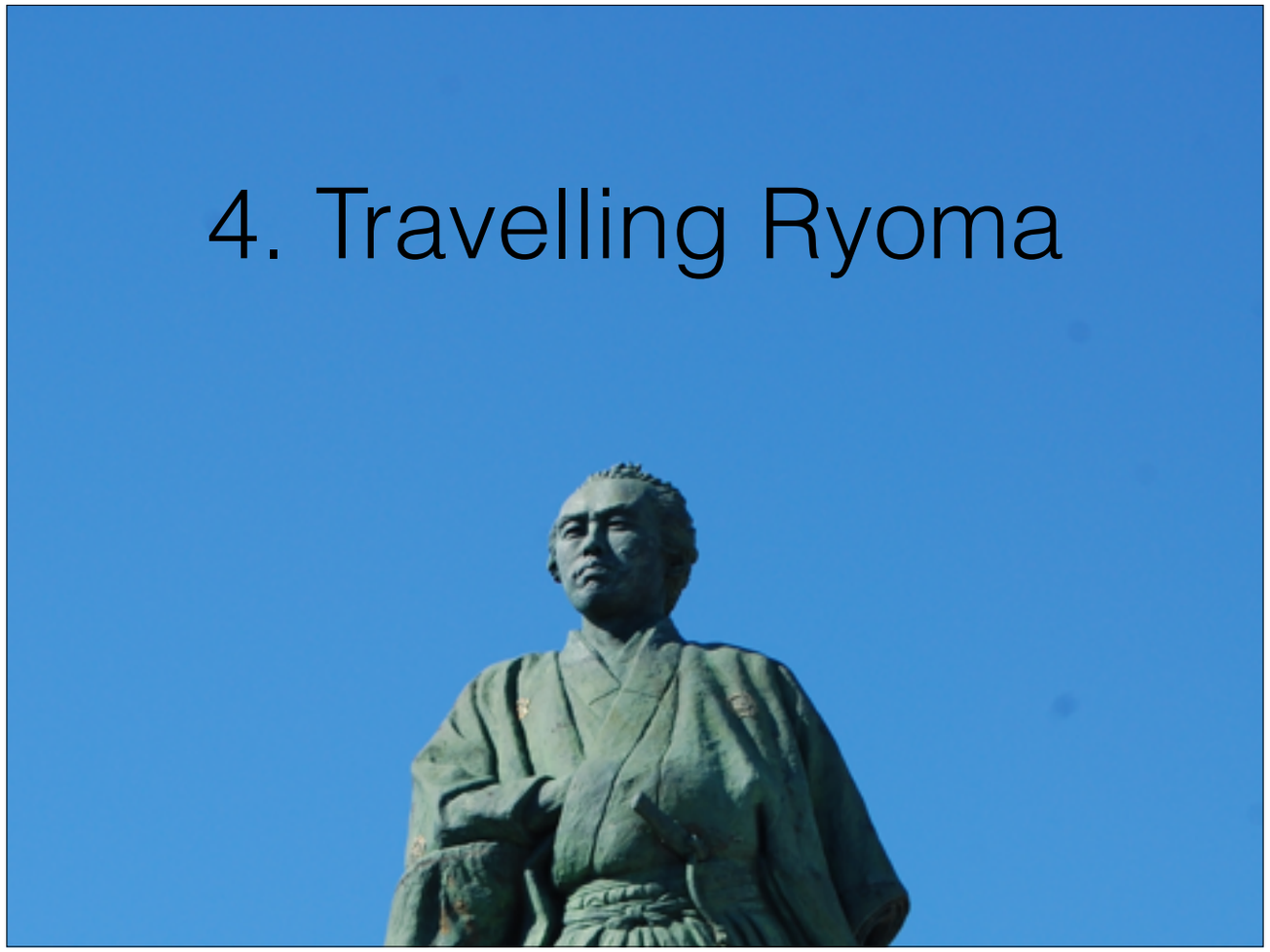
Then in 1968, *Ryoma ga Yuku* was made into the NHK taiga drama. The accompanying media interest at local and national levels, all coinciding with the centenary of the Meiji Restoration, ensured Ryoma's rehabilitation. Put very simply, in *Ryoma ga Yuku*, Shiba had eschewed the nationalist image promoted during the period of militarism, and realigned Ryoma's national image with the more democratic, visionary image created in various novels from the 1880s to the 1920s.

