

7-31-2024

## Digital Transformation in An Attempt to Revitalize Kabuki Theater Arts

Bella Oktira Sujaya

*Universitas Indonesia*, bella.oktira@ui.ac.id

Shobichatul Aminah

*Universitas Indonesia*, shobichatul@ui.ac.id

Susy Ong

*Department of Japanese Area Studies, School of Strategic and Global Studies, Universitas Indonesia*, susy.ong66@gmail.com

Follow this and additional works at: <https://scholarhub.ui.ac.id/jsgs>



Part of the [Japanese Studies Commons](#), and the [Theatre History Commons](#)

---

### Recommended Citation

Sujaya, Bella Oktira; Aminah, Shobichatul; and Ong, Susy (2024) "Digital Transformation in An Attempt to Revitalize Kabuki Theater Arts," *Journal of Strategic and Global Studies*: Vol. 7: Iss. 2, Article 2.

DOI: 10.7454/jsgs.v7i2.1145

Available at: <https://scholarhub.ui.ac.id/jsgs/vol7/iss2/2>

This Article is brought to you for free and open access by the School of Strategic and Global Studies at UI Scholars Hub. It has been accepted for inclusion in *Journal of Strategic and Global Studies* by an authorized editor of UI Scholars Hub.

# Digital Transformation in an Attempt to Revitalize Kabuki Theater Arts

Bella Oktira Sujaya<sup>1</sup>, Shobichatul Aminah<sup>2\*</sup>, Susy Ong<sup>3</sup>

<sup>1</sup>Japanese Studies, School of Strategic and Global Studies, Universitas Indonesia, Jl. Lingkar, Pondok Cina, 16424, Depok, Indonesia

<sup>2</sup>European Studies, School of Strategic and Global Studies, Universitas Indonesia, Salemba Raya 4, 10430, Jakarta, Indonesia

<sup>3</sup>Japanese Studies, School of Strategic and Global Studies, Universitas Indonesia, Jl. Lingkar, Pondok Cina, 16424, Depok, Indonesia

## ABSTRACT

Kabuki is a traditional performing art that has been present since the end of the Azuchi-Moyama period. In its development, Kabuki has undergone many changes to adapt to the times. This research discusses the preservation of Kabuki, one of which is carried out through digital transformation. The Japanese government in the early Meiji era considered the preservation of Kabuki to be crucial because it is one of the rich cultural heritages and to attract tourists. This research uses qualitative research methods obtained from books, documentation, archives, magazines, online mass media, and social media related to the development of Kabuki. With various developments and adjustments to suit tastes, Kabuki performances are preserved. The results of the research show the revitalization of Kabuki through digital transformation, such as Cho Kabuki collaborating with Vocaloid Hatsune Miku and equipped with various advanced technologies such as Kirari, Augmented Reality (AR), Virtual Reality (VR), Mixed Reality (MR), and Extended Reality (XR). These technologies are still being developed to adapt to the tastes and preferences of the present generation.

**Keywords:** Kabuki; Cho Kabuki; Revitalization; Digital Transformation.

## 1. Introduction

Japan is one of the most developed countries in East Asia. In addition, Japan is also known for its highly developed economy and industry. It is driven by Japanese culture that has attracted the attention of the world. One of the famous cultures of Japan is the field of art such as Bunraku (puppet theatre art) and Kabuki (traditional theatre art).

According to Oscar Gross Brockett (2003), an American historian, theatre is a human expression played by actors or actresses to interpret dramatic texts by presenting them on stage. Brockett (2003) argues that the interpretive roles of actors and actresses can bring texts to life through their performances on stage (Brockett, 2003).

---

\* Corresponding author: Shobichatul Aminah

E-mail: shobichatul@ui.ac.id

Affiliation: School of Strategic and Global Studies, Universitas Indonesia

Kabuki is a traditional theatre art that was popular among the common people in Edo period. To this day, Kabuki is still performed in many Kabuki theatres in Japan. However, modern Kabuki performances are less attractive to the younger generation because they are considered boring and monotonous.

