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Travelling the Bakumatsu Opera *The Woman Who Loved Toshizō*: Towards a theory of music-related contents tourism

Philip Seaton

Abstract: Within contents tourism research, music has assumed one of two main positions. First, it is one media/cultural format among many inducing tourism under the umbrella term of 'contents tourism'. This is similar to the position of 'music tourism' within 'media tourism' in English. Second, it is treated more as a 'creative element' within a narrative world that triggers contents tourism. In this article, a performance of the Bakumatsu Opera *The Woman Who Loved Toshizō* is used as a starting point to consider how music fits within contents tourism research in the latter conceptualisation of music as a creative element. There are three main lines of discussion: 1) music within the varied categorisations of tourism studies, 2) contents tourism by performers/creators of musical works, and 3) music tourism's connections with theatre tourism and other forms of live event tourism. This article offers some preliminary discussion regarding *music-related contents tourism* as a sub-genre of research within contents tourism studies.

アブストラクト：コンテンツツーリズム研究において、音楽は主に二つの方法で位置付けられてきた。第一に、「コンテンツツーリズム」という概念における、観光行動を誘発するメディア・文化フォーマットの一つとしての音楽という位置付けである。これは、英語のmedia tourismにおけるmusic tourismの位置付けと似たようなアプローチである。第二に、コンテンツツーリズムを誘発する物語世界を構成する創造的要素（creative element）の一つとしての音楽という位置付けである。本稿では、幕末オペラ『歳三を愛した女』を出発点として、音楽は創造的要素であるという後者の考え方に基づき、音楽が如何にコンテンツツーリズム研究に位置付けられ得るかを、大きく以下の三つの論点から検討を行う。すなわち、第一に、観光学の様々なカテゴリーにおける音楽の位置付け、第二に、音楽作品の作曲家や演奏家の実践としてのコンテンツツーリズム、第三に、劇場などライブイベント観光と音楽観光の関係性、である。こうした検討を通し、本稿では、音楽関連コンテンツツーリズムをコンテンツツーリズム研究のサブジャンルとして位置付けるための、仮説的な議論を行う。

Keywords: music tourism, contents tourism, theatre tourism, Shinsengumi, Kyoto

Introduction

Music has had a relatively marginal presence thus far in the long-term contents tourism research project led by Yamamura Takayoshi (Hokkaido University) and Philip Seaton (Tokyo University of Foreign Studies).[1] The role of the catchy opening theme of the anime *Lucky Star* was noted by Yamamura (2015, p. 60) and Sugawa-Shimada published contents tourism case studies of 2.5-D musicals[2] (Sugawa-Shimada 2020) and the enka ballad *Ganpeki no haha* (Mother on the Quay - see Sugawa-Shimada 2022b). Otherwise, music has featured only peripherally. However, there is a reason for this. Our conceptualisation of contents tourism focuses on people who travel the 'narrative worlds' created by multiple works disseminated across various media platforms, and the expansion of the narrative world via the process of 'contentsization', in which tourism behaviour plays an important role (Yamamura 2020a, p. 9). Pieces of music are rarely the works that give birth to a trans-media narrative world travelled by fans.

There can be exceptions. Composers and performers, whether real or fictional, can have their stories told on stage and/or on screen, such as Mozart in the play/film *Amadeus*. However, whereas Mozart tourism could conceivably be induced solely by *Amadeus*, a love of Mozart's music would probably be the main motivation for visitation to Mozart-related sites, thereby placing this example most comfortably within the scope of 'music tourism' (Gibson and Connell 2005; Bolderman 2021). Another pattern is the story told in/with music, such as *The Sound of Music*. Here the case for a contents tourism approach is much stronger. Indeed, *The Sound of Music* has been studied within the frameworks of film-location tourism (Roesch 2009), movie-induced tourism (Im and Chon 2008), and music tourism (Gibson and Connell 2005). *The Sound of Music's* trans-media status as musical, film, and song-book - many people will know *Do-Re-Mi* or *Edelweiss* without ever having seen the musical/film - bring it clearly within the scope of contents tourism research.

We have typically positioned music as a creative element within a narrative world that amplifies fans' emotional engagement with the contents. This positioning stems from our observation that narrative worlds disseminated in trans-media formats and inducing tourism typically originate from the (hand)written word - whether written history, the literary canon, or the manga that underpin so many examples of anime tourism (see Seaton 2020b, p. 230).[3] In such cases, music is an aural element added at a later stage to an already expanding narrative world. An example would be the soundtrack to the Harry Potter films. The original narrative world - and associated *literary tourism* to places such as King's Cross Station's Platform 9 3/4 - was created by J.K. Rowling's first novel *Harry Potter and the Philosopher's Stone* in 1997. John Williams' iconic Harry Potter theme music was only written later for the 2001 film adaptation, after which it became an omnipresent and immediately recognisable feature of the trans-media Harry Potter world and associated *contents tourism*. Now the soundtrack is played in the background at sites such as the Warner Brothers Studio Tour near London and the Wizarding World of Harry Potter attraction at Universal Studios Japan, where it functions as an immediately recognisable aural signifier that visitors have physically entered into the Harry Potter world.

