THE INTERNATIONAL CONFERENCE ON IMPACT OF MOVIES AND TELEVISION ON TOURISM
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CONFERENCE PROCEEDINGS

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We are pleased to present the conference proceedings from the 2nd International Conference on Impact of Movies and Television on Tourism, which was held in Hong Kong SAR on 21-23 May 2009. This conference was hosted by School of Hotel & Tourism Management at The Hong Kong Polytechnic University. This conference was held in a follow up to the first conference on the same theme which was held in Hong Kong in September 2006.

The conference provided international tourism community with an interdisciplinary forum for exchanging information and opinions pertaining to the impact of movies and television on tourism. This unique Conference will bring together educators, academic scholars, researchers, filming industry experts, government policy makers, destination promoters and tourism professionals. This year’s Conference featured 22 papers and panel presentations by researchers and practitioners from Asia, North America, Europe and Australia. All papers and abstracts were selected based on blind review by a panel of experts.

Organizing an international conference with published proceedings takes collective team efforts by many people. We wish to take this opportunity to thank a number of individuals who have contributed to the success of this forum. First, we would like to thank the paper and panel presenters as well as paper session chairs for their contribution of expertise, time and efforts. Second, we want to express our heartfelt thank you to our colleagues at The Hong Kong Polytechnic University and Conference Secretary Miss Leslie Fung for their unheralded efforts and hard work in organizing the conference. Finally, we wish to thank both industry and institutional sponsors of the Conference for their financial and moral support that have made the Conference a success.

Professor Kaye Chon  
Conference Co-Chairman &  
Proceedings Co-Editor  
The Hong Kong Polytechnic University

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Full Papers
A “MATCH MADE IN HEAVEN”, OR “THE ODD COUPLE”? FILM MAKERS AND TOURISM DESTINATION

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ABSTRACT

The relationship between film and tourism has been acknowledged as strong, with the potential to bring tourism to destinations; however those elements that create a successful film tourism destination remain unclear. This paper takes a grounded theoretical approach to various case studies to consider the relationship between the film makers and destinations, from large studios and national DMOs to independent film makers and enterprises. By considering the degree of these relationships in regards to the power of the actors, a theoretical model is presented that contributes to our understanding of the complex phenomenon of film-induced tourism.

Key Words: film-induced tourism; power; tourism and film

INTRODUCTION

Much has been said (especially in the popular media) about the strong relationship between film (movies, TV and so on) and tourism. While there is a link, it may not be as clear cut as simply ‘a popular movie brings tourists’, as commonly presented in the news media. This perception has been challenged by many who take the time to consider this phenomenon seriously, including many academic researchers and the more experienced DMOs. Nevertheless, while being critical of the extent to which film influences tourism, Beeton continues to argue that the link between film and tourism is strong, especially when considered at an emotional level. For example, while only a small percentage of visitors to places such as New Zealand attribute film as a primary motivator, for many their awareness of the destination has been affected by film (NFO New Zealand, 2003; Beeton, 2005).

In addition, the relationship between film makers and tourist destinations is complex and at times can be contradictory, or even competitive, especially when issues of the use of copyrighted images arise (Beeton, 2005). However, there are also instances where film and tourism organisations have worked together to their mutual benefit, sometimes initiated by the film company (Cynthia and Beeton, 2009) or vice versa (Beeton, 2000; 2005).

AIM OF THE PAPER

Based on over twenty years of personal experience relating to tourism based on film, and subsequent research, this paper considers the linkages between film makers and destinations as outlined briefly above, presenting a model based on the degree of cooperation between these groups.
Due to the applied nature of this work, an inductive, grounded theory approach has been adopted based primarily on a range of previously documented and analysed case studies.

From a rather specialised and slow beginning, grounded theory has become increasingly used in tourism research as a means to generate theory from empirical material sources, as opposed to hypothesis testing. As Woodside et al (2004:8) note, “the dominating logic in travel research of variable-based empirical positivism needs to be complemented by additional theory-research paradigms”. Grounded theory takes an emic approach, often involving participant-observation (Jennings and Junek, 2005), which includes the perspectives of the participant-researcher as well as other actors. Theorists have justified taking a grounded approach by arguing that tourism research needs to move from testing theory to building theory (Hobson, 2003), attempting to show links between diverse facts, not merely describe them. Jennings and Junek (2007) modified Strauss and Corbin’s (1998) oft-cited definition of grounded theory to express the developments of this approach, stating that “grounded theory is a ‘methodolog[ical tradition], a way of thinking about and studying realit[ies]’”, acknowledging the existence of multiple realities (Jennings and Junek, 2007: 197).

This paper takes a grounded participant-observation approach by examining various case studies undertaken by the author, illustrating the links between them, based on the outcomes of the relationships between film makers and destinations.

FINDINGS AND DISCUSSION

Figure One, which follows a description below of each case represented in the Figure, has been developed over a period of ten years, and illustrates the relationship between selected film makers and tourist destinations, from the large studios and national tourism organisations through to independent film makers and individual tourism enterprises. The majority of cases have been studied over a period of time and involves significant elements of participant observation, which are outlined in the discussion below.

Case One: GBR Group (Earthwalkers) and Cuba

The Australian independent film company, the GBR Group, produces the cable TV travel program, Earthwalkers. The premise of the series is that it is fronted by a traveller and presented from their perspective (Cynthia and Beeton, 2009). I was involved in such an episode in Cuba, where they filmed a series of episodes. While travelling and filming with them, I was aware of the restrictions the film makers faced from the Castro government – in many cases we were accompanied by an official government guide and were not permitted to film certain activities or areas. While there were restrictions, Cuba is keen to encourage tourism, so they were not as prescriptive as some other communist countries have been in the past. That said, the episode I was involved in was potentially contentious as I was given the task to interpret the Bay of Pigs invasion, which we presented from the Cuban perspective, all the time aware of our international audience. Ultimately, whatever went to air had to be sanctioned by the government and, as such, had the potential to be somewhat overly positive towards the Cubans.
In return for this, the Earthwalkers program was able to present a tourist’s perspective of a country that is seen as exotic and closed to many. The benefits to the film company are clear, as to the Cuban government. Consequently, this relationship is represented in Figure One as ‘restrictive and challenged’, yet it can also be seen as successful in terms of raising tourism awareness of the destination.

Case Two: New Line Cinema (The Lord of the Rings) and Tourism New Zealand

The trilogy, The Lord of the Rings, is a popular cult fantasy based on a book set in a fictional place known as ‘Middle Earth’. The New Zealand government and Tourism New Zealand recognised the potential of having a popular story that was not country-specific based in their country. The opportunity to brand New Zealand as ‘Middle Earth’, resulted in the appointment of a government minister to oversee the relationship between the tourist commission and the film company as well as the actual filming. This resulted in numerous collaborative promotions, such as the successful ‘you’ve seen the movie, now visit the set’ program by Tourism New Zealand. The movie and associated promotions branded the country as a place of fantasy and adventure, sitting well with past tourism promotions. Consequently, awareness of New Zealand as a desirable place to visit has increased significantly (NFO New Zealand, 2003; Beeton, 2005).

After experiencing the festivities surrounding the premiere of the final episode of The Lord of the Rings in Wellington, New Zealand, I was impressed with the level of collaboration and cooperation between New Line Cinema and Tourism New Zealand (Beeton, 2005). However, this was not the case for all aspects of the movie, as outlined in the next Case.

Case Three: New Line Cinema (Lord of the Rings) and Hobbiton

During and after the filming of The Lord of the Rings, New Line Cinema was extremely cautious about security and copyright, in spite of its collaboration with Tourism New Zealand outlined above. Extras and others involved in the filming were required to sign confidentiality agreements and not discuss any elements of the movie, prior to the release of the final episode. This included the landowner on whose land the village of Hobbiton was built. Ultimately, all of the sites used by the film makers were being returned to their original state, with no evidence of the movie to remain. After two years of negotiation, the landowner was permitted to retain what remained of the partially destroyed Hobbiton and conduct tours, however New Line Cinema dictated the script that guides could use and provided the story boards for the site that it deemed appropriate.

This meant that the site of Hobbiton looks little like it did in the movie, and requires a significant level of interpretation from the guides and imagination from visitors. Nevertheless, the power of the movie has been such that the enterprise has been extremely successful, and remains so over five years on. In this case, the relationship is expressed as being restrictive, as the film company has been not only restrictive in its permissions to use the site (which is on private land), but refused permission for some time.

Case Four: Yorkshire TV (Heartbeat) and North Yorkshire Moors National Park
When the quirky 1960s era TV series, Heartbeat, was first filmed in the small village of Goathland, in the North Yorkshire Moors National Park in 1989, no-one expected it to be still filming after 20 years (which is the case). Due to the need to regularly film there (Yorkshire TV is filming at least once a month), the film company had to gain community support in terms of accepting road closures and other disruptions during filming, but also to counteract the crowding and privacy invasion of the large number of tourists, which is still around one million visitors per annum today. Stories from locals included a negative change in the ‘type’ of visitor and the need to alter their living habits (Mordue, 1999, 2001; Beeton, 2000, 2005). To counteract a growing community dissatisfaction with the series, Yorkshire TV subsequently engaged with the Goathland community, supporting infrastructure development and permitted local entrepreneurs to trade off the Heartbeat name. This includes some sites retaining their fictional signage and a raft of souvenirs, from sweets and post cards through to clocks, model cars of the period and virtually anything else that has space to stamp the Heartbeat name on it, presenting what has become a positive ongoing relationship between the film makers and the destination.

Case Five: 20th Century Fox (Australia) and Tourism Australia

The 2008/9 movie, Australia, produced by Baz Luhrmann for 20th Century Fox, came at a time when Tourism Australia was looking for a promotional program. Consequently, after many years of avoiding any conscious linking of film with tourism, they developed a strategy to leverage the exposure the movie would create for the country, Australia. However, they did not simply take the (historical) storyline, rather commissioned Luhrmann to develop a series of advertisements and other promotional collateral as well as commercial relationships based on the emotional elements in the film of journey and transformation (Beeton, 2009). By taking such an approach, they were not totally reliant on the ‘success’ of the movie, rather the ‘chatter’ that it would produce. While it is too soon to assess the success of this promotion in terms of tourist visitation, the media exposure measures are impressive (Tourism Australia, 2009), illustrating a positive relationship, with the potential of success in tourism terms.

Case Six: Universal Studios (Ned Kelly) and Tourism Victoria

Aware of the potential of film-induced tourism after the successes of The Lord of the Rings in New Zealand, Tourism Victoria (an Australian state based DMO) produced a range of touring routes and web-based information based on the 2003 movie, Ned Kelly, starring well known actors, Heath Ledger and Orlando Bloom. This movie was based on an historical figure, but filmed in places where he was not active. The movie was dark and did not encourage visitors to the sites of the filming – if anything, they were encouraged to seek out the authentic sites (Beeton, 2004). Consequently, while the overall relationship with the film maker was positive, the execution of the tourism program and its relationship with the movie was unsuccessful, presenting a restricted/limited relationship outcome.

The figure below represents the relationships briefly outlined in the Cases above. A discussion of these relationships, based on a grounded theoretical approach, follows.
So, what is the common denominator in these disparate Cases that range from large film corporations and national DMOs to independent film makers and tourist enterprises? By looking at the concept of power relations, we are able to develop a theoretical response to the question.

Power Relations

According to Beeton (2006), “Power can exist in a hierarchical manner (which is often imposed power), or organizationally in terms of local council, state government, national government and so on, which is often seen as political power.” (Beeton, 2006: 81). The assumption that all players have equal levels of power is rarely the case – in most cases, political (and at times social) power is held by those with financial influence (Beeton, 2008). While the study of
power relations is a complex field including inferred as well as imposed power (Hall, 2003; Marzano, 2008), in this study the type of power being considered is that which is ‘imposed’.

If we consider the model in Figure One and the cases it is based on, the level and type of relationship (and in many cases, its ultimate tourism success) can be seen to relate directly to who has the power to provide or withhold permissions of use of a site (the destination) or of the creative material (the film maker) in the relationship. For example, in the Earthwalkers case, it is the government (of Cuba) who has the power to permit or restrict filming access to the country, whereas in the Hobbiton case, the film company (New Line Cinema) had the power to permit or prohibit the use of the site for tours and the extent of maintenance that can be done to preserve what remains of the site.

In the two cases where there is a positive relationship, this has been achieved by a collaborative process between the parties, where the power is equal – New Line Cinema and the New Zealand government developed a collaborative relationship as both parties had the power to permit or refuse access to sites (the government) and the use of film images (the film maker). As Yorkshire TV requires ongoing access to the village and land managed by the North Yorkshire Moors National Park, and the Goathland community presented a powerful social resistance to the issues created by increased film tourists, the initially unequal power relation moved to a more equal one, with each party having the power to approve or refuse access to the place and the Heartbeat creative material respectively.

Where there was a limited relationship, as in the case of Ned Kelly, the outcome was more about the connection between the movie and the places where it was filmed, and less about the power differential between the various parties. This, coupled with what is clearly a lack of understanding of film-induced tourism has resulted in the limitations (Beeton, 2004).

CONCLUSION

It is evident that power plays a significant role in the type of relationship between film makers and tourist destinations. By recognising where this power lies, it is possible for organisations to work proactively to achieve their desired outcomes. Where there is an uneven relationship, the use of mediators such as film and tourism commissions may ameliorate the situation.

Mediators

While most film organisations see their respective film commissions as working on their behalf, and tourism operations see their tourism commissions in the same light, these organisations are often in a position to act as information sources and mediators for the other. Where the power lies with the film makers, film commissions may be seen as a mediator that can negotiate with the tourism industry to find a way that their power can be balanced. Where the power lies with the destination, the tourist commissions may perform a similar role. The rationale behind this statement lies in the ability of the commissions to represent the interests of their stakeholders from an external perspective, often more able to explain the needs from their industry’s perspective to the other.
It remains rare for tourism operations to use the experience of the film commissions to assist in negotiations where there is an imbalance in the power of the actors, however it is one that can be used in a proactive manner.

There are a number of ways that film and tourism works together, areas where there is conflict and finally areas where there is no link, positive or negative. In actual fact, there is no empirical evidence to date of people being discouraged to visit a place due to a film, in spite of media speculation of the effect of movies with negative images of a place, such as slasher movies. It has been proposed in this paper that the power relations between the film makers and destinations plays a pivotal role in enabling successful tourism and filming outcomes.

REFERENCES


ANIMATION-INDUCED TOURISM: A CASE OF “HEIDI, A GIRAL OF THE ALPS”-INDUCED TOURISM

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ABSTRACT

In Japan animation is appreciated across the generations. Recent years have witnessed a growing interest in visiting places or sites related to animated films and television series as well as developments of new tourist attractions that work around a theme of animation in Japan. This research note overviews the relationship between animation and tourism in and from Japan, using a case study of a Japanese popular animated television series, Heidi, A Girl of the Alps. It also illustrates the way Japanese tourists have made the pilgrimage and see Switzerland because of the animation series, suggesting that the animation production holds the strong power in influencing international tourists’ behaviour.

Key Words: Animation, international tourism, Japanese tourists, Switzerland

INTRODUCTION

In today’s popular media-driven society, there has been a growing interest in filming sites as tourist destinations. A wide availability of and repeated viewing opportunities for movies and television programmes have facilitated a new form of tourism, film-induced tourism. In recent years, there have been a number of studies that empirically investigate the way in which movies and television programmes affect tourism by helping encourage more visitors to travel to locations used in film and television productions, enhancing a destination’s appeal and shaping its images (e.g. Busby & Klug, 2001; Im & Chon, 2008; Iwashita, 2008, Kim & Richardson, 2003; Young & Young, 2008). Entertainment-related attractions such as Disney’s theme parks and filming studios are also well known as valuable tool for promoting tourism. Numerous tourism organizations have identified movies and television productions as a highly effective means of indirect long-term marketing for their destinations, encouraging producers and studios to film in their destinations (Hudson and Ritchie, 2006). More and more viewers have gained knowledge of filming locations through Internet sites.

The animation industry is one of the fastest growing industries with the rapid advancement of technology that has made computer animation available to the masses. People of all ages now consume animation through television, movie theatres, video, DVD, and the Internet. Although animation was for a long time considered marginal to the mainstream live-action film and mostly aimed at younger viewers, the demand for animated entertainment has, thus, expanded worldwide.

The Japanese government has currently identified entertainment industry including animation (anime in Japanese), comic book (manga in Japanese), and game software, defined collectively as ‘content industry’, as important and competitive industry in international markets. The government
has actively engaged in promoting the development of the content industry and exporting ‘intellectual property contents’ (works such as movies, animations, games, and music) to overseas country, hoping to maintain an export surplus and make a positive impression of Japan. In Japan there are many sites or places related to animation and comic books, including museums with a theme of animation. Some local governments have utilised the association with animation to promote tourism. Japan’s appeal as the home of animation is considered even competitive resource for attracting overseas visitors.

In recent years, there has been a growing trend for tourists visit places associated with animated films or television series in Japan. There has been, however, little research to examine such animation-induced tourism, although some Japanese researchers have started to investigate its phenomenon empirically (e.g. Yamamura, 2008). It was, therefore, decided to investigate animation-induced tourism employing a case study of Japanese tourists to Switzerland in order to fill that gap. The case study is, however, at a preliminary stage. The purpose of this research note (work in progress paper) is to illustrate a case example in which an animated television series, Heidi, A Girl of the Alps made in 1974 has enduring appeal for Japanese tourists to Switzerland, providing the background of Japanese animation and animation-induced tourism in Japan. This article eventually seeks to suggest the stronger power animation could have over live-action films in influencing international tourists’ behaviour through brief content analysis of online travel blog narratives.

JAPANESE ANIMATION IN POPULAR CULTURE

What is animation?

Animation is defined as the process of creating the illusion of movement by displaying sequential static images in rapid succession (Oxford English Dictionary, 2009). In traditional cell frame animation, this can be accomplished with hand-drawn images in a flip book, images drawn and painted onto cells, sequential photographs of objects moved one frame at a time (Kano, 2004). Large amount of still images (drawings) are required to depict the various stages of movement and to show the progress of an action. In this way, to make a cartoon film, different phases of two-dimensional movement are drawn on paper or multiple transparent animation cells, and then filmed using stop motion or special animation camera. Presently, with advances in technology, computer generated imagery (CGI) and digital animation techniques have been increasingly used.

In animation, basically everything is possible; animals can talk and human bodies can be moved unnaturally in such a way of expanding, shrinking, or transforming. It is one of advantages that animation has over live-action films (Karasawa, 2008). Furthermore, in live-action films, cuteness of a beautiful girl of heroine must be felt by viewers themselves, but in animation both director and producer can intentionally direct viewers to see a certain point or feature. In other words, any action in animation is framed, presented, displayed, and highlighted as a performance. While cinema and photography are both based on outside reality, animation emphasises to the viewer that it is separate from reality, or even an alternative reality (Napier, 2005b). Animation is a business of dream-building by creating the other world such as fantasy worlds in which viewers can move seamlessly between the ‘real’ and the unreal. Thus, animation is a medium that is based on the principles of movement, metamorphosis, and constantly shifting boundaries of reality and dream (Napier, 2005a).
Animation in Japan

Animation’s importance in Japanese popular culture is well known. Japan is a country that is traditionally pictocentric and the Japanese have long possesses a distinctive narrative and visual aesthetic. Animation is a popular cultural form that builds on previous high cultural traditions such as *ukiyo-e* or woodblock prints dating back centuries.

Animated films and television series as well as comic books or graphic novels are important elements of popular culture in Japan. Many comic books are used as sources of feature films, television productions and animation. In recent years publishing comics and illustrated books for children based upon popular feature films and television series has also become a common practice in Japanese entertainment industry. On the other hand, some of popular Korean television dramas such as *Daejanggeum* and *Winter Sonata* have been adapted into animated television series. It can be argued that in Japan *manga* and *anime* foster the creation of other forms of media. Japan has also a culture of cuteness emblemized by many cartoon or *anime* characters such as Hello Kitty or Doraemon.

Although the principles of animation developed at the Disney studio in USA and Disney has dominated the world animation, the Japanese animation industry has also developed since the late 1950s and has established its own unique style in terms of storytelling, illustration, and artistic sensibility. Most of those who grew up during this timeframe still hold memories of the countless hours spent watching their favourite animated films and television series. While most animated films produced in USA cater for children and teens, those produced in Japan cater not only for children and teenagers but also for adults across all age groups, ranging from dramatic stories of sports, romance, adventure, ghosts, science fiction and school life. With the later arrival of television as a medium, animation in Japan eventually blossomed as a phenomenon. It is reported that Japan accounts for 60 per cent of all animation shown on television around the world (Japan External Trade Organization, 2005). Japanese animation has influenced overseas animators and subcultures of overseas viewers as it has enjoyed overwhelming popularity in overseas markets. As Japanese animation has enjoyed a global boom, people from overseas countries have begun to see Japan as the birthplace of their favourite comics, and animated films and television series. Japanese animation has also helped viewers outside Japan to have a positive image of Japan.

According to the Media Development Research Institute (cited in Dentsu, 2009), Japan’s market for animation content, including films, television programmes, Videos, and DVDs, was worth approximately 230 billion yen in 2007. Animation productions can be broadly divided into two genres, one aimed at children and family and another aimed at fanatical fans called by a pejorative term, *otaku*. The largest consumer of animation products is the young generation, in particular males between 15 and 34. There has been, however, an expansion in ranges of viewers, from female to older generations. About a half of consumers of animation productions on DVDs aimed at otaku such as *Gundam* were those in their thirties, while 80 per cent of those bought more general genres of animation on DVDs were those between 20 and 40s.
Animation on television is a continuous presence, with the number of animation productions broadcast on television in Japan has been growing in recent years, totaled 2,964 in 2007 (Dentsu, 2009). There are currently about 90 animated television series airing each week in Kanto area, while 132 of new productions were shown on TV in 2007. Children’s shows are likely to broadcast in the morning on weekends, continuing through family viewing hours in the evening and taking on a significant presence in the late-night market aimed at late teens and adults. During 2008, 94 animated feature films were released in Japan, of which 81 were Japanese and 13 were foreign, attracting about 14 per cent of total annual cinema admissions (Dentsu, 2009). Among the top ten box-office charts, there were two animated films with the most popular film, *Ponyo On the Cliff By the Sea* and *Pocket Monsters Diamond Pearl the Movie* in sixth place. *Ponyo On the Cliff By the Sea* was the latest animated film produced by Studio Ghibli. 20th Century Boys ranked in 9th place was a live-action film based upon a popular comic (manga) of the same name.

Studio Ghibli, founded in 1985 by Hayao Miyazaki and Isao Takahata, has produced many films which are praised for their originality, dazzling animation, visual inventiveness, and elaborate plots, including *Nausicaa of the Valley of the Wind* (1984), *Laputa Castle in the Sky* (1986), *My Neighbor Totoro* (1988), *Kiki’s Delivery Service* (1989), *Porco Rosso* (1992), *Heisei Tanuki Gassen Ponpoko (The Pom Poko War of the Raccoons in the Heisei Era)* (1994), *Princess Mononoke* (1997), *Spirited Away* (2001), which became the first animated film to win the Golden Bear Award and the Academy Award for 2002, and *Howl’s Moving Castle* (2005). The award-winning film *Spirited Away* has been the highest grossing film (including live-action and foreign films) in Japanese history to date. As shown in Table 1 below, Studio Ghibli’s films fill three of the top five films, from the number one to three, in Japanese animation box-office history. This indicates the high level of popularity of their films, appealing to a mass market.

Table 1
Top Five of Animated Feature Films in Japan

<table>
<thead>
<tr>
<th>Rank</th>
<th>Film Title</th>
<th>Grossing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Spirit Away (Sen to Chihiro no Kamikakushi) (2001)</td>
<td>30.4 billion yen ($304 million)</td>
</tr>
<tr>
<td>2.</td>
<td>Howl’s Moving Castle (2005)</td>
<td>19.6 billion yen ($196 million)</td>
</tr>
<tr>
<td>3.</td>
<td>Princess Mononoke (1997)</td>
<td>19.3 billion yen ($193 million)</td>
</tr>
<tr>
<td>4.</td>
<td>Ponyo On the Cliff By the Sea (2008)</td>
<td>1.5 billion yen ($155 million)</td>
</tr>
</tbody>
</table>

Source: Dentsu (2009) A Research for Information and Media Society, p95
Home page of Motion Picture Producers Association of Japan, Inc. http://www.eiren.org

JAPANESE ANIMATION AND TOURISM

Animated film-induced tourism in Japan

The twenty-first century saw an increasing number of attractions related animation, such as Ghibli Anime Museum opened in 2001, Toei Animation Gallery opened in 2003, and Suginami
Animation Museum opened in 2005. Hokuei, a hometown of a cartoonist who wrote *Meitantei Conan (Detective Conan)* in Tottori Prefecture, has engaged in promoting the town in connection with Conan, displaying a lot of statues of characters from the production and naming the street ‘Conan Avenue’.

When Aichi World Expo was held in Nagoya in 2005, a replica house of the 1950s from a feature-length animated film, *My Neighbour Totoro* (1988) where two heroines, Satsuki and Mei lives was built at the Expo site as one of exhibits. The film is set in the Japanese countryside in the 1950s and depicts the strange experiences of the two children when they encounter a magical creature Totoro. The house became one of the most popular exhibits, resulting in a re-opening of the house as a tourist attraction even after the expo was finished. The film has also inspired a Japanese environmental group to buy a Totoro Forest preserve in Tokorozawa city in Saitama Prefecture, the setting of the story. Today tourists can enjoy walking the Totoro Forest.

In recent years, there is a growing phenomenon that locations featured in animated works have become sacred places for obsessive fans or enthusiasts of the works, frequently called ‘*otaku*’. For instance, a small town called Washinomiya in Saitama Prefecture has currently attracted enthusiastic male fans for its associations with *Lucky Star*, an animated television series based on a cartoon shown for half a year from April 2007. The series portrays everyday life of four high school girls, two of whom lives in a shrine. In particular, Washinomiya shrine has attracted an increasing number of visitors because it was used as a model for the shrine where two heroines live. The shrine saw an increase of 100 per cent in visitor numbers, reaching 300,000 during the first few days of the New Year 2008. According to the local chamber of commerce, the television series has constituted a direct injection of an estimated 41.7 million yen into the local economy for half a year until May 2008 (Maeda and Masuda, 2008).

Some of the fans visit the shrine, dressing in costumes based on the heroines. Many of the fans eagerly take photos of the shrine gate (*torii*) and a café located next to the shrine featuring at the opening scene of the television series. They also buy an *ema*, a small wooden plaque on which Shinto worshipers write their prayers or wishes left hanging at the shrine to paint characters from the television series, which has resulted in attracting more general visitors who want to see the *emas*. The most common reason given by fanatic visitors to the shrine for their visit is to experience a flow of fantasies, feeling and fun. They visit the shrine based on associations of a place rather than its scenic or historical attributes. Thus, animated film-induced tourism makes the most of elements of fantasy, reality and simulation.

Similarly, a small town called Johana has been experiencing an unanticipated flood of tourists because the town became a setting of the anime *True Tears*. The television series was produced by a local animation company and realistic depictions of the town as well as a famous festival, therefore, became a topic. Johan is known as ‘Little Kyoto’ in the area with beautiful row of old houses. According to Johana Tourist Association, most of tourists visiting the area were elderly people, but many young tourists, apparently anime fans, began to visit the town in February 2008 soon after the animated series was on air (Nishinippon Newspaper, 2008). There is now a special corner featuring *True Tears* with panels and note books for communication amongst fans in the station of Johana.
Although it is common that many animated productions have no real settings in real world since they are often mystical or surreal as a fantasy medium. What is interesting about Japanese animation is that staff of many successful animated productions have done a fair amount of location scouting for backgrounds of the work before making it. Using the scenery and its characteristics of existing locations in their work has become a common practice for some of successful Japanese animation creators. For example, there are real locations used as models for Studio Ghibli’s works, such as forests in Yakushima and Shirakami-Sanchi, both of which are World Natural Heritages in Japan for Princess Mononoke (1997), and Stockholm and Gotland in Sweden for Kiki’s Delivery Service (1989). Hayao Miyazaki, a director and writer of the studio, often uses his own memories, experiences, and imaginations acquired during his travel for pleasure, not for location hunting as materials for backgrounds of their works (Suzuki, 2008). Many films of Studio Ghibli are, thus, built on careful observation and attention to details of the natural world. Furthermore, overseas locations in the real world are used in many Pokemon (Pocket Monsters) feature films and recent Pokemon DVDs on sale include a special short film featuring staff’s location scouting for the work. Thus, audiences have been given an increasing chance to see ‘realistic’ sceneries and settings through animated films and television series.

Animation-induced international tourism from Japan

As noted above, most Japanese people who were born after the late 1950s have been grown up absorbing animated television series as children. Animated television series produced in the mid-1970s with settings of overseas locations have prompted such Japanese grown-up viewers to travel to related locations. Notable examples are A Dog of Flanders (1975), a television series which portrays landscapes of Antwerp and Hoboken in Belgium and Heidi, A Girl of the Alps (1974) with a setting of Switzerland. Repeat exposure to locations depicted in these TV animation series through watching them has created a certain image of the country in minds of many viewers even though locations were not real, yet might be ‘realistic’. With repeat broadcasting and DVD or video viewings, these two animated series are well recognized even today, more than thirty-years after their debut.

The 1975 television series A Dog of Flanders is strongly associated with Antwerp and Belgium in Japanese minds. The series recorded a 22.5 per cent audience share on average and its final episode attracted more than 30 million viewers with a 30.1 per cent audience share. The enormous popularity of the animated series amongst Japanese viewers, in particular amongst female viewers, has resulted in an increase of Japanese tourists paying a visit to Antwerp since the early 1980s. The book was, however, little known even within Belgium until Japanese tourists began to flock to Antwerp to follow footsteps of the anime characters. According to statistics in 2003, a total of 22,000 Japanese tourists visited Antwerp, ranking second after Americans amongst non-EU tourists (Takakura, 2006). Although the Japanese television series may not have accurate portrayals of clothing and customs of Flanders, it strongly imprinted a particular image of Flanders upon the minds of Japanese viewers.

A CASE STUDY OF HEIDI, A GIRL OF THE ALPS-INDUCED TOURISM

Switzerland is a tourist country with some 1.2 million visitors a year from all over the world
Switzerland has long been one of favourite tourist destinations amongst the Japanese. Recently, JTB conducted a survey amongst about 2700 adults in their thirties, forties, and fifties to find out which countries or places they wanted to visit in their childhood (Travel Vision, 2008). The results from the survey showed that Europe was cited by 36 per cent of the respondents, followed by Hawaii (27%) and Northern America (19%). In European countries, France, Switzerland and UK were popular countries, indicating an influence of the media such as television and films.

Much of Switzerland’s image is based on its environment and natural heritage. The last decade saw a sharp increase of use of a fictional literary character ‘Heidi’ as a truly Swiss icon amongst Swiss tourism organizations. This section describes Heidi-inspired tourist sites, attractions and promotions, in particular for Japanese tourists for whom Heidi is more famous for being a character from an animated television series.

Heidi-induced Tourism in Switzerland

Johanna Spyri (1827-1901) is one of the most well-known Swiss authors, who wrote two volume novel of Heidi in German in 1880 and 1882. The novel proved to be a success and it has been translated into 50 languages including Japanese. The children’s classic has an enduring interest, evidenced by its numerous republications, as well as television and film dramatisations, including six animated ones. The story is about Heidi, who was orphaned as an infant, and when she was five years old, she was sent to live with her unsociable grandfather living alone on a mountain in the Alps. The story includes her stay in a big city, Frankfurt, in contrast to the Alps and homecoming to the Alps. It is said that Spyri wrote the story drawing inspiration from her stay in Graubunden region, including several small villages such as Maienfeld, Jenins, and Malans where the story is set. Spyri used a few real place names such as Maienfeld and Bad Ragaz, a spa village in eastern Switzerland.

Maienfeld was first developed as a commercial town on the Roman Road with a fortress in the medieval times. Today, Maienfeld with a population of 2,100 has established as a tourist destination, largely because of the association with the story of Heidi. Tourism Development of Maienfeld employing a motif of Heidi began in 1953. In 1951, to commemorate the fifty anniversary of Spyri’s death, a postage stamp of her portrait was issued and the first Swiss film adaptation of Heidi was released in the following year. There was then a movement for the establishment of a monument in a place in connection with the novel, namely in Maienfeld. So a fountain of Heidi with a little goat was built on the road in Maienfeld in 1953. In the late 1980s Overrofels was identified as a model village (Heididorf) used in Spyri’s novel as well as an old wooden chalet on Ochsenberg as a grandfather’s hut. At that time, Heidi’s fountain had become a tourist attraction and here had already Heidihof opened as a restaurant at Overrofels.

In 1997 a regional marketing organization named Heidiland was established to capitalise on Heidi heritage. Heidiland has 32 villages including Bad Ragaz in an area of 24 kilometers. In 1998, local authorities of Maienfeld developed a 300 year-old, two-level stone house at Overrofels, turning into a Heidi house or museum outfitted with Heidi-era furniture, crockery, clothes, and wooden dolls of Heidi and Peter. There are also a souvenir shop (Dorflada), a post office and a small petting zoo. There is even a Heidi-Passport which acts as a kind of certificate of the tourist’s visit to Home of Heidi. They are open from March through November. There are also marked Heidi trails leading to
the grandfather’s hamlet on Ochsenberg where an elderly man who plays Heidi’s grandfather greets visitors during summer. In 2002, 12 signs, each with a different excerpt from the Heidi story and an explanation of some aspect of the scenery were provided on the Heidi trails. In 2004, near Maienfeld’s train station, a modern hotel, Heidi Hotel was opened. Tourists are also able to sleep in a little straw bed as Heidi slept in the hayloft at accommodation. Above Bad Ragaz there is a chair lift which was opened in 2006, leading to a plateau high in the mountains. Heidi musical performed in the summer has also attracted a large number of audiences since its first performance in 2005. Today, both Bad Ragaz and Maienfeld have marketed as ‘Heidi’s Home’.

St. Moritz had long marketed itself as Heidiland with the connection with the 1977 popular Swiss television series with 26 episodes. The television series was filmed in the Engadine region and after filming, the hut (Heidihutte) used for grandfather’s hamlet was moved on the mountain near St. Moritz. The year 2001 marked the 100th anniversary of the death of Spyri and there were all kinds of special attractions and promotional activities. One of those included a new cinematic version of Heidi, which was filmed in the Lower Engadin area and its locations are now signposted for tourists.

Today, the Heidi motif features in tourist souvenirs, ranging from Heidi chocolates to Heidi dolls and umbrellas, and promotional activities. Recent years have also seen frequent use of Heidi’s name for commercial purposes. Thus, Heidi has now been central to the tourist industry in those regions.

Heidi Tourism for Japanese tourists

According to a survey conducted by Switzerland Tokyo Office in 1995, for a question of what they would like to enjoy in Switzerland, a majority of respondents answered that they would like to experience of being ‘Heidi’ deeply breathing fresh air on green meadows, whether or not they have visited the country before (cited in Ikeda, 1995, p159). Heidi has been extraordinarily popular in Japan. Although there were several books featuring Heidi as literature published in the early 1990s, it is said that the enduring appeal of Heidi in Japan is largely owing to its animated television series first shown in 1974. This section considers the importance of the animated television series in establishing a tourism image that can be sustainable for a considerable time for Japanese tourists.

Japanese animated TV series, Heidi, A Girl of the Alps

Spyri’s Heidi book was published in 1920 in Japan and the book became very popular amongst Japanese readers with many republications. Various film and television adaptations of Heidi have been released in Japan (See Table 2 below). Most recent film adaptation was shown in 2006 and in 2008 the television series made and shot in Switzerland in 1978 was released on DVD. Amongst those numerous adaptations, Japanese viewers of a certain age will no doubt have fond memories of the popular animation series of Heidi. The animation adaptation, Heidi, A Girl of the Alps with 52 episodes was produced by Takahara and Miyazaki, the founders of later Studio Ghibli. The series was first broadcast on television during 1974 and it was very popular with a 20.7 per cent audience share on average. The series had also shown in European countries, first in Spain and Switzerland in 1976, followed by West Germany in 1977, Italy (1978), Netherland (1980), and France,
which became very successful in those countries, often without its Japanese origin being realized. In Japan, this animation series has been frequently repeated and has still enjoyed popularity amongst Japanese audiences. According to an Oricon survey (2006), the TV series was topped amongst old animation productions which should be handed over to children. In other words, many parents in their late thirties and early forties watched the animation series when they were small now show it to their children, a new generation. Okada (2008) states that the animation Heidi is a standard production which is thought to be a must-see one.

Table 2
Film and Television Adaptation Shown in Japan

<table>
<thead>
<tr>
<th>Year of release in Japan</th>
<th>Title (production year)</th>
<th>Origin of the country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not available</td>
<td>Heidi (1937)</td>
<td>USA</td>
</tr>
<tr>
<td>1958</td>
<td>Heidi (1952)</td>
<td>Switzerland</td>
</tr>
<tr>
<td>1968</td>
<td>Heidi (1965)</td>
<td>Austria and West Germany</td>
</tr>
<tr>
<td>1970, 5 May, NHK TV</td>
<td>Heidi (1967)</td>
<td>TV mini-series</td>
</tr>
<tr>
<td>1974, Fuji TV, Animation</td>
<td>Arupusu no shojo Haiji (Heidi, Girl of the Alps) (1974)</td>
<td>Japan</td>
</tr>
<tr>
<td>1977, 4 August, TV</td>
<td>A Girl for Heidi (1958)</td>
<td>USA</td>
</tr>
<tr>
<td>1980, TV 6 episodes</td>
<td>Heidi (1974) TV mini-series</td>
<td>UK (BBC)</td>
</tr>
<tr>
<td>2006</td>
<td>Heidi (2005)</td>
<td>UK</td>
</tr>
<tr>
<td>2008, 12 August, DVD*</td>
<td>Heidi (1978) TV mini-series</td>
<td>Switzerland</td>
</tr>
</tbody>
</table>

Source: The Internet Movie Database at http://www.imdb.com, MovieWalker

The animation was the first Japanese TV animated film whose staff members did location hunting overseas before the production (Chiba, 2008). The staff members visited real geographic locations cited in Spyri’s novel, Maienfeld and Bad Ragaz in Switzerland and Frankfurt in Germany in the summer of 1973 and did a large amount of research on the areas and its lifestyle. They made good use of their travel experiences obtained through being there, including atmosphere, culture, lifestyle, and even faces of local children. Many sketches of vistas and buildings in and around Maienfeld including Bad Ragaz, Jenins and Malans were reflected in the backdrops of the TV series and background paintings. Moreover, they used a mix of locations for scenes of the Swiss Alps and sceneries from a train journey to St.Moritz. Those included Interlaken, Griendelwald, Kleine Scheidegg, Jungfraujoch, and Lauterbrunnen. During their stay, ‘real’ sound of cow bells and yodeling was also recorded to use for the production. Takahara (Director), Miyazaki (Layout) and Otabe (Character Designer) visited Segantini (famous painter for Alpine paintings) Museum in St. Moritz to obtain some ideas for drawings of the Alps.

It is their efforts and pervasive attention to details that made the animation series globally acceptable. Pulling out all those necessary details brought it to life, they created believable story, characters’ move and landscapes such as blue skies, white-capped mountains, green meadows, alpine animals and flowers. Thus, the television series opens with scenes of the Alps, a valley, Matterhorn-like mountain, followed by the scenes of Heidi walking with a little goat and then getting on a swing hanging by two long ropes as well as a theme tune ‘Oshiete (Tell me)’.
As for the story scripts, there are some changes by adding original episodes and characters created by the makers and animators. The Spyri’s original book contains many aspects of religion and strong Christian beliefs (Protestantism), but these aspects are omitted in the animation adaptation. Instead of emphasizing the religious messages such as the importance of belief in God, the series puts emphasis on humans and nature. They created a little canine friend for her, Josef (St. Bernard dog) to better illustrate her connection with animals and the natural world. In the series, Heidi is portrayed as a girl of simple and innocent and possessing the ability to make surrounding people (Peter’s blind grandmother, her unsociable grandfather, and Clara) cheerful and happy. In other words, Heidi changes the lives of the others with her relentlessly cheery disposition. Moreover, the series deliberately moves at a slow pace with one book expanded into 52 episodes. One of the third of the whole story was dedicated to the depiction of life on a mountain in the Alps where Heidi finds adventures and Clara gains health and learns to walk.

As previously mentioned, Miyazaki and Takahara who produced this series have later earned a reputation for extraordinary visual inventiveness and technical virtuosity, making historical contributions to the development of Japanese animation in the latter part of the 20th century. What most captures Japanese viewers is the beautiful depiction of nature and the lovely Heidi, a child of nature in the production. Thanks to the unprecedented hard work of the staff noted above, the scenery depicted in the production is spectacular and the ambiance is pastoral. In other words, the main reason why the animated television series has been loved by many Japanese audiences may be found in their interest in nature and cuteness or sweetness of Heidi as an animation character.

For understanding the appeal of the series, it is necessary to pay attention to the cultural and social context of its production and reception. Cuteness (kawaii) that Heidi has is an important part of Japanese culture, particularly in youth culture in Japan where many people have obsession with anything ‘cute’. When the animation was first shown in Japan in 1974, Japan was suffering pollution of the environment and people became sensitive to the environmental degradation and conservation of the natural environment. In the animation series, Heidi seems to be loved as a child of nature, a symbol for romanticism and lost innocence (All About Switzerland, 2005). The main theme embedded in the production must have had particular resonance to Japanese viewers of those days. Heidi and other characters from the series are turned into toys and goods, which are still very popular as iconic ‘cute’ anime characters.

Japanese Heidi Tourism in Switzerland

The majority of Japanese tourists visit Switzerland in groups on package tours partly because Switzerland is a popular destination for elderly people in their sixties or over in the travel market. The Swiss alpine landscape is one of the main reasons people travel to the country. In 2008, about 500,000 arrivals from Japan were recorded (See Table 3 below). It is reported that about 80 per cent of those visit in summer. As noted above, Switzerland was one of favourite countries as part of Europe for the Japanese tourists. The results of a study on images of Switzerland in the general population of Japan indicated that Switzerland was strongly associated with beautiful landscapes (mountains and Alps) and nature (Kuehn and Richard, 2003). The study was aimed at 1000 adults (18-69 years old), 90 % of
whose had never visited the country before. Amongst top eight popular image items, there was ‘Heidi, A Girl of the Alps’ that was cited by 5 per cent of respondents.

It was in the mid 1990s that some Japanese travel agents began to include Maienfeld into their package tours to Switzerland. Currently, most Japanese travel agents have integrated Maienfeld into their existing package tours to Switzerland, although most package tours include only a few hours of stopping in Maienfeld on the way from Zurich to St. Moritz. For example, on Switzerland Tourism Japan Office’s website (www.myswiss.jp) which people are able to search package tours to Switzerland, approximately 20 per cent of the total of 255 tours from April until September 2009 include Maienfeld as a stopping place for sightseeing. Thus, typical travel itinerary for Japanese tourists includes a visit or rarely overnight stay (about 10% of the package tours including the village) in Maienfeld after staying in Zurich en route to St. Moritz. It was reported in 2002 that Japanese tourists accounted for half of some 60,000 visitors to Heidi Village in Maienfeld (Deutsche Welle, 2002), although the majority of tourists visiting the Heidiland region are Swiss (70%) and German (20%), according to Heidiland Tourism. Other statistics bear evidence of popularity of Maienfeld and Bad Ragaz among Japanese tourists, in particular independent travellers. For example, the two destinations were included in Top fifty destinations for Japanese tourists in terms of the number of overnights at accommodation (See Table 4 below). Although the figures were still small compared to those of the top ten destinations, they exclude the number of day-trippers, most of who are on package tours in a large group and the two small villages have a very limited number of accommodation. According to Switzerland Tourism Japan Office, Maienfeld and Bad Ragaz were not included in Top 50 destinations in any other overseas markets. Thus, it has become one of travel characteristics of Japanese tourists, in particular independent travelers to stay overnights in Maienfeld or Bad Ragaz to experience the Heidi world. In response to the magnitude of Japanese tourists in Heidi, print items (such as hiking map) in Japanese, including menus translated, are provided at tourist facilities in Maienfeld.