Therefore, in order to make Kabuki more recognized by many people, especially the younger generation, several companies are working with Kabuki actors to create Kabuki performances to attract the younger generation by using advanced technology and the existence of Cho Kabuki as a more modern Kabuki performance.

## **2. Literature Review**

According to Luecke (2003), innovation is the process of realization, combination, or maturation of knowledge/ideas adapted to achieve new value in a product, process, or service. There are two types of innovation: incremental innovation and radical innovation. Incremental innovation is occurred by advancing a previous form or technology for the better. Radical innovation is completely new to the world, such as existing technology or existing methods. The Specifications of Radical Innovation are a completely new set of performance features, improved performance characteristics three times to five times, and cost savings of more than 30%. The forms of innovation related to the use of more advanced technology in this case are implemented through digital transformation (Luecke, 2003).

However, according to Wallace (1956), revitalization is defined as a deliberate, organized, and conscious effort by members of a society to build a more satisfying culture. Therefore, from a cultural point of view, revitalization is a special kind of cultural change phenomenon: people involved in the revitalization process must view their culture, or some of its major areas, as a system (Wallace, 1956).

Wallace's revitalization theory is based on two main concepts: one is the concept of stress and the other one is the concept of maze way. Concept of stress, by viewing society as an organism, Wallace defines homeostasis as a mechanism in which a system seeks to maintain its integrity by maintaining a fluctuating life-support system and taking emergency action under stressful conditions to keep that system stable. In concept of maze way, Wallace explains that each individual in society is part of a social organism that needs an overview of culture and society in order to act in ways that reduce stressful conditions at all levels of the

system. The function of this concept is to maintain existing pathways to tolerate stress by changing to other pathways that can involve self-image, society, and culture.

### *Prior Studies*

In the research conducted by Hao Cao (2021), he raised the study of Kabuki's attractiveness. First, the study focuses on the construction of Kabuki theater and props on stage, while considering applicable examples to interpret how Kabuki theater acts as an adequate place to train actors, thus attracting audiences. Secondly, the research discusses the costumes, make-up and wigs of classical characters to directly capture the visual experience of Edo society in Kabuki theater. And lastly, representative dancing and acting will be considered to analyze their visual characteristics (Cao, 2021).

Besides that, the research conducted by Susumu Yamamoto, Akira Nakayama, and Katsuhiko Kawazoe (2020) explains that with the development of information and communication technology, it is hoped that a world where everyone can live abundantly and happily can be achieved by using innovative technology, "Digital to Natural" is a transformation that is crucial to turning the concept of Smart World into a more real one. This research explains as to what must be considered for technology to evolve into a more natural form and shows the technologies that support it such as AI, visual media, and ICT infrastructure—IOWN (Yamamoto, Nakayama, & Kawazoe, 2020).

However the research conducted by Priscilla Chang (2020) This research explains the birth of the *Onnagata*, which was initiated by the Kabuki Wakashu that made adolescent boys perform female roles, and where another identity was formed: androgyny. Wakashu was part of a long-held tradition in the samurai warrior class, where boys would learn "military masculinity" from their senior partners who trained them and used them as sexual partners. *Onnagata* took on this role on stage when Wakashu was banned due to the risk of prostitution in 1652, and filled the female role left by Wakashu (Chang, 2020).

### **3. Research Methodology**

Data collection techniques are an important element in this qualitative research, so that during the research process there is a match between the research questions and methods with the researcher's preferred research style. The data collection technique in this study was carried out through a literature review that focused on documentation.

In this journal, researchers used qualitative methods. According to Creswell in his book *Research Design: Qualitative and Quantitative Approaches*, qualitative research is a type of research that can be used to study and understand the importance of many individuals and groups in social problems (Creswell, 1994). On the other hand, Stake (1995) says that humans are the main research tools. In qualitative research, by looking at other activities and contexts, researchers can turn people into research objects in the form of information that supports research to make interpretations (Stake, 1995).