However, with many scholars researching contents tourism and using slightly different definitions and conceptualisations, others can position music in a substantially different way. The key example is Masubuchi Toshiyuki, who worked in the music industry before moving into academia and penning the first book in Japanese specifically about contents tourism (which contains a chapter on music - Masubuchi 2010, pp. 165-177). The second book in his contents tourism trilogy discusses *go-tōchi* songs, or local songs in Japan that typically evoke sentimentality for a specific town, district, or region (Masubuchi 2011). And chapter two of his 2019 book *The*

Birth of 'Shonan' (Masubuchi 2019) includes discussion of how music has contributed to the narrative quality of the Shonan region around Kamakura. To present these case studies as forms of contents tourism, Masubuchi relies on the original Japanese government concept of contents tourism from 2005, namely that local communities should identify culture that enhances the 'narrative quality' (*monogatarisei*) of a region and utilize it as a tourism resource (see Yamamura 2020a, p. 1). This conceptualisation of contents tourism effectively results in *kontentsu tsūrizumu* becoming an umbrella term for a collection of 'media format tourisms' - film tourism, drama tourism, literary tourism, music tourism, and so on. Indeed, the chapters of Masubuchi's various books tend to be case studies divided up by media format in a similar manner to much of the literature in English. This approach greatly facilitates the study of music within his contents tourism research, and simultaneously raises the spectre that music-related contents tourism has been a significant lacuna within the Yamamura/Seaton approach thus far.

The Bakumatsu Opera *Toshizō wo ai shita onna*

On 21 July 2022 I went to see a performance of the Bakumatsu Opera *Toshizō wo ai shita onna* (*The Woman Who Loved Toshizō)* at the Rohm Theater in Kyoto. While the subject matter of the musical, Shinsengumi, was a topic I had investigated on multiple previous occasions, the music constituted an important new angle and the opera was an opportunity to begin thinking about *music-related contents tourism*.

Figure 1: The iconic image of Hijikata Toshizō

The plot revolved around a woman looking back on how she fell in love with Hijikata Toshizō of Shinsengumi, a group of Tokugawa loyalist samurai who were active 1863-1869 in the political conflict leading up to the Meiji Restoration of 1868 and Boshin War of 1868-1869 (see Hillsborough 2013). These days, Hijikata (Figure 1) is one of Japanese history's most popular and iconic characters. However, Shinsengumi members were long considered traitors who fought to prevent the Meiji Restoration. A rehabilitation process only began around the sixtieth anniversary of the Boshin War in 1928 when Shimozawa Kan's *Shinsengumi shimatsuki* (The Complete Record of the Shinsengumi) was published. This book 'played a crucial role in fanning popular interest in the

activities of the special unit of samurai created by the bakufu in 1863 to combat the radical loyalists and was an important forerunner of today's ongoing Shinsengumi craze' (Takagi 2018, p. 338). This rehabilitation continued in the postwar in major works such as Shiba Ryōtarō's serialized (1962-1964) novel *Moeyo ken* (the basis for multiple television dramas and a cinematic film in 2020), the 2004 NHK Taiga Drama *Shinsengumi!*, and the manga/anime series *Gintama* and *Hakuoki*. *Moeyo ken* was particularly important for creating an image of Hijikata as an 'archetype of real Japanese men' (Lee 2011, p. 174), and Shinsengumi members now appear in many works (such as *otome* games - see Morris 2017) as *ikemen*, or heartthrobs/hunks. With a burgeoning (often female) fandom, tourism to Shinsengumi-related sites is an important case study within contents tourism research (Horiuchi 2011; Seaton 2015); and in two cities closely associated with Shinsengumi, Hino and Hakodate, there are major festivals celebrating Shinsengumi that are flagship events in the municipal tourism calendar (Seaton 2022).

This phenomenon of historical figures generating both works of pop culture entertainment and associated tourism is commonplace in Japan, particularly relating to the Warring States, Edo, and Bakumatsu periods, namely the mid-fifteenth to mid-nineteenth centuries (for example, Sugawa-Shimada 2015; Yamamura 2018; Yamamura and Seaton 2022). In this sense, the presence of an opera in the burgeoning catalogue of Shinsengumi-related works and the 'Shinsengumi narrative world' is unremarkable. However, watching this opera raised three particular questions that are the main foci of discussion in this article.

The first question is whether a performance like this can really be said to be inducing specifically contents tourism. The opera was performed by a group of eight classically-trained male opera singers called The Legend (https://www.opera-legend.com), with a Takarazuka Revue guest star playing the female lead role. The Legend also do concert tours, have released the CD *Aratana Sekai/New World* in a classical/pop crossover style, and the singers appear individually as performers in operas and concerts. The Legend almost market themselves as an idol group - their website contains a fan club page and their merchandise on sale at the performance venue included figures and shirts that clearly invite people to identify as fans of the group and to have a favourite member. As such, it might be argued that the opera generates *music tourism* (Gibson and Connell 2005; Bolderman 2021) rather than contents tourism. The performance, therefore, raised a perennial question within tourism studies: How do we juggle or combine the plethora of tourism taxonomies when there are multiple, overlapping labels that might provide a useful framework for the analysis of the observed tourism?

The second question is whether the most noteworthy contents tourism is actually occurring *before* the work is released or performed. In other words, the primary contents tourism for analysis is by creators/performers rather than consumers. As Yamamura (2020b) has noted in the case of the anime *Heidi*, there is often a contents tourism process before or during the creation of a work as creators-cum-fans engage in contents tourism induced by previous works to develop their own adaptations or derivative works. Novelist Shiba Ryōtarō is a famous example of someone who travelled extensively to deepen his understanding of history before penning his best-selling historical novels that went on to have a transformative effect on the patterns of tourism at related heritage sites (see Seaton 2021). In a similar manner, the librettist for *The Woman Who Loved Toshizō* is Aoi Eito (https://www.eito-aoi.jp/), whose other two musicals also address historical topics: *Kimi no tame ni chiru* (*Dying for You*) about the *kaiten* special attack submarines during the Asia-Pacific War, and *Honnōji ga moeru* (*Honnōji Temple on Fire*) about the attack on Oda Nobunaga by Akechi Mitsuhide in 1582 that resulted in the seppuku of the first of Japan's three political unifiers. One can assume with some certainty that producing these librettos involved heritage and/or contents tourism at sites relating to Shinsengumi, *kaiten*, and Oda. However, the

official opera programme (The Legend 2022) provided conclusive evidence of contents tourism by the cast, which will be the main focus of the second section of this article.