Table 3
The number of arrivals of Japanese tourists at accommodation in Switzerland

<table>
<thead>
<tr>
<th>Year Number</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrivals overnights</td>
<td>522,674</td>
<td>416,306</td>
<td>320,593</td>
<td>Not available</td>
<td>333,202</td>
<td>347,299</td>
<td>594,951</td>
<td>324,554</td>
</tr>
</tbody>
</table>

Table 4
Top destinations in Switzerland for Japanese tourists (Overnights in Swiss hotels and health establishments: Country of origin: Japan)

<table>
<thead>
<tr>
<th>Name of destinations</th>
<th>Number of overnights (Jan-Oct, 2008)</th>
<th>Length of stay In accommodation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Fermat</td>
<td>80,903</td>
<td>1.9</td>
</tr>
<tr>
<td>2 Grindelwald</td>
<td>68,492</td>
<td>1.9</td>
</tr>
<tr>
<td>3 Interlaken</td>
<td>42,428</td>
<td>1.5</td>
</tr>
<tr>
<td>4 Zurich</td>
<td>40,430</td>
<td>1.6</td>
</tr>
<tr>
<td>5 Geneve</td>
<td>39,190</td>
<td>2.3</td>
</tr>
<tr>
<td>6 St.Moritz</td>
<td>23,811</td>
<td>1.5</td>
</tr>
<tr>
<td>7 Luzern</td>
<td>18,760</td>
<td>1.5</td>
</tr>
<tr>
<td>8 Lauterbrunnen</td>
<td>15,230</td>
<td>2.1</td>
</tr>
<tr>
<td>9 Opfikon</td>
<td>11,917</td>
<td>1.3</td>
</tr>
<tr>
<td>10 Bern</td>
<td>11,328</td>
<td>1.5</td>
</tr>
<tr>
<td>41 Bad Ragaz</td>
<td>752</td>
<td>1.6</td>
</tr>
<tr>
<td>43 Maienfeld</td>
<td>623</td>
<td>1.2</td>
</tr>
</tbody>
</table>

Source: Swiss Federal Statistical Office (SFSO)

Brief Content Analysis of online travel blogs (narratives)

In recent years, analyzing blog entries relating to trips to a particular destination has increasingly used as a useful tool amongst the academics. Blogs provide commentary and personal thoughts on a specific trip or destination. Internet blog narratives can be qualitative data that are freely available (Crotts et al, 2009). There are a number of sites dedicated to hosting travel blogs in Japanese. One of those is 4travel.jp that covers a wide range of travel information by word of mouth. Another is www.TripAdvisor.com which contains tourists’ comments for accommodation. In this study, the two websites were used to identify connections and relationships between Heidi and bloggers’ trip to Switzerland. Using Heidi as the keyword on the website of 4travel.jp, there were 115 results in 3610 travel blogs posted for Switzerland from people who has traveled to the country from 1990 to 2008 at the time of conducting this project. Excluding multiple entries and those with photographs only, 60 blogs (60 authors) were selected from 4travel.jp site and 8 blogs (8 authors) were selected from TripAdvisor.com site. For content analysis, a sample of 68 blogs was selected in total. Although many entries had accompanying a lot of photographs, commentaries only were used for content analysis done manually.

Travel Experience and behaviour in Maienfeld

Most common phrases to describe Maienfeld which 36 authors visited were ‘Heidi’s hometown’ (18 entries in total) while several bloggers mentioned ‘setting for Heidi, A Girl of the Alps. The majority of those stayed at hotels (Heidihof Hotel and Swiss Heidi Hotel) in Maienfeld clearly stated that they chose to stay at the hotel because they including their children like Heidi. Some wrote that it was an enjoyable stay surrounded by lush green meadows and mountains and listening to the
soft song of cowbells. In Maienfeld, a short hiking in the village visiting Heidi fountain and Heidi house was the most common activity while only five tourists walked up the grandfather’s hut (Heidialp) on the mountain. A few tourists commented that Heidi fountain did not look ‘cute’ and it was a disappointing spot. On the contrary, several bloggers wrote that they were able to see exactly the same landscapes portrayed in the Heidi animation. One who visited Maienfeld in 1997 reported that it was its same scenery as depicted in the animation that surprised her in the village. A female tourist who walked up to Heidialp with her husband and two small children in the summer of 2003 also reported that when seeing the house of Heidi’s grandfather she and her husband were wet with tears as the scenery was exactly the same as they remember through the animation and remarked on what a dreamily day it was. Other tourists recommended the long hiking up to Heidialp, describing the experience as positive, moving and refreshing because it offered a stupendous 360-degree view of Swiss Mother Nature and the grandfather’s hut was as it appeared on television screen.

Even those who did not visit Maienfeld (8 persons) frequently regarded Switzerland as Heidi’s Land or the world of Heidi. It was found that many people felt Switzerland to be Heidi’s land by looking at snow-capped mountains, green meadows, and pastoral sceneries through train windows. In commentaries from those visiting Grindelwald, Jungfrau, and Zermatt, such typical Swiss landscapes were often described as sceneries or atmospheric places from which Heidi would appear. Some of those who visited Grindelwald stated that the scenery around Grindelwald is the same as they had imagined as the world of Heidi. One tourist stayed in Switzerland for a week in the summer of 2007 wrote: ‘I was able to enjoy the land of Heidi to the full and heal through experiencing the world of Heidi everywhere I went.’ Several bloggers seemed to experience of ‘being or becoming Heidi’ in their stay in Switzerland. It seems clear that they expected to see natural landscapes imagined themselves through ‘watching’ the animation series, but not to seek out those shown in the series. This may be because they know the series is an animated one.

Some authors stated that they played Heidi getting on the swings as Heidi does in the opening sequence of the television series and song a theme tune from the series. Some confessed that the theme tune was stuck in their head during their stay in Switzerland. It was also observed that some authors tried to see the similar scenery Heidi saw in the television series, such as the scene in which the mountains looked like being on fire when the sun began to set and that filled with alpine flowers.

In term of motivation of visiting Switzerland, many blog authors wrote that it was their long-cherished dream held in their childhood to experience the world of Heidi themselves. One author explained in details: ‘I grew up dreaming that in Heidi’s land there are long swings, straw beds, white soft bread, and melting cheese’.

Although there is no empirical evidence that which of Heidi as animation or literature has affected the audiences’ interest in visiting Switzerland, many online travel blogs written by Japanese tourists and messages sent to a special television programme featuring the animation series indicate that it is the animated television series that has created and sustained interest in visiting Switzerland over time amongst Japanese viewers. Notable quotes include: ‘This summer (2004) I visited Switzerland where I have long adored because I like Heidi very much and wanted to visit the country by all means, I was very moved when seeing landscapes of Maienfeld and recognising them as I saw
in the animation series. I have lived hoping of becoming Heidi, but I am not young now, so I will pass my dream on to my children to be born someday’. One male viewer who knew that the animation production team did location hunting when the series was still being shown on television, went to Switzerland to see the locations a few years later. He felt that the village was as it was shown on television screen and as if Peter would come on the street and Heidi would appear on meadows.

Some news reports (e.g. Bechtel, 2005; Kirby, 2001) also indicate that many Japanese tourists visiting Switzerland want to see the world created by the animation Heidi. For example, for Japanese tourists meeting and taking a photograph of a St Bernard dog in Switzerland is an enjoyable travel experience because in the Japanese animation series a St Bernard dog is called ‘Joseph’ and a little goat is called ‘yuki-chan’. For Japanese tourists St Bernard dog is synonymous with ‘Joseph’ and a goat ‘Yuki-chan’. Thus, for most Japanese tourists, Switzerland is synonymous with ‘Heidi’s Land’ created in the animation series. Even today visitors can, therefore, enjoy being on a pilgrimage to similar or same scenes, recognising many of buildings and vistas known from the TV series, such as grandfather’s hut and the peak of the Alps including Matterhorn. The visit to those locations may evoke emotional experience such as happiness and sadness caused by watching the television programme.

Tourist Attractions with a theme of Heidi Animation in Japan

Even today, thirty-five years after the animation’s first broadcast, the continued popularity of Heidi series is reflected in the tourist industry in Japan. Targeting at devoted fans of the series, there are currently three tourist attractions with a theme of the animation series of Heidi in Japan. In Yamanashi prefecture in Japan, there is a theme park called ‘Heidi no mura (Heidi village)’ constructed around an image of Heidi’s world from the animated TV series. The park situated in a location with a fine view of the Southern Japan Alps used to be a flower park opened in 1998, but it had been in deficit operation for several years. It was reopened as Heidi village in 2006. Today, the theme park offers its visitors various experiences of the world of the popular Heidi animation with a diorama of Heidi’s life in the Alps and Alm-Uncle’s workshop. Since its re-opening, the Heidi village has attracted about 310,000 visitors a year with an increase of 100,000 (Yamanashi Nichinichi Newspaper, 2008). In Kobe-city which has a friendly relation with Maienfeld, there is a Heidi’s Pasture Café at Rokko Bokujo (farm). In Nasu in Tochigi prefecture, Heidi’s mountain hut is constructed at Rindo-ko family Farm. The farm is a theme park representing a small Switzerland.

Current Promotion through the use of the Heidi animation in Japan

The marketing campaign of Switzerland Tourism Japan Office includes joint activities with the production company of the animation Heidi, Zuiyo Eizo. One of these was the launching of a new pocket-sized guidebook themed around Heidi, Welcome to Heidi World in 2002. The booklet is the original guidebook written and produced by staff member of Switzerland Tourism Japan Office. The guidebook contains tourist attractions, mainly those related to Heidi and the author Spyri as well as detailed information about ‘real’ physical locations used for the animation series and other main film and television adaptations. The guidebook has been quickly found to be successful and the pint item has had the circulation of 280,000 copies making three time revisions to date since 2002.
During 2004, in honor of the 30th anniversary of the animated TV series, Switzerland Tourism Office in Japan was engaged in promotion activities in cooperation of the production company of the Heidi animation. Tie-ins between them included promotional materials featuring both cells of sceneries of four seasons from the animation and the photographs of same sceneries. Even this year, a special book featuring the world of the Heidi animation series was published to celebrate its 35th anniversary since its first broadcast. The book includes a special trip in which Heidi’s voice actress visited related locations used for the television series. Special Heidi exhibitions, in which large panels of photographs of ‘real’ landscapes in and around Maienfeld are displayed comparing scenes form the Heidi animation, will be open at various places in Japan during 2009. Switzerland Tourism Japan Office aims at converting the consumer’s interest in Heidi into a commitment for a future visit to Switzerland by making it clear to them that there are still ‘true’ or ‘real’ locations where many different scenes of the animation were based (Makino, 2009). Editorial in a popular magazine called MOE amongst female readers will be also developed.

CONCLUSION

As noted above, an increasing number of animated productions has given associations of specific places existing in a physical sense as well as motivations for travel. At the same time, the boundaries between live-action feature films screening in real locations and animated productions increasingly may blur. Locations acted as a model for animated productions provide visitors with their mediated versions in parallel to the real ones. In a way, appeal of landscapes or scenery provided in animated productions can be enhanced by elaborately painting them. Although it is impossible for fans to meet celebrity, the real people from the live-action film on locations, characters from animation can exist in viewers’ imaginations and even commercial goods and other memorabilia. Animated productions allow the visitors to fill in details with their imagination.

Both the book and the animation series of Heidi have had a very positive impact on Japanese international tourism to Switzerland. In excess of 35 years, the animation series, Heidi, A Girl of the Alps is one of key productions in fixing an image of Switzerland in Japanese consciousness. The case study of the animation Heidi indicated that it was images projected on the television screen through the animation series that many Japanese tourists wanted to experience. The strong connection between the animation Heidi and Switzerland still exists in the Japanese imaginary even if it is fictitious and fantastic or rather because it is fictitious and fantastic. The popular animation series of Heidi provides a fun tourism experience based on the fantasies associated with it.

Animation should not be dismissed as a diversion only for children. Japanese animated productions certainly have its universal appeal and have potential to become a catalyst for tourism with further development of new distribution channels of animation on the Internet. A pilgrimage to a loved place created by animation within viewers’ mind becomes a fruitful reality. A case study of Heidi, A Girl of the Alps indicates that animation images have shaped visitors’ impressions of place and have served as the currency for a range of tourist sites, attractions and promotional activities.

As visual media contents are internationally distributed and viewed, animation may dominate
leisure hours of millions of people on the globe. More research on animation-induced tourism would make a valuable addition to research on film-induced tourism. It is clear that there is a need for more research on the phenomenon of animation-induced tourism including its psychological and behavioural aspects.

REFERENCES:


ANIME PILGRIMAGE AND LOCAL TOURISM PROMOTION: AN EXPERIENCE OF WASHIMIYA TOWN, THE SACRED PLACE FOR ANIME “LUCKY STAR” FANS

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ABSTRACT

This paper examines how the town of Washimiya has become a mecca for anime lovers ever since fans from all around the country rushed to visit after it was used as a setting for the TV animation series Lucky Star. As a result, the town has successfully hosted two anime-related events or these fans. As a result, it was found that the local Commerce and Industry Association played a central role in each process. It was also discovered that, with the town's Commerce and Industry Association at the core, a local shrine, local shops, fans and corporations from outside the region (copyright owners and a tourist agency) were able to build mutually beneficial relationships as a backdrop to the current success.

Key Words: Washimiya, animation, Lucky Star, Anime Pilgrimage, Commerce and Industry Association

INTRODUCTION

Amidst the recent rapid development of media and communication technology, particularly with the advent of the Internet, individual communication capability has been noticeably enhanced, thereby transforming the various forms of communication. In response to this situation, the young generation is forming many segmented private communities, free from conventional local ties and business connections through social networking services (the services that provide social networks on the Internet, such as mixi, or the Japanese version of Myspace). These dramatic changes in communication activity and the establishment of a wide variety of communities based on the common use of the Internet, are remarkably transforming the tourism patterns of young people, who enjoy the new trends, and are also creating a huge effect on local tourism development. These changes, which vary immensely from conventional forms of tourism, can be termed the “tourism information revolution.”

This study seeks to examine the significance of the tourism information revolution in postwar Japan’s tourism history, with a focus on the anime enthusiasts’ participation in local tourism promotion and community development in the town of Washimiya, located in Saitama prefecture. Through this examination, the paper argues for the possibility of community revitalization based on tourism promotion in the age of the tourism information revolution.

TOURISM INFORMATION REVOLUTION

Table 1 outlines postwar Japan’s tourism history with a focus on the most important factors
affecting tourist behavior during three major segmented periods.

Table 1
Postwar Japan’s Tourism History with a Focus on Key Factors Affecting Tourist Behavior

<table>
<thead>
<tr>
<th>Periods and Characteristics</th>
<th>From the 1960s to the 1970s</th>
<th>From the 1980s to the 1990s</th>
<th>The 2000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key factors</td>
<td>Mass tourism (corporate-coordination-oriented)</td>
<td>New tourism (local-proposal-oriented)</td>
<td>Next-generation tourism (tourist-oriented)</td>
</tr>
<tr>
<td>Focus of tourism promotion</td>
<td>Corporate-coordinated resources as products (Economic resources)</td>
<td>Corporate-coordinated resources as products (Critical for community development)</td>
<td>Information as part of leisure activities (Platform for individual leisure types and private web-based networks)</td>
</tr>
<tr>
<td>Tourism information provider</td>
<td>Companies (airline, railway and bus, etc.) and travel agencies</td>
<td>Local communities (Tourism associations, administrators, NPOs and local residents)</td>
<td>Individuals (Blog, SNS and private web-based communities)</td>
</tr>
<tr>
<td>Informed content</td>
<td>Corporate-coordinated products</td>
<td>Local-proposed products</td>
<td>Individual preference</td>
</tr>
<tr>
<td>Communication forms</td>
<td>Company-customer One-way communication</td>
<td>Host-guest One-way communication</td>
<td>Peer-to-peer From interactive communication to networks</td>
</tr>
<tr>
<td>Key communities for tourism promotion</td>
<td>Corporate communities</td>
<td>Regional communities (Local connections)</td>
<td>Private web-based communities</td>
</tr>
<tr>
<td>Points of discussion</td>
<td>Corporate profit (Management strategy and short-term strategy for returns on investment)</td>
<td>Community revitalization through resort development (Myth of ever-higher land prices, speculation, spontaneity, local ties, exclusiveness, outsiders and volunteer theories)</td>
<td>Lifestyle (Preference, leisure, stylishness, moe (a key Japanese word expressing anime features) and private community-based factors)</td>
</tr>
<tr>
<td>Period background</td>
<td>Period of mass people</td>
<td>Period of new trend pursuit</td>
<td>Period of diverse options</td>
</tr>
<tr>
<td>Characteristics of media content</td>
<td>TV programs watched at home, national soap operas, popular national personalities and big-hit national songs</td>
<td>Enjoying TV programs and videos in private space, trendy dramas, ordinary-girl idols and music band boom (J-pop)</td>
<td>Internet movies, net dramas, net idols and Hatsune Miku (the character of a desk top music software)</td>
</tr>
</tbody>
</table>
First, during postwar Japan’s high-speed economic growth period (from the 1960s to the 1970s), social infrastructure was a critical factor for tourism, and its development triggered new tourist behavior. Mass transportation and speedy travel time were key factors for the establishment of public transit systems, such as bullet trains and jumbo jets, and continuous technological progress was made toward the maximization of carrying a high volume of passengers at a given time with a minimization of transit time. Thus, an efficient travelling pattern in which a particular package of tourists visited limited areas where public transit systems had been developed became common. This is the way mass tourism was established in our country. As an efficient method to handle such a form of tourism, package tours coordinated by travel agencies were developed. In this way, transportation companies (airline, railway and bus, etc.) and travel agencies played a central role in developing the tourist industry and the model of “corporate-coordination-oriented tourism” was created.

During the period that followed, around the bubble economy (from the 1980s to the 1990s), the value of public facilities and regional resources was a significant factor for tourism. During the years of the asset-inflated economy, resort development involving capital outside of local areas was actively conducted. Many local governments were also keen on strengthening tourism resource development through facility construction and hot spring excavations for tourism promotion based on regional revitalization projects (1988–89). In addition, after the collapse of the economic bubble, tourism promotion was regarded as a key strategy to revert devastated local economies. As part of this, public facilities and resources critical for local reinvigoration were redeveloped, but many local governments could not afford to drive tourism development, which inevitably necessitated tourism promotion to fall back on the initiative of local residents. This is how regional initiatives to create new forms of community-inhabitant-driven tourism that could be replaced with conventional mass tourism came alive in the 1990s. Based on this background and the resultant trends, current tourism in Japan exists as a “local-proposal-oriented tourism” led by community people.

However, the author considers that these trends have begun to dramatically change since 2000. In recent years, the Internet has transformed the way people behave and has replaced public transit infrastructure, public facilities and regional resources as the most significant factor for tourism. A typical example shows that the growing use of the Internet has enabled people to directly buy plane tickets without the intermediary service of travel agencies and to likewise, reserve a hotel room. The Internet has had an enormous impact on the behavior of individual tourists. Amidst this situation, the model of corporate-coordination-oriented tourism through the collaboration between transportation companies and travel agencies is undergoing a fundamental test of its significance and value.

In addition, another notable point is that individuals have gained influential communication tools through the advent of the Internet. That is, private companies usually provided tourism information in the system of corporate-coordination-oriented tourism, and local tourism associations played a central role in information provision within the framework of local-proposal-oriented tourism. But today, individual young-generation tourists, who have quickly become familiar with the Internet, have already posted information about destinations on their own personal blogs and websites, so that they can share that information with other Internet users. Furthermore, Internet users have organized a wide variety of web-based communities about travel, free from conventional local ties and business connections through SNS and other relevant media. For example, some people provide
and share information about sub-culture, such as animation, or other subjects which travel agencies and local communities have not yet realized have become the focus of tourists. That is, individual tourists are no longer just customers, but have finally obtained the position of providing tourism information. They have now become tourism producers.

As Table 1 shows, this situation is clearly different from conventional forms of tourism in the aspects of: critical factors for tourism, information provider, the specific content of information and tourism promotion communities. It represents the tourism information revolution.

ANIME PILGRIMAGE: NEW FORM OF TOURISM

The remarkable development of media technologies, such as VCD, DVD and the Internet, has enabled us to enjoy comics and animation beyond the wall of national borders and also to share those experiences in a contemporary framework. In particular, paid video sites and video-sharing sites, which were first created around 2000, have drastically transformed the way people enjoy animation. (In discussing the relationship between animation and video-sharing sites, it is currently necessary to bear in mind the fact that those websites involve many problems concerning copyrights. As the examination of these issues is beyond the scope of this study, the author would like to address them on a separate occasion.) The conventional models of terrestrial broadcasting and satellite broadcasting involve broadcasting time restrictions, but now we can enjoy any program or movie anytime, anywhere we like.

Given this situation, when animation movies become popular, young fans can watch them through on-line video-sharing sites beyond national borders and exchange information on the Internet. Such contemporary information-sharing among these fans creates cross-border travel in the form of an anime “pilgrimage.” Anime enthusiasts find locations where animations were shot and other places related to their creators, cherish them as “holy places” and enjoy visiting those special spots. As noted above, in these cases, the conventional resources of tourism are neither exploited nor prepared in the form of corporate-coordination-oriented tourism and local-proposal-oriented tourism, yet individual tourists themselves find enjoyment at their special spots on their own initiative. (This is clearly different from conventional tourism models.) In addition, there are some scattered cases in which this new type of tourist actually participates in community development during their repetitive visits to the spots and creates a new culture in collaboration with local residents.

A common factor detected in these community development cases based on “anime pilgrimage” is that local communities did not initially expect anime fans to visit their areas and did not have any intention of promoting tourism featuring anime-related spots; as enthusiastic anime fans repeatedly visited those local areas, they gradually formed a special emotional attachment to the places and became ardent supporters. The author considers that this new type of tourism involves hidden important elements to fundamentally change the ideas behind community development based on tourism.

In the following section, the author focuses on an animation called “Rakisuta” (Lucky Star), which was launched in 2007, and offers Washimiya Town, Saitama Prefecture, as a typical example of
the new style of tourism involving community development.

AN EXPERIENCE OF WASHIMIYA TOWN

Table 2 shows a chronological explanation of the anime “Lucky Star” and community development activities in Washimiya. (Information gained from interviews conducted with the Washimiya Town Commerce and Industry Association, local community and visitors anytime between April 2008 and January 2009.) It was in April, 2007 when the anime “Lucky Star” started to be aired on TV, that anime enthusiasts began to visit the town. In the opening scene of the anime, the gateway at the entrance to the Washimiya Shrine and the Otori-chaya Teahouse in front of the gate (managed by the Washimiya Town Commerce and Industry Association; see Photo 1) were drawn, along with main characters. Though the scene was run for just a few seconds, some pioneering fans spotted those locations and gradually began to visit the shrine. Subsequently, active coverage through anime magazines and the Internet depicted the town as the “sacred place” for “Lucky Star” fans and visitors to the town dramatically increased. The Commerce and Industry Association paid much attention to the behavior of those enthusiastic fans. They considered what to do about the situation, listened to the visitors and got in contact with the copyright holder of the anime, Kadokawa Group Publishing Co., Ltd. Consequently, a special event involving the anime’s voice actors and 3,500 participants was held on December 2, 2007, in the Washimiya Shrine and the Otori-chaya Teahouse, with Kadokawa’s great consideration given to local promotion. On this occasion, some fans worked as volunteer security guards for the event. Following this first event, each time other relevant events were held, voluntary groups of fans were organized to work as security guards.

Based on the above-mentioned special opportunity, the local Commerce and Industry Association fulfilled the desires of delighted fans that had come all the way to the town by improving the mid and long-term management of their stores. They produced original goods for sale and also planned and conducted sales campaigns for anime fans. In particular, they keenly listened to the fans and accordingly produced original goods which would meet their expectations, and developed the products in collaboration with voluntary sympathizers. Amidst this growing popularity of the town among fans, 130,000 New Years celebrants gathered at the shrine in 2007; their number increased to 300,000 in 2008 and even hit a record of 420,000 in 2009. In addition, on April 1, 2008, the town designated the six Hiiragi family members of the animation as special residents and held a special ceremony to grant certificates of residence with the participation of three voice actors (Hiiragi sisters and Minoru Shiraishi) on April 6.
Table 2
A Chronology of the Anime “Lucky Star” and Community Development Activities

<table>
<thead>
<tr>
<th>Year</th>
<th>Main Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>The four-panel cartoon “Lucky Star” was first published in a Kadokawa monthly game magazine called Comptiq as a serial story.</td>
</tr>
<tr>
<td>2004</td>
<td>An old house beside the Washimiya Shrine was renovated and rebuilt as the Otori-chaya Teahouse.</td>
</tr>
<tr>
<td>March</td>
<td>The anime “Lucky Star” started to air on TV (ending in September). In its opening scene, the gateway of the shrine and the teahouse was drawn.</td>
</tr>
<tr>
<td>2005</td>
<td>Anime fans began to visit the shrine in a small number.</td>
</tr>
<tr>
<td>April</td>
<td>On May 4, a special coterie magazine called “Groupie! Sailor Suit” announcing the televising of “Lucky Star” was published and shooting locations around the town were introduced.</td>
</tr>
<tr>
<td>2007</td>
<td>Supplementary material entitled “A Bookmark of Visits to Locations Related to Lucky Star (a double-sided poster) was added to the August issue of the Monthly New Type (Kadokawa) and it reported that the animation was set around the Washimiya Shrine.</td>
</tr>
<tr>
<td></td>
<td>Many anime fans began to visit the shrine. They often put up votive wooden tablets with anime characters drawn on them and took souvenir pictures there.</td>
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<td></td>
<td>A resident of neighboring Kuki city wrote in his website that he was concerned that many anime nerds gathering in the shrine would disturb the order of the area. Sankei Shimbun reporters looked at the post and interviewed the Washimiya Town Commerce and Industry Association. Their news was published on the Internet.</td>
</tr>
<tr>
<td></td>
<td>In response to this situation, the local Commerce and Industry Association started to interview visitors to the shrine and met a person who became the future leader of volunteer staff.</td>
</tr>
<tr>
<td>July</td>
<td>People other than anime enthusiasts also began to visit the town to see the reported votive tablet and the shrine.</td>
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<tr>
<td></td>
<td>The Commerce and Industry Association staff asked for ideas about souvenirs from Washimiya in the 2ch website of “Shrine OFF.”</td>
</tr>
<tr>
<td>August</td>
<td>The anime “Lucky Star” stopped being broadcasted on TV.</td>
</tr>
<tr>
<td>September</td>
<td>The Commerce and Industry Association conducted research of the animation and contacted Kadokawa Publisher. They drew up a blueprint for their plan and submitted it to the publishing house.</td>
</tr>
<tr>
<td>September</td>
<td>Two members of the Commerce and Industry Association and its vice chairman had a meeting with Kadokawa’s staff at its head office. The publisher proposed that the town have a special event featuring the animation.</td>
</tr>
<tr>
<td>October</td>
<td>On December 2, the town hosted a special event called “Lucky Star Brunch &amp; Official Homage-Paying in Washimiya.” About 3,500 people participated in the event.</td>
</tr>
<tr>
<td>December</td>
<td>On December 3, a special product called “Paulownia-Made Votive Tablet-Style Mobile Phone Strap” was first put up for sale. Seventeen stores in the local</td>
</tr>
</tbody>
</table>
community released a total of 1,000 copies for sale and they were sold out just 30 minutes after the stores had opened.

On a scratch card of “Washimiya Year-End Sales Campaign in 2007” were drawn the characters of “Lucky Star.”

On December 20, the special mobile phone strap was put up for its second sale. Forty three stores in the community prepared a total of 3,000 copies and they were sold out one hour after the stores had opened.

A special coterie magazine called “Groupie! Sailor Suit in 2007,” commemorating the end of the Televising of “Lucky Star,” was published, introducing many shooting locations in detail.

Around this time, various media, including newspapers, began to give the town of Washimiya big coverage.

Table 3
A Chronology of the Anime “Lucky Star” and Community Development Activities in Washimiya Town: 2008

<table>
<thead>
<tr>
<th>Year</th>
<th>Main Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2008</td>
<td>The number of visitors to the Washimiya Shrine during the first three days of the new year increased by 170,000 from the previous year to 300,000 according to a survey by the Saitama Prefectural Police Regional Department. The local Commerce and Industry Association prepared new year’s special goods for Lucky Star fans. Local stores ran their operations on new year’s eve and during the new year period for those fans.</td>
</tr>
<tr>
<td>February</td>
<td>On February 10, the special mobile phone strap was put up for its third sale. Sixty stores in the community prepared a total of 8,500 copies.</td>
</tr>
<tr>
<td>March</td>
<td>From March 30 to April 6, the Washimiya Commerce and Industry Association collaborated with the city of Satte Commerce and Industry Association (in Satte City) to coordinate a big sales campaign called “Lucky Sale” for anime fans.</td>
</tr>
<tr>
<td>April</td>
<td>On April 1, Washimiya town designated the six Hiiragi family members of “Lucky Star” (including Hiiragi Kagami and Tsukasa sisters) as special residents. On April 6, the town hosted the Lucky Star-featured third anniversary festival for the Otori-chaya Teahouse. In cooperation with local administrators, the Commerce and Industry Association invited the two voice actors for the Hiiragi sisters and had a special ceremony to grant certificates of residence. Following this event, the town also distributed those special certificates for the Hiiragi family to anime fans. On the same day, the town also hosted a fan-participation-oriented event in the precincts of the Washimiya Shrine. A total of 4,000 people participated in the event. On that day, the town coordinated the “Event Access Tour” in collaboration with Kinki Nippon Tourist Co., Ltd. On April 7, the town distributed the special certificates for the Hiiragi family to the public at a unit price of 300 yen. The town issued 10,000 copies for a limited sale.</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
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</tr>
<tr>
<td>April 6</td>
<td>The Commerce and Industry Association began to host a major event called “Lucky Star” Restaurant Stamp Rally” with the participation of 12 stores in the community. They used Lucky Star characters for the stamp mount and premium goods for the fans that successfully ate all of their food.</td>
</tr>
<tr>
<td>June</td>
<td>Around this time, the chairman of the Haji Festival Execution Committee proposed to the Commerce and Industry Association that they permit Lucky Star fans to participate in the traditional festival in autumn.</td>
</tr>
<tr>
<td>August</td>
<td>On August 9, all the 10,000 copies of the special certificates for the Hiiragi family were sold out.</td>
</tr>
<tr>
<td></td>
<td>In early August, the Haji Festival Execution Committee decided to feature the “Lucky Star Palanquin” in the event in September. The town invited public participation for 100 portable shrine carriers through the official website of the Commerce and Industry Association and a notice put up at the teahouse. During the application period, they received a total of 114 applications in three days.</td>
</tr>
<tr>
<td>September</td>
<td>In early September, the town installed 40 lights in the street along the shrine, which cost a total of 3 million yen, through the sale of the special certificates for the Hiiragi family.</td>
</tr>
<tr>
<td></td>
<td>On September 7, more than 120 carriers participated in the Haji Festival and marched through the street carrying the special portable shrine.</td>
</tr>
<tr>
<td></td>
<td>On September 9, the “Lucky Star Palanquin” was displayed at the Washimiya Municipal Museum. The portable shrine was exhibited as of October 1.</td>
</tr>
<tr>
<td></td>
<td>On September 7, a special coterie magazine called the Lucky Star Walker featuring its shooting locations and community development projects in Washimiya was published.</td>
</tr>
<tr>
<td></td>
<td>On September 24, the “Lucky Star Restaurant Stamp Rally” (starting on April 6) ended.</td>
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<tr>
<td></td>
<td>On September 26, the “Lucky Star OVA” was put up for sale.</td>
</tr>
<tr>
<td>December</td>
<td>From December 20 to 28, the town hosted a big year-end sales campaign called “Lucky Sale.”</td>
</tr>
<tr>
<td></td>
<td>From 9:00 p.m. on December 31, the town hosted the “New-Year Votive Tablet Fair in Washimiya.” Local stores prepared 12 types of Lucky Star-featured votive table-style mobile phone straps.</td>
</tr>
<tr>
<td>January 2008</td>
<td>The number of visitors to the Washimiya Shrine during the first three days of the new year hit a record of 420,000.</td>
</tr>
</tbody>
</table>

In response to this situation, the Commerce and Industry Association hosted a major event called “Lucky Star Restaurant Stamp Rally” beginning on April 6, 2008, (ending on September 24). This event, coordinated by the local organization, was intended to encourage local stores to emphasize their original core value without depending on anime character goods. Twelve local restaurants prepared a special menu featuring different anime characters and made a plan to give premium goods to customers who ate all these foods. Many fans enjoyed visiting the twelve stores scattered around the town. Through this special event, the Commerce and Industry Association succeeded in enticing anime fans to stroll through the entire shopping district and the entire town, as well as visit the shrine and the teahouse. In addition, each store highlighted its own menu as well as its goods, and this
strategy worked well. Individual store owners and individual fans communicated with one another more actively than before, and some fans took a liking to particular stores. These store owners and local residents got the impression that many of those fans were good-mannered, young people.

In this way, local communities and anime fans developed the solid foundations for good relationships. In June 2008, the Haji Festival Execution Committee proposed that those anime fans participate in the traditional local event, “Haji Festival”. This suggestion was epoch-making. The festival, with its long history, had come to a cessation once, but revived in 1983 and was thereafter held every year in September. The committee suggested that the fans carry the “Lucky Star Palanquin” featuring anime characters in the festival. In response to this proposal, the Commerce and Industry Association invited public participation for portable shrine carriers and some fans also joined in the production of the palanquin. On the festival day of September 7, more than 120 carriers paraded
through the street (see Photo 2).

In the beginning, many fans spotted and visited locations for the animation. Subsequently, they participated in related events along with the stamp rally and also became familiar with community people. This was how they collaborated on community development.

CONCLUSION

The development of the town of Washimiya community revitalization project featuring the anime “Lucky Star” is characterized by the following four main factors:

(1) Web-based word-of-mouth communication among anime fans enticed them to visit the town. (Conventionally, sightseeing guidebooks and pamphlets were main media used to attract visitors, but online communication tools, such as blogs and SNS, became new media used to attract tourists.)

(2) Local Community communicated with anime fans on the Internet. (Conventionally, marketing companies and consulting firms investigated the tourism market, but the local Commerce and Industry Association communicated directly with anime fans on the Internet.)

(3) Visitors played a central role in community promotion. (Anime fans replaced event-planning companies and local tourism promotion firms as a main player in community promotion and development.)

(4) Web-based communities and local inhabitants got closely connected with each other and the border between them became indistinct. (Through community development projects, web-based communities and local people constructed tight cooperative relationships well beyond their walls.)

These characteristics show that tourism promotion is gaining original production and improvement systems similar to the “open source” structure (in which source codes that comprise a design for software are published for free so that everyone can improve and redistribute the software).

Then, why was such open source system constructed in Washimiya? The author speculates that the potential power of the animation enabled the system to be built. More specifically, the anime “Lucky Star” worked as the connector between online communities and local residents and also as a common factor for interactive communication. Anime enthusiasts and local community people could communicate with each other in various ways, free from reality restrictions beyond their walls, simply because the animation was something imaginary, because it was not exclusively owned by either the local people or the fans. In addition, the Commerce and Industry Association, the teahouse and individual store managers acted as the platform (networking point) for such communication.

Today, individuals can widely send out various messages through information infrastructures, such as the Internet, and people sharing such information form online communities. But such web-based communication differs from real-world communication in both mode and code. Web-based
communities and real regional communities rarely have interactive exchanges. As a matter of fact, most of today’s criticism of the Internet is based on the gap between “virtual relations” and “real relations.”

However, many “Lucky Star” fans visited Washimiya and communicated with local people. In this respect, as the stamp rally signifies, it was quite significant that the local Commerce and Industry Association and individual store managers focused on their own core businesses, while featuring the anime “Lucky Star” so that they would entertain fans. In addition, the initial purpose of community development was not to attract tourists and promote local tourism but to satisfy anime fans who came all the way to the town. It made a great difference that individual store managers, running a wide variety of businesses, not travel agencies, played a pivotal role in entertaining fans. What would disappoint fans most was if their favorite animation was deliberately used just as a means of local community promotion. The way those fans behaved was also wonderful. They had a great love for the animation and adored the town as a “sacred spot.” Naturally, they behaved with self-restraint and modesty. They were good-mannered enough to collect their trash and work as volunteer staff for events. Their behavior was even better than that of visitors to other famous tourist spots in Japan.

The anime “Lucky Star” worked properly as the common language between community people and fans and also as a catalyst for better communication and mutual understanding. Many fans told the author that they were glad that the town had readily accepted them and that they had felt delighted and relaxed to be there.

This special case suggests that we can seek a new style of community development appropriate for the tourism information revolution era beyond the conventional model of “host and guest.” This case shows that people sharing affection for the same animation get together to create a new form of culture, well beyond the framework of host or guest, insider or outsider. The case also provides important implications for tourism as a mechanism for peacemaking and cultural exchanges.

Of course, this correlation between an animation and community development is currently one among a few successful cases. In fact, there are some cases in which anime pilgrims and local residents had trouble. This study does not blindly admire web-based communities and the young-generation culture.

However, the current youth will play a central role in promoting next-generation tourism. It is very important to focus on the new nascent tourism of these young people and actively evaluate its positive aspects. At least the author thinks that the Washimiya case suggests that young people’s senses and hearty attitudes will change next-generation tourism and community development into more humane enterprises. Now that the period of a steady economic growth is over, young generations are enormously concerned about their future. The author considers that in this situation, young people have begun to shift their mindset from tourism as a form of consumption to tourism as a lifestyle.

It is a significant challenge of future research to analyze the advantages and disadvantages of
ACT, Anime Content-based Tourism (tourism induced by anime content or tourism focusing on anime content as its primary resources), without neglecting the above-noted phenomena merely as a form of sub-culture, and to consider and evaluate the nascent young tourism culture from the perspective of major social trends.
A STUDY ON IMPACT OF ANIME ON TOURISM IN JAPAN: A CASE OF “ANIME PILGRIMAGE”

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Division of Tourism Creation
Hokkaido University

ABSTRACT

Recently, in Japan, some of anime fans make “Anime Pilgrimage” which is a kind of tourist behavior. People making an “Anime Pilgrimage” are called “Anime Pilgrims”. Some cases of “Anime Pilgrimage” evolve into movement of regional development. In these cases “Anime Pilgrims” collaborate with local residents spontaneously, hold an event and make souvenir or goods. The objective of this paper is to clarify characteristics of “Anime Pilgrim” using questionnaire survey and face-to-face interviews.

Key Words: Anime Pilgrimage, Anime Pilgrim, Mecca for Anime fans, Lucky Star, tourist behavior

INTRODUCTION

Recently, in Japan, some of anime fans make “Anime Pilgrimage” which is a kind of tourist behavior. People making an “Anime Pilgrimage” are called “Anime Pilgrims”. They make a pilgrimage to “Mecca for Anime Fans”. This is tourism destination for “Anime Pilgrim”. “Mecca for Anime Fans” is location for anime and being accepted as valiant place by anime Fans (Yamamura 2008). Today, “Mecca for Anime Fans” scatters around the country (Okamoto 2009). Figure.1 indicates places of some of the most popular Mecca for Anime Fans.

![Figure 1](image_url)
Locations of “Mecca for Anime Fans” in JAPAN
One of the main intensions of “Anime Pilgrimage” is to shoot the scenic photos of “Mecca for Anime Fans”. In many cases “Mecca for Anime Fans” is detected by anime lovers although anime production does not specify the precise location being used for background of anime. Pioneering “Anime Pilgrim” put out the information of “Mecca for Anime Fans” on the Internet. Follower “Anime Pilgrim” gets these information and makes a pilgrimage to Mecca (Okamoto 2008). Photo1 shows examples of “Mecca for Anime Fans”.

Photo 1
Examples of “Mecca for Anime Fans”
(Source: Photograph courtesy of the author, 2008)

It would appear that “Anime Pilgrim” has no interest in communicating with others or knowing various things about regional culture because his focus of interest is location of anime. But some cases of “Anime Pilgrimage” evolve into movement of regional development. In these cases “Anime Pilgrims” collaborate with local residents spontaneously, hold an event and make souvenir or goods (Yamamura 2008; Okamoto 2009; Yamamura, Okamoto, Matsumoto and Sakata 2008).

As mentioned above, “Anime Pilgrimage” seems to be a case that tourist and local residents develop a collaborative relationship. There is possibility that analysis of these cases clarify some conditions for developing a good relationship between tourists and local residents. This paper examines “Anime Pilgrimage” especially focus on “Anime Pilgrim”. The principal objective of this paper is to clarify characteristics of “Anime Pilgrim” in Washimiya.

METHODOLOGY
This research adopts the following two methods in order to accomplish the above mentioned objective. One is questionnaire survey at Otori-chaya Teahouse in front of the gate of Washimiya Shrine recognized as “Mecca for Anime Fans” by fans (from August 3, 2008 to August 10, 2008 without 5). Another is face-to-face interviews. Interviewees are the Washimiya Town Commerce and Association, local community and Anime Pilgrim anytime between April 2008 and January 2009.

RESULTS

Results of two surveys are displayed in the following.

(1) Results in the questionnaire survey (see Table 1 & Table 2)

1. About Gender, male makes up 87.3%.
2. About Age, person between 10 and 39 years of age makes up 86.8%.
3. About District of residence, persons who live in Kanto district make 58.0%. Remaining 52% persons live various districts including foreign country.
4. About Traveling Companion, 30.7% of “Anime Pilgrims” travel without traveling companion. 66.5% of them travel with friends, family and relatives.
5. About Duration of travel, 72.2% of “Anime Pilgrims” took a day trip.
6. About Number of times visiting Washimiya, 57.1% of “Anime Pilgrims” visited Washimiya for the first time. 39.6% of them visited Washimiya more than once.
7. About Usage of Service offered by travel agency, most of them (96.7%) did not use a service provided by travel agency.
8. About Method of transport (outward), 45.3% of them visited Washimiya by train. 34.4% of them use private car. 20.3% of them use other transportation.