Based on the explanation above, it can be interpreted that how the process of preservation and development of Kabuki and the strategies carried out by communication technology as a form of revitalization of Kabuki. Where traditional arts are considered taboo by most of the younger generation, and to introduce Japanese traditional arts to foreign tourists. The sources of data for this research are books, documentation, archives, magazines and online mass media and social media related to the development of Kabuki.

#### **4. Results and Conclusion**

##### *4.1 Development of Kabuki*

Initially, the term "kabuki" was derived from a classical Japanese verb *kabuku* and *katamuku* that was transformed into a noun which mean 'inclining, tending, or tilting'. Translated, kabuki referred to something with a new and different inclination (Noguchi, 1969). It later evolved into *kabuki*, referring to eccentric costumes and behavior, and individuals with such characteristics were called *kabuki mono*. This term gained popularity during the Tensho period (1573-1592).

Subsequently, *kabuki* (かぶき) transformed into *kabuki* (歌舞伎), consisting of *uta* (歌) for song, *mai* (舞) for dance, and *waza* (伎) for skill. Kabuki became an artistic legacy at the end of the Azuchi-Momoyama period (1573-1603) and gained popularity in the early Edo period (1603-1867). Kabuki has a long and rich history since its popularity in the Edo era in Japan. Known for its unique costumes, elaborate makeup, expressive movements, and facial expressions of the actors, Kabuki theater emphasizes visual and dramatic elements. Initially featuring female performers, Kabuki eventually evolved to have all roles, including female characters, portrayed by adult male actors. The performances often include historical stories, legends, and folktales, covering various themes such as historical drama (*jidaimono*), love

stories (*sewamono*), and supernatural tales. Kabuki has become an integral part of Japanese culture, continuing to be staged in various theaters across Japan.

In 1629, Shogun Tokugawa Ieyasu issued a decree banning female performers on the Kabuki stage. *Wakashu Kabuki* replaced female performers known as *onnagata* or *oyama*. However, *onnagata* were also banned in 1642 (Maki, 2016).

Before the advent of Kabuki, folk dances were popular in the 16th century, with one notable dance being *Kabuki Odori* or Kabuki dance. This dance, performed by Okuni from the Izumo Shrine, involved a group of dancers from Kyoto and was labeled as Kabuki. While the term Kabuki was written with three Chinese characters meaning ‘song, dance, performer’, Okuni considered Kabuki to be something eccentric or avant-garde. In her performances, Okuni often wore unconventional costumes such as Portuguese-style pants, foreign-style hats, and carried symbols of the cross. This wasn't an indication of Okuni being a devout Christian, but rather her approach as a Kabuki performer showcasing things considered new in that era (Toita, 1970).

As time progressed, performances were often held along the banks of the Kamo River, attracting a wide audience. Kabuki actors were highly esteemed by the public, and some even sold themselves to the general public or nobility. However, unlike Okuni, whose success in Kyoto led her to perform at the Shogun's court in Edo in 1607, others faced suppression under the Tokugawa dictatorship and subsequent imperial rule (Leiter, 2002).

#### *4.2 Kabuki in the Meiji Era (1868-1912)*

In the Meiji era, Japan entered the modern era and Western culture also began to influence Japan. The early Meiji period witnessed significant changes in Japanese culture and society in response to the modernization and reforms introduced by the Meiji government. This development also had an impact on Kabuki theater. Since 1872, some theater buildings, including Kabuki theaters, underwent changes. Some theater buildings were expanded, seating styles were replaced with Western styles, oil lamps were replaced with electric lights, and even some stage mechanisms were developed.

Despite numerous changes and criticism from intellectuals who considered it too antiquated and deviating from the reality of life, Kabuki remained very popular. This was partly because some Kabuki dramas featured actors flying or floating on stage, a stage trick that some found

unconventional. Various reforms were attempted regarding the content of the scripts and their direction. The central figures in this global theater movement were Danjuro Ichikawa, the 9th generation, and Kanya Morita, the 12th generation, the head of the Shintomi-za Theater. This reform movement reached its peak around 1885 after the establishment of the Hirobumi Ito cabinet. This cabinet included a Western theater expert named Kencho Suematsu.