The third and final question relates to how and when contents tourism is generated not by an inanimate work of mediatized popular culture (that may be duplicated and released via physical or digital distribution networks to consumers), but rather by means of live performance by creators who are either 'on tour' or based long-term at a particular venue. Akiko Sugawa-Shimada (2020; 2022a) has taken the important first steps in establishing this discourse of attendance at theatrical performances as a form of theatre (contents) tourism. However, *The Woman Who Loved Toshizō* highlights the potential for further engagement with theatre tourism studies and music tourism studies. As will be discussed below, the historical musical is a recognisable genre of theatre in Japan with strong connections to the phenomenon of 'heritage and/or contents tourism'.

This article, therefore, uses the performance of *The Woman Who Loved Toshizō* in Kyoto on 21 July 2022 as springboard to consider these three questions within contents tourism research: music-related contents tourism as a distinct sub-category of contents tourism research, creators/performers as contents tourists, and attendance at theatrical/musical performances as contents tourism. The aim of this article is not to present a case study of the specific tourism induced by people who attended the opera performance in Kyoto. Consequently, there is minimal need for discussion of the plot (which basically followed the Hijikata story, albeit narrated by a fictional woman who fell in love with him), a review of the performance, or analysis of fan reception and travel behaviours. Instead, this article engages some theoretical issues of particular pertinence when music is a central element within the contents.

'What is contents tourism?' vs 'Is it contents tourism?'

A basic definition of contents tourism is as follows:

> Contents tourism is travel behavior motivated fully or partially by narratives, characters, locations and other creative elements of popular culture forms, including film, television dramas, manga, anime, novels and computer games.
>
> (Seaton *et al* 2017, p. 3)

An expanded definition by Yamamura (2020a, p. 9) focuses on 'contentsization' and the role of tourism in the expansion of the narrative world. However, particularly in talks and articles aimed at newcomers to the topic, we continue to use the above 2017 definition to convey simply the essence of contents tourism.

The definition answers the question 'What is contents tourism?' Even so, one of the most common questions asked during lectures - whether at conferences, symposiums, or in the classroom - is: 'Is it contents tourism?' People typically mention a tourism phenomenon they have observed and ask if it fits our definition of contents tourism. Most commonly my answer is vague: 'It could be if it meets this or that condition', or, 'Yes, there is an element of contents tourism in there.' This vagueness is typically a result of two issues. First, examples of 'pure' contents tourism - namely when the desire of the traveller to connect more with the contents is the sole travel motivation - only ever comprise a small percentage of travel experiences meeting the above definition of contents tourism. Most instances of tourism are only 'partially motivated' by contents. Second, even if the travel behaviour meets the definition of contents tourism, there might be another tourism label that better encapsulates the type of travel being described. Ultimately, contents tourism is a demand side

phenomenon determined by the individual motivations of the traveller. The answer to the question 'Is it contents tourism?', therefore, varies according to whether it can be demonstrated that travelling the contents is the sole motivation, the primary motivation, or only a secondary motivation for a person's travel.

These issues are encapsulated in my attendance at the Bakumatsu Opera. I timed a research trip to Kyoto to coincide with the performance and I was strongly motivated to see the performance as part of my ongoing research into Shinsengumi-related contents tourism (Seaton 2015; 2022). In this sense, it conformed closely to the definition of contents tourism.[4] But, during my two days in Kyoto I also did research for a different project. My overall trip to Kyoto, therefore, was only partially motivated by seeing the opera. This situation of having multiple motivations for a trip, particularly if it involves an overnight stay, is the norm within contents tourism.[5] Hence, most contents tourism falls within the grey zone of 'partial motivation'. In this case, however, I was particularly motivated by the musical element of the work. If it had simply been a stage play about Shinsengumi at a venue in Kyoto, I would not have made the specific effort to be in Kyoto on that day. Hence, with the musical element clearly above the Shinsengumi element as my primary motivation for this particular trip, my travel was arguably more music tourism than contents tourism.

Tourism studies is overflowing with taxonomical jargon. In this article thus far we have already had contents tourism, heritage tourism, music tourism, and theatre tourism, and across tourism studies as a whole there are countless other terms in the form 'XYZ tourism'. In such circumstances, combining two or more labels can feel like overkill. However, terminology sometimes focuses on the demand side, namely traveller motivations (contents tourism is a representative example), and sometimes on the supply side, namely site type (such as heritage tourism, which often refers broadly to tourism at historical sites). Combining two or more tourism labels reflects the fact that tourism often defies monochrome categorisation, whether on the supply side, the demand side, or both sides in combination. Within the context of contents tourism research, therefore, we have typically used two particular grammatical structures to reflect the relative importances between two applicable labels.

The first is an 'and/or' structure, as in 'heritage and/or contents tourism' (Seaton *et al* 2017, p. 32-33). The rationale for this terminology is that many people have a broad interest in history fuelled by both non-fictional accounts of the past and representations of the past in (semi-)fictionalised works of entertainment. Even when travel is induced by fictionalised works of historical entertainment, people tend to visit heritage sites associated with the actual history rather than sites associated with the work, such as a drama shooting location (Seaton 2019, pp. 13-14). So, while on the surface it may simply appear to be heritage tourism, there is a contents tourism element to the travel. Archetypal heritage and/or contents tourists consume both fictional and non-fictional works about their favourite period of history and then travel regularly to heritage sites as tourists. However, the primary interest is the history, with contents tourism playing a subordinate and supporting role within heritage tourism.