Ryoma and Shintaro



This period also saw a return to the memorialisation of Ryoma in his new rehabilitated guise. For example, this statue by Ryoma's grave is a duplicate of a statue in Maruyama Park, Kyoto, which was erected in 1962. The inscription is very revealing. In the middle, it says that Ryoma and Nakaoka Shintaro were, I quote, "not simply militarists" before giving a list of their achievements. This is evidence of a broader rehabilitation process and the recasting of Ryoma as a bakumatsu visionary congruent with the image created in Shiba's novel of the same year.

4. Travelling Ryoma



With his image restored and his position as a national figure secured through the subsequent representation of his life in numerous novels and dramas, the full-scale use of Ryoma as a tourism resource could begin.

Sakamoto Ryoma Memorial Museum

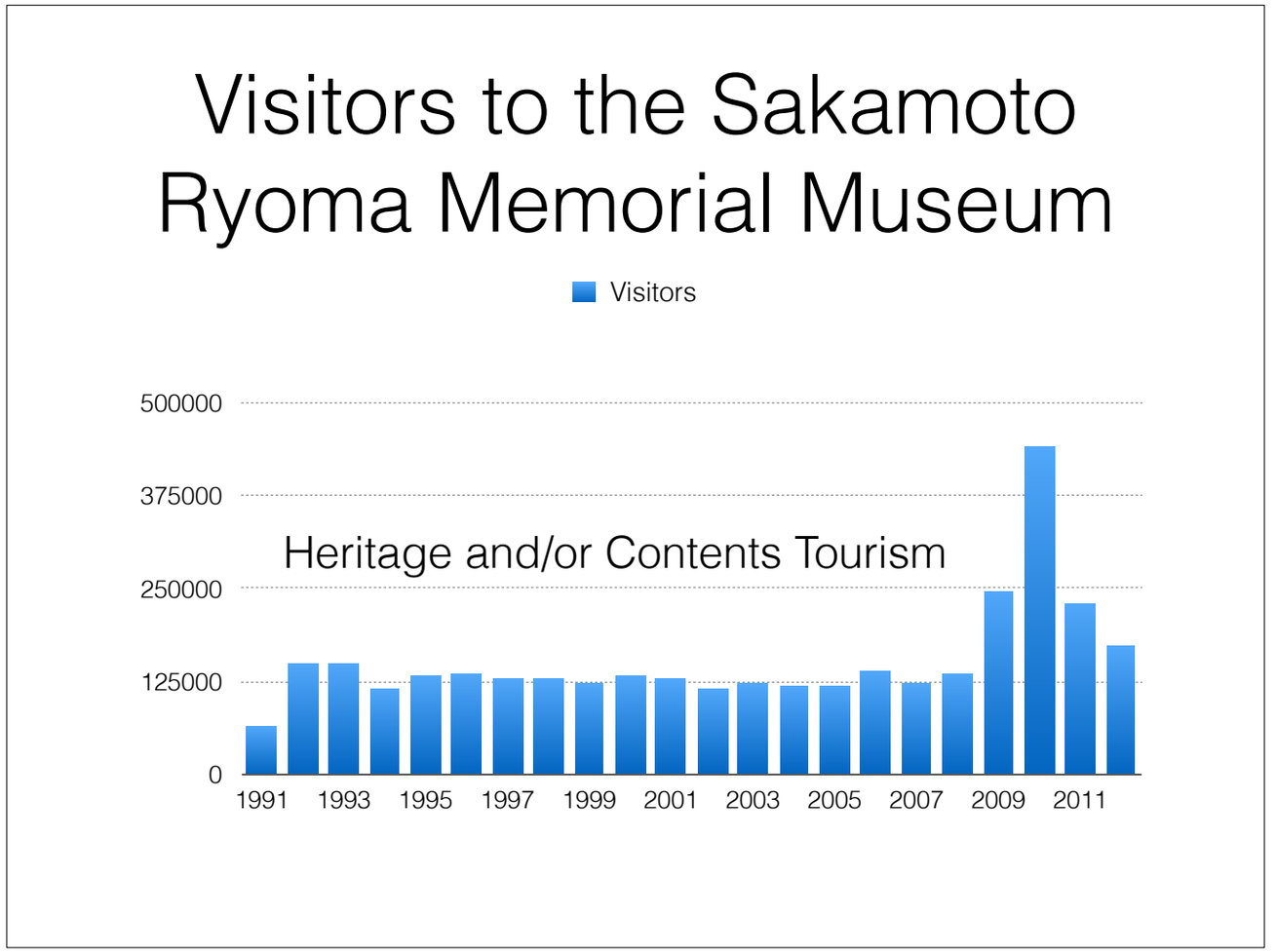


The year 1991 is year 1 of Ryoma tourism. This is when the major tourist site in Kochi, the Sakamoto Ryoma Memorial Museum, opened.