Table 1

<table>
<thead>
<tr>
<th>Results in Questionnaire Survey 1</th>
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</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td><strong>n = 212</strong></td>
</tr>
<tr>
<td>(%)</td>
</tr>
<tr>
<td>Gender</td>
</tr>
<tr>
<td>Male</td>
</tr>
<tr>
<td>Female</td>
</tr>
<tr>
<td>No answer</td>
</tr>
<tr>
<td>Age</td>
</tr>
<tr>
<td>10-19 years</td>
</tr>
<tr>
<td>20-29 years</td>
</tr>
<tr>
<td>30-39 years</td>
</tr>
<tr>
<td>40-49 years</td>
</tr>
<tr>
<td>50-59 years</td>
</tr>
<tr>
<td>60-69 years</td>
</tr>
<tr>
<td>No answer</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>District of residence</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hokkaido</td>
<td>2 (0.9)</td>
</tr>
<tr>
<td>Tohoku</td>
<td>10 (4.7)</td>
</tr>
<tr>
<td>Hokuriku</td>
<td>1 (0.5)</td>
</tr>
<tr>
<td>Koshinetsu</td>
<td>8 (3.8)</td>
</tr>
<tr>
<td>Kanto</td>
<td>144 (58.0)</td>
</tr>
<tr>
<td>Tokai</td>
<td>22 (10.4)</td>
</tr>
<tr>
<td>Kinki</td>
<td>9 (4.2)</td>
</tr>
<tr>
<td>Chugoku</td>
<td>4 (1.9)</td>
</tr>
<tr>
<td>Shikoku</td>
<td>0 (0.0)</td>
</tr>
<tr>
<td>Kyushu</td>
<td>1 (0.5)</td>
</tr>
<tr>
<td>Okinawa</td>
<td>1 (0.5)</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>1 (0.5)</td>
</tr>
<tr>
<td>No answer</td>
<td>9 (4.2)</td>
</tr>
</tbody>
</table>

Table 2
Results in Questionnaire Survey 2

<table>
<thead>
<tr>
<th></th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travelling Companion</td>
<td></td>
</tr>
<tr>
<td>Travelling alone</td>
<td>65  (30.7%)</td>
</tr>
<tr>
<td>Friends</td>
<td>113 (53.3%)</td>
</tr>
<tr>
<td>Family or relatives</td>
<td>28  (13.2%)</td>
</tr>
<tr>
<td>No answer</td>
<td>6   (2.8%)</td>
</tr>
<tr>
<td>Duration of travel</td>
<td></td>
</tr>
<tr>
<td>Day's trip</td>
<td>153 (72.2%)</td>
</tr>
<tr>
<td>Staying over night</td>
<td>53  (25.0%)</td>
</tr>
<tr>
<td>Local Residents</td>
<td>2   (0.9%)</td>
</tr>
<tr>
<td>No answer</td>
<td>4   (1.9%)</td>
</tr>
<tr>
<td>Number of times visiting Washimiya</td>
<td></td>
</tr>
<tr>
<td>First time</td>
<td>121 (57.1%)</td>
</tr>
<tr>
<td>Second time</td>
<td>21  (9.9%)</td>
</tr>
<tr>
<td>Third time</td>
<td>11  (5.2%)</td>
</tr>
<tr>
<td>More than three time</td>
<td>52  (24.5%)</td>
</tr>
<tr>
<td>Local residents</td>
<td>6   (2.8%)</td>
</tr>
<tr>
<td>No answer</td>
<td>1   (0.5%)</td>
</tr>
<tr>
<td>Service offered by travel agency</td>
<td></td>
</tr>
<tr>
<td>Use</td>
<td>5   (2.4%)</td>
</tr>
<tr>
<td>Not use</td>
<td>205 (96.7%)</td>
</tr>
<tr>
<td>No answer</td>
<td>2   (0.9%)</td>
</tr>
<tr>
<td>Methods of transport (outward)</td>
<td></td>
</tr>
</tbody>
</table>

47
Train 96(45.3)
Private car 73(34.4)
Others 43(20.3)
(containing bicycle, bike, on foot, etc.)

(2) Results in the face-to-face interview survey

Guidebook, Votive wooden tablets, and Black Board Art

One “Anime Pilgrim” made and published guidebook at one's own expense (see Figure.2). He said that he made and published guidebook for Washimiya and Lucky☆Star. He had a lot of anxiety about fear of “Anime Pilgrims” causing annoyance to the general public living in the vicinity. He published guidebook in order to encourage “Anime Pilgrims” to make smooth pilgrimage for “Anime Pilgrims” because he thought in case “Anime Pilgrims” hang around residential area, local residence lead to insecurity.

Another “Anime Pilgrim” put up votive wooden tablets drawn picture of anime characters (see Figure.2). “Anime Pilgrims”, other tourist and local residents enjoy seeing this work. In addition there is also an “Anime Pilgrim” drawing anime character on blackboard in front of Otori-chaya Teahouse (see Figure.2).

Communicating with local residents, other pilgrim and Commerce and Industry Association

“Anime Pilgrim” communicates with local residents, other “Anime Pilgrim” and Commerce
and Industry Association. Some of local retail store keepers said that “Anime Pilgrims” are very good-mannered young man.

3. Various volunteer works

“Anime Pilgrims” worked as volunteers. Photo.2 shows the “Lucky Star Palanquin”. Two local residents built frame and two “Anime Pilgrims” drew and painted the picture without charge. One of two “Anime Pilgrims” often drew votive wooden plates. One local resident said that they seemed to enjoy creating palanquin very much.

![Photo 2](image)

**Photo 2**

The “Lucky Star Palanquin” (left: overview / right: parts)
(Source: Photograph courtesy of the author, September 2008)

Photo 3 shows “Paulownia-Made Votive Tablet-Style Mobile Phone Strap”. Some of “Anime Pilgrims” provide a flow of ideas to Commerce and Industry Association again and again. It’s sold a total of 12,500 copies from December 2007 to March 2008.

![Photo 3](image)

**Photo 3**
CONCLUSION

Considering the results of questionnaire survey, it means that most of “Anime Pilgrims” in Washimiya are young male. They come from all over the country and they travel alone or with few companions without using service of travel agency. In addition to “Anime Pilgrims” use different modes of transportation.

Considering the results of face-to-face interviews, “Anime Pilgrims” in Washimiya has three characteristics as shown below.

1. Showing Creativity
2. Communicating with local residents or others
3. Collaboration with local residents or others

“Anime Pilgrims” are keen to play an active role of volunteer staff for making the event a success or making better souvenir or character goods. They are lavish with help. In fact they seem to enjoy these activities.

Here, this paper clarified “Anime Pilgrims” in Washimiya. But there is possibility that “Anime Pilgrims” in Washimiya are special pilgrims. Therefore being required further investigation by analyzing “Anime Pilgrims” in other “Mecca for Anime Fans”.

In addition, the problem is that “Anime Pilgrims” in Washimiya get what type of psychological rewards by making pilgrimage or communicating with others. This problem should be clarified by deeply analyzing “Anime Pilgrims” in Washimiya.

REFERENCES


EMPIRE AND ROMANCE: MOVIE-INDUCED TOURISM AND THE CASE OF THE SISSI-MOVIES

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ABSTRACT

Existing literature discusses movies and television as parts of destinations’ image formation as well as influencing factors in tourists’ travel behaviour. However, there still seems to be a lack of knowledge regarding the details of such screen-related influence effects. This study attempts to shed light onto some of these screen-related aspects and their role in influencing travel decisions. In particular, it examines the role of the Austro-German Sissi movies in attracting visitors to Vienna, Austria which served as a major setting for the movie. The findings support the notion of movie-induced tourism by illustrating that the Sissi movies contributed to travellers’ choice to visit Vienna and the film location.

Key Words: movie-induced tourism, travel decisions, Sissi, destination images.

INTRODUCTION

The growing worldwide phenomenon of tourists flocking to destinations or attractions as a result of them being featured in the media alongside with a general belief that the consumption of film or TV shows induces people to amplify or change their consumption of tourism products raised questions on film-induced tourism. Lately, researchers acknowledged the importance of movies in influencing perceptions and motivating people to travel to certain tourism nations or destinations (O’Connor et al. 2008; Kim et al. 2006; Warnick et al. 2005; Busby and Klug 2001). On the one hand tourism destinations attempt to support their brand by product placement in additional TV shows or movies (e.g. as in the case for Austria producing TV shows such as The Mountain Doctor for the German sending markets) (Riley and Van Doren 1992). On the other hand movies or TV shows also can initiate or stimulate demand on recently explored, developing or established tourism destinations (Sing and Best 2004). During the last years, research has been initiated in the field of movie-induced tourism mainly with regard to the role of film in influencing travel (e.g. Im and Chon 2008; Beeton 2000; Tooke
and Baker 1996) and film-induced tourist motivation (e.g. Beeton 2005; Macionis 2004). Recently, Im & Chon (2008) explored the influence of movies on the tourist behaviour by the case of the movie The Sound of Music (USA 1965). For this paper, the authors chose the popular Austro-German Sissi movies which were mainly shot in the city of Vienna and other Austrian and Bavarian destinations, to shed more light on the impact of movies on travel behaviour and destination selection.

The Sissi movies portray Austria’s imperial family in the second half of the nineteenth century. While there is a comprised English version, the German version holds in fact three subsequent movies, with Karl-Heinz Boehm and Romy Schneider in the leading characters. Produced during years 1955-1957 the trilogy tells the story of the young daughter of Duke Max of Bavaria who gets married to the young Austrian emperor Franz-Joseph 1st, hence becoming empress of the Austrian-Hungarian Empire. The movies chronicle her life from her childhood days at Lake Starnberg in Upper Bavaria (Germany) throughout her difficult life at the imperial court in Vienna. In a time that was marked by the end of foreign occupation, the signing of the Austrian Treaty (on May 15th 1955) and Austria becoming a united and neutral state, the director Ernst Marischka realized people’s hunger for harmony and romance at that time and thematizes the love story between Elisabeth and Emperor Franz Joseph. As the real life of the historic figure Sissi was heavily problem burdened, Marischka intentionally ignored the unpleasant periods in life and the dark sides of Elisabeth’s character instead focussing on the romantic episodes, big emotions and imperial splendour. As after the war people were longing for the good old times, the films instantly became a tremendous success. The first movie didn’t only set record attendance in Austria and Germany but also abroad (Madrid, Helsinki, Paris). Since their release, the movies have played their role in creating and maintaining the image of Vienna as a classical, elegant, and imperial city throughout the years. 50 years after their release - TV channels all over Europe show the movies every now and then and regularly during Christmas time.

LITERATURE REVIEW

It is a widely accepted notion that screen products featuring tourist destinations and reviewing travel services and products can have a positive impact on sales of these products. If locations or tourist attractions are employed less commercially in movies or TV series, they can as well (if not more) create effective tourism impact by inducing travellers to visit the screened locations (Young and Young 2008; Beeton 2006; Busby and Klug 2001; Beeton 2001; Iwashita 1999; Riley et al. 1998; Tooke and Baker 1996; Riley and Van Doren 1992; Butler 1990). An increasing number of academic research has documented such effects of the media as popular culture on tourism (Busby and Klug 2001; Beeton 2001; Iwashita 1999; Mordue 1999; Sargent 1998; Riley et al. 1998; Schofield 1996). In the tourism industry, which is widely regarded as a trade in of images, dreams, expectations and fantasies (Selwyn 1996; Squire 1996), visual forms of popular culture – such as movies and television – have been proven to influence tourists’ ideas and beliefs about a place (Lipschultz and Hilt 2002, Markwell 2001). Insofar, media representations and images of tourism destinations have been identified as playing an important role in influencing people’s travel decision-making processes which form the basis for tourists’ choice-making of which place to visit (Echtner and Ritchie 1991; Butler 1990; Gartner 1989; Hunt 1975; Gunn 1972).
As movies have been acknowledged as to being influential factors to attract visitors to film locations (Kim et al. 2006; Warnick et al. 2005), various researchers have produced evidence for this new form of cultural tourism which is often referred to as ‘film-induced tourism’ (Beeton 2005), ‘media-related tourism’ (Busby and Klug 2001), ‘movie-induced tourism’ (Riley et al. 1998) or ‘popular media induced-tourism’ (Iwashita 2008). The phenomenon of movie-induced tourism and its impacts is often measured in terms of visitor increase and the benefits created from screen-induced tourism in a particular location where the film or series was shot (Connell 2005; Macklin 1999; Winsa 1999; Riley et al. 1998; Tooke and Baker 1996; Riley and Van Doren 1992). Whereas often the tourism created from an increased influx of film-induced visitors is beneficial at some locations, it can also produce serious problems at others. Beeton’s (2001) study of the impacts of film-induced tourism on a small seaside villa in Australia highlights the former in showing how the location’s traditional holiday market got replaced by an influx of higher-spending watchers of the related television series. Increased tourism resulting from screen effects can bring considerable economic benefits upon the screened location such as increase in number of jobs, additional business opportunities etc. (Beeton 2001b; Riley & al. 1998). Also, there is evidence of a range of negative impacts associated with film-induced tourism including loss of privacy on the side of the locals, congestion, change in the visitor “type” (Beeton 2005, Mordue 2001), disenfranchisement and loss of community control (unknown 1995; Mader 2002) as well as physical effects on a place (Beeton 2004). In order to profitably direct such film-induced impacts on visitors and visited, it is vital to also adopt tourism marketing perspectives on film-induced tourism. The contributions of several authors (Beeton 2005; Tooke and Baker 1996; Grihault 2003; Riley and Van Doren 1992) support the notion that the media can be used as effective destination marketing promoters.

Such marketing considerations prompt the question in which ways screen products influence in the context of destination images. While several authors claim the augmenting influence of media on individual and societal beliefs as well as behaviour (Brown and Singhal 1993; Markwell 2001; Butler 1990), the roles of media in creating place imagery have been identified by several authors. Not only are pictorial stimuli known to be better recalled by people compared to non visual forms of information (Edell and Staelin 1983; MacInnis and Price 1987). Popular movies and television also enjoy a higher credibility level among the audience than destination advertisement-related media (Butler 1990). Kim and Richardson (2003) in particular have discussed movies’ impact on viewer’s perceptions of a depicted location as well as familiarity and interest in visiting by using two components of destination images, that is cognitive and affective images. They conclude that movies not only affect the cognitive and affective components of destination image (hence being effective image tools) but also generate interest in visiting the featured location. They suggest that the content of a movie can create positive or negative changes in relation to destination image formation. Riley and Van Doren (1992) regard films as providing “location-in-home-access”, which can enhance location images and in turn location awareness. Television and movies - next to shaping images of a country conductive to travel (including national character and different regions) - help people retain or maintain their interest by providing further information and evoking their memories. They as well act as kind of travel guidebooks that provide knowledge about, images of and associations for a country (Iwashita 2008).

The issue of movie-induced tourism is furthermore examined from the perspective of tourist travel behaviour. The question of what motivates film-induced tourists to visit a screened location has
been raised by several researchers during the last years (e.g. Singh and Best 2004; Macionis 2004; Beeton 2002; Riley et al. 1998). People may visit film sites to view the scenery, relive a movie experience, to enjoy an activity or to gain an aspect of celebrity status through association (Beeton 2005). Schama (1996) argues that the worlds of associations and sentiments which are enclosed in people’s minds as memories, myths and obsessions, confer meaning to the landscapes and scenes featured in the film, which can result in viewers seeking to visit those places with meanings in order to find fulfillment. Other commentators such as Keeble (1999) argue from the side of people’s emotions and suggest that many travellers are induced to visit film sites because they again want to experience the emotions they had during the film. Riley et al. (1998) take a somewhat different approach and state that visual media – besides constructing anticipation and allure that induces people to travel - is also about creating “icons”. They propose that movies represent entertainment plays with storylines, themes, exciting events, characters and scenery etc. creating exotic worlds which can be recreated through visiting the filmed locations. Each location’s appeal and attractions are distinct (physical properties, site where the film took place etc.) offering a range of possible “icons” that are featured in the movie. In contrast, Beeton (2005) relates filmic tourist motivations to a current “cult of celebrity” and regards the “Celebrity Worship Syndrome” (Maltby 2001) as a potential motivation for particular tourists. Macionis (2004) attempts to put different motivational theories into perspective and offers the push and pull framework of Iso-Ahola (1987) as comprehensive framework for analysing film-induced tourist motivation. Macionis (2004) argues that a film can provide pull factor motivation in terms of place attributes featured in the movie (such as scenery, landscapes, cultural origin etc.), personality attributes (such as cast, characters, stars), and performance attributes (e.g. plot, theme, and genre). On the other hand, the push factor motivation stems from internal drivers that lie within each individual for reasons such as ego enhancement, status or prestige, fantasy or escape, vicarious experience or search for self-identity.

However, the question of film-induced tourist motivations extends to decision-making processes, in order to understand how watching a film or television program translates -or not- into the visit of a particular location. Contributions of media effects research have considered filmic impact in terms of a “hypodermic needle” (Schramm 1982), whereby media is believed to “inject” messages and ideas straight into the audience’s minds resulting in immediate increased visitation, if a movie shows a specific place to a mass audience. Other contributions of media effects research have considered somewhat less deterministic models and argue that the audience produce their individual meanings from the multiple meanings of the media according to how they personally “read” the media (e.g. McLeod et al. 1991). While in earlier contributions there was a tendency to classify visitors into ‘film tourists’ and ‘non-film tourists’ (e.g. Busby and Klug 2001), more recent contributions also acknowledge the subtle and complex processes of screen-induced effects (e.g. Young and Young 2008). It has been argued that screen products contribute in a diffuse and fractional way to travel choices. This is due to the fact that there are other tourism causes working alongside filmic impacts and rather independent of them (e.g. associated material, peer influence, background causes etc.) (Young and Young 2008).

DATA COLLECTON AND SET OF METHODS
The objective of this study was to provide additional evidence about screen-induced tourism flow to film locations. The empirical study thus focused to answer the question of what role the *Sissi* movies still play in attracting tourists to Vienna. To answer this, the following set of subquestions were derived:

1) Who are the movie-induced tourists and what are their travel characteristics?
2) Does the *Sissi* movie influence in visitation decisions?
3) Does the frequency of watching the movie affect the level of visitation decisions?
4) How is the relationship between travel characteristics and visitation decisions with respect to demographic groups?
5) What is a visitor’s degree of involvement while visiting the movie site?
6) Do images about Vienna differ prior to visitation from those after visitation?

In the style of Im & Chon’s (2008) study a questionnaire was developed which comprises five parts: Part I dealt with visitors’ travel characteristics in order to be able to identify the effect of the movie within travel making characteristics.

Part II aimed at assessing the *Sissi* movie’s effectiveness in travel decisions, in which respondents needed to indicate their degree of agreement on a five-point differential scale from “strongly disagree” to “strongly agree”.

In order to reveal potential image-creation influences on the side of the *Sissi* movie and possible image change, Part III asked respondents for their personal, free associations with Vienna prior to their visit and after visitation. In Part IV, the Personal ‘Involvement Inventory’ developed by Zaichowsky (1985) was used in a similar manner like in the study of Im & Chon (2008), though the reduced 10-item scale was adopted and complemented by the item-pair ‘authentic-artificial’. The instrument measures the respondents’ feelings with regard to the visit in dimensions such importance, relevance, appeal etc.. Each item is measured on a seven-point semantic differential scale. Part V finally concerned respondents’ demographic profiles to yield additional information about visitors’ characteristics.

Self-completion questionnaires were handed out during winter 2008 to visitors of different heritage sights in Vienna that are *Sissi*-related locations (Hofburg, Schönbrunn Palace, Hofmobiliendepot). Of 400 distributed questionnaires, 257 were collected and 229 (response rate of 57%) could be used for data coding.

**FINDINGS**

The demographic profiles of respondents who visited the three *Sissi*-related heritage sites are as follows: The majority of respondents held ages between 20 and 40 years, whereas the age groups of 41 and older comprised about 36 percent. Female respondents accounted for about two thirds of the sample size. While the big majority of visitors came from countries within Europe (8.6%), respondents from the other continents accounted for about 15 percent of the survey size (Asia (6.6%), North America (3.5%), South America (3.1%) and Oceania (1.3%). Table 1 lists the demographic profiles of respondents.
Analysis of variables regarding visitor’s travel characteristics revealed that most visitors were first-time visitors accounting for almost two thirds of the sample. 3.9 percent of respondents specifically indicated that the primary purpose of their Vienna visit was to visit the sites where \textit{Sissi} was filmed. When asked about their most desired place to visit in Vienna, about half of the respondents named imperial buildings, followed by the Stephansdom (19.7%), the locations of the movie (12.7%), Others (11.4%) , Danube & Parks (3.1%) and Prater amusement park & the Big Wheel (2.2%).

With regard to the frequency of watching the \textit{Sissi} movie 41.5% had already seen the film once or twice, whereas the rest of the sample comprised about 28 percent that had seen it 3 to 4 times (27.9%) and about 20 percent that watched it 5 times or more (20.5%). Non-watchers accounted for 10 percent of the respondents. The information sources that were consulted by the visitors were foremost tour guide books (33.2%), internet (21.8%) and word-of-mouth (11.4%). About 8 percent of respondents reported the \textit{Sissi} movies as the most influential information sources in planning their trip to Vienna (7.9%). When asked about what they most expected from visiting the \textit{Sissi} locations, about 64 percent stated that they wanted to find out how the real \textit{Sissi} lived (64.2%). 17% of respondents reported the \textit{Sissi} movies as the most influential information sources in planning their trip to Vienna, while 25.4% agreed that “Once I had seen the movie, I had to come to Vienna”.

\textbf{Influence of the \textit{Sissi} movie in Travel Decisions:} Upon the question to what degree the \textit{Sissi} movies influenced respondents’ trip to Vienna, 45.4% agreed that the movie increased their desire to visit the film locations (“After watching the movie, I have always wanted to visit the locations where the movie was filmed”), 31.5% of respondents agreed that the movie had influenced their trip to Vienna (“The movie has influenced me to visit Vienna”), while 25.4% agreed that “Once I had seen the movie, I had to come to Vienna”.

In order to determine whether the \textit{Sissi} movie impacts on travel decisions, several variables concerning travel decisions were compared to the frequency of watching the movie. First, overall mean values were analysed for the travel decision variables. The results show that respondents tended to agree that “After I had seen the movie, I have always wanted to visit the locations where the movie was filmed” (mean of 3.29) and that it “increased my interest in a future revisit to Vienna” (mean of 3.40).

The overall mean values on “The movie has influenced me to visit Vienna” (mean of 2.85) and “Once I had seen the movie I had to come to Vienna” (mean of 2.67) indicate a rather neutral attitude of the respondents in case of the former respectively a slightly disagreeing attitude in case of the latter. Though these seem to be rather low overall mean scores, they nevertheless suggests a certain influential power in respondents’ travel decisions in view of the fact that the 3 survey locations - that were chosen in the absence of a specifically movie-related attraction in Vienna - were not exclusively related to the movie but to the Imperial Family. The sample thus contains a heterogeneous group of visitors, which makes this relatively low results appear much more significant. All in all, one can hence conclude from these four results that the \textit{Sissi} movie did have an influence on visitors’ decision-making to visit Vienna.
One-Way ANOVA with Post-hoc Duncan test was then used to additionally explore the relationship between the frequency of watching the *Sissi* movie and the level of travel decisions. The question was whether increased watching influences travel motivation respectively travel decisions. As the results show, the frequency of watching the movie correlates with increasing mean values for the travel decisions that is increasing agreement with the questionnaire statements (Table 1). This is reflected by the significant differences that were found for the variables *want*, *influence* and *come*, indicating that respondents differ here significantly in terms watching frequency.

<table>
<thead>
<tr>
<th>Travel Decisions</th>
<th>Frequency of watching the movie</th>
<th></th>
<th></th>
<th></th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>After watching the movie <em>Sissi</em>, I have always wanted to visit the locations where the movie was filmed (want)</td>
<td>Non e</td>
<td>2.35</td>
<td>3.24</td>
<td>3.25</td>
<td>3.89</td>
</tr>
<tr>
<td>The movie has influenced me to visit Vienna (influence)</td>
<td>2.13</td>
<td>2.73</td>
<td>2.89</td>
<td>3.40</td>
<td>0.00 0</td>
</tr>
<tr>
<td>Once I had seen the movie, I had to come to Vienna (come)</td>
<td>2.04</td>
<td>2.62</td>
<td>2.69</td>
<td>3.04</td>
<td>0.01 0</td>
</tr>
<tr>
<td>Visiting the Sissi location today increased my interest in a future revisit to Vienna” (intention)</td>
<td>2.96</td>
<td>3.43</td>
<td>3.33</td>
<td>3.66</td>
<td>0.08 4</td>
</tr>
</tbody>
</table>

(1=strongly disagree, 5=strongly agree)

Post-hoc Duncan test revealed for the variable *want* with a significance level of 0.00 that the significant difference levels lie within the group of non-watchers with a mean value of 2.35, the group of watchers who had seen the movie between one and four times (mean values of 3.24 and 3.25) and those who had seen the movie five times and above (mean value 3.89).

For the variable *influence* with a significance level of 0.00, the results of the Post-hoc Duncan test showed the same ranking in mean values. Non-Watchers scored lowest with a mean value of 2.13, followed by watchers that had seen the movie between one and four times (mean values of 2.73 and 2.89). Watchers of 5 times and above scored highest with a mean value of 3.40.

Regarding the variable *come* with a slightly lower significance level of 0.01, Post-hoc Duncan revealed the two groups of non-watchers (mean value of 2.04) and watchers (1-2 times: 2.62, 3-4 times: 2.69, 5 times and above: 3.04) that differ significantly from each other.

Although not nameable significant with a p of 0.085, Post-hoc Duncan shows for the variable *influence* nevertheless a tendency of increasing mean values with an increasing frequency in watching the movie. Not significant but nevertheless notable is the higher tendency of watchers in their intention to revisit Vienna upon their visit of the *Sissi* location.
The results indicate that respondents were the more influenced by the movie the higher the frequency of watching was. As for the particular cases this means that the more the movie was watched by the respondent the more he/she tended to agree with the statements. Non-watchers were least influenced, whereas “heavy watchers” tended to be most heavily influenced by the movie.

In detail the results showed that the more the respondent had watched the movie, the more there is the tendency that he or she wants to visit the film location, that he or she is influenced by the movie to visit Vienna and that he or she decided to actually come Vienna because of the movie.

To further examine the movie’s influence in the on-site experience and evaluation, a Multiple Regression analysis was conducted to determine whether travel characteristics in association with the movie factor impact on visitors’ intention to revisit Vienna. To account for multi-collinearity, tolerance values and variance inflation factor were used within the Multiple Regression analysis.

Among the regressed travel characteristics only frequency of watching the Sissi movie was significant with a p-value of 0.047 (Table 2). The other variables have considerably high p-values indicating low significance levels. In other words, the only notable predictor of respondents’ intention to revisit Vienna was found to lie in the frequency of watching the movie, implying that the higher the number of watching Sissi, the higher is the likelihood of visitors to consider paying Vienna a revisit in the future.

Table 2

<table>
<thead>
<tr>
<th>Independent Variables</th>
<th>Beta</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary purpose of Vienna visit</td>
<td>0.10</td>
<td>1.51</td>
<td>0.13</td>
</tr>
<tr>
<td>Times of visiting Vienna</td>
<td>-0.01</td>
<td>-0.14</td>
<td>0.89</td>
</tr>
<tr>
<td>Information source consulted</td>
<td>0.02</td>
<td>0.37</td>
<td>0.72</td>
</tr>
<tr>
<td>Most desired place to visit in Vienna</td>
<td>-0.00</td>
<td>-0.02</td>
<td>0.98</td>
</tr>
<tr>
<td>Frequency of watching the Sissi movie</td>
<td>0.13</td>
<td>1.99</td>
<td>0.047</td>
</tr>
<tr>
<td>Most expected part from visiting the Sissi-related attraction</td>
<td>0.06</td>
<td>0.92</td>
<td>0.36</td>
</tr>
</tbody>
</table>

(Intention to Revisit: 1=strongly disagree, 5=strongly agree)

A third step was to identify differences in terms of travel decisions and travel characteristics for those who have seen the Sissi movies and those who haven’t. Therefore an independent sample t-test was used with the two group variables being non-watchers and watchers (here all the categories of 1-2 times, 3-4 times and 5 times and above were united) and the test variables being the items of travel decisions and travel characteristics. The test results show significant differences between the non-watchers and watchers for all variables of the travel decisions want, influence, come and intention as well as for the travel characteristic most expected thing from visiting the Sissi location (Table 3). As variances are for most of the cases not equally distributed, the second row was used for further interpretation. The variable want shows a significance level of 0.000, influence 0.000, come 0.000 and
intention 0.024, indicating that the two groups differ in these travel decisions significantly from each other with the group of watchers showing continuously higher mean values throughout the 4 variables. Among the travel characteristics most expected part from visiting the Sissi location is still significant with 0.048. The primary purpose of the trip to Vienna is with a significance value of 0.055 not significant anymore but interesting to observe.

Table 3
Differences between Watchers and Non-Watchers

<table>
<thead>
<tr>
<th>Travel Decisions</th>
<th>Non-Watchers</th>
<th>Sissi-Watchers</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>After watching the movie Sissi, I have always wanted to visit the locations where the movie was filmed (want)</td>
<td>2.35</td>
<td>3.39</td>
<td>4.99</td>
<td>0.000</td>
</tr>
<tr>
<td>The movie has influenced me to visit Vienna (influence)</td>
<td>2.13</td>
<td>2.93</td>
<td>4.72</td>
<td>0.000</td>
</tr>
<tr>
<td>Once I had seen the movie, I had to come to Vienna (come)</td>
<td>2.04</td>
<td>2.74</td>
<td>3.84</td>
<td>0.000</td>
</tr>
<tr>
<td>Visiting the Sissi location today increased my interest in a future revisit to Vienna” (intention)</td>
<td>2.96</td>
<td>3.45</td>
<td>2.37</td>
<td>0.024</td>
</tr>
<tr>
<td>Travel Characteristics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary purpose of Vienna trip</td>
<td>1.91</td>
<td>1.32</td>
<td>-2.02</td>
<td>0.055</td>
</tr>
<tr>
<td>Times of visiting Vienna</td>
<td>1.61</td>
<td>1.63</td>
<td>0.11</td>
<td>0.914</td>
</tr>
<tr>
<td>Information source consulted</td>
<td>4.09</td>
<td>3.42</td>
<td>-1.26</td>
<td>0.208</td>
</tr>
<tr>
<td>Most desired place to visit in Vienna</td>
<td>2.57</td>
<td>2.18</td>
<td>-1.13</td>
<td>0.268</td>
</tr>
<tr>
<td>Most expected part from visiting the Sissi-related location</td>
<td>1.70</td>
<td>2.37</td>
<td>2.09</td>
<td>0.048</td>
</tr>
</tbody>
</table>

(1=strongly disagree, 5=strongly agree)

To identify potential demographic differences among the respondents regarding travel decisions and travel characteristics, One-Way ANOVA with Post-hoc Duncan was performed. The findings indicate that there are significant differences for the 3 demographic groups of age, gender and income group. The results for the demographic variable age show p values of 0.011 for influence and 0.037 in terms of come. This implies that age groups differ in the way the movie influenced their visit to Vienna and the movie as the factor causing the Vienna visit.
### Table 4
Comparison of Travel Characteristics and Travel Decisions with regard to Demographic Groups

<table>
<thead>
<tr>
<th>Demographic groups</th>
<th>Travel Decisions</th>
<th>Travel Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Want</td>
<td>In-fluence</td>
</tr>
<tr>
<td>Age</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-30 yrs</td>
<td>3.35</td>
<td>2.70</td>
</tr>
<tr>
<td>31-40 yrs</td>
<td>3.30</td>
<td>2.79</td>
</tr>
<tr>
<td>41-50 yrs</td>
<td>3.16</td>
<td>2.89</td>
</tr>
<tr>
<td>51-60 yrs</td>
<td>2.85</td>
<td>2.77</td>
</tr>
<tr>
<td>61+ yrs</td>
<td>3.83</td>
<td>3.83</td>
</tr>
<tr>
<td>p-value</td>
<td>0.06</td>
<td>0.01</td>
</tr>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>3.41</td>
<td>2.89</td>
</tr>
<tr>
<td>Male</td>
<td>2.95</td>
<td>2.75</td>
</tr>
<tr>
<td>p-value</td>
<td>0.00</td>
<td>0.47</td>
</tr>
<tr>
<td>Income Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>under $30,000</td>
<td>3.38</td>
<td>2.73</td>
</tr>
<tr>
<td>$30,001 - $40,000</td>
<td>3.14</td>
<td>2.93</td>
</tr>
<tr>
<td>$40,001 - $50,000</td>
<td>3.38</td>
<td>3.18</td>
</tr>
<tr>
<td>$50,001 - $60,000</td>
<td>3.55</td>
<td>3.24</td>
</tr>
<tr>
<td>$60,001 - $69,999</td>
<td>2.88</td>
<td>2.31</td>
</tr>
<tr>
<td>$70,000 +</td>
<td>3.00</td>
<td>2.45</td>
</tr>
<tr>
<td>p-value</td>
<td>0.24</td>
<td>0.03</td>
</tr>
</tbody>
</table>

(Travel decisions: 1=strongly disagree, 5=strongly agree)

The post-hoc Duncan tests revealed the sources responsible for these differences in age group. In both cases the respondents in the age group of 61 years and older scored highest in the mean scores (influence 3.83; come 3.39), while the other age groups score with increasing mean values according to increasing age with the exception of 51 to 60 year olds, who score in between. The results suggest that
older respondents seem to have been more influenced by the movie in their decision-making process to visit Vienna as well as the cause of the decision to actually come to Vienna because of the movie. Regarding gender in addition to the One-Way ANOVA an independent sample t-test with mean value analysis was performed to account for the fact that the variable gender only holds 2 parameter values, which otherwise could not have been analysed with the post hoc Duncan test because it only analyses groups with a number of three and above.

The findings of both tests show significant differences between female and male respondents in terms of the variables want (One-Way ANOVA: 0.006; t-test: 0.013) and frequency of watching (One-Way ANOVA and t-test 0.000). While female respondents scored with a mean value of 3.41 in terms of the variable want, male respondents scored notably below with 2.95. The difference in the frequency of watching the movie also becomes obvious with women scoring a mean value of 2.78 compared to 2.07 on the men’s side. These results indicate that women tend to watch the Sissi movies more frequently than their male counterparts. In comparison to men women tend to have also an increased feeling of wanting to visit the film locations after watching the movie.

In relation to income group the significances of the variables influence and most expected part from visiting the Sissi location come as a surprise. Influence here shows a p of 0.037 and most expected part 0.035. These random results might occur due to the lack of knowledge that respondents have about their household income, often guessing their own and/or their partner’s annual income, besides having resentments to give information about their income. Some respondents from countries other than Europe or North America might have also had problems in trying to convert the amount given in $ and € into their own currency. At any rate, the results do not suggest a specific order or regularity which would be meaningful to interpret. Any suggestion on this would be mere guessing without proper foundation and shall thus be refrained from.

Respondents’ Involvement in the Visiting Experience: To make the psychological components of the visiting experience more tangible, respondents were asked to indicate their level of agreement regarding different items upon completing the sentence “Visiting the Sissi-movie sites is...”. The items were always grouped in pairs indicating two opposite sides of a continuum (e.g. unimportant versus important). According to how closely they related to one or the other item respondents should place a check mark on the provided 7-point differential scale ranging from -3 for strongly disagree over 0 for neutral to +3 for strongly agree.

For example, if a person felt that Visiting the Sissi-movie sites is... quite important for him or her, he or she put a check mark on 2, whereas somebody who thinks that Visiting the Sissi-movie sites is...absolutely unimportant for him or her, would indicate this by putting the cross at -3. Another person who feels that this is neither important nor unimportant checks at number 0.

With a given continuum ranging from -3 to +3 the results show that the mean values of all item-pairs lie in the middle range, namely between 0.47 and 1.29. This indicates that respondents felt rather but not strongly involved in visiting the Sissi-related attraction.
The item-pair not needed vs. needed scores lowest with a mean value of 0.47. In other words, visitors feel rather neutral when asked whether visiting the Sissi movie sites is needed or not needed by them. With a mean value of 1.03 the item-pair unexciting vs. exciting shows already a slightly higher score, implying that respondents overall feel that visiting the Sissi-movie site is rather exciting.

The highest score achieves the item-pair boring vs. interesting with a mean value of 1.29, denoting that respondents tended to agree that their visit to the Sissi-related attraction was rather interesting. An illustration of the different overall mean values of the involvement variables is given below. These results reflect the picture of the previously mentioned heterogeneous group of respondents as a result of the survey locations being both traditional, historic tourist attractions and movie-related location at the same time. Given this fact, the results of this Personal Involvement Inventory method (Zaichkowsky 1985) suggest that respondents felt overall rather involved in their visit to the Sissi-related attraction and regarded their visit as being rather interesting, appealing, fascinating and authentic, which were the 4 items that yielded the highest mean scores (interest 1.29; fascination 1.18; appeal 1.17; authenticity 1.15). While the items regarding excitement (1.03), value (0.89) and involvement (0.78) indicate slightly less participation in the visiting experience, the items regarding meaning (0.72), relevance (0.68), importance (0.59) and need (0.47) scored lowest in mean values but are still above the neutral attitude level indicating that the visitors as a whole felt rather involved than uninvolved in their visit to the locations. The results thus seem to suggest that the dimension interesting/boring is quite strongly related to the visitor’s interest in the movie locations followed by appealing/unappealing and fascinating/mundane, which also seem to be relevant in terms of involvement with the movie-related sites. Images of Respondents prior and after Visitation: Respondents were furthermore asked what they associate with Vienna. They were asked to name images they had in mind before visiting Vienna as well as associations they took home after their Vienna visit. Respondents’ free associations were then counted for frequencies as well as subsumed under different categories to enable further interpretation. As can be seen for the associations with Vienna prior to visitation, most answers given by the respondents fall into the categories of Vienna-related Sights or landmarks (26.11%), history (17.48%) and Music (16.08%) accounting together for approximately two thirds of all given responses.

When respondents were asked to give their associations with Vienna now that they had come here and seen the city, the largest proportion of responses related to associations with Vienna’s sights and landmarks (19.19%). Atmospheric and cultural associations with Vienna scored second highest with 18.43%, followed by associations concerning history (17.42%).

Comparing the associations before and after visiting Vienna, several shifts can be observed. While 40 out of 229 respondents reported the same associations before and after visitation, that is, the actual visiting experience didn’t cause any image changes, associations with Viennese sights/landmarks decreased after visitation (from 26.11% to 19.19%) as well as history-related associations (from 2nd rank to 3rd rank). Moreover, music-related associations diminished considerably (from 3rd rank to 6th rank), while on the other hand ambience and cultural associations increased significantly (from 5th rank to 2nd rank) and architecture/arts-related associations score with an increase from 6th rank to 4th rank. Except for museums (from 12th rank to 9th rank) and shopping (13th rank to 10th rank) all other association categories experienced more or less strong decreases (eating and drinking: 4th to 5th rank;
other: 7th to 8th rank; landscape/nature: 8th to 11th rank; politics: 9th to 14th rank; events/happenings: 10th to 12th rank; media: 10th to 12th).

Table 5
Comparison between Associations Before and After Visitation

<table>
<thead>
<tr>
<th>Category</th>
<th>Associations before visiting Vienna</th>
<th>Associations after coming to Vienna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atmosphere/Culture</td>
<td>9.56 (5)</td>
<td>18.43 (2)</td>
</tr>
<tr>
<td>Architecture/Arts</td>
<td>6.53 (6)</td>
<td>11.11 (4)</td>
</tr>
<tr>
<td>Eating and Drinking</td>
<td>12.35 (4)</td>
<td>9.85 (5)</td>
</tr>
<tr>
<td>Events/Happenings</td>
<td>1.40 (10)</td>
<td>0.76 (12)</td>
</tr>
<tr>
<td>History</td>
<td>17.48 (2)</td>
<td>17.42 (3)</td>
</tr>
<tr>
<td>Landscape/Nature</td>
<td>2.56 (8)</td>
<td>1.52 (11)</td>
</tr>
<tr>
<td>Media</td>
<td>1.40 (10)</td>
<td>0.76 (12)</td>
</tr>
<tr>
<td>Museums</td>
<td>0.93 (12)</td>
<td>2.78 (9)</td>
</tr>
<tr>
<td>Music</td>
<td>16.08 (3)</td>
<td>8.08 (6)</td>
</tr>
<tr>
<td>Politics</td>
<td>1.86 (9)</td>
<td>0.51 (14)</td>
</tr>
<tr>
<td>Shopping</td>
<td>0.47 (13)</td>
<td>1.77 (10)</td>
</tr>
<tr>
<td>Sights/Landmarks</td>
<td>26.11 (1)</td>
<td>19.19 (1)</td>
</tr>
<tr>
<td>Other</td>
<td>3.26 (7)</td>
<td>3.28 (8)</td>
</tr>
<tr>
<td>Evaluations/Statements</td>
<td>-</td>
<td>4.55 (7)</td>
</tr>
</tbody>
</table>

100% (equals 429 mentions) 100% (equals 396 mentions*1)

DISCUSSION AND CONCLUSION

It was shown that screen products contribute to the creation of images about a destination. Visual forms of information material are known to be more influential than non-visual forms. Moreover, movies and television are regarded as independent information sources by the audience and thus enjoy a higher credibility among the viewers in comparison to destination-related advertising. The empirical results showed that a considerable amount of 7.9% of the respondents used the Sissi movie as major information source for the planning of their trip to Vienna. It could be further demonstrated that screen products can induce travel to destinations. However, only 3.9% of the respondents regarded the visit of the sites where Sissi was filmed as the primary purpose of their visit to Vienna. 12.7% of visitors stated that their most desired place to visit in Vienna was to visit the locations of the movie. The empirical results show that visitors were influenced by the Sissi movie with regard to travel motivation. This is reflected in the respondents’ agreement on the statement “After watching the Sissi-movie, I have always wanted to visit the locations where the movie was filmed”, where 30.6% agreed and 14.8% strongly agreed. This highlights the desire to travel that was created by the movie. Of course such desire can be

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*1 39 of 229 respondents reported no change in images and indicated that they hold the same associations as before their visit to Vienna. These represent 93 associations within the 396 post associations.
created for various reasons depending on the individual as well as on the screen product and its features. Literature proposes a range of potential motivations, of which were examined in the empirical study.

With regard to the frequency of watching the *Sissi* movie, the results revealed that an increase in viewing-frequency goes along with an increased movie-related influence on respondents’ desire to visit the screen location (“After watching the *Sissi* movie I have always wanted to visit the locations where the movie was filmed”). This indicates the power of screen products to create interest, anticipation and motivation to travel to the featured location. Closely connected to the findings above it could then be shown that screen products influence individuals’ decision-making.

Early film-induced tourism literature discussed a binary classification of film-induced tourists opposed to non-film-induced tourists, which is based on the assumption that a traveller entirely bases his decision on the screen product or not. More recent literature introduces the maybe more accurate notion of fractional and diffuse screen product contributions to decision-making, implying film-induced tourists that have been influenced by the screen product to different extents in their decision to visit a location. This is supported by the study findings concerning the respondents’ travel decisions. With regard to the frequency of watching the *Sissi* movie, the results revealed that an increase in viewing-frequency goes along with an increased movie-related influence on respondents’ decision to pay Vienna a visit (“The movie has influenced me to visit Vienna” and “Once I had seen the movie, I had to come to Vienna”). This indicates the power of screen products to act as influencing factors in tourist decision-making. The difference in agreement intensity between the two variables *influence* and *come* shows the mentioned notion that screen products do not influence decision-making exclusively and entirely but rather fractionally and diffuse (Young and Young 2008). While many respondents agreed that they were influenced in their decision by the movie, a smaller amount agreed that “Once I had seen the movie, I had to come to Vienna”.

Moreover, a secondary but nevertheless notable observation was that screen products can in fact create tourist destination. For a big city like Vienna, which is already a famous, established tourist destination offering a wide range of holiday and cultural activities, such screen-related impact naturally becomes apparent on a small-scale. However, in spite of the fact that the *Sissi* movies were released over 50 years ago, one can find a considerable amount of *Sissi*-movie-related traces in the town. The Hofmobiliendepot (Royal Furniture Museum) for example hosts a permanent exhibition on the topic “*Sissi* in the Movies – Imperial Furniture for the Sets” displaying a variety of furniture that was featured in the movies. Walking through Vienna it is in fact inevitable to escape the Austrian empress. All over the town one can find *Sissi*-related products (like the *Sissi* chocolate pralines), institutions and facilities (like the Hotel Elisabeth), cultural offerings (like theatre plays) etc.

Although history was ever present in Vienna it was not until the release of the *Sissi* movies that such hype around the historic figure of Empress Elizabeth arose and experienced increasing popularity since then. It can thus be noted that over the years the *Sissi* movies - although released a long time ago but shown again and again on television in many countries, especially around Christmas time – contributed to create a destination Vienna, which offers many film-related features and often is connected to the *Sissi* movies by visitors.
Certainly the study presented in this paper is limited. E.g. as questionnaires were only available in English and German, they were mostly completed by respondents who were skilled in these languages. Another limitation concerns the survey locations. The 3 different heritage sights in Vienna that were used for interrogation are Sissi-related attractions but they are so within a general historical context. They were chosen in the absence of a specific Sissi movie-related attraction. As a consequence, the population of respondents includes a heterogeneous group of visitors coming to the sites (Hofburg, Schönbrunn, and Hofmobiliendepot) for various reasons and motives.