The second grammatical construction is 'XYZ-related contents tourism'. This is used when we are clearly thinking within the contents framework, but have identified a specific sub-area or site type within contents tourism worthy of concentrated study. Since 2019, our research focus has been war-related contents tourism (Yamamura and Seaton 2022). Music-related contents tourism is another sub-area with enormous potential for future research. These sub-areas occur when we can see concentrations of works on a similar topic generating multiple tourism phenomena bearing the hallmarks of contents tourism, namely tourism inspired by narrative worlds that have been disseminated in multiple works across multiple platforms.

Ultimately, however, for every example of tourism there are multiple possible frameworks within which it can be analysed. The most important question, therefore, is not 'Is it contents tourism?' - which elicits a simple yes/no answer - but rather 'To what extent and in what ways can we consider an observed phenomenon as contents tourism?' This acknowledges that there are multiple frameworks within which any tourism behaviour can be analysed. Indeed, contents tourism might not even be the most useful framework for describing tourism induced by works of popular culture - for example, we have noted elsewhere that some examples of film-induced tourism or film location tourism, such as *Lord of the Rings* tourism in New Zealand, are better studied as such rather than as contents tourism (Seaton *et al* 2017, p. 8). In the case of *The Woman Who Loved Toshizō*, my own motivations leaned towards music tourism because it was the opera as a musical performance that generated my particular interest. Perhaps, therefore, I should label my own travel 'music and/or contents tourism'. For many others in the audience, however, it would surely have been the Shinsengumi-related story that attracted their attention. Here, the label 'music-related contents tourism' works better.

In sum, the opera clearly had the potential to induce contents tourism. Attendance fitted the definition of *tourism* more if audience members came from afar, and it fitted the definition of *contents tourism* (as opposed to music tourism) the more that 'Shinsengumi' rather than 'music' was the primary factor triggering the decision to attend. Ascertaining exact levels of tourism would require conducting a detailed survey of audience members' mobility and motivations, which was beyond the realm of possibility for this particular performance and therefore cannot be the subject of this article. However, the above theoretical discussion clarifies how an audience survey could be used in the future to ascertain the levels and nature of contents tourism for future performances of similar works at the theatre.

Creators/performers as contents tourists

I first heard about the Bakumatsu Opera *The Woman Who Loved Toshizō* from a graduate student who is also researching Shinsengumi-related contents tourism. She did fieldwork at the Goryōkaku Festival in Hakodate held on 21-22 May 2022 and recounted how an opera singer had taken part in the thirty-fifth All Japan Hijikata Toshizō Contest (hereafter Hijikata Contest). In the Hijikata Contest, people from across Japan converge on Hakodate to reenact his death at the Battle of Hakodate in 1869.[6] On 21 May 2022, fourteen people competed for the 100,000 yen first prize and the chance to appear as Hijikata in the parade on the second day of the festival. The runner-up in the competition was Sugawara Hiroshi, the bass-baritone who played Hijikata in the performance of the opera I saw in Kyoto on 21 July.

Sugawara recounted his trip to Hakodate in the following way:

> I had two aims. To take part in the Hijikata Contest held as part of the Goryōkaku Festival. The other aim was to learn in what kind of place Hijikata spent his final days and to pray for his soul, which is probably resting somewhere in Hakodate. I have long wanted to take some time visiting Hakodate. On this occasion I was able to learn just how much Hijikata is loved by so many people.
>
> 'The All Japan Hijikata Toshizō Contest'. Strong competitors gather from all over the country and compete on stage. These people speak of their passion for Hijikata, or give powerful performances of sword fights. My performance included singing a phrase from the opera *The Woman Who Loved Toshizō*, and fortunately I won the runner-up prize.

(The Legend 2022, p. 40)

Singing a phrase from the opera surely left a strong impression on the audience and judges at the competition. Judging by the audience reaction in the YouTube video in Figure 2, the initial reaction was surprise. There was a short burst of laughter when Sugawara started singing (at 00:38:22 in the video), but this quickly subsided as the audience realized they were listening to a professional singer with a particularly mellifluous and resonant bass-baritone voice. His short interview during the awards ceremony was a chance to publicize the upcoming opera tour (at 00:55:15), which was undoubtedly a key aim for taking part in the contest. Sugawara had not travelled to Hakodate alone. Uchida Tomokazu, another baritone who plays Hijikata, took part in the contest, too.[7] He passionately reenacted Hijikata's death, but did not sing as part of the performance and did not win a prize. However, the competition MC, clearly aware of the situation, wished both him and Sugawara success in the opera.

Figure 2: The thirty-fifth All Japan Hijikata Toshizō Contest (all performances and the award ceremony on the YouTube channel Hakodate yōtsubeya tomoe - click the image to watch the video). The performances referred to in this article are by Uchida Tomokazu (from 00:12:48), Sasaki Ikue (winner, from 00:20:50) and Sugawara Hiroshi (runner up, from 00:35:20).