Exhibits



The museum contains many artefacts related to Ryoma, although many are replicas rather than originals, such as the many letters written by Ryoma on display.



The data of visitor numbers indicates the clear importance of media in driving tourist numbers. The unmistakable spike in 2010 is because of another taiga drama, *Ryomaden*. This graph indicates why in my research I am focusing on the idea of "heritage and/or contents tourism" in Japan. While this museum is a heritage site presenting historical narratives and containing authentic artefacts, it is also a site of contents tourism. The narrative of Ryoma, the locations associated with him, and the characters in this story are contents that have appeared in numerous works of popular culture; and these works, most notably *Ryomaden*, have induced tourism to heritage sites.

Ryoma Tourist Sites



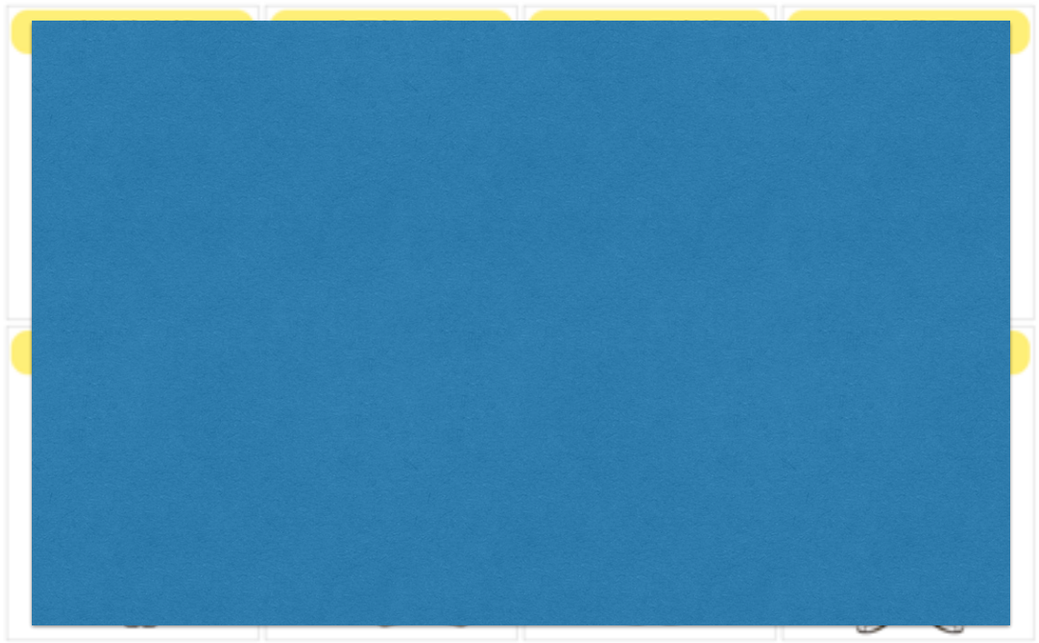






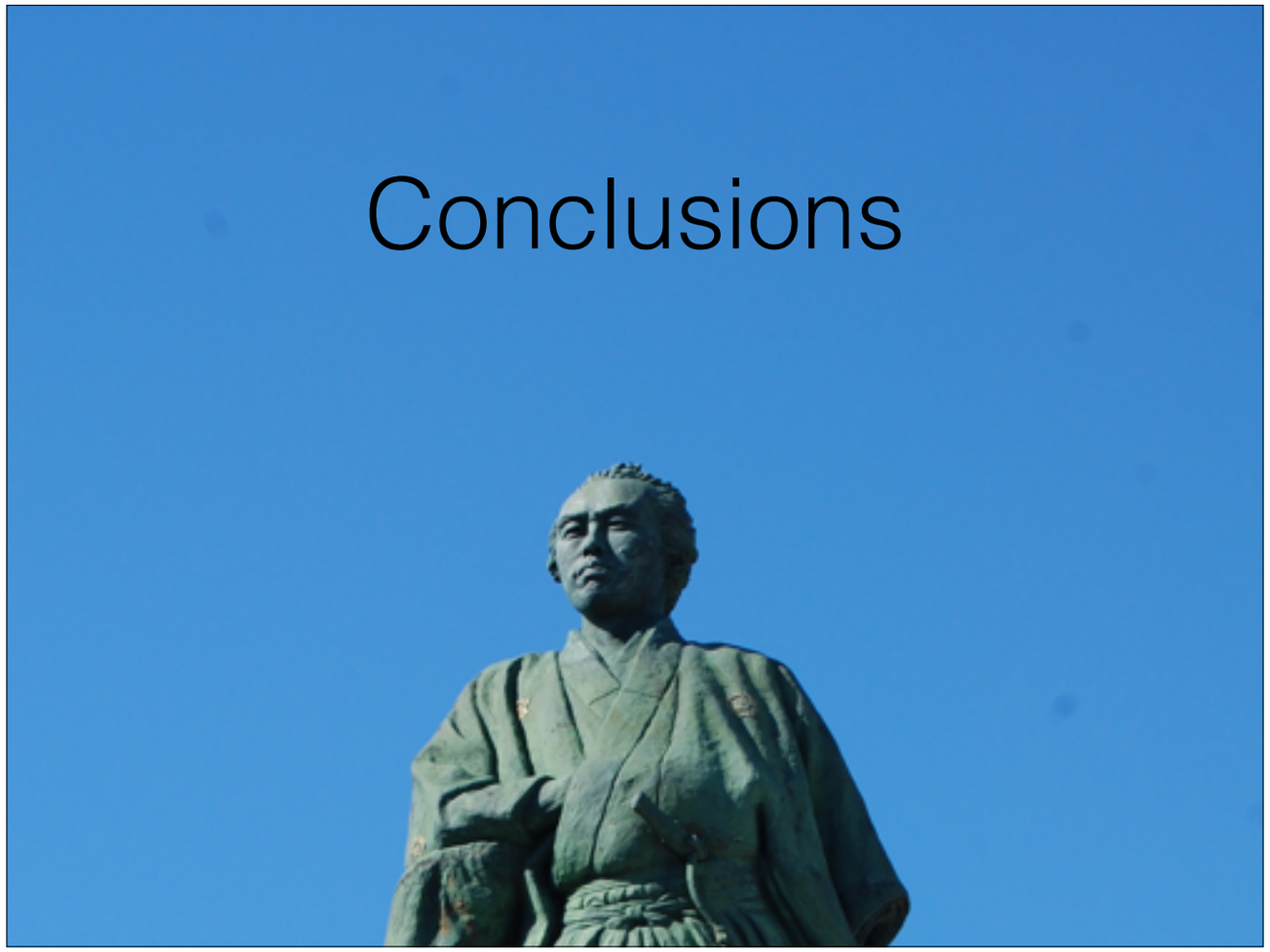
Awareness of the power of Ryoma contents to induced tourism is what drives current tourism policy in Kochi. There are now many sites on the Ryoma tour: for example, the Ryoma's Hometown Museum on the right opened in 2004, and the pictures on the left show the pavilion where the set for *Ryomaden* is now housed for fans to visit. There are various other sites, too.