Further research may especially deepen our knowledge in using movies as marketing tools. In addition, it would be useful to know which symbols, stories, or attitudes and feelings represented in movies and TV shows mostly contribute to travellers’ willingness to see the promoted movie location.

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IMPACTS OF FILM LANGUAGE ON TOURIST DESTINATION: A CASE STUDY ON THE FILM “HIBISCUS TOWN”

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ABSTRACT

The effect of film on the popularity of film locations as tourist destinations has been discussed in the way of academic publication more and more since a few years ago. Film sometimes shapes the image of the location where it was filmed and it can influence spectators' choice of tourist destinations. This paper suggests that film language is the key point to shape the image for the location and it can build the location as a tourist destination just like spectators' imagery. Based on the case study on the Chinese film Hibiscus Town, this paper explains its film language and proves the impacts of the film language on the location through tourists’ cognition questionnaires.

Key Words: tourist destination, film language, Hibiscus Town

INTRODUCTION

Film directors sometimes choose locations with beautiful or charming view to film their works there and the film’s release probably attracts the very first group of tourists to the location. Even in some cases, a new tourist destination has been created by some certain film. That means before the film was released maybe the location was only an unknown town or village and it was not a tourist destination, or to say it was a place not familiar to people outside and it was not famous to tourists, however after the film was released, the location has been known to spectators and some people would like to choose the location as their tourist destination. The power of films (movies) that induce people to locations where they were filmed has been realized recently. This kind of effect of films has generated a special type of tourism which is called movie-induced tourism. Films provide the objects and subjects for the gaze of many people, and for some people, films induce them to travel to the locations where they were filmed (Rileya, R., Baker, D. and Doren, C.S.V., 1998). The effect of film on the popularity of film locations as tourist destinations has been discussed in the way of academic publication more and more since a few years ago(Tooke, N., & Baker, M., 1996). In Tooke and Baker’s study, they surveyed material drawn from academic research, journals and newspapers about the effect of film, both television film and movies, on visitor numbers. Their research data demonstrated that film causes an increase in visitor numbers at the film location. There are more relevant materials about the effects of film on tourism. Rileya, Baker and Doren (1998) gathered the
data at 12 US locations to support earlier anecdotal accounts of movie-induced tourism and their study extended from the earlier studies by suggesting a variety of reasons for this type of gaze and documents some of the impacts on movie-induced tourism locations. Some researches have been done to introduce the concept of vicarious experience through empathy and develop theoretical understandings about the relationships of movies to destination images (Kim, H., & Richardson, S. L., 2003). Mestre, Rey and Stanishevski(2008) proposed a three-fold typology of films focusing their attention on the content and the ways in which they build the image of Spain and the researchers believed that films may stimulate the increase of a cultural tourism very different from the traditional one that inspired many to come to Spain mainly looking for sunny beaches.

Film language describes the way film ‘speaks’ to its audiences and spectators. In 1964, the film theorist Christian Metz published a seminal essay called, “Le Cinéma: langue ou langage?” He suggested that films communicate something. Metz’s view was that film participates in the process of communicating in a language-like way, but not according to one particular set of rules. Film communicates through language-like means, such as signs, symbolic codes, editing, shot types, camera movement, lighting and scenes together like phrases to create meaning (Metz, C., 1964). British film theorist Peter Warren accepted Metz’s view and he confirmed that film is a type of language, but it is a “langue”. It has context, the meaningful words, however film literate is different from nature language because it has no particular set of codes (Hawakes,T., Chinese edition,1987:42).Therefore, films could be seen as the composition of film language and directors or editors make use of film language. To some extent, the use of film language probably induces spectators’ travel motivation and the analysis of the impact of film language on tourism is meaningful.

There are some studies that discuss the concept of movie-induced tourism in relation to the wider phenomenon of cultural and literary tourism. Busby and Klug (2001) believed that within the literature on tourism marketing and place promotion, there is very little research related to movie sites and they conducted a small-scale survey of visitors to Notting Hill in London, the setting for the successful movie starring Hugh Grant and Julia Roberts. The results of their survey showed a visitor profile which is fairly consistent with the findings from the literature; frequency results indicated that many visitors to Notting Hill had a fairly clear destination image prior to their visit, a large number of respondents knew of other television and film locations and a majority of respondents would consider travelling to television or film locations in the future. About two-thirds of respondents agreed with the fact that films encourage tourism to a certain area, which shows an overall awareness and acceptance of the phenomenon of movie-induced tourism within the survey population. Shandley, Jamal and Tanase (2006) conducted a study that they examined a contested tourism proposal in Romania, Dracula Park and they suggested that a film-location-tourism spectrum helps illustrate some of the issues.

Beeton (2004) suggested that tourism can influence and change a community, and when it is unplanned, as often is the case with incidental tourism such as film-induced tourism, such changes are rarely considered. Beeton’s research looks at the changes that film-induced tourism made to the seaside village of Barwon Heads in Australia. The attitudes of residents and regular visitors towards the influence of film-induced tourism and its relationship with ‘reality’ are discussed as well as the actual physical changes to the town.
In China, research on film-induced tourism mainly focus on the study of film-induced tourists’ motivation (Zhou, 1999; Wu & Hou, 2006) and the study on development of film-induced tourism in China (Meng & Yuan, 2006; Liu, B., & Liu, Q., 2004; Yang, M., 2008). Wu & Hou (2006) suggested that movie story and some symbolic articles in the movie or show have direct influence on tourists. To these tourists, their main goal is to see what they have seen or heard in the movie or TV show in real life. Based on the rise and fall of the development of movie and TV tourism both at home and abroad, Liu’s (2004) paper summarized its developing stage and features. He pointed out that China has undergone the development of movie and TV tourism from embryonic to developing stage. The impact of movies-making on the locations’ tourism development is also the research focus. Pan (2005) pointed that enhancing location image and development opportunities for local communities, increasing tourist arrival, and accelerating the development of tourist attractions and industries are found to be the benefits shared by locations. However, there are also some potential problems, such as blind investment, the clustering of tourists in space and time, and the increasing competition with the other similar locations. Besides, there is little study on the cooperation of film industry and tourism industry (Dai, 2006; Li, 2006; Hao, 2008).

Study on the construction of destination image by visual works (Hou, 2006; Wong, L. & Lam, A., 2007) is conducted much more in the recent years in China. Hou (2006) suggested the transference of emotion caused by participation in traveling makes tourists get into the ideal world presented by visual works to the maximum. Wong & Lam (2007) studied on The Lord of Rings from the aspect of Tourism and Culture in post-modern society and they pointed out based on the imagined communities, New Zealand could find its national position.

To sum up, there is little study on the impact of film language on tourist destination in the way of academic publication. However, in some papers there are some clues of film language making effect on the location or destination (Xie, Y. & XIE, Z., 2006; Wei, B., 2007; Cheng, L., 2008).

With the view of film theory, this paper studies on the impact of film language on tourist destination. The difference between this paper and those studies before is that the authors choose film language as the research focus and suggest that the analysis of film language is probably much closer to the nature of film-induced tourism.

RESEARCH METHOD

This paper mainly analyzes the film Hibiscus Town from the perspective of film language, and expound on the likely effect of film language upon tourism. Analysis of film language refers to analysis of the film according to such factors as frames and shots, both denoted and connoted. The research content of this paper can be defined from the perspective of tourism science as research on film-feature tourism destination (namely, appeal of movie set), image of tourism attraction, and marketing of tourism destination. In the text below, this paper is to establish the position of the research subject in terms of film theory.

Christian Metz divided the research content of cinema into three categories, among which the second category refers to all phenomenon related to film after its generation, such as the societal,
political and ideological influence of the film upon different audiences, the behavioral and emotional patterns in society arising from the film content, and the feedback as well as the aspiration of audiences, namely all the societal and cultural influence exerted by the film (Chen, 2003:3-5).

In his book Contemporary Aesthetic View of Western Movies (published by China Social Press in 1986), Li Youzheng classified film theory into practical theory and general theory. The relation between tourism and film, according to his definition, falls under the general theory in the field of film theory research (Li, 1986:1-4,19-21). In the book Movies and Methods: Selected Works on Semiotics (published by Sanlian Bookstore in 2002), written by Christian Metz and translated by Li Youzheng, Li Youzheng divided research on film, based on Metz’s theory, into seven categories, among which the sixth is defined by him as film effect, namely all the societal and ideological results arising from a film, which can also be constituted by Sociology, Psychology, Politics, Economics, Education Science and other disciplines (Metz, C., 2002:359).

To sum up, analysis of the effect of film language upon tourism, from the perspective of movie theory, is research on general movie theory, based on the film content, and is also the research on film effect.

The authors, prior to questionnaire survey, conducted an on-site visit at Wang Village for two days, focusing on the scenes depicted empathetically by the film language, and interviewed some villagers, enquiring of the changes which have taken place since screening of the film Hibiscus Town, especially the effect of film language upon enhancement of Wang Village’s image as a tourism destination. Then, the author interviewed some tourists visiting Wang Village, inquiring them whether they learnt Wang Village through the film Hibiscus Town, and whether they were attracted to visit Wang Village by the film. Acquiring the aforesaid materials, the author, referring to the interview results, designed a questionnaire, and conducted a questionnaire survey towards 100 respondents by way of random sampling in May, 2007.

RESULTS

Analysis of the effect of film language in Hibiscus Town upon tourism

The artful employment of film language is the key to the final success of every film. Telling a movie story with film language means structuring movie scenes with such shooting techniques as frames, pictures and montages. Analysis of director’s film language from the perspective of effect exerted by film upon tourism is appreciation and comment on key frames and shots of the film, and deducing the effect of film language from the fact that film viewers are motivated for a tour.

The film Hibiscus Town is generally heralded as Director Xie Jin’s magnum opus by film researchers, for it embodied some substantial breakthroughs achieved by Xie Jin in terms of film expression techniques. The film is objective and realistic, but reflects the subjective perception of its characters through different video shots and modeling languages, partly drawing on such techniques as symbolization and metaphor. With a more implicit genre than his previous works, the film exhibits a strong sense of conflict and a profound sense of history just through seemingly simple performances.
Ingenuity and originality are subtly conceived in placid shots and scenes, in natural charm (Chen, & Wang, 2001:86-90). It is the successful employment of shots and scenes that gives birth to the vivid image of Hibiscus Town.

The film starts with the heroin Hu Yuyin and his husband Gui Gui busy processing rice tofu in the morning, and depicts their harmonious and concerted work for nearly two minutes with medium shots. The shots firstly fall upon the courtyard of a wooden deck house, and then gradually zoom out with music and melody, thus ushering in a new day in Hibiscus Town. Throughout the first 20 minutes, the director managed to unfold a sunny and happy town before our eyes, where on a stone path, hustling and bustling citizens wear joyful smiling faces, and crowds of peoples are seated in front of Hu Yuyin, the Hibiscus Lady’s rice tofu stall. The first half of the film paints a picture of a small town with beautiful mountains and clear waters, winding stone paths, wooden houses projecting over the water and wooden deck houses, featuring the simply folkway. With diversified shots and picturesque tableaus, the director creates the splendid image of a small town with distinct Western Hunan flavor, where all are in peace and harmony.

However, as the story goes on, Hibiscus Town was haunted by cloudy and drizzly weather. Set in the dawn or dark night, the scenes impressed the audiences with a dismal and depressed image of Hibiscus Town. As the heroin Hu Yuyin and his husband were prosecuted, it appeared that Hibiscus Town was also deprived of sunshine. Under such special circumstances, distortion of human nature was continuously magnified, and Hibiscus Town at that time was sunk in the profoundest gloomy. After her husband passed away, Hu Yuyin, as a “newly prosperous peasant”, was punished to sweep streets along with rightist Qin Shutian, therefore, the stone paths again appeared in the film, and the streets and lanes remained steel gray. The scenes varied with transformation of seasons and montage editing of publicly denouncement and humiliation; however, season crept, yet the theme retained, dull and gray. As the film drawing to the end, the Cultural Revolution was over, and Hibiscus Town seemed to have rejuvenated to those sunny days. Hu Yuyin’s rice tofu stall reopened, and hilarity and harmony reined once more in Hibiscus Town. At this very time, audiences were greeted by a scene similar to opening of the film, a Western Hunan Town recovered from specter, still brimming with happy and beauty.

In the film Hibiscus Town, the director focused on several places with typical characteristics of Hibiscus Town, deftly delineating them in the film languages. Below please find detailed analysis of the effect of key film languages upon tourism, taking 3 places in the film as examples.

Stone Archway

The stone archway, located at the vicinity of Hu Yuyin’s house, appeared many times in the film, making it a virtual coordinate of movie scenes. The stone archway witnessed ups and downs of the heroin and saw the transformation of Hibiscus Town, whether as background of the bustling market at the beginning of the film or as a place where Hu Yuyin went by every day when she was punished to sweep streets. As the background of many important scenarios, existence of the stone archway extended the shooting scale of Hibiscus Town in the film, and enriched the picture. Frequent appearance of the stone archway in the film made it a symbol of Hibiscus Town, which went through
all the vicissitudes and survived.

In fact, the stone archway is only a temporarily set-up movie scene, not the real one existing in Wang Village, but it was deemed as a virtual landmark in the film due to its frequent appearance. Audiences tend to be impressed by some recurring scenarios, so tourists visiting Wang Village are likely to search for the stone archway in the film; while at the same time, presence of the stone archway will easily bring the tourists back to the memory of certain movie plot, thus arousing some wonderful movie atmosphere in Wang Village in reality.

**Rice Tofu Stall and Rice Tofu**

The rice tofu stall run by the heroin Hu Yuyin constituted a very important background in the film. At the very beginning of the film, the rice tofu stall was give a full shot. Even the simple tables and chairs were full of charm and appeal, thanks to the decoration of delicate and delicious rice tofu. Hospitable heroin, flourishing business and crowded citizens around the stall from over the town, dinning, chatting and laughing, Hibiscus Town, outlined a harmonious and hilarious scene in Hibiscus Town. Unfortunately, however, it was just operation of this rice tofu stall that foreshadowed the subsequent prosecution suffered by Hu Yuyin and her husband. In those years when she sustained the identity as the so-called “newly prosperous peasant”, Hu Yuyin never ran her stall, and consequently, rice tofu, the symbol of happiness and well-being, was gone. At the end of the film, with the finish of Cultural Revolution, Hu Yuyin’s stall reopened, and rice tofu there remained appealing and delicious, attracting citizens all over the town. Resurgence of rice tofu and the stall reflected that Hibiscus Town regained erstwhile harmony and happiness.

Rice tofu and the stall are another two virtual items created in the film, and many audiences will be impressed the stall runs by Hu Yuyin, thus leading to creation of a significant tourism attraction, namely food. Rice tofu has turned into the specialty tourism food of Hibiscus Town.

**Stone Paths and Broom Dance**

Stone paths in *Hibiscus Town* were shot many times, and the sinuous old streets seemed to be the soul of Hibiscus Town, winding towards a world with warmth and light. Actually, stone paths were quite common in Western Hunan Province. The director fully availed himself of these stone paths, depicting them with long shot, full shot and length shot comprehensively, because there would be impressive story occurring there. It was those stone paths that Hu Yuyin swept for a sharp decade, and as the “punishment” and “atonement”, Hu Yuyin and Qin Shutian fell in love with each other. Qin Shutian taught Yuyin to dance, to smile despite of bitter life, and to maintain optimistic though as underclass. Under such circumstances, audiences are bound to be touched and moved to the core by the hero and heroine.

Successful depiction of the stone paths demonstrated their unique charm and enchantment. Without the director’s repeated descriptions from an aesthetic point of view, seldom will anyone be conscious of their beauty, or even made a trip to Wang Village, touching the distinctive paths and feeling the special atmosphere. Once set foot on the stone paths, one will be naturally brought to the
scenes of Hu Yuyin and Qin Shutian sweeping the paths, of their little mischief and of their broom dance. It is the film that turned the stone paths into the symbol of Hibiscus Town and a substantial tourism attraction of Wang Village. Rambling around the stone paths, appreciating the densely-distributed wooden deck houses and wooden houses projecting over the water, and recalling the impressive scenarios in the film will be attracting and appealing to most tourists.

The film enhanced the prestige of Wang Village, making it world-famous

Before 1986, Wang Village in western Hunan Province was merely an old town with Tujia Nationality, instead of a tourist destination. However, with the shot and screening of the film *Hibiscus Town*, Wang Village gained increasing popularity, since those who had seen the film made up a majority of the tourists visiting Wang Village. A questionnaire survey on the film was conducted within a small scale. 28 respondents out of the total 100 claimed that they had seen the film. According to the survey, for a little town which is not famous, a film can raise its prestige remarkably. 67% of those who had seen the film got to know Wang Village through the film (as shown in Figure One). Wang Village was exploited and developed into a tourist destination, thanks to the film *Hibiscus Town*, becoming the Hibiscus Town in real life. Moreover, 82% of those who had saw the film would like to pay a visit to Wang Village with sound opportunity (as shown in Figure Two).

![Figure 1](image1.png)

**Figure 1**

The Propaganda Effect of the Film *Hibiscus Town* upon the Movie Set

Note: The question goes like this: The film was shot at Wang Village in Hunan Province. Have you heard of the place before seeing the film?

![Figure 2](image2.png)

**Figure 2**

The appeal of the movie set of the film *Hibiscus Town*

Note: The question goes like this: Will you, subject to objective conditions, choose for a visit to Hibiscus Town?
Based on the above charters, the conclusion can be easily drawn that Wang Village could not obtain such amazing popularity without the film *Hibiscus Town*. In other words, Wang Village is famous as “Hibiscus Town”.

The film language chartered the path for tourism in Wang Village

The film scored considerable success, not only because it was a landmark movie directed by Xie Jin, but also because it structured an originally virtual landmark, Hibiscus Town, through film language. Therefore, Hibiscus Town instilled people with curiosity and anxiety, which led to the development of Wang Village towards a tourist destination. After all, Wang Village is perceived as Hibiscus Town by all. Those who have seen the film would like to visit Wang Village for memory of Hibiscus Town in the film, for experiences of enjoying the picturesque scenery, and for a taste of the special atmosphere in a little town. Accordingly, it is advisable to integrate Wang Village with Hibiscus Town, pursuant to depiction of the film language, so as to unfold more scenarios in the film before the visitors.

All the recurring images in the film language, including the stone archway, ferries alongside the dock, wooden houses projecting over the water, stone paths and the rice tofu stall, have become the cardinal tourist attractions in Wang Village, and played an indispensable role in structuring the movie scenes in reality. In view of that, to meet the requirement of tourists, at Wang Village a real archway was set up where the prop archway stood in the film, and then Liu Xiaoqing rice tofu stall came into being, still at the same place as in the film, and the stone paths became a must for tourists. Nearly all respondents aspiring for a visit to Wang Village of the said survey desired to have a taste of rice tofu in Hibiscus Town, to take a look at the stall run by Hu Yuyin, and to go for a walk on the stone paths. Actually, visitors to Wang Village are sure to experience a real Hibiscus Town and to recall and appreciate the movie scenarios within the context of film language.

Wang Village, as an old town with a history of thousands of years, had its own distinct charm, and its appeal was enhanced and magnified markedly by the film language. Consequently, the name of Wang Village was gradually substituted by Hibiscus Town, thus shaping a real tourist attraction, and it was developing under the guidance of the film language.

Permanent Propaganda of Wang Village by the Film

The film exerted considerable influence upon viewers, since the scenery of Hibiscus Town they saw through movie frame was the best propaganda advertising for tourism in Wang Village. Moreover, the film, due to its great success, outstood throughout Chinese movie history. Such propaganda effect was accumulating and everlasting.

62% respondents who longed for a visit to Wang Village under the said questionnaire survey were influenced by the film. Twenty years after the screening of the film, a conclusion can be draw, based on the survey, that over 90% respondents who were yearning for Hibiscus Town were under the influence of the film, which is a vivid reflection of the great propaganda effect exerted by the film.
upon Wang Village.

![Figure 3](image)

The appealing factors of the movie set

Note: The question goes like this: What attracts you for a tour to Hibiscus Town?

CONCLUSION

In essence, the relation between film and tourism lies in their cultural identity, both of which avail the public of source materials for their aesthetic appreciation, seeking divergence, evading social reality and comprehension of the needs of others. With skillful application of film language, the director depicts the splendid movie set, appealing to the viewers and arousing their motivation for a tour. The film language can create a brand-new tourist destination, enhance the popularity of movie set, and even propagandize tourist attraction arising from movie set, of which, Wang Village as Hibiscus Town is the case to the point.

The artful employment of film language is key to the final success of every film. Telling a movie story with film language means structuring movie scenes with such shooting techniques as frames, pictures and montages. Analysis of director’s film language from the perspective of effect exerted by film upon tourism is appreciation and comment on key frames and shots of the film, and deducing the effect of film language from the fact that film viewers are motivated for a tour.

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MEDIATIZED TOURISM – THE CONVERGENCE OF TOURISM AND MEDIA CONSUMPTION

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ABSTRACT

A conceptual paper which aims to introduce convergence, a new media theory, to tourism studies in order to enhance the understanding of mediatized tourism. Mediatized tourism is a linking concept that focuses on the intertwining of tourism and media consumption. Studies of single media products in relation to tourism are limiting because media products intertwine in tourists’ consumptive behaviour. This paper, therefore, proposes the use of convergence theories in media tourism research in order to understand tourists’ contribution to the circle of tourism as the use of these theories highlight tourists as active agents, alone or in collaboration, in an ongoing consumption and production process relating to tourist spaces.

Key Words: convergence, new media, YouTube, blogs, popular culture, circuits of tourism

INTRODUCTION

Popular cultural media products like film and literature have long been an influence on tourists. In the last decade there has also been an upsurge of research related to this area (cf. Beeton, 2005; Carl, Kindon, & Smith, 2007; Tzanelli, 2006). The research previously conducted has primarily focused on single media products. To give some examples, literature tourism is perceived as tourism related to visiting places connected to a writer’s life and work or to perhaps recall childhood memories (Herbert, 2001). Film tourism, on the other hand, is seen as another phenomenon which is related to the storyline, scenery, characters and exciting events of a film or to some kind of fandom (Riley, Baker, & Doren, 1998). In conclusion, film and literary tourism are, to some extent, seen as niche tourism activities which are triggered by an interest in a certain writer or film.

However, this perspective is limiting because content in film, novels and other media products continuously carries images of tourist spaces. Thus, popular cultural media products are present in the ongoing tourism consumption and production process which implies that tourists are consumers and producers at the same time. This is referred to as the ‘circuit of tourism’ (Ateljevic, 2000). The intertwining of media and tourism has therefore recently received some attention in tourism and media research (Crouch, Jackson, & Thompson, 2005) but there is still a lack of research that takes into account changes in consumers’ media consumption and production in relation to tourism. These changes are relevant as today’s media consumption involves a simultaneous consumption of different media products (cf. Jenkins, 2006; Jenkins & Deuze, 2008). Jansson (2001) argues that consuming goods or media products involve similar behaviours because media culture and consumer culture are inseparable and tourism is included in this. To study a single media product like film alone is, therefore, restricting because a film is always part of other media products. Media products converge and float around in people’s awareness without an apparent border between them in an ongoing circle
of references. To give an example, a film like ‘The Da Vinci Code’ is a novel turned into a film, documentaries, spin-off books, computer games, board games, guided tours, blogs and other Internet forums, guidebooks as well as many other types of merchandise. I therefore argue that in order to understand how media is part of tourist consumption, media tourism research ought to consider convergence theories. This paper will therefore introduce convergence, a new media theory, to tourist studies.

Convergence, within media theories, was initially focused primarily on technological and digital convergence in media production. The term convergence now encompasses a multitude of different ongoing processes. There is technological, economic, social, cultural as well as global convergence (Jenkins, 2001). Further, convergence also implies a change in the production of media where media consumers are perceived to be active agents who interact with media producers, other media consumers and with the media products themselves in a new production process (cf. Jenkins, 2006). Converging media products thus not only affect consumers, as consumers themselves affect and spread media content. This paper focuses, therefore, on a special kind of media consumer, namely the tourist and especially the so-called film tourist. To be a tourist is not an isolated out-of-the ordinary state separate from everyday life - tourism is always present to some extent in one’s life (Franklin & Crang, 2001). Media as an influencing factor will therefore increasingly affect tourism consumption, as media constantly provides people with fragments, narratives and representations of tourist spaces (Campbell, 2005). Consequently, when media consumption and tourism consumption entwine, it will be difficult to differentiate them from each other as the boundaries between sectors blur (Jansson, 2002). The intertwining of media and tourism will therefore have a great influence on the ‘circuit of tourism’.

Thus, convergence in media is a highly relevant theory to address in order to obtain further knowledge of the intertwining of media and tourism consumption. This convergence process is referred to as ‘mediatized tourism’ a more profound perspective than that of tourism viewed through the lens of a single media product. This paper therefore intends to introduce convergence theories to tourist studies in order to explore how tourists are active agents, individually or in collaboration, in the consumption and production of tourist space through popular cultural media products. The aim is to enhance the understanding of film tourism and associated trends. This paper will, therefore, start with a thorough description and analysis of convergence theories related to tourism. Then, a site associated with popular cultural media products and tourism was chosen for analysis. Finally, two different social communities on the Internet were selected for consideration in order to illustrate the relevance of convergence theories for understanding the intertwining of media with tourism consumption.

CONVERGENCE CULTURE

Convergence is a key word in media studies - even more so in relation to new media like the Internet (Bechmann Petersen, 2006). In 2006, Jenkins published his book ‘Cultural Convergence’ where he tries to map the ongoing convergence culture that is occurring at the moment. What then is convergence? Jenkins (2006) has the following description:
Convergence is the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want. Convergence is a word that manages to describe technological, industrial, cultural, and social changes depending on who’s speaking and what they think they are talking about.’ (Jenkins, 2006:2)

Thus, convergence has an effect on media products, with a corresponding change in the production of media products and the content itself, as well as on media consumers in various manners (Deuze 2007). However, Jenkins has been criticised for being too enthusiastic when analysing changes in the media production/consumption processes. Örnebring (2007) criticises Jenkins’s ideas of a free circulation of media contents and texts on multiple platforms:

Convergence culture does not work to dissolve the boundaries between texts and create trans-media narratives as much as it creates new opportunities to market a specific text or set of texts (such as a feature film, a computer game or a TV series) through other texts – i.e. there is still a ‘hierarchy of meaning’ among texts, where there is a clearly identifiable ur-text […] that is marked through other texts’ (Örnebring 2007: 448).

Thus, in Örnebring’s point of view, convergence is just a new marketing tool for media companies and we should not lose sight of the fact that there is still an ur-text which all the other media platforms are related to. Taking this into account, and even though it might not be as groundbreaking as in Jenkins’s portrayal, convergence is still a relevant theory to discuss. Convergence is important because it is associated with popular culture (Jenkins, 2006; Williams, 2008) and tourism is part of popular culture. Convergence alters the relationship between existing technologies, industries, markets, genres and audiences (Jenkins, 2004: 33) and it will therefore affect tourism too. Furthermore, convergence culture is characterized by media convergence, participatory culture and collective intelligence (Jenkins, 2006). I will, therefore, discuss convergence from a media convergence, agency and consumer interactive perspective in the remaining part of this section.

Media convergence and popular culture

The first aspect of convergence to be analysed is media convergence, which operates on many levels. Primarily, there is a change in the media production process (Deuze, 2007; Jenkins, 2006). The change in the production of media has transformed the media industry as well as the products themselves. In the past, media companies tended to be specialists e.g. they either published books or produced films. Today, producers of different products are collaborating or are even owned by the same company - resulting in close links between the likes of book publishers and film companies. A company can be involved in films, TV, music, computer games, websites, toys, rides, books, magazines and comic books at the same time (Jenkins 2006). Thus, media companies have access to a large number of different media platforms to sell their stories when the same company owns a range of media products. This process is called transmedia platforms/transmedia storytelling (Jenkins, 2006). In transmedia platforms each media product performs the function it is best at. The content of one
media product, therefore, spreads across multiple platforms which give extended experiences of media products (Bechmann Petersen, 2006; Brooker, 2001; Jenkins, 2006). Consequently, you do not have to see a film to enjoy a game and vice versa since each of the products stands on its own as well as interacting with other products and/or the consumer to enhance the story.

Media convergence is, for instance, identifiable in the close link between TV series and special home pages at the Internet. Brooker (2001) studied the TV-series ‘Dawson’s Creek’ and he concluded that there is an overflow of material from the TV show. The content is transferred to other media products, particularly the Internet. The producers of ‘Dawson’s Creek’ created a webpage where the viewers could interact with the media product. The media company also worked with merchandise in the shows, like special clothes labels for the characters to use and CD’s containing music from the show. There is therefore a high level of mobility of media content between various products, which makes it difficult to define borders between products. Media convergence forces old and new media to interact in increasingly more complex ways (Jenkins 2006). A film is not just a film anymore, as various media products are interwoven and people consume them in a multitude of ways. Thus, where one product ends and another begins is difficult to say, as they can be consumed concurrently.

Closely related to media convergence is intertextuality: a perspective, introduced by Kristeva, that has been discussed since the 1960s (Fornäs, 2002a). Intertextuality is encountered when media products are interrelated to other media products through either hidden or open references (Fornäs 2002). Accordingly, intertextuality and media convergence are not new phenomena in themselves because cross-references among media products have always been in existence. Having said that, new media like the Internet have speeded up the interactions between media products (Fornäs, 2002a; Jenkins, 2006). Prior to the proliferation of new media platforms, intertextuality/media convergence happened on a more ad-hoc basis, whereas at present these interactions have developed to such an extent that they have become increasingly mainstream and commercialised (Fornäs, 2002a). As a result, new technology is highly intertextual in its nature (Williams, 2008). This intertextual trait is also used commercially by companies who own a diverse range of products which can be exploited in various media products. Media companies are therefore trying to enhance their product reach through mergers, joint ventures, convergences and identification of synergies (Jenkins & Deuze, 2008). The production of media products on transmedia platforms is, therefore, positive for the media industry as it provides the industry with more opportunities to sell the same content. This phenomenon is called commercial intertextuality (Jansson, 2001). Örnebring (2007) is highly critical of this aspect of convergence.

Another attribute of media convergence is that media companies now cooperate with companies outside their own sphere. Companies now work across borders and in the last couple of years there have been many examples of collaborations between the media industry and different tourism organisations. Tourist organisations have recently recognised the opportunities of product placement in popular cultural media products. To mention just a few: Sony Pictures, with the film ‘The Da Vinci Code’, partnered with Visit Scotland, VisitBritain and Maison de la France (Visit Scotland, 2006); New Line Cinema, who produced the ‘The Lord of The Rings’ film trilogy, cooperated with Tourism New Zealand (Carl et al., 2007); AB Svensk Filminindustri, with ‘Arn the
Movie,’ collaborated with West Sweden’s tourism organisation (Arnmagnusson). Media convergence works, therefore, on different levels at once.

In conclusion, media convergence signifies a change in the production of media products. The use of transmedia platforms as well as a high degree of intertextuality is becoming common practice for media companies in their production. In addition, closer and closer interactions between different sectors and products blur related boundaries, which are now in constant flux. The context of a media product is, therefore, no longer given, as it is immersed in complex, open-ended inter-media patterns. Media convergence signifies, therefore, the blurred boundaries between media texts (e.g. films and books) and other cultural activities (Jansson & Falkheimer, 2006) like tourism. However, these activities are not occurring without the interference of human interaction, since convergence involves both a top down perspective (media producers) and a bottom up perspective (media consumers). The next section shall therefore look into consumers’ involvement in media convergence processes through their agency.

Agency and interactivity

In media studies there has been an emphasis on a linear sender/message/receiver perspective. Media consumers have been perceived as passive dupes who simply absorbed media texts without reflection. Hall (1996) on the other hand argues that it is better to look at the different moments that are involved in this process: production, circulation, distribution/consumption and reproduction. It is a circular process whereby messages are encoded by producers and decoded by consumers. Thus, media consumers are not passive dupes. They should rather be seen as active agents who are highly engaged in interactions with their choice of media products (Deery, 2003; Jenkins, 2006; Williams, 2008). Although media consumers’ ability to be active and engage with media products is nothing new, the agency of media consumers has become more conspicuous with new media. The Internet has given access to a new range of interactions between the product and the consumer (Williams, 2008). Transmedia storytelling is, therefore, not just a new method of producing the same media message on multiple platforms. In the consumption of transmedia products, consumers are encouraged to pick and choose between the available products and make their own combinations (Fornäs, 2002b). So consumers have a high degree of free agency in shaping their own understanding and use of media products.

Consumers in general have, therefore, become a research focus lately since they are seen as active agents in the co-creation or co-production of products - especially in collaboration with producers (cf. Denegri-Knott, Zwick, & Schroeder, 2006; Prahalad & Ramaswamy, 2004). From a producer perspective, the Internet has been identified as a tool to initiate consumer interactions where consumers can either meet each other or interact with the producers themselves (Sawhney, Verona, & Prandelli, 2005). In TV production today, it is, therefore, common to find websites produced by the broadcast company to increase the interactivity between the viewer and the show. Evans (2008) studied the interactions made between the viewers of the British TV programme ‘Spooks’ and the media products related to the show, particularly a website. The story of the TV programme follows a group of agents at Britain’s intelligence service, MI5. On the website the viewers could play games and solve puzzles related to the actions of the characters in the show. Brooker (2001) studied another
TV programme, ‘Dawson’s Creek’. Again, the media company operated on transmedia platforms with a website closely linked to the show. They created, for instance, a version of the main character’s desktop with e-mails for the viewers to read and take part in. In contrast to this narrative approach, the website also included possibilities for viewers to interact directly with each other on bulletin boards. Örnebring (2007) and Thrift (2006) see this liaison in the hands and charge of global transmedia conglomerates. Jenkins (2004) on the other hand argues that although media companies learn how to make the best use of transmedia platforms, consumers learn how to take control of the media flow at the same time. Hence, consumers influence the production and distribution of media. These activities diminish the borders between producers and consumers of media products (Deuze, 2007). Thus, when consumers pick and choose between media products, there is a shift of control and power over the media products. ‘The circulation of media content – across different media systems, competing media economies, and national borders – depends heavily on consumers’ active participation’ (Jenkins, 2004:3). So to be a consumer also leads to a continuous recirculation and reshaping of media content (Jenkins, 2006; Tzanelli, 2006). The same processes take place in tourism, where tourism production and consumption operate in a continuous circle. The tourist is seen as a highly active agent in a dialogue with both the producer and the consumed product (Ateljevic, 2000). However, there are other instances of information flow which take place beyond the interactions between the producer and the consumer, the best example being in consumer to consumer networks which are the focus of the next section.

Consumer collaborations beyond the control of media producers

In convergence, media consumers are seen as active agents who interact with media products and media producers. However, there are other processes of interaction which evolve entirely around consumers themselves without the interference of producers. Convergence also implies that consumers become producers of media content for other consumers to take part in. This process can be conducted alone or in collaboration with other media consumers (Jenkins, 2006). These interactions are referred to as consumer to consumer (C2C) or peer-peer networks (P2P). ‘P2P refers to the technology that enables two or more peers to collaborate spontaneously in a network of equals (peers) by using appropriate information and communication systems without the necessity for central coordination’ (Schoder & Fischbach, 2003:27). Further, Benkler (2004) refers to these systems as social sharing, characterised by loosely connected participants - in this case media consumers - who jointly collaborate and work together in an alternative mode of production. P2P systems are voluntarily and free and they have grown primarily around access to the Internet (Plouffe, 2008). The interaction that takes place in these networks is considered to be an exchange of know-how (Gruen, Osmonbekov, & Czaplewski, 2007) or a co-production of experiences (Prahalaad, 2004). Thus, to be a media consumer means that you are part of the continuous circulation of media through various aspects of co-creation and collaboration and these interactions can take place with either producers or consumers (Jenkins & Deuze, 2008).

Social forums like blogs on the Internet have lately received interest in tourism research because they represent the mingling of productive and consumptive states. A blog is a personal diary on the web where writers take up issues that interest themselves. Although personal, blogs give open reader access so that anyone can take part of the posted material on the blog as well as make
comments to the writer. The posted material can be labelled or tagged with keywords which make finding relevant results easier if someone searches for something specific. Further, they are seen as highly important in the exchange of information between tourists because blogs provide opportunities for social interactions between consumers/tourists without the involvement of tourist organisations (Pan, MacLaurin, & Crotts, 2007; Schmallegger & Carson, 2008; Wenger, 2008). Blogs are seen as trustworthy in terms of the information which they depict (Schmallegger & Carson, 2008). Blogs focus mainly on the written word but can be combined with visual/audio material like photos and video clips. However, there is still scant knowledge as to how blogs relate to other sources, both on- and off-line, in a tourism context (Schmallegger & Carson, 2008). In addition, other social forums on the Internet which give access to interactions between consumers, like YouTube, are closely related to blogs and should be considered part of the same arena. A consequence of these forums is that media consumers are not only consuming media - they are also producing and circulating media contents to other consumers. It can be a message on a bulletin board, a film-clip on YouTube, or a blog entry. Hence, new stories are constantly created and recreated by tourists individually or in collaboration with other tourists as will be shown below.

METHOD

In media studies, just like in media tourism research, there has been a focus on single media product research (Fornäs, 2002b). Fornäs therefore argues that it is better to choose a specific place in order to see a clearer connection between different media products and their users. In order to illustrate converge theories relevance to tourism and particularly mediatized tourism, I chose ‘The Da Vinci Code’ as a case study. ‘The Da Vinci Code’ is a recent example of a novel turned into a film. The subsequent media frenzy regarding this media content in turn generated interest from tourists, which made it a prime example of the convergence processes this paper wanted to study. There are many places depicted in the novel and the film, one of which is Rosslyn Chapel outside of Edinburgh which forms the focus of the analysis conducted in this paper. In the first phase of this research, 25 qualitative interviews with a total of 55 people were conducted with visitors at Rosslyn Chapel in 2006. The questions dealt with reasons for visiting and preparation, i.e. media products used, for their journey to Rosslyn Chapel. These interviews gave insights to the limitations of prior film tourism research and new theories were therefore sought: new media and convergence theories were chosen. Furthermore, the findings of the interviews made me interested to explore how tourists interact with media products after a visit since convergence is closely related to digital technological development. Consequently, two social communities on the Internet were chosen in order to illustrate tourists’ interactions with media as well as with other consumers. The chosen forums were a blog and YouTube. A blog was chosen because it is a practice common amongst tourists as well as amongst tourist producers who also have started using blogs. Moreover, blogs provide both written and visual material in something similar to an online diary, the contrast to a closed narrative being that a blog also provides opportunities for interaction with its readers. YouTube is similar to a blog, as it is another social forum which focuses on video clips posted online by its users, private and organisations. YouTube is interesting because it provides its users with possibilities to create, share and interact with other media consumers. The global access to and the sheer size of the site make it a relevant starting point to see how media consumers produce and use media as well as interact with each other.
THE CONVERGENCE OF ‘THE DA VINCI CODE’ AND TOURISM

Media, like film, has long been recognised as a source of influence on tourists. ‘The Da Vinci Code’ (Brown, 2004) is a recent media product that has influenced tourists and the novel/film has led to an upsurge in visitor figures at the places depicted therein. It is therefore interesting to see what people do after a visit in order to see how media products are re-produced and recreated for others (potential tourists) to take part in. For this purpose, the Internet was chosen as it is considered to be a forum that can move people into actual tourism through travel blogs, information and web commentary. In addition, it is an arena where corporeal and virtual tourism cross and interact (Tzanelli, 2006). Thus, the following two examples were selected - a blog and YouTube - as they are sites where tourists can share and interact with others. These two cases will briefly illustrate the relevance of convergence to understanding the intertwining of tourism and media consumption which includes film tourism.

There are numerous hits on a Google search for blog, Rosslyn Chapel and ‘The Da Vinci Code’ in combination. One specific blog by was chosen as the material posted resembled the same journey as some of the interviewees had conducted. The material posted on July 20, 2008 is called ‘Rosslyn Chapel and the Da Vinci Code’ (Frankiediane, 2008). As a reader of the blog we follow this lady and her 8 companions on a daytrip to Rosslyn Chapel. In the first paragraph, we can read that they have ‘decided to head off to visit the famous chapel rumored to have connections with the Knights of the Templar and Mary Magdalene [sic], the masons and was featured in the Da Vinci Code by Dan Brown (made into a movie starring Tom Hanks)’. Before we enter into Rosslyn Chapel, by viewing pictures from the inside, she provides us with the following description:

‘Now here are the important things to know about Rosslyn Chapel (in order to grasp the coolness factor here). Rosslyn Chapel was built in the 15th century, and though it was 150 years after the Knights of the Templar, the chapel overflows with their symbols and is supposed to echo the layout for Solomon's Temple. The chapel features Masonic symbolism, was featured in the Da Vinci Code and was built by the Sinclair clan, a family who supposedly came from the bloodline of Jesus’.

Her blog post is interesting because even though it was written after her visit, the description of Rosslyn Chapel is still closely linked to the story of ‘The Da Vinci Code’. This linkage begins in the introduction of her blog where she links the two together through the naming of the post. It then continues with its references to e.g. Mary Magdalene, The Knights Templar and the bloodline of Jesus which are all features of the storyline in the novel/film. If you would visit Rosslyn Chapel yourself, no such references are seen in information material or mentioned by the guides. Therefore, the novel/film is highly influential in her visit to Rosslyn Chapel as well having an impact afterwards in her blog entry as she relates to ‘The Da Vinci Code’ while writing about her experiences of the chapel. Consequently, the media content of ‘The Da Vinci Code’ has now moved out of the literary context to be associated with Rosslyn Chapel as a tourist attraction in her interpretation. Furthermore, her blog can be read by others who can take onboard her version of Rosslyn Chapel. Those who read her blog can then interact and comment on this entry. Hence she transforms from being a consumer of media products to being a producer of new media contents which can be accessed and consumed by other
tourists for further interactions or future visits.

Another social Internet forum is YouTube where users (private or corporate) can upload or view video clips. In a search using Rosslyn Chapel as a key word you get 202 hits of different video clips (2009-03-08). However, if you add ‘The Da Vinci Code’, the result is only 18 hits (2009-03-08). One of the posted video clips is called ‘Rosslyn Chapel Scotland’ (YouTube Rosslyn Chapel, 2007). The video clip was posted February 3, 2007. The film is described as a: ‘Tour of Rosslyn Chapel, Scotland (recently featured in 'The Da Vinci Code')’ with the following tags (keywords): ‘Rosslyn Chapel, The Da Vinci Code, carvings, Scotland, church, apprentice pillar and castle’. The clip starts with a middle-aged man talking directly to the camera in a Scottish accent in front of an old building. ‘Hi Mary! We are just outside of Edinburgh, a place called Rosslyn Chapel, which doubt you’ll know about from The Da Vinci Code no less’ [...] We are making our way in there in a moment. [...] But you are actually here, we are actually here, hopefully you feel as if you are here too at Rosslyn Chapel’. He continues to narrate his story in the grounds in front of the Chapel. First, he gives us some history of the Chapel, ending with ‘Tom Hanks was here a couple of weeks ago, filming the movie The Da Vinci Code but this place was famous before Hollywood got it hands on it because this is in Scotland’. He then waves us in by saying ‘Come this way’ and the next shot is from the inside of the Chapel. The film is obviously made for someone called Mary but when the film is posted on YouTube we all become ‘Mary’ while viewing the film, as the man who narrates the clip is talking to and showing this place for her/us. The viewers of this clip are introduced to Rosslyn Chapel in a similar style to a travel show on TV with a bit of history and shots from the inside as well as the outside. The tourists who made this video of a visit to Rosslyn Chapel transformed from being passive media consumers of products associated with Rosslyn Chapel like ‘The Da Vinci Code’ to become producers of their own media product, in this case a travel video, when they filmed and posted their visit on YouTube, in a similar manner to the woman in the blog entry illustrated above. The ‘Rosslyn Chapel Scotland’ film has been viewed 2795 times (2009-03-08) and a few of the viewers have made comments. One of the comments is posted by the signature ‘Dhalgrensreality: Almost felt as though I was there. =)’. This viewer felt like he was part of the tour, just as the narrator hoped that Mary would feel. Another comment is posted by ‘Faeden: Nice video, and well presented. I have been to Edinburgh, but [sic] never the chapel, next time I visit I think I shall. Thanks for sharing it’. Since the clips are open for any comment, the tourists who posted this video clip can interact with the viewers of the clip through their comments and the viewers themselves can also interact and react to each other’s comments and questions posted in relation to a clip.