The Meiji government supported the renewal and development of Kabuki, known as *Engeki Kairyō Undō* or The Theater Reform Movement. The purpose of this movement was for the Meiji government to control the development and performances of Kabuki. Besides controlling Kabuki performances, the Meiji government aspired to create performances that were "decent and appropriate" for enjoyment by all layers of society, especially the "morally upright" populace (Heibonsha, 2011). One result of this movement was the construction of the Kabukiza theater in Ginza in 1889 as a Kabuki performance venue. A new genre called *shinpa* emerged. *Shinpa* is a form of modern theater that typically features melodramatic stories in contrast to the style of traditional Kabuki (Jortner, 2016).

Some Kabuki dramas began to adopt Western stories from the works of Shakespeare, which were translated by Tsubochi Shoyo (Heibonsha, 2011). One such drama was *The Merchant of Venice*, which became *Sakuradoki Zeni-no-Yononaka*. Performances of Kabuki in the modern era are still carried out by actors who have been associated with Kabuki art through generations. However, Kabuki performances can also be combined with other art forms with a touch of technology. To this day, Kabuki theaters have been established in several major cities in Japan. Kabuki continues to evolve, with efforts to modernize it, as seen in performances like *Cho Kabuki* (Permana, Rukhyana, & Rahmawati, 2019).

#### *4.3 Kabuki Post-World War II*

The American occupation of Japan after World War II had a significant impact on various aspects of Japanese society, particularly traditional performing arts like Kabuki. This was in line with General MacArthur's goals, including demilitarization to prevent Japan from threatening world peace and promoting democratic values to transform Japan into a democratic nation.

Strict censorship extended to various media, including radio, publishing, film, and theater. Kabuki, with its themes of loyalty, revenge, and feudal values, faced scrutiny and restrictions.

Some Kabuki actors attempted to adapt to the new limitations by choosing more modern performances.

#### *4.4 Revival of Kabuki*

Apart from Japanese figures, a significant Western figure played a crucial role in the "rescue and preservation" of Kabuki theater during the American occupation. Faubion Bowers, the personal assistant and interpreter of MacArthur. Bowers played a vital role in saving Kabuki during the American occupation through his influence. His journey in Kabuki preservation began with a positive article about the art in the Shinbun newspaper, sparking widespread interest and gratitude within the Kabuki world. Kabuki actors, facing a decline in artistic abilities, appreciated Bowers' supportive words. Faubion Bowers defended the artistic value of Kabuki, emphasizing its unique historical and cultural significance. He argued that Kabuki should be cherished as a traditional art form, essential for preserving Japanese history. There was a debate between art, politics, and culture during the post-World War II occupation in Japan, reflecting differences in perspectives between these two influential figures (Okamoto, 2001). To this day, Kabuki performances have continued to evolve with the integration of various advanced technologies.

In recent decades, information and communication technology has rapidly expanded into various crucial areas such as modern economic, political, social, and cultural life. This has led to the digitization of essential functions and significant transformations. Currently, most issues and challenges in life have been successfully addressed through the proper use of information and communication technology. Digital technology is also a process of creating new innovations with the potential to strengthen the influence of sectors that utilize these technological innovations. The changes and innovations in digital transformation are considered to involve: artificial intelligence, as a tool capable of integrating digital objects in the virtual and real worlds, as a tool to predict possible damage or failure to technology, and as a resource collection (crowdsourcing) (Kapsala, 2018).

Digital transformation has the potential to be positive for future well-being when implemented well and strategically. With updates in technology, there is an impact on Kabuki performances collaborating with other companies in the development and preservation of Kabuki, such as with Yamaha Corporation and a technology-based music company in Sapporo, Japan (Yamaha, 2022). This collaboration resulted in Cho kabuki, a form of Kabuki with a more unique appearance to attract the current generation.