Sugawara and Uchida's trip to Hakodate was not simply for opera publicity, though. In the official opera programme (The Legend 2022), seven members of the cast described visiting sites related to the characters they played as part of the preparations for their performances. There were photos of Sugawara performing during the contest, walking in the festival parade, and clasping his hands in prayer at the Ippongi Gate Memorial, which marks the spot where Hijikata is believed to have died. Uchida's page featured a small photo of his performance at the contest and a picture of him with Sugawara by the statue of Hijikata in the atrium of Goryōkaku Tower, although he did not mention in writing his participation in the contest. Instead Uchida described his visits to Hijikata sites in Hino city, Tokyo, where Hijikata was from and there is another significant cluster of

Shinsengumi sites. Likewise, the other cast members visited places related to their characters, too: Shinsengumi members Kondō Isami and Okita Sōji, one of the three great nobles of the Meiji Restoration Katsura Kogorō (Kido Takayoshi), and Japan's first prime minister Itō Hirobumi.

Such visits to heritage sites as part of the process of actors getting closer to their characters are a common feature of the production of historical films, dramas, and plays. These visits constitute an archetypal form of heritage and/or contents tourism: the visits are to heritage sites, but there is clearly an element of contents tourism in the travel. They also typify the circular nature of contentsization, 'namely the development and expansion of a "narrative world" through both mediatized adaptation and tourism practice' (Yamamura 2020a, p. 1).

Many fans and tourists contribute to the development and expansion of narrative worlds as amateurs via their blogs, online videos, cosplay, and other fan activities. The travel by members of The Legend, meanwhile, demonstrate how professional artists and contents producers also travel as 'fans' and 'contents tourists', and then through their professional creative/performative activities contribute to narrative world expansion.[8] In Sugawara's case, he travelled to Hakodate to learn more about a well-established set of contents, and in doing so became part of a tourism event (the contest and festival parade) that helps perpetuate the Shinsengumi legend, and therefore the commercial viability of an opera such as *The Woman Who Loved Toshizō.* Thereafter, his performances on stage during the opera tour contributed to further expansion of the Shinsengumi narrative world. Comments by Uchida in the opera programme sum up these ongoing processes succinctly: 'The Bakumatsu Period seen from a Shinsengumi perspective, and the Meiji Restoration seen from a New Government Army perspective - the more I have learned, the more I want to learn' (The Legend 2022, p. 41). This is the driving force behind contentsization as fans alternate between contents consumption, contents tourism, and contents production, whether as amateurs or professionals, within communities of people sharing an interest in the narrative world.

This discussion also highlights the potential of *conjoined fandoms* within the contentsization process. Attendance at the opera was most likely due to an individual audience member initially belonging to at least one of three core fandoms. The first is Shinsengumi fans. These are people who love Shinsengumi and actively consume related material/experiences whenever they can, such as the opera. The second is fans of the performers, namely The Legend. These are people who follow the singers in their careers as opera/concert performers and as recording artists, regardless of the subject matter. The third is fans of the writers, in this case the librettist Aoi Eito and composer Nakamura Kunihiro. These are people attracted to the opera via the previous works of these two creators. However, Uchida's comments in the previous paragraph indicate how membership of one fandom can metamorphose into membership of another fandom via fan activities. In other words, a Shinsengumi fan might become a fan of The Legend after seeing the performance; or, like Uchida, engagement with the Shinsengumi narrative world via a performance can lead to deepened personal interest in that history. Such synergy and dynamism is at the heart of an expanding narrative world. Conversely, it is lacking in relation to a narrative world that is past its peak or that never captured the public imagination in the first place.

Ultimately, creators (particularly of adaptations or derivative works) start as fans of a specific narrative world or become fans during the creative process. Without a deep interest in the subject matter, people like librettist Aoi Eito would not embark on such projects in the first place. Other members of the creative process, from performers to stage lighting directors, may become fans through prolonged exposure to the narrative world. As such, even before works of popular culture have ever reached the mass market of consumer fans, contents producers and performers have often engaged in fan-like behaviour, including as contents tourists. Yamamura's (2020b) study of the making of the anime *Heidi* clarified this in the context of tourism by the anime production team to

sites related to Johanna Spyri's novel. This article has highlighted how works based on historical narrative worlds often involve significant heritage and/or contents tourism on the part of creators and performers at the production stage, such as the visits to heritage sites described by the cast of *The Woman Who Loved Toshizō*. This opera, therefore, provides additional evidence of the significance of contents tourism generated by a work between the original point of conception in the minds of creators and the time when the work is finally seen by the general public - after which the more commonly-discussed contents tourism phenomenon of travel by consumers and fans occurs.

Viewing theatrical performances as contents tourists

The third issue raised by the performance in Kyoto of *The Woman Who Loved Toshizō* is the connection between live performance and contents tourism. At the end of the section *'What is contents tourism?' vs 'Is it contents tourism?'* I noted that motivations of audience members could only be ascertained clearly via a questionnaire survey. However, much can be deduced from the 2022 tour itinerary of the opera itself: Nagoya (8 July and 9 July), Kyoto (21 July), Sapporo (29 July), Tokyo (9 August, matinee and evening performances), Sendai (24 August), and Hakodate (28 September). While performances in major population centres maximize the chance of a full house, and venue availability would also be an issue, the tour itinerary clearly takes into account tourism factors. In other words, the venues are in places where the three types of fan - of Shinsengumi, The Legend, and the writers (librettist Aoi and composer Nakamura) - would most likely be clustered or would most likely want to visit.