Both of the examples above illustrate the multiple levels of convergence that take place at the same time. Firstly, there is a convergence of the content of ‘The Da Vinci Code’ as it enters new media products, thereby transforming those products. Secondly, tourists are active agents, alone or in collaboration, who interact with the consumed media products as well as being producers of new media products for others to consume. Thus, someone’s visit to Rosslyn Chapel can be turned into a new media product which others can consume and interact with as well as being a trigger for new tourist activities in the future.

DISCUSSION AND CONCLUSIONS
This paper has provided a thorough review and discussion of convergence theories. In this final section it is necessary to also analyse the extent to which convergence contributes to new ways of thinking in tourism research. It has been stated that the media sector is in constant growth. Davin (2005) argues for instance that ‘as the spread of the entertainment industry continues unabated across the globe, as entire regions are being turned into giant theme parks, as the world becomes a complex web of intertexts and hypertexts, reality, media and tourism are more and more closely intertwined’ (2005:178). When the media and the tourism sector intertwine it will therefore have an effect on consumers. I see the two sectors being linked through consumers’/tourists’ media consumption. For this reason, I argue that in order to capture the intertwining between these two sectors, it is necessary to apply convergence theories because such application will provide new insights to tourism studies - particularly film and other popular cultural media tourism - by highlighting the development of mediatized tourism. This is based on the following assumptions.

Convergence theories imply that there is an ongoing media convergence which is closely related to consumers’ free agency and their interaction with products as well as with other media consumers. Further, convergence is connected to popular culture - which tourism is a part of - and it is therefore a relevant theory to address in order to understand the intertwining between media and tourism consumption. For instance, the two Internet cases above have illustrated that film/novels like ‘The Da Vinci Code’ can be influential for a tourist’s visit to an attraction. However the interaction between the physical visit (including planning) and the media product is merely the beginning of the crossover because a tourist’s performance continues after a visit to a site. Tourists are active in producing new media products for others to interact with. In the example above, it was social forums on the Internet that were the arenas where new interactions and productions were made, although these processes can take place in other ways as well. We can see that a tourist’s consumption of media products, in this occasion ‘The Da Vinci Code’, is integrated to the new media product that is produced. Consumption in a converged environment brings an ability to consume a new media product along with intertextual references to other media products. ‘The Da Vinci Code’ and similar products can therefore be encountered in a number of other media products than the novel and the film and it could be a consumer/tourist generated media product like a blog entry or a video clip at YouTube. Moreover, this new and transformed media product might have a high impact on consumers because any media product in combination can be an entry point to the consumption of a particular tourist space. Tourists are thus active in producing new media products as well as consuming media products themselves. In addition, they can consume many media products concurrently and make their own links. This illustrates that media products converge and the boundaries between producers and consumers blur. Tourists’ consumption and production of media will, therefore, transform them into producers as well as marketers of tourist spaces (cf. Larsen, 2006). This change of status will bring a shift of control from primarily producers of tourist spaces to include tourists in mediatized tourism. Hence, film and other media products are far more influential than previously accounted for in tourism research and convergence theories can capture the associated processes.

To conclude this paper, it has previously been noted that: ‘Convergence represents a paradigm shift – a move from medium-specific content that flows across multiple media channels, toward the increased interdependence of communications systems, toward multiple ways of accessing media content, and toward ever more complex relations between top-down corporate media and bottom-up
participatory culture’ (Jenkins, 2006:243). Furthermore, due to this networked character of new media, it is important to investigate how different forms of media converge as it has an effect on tourists. Thus, convergence is a relevant theory to apply to tourism in order to understand the intertwining of tourism and media because tourists are active in creating and distributing media products. Additionally, these tourist created media products/images are circulating and consumed by other tourists as well as influencing other media products. As a consequence the circuit of tourism will be less predictable and more multifaceted in the future. This paper argues, therefore, that media tourism research ought to apply convergence theories. Correspondingly, to study a single media product such as a film in isolation is limiting from a research perspective because a film is always interlinked with other media products which converge in tourists’ consumption of space in an ongoing circle of tourism references.

REFERENCES


ABSTRACT

A sympathetic study of popular film can help develop the ability to make sound ethical judgments, and is undoubtedly more helpful than following codes of ethics.

Key Words: moral judgment, codes of ethics.

INTRODUCTION

In July 2008 I was standing outside a relatively up-market hotel in Chiang Mai, waiting for transport to take me to the night market when I overheard part of a conversation between two other western couples stepping out of a taxi, which had just delivered them to the hotel. The conversation revolved around how pleased one of the couples was that they had managed to obtain a one day tour of some mountain villages at the “local price.” This probably involved a saving on their part of approximately 10 Euro. The four people involved didn’t look the sorts who would really miss this sum of money, and the overall cost of their holiday was undoubtedly a significant number of multiples of this amount.

In a similar vein I remember a conversation earlier that year between western tourists in which both participants were pleased that one had spent quite a long time haggling over the cost of a small item in Vietnam, resulting in a saving of less than one Euro for the purchaser.

Now, ignoring the morality of eavesdropping on other people’s conversations, both incidents seemed to me to present interesting material for discussions of tourism ethics, especially as these apply to well-heeled westerners who undoubtedly feel that they were participating in some form of ethically responsible tourism.

My paper aims to explore how a sympathetic study of popular cinema can supply material for use in developing moral judgment, in life in general, but, especially for the purposes of this conference, in tourism and tourism education.

CODES OF ETHICS IN TOURISM

Genot has shown that codes of ethics in tourism have mainly been developed by “…three groups: government, industry associations and NGOs.” “Such codes have been targeted almost exclusively at the tourism industry, host communities and tourists themselves” (Fennell and Malloy, 2007, p42). Although these codes and their platitudinous cousin, codes of corporate business responsibility, claim to further the interests of local people in tourism destinations, these individuals
are seldom given the chance to speak for themselves: the absence of independent trade unions, for example, is often part of the attraction of locations for multinationals when they are seeking new sites to invest in. The belief that the formulation of such codes is participatory in any meaningful sense is hard to defend. “The priorities of NGOs, companies and aid agencies are decided prior to participatory processes in the developing world.” “…in practice participation in small-scale tourism simply involves local communities negotiating the terms of their own poverty” (Butcher, 2008, p220).

Ethical codes also claim to help the western tourist at whom they are primarily directed. However, as Butcher (2003) demonstrates, the impulse towards codes is part of a general trend to imbue everything in the West with a spirit of fear and uncertainty. “Freedom, adventure and hedonism are being eroded by this culture of caution” (Butcher, 2003, p72-3). These codes are misguided as they originate from a particular western mindset held by the educated cultural elites in which conservation rather than development is the priority. This specific viewpoint is then presented as a universal value to be applied in all situations. This moral standpoint is foolish, “…when in the Third World societies to which these codes most frequently are applied, development not conservation is such a pressing need” (Butcher, 2003, p74).

“The humanitarian, like the missionary, is often an irreducible enemy of the people he seeks to befriend, because he has not imagination enough to sympathize with their needs, nor humility enough to respect them as if they were his own. Arrogance, fanaticism, meddlesomeness, and imperialism may then masquerade as philanthropy” (George Santayana, from “The Birth of Reason and other Essays” quoted in Gray, 2008, p228).

This western drive to formulate universal principles on issues such as human rights, tourism ethics etc. and then apply them unthinkingly has been brilliantly deconstructed by Mahbubani (2008) and Gray (2008) amongst others. There is clear historical evidence that western liberal democracies have been built on acts which when committed by other have been condemned as barbaric (Gray, 2008), and that illiberal states have often been better protectors of vulnerable and minority groups: women and Christians, for example, had many more opportunities under Saddam Hussein than they do now under the “emerging democracy” in contemporary Iraq. Nevertheless, governments and non-state organizations in the west continue to preach ridiculous homilies about modernization and democracy or conservation. Thankfully, governments outside the west are now less willing to listen. China’s performance in reducing poverty is far greater than the countries of sub-Saharan Africa where ethical and green/eco tourism are often promoted (Butcher, 2008), but this seems to have escaped the attention of the modern day missionaries developing codes of ethical tourism.

A final problem for codes of ethics is their inadequacy in offering advice on action. If westerners fly, they contribute to global warming, if they don’t poor people in developing countries don’t benefit from western tourism (Butcher, 2008). Which of the UNWTO’s codes of tourism ethics offers practical advice in this case, for example? These situations need to be thought about on an individual case-by-case basis.

New forms of tourism (alternative/ethical/pro-poor etc.) have had little impact because they have failed to think about why people act in the way they do. There is a need to look at human nature,
“...especially with regard to the inherent tendency to balance costs and benefits as individuals (individual tourists, service providers and local people) and in interactions with others” (Fennell, 2008, p223). Aid and famine workers do not give any significant portion of their own food or clean water to the starving people they are there to help (Fennell, 2006). Eco-tourism, pro-poor tourism, etc. rely on the false assumption that people will behave differently just because they are placed in a new context. It is possible for individuals to make moral progress, but I feel it is difficult to argue for an improvement in humanity’s moral condition over the last two thousand years.

Plato shows in the Republic that no rule-based codified system of ethics will be satisfactory to ensure that justice is done. We need first to acquire “...a conceptual apprehension of the form of Justice, and then we will know how the concept applies in the particulars, not the other way round (Skoble, 2006, p44-45). For Plato and Aristotle the main focus of ethical discussion should be on what type of person we should be not on what is the right thing to do. The key question is what is a virtuous character and then what would a virtuous character do in the situations we face (Timmons, 2002)?

Before I begin to outline how I feel a sympathetic study of popular cinema can help us begin to answer these questions, I would just like to provide a brief sketch of some of the main philosophies of ethics.

ETHICS

The following paragraphs are based on Timmons’ (2002) introduction to moral theory. The divine command theory of morality holds that what is right or wrong depends on God’s word. However, the problem with this position is revealed clearly by Plato when Socrates asks Euthyphro whether “…the gods love piety because it is pious, or is it pious because they love it?” (quoted in Timmons, 2002, p27-30). If we accept the second principle, then God’s commands are arbitrary. However, if we accept the first, then there must be some values independent of God.

Moral relativism, the belief that ethics depends on the codes of the culture one finds oneself in, can quickly lead individuals to positions opposed to their own considered moral beliefs. Natural law theory suffers from the problem that it doesn’t offer a solution when moral principles clash. Utilitarianism, with its emphasis on maximizing welfare, can quickly lead to unsound moral results. Some form of pragmatism based on natural law theory seems the most tenable position one can adopt. We should use moral judgment to decide what is right where morals clash. This can be compared to an aesthetic evaluation, where it is impossible to prove which piece of art is better, but where it is possible to make good judgments. “…[C]oming to know whether some concrete action is right or wrong depends on being able to discern all of the morally relevant features in the circumstances in question, as well as being able to determine which of them are dominant (Timmons, 2002, p256). This requires a well developed sense of moral judgment. A sympathetic study of film can help us develop and refine this ability by providing examples of moral behavior and by presenting us with examples of a virtuous society.

THE GOOD SOCIETY AND THE VIRTUOUS PERSON PERSON
Musicals often have an ability to move their audiences because of the vision of utopia they often present. The sound of music resolves the tensions, problems and contradictions of life in the numbers while Meet me in St Louis suggests that “...utopia is implicit in the world of the numbers” (Dyer, 2002, p46). Five golden flowers is a film that “...celebrates work, love and communalism”: values that are probably quite attractive to mainland visitors to Dali, living as they do in rather more competitive times (Notar, 2006, p54).

One of the first steps to sound moral judgment is to have some vision of what a virtuous society would be like. The suspension of disbelief can also apply to ethics: the audience know in their hearts that these are just films, but can still derive a set of desirable moral goals from their viewing.

Rorty (2007) argues that novelists, and I would argue filmmakers, too, help free us from western ideas inherited from Christianity and Kant that individuals whose actions produce harmful consequences have “sinned against the light” (Rorty, 2007, p66-67). By revealing and explaining motivations, the audience has access to figures to model themselves on and examples of behavior to discuss. We need a certain level of moral idealism provided by heroes if we are to make any moral progress as individuals (Rorty, 2007).

Films

I have concentrated on old films in this section as I believe that much contemporary film does not offer a vision of a better life. It can be argued that the growth of reality TV, for example, is denying viewers even the possibility of envisioning a better life (Dyer, 2002). There are modern instances of suitable films, but I would use Bob Dylan’s response to a listener who complained that he was playing too much old music in his theme time show: there is more old material than new to choose from.

Film noir as a genre offers “...a realistic appraisal of people’s motives, actions and outcomes.” “People often have dark, indeterminate motives” (Holt, 2006, p37). The moral ambiguity or amorality of the characters “...mirrors an often unacknowledged and significantly unpleasant chunk of human existence” (Holt, 2006, p25).

Noirs present situations in which there is a right thing to do, but in which the alternatives are also attractive. In this way they aid ethical decision making. They also show individuals who do the right thing for wrong reasons, opening up questions of what actually constitutes ethical behavior (Skoble, 2006). Touch of evil and its almost nightmarish vision of border town corruption contains sufficient material for a whole course on ethics. Echoing Nietzsche and Camus, film noir inhabits a world of “disenchantment” where life has no meaning or purpose. Humans who can face this with dignity are required (Woolfolk, 2006).

Humphrey Bogart’s character (Steve) in To have and have not is a fine example of the nature of much ethical decision making. When he is asked at the end of the film why he has put himself in danger and helped the Free French against the Vichy authorities, he replies it is because he likes the people in the Free French and doesn’t like the Vichy representatives. On the one hand this is quite
appalling, but on the other it offers reasonably consistent and reliable criteria.

DISCUSSION

There is an argument that I should have concentrated on films directly about tourism or which portray archetypical situations. However, I would argue that this is too simplistic. Far too much of tourism studies has a focus on a narrow range of tourism issues. A much broader philosophical approach is necessary if students are to have the opportunity to reflect on the tourism issues they are confronted with and to reach more nuanced views.

Within tourism studies students are often encouraged to study and understand other cultures, but often from a mechanistic, instrumental and business perspective. As my colleague Sebastiaan Straatman remarked in a conversation with me, one of the best ways to understand the hidden aspects of other cultures is to view their films. I still feel that Spring, Summer, Fall, Winter and Spring is a great introduction for western students to Buddhism and the culture of many countries in Asia.

Of course, many popular films simplify complicated ethical issues, but they still provide enough insight into what a good society would be like and what virtuous characters do to be worthwhile studying as part of a course on tourism ethics. Using our judgment to decide what Cary Grant or Katherine Hepburn or Humphrey Bogart, for example, would do in any situation is not a bad place to start in developing a coherent ethical philosophy.

Ethical relativism and codes of ethics are not the answer to moral questions which arise in modern, complicated societies and in international tourism. Films, by showing us other people’s interior thoughts and by providing practical examples of ethical behavior can help individuals develop the ethical judgment necessary to lead a virtuous life. “Just because your morality derives from your place and time doesn’t mean that you don’t cleave to it any more. It just means that you have different ideas and expectations about the extent to which other people will (Self, 2003).

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“SHOW ME THE REEL WORLD”: NEGOTIATING REALITY AND MYTH IN FILM TOURISM

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ABSTRACT

This paper presents the major findings of an in-depth study into the production and consumption of Lord of the Rings film tourism in Aotearoa New Zealand. The study sought to conceptualise the nature of the film tourism experience as well as examining the related concepts of authenticity and hyperreality. Pre-tour images proved crucial for the formation of expectations regarding possible authentic experiences, and included the perception of a green and clean country as well as meaningful readings of the Lord of the Rings films and their promotion. The data shows that most film tourists negotiate their bodily experience the Aotearoa New Zealand landscape(s), while also seeking a more mythical Middle-earth.

Key Words: film tourism; authenticity; hyperreality; Lord of the Rings (LOTR)

INTRODUCTION

This paper highlights the tension between reality and myths in film tourism by looking at the varied expectations and actual experience of guided Lord of the Rings tours in Aotearoa New Zealand as well as its promotion and production. Thus this paper will discuss selected research findings relevant to the concepts of ‘authenticity’ and ‘reality’ in film tourism after short introductions to the Aotearoa New Zealand film tourism industry and methodology of this study.

Aotearoa New Zealand is an excellent case study for film tourism due to its size and accessibility as well as history of film making. The country has produced feature films since 1914 (Hinemoa) and has been utilised by foreign filmmakers as a film production site for nearly the same length of time, starting in 1916 with A Maori Maid’s Love and The Mutiny on the Bounty. Contemporary film tourism established itself with Jane Campion’s The Piano in 1993 when domestic and international tourists noticeably began visiting the featured Karekare Beach. A few years later the Lord of the Rings films (2001, 2002, 2003) lifted the film tourism to a new level, which now involves such diverse films as Whale Rider (2002), The Last Samurai (2004), The World’s Fastest Indian (2005), King Kong (2005), The Chronicles of Narnia: The Lion, The Witch and The Wardrobe (The Lion, The Witch and The Wardrobe) (2005) and River Queen (2006). Today more than 35 tour operators and agents offer over 50 film-related tours in Aotearoa New Zealand in a variety of half day and multiple day tours visiting a single or a range of locations. These tours utilise coaches, four wheel drive vehicles, aircraft and even horses and visit around 150 locations. Intriguingly, research shows that in particular Lord of the Rings film tourists want to experience both the ‘real’ Aotearoa New Zealand and the more fantastical Middle-earth, and anticipate an authentic and sincere experience (compare Buchmann, 2007). Consequently this paper seeks to probe into this desire for both reality and hyperreality.
METHODOLOGY

This qualitative study examined three fifteen-day nationwide tours (NW1, NW2 and NW3) and a further five half-day and two full-day Lord of the Rings tours that took place between 2004 and 2006. An integrated methods approach utilized interviews, observations, questionnaires and journals to examine the tourism experience, with a follow up including emailed questionnaires after the tour and insights into the tour company’s evaluation sheets. Since each individual method has its own methodological weaknesses and strengths, the use of a mix of qualitative methods was considered important. Triangulation, where several different research methods are used “to test the same findings” (Babbie, 2001, p. 113), increases the reliability and validity of the research findings (Schloss & Smith, 1999). The analysis of the extensive data collected from 34 film tourists followed the Grounded Theory approach, an analysis in which theory is induced from the research data (Glaser & Strauss, 1967; Strauss & Corbin, 1990, 1998; Van Peursem, 1998). All interviews, questionnaires, observations, tour journals and field notes were transcribed as soon as possible after each event and distinguished in pre- and post-tour questionnaires, (eQ) for email questionnaire, (TJ) for tour journal, (F) for field notes and (O) for observation. After an initial analysis the 202 transcripts were further examined with the support of the computer program QSR NVivo.

RESEARCH FINDINGS AND DISCUSSION

The following sections will discuss some of the research findings relevant to the discussion of the terms ‘authenticity’ and ‘reality’ in connection with film tourism.

The Expectations of Film Tourists

Many Lord of the Rings film tourists had seen not only the films but also the behind the scenes documentaries either on television or on the DVDs and were aware of the technical and emotional process of the film making. They also heard many stories about the ‘authenticity’ of the props and storylines and the extensive use of computer special effects. So what were these tourists seeking when travelling to Aotearoa New Zealand?

At the beginning of each guided Lord of the Rings tour participants were asked about their tour experience. These expectations range from general tourist expectations (regarding, for example, the professionalism of the tour organisation and guide expertise), while also indicating a longing for fantasy Lord of the Rings elements. Most participants shared they wanted “to see and feel parts of Middle-earth. To experience the people and culture of New Zealand” (Q 028 preNW1) while others sought “an once-in-a-lifetime experience travelling around the real Middle-earth” (Q 065 preNW2). In fact, many participants seemed eager to test the connection between imagination and geographical places by physically travelling to the film location(s): “what was once my own personal imagination based upon print became an attainable reality” (TJ 01 NW3). It should be noted that all surveyed film tourists perceive the Aotearoa New Zealand location(s) of the American-German produced Lord of the Rings films as a fair presentation of the Middle-earth described in the British novel. This might indicate a pre-selection because people
who are unhappy with the choice of Aotearoa New Zealand as the films’ setting will probably not have travelled to the country’s locations.

Either way, for all participants, the novel, films and Aotearoa New Zealand itself had merged into a powerful connection: “I just loved the scenery so much, and I loved the movies and actually be there, and know that those things were filmed there, it just makes me really emotional” (I 10065 NW1). Many participants mentioned how well the films and country match: “Because of the way Peter Jackson used the landscape. I mean he really creates a sense of beauty, of the New Zealand landscape. And even when he’s using it as something like, creating the Elven forest at Rivendell, it’s still the New Zealand landscape… very recognisable… a real feeling of New Zealand” (I 10063 NW1). Thus, despite knowing that Tolkien had developed Middle-earth in Europe, many participants emotionally perceived the Aotearoa New Zealand setting as authentic and worth visiting. The following section will introduce the actual experience in greater detail.

The Experience of Film Tourism

Aotearoa New Zealand is often described as having beautiful and varied scenery, which participants promptly commented upon: “…mysterious, I guess, and very beautiful. Overly stunning – just ridiculously stunning scenery that…every corner, every way you look, there’s something amazing to look at. The hills and the mountains are crowned with these mists that seem to cling around the top that look very mysterious – like something out of a fairytale book” (I 10061 NW1). The descriptions clearly projected extraordinary and fantastic elements on Aotearoa New Zealand. It is not just the scenery but the merging of geography; image and imagination while present at location that creates these spiritual qualities. The participants wanted to immerse themselves in this mythical world and the Aotearoa New Zealand landscape provided the ‘screen’ for this: “it’s almost like we tune out reality and become engrossed in the magic. In some ways it’s rather sad having to come back to the reality” (IG 10008 NW2 P3).

Clearly, most participants wanted to encounter and experience the mythical Middle-earth but are also aware of the geographical reality of Aotearoa New Zealand. And yet many participants try to anchor Middle-earth in Aotearoa New Zealand: “To me, New Zealand is Middle-earth. I don’t think it matters where you go or where you look I can see things from the Lord of the Rings in most scenery, in most areas… I find it hard to see a difference like, townships aside yeah but to me, Middle-earth… And when we were going up with that [local company], [the local tour guide] turned around and we going up and she said, ‘This is Middle-earth’ and I thought, ‘Yes, she’s right’. This is New Zealand” (IG 10003 NW2 P4) and “I think they could almost rename New Zealand Middle-earth. It suits. It’s just…to me it fits very much with what I’d imagined or visualised in my head when I read the books. A lot of it is very, very good” (I 10048and10050 NW1) and “it’s just that it doesn’t matter where you go, you can see Middle-earth” (IG 10003 NW2 P4).

For most film tourists it is exactly the connection between both scenery and film that makes the visit of a selected location so special: “It was fantastic… just coming over the hills and just seeing it there and… than getting out and a bit closer, and it was just so beautiful and isolated and… yeah. It was very cool… because it was so far from everything and once we’re outside the bus you could
easily pretend that you’re in the middle of nowhere, that there was no civilisation anywhere that you really were on Middle-earth…. I really like the untamed land and the isolatedness” (I 10055 NW1).

Overall, a dreamlike journey is supported where mythical elements and stories seem to merge flawlessly with the geographical reality of Aotearoa New Zealand: “It’s just so untouched I guess. And a lot of it just conjures up little pockets of it, you could almost see soldiers from the different armies coming over the hills or down on the river. I mean, I found virtually the whole length of this river, right back to Queenstown, I wouldn’t have been surprised to have seen the Hobbit and everyone come around the corner in their little boat. It’s just perfect really” (I 10048and10050 NW1) and “Everything looks familiar. There are places that are miles and miles from where the movie was shot where you can say ‘I know that. I can see Legolas and Gimli running right over this hill, and that’s exactly like something I saw in the movie. Even if it wasn’t filmed right there you can see it” (I 10058 NW1). These examples show that film tourists were both touring a geographical region and their imaginations at the same time.

Intrigued by the many readings of Aotearoa New Zealand, the study inquired into the kind of relationship participants had with both the fantasy of Middle-earth and geography of Aotearoa New Zealand, and in particular how their relationship to either had changed after the tour had finished. It was found that having been on a film location tour influences the relationship many participants have with the book and the films. Most participants stated that their attitude to the film and its location has changed positively: “it was an amazing experience, going to all those locations made it so real for me” (Q 020 postNW2) and “I have watched the movies since returning and Middle-earth seems even more real now. The New Zealand as Middle-earth sections on the DVD’s are great because they take you back to the locations” (eQ 22 NW2). For one participant, the visit “proved to myself that I could do it I could go on my own, but it’s also proved to me that… It’s also demonstrated to me how good the movies are and how good the sites are” (I 10065 NW1). Some detail how they developed a different attitude towards the landscape: “just that landscapes mean so much when it connects you with a story that is full of wonder and adventure” (Q 086 postNW2), while others judge: “For me New Zealand will always now be Middle-earth and I can’t imagine anywhere else being so” (eQ NW1) and “that Middle-earth does exist. It was there” (Q 024 post NW2). Overall, the study shows little disappointment among guided film tourists despite the discrepancies between geographical reality and film images. Furthermore, there are signs of how participants want to believe and how they try to ‘anchor’ the value-laden myths they associate with the Lord of the Rings-books and films in the real world through their interpretation and construction of the film tourism experience.

Fantastical Readings

It seems Lord of the Rings-film tourists successfully experience both the ‘real’ world of Aotearoa New Zealand and the ‘reel’ world of Middle-earth. This is intriguing as any film tourism faces the challenges of a geographical reality of locations that differ from the fictional setting portrayed on the screen. Such discrepancies are due to the very nature of film making, including the characteristic distortion of time and space and, as well the scope and power of modern digital enhancements. And while there has been an early distinction between films that use Aotearoa New Zealand storylines and locations, and films that simply use Aotearoa New Zealand to portray another
place, recent fantasy themed films including Willow, Lord of the Rings, and Narnia and television series like Hercules and Xena seem to suggest a somewhat mythical reading of Aotearoa New Zealand and its landscapes.

In fact, especially the fantastic Lord of the Rings films were claimed to have given Aotearoa New Zealand a high profile in key tourism markets and a report traced a considerable image improvement for Aotearoa New Zealand within the worldwide movie industry and found further support for the overall enhancement of the ‘brand New Zealand’ (Yeabsley & Duncan, 2002). And while there was acknowledgement that the choice of Aotearoa New Zealand as the manifestation of the landscapes described by Tolkien was appropriate, the movies themselves showed a special effect-enhanced world. With this in mind, Lord of the Rings production designer Grant Major stated: “Well, you might recognise the Remarkables, but that’ll be about it… everything else about the film will be Middle-earth” (Herrick, 2001). However, only two years later the phrase ‘New Zealand is Middle-earth’ became a widely used slogan. These sentiments were seemingly shared by Tourism New Zealand which extensively used Lord of the Rings in their 100% Pure campaign while Air New Zealand even labelled itself as the ‘Airline to Middle-earth’ and even decorated four of its planes with Lord of the Rings décor. Consequently, an interesting debate regarding the extent of hyperreality and authenticity in Lord of the Rings film tourism opens up where tourists might not be able to distinguish fake and reality any longer, where real geography and fantasy repeatedly merge. It is telling that both actor and film character, too, are often merged into one person, and the same happens to geographical names. Even though correct New Zealand names, both Māori and/or Pakeha, are used continuously during the tour, these cannot always be remembered while the fictional names are: “Mount Doom (I forget its real name) looks wonderful” (TJ 16 NW1). So what reality are these film tourists touring?

Reality, Hyperreality and Authenticity

Eco introduces the term ‘hyperreality’ to describe how, in modern times, the boundaries between copy and original have broken down; consequently ‘authenticity’ could no longer exist (Eco, 1983). Baudrillard uses the term ‘simulacrum’ to describe the same phenomenon: a world where fantasy and reality are fused and no more originals exist (Baudrillard, 1983). The worlds one sees on the big screen are such simulacra: places that never existed but seem to have been based on real locations. It has been suggested some tourists would be happy to visit such hyperreality (compare Connell and Meyer, 2009). And in fact, real and hyperreal experiences are often merged in the narratives of participants who spoke about the history and mythology of Middle-earth and Aotearoa New Zealand (e.g., TJ 01 NW3). Even more poignantly, one participant saw the Middle-earth mythology as complementary to Aotearoa New Zealand as is the cultural heritage of Greece (I 10063 NW1). Overall, anecdotal evidence seems to suggest that reality and hyperreality evoke the same emotions. Couldry’s (1998) study of the Coronation Street set showed how the simulation of a street became its own reality through its signification as a film set: the fictional setting is considered authentic. Like the setting of Edoras/Mount Sunday, the location is seen as the “‘real place’ of filming, not a mere ‘mock-up’” (Couldry, 1998, p. 97). But how can fictional places become so real? The answer might partly lie in the medium of film itself, in the way films are produced and film images perceived. And as Couldry (1998) has already shown tourists can connect deeply with film locations even if these are fictive places.
Carl, Kindon and Smith (2007) look specifically at the experience of tourists of Lord of the Rings film locations and their satisfaction, while also examining how the films have created iconic landscapes. The authors develop an experimental model to show if and how expectations are met and suggested that “the more perfect the representation of hyper reality in the [guided ] tours, the higher the satisfaction and thus the more enhanced the tourist experience” (Carl, Kindon, & Smith, 2007, p. 60). However, in a slight contrast a case study of a Manhattan film tour shows that visitors tour both the fictional and real space at the same time in a ‘restless movement’, thus allowing “an alternative way of configuring the relationship between actual and virtual worlds” (Torchin, 2003, p. 247). This suggests that a successful film tourism experience might be the very mixture of both hyperreality and reality, created while tourists negotiate the extremes of simulacra and authenticity. Either way, the authors rightly note that film adaptations create “the initial frame through which tourists experience former film sites” (Carl et al., 2007, p. 52). This seemed to confirm earlier research that suggested that film tourists experience landscapes in relation to their presentation in the film (Sterry, 1998).

As these findings show, (objective) authenticity may be an obsolete term for both within the modern film production and the film tourism industry. However, the term ‘authenticity’ cannot be simply discarded as suggested (see also Reisinger and Steiner, 2006; Steiner and Reisinger, 2006a) as the authenticity concept continues to be significant in relation to the making and promotion of the Lord of the Rings films as well as its film tourism experience. This confirms Tzanelli’s (2004) findings that authenticity played an important role in this tourism though it is suggested that such authenticity could only be staged due to its cinematic and thus fictional origin. Following Baudrillard’s line of thought, the Lord of the Rings films are “a fiction constructed upon fiction, reality [...] is replaced by a universe of images that appear to be real but never refer back to a ‘real’ world [thus being a] simulation of a nonexisting place” (Tzanelli, 2004, p. 28). And yet the significance of authenticity is not only reflected in the perception of quality of relationships (among the Lord of the Rings cast and crew) but also in the process of making of films and props. As Jones and Smith (2005) observed: “The authentic experience of the actors is another theme that is repeatedly invoked in the promotional material, with a special emphasis on how the experience of the actors in the ‘making of’ the films paralleled the themes of the films” (D. Jones & Smith, 2005). Additionally, the making of props was often described to be close to historical artefacts and as authentic as possible to Tolkien’s words (Sibley, 2002). This was duly accepted by most participants: “they’re talking about the props and the fact that they’re not stage props, they are realistic” (I 10057 NW1). And even more, according to the production designer, Peter Jackson’s goal was described as making “Middle-earth look like it was shot on location” (Grant, 1999). The attention paid to every detail of the film making was discussed often (e.g., I 10057 NW1).

Thus relevant film tourism research must seek to maintain a place for ‘authenticity’ in understanding the tourist experience(alsocompare Li, 2000; May, 1996; Reisinger and Steiner, 2006; Selwyn, 1996; Steiner and Reisinger 2006a; N. Wang, 1999; Y. Wang, 2007). In fact, the term existential authenticity, understood in this activity based way, seems particularly well-suited to understanding evolving tourist experiences (compare Steiner and Reisinger, 2006a) and as it will be argued might be especially relevant in explaining the film tourism experience and, conversely, using the film tourism experience to gain a deeper understanding of existential authenticity. Wang (1999)
has suggested that tourists gain existential authenticity; an existential state of being that is perceived as ‘authentic’ and independent of the issue of whether toured objects are real. Following this concept, a highly committed tourist can gain ‘self’ authenticity – at least temporarily (see also Kim and Jamal 2007). Similarly, Poria, Butler and Airey suggested that tourist perception is important in understanding visitation patterns, as the meaning and not so much the artefact itself is crucial (Poria, Butler, & Airey, 2006). Only such an approach can explain this participant’s comment: “I am now sold completely on the concept of visiting a strange country with a theme, as you get to see the real country, not the tourist trap illusions” (TJ 17 NW2). In the similar case of Shangri-La, Cater showed how tourists had internalized their expectations and consequently toured an imaginative geography (Cater, 2001). Similarly, the journeys of Lord of the Rings tourists were meaningful and authentic in the participant’s perception despite its many ‘staged authenticities’. In a sense, the authenticity was judged by how well it managed to sustain the myths. Interestingly enough, at least one participant was well aware of how myths are created in modern times: “What most Scots think happened in Scottish history has very little to do with the reality. I think Braveheart… You see, that’s where fact and fiction become mixed” (I10019). And yet, it seemed that for most participants it was exactly the merging of both reality and myths that made for the most fulfilling, and authentic, experience: “for me to be able to walk onto those fields is magical because I keep turning around looking for Gandalf or Frodo or somebody. And yet at the same time I’m able to bend down and touch the grass” (IG 10008 NW2 P3).

Following Pretes (1995) one could argue that whilst tourists have come to Aotearoa New Zealand to visit an imaginary place populated by imaginary people they do this in a postmodern way: “The marker confers upon the sight an importance that makes it an object of the tourist gaze” (Pretes, 1995, p. 12), and this marker may be accepted as fake. A related though literary example is that of the Aotearoa New Zealand tourist attraction of the Erewhon station. The high-country station that was named after Samuel Butler’s 1872 novel Erewhon or Over The Range, which described the discovery of a Utopian state in the Southern Alps. The book was commonly read as a satire on the attitudes, beliefs and values of Victorian society and proved successful both in Britain and Aotearoa New Zealand. Its description of the mountainous environment was a vivid recall of the landscape surrounding Butler’s own sheep station, Mesopotamia, in the Upper Rangitata Valley, Canterbury, where he lived for four years: “The vivid narrative in ‘Erewhon’ is accurate” (J. Jones, 1959, p. 129) in its description of the landscape. Similar to the Lost Horizon novel and the Shangri-La myth, Erewhon combined both realistic and fantastic elements. Again, the mythical quality of its story was provided by the lonesome but fascinating wilderness and the vision of a highly developed society hidden in the mountainous back country. Erewhon became part of Aotearoa New Zealand’s heritage and tourists have been visiting the setting of the Erewhon story for over 130 years (J. Jones, 1959; Maling, 1960). This example shows how tourists have been taught to read Aotearoa New Zealand in fantastical ways long before film tourism, and that such mythical readings can be enduring. Furthermore, in both cases the perception of depopulated landscapes as ‘empty landscapes’ is crucial in the merging of fictional and geographical place, a reading that is most likely grounded in a constructed opposition of natural (good) and urban (bad but necessary, so to speak) environments that is common in Western societies (compare Engelhardt, 1994; Rabelt, 1994). The tourists are touring the actual country of Aotearoa New Zealand as much as their perception of it that has been shaped by a variety of signmarkers.
CONCLUSION

This in-depth study shows that Lord of the Rings film tourists constantly negotiate their experience between the opposites of fiction and reality in an individual as well as collective way (see also Torchin, 2003). It furthermore reveals that pre-tour images are crucial for the formation of the film tourists’ expectations and included not only an Aotearoa New Zealand image of a ‘green and clean’ country but also the Lord of the Rings films, the novel on which the films was based and the ‘making ofs’. Consequently, Lord of the Rings film tourists go on a challenging journey of both self-(re)assurance and self-discovery, where the element of embodiment (‘feeling alive’) is important. By travelling to film locations, film tourists go beyond the desire to immerse themselves in the fictional world of a film so as to accommodate their dreams and values, but actively seek to gain some experience of these in real world settings and places. In doing so, they can live an authentic experience (Bruner, 2005; Kim and Jamal, 2007; Taylor, 2001; N. Wang, 1999). Through a seemingly fantastical, simulated and fictively based activity some film tourists, at least, seem to desire the authentic and actual incarnation of deeply held values within their lives. In essence, film tourists seem to construct their ‘authentic’ experiences in the real world while pursuing a fantastical ‘reel world’ in an intriguing postmodern way.

REFERENCES


STATUS OF FILM TOURISM DEVELOPMENT IN HONG KONG: PERCEPTIONS OF LOCAL RESIDENTS

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ABSTRACT

As the trend in visiting film locations has emerged, a new tourism product named film tourism was born in the mid 1980s. In comparison to other major travel destinations, such as the United Kingdom, South Korea, and New Zealand, the development of film tourism in Hong Kong is still at a juvenile stage. In order to identify the perceptions of the film tourism development by local residents, a survey was conducted in August 2007, in which 252 local residents were interviewed. According to the survey results, most respondents agreed that film and television can encourage tourists to visit Hong Kong. While, this confirms Hong Kong's potential to develop film tourism, many perceived that the current film-based features and attractions in Hong Kong were insufficient for it to develop film tourism as a nice product. Very few respondents were aware of the promotional efforts of the Hong Kong Tourism Board on film tourism attractions and many of them perceived The Avenue of the Stars not as one of the major film tourism attractions in Hong Kong, but as a location to “enjoy the scenery/harbor view”. These results have confirmed Hong Kong’s potential in developing film tourism, but a more systematic and comprehensive promotional scheme should be launched and the film elements should be strengthened in the current film-based attractions.

Key words: film tourism; host perceptions; film tourism development in Hong Kong

INTRODUCTION

As the trend in visiting film locations has emerged, a new tourism product named film tourism was born in the mid to late 1980s. Although film tourism is still a relatively new and niche tourism product, the development of film tourism has been successful in various destinations, such as New Zealand (Tzanelli, 2004; The Ministry of Tourism, New Zealand, 2006; Tourism Research Council, New Zealand, 2006), Great Britain (Grihault, 2003; Iwashita, 2006; Schofield, 1996), and South Korea (Han & Lee, 2006; Hsu, Agrusa, & Park, 2006).

Hong Kong has been one of the leading film production and distribution markets in the world. Although the industry has been waning in the past decade or so due to the negative influence of pirating, it is surprising to find that there are only a few film-related attractions and facilities in Hong Kong, such as the Avenue of Stars (AOS Management Ltd., 2006) and the Hong Kong Film Archive (Leisure and Cultural Services Department, 2006). However, as these film-related attractions are positioned with a weak linkage to film tourism in the market, the operators of these attractions have little or no interest in the film tourism market. Such a marketing position has weakened Hong Kong’s image as a film tourism destination.

This marketing position does not sabotage the potential of film tourism development in Hong Kong, but since the reputation of the film industry in Hong Kong has attracted the attention and favor of international filmmakers, production firms, and audience, many films produced in Hong Kong have earned the opportunity to be screened in foreign cinemas. Some of these films (e.g. Lust/Caution, Internal Affairs, etc.) have even been nominated or won awards at various international film festivals.
and events. On the other hand, Hong Kong has also been selected as the filming location for many international movies (e.g. *Lara Croft Tomb Raider: The Cradle of Life*, *The Dark Knight*, etc.) in which the image of Hong Kong is exposed to viewers around the world. Last but not least, although the film-related attractions and facilities are still inadequate, the existing attractions and facilities can still provide a starting point for the future development of film tourism. To summarize briefly, since there is significant value for the development of film tourism in Hong Kong, this study aims to shed the light upon the perception of the local residents regarding the film tourism development in Hong Kong. Objectives of this study were:

1. To examine Hong Kong’s status and image as a film tourism destination
2. To examine the influence and motivation that films exert on the residents’ selection of a destination

**LITERATURE REVIEW**

As this paper aimed to examine Hong Kong’s status and images as a film tourism destination perceived by local residents, it would be necessary to look into literature items that focus on the effects brought to the local community by film tourism development.

Goathland, Scotland was the location for the fictional setting Aidensfield in the television series *Heartbeat*, and it has been one of the most discussed locations in research articles focusing on the conflicts between film tourism and local community (Beeton, 2005; 2006; Mordue 1999; 2001). In both of his articles, Mordue (1999; 2001) indicated that Goathland, as a small spread-out village, did not have the capacity for the large number of visitors who were attracted by *Heartbeat*, as the residents disliked the disruption brought by the large number of visitors, such as the parking problems created by the visitors and the residents’ loss of privacy. In the analysis of the interviews conducted with the local residents at Goathland, Mordue (1999) claimed that Goathland would lose its appeal as a tourist attraction “if it was empty of residents and ruthlessly turned into a *Heartbeat* theme park” (644). In addition, Beeton (2005) added that Goathland did not economically benefit much from film tourists, as the film tourists did not stay and spend money in Goathland. Given the situation, Beeton (2006) indicated that film companies should consider their social responsibility towards the communities where they film.

Beeton (2004; 2005) also conducted a series of studies at Barwon Heads, Australia, as this location was used as a fiction setting for the television series *Sea Change*. Beeton (2000) found that there was a definite division between the residents who viewed film tourism as a benefit to Barwon Heads and those who did not, especially in terms of length of residency and whether they originally came from an urban environment. Such findings were confirmed again by Beeton in 2005. By reflecting on the changes that some residents at Barwon Heads had made in order to suit the theme of *Sea Change*, such as the closure of shops providing general services like banking and groceries in order to open shops like surf shops and gift shops, Beeton (2004) also warned that “‘unplanned’ tourism can result in under-realized benefits, or at the worst unplanned social and environmental degradation” (13).

Connell (2005) conducted a survey at the Isle of Mull, Scotland, in order to illustrate the impacts brought to the local community by the film tourists motivated by a BBC children’s television program, *Balamary*, which used the Isle of Mull as its major filming location. According to the survey, although visitor numbers had increased since the broadcast of *Balamary*, visitor expenditure had remained the same. More than half of the respondent claimed that the effect of *Balamary* might not last long and they worried that commercialism would be detrimental to the Isle of Mull. Connell (2005) suggested that a more sustainable tourism development scheme should be launched in the Isle of Mull, as the tourism planning agency should turn the *Balamary* tourists into eco-tourists who can enjoy the natural environment of the Isle of Mull.

A few studies have illustrated the impacts caused by films at some Asian destinations. Cohen
(2005) discussed the environmental damage caused by the filmmaker’s insistence to transform Maya Beach, Thailand, to suit the fictional setting for the film *The Beach*, as well as the locals’ struggles against this transformation. On the other hand, Winter (2002) pointed out that the release of *Tomb Raider*, which was partially set and filmed in the World Heritage Site of Angkor at Cambodia, had distorted the “high quality, cultural tourism” scheme of Angkor, in which tourists were more often inspired to look for the traits of the movie rather than to learn about the history of Angkor. Winter (2002) claimed that the film tourism phenomenon aroused by *Tomb Raider* has brought damaged the image and representation of Angkor.