#### *4.5 Cho Kabuki as Kabuki Revitalization*

Cultural revitalization is a process of ensuring that a cultural product remains resilient and evolves into a more advanced form. The use of technology is one effort to revitalize cultural products, ensuring that traditional cultural products from the past continue to be appreciated by the current generation. In the context of Kabuki performance art, the use of technology can be seen in the development of Kabuki into Cho Kabuki, aiming to modernize Kabuki theater to make the performance known and enjoyable for the present generation.

The current generation not only inherits traditional culture from the past but also continues traditions by updating heritage from the past. This keeps the traditions known and adapts them to the tastes of the current generation. Kabuki, an iconic traditional Japanese theater with a history of over four centuries, has been modernized into Cho Kabuki by incorporating advanced technology and media. This form of Kabuki is combined with Vocaloid technology (Vocaloid, 2022), which is highly popular among the younger generation in Japan, especially Cho Kabuki is fully supported by two major companies, Nippon NTT (Telegraph and Telephone Corporation) and Dwango. NTT is a Japanese telecommunications company and one of the world's largest telecommunications companies, led by President and CEO Akira Shimada (NTT, 2022). Dwango, or Dwango Co., Ltd, is a communication and media company based in Japan, led by President and CEO Takeshi Natsuno. This company became a wholly-owned subsidiary of KADOKAWA Co., Ltd in 2014 (Usui, Kimura, Kinoshita, & Minami, 2019).

After Cho Kabuki was first performed in 2016 at the Chokaigi festival, the theater for witnessing this performance expanded beyond the Niconico Chokaigi event at Makuhari Messe, Chiba, Japan, to include the Minamiza Theater in Kyoto, Japan. Typically, after the Chokaigi event, Cho Kabuki performs at the *Kabuki* Theater. Since 2019, Cho Kabuki has been staged at the Minamiza Theater in Kyoto, Japan (Chokaigi, 2016).

Therefore, the distinctive elements of Cho Kabuki are quite noticeable compared to traditional Kabuki. To compare the differences between Kabuki and Cho Kabuki, the author presents a table as follows:

Table 1. Comparison of Kabuki and Cho Kabuki

No.	Aspect	Kabuki	Cho Kabuki
1	Origin	Popular since the Edo period (1603).	Popular since it was first showcased at the Chokaigi festival (2016).
2	Story	Kabuki still utilizes traditional stories or tales passed down through generations without the addition of modern elements.	<p>The stories presented in Cho Kabuki have undergone modernization, as seen in one of the famous Kabuki tales, "<i>Yoshitsune Senbonzuka</i>" (<i>Yoshitsune and the Thousand Cherry Trees</i>). The story revolves around the survival of the Heike clan, centered around Minamoto no Yoshitsune, who conflicts with his elder brother Yoritomo after much of the Heike clan is killed. A notable aspect of modernization is the incorporation of the Vocaloid song "<i>Senbonzakura</i>", which narrates the westernization of Japan during the Meiji Restoration.</p> <p>This song gained immense popularity in 2011 when performed by Hatsune Miku, amassing 17 million views on the Niconico Douga platform to date. The song became a hit and gave rise to a new collaboration called "<i>Hanakurabe Senbonzakura</i>," which marked the debut of a new Kabuki performance at Niconico Chokaigi.</p> <p>This drama connects the past</p>

and the present, creating a complex collaboration that has resulted in Kabuki with a more modern storyline.