Nagoya is where librettist Aoi Eito is based. Aoi Eito is actually the pen name of Tanaka Hidenari, who is president of the Nagoya-based contact lens company Menicon.[9] Nagoya is where his first work *Honnōji Temple on Fire* gained attention as a prize-winning radio play for FM Aichi. The Tokyo performances, meanwhile, were at a theatre in Shibuya ward, which is where composer Nakamura and The Legend have their management base within Company East (https://www.companyeast.jp), which also runs the online Shibuya Music College **β**ver (https://www.shibu-on.com). Western Tokyo (i.e. the Tama region to the west of Shinjuku and Shibuya) is also where Hino, the self-styled 'home of Shinsengumi', is situated. Hino, along with Kyoto and Hakodate, are the main 'sacred sites' for Shinsengumi fans. So, any travel to the Tokyo, Kyoto, and Hakodate performances could potentially coincide with visits to Shinsengumi heritage sites. Sendai, meanwhile, sits halfway between (albeit at considerable distance) two other Shinsengumi 'sacred sites' in the Tōhoku region of northern Japan: Aizu-Wakamatsu (where Shinsengumi members fought in the Battle of Aizu-Wakamatsu in October/November 1868) and Miyako, Iwate prefecture (where Tokugawa loyalists and Shinsengumi members launched a bold attempt at the Battle of Miyako Bay on 6 March 1869 to capture the Imperial ironclad *Kōtetsu*). Sendai itself is familiar with the heritage and/or contents tourism phenomenon through the case of local hero Date Masamune, whose regular appearances in historical dramas and the hit game *Sengoku Basara* have made contents tourism a key part of Miyagi prefecture tourism strategy (see Yamamura 2018). The last performance location, namely Sapporo, has the weakest link to any of the fandoms, but would still be a potential market as Japan's fifth largest city (after Tokyo, Yokohama, Osaka, and Nagoya), and it is in eastern Japan, where Shinsengumi have more status as 'local heroes'. Conspicuous by their absence are any performances in western Japan, i.e. from Osaka west to Kyushu, Shikoku and Okinawa. These are areas of Japan where heroes of the Meiji Restoration such as Saigō Takamori and Sakamoto Ryōma are the local heroes, rather than their sworn enemies in Shinsengumi.

In short, the Bakumatsu Opera tour took place in the regions where Shinsengumi-related contents tourism takes place, and where tourism by the other two fandoms (of writers and performers) would be most likely to occur - although realistically, in this case, Nagoya and Shibuya seem unlikely sites of significant levels of celebrity tourism (or *oshi*, in the Japanese term that refers more to fans who follow in the footsteps of a particular idol, performer, or celebrity). The overlap between tour locations and Shinsengumi sites, therefore, strongly suggests the predominance in this case of *music-related contents tourism*: in other words, the primary analytical framework may be contents tourism to understand the behaviours of Shinsengumi fans, but there is a clear musical element to the tourism, too.

This distinguishes the Bakumatsu Opera tour from three other types of theatre tourism. In all forms of theatre tourism, the common point is the significance of the theatre as a 'destination' for people travelling a significant distance from home. The clearest indication of it being theatre *tourism* by tourists rather than theatre-*going* by visitors/locals is when a night in a hotel is required rather than a late-night journey back to one's usual abode (Hughes 2011, p. 2, 114; Zieba 2016, p. 204). In theatre tourism we can identify the following four key patterns.

The first is tourism to a theatre district. This is tourism to a city with many theatres by people who enjoy one or more performances during their stay. Theatres in districts such as New York's Broadway and London's West End typically have large numbers of domestic and international tourists in their audiences: for example, Hughes (2011, pp. 112-114) gathered data from the 1990s indicating that roughly 30 to 50 percent of theatre-goers were domestic tourists and 10 to 20 percent were international tourists in such districts. Within theatre studies, therefore, the importance of the tourist audience is well recognized, especially for sustaining long-run productions like *The Mousetrap* in the West End (Bennett 2005, p. 409). Any capital city or major cultural centre will have the number and variety of stage performances to satisfy alike the 'purposeful' theatre tourist (an aficionado for whom theatre-going is a key travel motivator), the 'sightseeing' theatre tourist (for whom a night at a West End theatre is part of the London experience), or the 'incidental' theatre tourist (who goes on a whim).[10]

The second is tourism to the site of a specialist theatre by fans seeking a specific performance that may only be experienced there. Such venues are often 'producing theatres' that 'mount their own in-house productions' (Hughes 2011, p. 21). In Japan, examples would include the Takarazuka Theatre, home of the all-female Takarazuka Revue (https://kageki.hankyu.co.jp), which stages lavish musicals focusing on historical stories and romance; the Furano Theater Factory in Furano, Hokkaido (https://www.furano.ne.jp/engeki/index.html), which is particularly associated with famous screenwriter Kuramoto Sō; and the Kabukiza Theatres in Tokyo and elsewhere that specialize in one of Japan's traditional theatrical art forms (https://www.kabukiweb.net). Outside of Japan, examples would include the Oberammergau Passion Play, which has been performed every decade in the small German town of Oberammergau since the mid-seventeenth century (https://www.passionplaytours.com).

The third is tourism to theatres which happen to be staging a play in which the travelling individual has a particular interest. These venues are often 'receiving organizations', namely theatres, halls and arenas that 'do not produce their own events and productions but present those of others' (Hughes 2011, p. 21). These types of play/musical were the subject of Sugawa-Shimada's (2020) article into 2.5-D theatre tourism, in which fans of musicals that bring to 3-D life characters first made popular in the 2-D world of manga travel long distances to see their favourite shows and performers. In these circumstances, the location of the theatre has little or no connection to the contents - or are 'non-site-specific' to use Sugawa-Shimada's (2020) term.

These three forms of theatre tourism all contrast with the fourth pattern identified in the 2022 tour of *The Woman Who Loved Toshizō*, namely the locations of theatres are clearly chosen by the touring company with one eye on the significance of the venue for audience members. In such cases, there is a clear connection between the on-stage contents and the location (i.e. city) where the performance takes place, and hence there is an unspoken assumption that the theatre tourism will co-exist with other related forms of contents tourism in that place.