Ryoma as Pop Culture

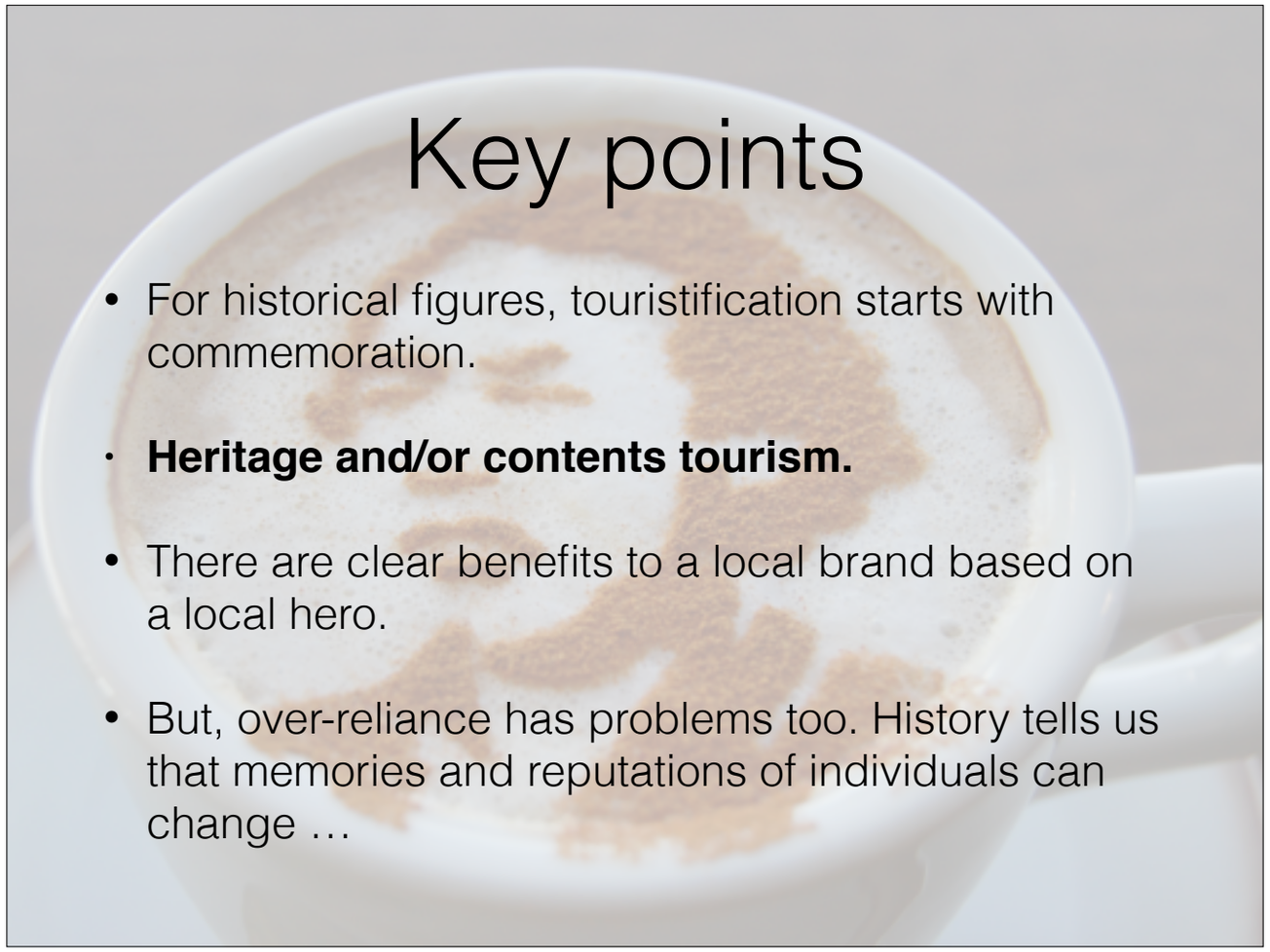


Ryoma's story has also undergone what might be called pop culturization. The manga characters on the slide are used by Kochi in their tourism promotion. The existence of characters other than Ryoma, however, hints at one of the key criticisms of using Sakamoto Ryoma as local brand and tourism resource: namely an over-focus on Ryoma risks obscuring Kochi's other tourism resources. Indeed, research carried out by Kochi city indicates that many more organisations related to tourism are concerned about "too much Ryoma" as opposed to "not enough Ryoma".

Conclusions



I have provided a brief historical overview of the development of the Ryoma tourism industry in Kochi.



I would highlight three main points. First, for historical figures, touristification starts with commemoration. Their story, the contents, must first be established. In this process popular culture has a key role. The result is tourism to heritage sites partially or entirely induced by popular culture, a process I call “heritage and/or contents tourism”. The case of Kochi demonstrates that there are potentially great benefits resulting from tourism strategies based on historical figures, but memories and reputations change over time. Ryoma has not always been, and is unlikely to always be, Kochi’s central tourism asset. For now, however, he has that role. Thank you.

Discussion

To learn more . . .

- Read the current edition of *Japan Forum* (27.1) or the booklet *The Theory and Practice of Contents Tourism* (via academia.edu).

- Visit our home pages:

www.philipseaton.net

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- Visit the brand new *International Journal of Contents Tourism* (going online in April).