---

3	Music and instruments	musical	The musical instruments and music used in Kabuki have indeed evolved over time with many additions such as speakers and sound effects. However, in Kabuki, a significant portion still relies on traditional musical instruments and music in its performances.	The musical instruments and music used in Cho Kabuki performances, while similar to traditional Kabuki in utilizing traditional elements, often incorporate pop or rock music into their shows. This addition of popular genres creates a different sound effect compared to traditional Kabuki.
---	-----------------------	---------	---	--

---

4	Technology		Technological advancements have led to the evolution of Kabuki performances, incorporating innovations such as the 'seri', which is a lifting mechanism. This technology allows actors to emerge from below the stage to the surface, enhancing the visual effects of the performance.	In Cho Kabuki performances, technology takes center stage with even more sophisticated advancements, such as the "Kirari!" and XR technologies (Zenji, 2015).  These technologies are designed and supported by NTT to allow the audience to experience the sophistication of technology presented in Kabuki shows. For example, the "butshin no jutsu" effect enables the display of more actors on the screen provided above the stage, creating a dynamic visual experience.
---	------------	--	--	---

Other stage effects that are unique to Cho Kabuki can be witnessed, setting it apart from traditional Kabuki performances. XR technology, which incorporates holograms and realistic visual effects,

immerses the audience in a virtual world, enhancing the overall theatrical experience.

---

5	Actor	In Kabuki performances, all actors are men, and female roles are played by men, commonly referred to as <i>onnagata</i> .
---	-------	---

In	Cho	Kabuki performances, there are non-human actors. These non-human actors refer to XR (Extended Reality) technology presented in the form of 3D holograms and impressive screen displays (Interaction Design Foundation, 2022).
----	-----	---

Some female roles in this performance are replaced by AI. The AI used in *Cho Kabuki* is Hatsune Miku, a vocaloid diva from Crypton Future Media. Miku plays a central role alongside Nakamura Shido in the *Cho Kabuki* show.

---

6	Makeup and costumes	The makeup and costumes worn in Kabuki performances have maintained consistent patterns and designs throughout the ages.
---	---------------------	--

Meanwhile,	the makeup and costumes used in <i>Cho Kabuki</i> performances often undergo changes in patterns, designs, and applied makeup. This is particularly notable with Miku, who frequently presents the same story, but in several performances, the costumes and makeup appear different from before. The variation in costumes and makeup is intended to prevent the audience from becoming bored with the same story featuring identical costumes and makeup.
------------	---

#### *4.6 Development of Cho Kabuki During the COVID-19 Pandemic Until Now*

The impact of COVID-19 has been felt across various segments of society and governmental institutions, including the field of tourism, especially in Japanese theaters. During the COVID-19 period, all theater buildings, including Kabuki theaters, were closed throughout Japan. The Niconico Chokaigi Festival in 2020-2021 was conducted online through streaming on Niconico Chokaigi. To replace face-to-face performances, Niconico organized the digital version of Niconico Net Chokaigi 2020-2021, uniting various forms of entertainment, aiming to become the largest online festival in Japan during this period. Niconico Live Broadcasting used the Niconico comment system to broadcast live streaming events, allowing interactive communication with the audience and performers on stage (Chokaigi, 2021).

As time passed and the situation improved after COVID-19, Kabuki theater buildings and Chokaigi events began operating as usual. Audiences from Japan and beyond started returning. Up to the present, Cho Kabuki continues to be enjoyed by the current generation. The event is scheduled from December 3, 2023 to December 26, 2023. As of December 15, 2023, Cho Kabuki will reach its 200th performance, counting from its first appearance at the Chokaigi event in 2016. Cho Kabuki will be presented at Kabukiza under the theme "December Grand Kabuki." Not only Cho Kabuki but also traditional Kabuki will be featured in this event (Enbutown, 2023).