This digression into forms of theatre tourism might seem to be dragging the discussion away from contents tourism and music tourism. However, as discussed earlier in the article, a fundamental premise of contents tourism research is that contents tourism does not have to be the only label applicable to a particular tourism phenomenon. In the case of theatre tourism, there will be a significant element of contents tourism if the performance for the stage connects to works disseminated via other media platforms. The obvious example is *Harry Potter and the Cursed Child* (https://www.harrypottertheplay.com), a play that forms part of one of the most successful ever narrative worlds inducing a global contents tourism phenomenon. There will also be a significant musical element if the performance is a musical or opera (indeed, the evidence suggests that operas, operettas and musicals are particularly effective at attracting tourists as opposed to locals - for Vienna see Zieba 2016, p. 218; for London see Hughes 2011, p. 114). Here, as already discussed, the theatre tourism might equally be termed 'music and/or contents tourism' or 'music-related contents tourism' for a production like *The Woman Who Loved Toshizō*. However, the theatre tourism might even be termed music tourism for a production like *Mamma Mia!* or *We Will Rock You*, in which the chance to sing along to Abba or Queen favourite hits will dwarf the significance of the plot in the minds of most theatre-goers.

The conclusion must be, therefore, that the stage is simply one form of media by which 'the contents' (narratives, characters, locations, and other creative elements) can reach and thereby be consumed by fans. Theatre tourism - like film-induced tourism, literary tourism, anime tourism and any other format-based category of tourism - loses its relevance the more that the same contents are disseminated in multiple works across multiple platforms. Within this schema, music has a somewhat ambivalent position. Music might be the sole reason for a tourism experience, such as when a fan undertakes an overnight journey to hear a concert performance by a favourite musician. Music might the medium via which the audience is told a story, as in ballet and opera, where there is little or no speaking. Or, music may be a creative element within the contents. Music can form an integral part of a narrative world's appeal, without which the contents would clearly be poorer and less able to induce tourism. The prime examples here are probably *Star Wars* and *The Sound of Music*. One may only engage in speculative 'What if?' questions on this point, but would *Star Wars* have achieved the fandom and tourism-inducing potential that it has if the soundtrack had been a bland disappointment rather than the spine-tingling John Williams score? And would Salzburg still be welcoming *Sound of Music* (https://www.salzburg.info/en/hotels-offers/guided-tours/bus-tours/the-sound-of-music-tour) tourists more than half a century after its 1959 Broadway premiere and the 1965 film adaptation if songs like *Do-Re-Mi* and *Edelweiss* had not become engrained within the popular musical canon? Clearly music can be a vital creative element - even *the* vital creative element - within a set of contents.

However, what *The Woman Who Loved Toshizō* demonstrates is that despite the popularity of the contents, and despite the popularity/quality of the music, the location of the stage and its connection to the contents can still make a significant difference. Indeed, herein lies the strategy and viability of many local theatres. A good example in Japan is the Botchan Theater (https://www.botchan.co.jp/index.php) in Tōon city, Ehime prefecture. This local theatre just outside one of Japan's mid-sized regional capitals (Matsuyama, population of half a million people) specializes in historical musicals

with a regional theme. This follows in the wake of local branding strategies that cast nearby Matsuyama city as a literary city (Seaton *et al* 2017, p. 95-99). Literary giant Natsume Sōseki lived in Matsuyama in 1895-1896, and the title of his famous novel *Botchan* (based on his experiences teaching English there) gives its name to the theatre. The city also has connections to poet Masaoka Shiki (1867-1902) and other literary figures, as well as being the setting for the early stages of Shiba Ryōtarō's epic novel (later a major NHK drama) about the Russo-Japanese War, *Clouds Above the Hill* (Seaton 2021). Here, the Botchan Theater forms part of a local strategy to render a particular period of history - the Meiji Period, 1868-1912 - as a formative moment in local heritage and identity. Despite this theatre mainly staging musicals, and despite it being a venue that relies heavily on local visitors (including school children) to make up its audiences, for visitors this is more likely to be a site of music-related contents tourism than a site of music tourism. It is one of the clearest examples the author has encountered of a venue where people can view live performances primarily as contents tourists.

Figure 3: The Botchan Theatre, Matsuyama, where the author saw the musical *52 Days* about the friendship between Natsume Sōseki and Masaoka Shiki in May 2017.

Conclusions: towards a theory of music-related contents tourism

This article has addressed a wide range of issues stemming from the viewing of a single opera on 21 July 2022. While not yet articulating a comprehensive theory of music-related contents tourism, it has clarified the importance of music within contents tourism via three main lines of argument. The first related to the use of overlapping tourism taxonomies to bring greater shade and nuance to the discussion of observable tourism phenomena. The second was a reassertion, following the lead of Yamamura (2020b), of the noteworthy nature of contents tourism that takes place between the initial conception of a work of popular culture in the mind of a creator and its release to the general public. The third has been the way in which discussion of theatre tourism helps crystallize discussion regarding other forms of tourism related to events and live performances, including musical performance.