The studies above revealed that a common conclusion that any unplanned development of film tourism may lead to disturbance to the normal living of the host resident community, which will consequently intensify the conflicts between film tourists and the host community. Although these studies have also provided various suggestions to balance the benefits between film tourism development and members of the host community, these studies serve as case studies from a post-visit perspective, where neither conceptual model nor hypotheses have been formed and tested.

**METHODOLOGY**

In order to identify and examine the perceptions of the film tourism development by the local residents, a survey study was conducted in 2007. In brief, this study applied a descriptive research design, using a cross-sectional sample survey to collect primary data on residents’ perceptions of the development of film tourism. A structured and undisguised questionnaire was used to find out the respondents’ understanding of film tourism, as well as their influence on destination selection and decision by films, perception of film tourism in Hong Kong, and demographic information. A non-probability quota sample technique, with a sample size of 250 was proposed. An on-site survey was conducted at “The Avenue of the Stars by a team of six interviewers via personal interview, with 252 usable surveys being completed. Upon the completion of the survey, a descriptive analysis was used to find out the descriptive information from the data and mean scores from the Likert scale questions. A more in-depth analysis using t-test and factor analysis was conducted in order to illustrate the inter-relationships between different variables.

**RESULTS**

This section presents the results reflecting the respondents’ perception of the status and image of Hong Kong as a film tourism destination.

As revealed by Table 1, 83% of the respondents agreed that film/television could encourage tourists to visit Hong Kong. However, as reflected by Table 2, 63% of local residents agreed that Hong Kong has the potential to be a “film tourism” destination. “Hong Kong is too small” (21%) and “the lack of special films” (17%) were the highest rated statements.
Table 1
Agreement on Film/TV can Encourage Tourists to Visit Hong Kong (n=252)

<table>
<thead>
<tr>
<th>Residents (n=252)</th>
<th>Disagree¹ (%)</th>
<th>Neutral (%)</th>
<th>Agree² (%)</th>
<th>Mean³</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>13</td>
<td>83</td>
<td>3.82</td>
</tr>
</tbody>
</table>

1) Includes strongly disagree and disagree responses  
2) Includes strongly agree important and agree responses  
3) Based upon a 5-point Likert scale

Table 2
Perceptions of Hong Kong as a “Film Tourism” Destination

<table>
<thead>
<tr>
<th>Hong Kong has the potential to be a “film tourism” destination</th>
<th>Disagree¹ (%)</th>
<th>Neutral (%)</th>
<th>Agree² (%)</th>
<th>Mean³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residents (n=252)</td>
<td>10</td>
<td>27</td>
<td>63</td>
<td>3.56</td>
</tr>
</tbody>
</table>

1) Includes strongly disagree and disagree responses  
2) Includes strongly agree important and agree responses  
3) Based upon a 5-point Likert scale

As revealed by Table 3, 39% of the respondents agreed that the current film-based features or attractions in Hong Kong were sufficient for it to develop film tourism, but 21% of them disagreed with that statement. The mean score for the agreement of this statement by all respondents was 3.2.

For those who disagreed with this statement, more than half of them (52%) stated that the lack of facilities/attractions relating to film tourism was the barrier for the development of film tourism in Hong Kong.
Table 3
Agreement on the Sufficiency of Hong Kong’s Film-based Features or Attractions

<table>
<thead>
<tr>
<th>The film-based features or attractions that currently exist in HK are sufficient for it to develop film tourism</th>
<th>Disagree (%)</th>
<th>Neutral (%)</th>
<th>Agree (%)</th>
<th>Mean³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residents (n=252)</td>
<td>21</td>
<td>40</td>
<td>39</td>
<td>3.2</td>
</tr>
<tr>
<td>Reason for Disagreement (n=52)</td>
<td>Freq.</td>
<td>Per.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of facilities/attractions relating to film tourism</td>
<td>27</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film tourism development in Hong Kong is insufficient/weak</td>
<td>4</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of good films</td>
<td>2</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hong Kong cannot compete with other destinations in film tourism</td>
<td>2</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film tourism in Hong Kong is not special/thematic</td>
<td>2</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hong Kong is too small</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of government support</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of organization</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film tourism development in Hong Kong is unnecessary</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>11</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td>52</td>
<td>100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1) Includes strongly disagree and disagree responses
2) Includes strongly agree important and agree responses
3) Based upon a 5-point Likert scale

Table 4 reveals the respondents’ awareness of promotion or advertisement on film-based tourism attractions in Hong Kong. According to Table 4, 93% of respondents were not aware of promotions or advertisements which promote film-based tourism attractions in Hong Kong. From those who were aware of such promotions or advertisements, the three most reported type of promotions acknowledged by the respondents were “broadcast/promotion on the Avenue of the Stars”, “promotional clips featuring Jackie Chan”, and information obtained from the “Hong Kong International Film Festival”.

Table 4
Awareness of the Promotions or Advertisements on Film-based Tourism Attractions in Hong Kong (n=252)

<table>
<thead>
<tr>
<th>Residents</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>No</td>
<td>235</td>
<td>93</td>
</tr>
<tr>
<td>Total</td>
<td>252</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Types of promotions (n=17):</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast/promotion on the Avenue of the Stars</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Jackie Chan’s promotional clips</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>HKIFF</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>General TV ads</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>HKTB’s other promotional clips</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Movies</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Magazine</td>
<td>1</td>
<td>6</td>
</tr>
</tbody>
</table>
Leaflets issued by KCR | 1 | 6
---|---|---
Total: | 17 | 100

Table 5 presents the respondents’ opinions on the party that should be responsible for film tourism development in Hong Kong. According to Table 5, the government (38%) was reported party which should provide support to develop film tourism in Hong Kong, followed by the tourism industry (37%) and the film industry (24%).

<table>
<thead>
<tr>
<th>Party Responsible for Film Tourism (n=252)</th>
<th>Residents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Freq.</td>
</tr>
<tr>
<td>Government</td>
<td>95</td>
</tr>
<tr>
<td>Tourism Industry</td>
<td>93</td>
</tr>
<tr>
<td>Film Industry</td>
<td>60</td>
</tr>
<tr>
<td>Local Residents</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>252</td>
</tr>
</tbody>
</table>

Table 6 presents the respondents’ perceptions of the Avenue of the Stars. The top three main reasons for respondents to visiting the Avenue of the Stars were “en route” (43%), “for fun and leisure” (33%), and “to enjoy the scenery/harbour views” (16%). “Part of the tour itinerary”, “to pay tribute to a particular Hong Kong star(s)”, and “to learn about the film industry of Hong Kong” were the lowest rated items. In addition, the respondents’ mean score for the overall level of satisfaction in visiting the Avenue of the Stars was 6.3, as 77% gave a medium score between 4 to 7 based upon a 10-point Likert scale.

<table>
<thead>
<tr>
<th>Perceptions Towards the Avenue of the Stars (n=252)</th>
<th>Residents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Freq.</td>
</tr>
<tr>
<td>Main reason to visit AOS</td>
<td>En route</td>
</tr>
<tr>
<td></td>
<td>For fun and leisure</td>
</tr>
<tr>
<td></td>
<td>To enjoy the scenery/harbor views</td>
</tr>
<tr>
<td></td>
<td>To watch or participate in the performances/events held in AOS</td>
</tr>
<tr>
<td></td>
<td>Part of the tour itinerary</td>
</tr>
<tr>
<td></td>
<td>To pay tribute to a particular Hong Kong star(s)</td>
</tr>
<tr>
<td></td>
<td>To learn about the film industry of Hong Kong</td>
</tr>
<tr>
<td></td>
<td>Other</td>
</tr>
<tr>
<td>Total:</td>
<td>252</td>
</tr>
<tr>
<td>Overall level of satisfaction with visit to AOS</td>
<td>Freq.</td>
</tr>
<tr>
<td>1-3</td>
<td>12</td>
</tr>
<tr>
<td>4-7</td>
<td>194</td>
</tr>
<tr>
<td>8-10</td>
<td>46</td>
</tr>
<tr>
<td>Total</td>
<td>252</td>
</tr>
<tr>
<td>Mean(^1)</td>
<td>6.3</td>
</tr>
</tbody>
</table>

1) Based upon a 10-point Likert scale

Table 7 reveals that respondents’ support and perceived effects of film tourism in Hong Kong. If Hong Kong became a place famous for its film tourism attractions, 82% of local residents stated
that it would likely attract more visitors. In addition, 73% of the respondents would likely support the development of film tourism in Hong Kong.

Table 7
Support and Effects on Film Tourism Development in Hong Kong (n=252)

<table>
<thead>
<tr>
<th>How likely would you support the development of film tourism in Hong Kong?</th>
<th>Unlikely (%) 1</th>
<th>Neutral (%)</th>
<th>Likely 2 (%)</th>
<th>Mean 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residents (n=252)</td>
<td>5</td>
<td>22</td>
<td>73</td>
<td>3.72</td>
</tr>
</tbody>
</table>

1) Includes very unlikely and unlikely responses
2) Includes very likely and likely responses
3) Based upon a 5-point Likert scale

DISCUSSION

This section examines and discusses the survey results on 1) status of film tourism in Hong Kong, 2) operation of film tourism attractions, and 3) support of film tourism in Hong Kong.

According to the survey results, 83% of respondents agreed that film/television can encourage tourists to visit Hong Kong, as the percentage of those who disagreed with such influence in each group of respondents was 4%. This confirmed that film/television can be an effective medium to attract visitors to a destination (Iwashita, 2003, 2006; Kim & Richardson, 2003). In order to further facilitate the development of film tourism in Hong Kong, the influence of film/television should be strengthened.

In addition, 63% of respondents agreed with the potential of Hong Kong to be a film tourism destination, probably due to its long history and the reputation of Hong Kong’s film industry as well as various famous films produced or featured in Hong Kong. Nevertheless, the size of Hong Kong or attractions in Hong Kong was the major concern for those who disagreed with this statement. It would be an appropriate solution to strengthen the development of one-off events and armchair travels, which do not rely much on spatial resources, in order to respond to this concern.

However, 39% of respondents agreed that Hong Kong’s film-based features and attractions were sufficient, as one-fifth percent (21%) of them disagreed with this statement. For those who disagreed with the statement, slightly more than half of them (52%) claimed that there is a lack of facilities/attractions relating to films in Hong Kong. This confirmed the actuality of the existing attractions on film tourism in Hong Kong. Indeed, there are various film-related venues, such as The Hong Kong Films Archive and TVB City (Lam, 2009), that can be transformed into and function as film tourism attractions. In order to broaden the number of film tourism attractions in Hong Kong, it would be rather more appropriate to consider the feasibility of the said venues being transformed into film tourism attractions.

The survey results also revealed that the respondents’ awareness of the promotions or advertisements on film-based tourism attractions in Hong Kong was very low, as only seven percent (7%) of the respondents were aware of such promotion or advertisement. Although it was noted that there was a broadcast to promote its facilities periodically on the Avenue of the Stars, the broadcast
was merely noted by five respondents. This reflected that such broadcasts did not arouse the attention or interest of the visitors. Moreover, the types of promotions identified by those who were aware of the promotion on film attractions were seemingly some ad-hoc projects, such as Jackie Chan’s promotional clips and general advertisements on television, etc. This showed that the current individual and non-systematic promotional channels on film tourism in Hong Kong were not effective. A more systematic and comprehensive promotional scheme should be launched in order to broaden the visitors’ awareness of film tourism in Hong Kong.

In relation to the Avenue of the Stars, “en route” was identified as the main reason of the respondents’ visiting the Avenue of Stars at the time of the interview (43%), followed by “to enjoy the scenery/harbor views” (33%). Those who stated that they came to the Avenue of the Stars for film related purposes, such as “to pay tribute to a particular Hong Kong star(s)”, and “to learn about the film industry of Hong Kong” merely made up a total of five percent (5%) of all respondents. This reflected that the Avenue of the Stars was mostly considered as a scenic spot and pedestrian thoroughfare rather than a film tourism attraction by the respondents.

On the other hand, the satisfaction score of the respondents’ visit at the Avenue of the Stars was 6.3 (based upon a 10-point Likert scale), probably because they happened to pass by there at the Avenue of the Stars (“en-route”) and that they did not pay much attention to the features in the venue. This indicated that the Avenue of the Stars had somehow failed to arouse the interest of the respondents. As mentioned by one of the respondents, the Avenue of the Stars could not fulfill the visitors’ knowledge of the film industry in Hong Kong, as the venue did not show any movie. In order to respond to the survey results and to sustain its attractiveness, it is suggested that the Avenue of Stars should rather consider intensifying its film related features than rely on its scenic advantage.

In addition, the government was the most identified party to provide the most support to the film tourism development in Hong Kong, as the film industry was perceived as the least responsible party for the film tourism development in Hong Kong in comparison to the tourism industry. This indicated the government should take the leading role in the development of film tourism in Hong Kong. In addition, the results also indicated that film tourism has always been viewed as a government matter rather than on relating to the film industry, probably due to the perception that the tourism industry is seemingly the one more likely to benefit from film tourism. It is necessary to consider ways to attract the film industry to be more involved in the development of film tourism, as well as to identify the film industry’s potential benefits from film tourism attractions and events. For instance, the relaxed censorship of Hong Kong can attract Mainland visitors to watch films or purchase videos that are banned in China during their visit in Hong Kong (Lam, 2009). Further investigations examining the involvement of the film industry in film tourism are needed.

The survey results revealed that the development of film tourism in Hong Kong was highly supported by the respondents, as nearly three quarters of all respondents (73%) confirmed their support. Along with 82% of respondents believing that film tourism would attract more visitors, it could be easily said that the support of and expectation from film tourism were positive. However, film tourism is a niche product, in which its development still remains in a juvenile stage. As a result, film tourism might seem to be a novel, overwhelming, and interesting concept to the respondents. Also, as mentioned earlier, the awareness rate of film tourism by the respondents was considerably low. As a niche, novel, and interesting product at a juvenile stage that the respondents did not know much about, it is not surprising for the respondents to be more positive in supporting film tourism in Hong Kong. If the respondents had a more in-depth understanding on film tourism at the time of the interview, their level of support might be different. Moreover, it should be noted that there was no guarantee that these visitor respondents would actually return to Hong Kong in the future, as the results were merely indicative and not representative due to the scope of the study.

However, given the support rate of the respondents that revealed film tourism as a considerably favorable tourism product in Hong Kong, film tourism can provide an alternative to the tourism market in Hong Kong which can be welcomed. Before launching any strategic planning on
film tourism in Hong Kong, it is strongly suggested to strengthen the understanding on film tourism of both the visitors and local residents, as well as to carefully study the attributes of and impacts caused by the film tourism development.

In order to achieve the above goals, a few suggestions are recommended. First of all, in order to enhance the concepts of film tourism, it is suggested that television stations should produce and broadcast more travel programs on film tourism. Secondly, due to the popularity of various Korean television series, a few local travel agencies had organized film tours where visitors were taken to various film sites and studios in Korea (Fong, 2007, personal communication). Although these film tours had ceased in the beginning of 2007, due to the slight decline of the popularity of Korean television series, films tours are still effective tools that offer experience of film tourism to tourists. Therefore, travel agencies are recommended to organize both inbound and outbound film tours, as both local residents and visitors would have the opportunity to understand and experience film tourism. Meanwhile, further studies regarding Hong Kong as a film tourism destination should be conducted in the future, as this can help the related stakeholders, such as the Hong Kong government, the local tourism industry, etc., to understand the needs of the local residents on film tourism and to eliminate the negative impacts that film tourism would cause to the community.

CONCLUSION

The survey results showed that film tourism was widely supported and welcomed by the respondents. Hong Kong residents also agreed that films could attract tourists to visit Hong Kong and confirmed Hong Kong’s potential to be a film tourism destination. However, there were also concerns about film tourism development in Hong Kong, including the insufficient supply of film tourism attractions and activities, the promotion and operation of existing film tourism attractions in Hong Kong, the land resources for film tourism development in Hong Kong, and the lack of interest on film tourism from the film industry. Before launching any further film tourism projects, both the government and tourism industry should carefully study such issues.

REFERENCES


**TELEVISION-INDUCED TOURISM: EFFECT OF TAIWANESE TV DRAMAS ON HONG KONG**
RESIDENTS’ INTENTION TO VISIT TAIWAN

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and

Mimi Li
School of Hotel and Tourism Management
The Hong Kong Polytechnic University

ABSTRACT

This study investigated the effects of Taiwanese TV Dramas on potential Hong Kong tourists in terms of their travel motivation and intention. Two motivational factors were identified and labeled as drama-related motivation and destination-related motivation. Both motivations and travel intention were examined in relation to respondents’ gender, age, educational level, and monthly income. Five out of 12 motivational factors were found to be significant predictors of travel intention. Theoretical and practical implications were addressed with future research suggested.

Key Words: film-induced tourism, television drama, Taiwan, Hong Kong

INTRODUCTION

In the 21st century, media, undoubtedly, affect tourism. Films, movies and television dramas play a significant role in motivating people to visit the featured destination; this is called “film-induced tourism” or “movie-induced tourism”. It is simply defined as “tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen” (Hudson & Ritchie, 2006: 388). Since 1990s, a number of studies concerning the impact of film-induced tourism have been undertaken. They proved that films and television dramas can positively promote destination image and attract tourists. Movies like “The Lord of the Rings” and “Captain Corelli’s Mandolin” are successful examples in advertising the featured destination. However, studies were mostly carried in western countries. Lately, the explosion of “Korean Wave” in Asia led scholars to carry out research on its impacts (S. Kim, Agrusa, Lee, & Chon, 2007). It concluded that “Korean Wave” generated tourist flow from Japan. Nevertheless, some studies carried out in Asia denied that film and television dramas can attract tourists or positively change the destination image (Hahm, 2004). Therefore, impacts of film induced tourism in Asia is still unclear at this stage as there are only few studies have been carried out in Asia.

Apart from the impact of film-induced tourism, there has also been little research considering the film-induced tourists, especially the films and television dramas related factors that motivate viewers to visit the featured destination. Undoubtedly, better understanding with the travel motivation of film-induced tourists is beneficial to the tourism industry.
In recent years, Taiwanese television dramas have been getting popular in Hong Kong. Some Taiwanese TV dramas have been the “Hot Search” on the website of Yahoo. The official website of New Monday, one of the popular magazines in Hong Kong, has even opened up a platform for users to share information of Taiwanese stars. In this circumstance, it is believed that Taiwanese TV dramas have a certain effect on Hong Kong residents’ travel intention. Therefore, this study was designed to investigate the effect of Taiwanese television dramas on Hong Kong residents’ intention to visit Taiwan. More specifically, Tatwaneses television drama related factors which motivate Hong Kong residents to visit Taiwan, were identified with their importance explored.

INTRODUCTION

Past research in this field studied and discussed different aspects of film-induced tourism. Destination image of film-induced tourism was studied where researchers all agreed that films and television dramas can create images and reinforce distinctive images (Frost, 2006; Hudson & Ritchie, 2006; Iwashita & Butler, 2006; H. Kim & Richardson, 2003). For instance, Iwashita and Butler (2006) found heritage elements and natural scenery featured in British films appeal to Japanese respondents and stimulated visits to the film locations. However, in spite of relevant studies being extensively carried out in western countries, limited research in Asia has been conducted (Hahm, 2004; S. Kim, Agrusa, Lee, & Chon, 2007).

Besides, visitor number to featured destinations has been highlighted where scholars concluded that films and television dramas can increase people’s interest to visit featured destinations (Busby & Klug, 2001; Connell, 2005; Riley, Baker, & Van Doren, 1998; Tooke & Baker, 1996; Xiong & Li, 2007). For example, Connell (2005) found that visitor number to the Isle of Mull increased after broadcasting a BBC children’s television program, “Balamary”. Respondents explained that their visit was indeed motivated by this television program. In Asia, study of “Korean Wave” has also pointed out that 47.9% of the Chinese potential visitors are directly or indirectly influenced by Korean movies and plays (Xiong & Li, 2007). However, Hahm’s (2004) study concluded that Japanese movies would not increase Koreans’ interests in visiting Japan. This shows that the results of cases in Asia do not unanimously agree to the statement that “films/TV Dramas can increase the visiting numbers of tourists to the featured locations”. In addition, there are several studies considering the pros and cons of film-induced tourism have been conducted. Tooke and Baker (1996) and Strauss (2003) addressed that the economy of film-featured location was positively affected. However, Hudson and Ritchie (2006) also identified some social problems associated with film-induced tourism, such as increasing land values. This means that film-induced tourism bring both positive and negative impact to the society.

Another topic of interest was film-induced tourists. Macionis (2004) and Kim, Cho and Biak (2006) put effort in the classification of film induced tourists. Singh and Best (2004), Singh (2006) and Kim et.al (2007) identified attributes of films and televisions that motivate the film-induced tourists to visit the featured destinations where natural landscape was found to be a common attribute. Kim et. al (2007) summarized seven items to investigate the reasons why Korean TV Dramas attract Japanese tourists to visit Korea. This research outlined the basic attributes stimulating film-induced
tourism and paved the way for further study in film-induced tourism in Asia.

By reviewing past studies, it was found that most of them focused solely on the effect of films and movies on tourism, without deeply studying into the effect of TV Dramas, even though TV Dramas is considered as one of the major components of “film-induced tourism”. Furthermore, most of the studies took a reactive approach to focus only on existing consumers while neglecting the potential market and are mainly undertaken in western countries. A more proactive study into the travel motivation of TV drama-induced tourists is badly called for.

METHODOLOGY

The data used in this study were collected through online survey on a couple of popular forums in Hong Kong from February 11 to February 29, 2009. The survey instrument was designed based on literature review. The instrument was composed of three parts. In the first section, respondents’ watching behavior was examined, including their likelihood of travel to Taiwan. The intention of travel was measured on a 1-7 Likert scale with 1 being the least likely and 7 being the most likely. The second part was the factors that motivation respondents to visit Taiwan as a TV tourism destination. 12 motivational factors were identified and measured on a 1-7 Likert scale with 7 being the most important and 1 being the least. Respondents’ socio-demographic characteristics were asked in the third section.

A progressive procedure of statistical analyses was carried out. Frequency analysis was first employed to explore the profile of the respondents. Descriptive analysis was conducted to understand the importance of the motivational factors. Exploratory factor analysis (EFA) with varimax rotation was first conducted to identify the underlying motivation constructs. Items exhibiting low factor loadings (<.40), high cross-loadings (>0.40), or low communalities (<.50) were candidates for deletion. In order to verify the reliability of the variables generated by EFA, a Cronbach’s alpha reliability test was employed. One-way ANOVA was used to identify the differences among different socio-demographic groups.

MAJOR FINDINGS

The findings demonstrated that most of the respondents were females (63.3%) aged between 18 to 22 (55.3%). Most of them were students (55.3%) with a monthly income of below $6000 per month (52%). The respondents tended to be well-educated with a self-reported educational level of degree or above (54.4%). They were relatively light traveler with 1-3 trips per year. Table 1 shows the result of the profile and travel frequency of the respondents. In terms of their intention to visit Taiwan after watching Taiwanese TV Dramas, about one third of them (34%) indicated a high intention to travel to Taiwan, while 24% answered “neutral” or “very high intention”. The mean score was 3.59.

With regard to the motivation of Taiwanese TV Dramas that induced travel intention to Taiwan, statistics showed that the top five attributes were “Because I am curious of this unfamiliar place” (m=4.69), “Because I want to explore the Taiwanese’s culture of diet” (m=4.67), “Because I want to explore the lifestyle of Taiwanese” (m=4.33), “Because the storyline of the TV Dramas are
interesting” (m=4.24) and “Because I want to visit the featured destination” (m=3.68). In addition, about half of the responded indicated that they would “very likely” visit the featured destinations of the Taiwanese TV Dramas. However, 61.3% of them expressed that they were not aware of any advertisements which promote featured attractions of Taiwanese TV Dramas. Table 2 shows the result of respondents’ intention, motivations and likelihood of visiting Taiwan in the future.

Table 1
Profile and Travel Frequency of Respondents (n=150)

<table>
<thead>
<tr>
<th>Variables</th>
<th>Percentage</th>
<th>Variable</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sex</td>
<td></td>
<td>Monthly Income (HKD)</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>36.7</td>
<td>Below $6000</td>
<td>52</td>
</tr>
<tr>
<td>Female</td>
<td>63.3</td>
<td>$6000-$9999</td>
<td>12</td>
</tr>
<tr>
<td>Age 18-22</td>
<td>55.3</td>
<td>$10000-$13999</td>
<td>20.7</td>
</tr>
<tr>
<td></td>
<td>23-27</td>
<td>$14000-$17999</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>28-32</td>
<td>$18000-$21999</td>
<td>2.7</td>
</tr>
<tr>
<td></td>
<td>33-37</td>
<td>$22000-$25999</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>38-42</td>
<td>$26000-$29999</td>
<td>0.7</td>
</tr>
<tr>
<td></td>
<td>48-52</td>
<td>More than $30000</td>
<td>2</td>
</tr>
<tr>
<td>Occupation</td>
<td></td>
<td>Educational Background</td>
<td></td>
</tr>
<tr>
<td>Student</td>
<td>55.3</td>
<td>Primary or below</td>
<td>1.3</td>
</tr>
<tr>
<td>Clerical/Service</td>
<td>16</td>
<td>Secondary</td>
<td>19.5</td>
</tr>
<tr>
<td>Skilled/Technical</td>
<td>3.3</td>
<td>Associate Degree</td>
<td>24.8</td>
</tr>
<tr>
<td>Professional</td>
<td>8.7</td>
<td>Degree or above</td>
<td>54.4</td>
</tr>
<tr>
<td>Self-employed/Business Owner</td>
<td>1.3</td>
<td>Frequency of Travel per Year</td>
<td></td>
</tr>
<tr>
<td>Executive/Administrator</td>
<td>6</td>
<td>0</td>
<td>10.7</td>
</tr>
<tr>
<td>Sales/Marketing</td>
<td>9.3</td>
<td>1-3</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4-6</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>More than 15</td>
<td>1.3</td>
</tr>
</tbody>
</table>

Table 2
Motivation, Intention, and Likelihood of Visiting Taiwan (n=150)

<table>
<thead>
<tr>
<th>Items</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because I am curious of this unfamiliar place</td>
<td>4.69</td>
<td>1.714</td>
</tr>
<tr>
<td>Because I want to experience Taiwanese’s culture of diet</td>
<td>4.67</td>
<td>1.657</td>
</tr>
<tr>
<td>Because I want to explore the lifestyle of Taiwanese</td>
<td>4.33</td>
<td>1.759</td>
</tr>
<tr>
<td>Because the storyline of the TV Dramas is interesting</td>
<td>4.24</td>
<td>1.812</td>
</tr>
<tr>
<td>Because I want to visit the featured destination</td>
<td>3.68</td>
<td>2.064</td>
</tr>
<tr>
<td>Because I want to meet the actors or actresses first hand</td>
<td>3.59</td>
<td>2.108</td>
</tr>
<tr>
<td>Because I want to have feelings like actors or actresses</td>
<td>3.55</td>
<td>2.055</td>
</tr>
<tr>
<td>Because I want to explore the lifestyle of minority</td>
<td>3.37</td>
<td>1.603</td>
</tr>
<tr>
<td>Because I want to experience the climate/weather of the dramas</td>
<td>3.33</td>
<td>1.724</td>
</tr>
</tbody>
</table>
Because I want to purchase the drama-related products directly & 3.05 & 1.954 \\
Because I want to join concerts of background songs used in the dramas & 3.02 & 1.905 \\
Because I want to take part in star fan club of the actors and actresses & 2.97 & 2.017 \\
Intention to visit Taiwan after watching Taiwanese TV Dramas & 3.59 & 1.177 \\
Likelihood of visiting the featured destinations of the Taiwanese TV Dramas & 4.14 & 1.068 \\

Exploratory factor analysis was conducted to examine the underlying reasons that motivated Taiwanese TV drama viewers in Hong Kong to visit Taiwan, as shown in Table 3. Two rounds of factor analysis were conducted and one statement, because of the storyline in the TV Dramas is interesting, was removed with a factor loading of less than 0.5. This process derived two factors and they were labeled as *drama-related motivations* and *destination related motivations*. These two factors together explained 73.097% of the total variance. The values of reliability alpha were 0.876 and 0.939, respectively.

**Table 3**

<table>
<thead>
<tr>
<th>Factor/Item</th>
<th>Loading</th>
<th>Eigen-value</th>
<th>Variance Explained</th>
<th>Reliability Alpha</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Factor 1: Drama-Related Motivation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to meet the actors and actresses first hand</td>
<td>0.872</td>
<td>4.618</td>
<td>41.983</td>
<td>0.876</td>
</tr>
<tr>
<td>Because I want to take part in star fan club of the actors and actresses</td>
<td>0.872</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to join concerts of background songs used in the dramas</td>
<td>0.842</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to have feelings like actors and actresses</td>
<td>0.828</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to purchase the drama-related products directly</td>
<td>0.796</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to visit the featured destination</td>
<td>0.706</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Factor 2: Destination-Related Motivation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to experience Taiwanese’s culture of diet</td>
<td>0.815</td>
<td>3.423</td>
<td>31.114</td>
<td>0.939</td>
</tr>
<tr>
<td>Because I want to explore the lifestyle of Taiwanese</td>
<td>0.800</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I am curious of this unfamiliar place</td>
<td>0.784</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to explore the lifestyle of minority</td>
<td>0.756</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because I want to experience the climate/weather of the dramas</td>
<td>0.595</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>73.097</td>
<td></td>
</tr>
</tbody>
</table>
Potential travelers’ travel motivation and intention of visiting Taiwan were examined in relation to their socio-demographic characteristics using ANOVA. The results are shown in Table 4. Except for the monthly income, all other three demographic variables presented to be influential factors to moderate respondents’ motivation and intention to visit Taiwan.

It was found that Taiwanese TV dramas had more significant influence over females than males as female respondents showed a significantly stronger intention to visit Taiwan, and they were more motivated than males by both factors. With regard to age, statistic results revealed that the drama-related motivation is more important for respondents in the age group of 23-27, while the destination-related motivation is more influential for potential visitors in the age group of 18-22. Respondents in 28-32 had the highest intention to visit Taiwan after watching the dramas.

Table 4
Motivation, Intention, and Likelihood of Travel and Socio-Demographics

<table>
<thead>
<tr>
<th></th>
<th>Sex</th>
<th>Age</th>
<th>Education</th>
<th>Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama-Related Motivation</td>
<td>15.594*</td>
<td>3.159*</td>
<td>11.939*</td>
<td>0.563</td>
</tr>
<tr>
<td>Destination-Related Motivation</td>
<td>11.302*</td>
<td>3.019*</td>
<td>2.511**</td>
<td>1.898**</td>
</tr>
<tr>
<td>Intention of Travel</td>
<td>26.930*</td>
<td>2.649*</td>
<td>5.835*</td>
<td>1.439</td>
</tr>
</tbody>
</table>

*: p<0.05, **: p<0.1

Respondents’ educational background was found to be a significant influential factor for the motivation and intention of travel. People with certificate/high diploma/associate degree presented the highest intention to travel to Taiwan. They were more motivated than other educational groups by drama-related factors. While for the destination-related factors, they were found to be more important for respondents with a secondary degree than for others. The self reported monthly income was only influential for the destination-related motivation. People with a monthly income of below HKD 6,000 were more likely to be motivated by this factor.

A multiple regression analysis was employed to identify the influential motivational factors on respondents’ intention to visit Taiwan. The intentional of visit was the dependant variable with the 12 motivational factors as independent or predict variable. The results are shown in Table 5. This regression equation revealed an adjusted R square change is .617, which means that 61.7% of the independent variables varied in accordance with the dependent variable. Among the 12 attributes inducing viewers to visit Taiwan, “curiosity of this unfamiliar place” was the most significant contributor in enhancing viewers’ intention (β=.355, p<.05). Apart from that, attributes of “exploring the lifestyle of Taiwanese” (β=.189, p<.05), “experiencing Taiwanese’s culture of diet” (β=.165, p<.05), “having feeling like actors or actresses” (β=.272, p<.05) and “meeting the actors or actresses first hand” (β=-.276, p<.05) were also found to be significant at the level of .05 level of significance.

Table 5
## DISCUSSION AND CONCLUSION

Using primary data, this study examined the effect of Taiwanese TV Dramas on Hong Kong residents. The intentions and motivation of Taiwanese TV Dramas' viewers to visit Taiwan were investigated. Two motivational factors were identified as 1) drama-related motivation; and 2) destination-related motivation. The motivational factors and travel intention were examined in relation to respondents’ gender, age, educational level, and monthly income. Gender, age, and educational level were found to be important factors for both motivation of and intention to travel, while it was found that the monthly income only influence respondents’ destination-related motivation. Additionally, the relationship between potential visitors’ travel motivation and their intention of travel using multiple linear regression. Five out of 12 motivational items were found to be significant predictor of travel intention.

Taiwanese TV Dramas viewers in Hong Kong had a moderately high intention to visit Taiwan after watching the dramas. This supports the fact mentioned in past studies that film/TV Dramas is an effective tool in boosting tourism (Busby & Klug, 2001; Connell, 2005; Riley, Baker, & Van Doren, 1998; Tooke & Baker, 1996). This result of the effect of television-induced tourism in boosting tourism is consistent with cases in western countries.

Additionally, 12 motivational factors were identified in this study, which greatly broadened the field of television-induced tourism. Six attributes, which are “experiencing the life style of Taiwanese”, “exploring the life style of minority”, “experiencing the diet culture of Taiwanese”, “experiencing the climate/weather of Taiwan” and the “storyline is interesting in the Dramas”, are relatively new to this field. Attributes are more diversified compared to previous studies. Among all

### Travel Intentional and Motivation

<table>
<thead>
<tr>
<th>Independent variables</th>
<th>β</th>
<th>T-value</th>
<th>p-value</th>
<th>Adjusted R²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because I want to explore the lifestyle of Taiwanese</td>
<td>0.189</td>
<td>2.326</td>
<td>.022*</td>
<td>0.617</td>
</tr>
<tr>
<td>Because I want to experience Taiwanese’s culture of diet</td>
<td>0.165</td>
<td>2.166</td>
<td>.032*</td>
<td></td>
</tr>
<tr>
<td>Because I want to explore the lifestyle of minority</td>
<td>0.091</td>
<td>1.151</td>
<td>.252</td>
<td></td>
</tr>
<tr>
<td>Because I am curious of this unfamiliar place</td>
<td>0.355</td>
<td>4.130</td>
<td>.000*</td>
<td></td>
</tr>
<tr>
<td>Because the storyline of the drama is interesting</td>
<td>0.035</td>
<td>.399</td>
<td>.691</td>
<td></td>
</tr>
<tr>
<td>Because I want to visit the featured destination</td>
<td>0.045</td>
<td>.509</td>
<td>.611</td>
<td></td>
</tr>
<tr>
<td>Because I want to experience the climate/weather of the dramas</td>
<td>-0.115</td>
<td>-1.497</td>
<td>.137</td>
<td></td>
</tr>
<tr>
<td>Because I want to have feelings like actors or actresses</td>
<td>0.272</td>
<td>2.459</td>
<td>.015*</td>
<td></td>
</tr>
<tr>
<td>Because I want to meet the actors or actresses first hand</td>
<td>-0.276</td>
<td>-2.551</td>
<td>.012*</td>
<td></td>
</tr>
<tr>
<td>Because I want to take part in star fan club of the actors and actresses</td>
<td>0.021</td>
<td>.184</td>
<td>.854</td>
<td></td>
</tr>
<tr>
<td>Because I want to purchase the drama-related products directly</td>
<td>0.066</td>
<td>.728</td>
<td>.468</td>
<td></td>
</tr>
<tr>
<td>Because I want to join concerts of background songs used in the dramas</td>
<td>0.091</td>
<td>.890</td>
<td>.375</td>
<td></td>
</tr>
</tbody>
</table>
those 12 factors, “curiosity of this unfamiliar place” was the most influential one to motivate viewers to visit Taiwan. Indeed, it is not difficult to understand since a book had reported that “curiosity” is one of the motivational factors for tourists to travel (Williams, 2004). And now, this attribute is applicable in television-induced tourism.

Besides, destination-related motivations were found to be more effective to affect viewers than the drama-related ones. Taiwanese TV Dramas encourage viewers to experience the culture of Taiwan rather than motivate them to see the featured location. It might be due to the topic of the Taiwanese TV Dramas mainly relating to daily life stories. It also reinforced the notion stated in the previous study (S. Kim, Agrusa, Chon, & Cho, 2008), which claimed television-induced tourism as a form of cultural tourism.

With regard to the relationship between motivation and travel intention, five motivational factors were found to be correlated with respondents’ intention to visit Taiwan. Apart from the three attributes from destination-related motivation, motivations of “to have feelings like actors or actresses” and “meeting the actors and actresses first hand” also influence the intention. With romance-related TV Dramas, it is usual that viewers hope to have the feelings like the actors and actresses. Hence, this attribute acts as an effective push factor for viewers to visit Taiwan. However, “meeting the actors or actresses first hand” was negatively correlated to the intention to visit Taiwan. This is probably due to the fact that chances to meet the actors and actresses in Hong Kong are not rare as they always come to Hong Kong for promotion. Hong Kong residents would not purposely travel to Taiwan to see the actors and actresses.

Among all the findings, this study also found that compared with males, females had higher intention to visit Taiwan and thought the motivational factors were more influential, and they were more likely to visit Taiwan in the future. As the themes of Taiwanese TV Dramas were always romance-related, females are more interested in those TV Dramas and affect by them.

Results generated suggest that film or TV Dramas may boost tourism to a certain extent. Several recommendations are made to the tourism industry based on review of this study. The first step is to establish a close cooperation between filming companies, tourism associations and travel agents. Concerning the tourism association, it should provide more support for filming companies, for instance by subsidizing the work of filming companies.

For filming companies, it can help to develop more interesting film/TV Dramas in order to attract viewers. Some suggestions to filming companies are related to the topic of film/TV Dramas. First, filming companies can think of topics, which are in accordance with the demographic characteristics. This is because demographic characteristics are found to be significant in affecting visiting behavior. For example, since there is an increasing numbers of females worldwide, romance-related or shopping-related topics of films/TV Dramas may be produced. Second, production of film/TV Dramas, which can arouse the interest in experiencing a country’s culture, can be considered.

For travel agents, since television-induced tourism is found to be increase the likeliness to
visit a destination of viewers, related tours can be arranged to deal with this potential market. Regarding to the case of Taiwanese TV Dramas in Hong Kong, since nearly half of the respondents stated that they were very likely to visit Taiwan if chances are given for them to visit featured destination. Taiwan tourism association should make use of this advantage to boost tourism by setting up the layout the TV Dramas at the featured location. It helps to encourage the viewers to have feelings like actors and actresses, which is one of the effective independent variable to intention. For travel agents in Hong Kong, they can organize more TV Dramas-induced tours.

This study has enriched the field of television-induced tourism by adding one more case study in Asia. Nevertheless, there are several limitations regarding the sample size and data collection procedures. The result cannot be generalized to all Hong Kong residents who have watched Taiwanese TV Dramas, as the sample size is relatively small. Besides, since the questionnaires have only been distributed through three forums and data collection period only lasted for one week, findings may not be as accurate due to the constant change of perception of behavior. Furthermore, only 12 motivational factors were included in this study which may be considered relatively few. Future studies should be carried out to broaden the base of attributes. Finally, it may also be meaningful for future studies to find out whether greater influence of destination-related attributes only applies in Taiwan.

REFERENCE


ABSTRACT

Films do influence social groups because cinema disseminates information, foster environmental sensitivity and reinforce environmental attitude and participation skill of the audience. On the other hand films are making a deep impact on international tourism, playing an increasingly large role in our choice of holiday destination. The paper examines the film Erin Brockovich, a US made film about underground water toxic contamination in Hinckley, California. The film tells a real-life story about a toxic tort lawsuit filed by residents of a small American town. A similar case is found in Greece, at Inofita Industrial Area and the near-by Oropos town, a popular Greek domestic tourism destination. Evidence is presented from a controlled experiment which explores whether a filmic experience of a toxic waste pollution may affect the number of visitors at Inofita area in the future.

Key Words: environmental education, environmental communication, film tourism, Erin Brockovich

THE NEED FOR ENVIRONMENTAL EDUCATION AND COMMUNICATION TOWARDS SUSTAINABLE TOURISM

Cases where traditional tourist destinations have lost their glamour (and flow of visitors) due to environmental problems are not rare. (e.g. reduction of tourists in the City of Mexico because of air pollution), (Ceballos-Lascurain, 1996). Tourism, one of the major industrial sectors occupying one in fifteen workers worldwide (Croal, 1997), with a range covering the developed and developing World, is included in the spectrum of environmental protection activities. Globally, the tourism wave was multiplied almost 25 times (from 25 to 592 million tourists) from 1950 up to 1996. Greece accepted crowds of tourists as it is located in the center of the Mediterranean, being one of the two main tourist destinations worldwide, the other being North-central America (Mesplier and Bloc-Dureffour, 1997). The continuing expansion of the tourist phenomenon during the last fifty years was rapid, resulting to the huge phenomenon of “mass tourism” with various consequences, one of which is the suffocating pressure to the environment, with harmful effects (Williams and Shaw, 1998). The theory of
sustainable tourism emphasizes the critical importance of environmental stewardship (Brander et al., 1995). Environmental Education (EE) should play a more active role in order to encourage visitors and local population to alter their inappropriate behavior and to assist the management of environmentally sound tourism development. UNEP (1995) in a report on tourism and the environment underlines the need for programs of guidance and education regarding ecotourism, the type of tourism that is most representative in a “friendlier” relation with the environment (built and natural) and all the alternative forms of tourism (agro-tourism, tourism of adventure, tourism in the nature etc.) (Ceballos - Lascurain, 1996). It stresses the necessity for information and education of both the visitors and the residents working in the ecotourism sites and local enterprises, and in general for everyone who is related with this sensitive issue. It also stresses the need for organized action in order to avoid negative effects in the local culture and environment (UNEP, 1995). EE is particularly important as it can educate and increase environmental awareness of local populations, as these are mainly occupied with ecotourism (Ross and Wall, 1999) but also educate the tourists-visitors in the ecotouristic areas as well. Also, there is a need for individuals that provide environmental education in the protected areas and in the regions of particular natural beauty that also constitute tourist destinations. Their role is closely related to the environmental and natural education (Skanavis et al., 2004). In the protected areas of Europe, education is considered as the most important subject following conservation. Their aim is to stimulate the conscience of visitors for nature and to increase their comprehension for values of the natural environment (Bibelriether, 1999). Planners and administrators of national parks and other protected areas face increasing challenges in managing the popularity of these natural areas as tourism destinations while ensuring their ecological integrity. Public and private involvement in tourism and environmental decision making facilitates environmental and tourism planning which is often a contested political activity involving multiple, interdependent stakeholders with diverse and possibly divergent interests and values with respect to the natural environment (Jamal et al., 2002).

Since the late 1960s and 1970s, the most significant change in Environmental Education (EE) has been an emphasis on citizenship, problem solving, and issues identification. Most environmental education programs focus on developing programs, which will enable citizens to behave in environmentally desirable ways. All these educational attempts focus into promoting responsible citizenship behavior-ariming citizens with the appropriate skills for critical thinking and with the ability to actively participate in the environmental decision-making processes. Since the state of the environment affects our quality of life, environmental education is an essential part of every society’s agenda. Environmental education improves everyday life by protecting human health and encouraging stewardship of natural resources (Tsampoukou-Skanavis, 2004).

The 1977 Tbilisi Intergovernmental Conference on EE objectives (awareness, sensitivity, attitude, skills and participation) serves as major guidance for working on building an environmentally effective human behavior. By using these objectives an environmentally responsible citizen could be portrayed as one who has 1) an awareness and sensitivity to the total environment and its allied problems and/or issues, 2) a basic understanding of the environment and its allied problems and/or issues, 3) feelings of concern for the environment and motivation for actively participating in environmental improvement and protection, 4) skills for identifying and solving environmental problems and/or issues and 5) active involvement at all levels in working toward resolution of
environmental problems and or issues (Hungerford and Volk, 1990).