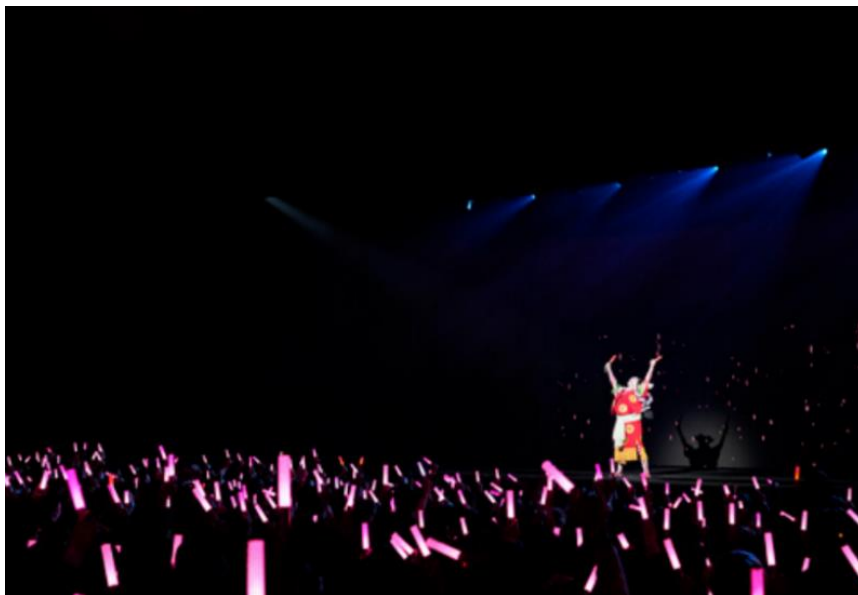


Figure 1. Cho Kabuki Supported by NTT "*Hanakurabe Senbonzakura*" Shido Nakamura

Source: <https://www.kabuki-bito.jp/news/8662>

The photo above is evidence that Cho Kabuki is increasingly beloved by the public from year to year. From the official Kabuki website, it describes that the excitement at the Cho Kabuki performance at Kabukiza reached its climax when Shido and Hatsune Miku leaped into the air as cherry blossoms fell amid a snowstorm. Even after the curtain was opened, applause continued, and Shido walked out from the Hanamichi path and said, "Let's open the era towards the future! Tradition and innovation, that's Cho Kabuki," expressing his warm gratitude to the audience at that moment (Kabuki-bito, 2023).

## **5. Conclusion**

The revitalization of Kabuki is necessary to preserve and maintain its existence in an increasingly modern era. This revitalization has been successfully carried out with the assistance of advanced technology. Throughout its historical development, Kabuki has undergone several changes. These changes were prompted by numerous criticisms from the public, viewing Kabuki as an immoral performance. Nevertheless, Japanese society considers the preservation of Kabuki crucial as it represents a rich cultural heritage, a unique form of performing arts suitable for various generations, a tourist attraction, and, for some, a symbol of nationalism and national pride.

Updates to Kabuki have been made in terms of scripts, performances, and technology, continually innovating to keep pace with the times and remain enjoyable across generations. Cho Kabuki represents the revitalization of Kabuki to make it more modern and continue to be loved by the current generation. The birth of Cho Kabuki traces back to the Chokaigi Festival in 2016, which showcased modernized Kabuki theater using digital technology. Since then, the term Cho Kabuki has emerged and been featured in renowned theaters in Japan. Cho Kabuki has been performed at Minamiza Theater since 2019, and in 2023, Cho Kabuki began to grace the stages of Japan's most famous Kabukiza Theater. To date, technology within Cho Kabuki will continue to be developed by various stakeholders participating in the preservation and development of this traditional theater.

This research is intended to contribute to the research literature in the field of globalization and popular culture in Japan, where Kabuki is one of the cultural heritages of Japanese society. It is hoped that this research can become one of the references for every reader and researcher who wants to raise the issue of globalization and Japanese popular culture in the

realm of theatrical performances. The discussion in this research is limited to covering the development and preservation of Kabuki by using advanced technology specifically to attract the younger generation as well as tourists to enjoy the charm of Kabuki.

The researcher also hopes that in the future, scholars who use the studies of Japanese Popular Culture, technology and innovation to be able to use the concept of Revitalization in analyzing more in-depth issues about Kabuki and Cho Kabuki related to the preservation and development strategies of traditional Japanese culture. Furthermore, in the study of Japanese Popular Culture, it is recommended to make a more comprehensive study of the preservation and development of Kabuki using the concept of revitalization to build a more satisfying culture.