By highlighting lacunas within our contents tourism research thus far, the need for a comprehensive theory of 'music within contents tourism', or *music-related contents tourism* has

become clear within the approach to contents tourism research developed by Yamamura and Seaton, namely with its focus on travelling trans-media narrative worlds and the role of tourism in the contentsization process. As such, the issues raised by *The Woman Who Loved Toshizō* can connect to future analysis of music within contents tourism in the following practical ways:

- *The relative power of music, stories about music, and stories told in music to induce tourism:* Tourism induced by music has its own literature of music tourism. But, there is clearly overlap with contents tourism, especially in standard music tourism case studies such as The Beatles, Elvis Presley, and Mozart, where their music has formed the basis of films and other works, too, thereby generating trans-media stories about music. *The Woman Who Loved Toshizō* is a story told in music, although my own motivations demonstrated how my attendance at the performance made it more akin to music tourism. In all such cases, the relative importance of the music compared to other narrative elements in triggering the interest of fans and tourists can be investigated. This means that we can ask the question, 'To what extent and in what ways can we consider an observed phenomenon as contents tourism?' for each example of tourism that might previously have been considered simply as music tourism.
- *The role of music in the creative process and its positioning within the contents post-release:* Music can assume a significant role within the narrative world at various stages of the process. It may be the initial trigger for the creation of a narrative world, as in the manga, anime, drama and live-action film *Nodame Cantabile,* which is about the lives of classical musicians. Or it may be created at a much later stage, as in the example of the Harry Potter soundtrack mentioned in the introduction to this article. Such discussion also includes music-related (contents) tourism at two distinct stages, namely the tourism of creators and performers as they prepare the release of a new work of entertainment, and the tourism of fans after the new work of entertainment has been released.
- *The contrasting roles of music in mediatised formats and music as live performance:* This addresses the differing tourism dynamics when music is recorded and when it is performed live. For live performance there is natural overlap on a tourism studies level with other forms of live performance, such as theatre. But just as the Internet has transformed fan/consumer behaviours, it has also transformed music production behaviours. For example, Internet streaming services have rendered it very difficult for musicians to recoup recording costs via CD sales, so the role of studio recordings within the music industry has shifted significantly from 'product for sale in shops' to 'streamed online sample that persuades people to go to a concert and then perhaps buy the CD as a souvenir'. The increasing consciousness of CDs as souvenirs from live events connects at a fundamental level to familiar questions within tourism studies about tourist behaviour. In this context, concepts developed within (contents) tourism research are of direct relevance to the music industry in the digital age.

On all these levels, this article that emerged from watching the Bakumatsu Opera *The Woman Who Loved Toshizō* has demonstrated the need for us to take contents tourism theory beyond not only its beginnings in anime tourism (see Yamamura 2020a) but also beyond the primarily 'textual' (i.e. the written word) and 'visual' (i.e. screen) nature of our research thus far and into 'aural (narrative) worlds' of music. As such, this article constitutes a first step towards a more comprehensive theory of music-related contents tourism.

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Notes

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[2] 2.5-D musicals are performances based on the characters/stories of manga and anime that bridge the 2D world of manga/anime and the 3D world of live performance on stage.

[3] Roesch (2009, p. 200) makes a similar observation regarding film-location tourism. One of his six triggers for film location tourism is when the 'storyline is either based on a true story or on a popular novel.'

[4] In that this trip was undertaken for research purposes by an academic researcher using grant money from the Japan Society for the Promotion of Science, strictly speaking the trip was not 'tourism' at all, but rather 'work'. This is another enduring grey-zone within tourism research, when people on work trips engage in activities usually classified in government statistics as tourism. For illustrative purposes, in this article this trip is treated as 'tourism' or 'leisure', as it was recorded in official Kyoto city tourism statistics.

[5] I have explored this theme particularly in regard to the visits of Jane Austen fans to the United Kingdom. See Seaton (2020).

[6] I attended the competition in 2019 (see Seaton 2022). The 2022 competition (https://www.hotweb.or.jp/goryokaku-sai/hijicon.html) was the first since 2019 following cancellations due to Covid-19 in 2020 and 2021. The main difference between 2019 and 2022 was the enforcement of social distancing. Performers wore mouth guards, there were fewer competitors, and there were no group performances as there had been in 2019. The winner in 2022, Sasaki Ikue, was runner up in both 2018 and 2019. She is a dedicated Shinsengumi fan who said in an interview after her 2019 performance that she had moved to Hino to live in the home of Hijikata and Shinsengumi.

[7] As in many professional theatre companies, members played different parts for different performances. During the eight performances of the 2022 tour, Sugawara was scheduled to play Hijikata five times and Uchida to play him three times.

[8] I place 'fans' and 'contents tourists' in inverted commas for a reason. As the performers are visiting places to find out more about a role they will play, they are not necessarily fans; and given that they are travelling for work rather than leisure, it is debatable if they should be classified as 'tourists' (as in note 4). However, from the perspective of the tourist sites welcoming their visits, professional artists' and contents producers' travel behaviour looks like fan behaviours, and their visits are counted within tourism statistics in the same way as for ordinary fans.

[9] His profile in the Menicon website is here: https://www.menicon.co.jp/company/ir/biography_tanaka.html

[10] These categories of tourist are borrowed from McKercher and du Cros' (2009, pp. 140, 144) categorisation of cultural tourists, a schema we have also used to gradate motivational levels among contents tourists (see Seaton and Yamamura 2015, p.3).

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The *International Journal of Contents Tourism* (www.cats.hokudai.ac.jp/ijct) is an open-access, refereed scholarly journal exploring the phenomenon of 'contents tourism', defined as travel behaviour motivated fully or partially by narratives, characters, locations and other creative elements of popular culture forms, including film, television dramas, manga, anime, novels and computer games. IJCT publishes articles of various lengths, from original research papers through to short blog entries. It is based at Hokkaido University, Japan, and the editors-in-chief are Professor Philip Seaton (Tokyo University of Foreign Studies, Institute of Japan Studies) and Professor Takayoshi Yamamura (Hokkaido University, Center for Advanced Tourism Studies).