Environmental Communication (EC) scholars recognize the importance of dialogue, deliberation, and learning as important features of public participation (Walker, 2007). The role of EC should be to increase the quality of enlightened decision-making, so that societies can be more fully functional in their identification, assessment, and management of risks (Heath et al., 2007). EC is an open, give-and-take between interested parts about an environmental issue, the dissemination and exchange of environmental information, a strategic use of communication processes and media aiming at the effective support of environmental policy formation, citizen participation and application of sustainable development programs (Harrison, 1993; Bolli, 1999; OECD, 1999). The framework of EC is broader than the field of EE, so that EC encompass EE (OECD, 1999). EC influences the sentimental and spiritual aspects of human behaviour, resulting to a positive feeling towards the environment. All these lead to the Environmental Sensitivity, an important factor for the shaping of a responsible environmental behaviour. Sensitivity to environmental issues is one of the key aspects for triggering the society’s response to pressures on the environment (Marletta et al., 2004).

Today, access to information and information services, accumulated knowledge and learning opportunities is fast, cheap and efficient and can be done without any significant spatial and temporal constraints (Marletta et al, 2004). This modification is having a strong influence on human behaviour and the changes induced can have a significant effect on the environment (Greiner et al., 1996; Jokinen et al., 1998). Environmental information now, more than ever, can have strong influence in human behaviour towards the environment. For Heath et al. (2007) the main product of EC “is not informed understanding as such, but the quality of the social relationship it supports, becoming a tool for communicating values and identities as much as being about the awareness, attitudes, and behaviours related to the risk itself”.

FILMS AS EDUCATION TOOLS

Since the 1970s, educators experienced in using film as a teaching tool have urged its adoption by others (Culkin, 1970; Maynard, 1969, 1971, 1977). Wegner (1977) described various film types and how to use them in the classroom. Many others have reported successfully using films in teaching a broad range of disciplines or topics, such as political science, American Studies, French, group dynamics, science, and anthropology (Bloom, 1995; Dubeck, 1990; Foreman and Thatchenkery, 1996; Funderburk, 1978; Johnson and Iacobucci, 1995; Kranzdorf, 1980; Michaud, 1997; O'Meara, 1976; Ruby, 1976; Sanchez, 1976). Film is unequaled in its ability to hold and direct the attention of the viewer (Champoux, 1999). Lens techniques, camera movements, camera angles, framing of shots, and film editing can create gripping views not found in reality (Carroll, 1985). Viewers are not simply passive observers of images on a screen (Champoux, 1999). They can have many different responses, some of which come from film's unique features (Allbritton and Gerrig, 1991; Gerrig and Prentice, 1996).

Films can help students find a personal connection to course material (Baxter Magolda, 2001), thereby situating learning in the students’ own experiences; connect themes to their own lives, thereby
validating students as knower and facilitate their making meaning together with their teachers (Forney, 2004). Wedding and Boyd (1999) observe that film is an integral part of our culture, a mirror in which we see ourselves. Boyatzis (1994) maintains that movies tell a story and offer a powerful aesthetic experience and for these reasons alone can be an effective teaching tool. Films can provide common images and a common framework to support discussion of difficult subjects; they also grab the audience’s attention viscerally and quickly (Seyforth and Golde, 2001), holding and directing the attention of the viewer (Champoux, 1999). Films often address the affective realm (Hesley and Hesley, 1998), engaging students’ feelings in addition to their thinking capacities. Films can aid in gaining insight into self and relationships, which can lead to altered thoughts, feelings, and behaviours (Heston and Kottman, 1997). Films can energize a group (Koch and Dollarhide, 2000), encourage engagement in discussion (Anderson, 1992), and enhance rapport between the group and instructor (Koch and Dollarhide, 2000). They can improve students’ skills in taking different or new perspectives (Anderson, 1992). Inexperienced students will likely benefit from the use of film because of a greater feeling of reality, while showing concepts through different film scenes also shows the application of these concepts in different situations (Champoux, 1999). Films can give a longitudinal perspective or build a bridge to the world of action (English and Steffy, 1997).

On the other hand, through films people are induced to visit what they have seen on the silver screen (Riley and Van Doren, 1991; Took and Baker, 1996; Riley et al., 1998; Hudson and Ritchie, 2007). Film tourism is a growing phenomenon worldwide, fuelled by both the growth of the entertainment industry and the increase in international travel (Hudson and Ritchie, 2007). Film tourism offers destinations the opportunity to generate significant incremental revenue, tourist visits, and economic development.

FILM TOURISM

Movies provide the objects and the subjects for the gaze of many people and for some people movies induce them to travel to the locations where they were filmed (Riley and Van Doren, 1998) but the study of film tourism is relatively new in tourism research (Hudson and Ritchie, 2007). Coates (1991) discusses how the media have become a major vehicle of awareness and style leadership and how they have brought the wonders of the world and the excitement of various remote natural environments to millions of people. Having been exposed repeatedly to these things, the desire to see and experience them becomes more powerful (Kaufman, 1983). Film locations attract visitors (Riley and Van Doren, 1991; Took and Baker, 1996; Hudson and Ritchie, 2007) and at least four years of visitation increases after movies were released (Riley et al., 1998).

Greek film gained international attention with Stella (1955), directed by Michael Cacoyannis, Never on Sunday (1960), directed by Jules Dassin, and Zorba the Greek (1964), directed by Michael Cacoyannis. As a result the image of Greece as a fun-loving tourist resort and escapist paradise emerged, coincided with an unprecedented growth of the tourist industry in the 1960s. Also, Greek films musicals promoted domestic tourism. Lydia Papadimitriou (2000) discusses the image of Greece in some of the most popular musical films, such as Some Like it Cold (1963), Girls for Kisses (1965), and Mermaids and Lads (1969). She argues that film musicals treated their viewers as virtual tourists offering them a two-hour wishful fulfilment without any costly physical displacement. She concludes,
however, that Greek musicals, by portraying people who work for the tourist industry, also showed the downside of tourism, exposing its long term risks for Greece. This peaceful “invasion” of other cultures in Greece affected every aspect of Greek life—from bank accounts and self-awareness to appearance and language (Costandinidis, 2000).

During and after release of a film, media attention can be attracted to the film location. The Tourism Authority of Thailand (TAT), for example, heavily advertised its attractions during release of the film *The Beach* (Grihault, 2003). Publicity also can be generated around the activities of the actors while on location. During the making of Captain Corelli’s Mandolin, publicity shots featuring the two main stars (Nicolas Cage and Penélope Cruz) were flashed around the world, raising the profile of Cephalonia, the location of the film, considerably. The couple allegedly had an affair, generating even more publicity (Ward, 2001).

Hudson and Ritchie (2007) analysis reveals four types of marketing activities in which destinations can engage to promote film tourism: proactive efforts to encourage producers and studios to film at the location, efforts to generate media publicity around the film and its location, marketing activities that promote the film location after production, and peripheral marketing activities that leverage film tourism potential.

THE FILM ERIN BROCKOVICH AND OROPOS AREA TOXIC POLLUTION CASE

Do environmental problems affect film tourists’ perception of a tourism destination? A survey was designed, concerning the impact of the environmental film *Erin Brockovich* to the potential visitors of Inofita and Oropos touristic area, where underground water are heavily contaminated. The survey examines if cinematic representations of environmental degradation influence the choice of a tourism destination. The audience of *Erin Brockovich* watches the documentary *Erevna*, which correlates the toxic pollution cases of the two regions, Hinckley and Inofita. Then, the audience’s perception of the wider region of Inofita, a popular destination of domestic tourism, and their intention to visit Inofita in the future are assessed.

The target population was comprised of 15 post graduate students of the Postgraduate Program "Agriculture and Environment" of the University of the Aegean in Mitilini and 18 post graduate students of the Postgraduate Program "Environmental Education" of the University of the Aegean in Rhodes, men and women, who present intense environmental concern, but also they possess a variety of educational and professional background. Also, all participants presented high frequency of going to the movies.

For data collection and analysis, the method of individual interview was used. The survey was conducted through four interviews with the participants, before the screen of the film *Erin Brockovich*, after the screen of *Erin Brockovich* and the documentary *Erevna* and finally there was a last interview concerning the impact of films on the audience’s choice on tourism destination.

Results suggest that films do influence the audience’s perception of a tourism or non tourism destination. When films focus on the environmental problems of a destination, then people are
discouraged to visit the particular area in the future. The instructive role of cinema and the revelation of an environmental problem through a film, can constitute a motive for the environmental sensitization of the audience and promote citizen participation in the environmental decision-making process. However, the same audience will not choose to visit the particular destination as a tourist. Consequently, because the environmental quality of a destination constitutes a main tourism attraction, then film tourism and sustainable development can constitute important factors for sound tourism development of a destination. Finally, results suggest that the representation of environment and tourism relationship can become comprehensible when it corresponds to the cognitive model of the lay public and through communication media, which are enjoyable and easy accessible.

CONCLUSION

Entertainment media can constitute an important vehicle to enforce public’s role towards the solution of environmental problems. Evidence is presented from a controlled experiment which explores whether a filmic experience of a toxic waste pollution may affect the number of visitors at Inofita area in the future. Future recommendations include the use of environmental films like Erin Brockovich in order to change the content of curriculum in direct and relative to the needs and perceptions of students and as a device for storytelling and for the communication of information to raise environmental awareness of local communities, in order to promote their participation in the environmental decision-making process.

REFERENCES


THE IMPACT OF FILMS LIKE “SLUMDOG MILLIONAIRE” ON TOURISM IN THEIR RESPECTIVE COUNTRIES

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ABSTRACT

The internationally successful film, “Slumdog Millionaire,” released in 2008, dominated the Oscars by winning eight of the ten categories for which it was nominated, including Best Motion Picture of the Year, Best Director, and Best Adapted Screenplay, to name a few. However, an internationally audible outcry of protest regarding the depiction of India in the film has been rising since the Indian population became aware of the film. Many Indians worry about the negative impact the movie may have on traditional tourism, however the possibility exists that it could actually create a positive impact on “poverty” or “slum” tourism, which is gaining momentum in countries like Brazil, Mexico, South Africa and India.

Key Words: poverty tourism, slum tourism, poorism,

INTRODUCTION

In the film entitled, Six Degrees of Separation (1993), based on the John Guare play (1992), there is a scene written and spoken sarcastically, but grounded in truth, as to why wealthy white Americans might travel to a disadvantaged country such as South Africa:

Flan Kittredge: Why do you stay in South Africa?
Geoffrey: One has to stay there, to educate the black workers. And we'll know we've been successful when they kill us.
Ouisa Kittredge: Oh, goodness.
Flan Kittredge: Planning the revolution that will destroy you.
Ouisa Kittredge: Putting your life on the line.
Geoffrey: We don't think of it like that. I wish you'd come and visit.
Ouisa Kittredge: Oh, would we visit you and sit in your gorgeous house, planning visits to the townships, demanding to see the poorest of the poor? "Oh, are you sure they're the worst off? I mean, we've come all this way. I mean, we don't want to see people just mildly victimized by apartheid. We demand shock." You know it doesn't seem right, sitting on the East Side, talking about revolution.

The internationally successful film, “Slumdog Millionaire”, (Released in 2008) directed by Danny Boyle, dominated the 2009 Oscars by winning eight of the ten categories for which it was
nominated. The movie, which was picked up at the last minute by Fox Searchlight, stole the show by winning awards that included Best Motion Picture of the Year, Best Director, and Best Adapted Screenplay, to name a few. Not to mention, that on its way to the Oscars, “Slumdog Millionaire,” stopped to pick up awards at the Golden Globes, Screen Actors Guild, American Society of Cinematographers, American Cinema Editors, and Orange British Academy Film presentations, among others. The film is based on the book "Slumdog Millionaire," formerly entitled “Q & A,” by Vikas Swarup (2003), which has been published in more than 30 languages. It is a well-crafted, classic rags-to-riches story, about two brothers and their battle to survive the slums of Mumbai, India. The movie has a huge audience appeal, as it crosses generational and social boundaries, engaging the audience from the beginning, allowing them to become voyeurs on this journey, while rooting for the underdog, every step of the way.

Life has imitated art as the film gained momentum on its way to the Oscars, with tremendous media hype and genuine fan support from movie goers as they rooted for the film to win best motion picture of the year at the 81st Annual Academy Awards in Hollywood on February 22nd, 2009.

LITERATURE REVIEW

The literature review contains three sections. First, an overall review of slum tourism, highlighting the most popular poorism destinations: India, Brazil, Mexico, and South Africa. The second section presents the pros and cons of slum tourism from the perspective of tourism boards and tour companies. Finally, a sample of movies that depict slums in the above mentioned countries and the potential impact of slum tourism.

Slum Tourism

It cannot be ignored that even before the release of movies such as “Slumdog Millionaire” (2008), “Hotel Rwanda” (2005), “Blood Diamond” (2006) and “Constant Gardener” (2005) to name a few, slum tourism seemed to have emerged (Cawthorne, 2007), first in politically aware tourist destinations such as South Africa (Weiner, 2008; Gentleman, 2006), South America (Mallet, 2009) India (Stalker, 2008) and Mexico.

India

India, with a population of over one billion people in a country approximately one third the size of the United States, despite impressive gains in economic investment and output, faces pressing problems such as significant overpopulation, environmental degradation, extensive poverty, and ethnic and religious strife. However, an internationally audible outcry of protest regarding the depiction of India in the film, Slumdog Millionaire (2008), has been rising since the Indian population became aware of the filming and the depiction of the slum where much of the film is shot. The feeling expressed in multiple blogs and news publications is that India is being exploited. Issues are voiced over the use of slang terms to describe the use of Dharavi, one of the World's poorest and most densely populated disadvantaged neighborhoods.
Brazil

One of the most popular “poorism” destinations remains Rio de Janeiro’s favelas tours. Visits to Rio de Janeiro’s favelas, or slums, are legendary. The 750 or so separate favelas surrounding the city, placed right next to Rio’s wealthiest residential area, Gavea, house around 20 per cent of Rio’s population (Guy, 2007). Many foreigners, coming from overseas to visit favelas, observers say. In doing so they are highlighting the difference between Brazilians who regard favelas with fear, rejection, and even disgust, and foreigners who embrace them as vibrant crucibles of modern Brazilian culture. "In Brazil, no one likes favelas, no one thinks they are cool," says Marcelo Armstrong, the owner of a company that runs daily tours to two Rio favelas. "Foreigners are more open. There's a certain romantic appeal to favelas."

Much of the daily bloodshed that has made Brazil the second most violent country in the world, according to UNESCO (United Nations Educational, Scientific & Cultural Organization), takes place there. With basic amenities like sanitation, running water, roads, lighting, and policing often absent, few dare venture in. According to Hermano Vianna, the author of several books about the relationship between favelas and Brazilian music, it is precisely those qualities that attract foreigners, compared with ordinary, and orderly, middle-class lifestyles in Western Europe and the United States, life in a favela is seen as unpredictable, romantic, and very cool. "People come here to get away from the boredom of their own countries," Mr. Vianna says. "They are looking for cultural authenticity. This is like Disney to them" (Downie, 2007).

Mexico

According to Connolly (2003), recently, areas with high marginalization indices have been identified as slums. Historically, urban segregation in Mexico City was caused by topography and colonial land use, with the flood-prone areas to the east of the city being occupied by the lower classes. With high immigration and birth rates during the greater part of the 20th century, the city’s population grew to 18 million, of which over 60 per cent are currently considered to be “poor” or “moderately poor”.

Many public housing projects throughout the city are becoming slums. Connolly (2003) also maintains that inadequate self-administration of these projects has led to lack of maintenance, invasion and degradation of public space, structurally dangerous alterations and bad neighborhood relations. All of this is aggravated by the original cheap construction, low space standards and the increasing impoverishment of their working-class occupants, smitten by unemployment, alcohol and drug dependency, social violence and high crime rates.

South Africa

Africa is the poorest continent in the world with its large number of poor populace living on less than a-dollar-a-day (UNESCO, 2009). At the same time Africa is the most toured continent due to its massive and abundant wildlife, daily 12 hourly sunshine, rich natural resources, mountains, lovely beaches and welcoming cultural people. The concept of pro poor tourism in Africa is not new as it has
been and is being practiced in South Africa. Soweto and Shanty tours in Johannesburg are among the most popular and are often referred to as “slum safaris” (http://www.nicheafricaholidays.com).

History is rich in this city/township of Soweto, which is best visited with a qualified guide, someone who can give you a real sense of its history but help you understand its ongoing evolution. Most operators cover similar ground: the Mandela Museum, where Madiba once lived; a stop at the Hector Pieterson Memorial; a drive down Vilakazi Street, the only street in the world to have housed two Nobel Prize winners; Freedom Square, where the ANC’s Freedom Charter was proclaimed to thousands in 1956; and the Regina Mundi Church, the "Parliament of Soweto", where the bullet-marked walls are witness to ex-security-police brutality.

Apartheid planning did not provide much in terms of infrastructure, and it is only in recent years that the democratic government has spearheaded moves to plant trees, develop parks, and provide electricity and running water to the township. The following quote is from Born in Soweto by Heidi Holland (1995):

They [the people of Soweto] are signs of escape from the hopelessness of a collapsed ethnic system. South Africa's richest optimism is paradoxically embedded in the overcrowded, crime-ravaged hovels of Soweto. They represent the black person's forced choice and willingness to undergo a punishing apprenticeship in pursuit of a new life.

PROS AND CONS OF SLUM TOURISM

While tourism accounts for up to 10% of GDP in Western countries, in the developing world it contributes up to 40% of GDP (Sofield et al., 2004). “For poor countries and small island states tourism is the leading export…” It can play a key role in the overall achievement of the Millennium Development Goals by 2015 (World Tourism Organization, 2005). Governments in poor areas are likely to financially support infrastructure accommodating tourists, resorts and golf courses with clean water for pools and sprinkler systems, but not as likely to provide safe running water and irrigation for crops in the poor areas they border (Richter, 2001). Tours in developing countries are booked by companies from outside the areas toured. An estimate by UNCAD (United Nations Conference on Trade and Development) indicates the control of the profits, 40% to 50%, stay in the home country of the tourist (Pluss & Backes, 2002). Smaller scale community–based tours are an alternative that can benefit poorer communities and more effectively consider the impact to the environment and personalize the experience which builds a closer relationship between tourists and their hosts (Krippendorf, 1989). Jafari’s (2001) idea of the ‘Adaptancy Platform’ features, as an alternative to mainstream tourism, “community-focused” types of tourism, where the impact is almost immediate and offers more sustainability.

Movies Depicting Slums

The researchers would be remiss by not offering a sampling of films depicting slum culture in the four countries studied. The rich cultures of South Africa, India, Brazil, and Mexico all contain, as a component of that richness, a substantial percentage of disadvantaged slum residents. The directors
of these movies have crafted films filled with both positive and negative elements of the lives depicted as the core of scripts for the films listed here.

South Africa

Though many films have been made which include slum footage in the mix, it is rare to find a satire including scenes from the slums. Such a film is Soweto Green, made entirely in South Africa (Director; David Listor, Released in 1995). A couple leaves Los Angeles for Johannesburg, having faith that Nelson Mandela has fixed everything. Their idealistic goal is to save the world.

The more common South African film is Cry Freedom (1987), directed by Richard Attenborough, a cinematic chronicle of the friendship between newspaper editor Donald Woods and freedom fighter Stephen Biko. Biko converts the editor to his way of thinking regarding the white supremacist government. The positive press attracts negative attention and Biko is taken into custody, tortured, and dies in prison.

Mexico

Cultures at odds with each other constantly define the themes of films that take place in slums. One in this category is Los Olvidados (1950), directed by Luis Bunuel. This film was the first international success for the director and he was rewarded with two Cannes Film Festival awards. This film is one of contrasts as Bunuel favors shots of shining modern skyscrapers against the slums of Mexico City. The story unfolds to reveal a gang of teen thugs without any sympathy for anyone or anything but themselves. They even victimize those in their own neighborhood less fortunate than themselves.

Brazil--Rio de Janeiro

Heat, piles of stinking garbage and violence beyond any reason or purpose, fill this film for over two hours, testing the endurance of even the most dedicated action film attendee. Cidade de Deus (2003), directed by Fernando Meirelles--Portuguese for City of God--tells the story of gang violence in the “favelas” or slums, one of over seven hundred surrounding Rio de Janeiro. This Portuguese language film was nominated for four foreign film Oscars and one Golden Globe. If you have a strong stomach and make it through the 130 minutes you will find a director with a wonderful gift for visual storytelling. The film was a financial success and seen around the world (Olmos, 2004).

According to Harold Olmos (2004), Associated Press Writer, the namesake slum of the film City of God was, “little affected by the movie’s success. Nothing has made this neighborhood better. Frankly, after that movie, we expected some action from the government to improve living conditions here.”

India--Mumbai
The movie, *Slumdog Millionaire* (2008) is set in India, with a population of over one billion people in a country approximately one third the size of the United States, despite impressive gains in economic investment and output, faces pressing problems such as significant overpopulation, environmental degradation, extensive poverty, and ethnic and religious strife. The film, directed by Danny Boyle, a British director, known for such films as “Trainspotting” (1996), “The Beach” (2000), “28 Days Later ” (2002), and “Sunshine ” (2007) has garnered both the respect of the theatrical world and the critique of the nation of India simultaneously. The protests focus in different areas. One is the depiction of the god Lord Rama and the Indian Culture in the film. As the boys are fleeing a brutal mob, wielding clubs, they pass a young child painted blue and costumed to resemble the figure of the god. It is also rather a large issue that this version of the god is delivering a blessing with the left hand.

Another is the depiction of the slum where much of the film is shot. The feeling expressed in multiple blogs and news publications is that India is being exploited. Issues are voiced over the use of “poverty tourism” using the slang term “poverty porn” to describe the use of Dharavi, one of the world's poorest and most densely populated disadvantaged neighborhoods.

**METHODOLOGY**

This study utilized combined research methods: content analyses; as well as direct and participant observation. Much has been written about poverty tourism being a “life changing” experience for many who participate. Therefore, the research question was: What makes participating in slum tourism memorable and transformational? The researchers participated in slum tours in Soweto, South Africa and 1) engaged in reflective journal writing of their own experiences and reactions 2) observed other participants on the tours to capture their reactions; and 3) constructed a content analysis of tour company websites in Brazil, India, Mexico, and South Africa to assess the marketing terms utilized when selling slum tours. Content analysis has been used in many fields such as literature, history, journalism, political science, education, and psychology (Neuman, 2000). The text is anything written, spoken, or visual that serves as a medium of communication. One of the greatest strengths of content analysis is that it is unobtrusive and non-reactive (Marshall and Rossman, 1999). It can be conducted without disturbing the setting in any way. Additionally, it can reveal messages in a text that are difficult to see with casual observation (Neuman, 2000). The researcher determines where the greatest emphasis lies after the data have already been collected.

**RESULTS**

*Africa Slums Tours*

The researchers were fortunate to have a friend who is a native of Johannesburg introduce them to the Soweto area. She has a perspective that is both pre and post apartheid, combined with a life on the street as a white South African orphaned at a very young age.

While in South Africa in 2008, during an interview with Barbara Holtmann, the Research and Development Contract Manager in the Council for Scientific and Industrial Research (CSIR) Defense,
Peace, Safety and Security Unit, Barbara revealed the tremendous tourism challenges facing South Africa are due primarily to their high level of crime. South Africa spends more per year on tourism safety and security than it does on promoting South Africa as a tourism destination.

Barbara, previously a Project Director at Business Against Crime, then the Chief Director Communications, for the National Department of Safety and Security, maintains that some of the highest segments of crime include kidnap, rape, and murder (United Nations Human Settlements Programme, 2003). Safety is an issue – South Africa has the second highest murder rate in the world behind Colombia, according to United Nations crime statistics, and Soweto is not considered safe at night. Originally there were only temporary living quarters for the mineworkers. Soweto was declared a ghetto for the black population of Johannesburg by the infamous "Urban Areas Act" in 1923.

Due to the nature and frequency of visits to South Africa, the researchers have taken both escorted tours into the impoverished communities of South Africa living within the urban and rural areas and unescorted tours, while working on projects with previously disadvantaged youth. In South Africa, there are basically three popular ways to visit the slums: as individuals, groups, or corporate bodies. The researchers have visited South Africa five times as participants of on-going research projects and conference presenters. Therefore, they have had the opportunity to experience the slum tours from all three perspectives.

**Individual Tours**

These include individuals who are interested in visiting the poor in their various locations and sharing their experiences in order to understand the difficulties of the poor as they contribute towards the alleviation of poverty. From the researchers’ experience, these individuals contribute their unwanted household items to the poor—to the individual family members—including canned goods, clothing, beddings, cutleries, books and bicycles from their residences.

Journal Entry DN: *The 32 Townships that comprise Soweto, South Africa are viewed by the local white population as a place better to be avoided. A white South African woman was heard to remark about her sister doing charitable work in Soweto, "She is way too comfortable in the townships."*

One of the stops on our individual tour takes us to the Soweto Country Club to set up a golf clinic for previously disadvantaged teenage girls; and then on to the heart of Kliptown to recruit our young golfers for the clinic. Nelson Mandela’s home is here as is an endless array of street vendors, shops, and street urchins offering to wash your windshield for a tip. (See Figures 1 and 2 below.)
Figure 1
Soweto Tower
Photo by Dan Nelson, CSEP, CMP

Figure 2
Previously Disadvantaged Girls for Golf Clinic (Kliptown)
Photo by Dan Nelson, CSEP, CMP
Group Tours

These include groups of individuals such as churches, welfare associations, non-governmental organizations, social welfare organizations, colleges, and professional associations. These groups contribute goods and labor; build schools, provide feeding centers with food items; build health centers; provide sanitary facilities, build churches and community based centers. A group can offer to prepare lunches for school children. Colleges and youth groups perform cleaning activities within the slums and along the river banks that pass through the slums. Some groups build toilet facilities. Some tour companies organize pro poor tours for the benefit of the rural poor. (See Figures 3 and 4 below.)

Figure 3
Tour Guide: Snowy
Photo by Dan Nelson, CSEP, CMP

Figure 4
Woman in Soweto Elder Care Facility
Photo by Dan Nelson, CSEP, CMP
Journal Entry KN: *As the tour begins there is a feeling of mild disorientation. Streets are not lain out in grids anywhere but come together in random traffic circles and enter each other at oblique angles. Occasional farm animals, donkeys, chickens and goats appear in shopping areas and along the roadsides. The most pervasive visual is litter; piles of trash, bags cups bottles, cans plastic water bottles cover the roadside landscape in every area. However, there is such an unbelievable beauty in all of this, too. The brightly colored clothes are all lain about in open lots along the roadside. The people are so vibrant, with such high cheek bones and broad smiles. This is not a nation of people who are down trodden. These are people of spirit. You can see it in their body language, in the way they carry themselves.*

*Corporate Tours*

As corporate sustainability becomes a popular issue around the world, various corporate entities build infrastructures and sponsor students to higher learning institutions, not to mention offering employment to the slum bright students. The hospitality industry is encouraged to donate used beds, beddings, linen, and used cutlery to the slum based community institutions. Various tour companies organize corporate slum tours with the assistance of the community leaders within the slums and the poor rural areas. (See Figure 5 and 6 below.)

*Figure 5*
Street Performers in Soweto Street
Photo by Dan Nelson, CSEP, CMP
Journal Entry DN:  Soweto is not only a collection of shanties. Suburbs with permanent structure housing are available in varying degrees. There are schools and community centers throughout the sprawling Soweto area but having visited several it becomes apparent the effectiveness and functionality of the infrastructure is in question. Few rise to the level one might expect to see even in a U.S. inner city. Overcrowding and poverty are the inescapable features defining the landscape. In some cases it is difficult to accomplish the goal of permanent housing. In one township redevelopment construction project, brightly colored, freshly painted multifamily dwellings had been standing uncompleted for months because the windows and doors were being stolen as quickly as they were delivered. These were hand-carried into the shantytown areas and used to modify and improve existing substandard homes. Challenges abound as the post apartheid government attempts to move infrastructure and public housing forward in the townships.

Content Analysis of Travel/Tour Company Websites

The researchers conducted a content analysis of travel and tour companies advertising on the web offering slum/poverty tours. The web sites of 64 travel and tour companies were investigated in Brazil (16), India (16), Mexico (16) and South Africa (16). They were identified through a “google” Internet search using the words, in this order, “slum tourism”, “poverty tourism”, and “poorism”.

Data were collected during March and April of 2009. Researchers did not drill deeper than the home page of each web site, rather we wanted to investigate the marketing techniques utilized on the home page to gain a better understanding of the main products being sold by the tour company. We narrowed our focus to three areas: Poorism, History, and Helping Change Living Conditions in the Slums. Table 1 below illuminates some of our findings.
Table 1
Slum Tour Website Advertising

<table>
<thead>
<tr>
<th>Country</th>
<th>Poorism</th>
<th>History</th>
<th>Help Change Living Conditions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brazil</td>
<td>75%</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>India</td>
<td>100%</td>
<td>10%</td>
<td>30%</td>
</tr>
<tr>
<td>Mexico</td>
<td>100%</td>
<td>0%</td>
<td>25%</td>
</tr>
<tr>
<td>South Africa</td>
<td>50%</td>
<td>87.5%</td>
<td>25%</td>
</tr>
<tr>
<td>Combined</td>
<td>78.125%</td>
<td>31.125%</td>
<td>28.125%</td>
</tr>
</tbody>
</table>

As is evident by the content analysis, of the four countries, South Africa is leaning the least on poorism and placing a heavy emphasis on its history, which is very rich. Tour companies all four countries used quotes from satisfied customers, demographic information and advertising jargon to entice tourists to use their services, however, the quotes used by Indian and Brazilian Tour companies promoted poorism the strongest: “100,000 homeless children walk the streets,” “Quite amazing to see the shanties amidst the skyscrapers,” “The sprawling slum – A tourist destination,” “Know and learn the basics of life from those who live in the fetid alleys of the fly infested slums,” “Come see the city of contrasts.” No dramatic verbiage or negative information is off limits. When it comes to slum tour capitalism, it is clear they are guaranteeing customers will see the same things they saw in the movies: the poorest of the poor.

CONCLUSION

The old adage, “You can’t please all of the people all of the time” rings especially true when there is confrontation between passion, religion, government and art. This has occurred in a very personal and passionate way to slum dwellers and the elitist protectors of the façade all governments create when designing their best international perceptions to attract tourism. As “poorism” tours become more profitable, moral questions must be asked such as: Is “slum tourism” inappropriate and disrespectful, or is it culturally informative? This article attempted to present an assessment of the increasing frequency of tours to slums and the potential social impact on the observed as well as the observers.

A review of the literature suggests a wide range of research possibilities for future studies in the area of films and their collective positive or negative impacts on the disadvantaged areas they portray. There is a tremendous need for theory building, empirical testing, development of better measures and methods, as well as drawing on findings from other fields. Direct observation of the sociological conditions of “slum tourism” and the very act of filming in the slums and shanty towns of the underdeveloped cities of the World, have yet to be conducted with any regularity. Their potential effects on the population provide opportunities for new research.

Slum tourism, has been fueled by the wildly successful Slumdog Millionaire (2008), and other films of that ilk from around the globe. Film directors cannot be blamed for the voyeuristic nature of mankind or the abhorrent conditions in the word’s slums. Tour companies alerted to the
success of these films and the rise in awareness of the plight of the poor in the slums adapted to include poorism if it was absent from their tours’ menu and increased the frequency and scope of their existing poorism offerings already in place.

Being in South Africa affords the opportunity of connecting with an exposure to the history, and people of South Africa. This is what makes slum tourism memorable and transformational. The researchers can only speak to their own experiences and those shared with others during the slum tour trips of South Africa.

Just knowing you are walking the streets of such a powerful, nation, is a life changing experience. It is an UBUNTU nation.

“Africans have a thing called UBUNTU; it is about the essence of being human, it is part of the gift that Africa is going to give to the world. It embraces hospitality, caring about other, being willing to go that extra mile for the sake of another. We believe that a person is a person through other persons; that my humanity is caught up in yours. When I dehumanize you, I inexorably dehumanize myself. . .”

Archbishop Desmond Tutu, 1995

REFERENCES


THE IMPACTS OF OKINAWA FILM OFFICE ON TOURISM OF OKINAWA

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ABSTRACT

There are various merits and demerits of filmmaking on tourism. In order to reduce demerits and maximize merits of film making on tourism, film commissions make an important role. This paper is an exploratory study on the roles of a film commission, Okinawa Tourism Office in Japan for sustainable management of filming on location. Methods for the study are content analysis of newspapers, books, and web-page documents and semi-structured interviews.

INTRODUCTION

In Okinawa, tourists can enjoy different scenery from other Prefectures in Japan due to the special natural resources of sub-tropical region. Many movies and dramas are filmed thanks to these different nature and culture in sub-tropical atmosphere. Some Examples of the popular films are series TV drama, “Churasan” and a movie, “Nada So So”. These films are about Okinawa and the actual shootings were conducted here as well. In “Churasan”, the setting of the drama was in a small island, Kohama Island, one of Okinawa Prefecture’s island. Airing the drama increased the tourists to the island from 50,000 to 150,000. This drama is one of the initiators of the recent tourism boom in Okinawa. Since Kohama Island is a much smaller island than Okinawa’s main island and the island used to be rather unknown, the increase in tourism is presumably due to the popularity of the drama. It is difficult to say that the increase of tourists to Okinawa Prefecture is caused by the films. However, it is quite possible that films contribute greatly to tourism as a promotional tool.

As described, Okinawa has attractive resources that can enhance filming. Okinawa Film Office has been supporting numerous locations of films since 2001. In this paper, the role of film commission on tourism is explored through the case study of Okinawa Film Office.

BACKGROUND OF OKINAWA

Japanese tourists can enjoy unique scenery in Okinawa Prefecture due to its location and climate. As illustrated in Figure 1, Okinawa is remotely located from other prefectures in Japan (located 1500 km away from Japanese main land). The Population of Okinawa is 1,381, 729 as of March 2009 (Okinawa Prefectural Government 2009). The area of the Prefecture is 2,274.59 square
kilo meters and it consists of approximately one hundred and sixty islands (Okinawa Prefectural Government 2009). The Prefecture is the only one that belongs to sub-tropical weather region in Japan.

Okinawa Prefecture is also known for its rich historical and cultural heritage. From the 15th century to the 18th century, Okinawa was an independent country, Ryukyu Kingdom. For three hundred years, Ryukyu Kingdom had trade relations with China, and other East Asian countries. Okinawa was annexed to Japan in Meiji Restoration in 1868. The United States governed Okinawa after the World War II and was reverted to Japan in 1972. The Prefecture hosts more than 70% of American Military Base in Japan. Because of its sub-tropical locations and encounter with various cultures throughout the history, Okinawa had developed distinct culture.

Tourism in Okinawa is steadily growing since the 1970’s. Approximately 5.89 million people visited Okinawa (Kanko Yoran 2008). Okinawa boasts rich tourism resources of sea and sub-tropical forest. The month of August is the peak in the number of tourists due to the fact that most Japanese take long vacation in summer and that tourists can enjoy swimming, diving and other marine and coastal recreation in Okinawa.

Figure 1
Location of Okinawa Source.
THE BACKGROUND AND THE MISSION OF OKINAWA FILM OFFICE

There are about one hundred and one film commissions in Japan that belongs to all Japan Film Commission Promotion Council (Zenkoku Film Commission Renraku Kyogikai). Among them, thirty commissions are run by Prefectures as that of Okinawa. Some of these film commissions are established in the department of tourism in Prefectural offices. Other film commissions are established in their convention bureaus. Other sixty nine commissions are run by cities and combination of a city, a town, and a village (eg. Sapporo Film Commission Ashigara). These film commissions usually cooperate with their tourism promotion offices. Generally, film commission in Japan offers similar services such as promotion of location, facilitation of getting approval for filming for roads, parks, and public and private facilities. First film commission in Japan was established in 2000 and most film commissions are new.

The series of events prior to the establishment of Okinawa Tourism Office is noteworthy. In 2001, the Small Committee on Information Technology Study (Joho-tshushin Kenkyu Sho-iinkai), a part of Japan Association of Cooperate Executives discussed the need for a program to combine tourism and information technology. Tourism is a leading industry in Okinawa. And Information technology is recently considered to have great potentials to be one of the leading industries in the future. Small Committee on Information Technology Study felt the need to look into the activities of long standing overseas film commissions and other film commissions in Osaka, Kobe, Yokohama and Kitakyushu which were sprouted since 2000. Small Committee on Information Technology Study made a conclusion that the existence of a film commission can be a bridge agent that connects tourism and information technology. Having film commission means to promote film companies to shoot films on the actual location so that people watch the films and be attracted to the area. As a result, it is assumed that the number of tourists would increase and film making would contribute to tourism industries and revitalization of local economy. In addition, recent films use various computer graphics and computer authoring that film industries would contribute to information technology. For these reasons, film commission has been highly appreciated. Committee on Information Technology made a report, “Okinawa Special Program Toward the Establishment of New Industry Through Information Technology”. Within a section of this report, “Ryukyu Movie Island Program”, Committee on Information Technology Study insisted on the significance of film commission business. It acquired the cooperation of the department of Industry and labor in Okinawa prefectural Government (OPG) in this endeavor, and the research projects, “The need for a film commission in Okinawa” was started. This research project explored various operations of film commissions in the world, merits and demerits of film commission, roles of film commission in Okinawa and etc. The report made a conclusion that the Prefecture needs a film commission as soon as possible. In July 10th 2002, the preparatory office for Okinawa Tourism Office was established. At this preparatory office, the network of moviemaking businesses and database of possible locations for filming (eg. Beaches, stone-paved historical road, facilities, etc) were formulated. As pilot cases, thirty seven movies are filmed.

Finally, Okinawa Film Office was established in April 1st in 2003 (OFO 2009) as a supporting institution of filming movies, dramas and commercials within Okinawa Prefecture. The office was
established as a specialized department of Okinawa Convention and Visitors Bureau (OCBV). Okinawa Tourism Office introduces location setting and accommodations for film crews. Okinawa Tourism Office supports approximately more than six hundred cases (Matayoshi 2009). The followings are the major activities of Okinawa Tourism Office.

1. Providing locations and acting as an agent to negotiate for permission for shooting.
2. Providing information and assistance in finding crew, equipments, hotels, transportation, etc.
3. Consultation on all aspects concerning location shooting in Okinawa (OFO 2009)

As shown above, one of the major objectives of establishing OFO is contribution to the economy and tourism of Okinawa through inviting shootings of movies, dramas and commercials in Okinawa. Another important objective is buffering between residents in the location areas and filming crews. Local residents in the location area may be disrupted by filming and filming crews may not know that they are bothering local residents without knowing. Thus, frictions are inevitable between both sides. In order to reduce friction, Okinawa Tourism Office would play a role of buffering agent and reduce frictions. For example, representatives of the tourism office can meet local residents and explain the merits of filming at the location (e.g., prospects for increasing sales and profits). Such negotiation can be done with local residents as well as police and municipal offices.

THE IMPACTS OF FILM ON TOURISM OF OKINAWA

There are many advantages of OFO on tourism of Okinawa. First, the place of film location will be known to many people. For example, the film location of “Churasan”, as depicted before, increased the number of tourists from 50,000 to 100,000. Currently, the number of tourists to Kohama Island has increased to 150,000 and keeps increasing. The island which was rather a hidden spot in the many islands of Okinawa became a well-known island due to the series TV drama. This example is good to describe the impacts of films on tourism because the island is small enough to determine the effects of films on tourism. On the other hand, it is difficult to determine impacts of films on tourism on Okinawa Prefecture as a whole because there exist various attractions to visit Okinawa: beauty of the ocean, the sky, and the air; The cuisine of Okinawa; World Heritage Sites. Thus, it is not easy to grasp the exact number of visitors solely due to the impacts of films.

Another advantage of film making on tourism is “Imprinting”. In advertising films of beverage and airlines, the beautiful ocean of Okinawa is used as a background. In this case, the information of the specific geographical location of the ocean (eg. the Sea of East China filmed on the coast of Okinawa main island) is not transmitted to the audience. People cannot see that the advertisement is filmed on the sea of Okinawa that it can be thought that location on the spot may not affect people in promoting place. However, beautiful ocean reminds people that it must be filmed in Okinawa because Okinawa is known for beautiful ocean.

What are the disadvantages of filming on the location? One of the disadvantages is that some local residents do not want tourists in their local area. For example, a store running a small noodle shop would suffer from decrease in local customers due to the increase in tourists. Although many
tourists eat at the shop but they only come in particular periods of the year. On the other hand, local residents use the shop regularly so that the owner of the noodle shop thinks that having local residents as customers can bring steady revenue than having tourists as customers.

Other disadvantages may include negative environmental impacts such as trash increase and destruction of local natural and cultural resources, and invasion of privacy. For example, some tourists entered into a local residential housing on stone-paved road of Shuri, Okinawa which was the setting of “Churasan”. Okinawa has many religious places where certain customs has to be obeyed in dealing with such places. These problems are not only the impacts of films on tourism but also the problems of tourism for Okinawa Prefecture as a growing tourism destination.

OKINAWA INTERNATIONAL MOVIE FESTIVAL AND IMPACTS OF THE FESTIVAL

A major event, “Okinawa International Movie Festival” was held from March 19 to 22nd in 2009. It was held in Chatan Town in Mihama located in the middle part of Okinawa’s main island. Chatan Town is called “Okinawa’s American Village” due to the planned recreational space with shopping centers, restaurants, a movie theater, a ferris wheel and a large parking lot. The theme of the festival was “Laugh & Peace”. It was sponsored by Yoshimoto Kogyo (Japanese comedian’s agency), the steering committee of the festival, and Okinawa Times (Newspaper company acting as public relations agency). The initiators of this festival set an aim of bringing happiness and courage through watching films in the recent economic recession impacting Japan and the world over. The initiators believed that providing happy movies, live comedies, workshops, and symposium would bring connections among people and comfort, and this is universal among all races and nationalities.

Approximately more than one hundred and fifty movies including newly filmed comedies, competition candidates, and specially invited movies were shown (Okinawa Times 2009). The Grand prix, “Golden Shi-sa (Lion in Okinawan direct) Award”, went to “Kamogawa holmo” (Okinawa Times 2009), “Baby, Baby, Baby”, “Oppai Volley”, “Yes Man!”, “Drop”, and “Minami-no-Shima-no Frimun”. Many celebrities including directors, actors and actresses in the movies participated in the event. To see the event, the local people as well as tourists from other Prefectures visited the event. Twenty thousand people showed up for the first day and the total of approximately one hundred and ten thousand people came to the four-day festival. This was the first large-scale movie festival in the Prefecture and it contributed to regional revitalization of the Prefecture(Okinawa Times 2009). It was an event that combined attractiveness of movie and tourism of Okinawa. Okinawa International Movie Festival is small compared to other movie festivals in the world and it does not give a positive impact on the number of tourists to Okinawa instantly (Matayoshi 2009). However, the fact that Japanese media attention such as Japanese TV coverage and Okinawa’s news paper coverage helped appeal the attractiveness of Okinawa represented in Okinawa’s rich natural resources such as ocean and sky, and unique mixed atmosphere of Okinawa and the U, S, A. In this way, Okinawa Film Festival was a success.

THE ROLE OF OKINAWA FILM OFFICE AND SUGGESTIONS FOR FUTURE DIRECTIONS

Okinawa has attractive scenery, and many possible filming locations. These are backed by
the Okinawa film office. The TV dramas and movies are important for making tourism of Okinawa appealing to the other far-away prefectures. However, it is difficult for filming crews from other prefectures who are not familiar with the area to find good filming locations in Okinawa, or to do the correct legal paperwork for filming in certain locations. Filming can also upset some local residents. The Okinawa Film Office introduces the crews to good locations, takes care of paperwork, and puts the local residents at ease. This allows for smooth operations when shooting on location in Okinawa.