## References

- Brockett, O. G. (2003). *History of the Theatre*. Boston: Allyn and Bacon.
- Cao, H. (2021). What Was the Visual Appeal of Kabuki? *Arts Studies and Criticism, Vol. 2 No.4*, 158-166.
- Chang, P. (2020). Performing Femininity: Exploring Onnagata Kabuki in Japanese Theater. *Footnotes, Vol. 13*, 3-15.
- Chokaigi. (2016). *These Are Just Some of The Highlights of 2016 Events!: Kabuki feat. Hatsune Miku*. Retrieved from Chokaigi: <https://chokaigi.jp/2016/en/program.html>
- Chokaigi. (2021). *Niconico Net Chokaigi 2021*. Retrieved from Chokaigi: <https://chokaigi.jp/2021/en/>
- Creswell, J. W. (1994). *Research Design: Qualitative and Quantitative Approaches*. California: SAGE Publications.
- Enbutown. (2023, 12 17). *中村獅童の超歌舞伎が通算上演200回達成!*. Retrieved from Enbutown: <https://enbutown.com/joho/2023/12/17/tyokabuki-powered-by-ntt-200/>
- Heibonsha. (2011). *New Kabuki Encyclopedia*. Heibonsha.
- Interaction Design Foundation. (2022, January 24). *What is Extended Reality (XR)?* Retrieved from Interaction Design Foundation: <https://www.interaction-design.org/literature/topics/extended-reality-xr>
- Jortner, D. (2016). *Shinpa*. The Routledge Encyclopedia of Modernism.
- Kabuki-bitō. (2023, December 15). *「超歌舞伎」が通算上演200回達成*. Retrieved from Kabuki-bitō: <https://www.kabuki-bitō.jp/news/8662>
- Kapsala, S.-F. (2018). *Digital Transformation in Theatrical Performances*. Thessaloniki: International Hellenic University.
- Leiter, S. L. (2002). *Kabuki Reader: History And Performance*. England: M.E. Sharpe.

- Luecke, R. (2003). *Managing Creativity and Innovation*. Boston: Harvard Business Publishing Corporation.
- Maki, I. (2016). *Onnagata: a Labyrinth of Gendering in Kabuki Theater*. Seattle: University of Washington Press.
- Noguchi, T. (1969). *Kabuki no bi*. Tōkyō: Kajima Kenkyūjo Shuppankai.
- NTT. (2022). Retrieved from NTT: <https://group.ntt/en/>
- Okamoto, S. (2001). *The Man Who Saved Kabuki*. Honolulu: University of Hawai'i Press.
- Permana, M. Y., Rukhyana, B., & Rahmawati, Y. (2019). Perkembangan Kabuki Menjadi Cho Kabuki Sebagai Kolaborasi Budaya Dengan Pengaruh Modernisasi. *IDEA: Jurnal Studi Jepang*, 12-23.
- Stake, R. (1995). *The Art of Case Study Research*. California: SAGE.
- Toita, Y. (1970). *Kabuki, The Popular Theater*. New York: Weatherhill.
- Usui, S., Kimura, K., Kinoshita, S., & Minami, K. (2019). A Kabuki and Information Communication Technology Collaboration: Kabuki × ICT. *NTT Technical Review*, Vol. 17 No. 1, 20-27.
- Vocaloid. (2022, June 13). Retrieved from Vocaloid: <https://www.vocaloid.com/en/>
- Wallace, A. F. (1956). *Revitalization Movements*. Minneapolis: Blackwell Publishing and American Anthropological Association.
- Yamaha. (2022, June 13). Retrieved from Yamaha: <https://www.yamaha.com/en/>
- Yamamoto, S., Nakayama, A., & Kawazoe, K. (2020). Digital to Natural - Innovation for Smart World. *International Journal of Informatics Society*, Vol. 12 No. 2, 95-101.
- Zenji, N. (2015). [SIGGRAPH ASIA] NTT が、スマホで作る2 レイヤーホログラムボックス「Kirari！」を展示。 Retrieved from 4Gamer.net: <https://www.4gamer.net/games/999/G999902/20151109081/>