In order to manage film making on Okinawa more effective, we suggest Okinawa Film Office to hold some events for local people introducing roles of Okinawa Film Office. In doing so, the existence of the film commission will be known to more people and this would facilitate getting approval in filming. In order to recruit future employee for promoting filming on Okinawa, it is suggested that Okinawa Film Office have presentation on their activities at hi school and universities, and movie theaters.

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THE ROLE AND RELATIONSHIPS OF THE KOREAN WAVE IN CHINESE TOURISM TO SOUTH KOREA: FROM A GEOGRAPHICAL PERSPECTIVE

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ABSTRACT

The Korean Wave has experienced a dynamic evolution or development and it can be considered as not a transient fashion but a sustainable flow. The Korean Wave seems to be influencing the growth of inbound tourism in South Korea both directly and indirectly. Considering the potential growth of Chinese outbound tourism, this study investigates the diverse meanings of the Korean Wave and the role it plays in Chinese tourism to South Korea from a geographical perspective. This paper focuses particularly on reconstructing a geographical imagination of Chinese tourists to consider socio-cultural factors related closely to the Korean way of life. Finally various marketing activities for cultural tourism driven by the Korean Wave are presented as important sources that promote inbound tourism.

Key Words: Chinese tourists, South Korea, the Korean Wave, geographical imagination, culturescape, tourism marketing.

INTRODUCTION

The Korean Wave has exposed South Korea to Asian audiences – those who are potential travelers in today's media-driven world. The Korean Wave has experienced a dynamic evolution or development and it can be considered as not a transient fashion but a sustainable flow. More concretely, the Korean Wave first appeared as part of popular culture directly related to mass media, such as Korean drama, music, and movies, and gained immense popularity in China by the end of the 1990s. Since then it has further widened its scope, and its influence has increased to fashion, cosmetics, make-up, hairstyle, and to the consumption of Korean products such as food, cellular phones, automobiles, and electrical home appliances.

The Korean Wave seems to be influencing the growth of inbound tourism in South Korea both directly and indirectly. Importantly, Chinese travelers have become prominent in the world tourism market and Chinese outbound tourism grew rapidly since the late 1990s. Thus, there have been great academic and organizational interests in the impact of the Korean Wave on Chinese tourism to South Korea.

The main purpose of this study is to investigate the diverse meanings of the Korean Wave and the role it plays in Chinese tourism to South Korea from a geographical perspective. The paper is structured as follows. First, international literatures on the impact of movies & television on tourism, and some Korean literatures on the Korean Wave and tourism are critically reviewed. The research method is then discussed. Lastly, the research findings are presented and analyzed, especially focusing
on the role of the Korean Wave in reconstructing a geographical imagination of Chinese tourists and various cultural tourism marketing efforts to promote inbound tourism.

THEORETICAL BACKGROUND

Internationally, academic research on the relationship between the mass media and tourism has been increasing continuously since the early 1990s. Various studies regarding this subject are cited in O’Connor et al. (2008), which categorizes them into four broad aspects: film-induced tourism as a destination motivator, film-induced tourists, the impact of film-induced tourism on both tourists and residents, and film-induced destination marketing activities.

Much attention has been paid to the relationship between the Korean Wave and inbound tourism in Korea since 2000. While a large number of Korean tourism literatures have dealt with that issue (Suh & Suh, 2004; Kim et al., 2005; Lee & Kim, 2006; Park, 2006; Choi, 2007; Sohn, 2007), research taken from a geographical perspective is still limited.

This study aims to reconstrue the Korean Wave's role in Chinese tourism to South Korea building on the term ‘geographical imagination’ instead of ‘image’. Imagination has been an interesting subject to human geographers for a long time and geographical imagination is one of the significant terms in geographical researches (Chang & Lim, 2004). Geographical imagination is the ‘way we understand the geographical world, and the way in which we represent it, to ourselves and to others’ (Massey, 1995: 41). According to Sanders (2005), geographical imagination provides a valuable understanding to the importance of space, place, and landscape in the construction and meaning of socio-cultural life. Hughes (1992) and Chang & Lim (2004) are notable researchers who use the term of geographical imagination in relation to the representation in tourism marketing. Chang & Lim define touristic imagination as ‘a creative process through which tourism landscapes – attractions, destination sites or entire countries and regions – are represented and portrayed by different people in different forms’ (2004: 166).

Based on the review of these literatures, this paper defines geographical imagination as ‘the ways how potential tourists depict a destination in their mind through the gaze lens of TV/film’. The components of this geographical imagination vary and can be one of the captivating factors that generate tourism demands.

CONTEXT

1. Chinese Tourists’ Recognition of the Korean Wave

Given that the scope of the Korean Wave is broad, it can be a limited definition to only consider the mass media such as TV and film regarding the Korean Wave. Chinese tourists’ recognition of the Korean Wave is identified to analyze its widened meaning.

In the survey of Chinese tourists to South Korea, the component of the Korean Wave most frequently cited by respondents was ‘drama and movies’ (34.6%). And Chinese tourists also have
much interest in ‘clothing and cosmetics’ (21.5%), ‘electronic goods and cars’ (20.0%) among the Korean Wave elements. This result indicates that drama and film are still the most popular and the consumer goods accessible in everyday lives are also relatively favorable (Figure 1).

![Figure 1: The Favorable Components of the Korean Wave](source)

*Figure 1
The Favorable Components of the Korean Wave
Source: survey data (2006)*

2. The Establishment of the Korean Wave as a Factor in Constructing Korean National Image

Table 1 clarifies the difference between China and India in their perceived images of South Korea since the Korean Wave has risen to prominence in China. The cultural factors such as TV dramas and Korean stars, Korean food, and clothing and fashion are ranked as top 3 in China with the thriving Korean Wave, while the economic or geopolitical factors take a large portion of perceived image of South Korea in India and the Korean Wave has weaker impact for Indians.

<table>
<thead>
<tr>
<th>Category</th>
<th>China (n=1000) Frequency</th>
<th>India (n=1077) Category</th>
<th>India (n=1077) Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV dramas, Korean stars</td>
<td>340</td>
<td>Electronic goods</td>
<td>111</td>
</tr>
<tr>
<td>Korean food (Kimchi, Bulgogi etc.)</td>
<td>245</td>
<td>Olympic games</td>
<td>86</td>
</tr>
<tr>
<td>Clothing, fashion</td>
<td>115</td>
<td>Hyundai</td>
<td>63</td>
</tr>
<tr>
<td>Electronic goods (Samsung, LG etc.)</td>
<td>103</td>
<td>Good country</td>
<td>62</td>
</tr>
<tr>
<td>Cosmetics</td>
<td>94</td>
<td>High-level technology</td>
<td>60</td>
</tr>
<tr>
<td>Developed tourism industry</td>
<td>66</td>
<td>Separated country</td>
<td>57</td>
</tr>
</tbody>
</table>

*Source: Government Information Agency (2006)*

3. The Increase of Chinese Tourist Visits
The Korean Wave has had an influence on the increase of Chinese tourist visits over the past couple of years. Although it is difficult to exactly quantify the impact of the Korean Wave on Chinese tourist visits, there is a strong consensus that the Korean Wave contributes to an increased inbound tourism in South Korea.

**Table 2**
The Number of Chinese Travelers Visiting South Korea (1999-2008)

<table>
<thead>
<tr>
<th>Year</th>
<th>Tour</th>
<th>Total</th>
<th>Year</th>
<th>Tour</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>137,816</td>
<td>316,639</td>
<td>2004</td>
<td>264,910</td>
<td>627,264</td>
</tr>
<tr>
<td>2000</td>
<td>194,266</td>
<td>442,794</td>
<td>2005</td>
<td>314,433</td>
<td>710,243</td>
</tr>
<tr>
<td>2001</td>
<td>222,170</td>
<td>482,227</td>
<td>2006</td>
<td>392,142</td>
<td>896,969</td>
</tr>
<tr>
<td>2002</td>
<td>237,904</td>
<td>539,466</td>
<td>2007</td>
<td>420,467</td>
<td>1,068,925</td>
</tr>
<tr>
<td>2003</td>
<td>190,492</td>
<td>512,768</td>
<td>2008</td>
<td>417,593</td>
<td>1,167,891</td>
</tr>
</tbody>
</table>

Source: Korea Tourism Organization (2008)

According to table 2, about 1,200,000 Chinese travelers visited South Korea in 2008 and the number of Chinese travelers visiting South Korea has increased by almost twice between 2002 and 2008. This increase over such a short period of time to some extent can be explained by the impact of the Korean Wave among various pulling factors, because Korean drama/film and other cultural activities became most famous during this time.

**Table 3**
The Number of International Tourists Visiting Chuncheon Nami Island

<table>
<thead>
<tr>
<th>Year</th>
<th>2000</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>581</td>
<td>1,181</td>
<td>32,499</td>
<td>111,770</td>
<td>267,452</td>
<td>295,000</td>
</tr>
</tbody>
</table>

Source: Korea Tourism Organization (2005); Samsung Economic Research Institute (2005)

Table 3 illustrates the impact of the Korean Wave on the increased number of international visits more concretely: The table shows the number of increased international tourists who visited Nami island. This destination is where the drama “Winter Sonata” was filmed, which was a highly popular drama in many Asian countries in the early 2000s.

The number of international tourists on that destination increased sharply and amounted to about 295,000 in 2005, though the number has decreased since. Generally the number of visitors in the drama/film locations is subject to the popularity of that drama/film and also has time-decay effect. This is because the peak influential power of TV drama/film tends to last for a short time. But once a favorable image or impression is formed by media, it provides a big potential motivation and intention to visit to the future audience.

4. Some Changes in the Korean Tourism Map
Although the Chinese demand for outbound tourism has increased in numbers and has become more theme-oriented and diverse, Chinese outbound tourism is still nascent and group package tours by travel agencies are the main form of tourism. It indicates that the Chinese demand for tourism generated by the Korean Wave is not strongly connected to the specific tourism products, so-called “Korean-Wave tourism” products, such as “fan meetings with Korean stars” or “tourism centered on visiting the drama/film locations”.

Nevertheless, increased Chinese tourism to South Korea, attracted by the Korean Wave, has led to some changes from the supply-side. Chinese tourism to South Korea is chiefly in the general group package tours covering the popular destinations in and around Seoul, including Busan and Jeju island. The Korean Wave has added several popular drama/film locations like Chuncheon Nami island (“Winter Sonata” – “冬天恋歌”), Suwon Hwaseong and Yangju TaeJangKeum Theme Park (“Jewel in Palace” – “大长今”) to the existing itinerary of some group package tours. This is the most general way to meet Chinese tourism demands that are directly related to the Korean Wave.

METHOD

This research used both primary and secondary data. Primary data were obtained from the questionnaire survey conducted in 2006. The Chinese tourists in the general group package tours were asked to complete the questionnaire and the survey was carried out in some popular tourist spots and at the international airport. The final valid sample count was 577. Both Chinese man and women travelers were identified as survey participants in roughly equal numbers (Table 4).

<table>
<thead>
<tr>
<th>Categories</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>258</td>
<td>44.7</td>
</tr>
<tr>
<td>Female</td>
<td>319</td>
<td>55.3</td>
</tr>
<tr>
<td>Age</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt; 35</td>
<td>273</td>
<td>47.3</td>
</tr>
<tr>
<td>&gt; 35</td>
<td>297</td>
<td>51.5</td>
</tr>
<tr>
<td>No response</td>
<td>7</td>
<td>1.2</td>
</tr>
</tbody>
</table>

Survey questions were designed in order to investigate the meaning and the role of the Korean Wave in relation to tourism. In-depth interviews with several respondents were further carried out in order to make the survey data to be richer in detail. In addition, the strategic conversations with Chinese experts on tourism as well as Korean travel agency staffs were conducted to get greater insights into the Korean Wave’s functions in Chinese tourism to South Korea from academic and industry-specific aspects. Secondary data were also obtained for this study to provide more concrete understanding.

THE ROLE OF THE KOREAN WAVE AS A PULLING FACTOR: THE KEY ISSUES
This study focuses on the role of the Korean Wave as a pulling factor in three key aspects. First, the influence of the Korean Wave on Chinese tourists’ destination choice is examined. Second, its impact on the construction of Korean national image is analyzed and is reconstrued from a geographical perspective using the concept of geographical imagination. Finally, different ways that the Korean Wave is put into practical use in inbound tourism marketing are presented in relation to the expanded area of the Korean Wave from the second data.

1. The Influence of the Korean Wave on Chinese Tourists’ Destination Choice

Respondents were asked to complete a questionnaire related to this to ascertain the relationship between the Korean Wave and increased tourist number. The five response categories to represent an interval level of measurement were given according to the degree of the Korean Wave influence on their destination choice (Table 5).

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very strong</td>
<td>10.4</td>
</tr>
<tr>
<td>Strong</td>
<td>33.4</td>
</tr>
<tr>
<td>Neither strong nor weak</td>
<td>36.6</td>
</tr>
<tr>
<td>Weak</td>
<td>13.0</td>
</tr>
<tr>
<td>Very weak</td>
<td>5.2</td>
</tr>
<tr>
<td>No response</td>
<td>1.4</td>
</tr>
</tbody>
</table>

Source: survey data (2006)

According to the survey data analysis, nearly half the respondents were influenced by the Korean Wave in making their destination choice. More concretely, about 10% of the respondents were influenced very strongly by the Korean Wave. It is worth noting that over 40% recognized the role of the Korean Wave in tourism destination choice.

2-a. The Impact of the Korean Wave on the Construction of Korean National Image

Economic or geopolitical factors have been the main images of Korea to the Chinese people in the past. Choi & Park (1996) provide data for the comparison between before and after the development of the Korean Wave. According to table 6, ‘rich country’ item was the most dominant, followed by ‘diligent Korean people’ item, among 10 evaluation items on Korean national image Chinese people had before the Korean Wave. The cultural aspects such as ‘culturally developed country’ and ‘country with long history and tradition’ were relatively low.

<table>
<thead>
<tr>
<th>Category</th>
<th>Mean value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rich country</td>
<td>4.02</td>
</tr>
<tr>
<td>Favorable country</td>
<td>3.52</td>
</tr>
<tr>
<td>Diligent Korean people</td>
<td>4.01</td>
</tr>
<tr>
<td>Socially stable country</td>
<td>3.52</td>
</tr>
<tr>
<td>High-educated country</td>
<td>3.99</td>
</tr>
<tr>
<td>Culturally developed country</td>
<td>3.52</td>
</tr>
</tbody>
</table>
This study investigated the impact of the Korean Wave on the construction of Korean national image (Table 7). The survey data analysis illustrates that the Korean Wave mainly represents both Korea’s popular and traditional cultures. This cultural aspect is as a crucial determinant of Korean national image, though the economic aspects of South Korea as being modern and highly developed are also significant.

Table 7
The Influence of the Korean Wave on the Construction of Korean National Image

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary popular culture</td>
<td>18.5</td>
<td>Touristic attractiveness</td>
<td>14.9</td>
</tr>
<tr>
<td>Traditional culture</td>
<td>16.6</td>
<td>Intimacy to Korea</td>
<td>9.4</td>
</tr>
<tr>
<td>Fast economic growth</td>
<td>14.5</td>
<td>No special influence</td>
<td>1.7</td>
</tr>
<tr>
<td>Scientific technology</td>
<td>15.0</td>
<td>The others</td>
<td>2.3</td>
</tr>
<tr>
<td>Shopping (rich products)</td>
<td>5.1</td>
<td>No response</td>
<td>2.1</td>
</tr>
</tbody>
</table>

Source: survey data (2006)

Importantly, ‘highly developed fashion trends’ underlies dominant contemporary popular culture of Korea. Traditional culture has increased in constructing the Korean image with Chinese interest in the Korean history and traditions reflected in some historical dramas like <TaeJangKeum> and family dramas.

2-b. Reconstruing the Role of the Korean Wave with a Geographical Imagination

China suppressed the needs of the Chinese people’s geographical movement and imposed restrictions on information about the outside world with the use of a closure policy for a long time. But since reforms and open-door policies were introduced in China, especially in the context of relaxation of control policies over Chinese outbound tourism after the mid-1990’s, more and more Chinese made trips abroad including visits to South Korea. Considering this socio-political context, geographical imagination can be more appropriate term to understand the role of the Korean Wave in inducing Chinese tourists to visit South Korea.

The components of geographical imagination can be extracted from the components of dram/film for three major reasons. Firstly, as mentioned above, drama/film is still the most popular and favorable among the Korean Wave elements. Secondly, drama/film with narratives and visual images depict the Korean nationscape by the interplay of fiction and reality, acting as a gaze lens that helps to produce and structure (or organize) audiences’ geographical imagination. Lastly, given that the scope of Korean Wave is widened, the various elements constituting the Korean Wave ranged from clothing and food to electrical home appliances can also be identified in the drama/film as a
The components of geographical imagination based on drama/film are sub-classified into six distinct categories in this study: actor, agency, event, story, scene, and purpose (Figure 2). The diagram offers understanding of a comprehensive portrayal of the Korean nationscape and Chinese audiences’ construction of their own portfolio according to their special interest among the diverse elements. Through these selective perception processes, they create their geographical imagination of Korean nationscape as a holistic entity or as collections of contributory elements that appeal to them. In other words, the existence of a series of ‘imagined landscapes’ is made possible by such vicarious experiences provided by TV drama/film (or through the Korean Wave).

As presented in image analysis above (Refer to table 7), the Korean Wave mainly represents both Korea's popular and traditional cultures as a crucial determinant of Korean national image. From a geographical perspective, this means that the recent Korean Wave plays a pivotal role in broadening and reconstructing the geographical imagination of the Chinese people. Geopolitical or economic factors have been central to the Chinese people in their imagination of Korean nationscape in the past. The Chinese people have currently broadened or reconstructed the geographical imagination to include socio-cultural factors related closely to the Korean way of life due to the recent Korean wave. These living cultures stem from the dynamics of Korean everyday lives. The favorable cultural components are the symbolic tools which help Chinese audience to have an intention to visit and experience those imagined landscapes personally (Refer to figure 2). And during the visits to South
Korea, the imaginary culturescapes created by Chinese tourists are transformed into ‘real experiences’ with attractive cultural elements.

This is well shown by some interviews with respondents during the survey. For example, interviewees have said:

“I think that Korean fashion and cosmetic industry are leading the Asian fashion. I wanted to see the fashion, cosmetic surgery, make-up of the Korean women is a reality as seen and heard in China during this visit. And I also wanted to buy many clothes but I was disappointed that I couldn’t as much as I wanted to due to my limited schedule of this visit.”

(a woman in the late 20’s)

“I learnt by watching Korean dramas that Korean people are very polite and kind... Koreans are especially very royal to their parents, which I particularly admire.”

(a man in the late 20’s)

As shown above, attractive cultural attributes of the Korean Wave stimulate the demand for cultural tourism. The Korean Wave affects the cultural tourism field as well as the reconstruction of geographical imagination. There has been expansion from mass media-centered culture to more diffuse cultural resources by the impact of dynamic evolution of the Korean Wave. Just as the visit of drama/film locations or fan meetings with Korean stars are attractive parts of tourism experiences for Chinese in South Korea, so does tourism experiences to the Korean living cultures for giving a reality to their imaginary culturescape. In other words, the Korean Wave expanded itself by placing somewhat contrasting areas of latest (or up-to-date) fashion culture and traditional (but popular) culture together in creating the demands for cultural tourism (Refer to figure 3). Nevertheless, both cultural areas have something in common, which is an integral part of everyday life.

![Diagram of the Expansion from Mass Media to Broader Cultural Area in Tourism Demand by the Korean Wave](image)

**Figure 3**
The Expansion from Mass Media to Broader Cultural Area in Tourism Demand by the Korean Wave
Many popular Korean trendy dramas, with interesting storylines and good-looking actors/actresses, construct an imagined nationscape with a future orientation to the Chinese audience. If Korea is depicted as a less economically advanced nation economically than China, the Korean latest fashion culture would not be so attractive in creating Chinese geographical imagination and in generating their tourism demands visiting South Korea.

Especially, Korean good-looking actresses (actors) in urban chic and trendy fashion as elements of geographical imagination have captured beauty-conscious Chinese people. They reconstruct their existing imagined landscapes into “a country with rich fashion culture” about South Korea. It can be argued that the young Chinese women tourists may hope that they will become as beautiful as one of Korean stars on TV/film and these expectations are transformed into the potential tourism demands for cultural experiences (as indicated by one of the interviewees). In this sense, latest fashion culture such as clothing and make-up can be strong tourist attractions targeting Chinese market.

On the other hand, some components of geographical imagination to represent Korean traditional culture also constitute significant segments for cultural tourism demands. They include the tangible folk culture such as traditional cuisine and costume. Most of all, <TaeJangKeum> drama has had the strongest hit ever with the biggest impact on the increased interests in Korean traditional culture. While history museums or heritage sites are essentially past-focused attractions, traditional culture of the Korean Wave added the contemporary purposes to its historical attributes for Chinese tourists. Some family dramas contributed to evoke Chinese traditional ideas or beliefs that were lost in their everyday lives for a long time. This means that the intangible cultural resources such as Confucian philosophical tradition are attractive enough to arouse demands of Chinese potential tourists as well.

3. Some Opportunities for Tourism Marketers Provided by the Korean Wave

The components of geographical imagination which are drawn from the Korean Wave (drama/film) influence Chinese tourists as consumers, as well as inbound tourism and destination marketers in South Korea. Korean marketers are trying to recentre the Korean living cultures into tourism experiences for Chinese tourists and develop many tourism promotion events and products based on culturescape invoked by the Korean Wave. While the Korean Wave covers the overall Korean living cultures, some accentuated cultural tourism products are framed for tourist consumption on a smaller scale, more intensively. For instance, Korean marketers are still developing “Korean-Wave tourism” products and linking nonverbal cultural performances such as “Nanta”, “Jump”, “B-boy” to the Korean Wave culture belt.

There is also a strong tendency focusing more on sources based on fashion trends and lifestyle represented in the mass media than sources based on mass media itself in making the cultural icons of the Korean Wave into tourism resources. Beauty tourism (further medical tourism), fashion show and food events, and shopping tours are the typical examples of currently developing tourism activities provided through the sustainable expansion of the Korean Wave. According to a survey of 50 Chinese
travel industry experts by the Seoul Tourism and marketing Corporation 65% recommended that Korea focus on plastic surgery or skin care treatments to attract more foreign visitors (Arirang News, 2008). And as the recognition on the brand value of Korean goods is increasing, shopping tours are offered with the latest fashion items including cosmetics catered to the shopping needs of Chinese women. In addition, some niche products such as wedding tours are developed for Chinese upscale market with the recent South Korean won depreciation.

The Korean government is currently involved in a new marketing strategy called “HanStyle”, which refers to the branding of Korean traditional cultures as a source of Korean culture representing and symbolizing South Korea. It has six core areas including Hangeul (Korean language), Hansik (Korean food), Hanbok (Korean clothing), Hanok (Korean-style housing), Hanji (Korean paper), and Hanguk-Eumak (Korean music). This aims at enhancing and promoting the national image using traditional cultural contents in everyday lives (http://www.han-style.com).

CONCLUSION

The Korean Wave phenomenon has hugely contributed to reconstruct the geographical imagination of Chinese people. While the rapid modernization and economic development of South Korea were dominant in Korean national image over last decades, the Korean Wave helps to reconstitute a Korean nationscape with a variety of attractive cultural elements. This culturally reconstructed imaginary space in the minds of Chinese people arouses their interest and curiosity about Korean real culturescape in a broad sense than to produce its immediate effects on a big increase of Chinese tourist visits based on drama/film itself. This suggests that the Korean Wave with evolution and diversification still has the potential to generate Chinese tourism to South Korea for many years to come.

While the “Korean-Wave tourism” based on mass media emerged at the outset, there is a feeling that latest fashion culture has become more central and important in the tourism development strategies, which recently emphasize the beauty-centered tourism, further medical tourism for cosmetic surgery or skin care treatments targeting Chinese market. In addition, Han-style branding strategies are developed to create a solid Korean national identity and to promote inbound tourism in the long run.

The role and relationships of the Korean Wave in inbound tourism (especially from Chinese market) are rather complex and symbiotic. Therefore further research needs to be conducted from various aspects for deeper understanding.

REFERENCES


ABSTRACT

It is acknowledged that tourists visit a destination due to that place being featured or portrayed in the media such as movies and televisions. When tourists select a holiday destination, they are influenced directly or indirectly by these distributed images. In this case study, the role that movies and television play in influencing local people’s behavior is investigated. By examining the progress of tourism and movies in Okinawa, some unique characteristics of Okinawa are shown. Second, it is discussed that questionnaire survey about the television drama by local people in Okinawa, Japan. Furthermore, it is given suggestion that how Okinawa can keep as sustainable popular destination.

Key Words: local people, self-awareness, remaining originality and diversity, domestic tourism

INTRODUCTION

As academic research of relation between tourism and media such as movies and television programs increases, it is recognized that movies and television greatly impact tourism. It has ability to create destination awareness, consciousness, and images leading to a stronger interest in the destination and actual travel to the destination (Iwata, 2007). However, most studies have focused on the tourist, and there has been little investigation of the effect on local people. There is need for more research on how images or representations portrayed in movies and television dramas impact on the local people’s thinking, behavior and maturity of their society. Furthermore, researching the effect on local people can help to show the attraction of the destination follow correction earlier.

In this case study, it is investigated how movies and television influence local people’s behavior. This paper discusses the questionnaire survey of local people in Okinawa about Churasan (2001) which was broadcasted by NHK, Japan Broadcasting Corporation. It aims to discuss only the tendencies of how the respondents answered. Furthermore, by examining the progress of tourism and movies in Okinawa, some unique characteristics of Okinawa are shown. Finally, it is given the suggestion that a way to keep the position as sustainable popular destination for Okinawa.

TOURISM AS VIRTUAL EXPERIENCE

Kashino(1996) describes modern tourism is a virtual experience of the journey. That is to say that tourist would just follow a previous traveler’s footprints in order to have the feeling in the place where they had images about the destination before. These images might be unconsciously given
tourists from films, photography, art or imagination by stories. Kashino indicated that it is possible to go to travel safely and easily and become a temporary stranger at unusual places today by the grace of the past tourists. In other words, the purpose of tourism is to realize the images of the destinations which the tourists have.

On the other hand, to consume the image is to travel to the place in the imagination. It could be defined that to consume the image is virtual experience as well as the tourism. Therefore, tourism and media such as movies and televisions have a similar function for people.

RESEARCH SETTING AND APPROACH

Okinawa is the southernmost prefecture in Japan, and it has been keeping a position as a popular destination in Japanese domestic tourism from around 1970’s to till present day. Okinawa consists of over a hundred of islands, and is located on the south of Japan, east of China, north of Taiwan. It is one reason for attracting Japanese tourists that Okinawa is the only place with a subtropical climate in Japan. Okinawa also has an interesting history and complex socio-cultural character. Furthermore, Okinawa attracts not only tourists but also the filming industry. The Okinawa Film Office was established in 2003, and it helps the filming in Okinawa over the 560 cases times in the five years from 2003 to 2008.

In this case study, one of the objectives was to examine what role movies and television dramas play in influencing the local people’s behavior. Movie and TV images are seen not only by tourists but also by the locals. It is clear that the images such as from movies and television affect tourists’ decision-making to selects the vacation destinations. Thus, the images must have been giving some influence to the locals as well as the tourists.

Tada (2003) executed a questionnaire in order to examine what Okinawa people thought about the drama Churasan (2001) which depicted of Okinawa, and was broadcasted by NHK. The sample population of this questionnaire consisted of teens or older who lived in Okinawa. In this paper, this survey is discussed to analyze only tendencies how respondents answered the questionnaire about Churasan (2001).

As complementary, by examining the progress of tourism and movies in Okinawa, some unique characteristics of Okinawa are shown. Relation of these, tourism and movies, further showed the political and sociological power of construction between Okinawa and Japan. It is needed to consider that the power of construction between Okinawa and Japan effects Okinawan culture, character, their accomplishment and value-system.

DESCRIBING OKINAWA

The history of Okinawa is usually divided into two eras. The first is before the Battle of Okinawa in The World War II and the other is after the war.

Once, Okinawa used to be an independent kingdom; it was called the kingdom of Ryukyu. In
fact, Ryukyu was invaded in 1609 by the seignior of Satsuma coming from the south Kyusyu, Japan, and surrendered. Yet, officially Ryukyu had been a tributary state of China. Thus, instead of breaking up the kingdom of Ryukyu, Satsuma preferred to keep it under its protectorate in order not to offend China. As a result Ryukyu kept trading with China under the control of Satsuma. In 1987, finally Ryukyu became to be prefecture of Okinawa, Japan. In 1945, Okinawa was involved WW II; it is called The Battle of Okinawa. Approximately, one-fourth of the civilian population of Okinawa died due to the war. After the WW II, Okinawa was under the U.S. Military occupation for 27 years from 1945 until 1972. Even though Okinawa was part of Japan, Japanese low was not applied the law because it was U.S. Military occupation.

Okinawa was restored to Japanese administration as one of the prefectures of Japan in 1972. However, the U.S Military still remains. The area of 14 US bases are 233 square kilometers, occupying 18% of the main island. On the other hand, Okinawa is the most famous tourism destination in Japan because of such an interesting history and particular character and only the place subtropical climate in Japan.

COMPARING DEVELOPMENT OF TOURISM AND MOVIES

PROGRESS OF TOURISM IN OKINAWA

Okinawa prefecture announced tourism as its main industry in 1972 when Okinawa was restored from U.S to Japanese administration. However, modern tourism of Okinawa goes back to the 1920’s. In this era, Okinawa was regarded “the beautiful southern island”, and it attracted the intellectual such as sociologists, folklorists, geographers or business men. Especially sociologists and folklorists have a special attachment to Okinawa’s culture because there was a theory of “Nanto (south island) ideology”. Thus they established a tourism promotion associate. This “Nanto ideology” is taken up later.

After the war, images of Okinawa have been changed from before the war into “The island of War”. Most tourists visited Okinawa as a pilgrimage to the scene of war. Since Okinawa was occupied by the U.S Military, there were few Japanese tourists because they required getting a passport and ID card from the Japanese government for visiting Okinawa. Moreover, tourists were required to have a specific reason to visit Okinawa such as business or research. Japanese were not allowed to just vacation in Okinawa.

In 1956, Japanese government put out the passage permission to Okinawa before other foreign countries. Since this year, the number of tourists who visited Okinawa began increasing.

In 1972, Okinawa was restored from U.S to Japanese administration. Soon, the Okinawa ocean exposition was held in Okinawa in 1975. The images of Okinawa put a new face on the “Southern island resort”. Tourism rapidly increased since that time to today. Yet, in 2001, the tourist to Okinawa decreased sharply because of the 9.11 attack in U.S. Many worried that Okinawa might be also attacked by terrorists because there were vast U.S. Bases in Okinawa.
Now, Okinawa has gotten over the slump and the number of tourists increases more and more. The purposes of tourism, such as retirement long-stay, health-tourism, eco-tourism, school trip, resort wedding, are diversified.

![Figure 1](image)

**Figure 1**
The Progress of Number of Tourist in Okinawa (Tourism Planning Division of Okinawa Prefecture)
Numerical Value = A Million.

**PROGRESS OF THE MOVIE IN OKINAWA**

It is defined what kind of movies are "movies of Okinawa." It is a movie about Okinawa or if scenes in the movie filmed Okinawa’s landscapes, nature, structures.

As Table 1 shows, the tendency of movies of Okinawa which produced in each age, and the locals reaction toward the movie is shown. Furthermore, it can be seen the number of movies increase gradually. Although Okinawa is just one part of Japan, many movies portray Okinawa or filmed in Okinawa.
<table>
<thead>
<tr>
<th>Date</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930’s</td>
<td>There was original movie of Okinawa which was produced by Okinawan besides the genre of propaganda movie about imperialism of Japan.</td>
<td>The original movie of Okinawa portrayed Okinawa’s culture with traditional music, dance and so on. SHITUNEN NO DOKUHEBI(1933)</td>
<td>17</td>
</tr>
<tr>
<td>1940’s</td>
<td>World War II</td>
<td></td>
<td>42</td>
</tr>
<tr>
<td>1950’s</td>
<td>The genre movies such as Okinawa war movie were appeared. The movie of Okinawa was produced a lot by Japanese; however, all movies did not film in Okinawa.</td>
<td>When Okinawan saw the movie which had produced before the war, they missed beautiful Okinawa lost in war. It was not the genre of the Okinawa war movies.</td>
<td>52</td>
</tr>
<tr>
<td>1960’s</td>
<td>The genres of movie of Okinawa were war, gangster, and action movies. Some promotional movies about returning to Japanese administration were produced.</td>
<td>The original movies of Okinawa which produced by Okinawan were depressed. Okinawan came to prefer to see the Japanese movie.</td>
<td>57</td>
</tr>
<tr>
<td>1970’s</td>
<td>The genre of romance movies with famous Japanese actors began to increase. Okinawa redefined as “Subtropics resort with blue sea” in Japan from this time.</td>
<td>A young movie director shows up from Okinawa. They are drawing a complex character of Okinawa in their movies.</td>
<td>87</td>
</tr>
<tr>
<td>1980’s</td>
<td>It is stable the genre of movies like romance, gangsters, action and war. MAIN THEME (1984) was produced and tied up with Manza beach hotel.</td>
<td>Movie of Okinawa which produced by Okinawan had been revived and sophisticated than before. OKINAWAN BOYS(1983)</td>
<td>65</td>
</tr>
<tr>
<td>1990’s</td>
<td>The movie of Okinawa which portrayed Okinawa or the theme was diversified.</td>
<td>The smash hit of the movie, Nabi's love (1999) had a big influence on the Okinawa movie afterwards. This movie was produced by new generation producer who has strongly related with Okinawa.</td>
<td>69</td>
</tr>
<tr>
<td>2000’s</td>
<td>Okinawa boom of the movie. The genres of movies are diversified more and more.</td>
<td>Producing Okinawa’s movies by Okinawan is prospering gradually. Some projects promote the movie production execute by Okinawan producers.</td>
<td>120 Until 2007</td>
</tr>
</tbody>
</table>

A: Tendency of movies which produced in each age.
B: Local’s reaction toward movie of Okinawa. (Representation movie and produced year.)
C: Numbers of movies in each period
FINDINGS FROM HISTORY

COMPARING THE PROGRESS OF TOURISM WITH MOVIES

Progress of tourism and movies of Okinawa from prewar to present are explored. Comparing and analyzing tourism and movies of Okinawa reveal some of the characteristic of Okinawa's society and people. Moreover, it helped show that local people's thinking toward tourism and the images of Okinawa portrayed in movies, and how they have been living along with these industries.

First of all, from the 1920s to 1930s, many of the people who wrote itinerary and tour guides of Okinawa were scholars, teachers, journalists or artists and almost all tourists visiting Okinawa were such as intellectuals for research. For example, Kunio Yanagida (1875-1962) and Muneyoshi Yanagi(1889-1961) who were folklorists, thought of Okinawa as a sanctuary as a place had preserved Japanese’s old and beautiful culture which the Japanese had lost. Okinawa was regarded the same with Japan historically and culturally or origin of Japanese. This idea is called “Nanto (south) ideology”. Although it is criticized by many sociologists today, it is cause that the Okinawan study became active by Fuyu Iha(1876-1947) and other researchers at the same time. Yanagi and other intellects established the tourism promotion association during that time. They encouraged Okinawans to keep their culture and make every effort to avoid acculturating toward Japanese culture. They encouraged speaking in Okinawan language. Yet, Okinawan people were required to become Japanese by the government, thus, they could not accept their suggestion, that time.

A lot of documentary and tourism promotion movies were produced by intellects like Yanagi at the beginning of the 1930’s. They recorded the culture and characteristic of Okinawa and the movie implied the propaganda of Nanto ideology. As Japan move toward imperialism, the movies about Okinawa were produced more and more in order to affirm the aggression against other countries because Okinawa was regarded as an important base to advance to the South East Asia. These movies contributed up and down the country to propagandize government policy.

After the war, Okinawa was under the control of the U.S Military, few tourists visited Okinawa to see a shrine of the battle. In this era, a genre of movies about the Battle of Okinawa appeared like Himeyuri no To (1953), it is the most famous movie of Battle of Okinawa. These movies depicted the loyalties of young people who fought and died for the country. Himeyuri no To greatly contributed to the tourism of a scene of the battle and that memorial. The Prime Minister at that time, Sato Eisaku, also came to Okinawa and visited the war memorial, and shed tears when hearing a description of the disastrous war by the tour guide with her sorrowful voice. They, Prime Minister Sato and other tourists, felt atonement because only Okinawa was considerably late from the high economic growth of Japan due to Okinawa being under the U.S Military occupation. They endeavored to evict Okinawa from U.S. occupation and implement the promotion plan of Okinawa.

After Okinawa was returned to Japan, The Okinawa ocean exposition was held in Okinawa in 1975. This was a ceremony that showed Okinawa was a part of the Japanese Government owns. Furthermore Okinawa was redefined as “Subtropics resort with blue sea” in Japan. The airlines joined the campaign of advertising vacations to Okinawa with the image of a blue sea and sky, white sand
and women in bikinis. As a result, desire to visit tropical Okinawa was established especially among young people. Thus numerous honeymoon couples or youth groups visited Okinawa in hope of having romance at the southern island. In this era, a lot of romance or serial movies and dramas were filmed in Okinawa. On the other hand, some producer from Okinawa filmed movies which expressed complex and depth inside of Okinawa because they felt incompatibility between the image of Okinawa portrayed by others and the authentic Okinawa (Sera, 2008). There was a kind of double standard that Okinawa was “Subtropics resort with blue sea” but also an important “point of the Military base.” Okinawa has been having this complex issue, up to the present moment.

The boom of tourism and filming movies and serial dramas of Okinawa still continues into the 2000’s. Tired urban insiders visit Okinawa to be relaxed and refreshed. In addition, it is increasing not only tourists but also people who migrate to Okinawa rapidly. Until today, there is a reality that vast U.S. Bases sit tight in Okinawa. Nevertheless, Okinawa is thought to be “Warm, beautiful sea, gentle people” by others, at the same time.

This study of Okinawa’s history of tourism and movies shows that Okinawan have double standard of character; first, they desire to express authentic shape by themselves because they feel incompatibility between the portrayed image of Okinawa and the reality. However, they have made every effort to acculturate toward Japanese culture because they desire to accept their character by Japanese.

FINDING FROM THE QUESTIONNAIRE SURVEY

LITERATURE REVIEWS, CHURASAN

Churasan(2001) is a serial drama. It was broadcasted by NHK, which is Japan Broadcasting Corporation. Moreover, the drama recorded smash hit sales on DVD and it also recorded high viewership 29.3% (NHK Okinawa). The story of Churasan set includes Kohama Island, Naha, Okinawa and Tokyo. The story shows the maturation of the heroine as she becomes a nurse, wife and mother; it draws a woman’s growth, emphasizing the important relationship of life and familial love. Tourists who visited Kohama Island were about 10,000 people a year before broadcasting the drama, however, today more than 100,000 tourists per year visit this island. The drama, “Churasan”, was very popular among people in Okinawa.

LOCALS REACTION TO CHURASAN

Tada (2003) executed a questionnaire in order to examine what Okinawan people thought about the drama "Churasan" after they had seen the drama. The questionnaire is different from quantitative data. It doesn't judge the tendency of the population, Okinawa people, from the sample extracted at random. It is classified and analyzed result of the survey of this questionnaire, which has been open to the public by Tada (2003).

It is indicated that locals’ feedback about portrayed images by in drama were divided into four tendencies; (1) some respondents gave feedback about Churasan quite positive. They enjoyed seeing
the drama and come to like Okinawa much more. Moreover, (2) some of these, they thought Churasan can be useful for promoting tourism. Even so, such feedback was given by not only respondents who had positive feedback but also respondents who thought negatively of this drama. (3) Some had negative feelings because of reasons such as Churasan did not portray authentic Okinawa. They thought that it was superficial and producers had little understanding about Okinawa. Despite (4) they also felt nostalgia with Churasan because the drama depicted the beautiful scenery and humanism such as depth, belonging with family, and friendship which is lost in modern culture. A woman respondent suggested that they need to see their culture changing rapidly in better light. Examples of feedback by respondents is given below.

EXAMPLES OF POSITIVE FEEDBACK

The genial Okinawa people, family love, and friendship were expressed well in the drama. Moreover, I sympathized with the story because the family in the drama looked like my family.

——A man age of 19

Young generations don’t know the traditional culture, the language or the custom of Okinawa. They are introduced with the drama; it becomes a good effect to young people.

——A woman age of 51

We had been losing the behavior that to have communication with the family member or the neighborhood deeply. However, I feel happy with that if it is still remaining such culture in Kohama Island.

——A man age of 53

I was reminded that Okinawa is really beautiful. We are supposed to keep remain such beauty.

——A woman age of 52

I love grandmother who is a person in this story because of her speaking in Okinawan language.

——A woman age of 36

FEEDBACK POINTING OUT THE FUNCTION OF TOURISM PROMOTION

If people who live outside Okinawa see the drama they would come to like Okinawa.

——A man age of 20s

These dramas play the role of promotion with the boom of Okinawa.

——A woman age of 19

I was surprised to hear that Okinawa became famous at mainland Japan because of the drama. I thought it is good thing that other people begin to like Okinawan food.

——A woman age of 22
I am happy to hear that it is booming to speak in Okinawan language among people who live in mainland Japan.

―― A woman age of 20

EXAMPLES OF NEGATIVE FEEDBACK

Okinawa people have been living through a storm like history. The characteristic inside of the Okinawa people is more complex. It is not expressed in this drama.

―― A man age of 60

It was too exaggerated.

―― A woman age of 20

It is quite different from the reality. And I realized that Okinawa is not Okinawa anymore and our culture and behavior so on turn into Japanese, I think the reason why, maybe we educated in Japanese.

―― A man age of 19

The drama represented typical Okinawa seen from the outside (which means it is not real).

―― A woman age of 40

FEEDBACK RELATED WITH NOSTALGIA

There was idealities Okinawa in the drama. I’m live in Okinawa but I wanted to go to “Okinawa”, where portrayed in the drama.

―― A woman age of 21

The drama over dramatize character of Okinawa. However I wish that there were great family like in the drama in reality.

―― A woman age of 17

When I heard the Okinawa language which spoken by characters of the drama, I miss the grandfather and grandmother who pasted away when I was young.

―― A woman age of 22

The scenery that comes out in the drama is hardly seen in Okinawa where we live now. It can be pointed that Okinawa where the drama remains as an image was drawn. After I saw the drama, I became to miss the old days because I recalled the appearance of Okinawa that had been forgotten.

―― A woman age of 56

As the maturity of the society, we lost the communication with the family member or the neighborhood. I thought that this drama gives a good chance to think better of resent society such a solitary life.

―― A woman age of 52
CONCLUSION

The result from comparing with the progress of tourism and movies in Okinawa and the questionnaire survey gave evidence that movies and television play the role to influence local people’s behavior. Movies and television dramas have helped locals to get their self-awareness, feelings of pride in their own accomplishments when they watch these movies or television programs. Moreover, movies and television can be a tool to help locals express themselves. Comparing the progress of tourism and movies in Okinawa showed that Okinawan have a double standard of thinking; first, they desire to express their authentic shape by themselves. Second, however, they have made every effort to acculturate toward Japanese culture because they desired to value their character by Japanese; it is because of their complex history. It is acknowledged that Okinawa has attracted Japanese people up to the present, because Okinawa has such a complex character.

The remaining originality and diversity are the important points to attract tourist, because the pleasure of tourism is having experiences of difference (Nigel and Annette, 1998). In this case study, it is shown that movies and television dramas play the role of giving self-awareness, feelings of pride in their own accomplishments from the questionnaire survey. Movies and television have given the locals a chance to think and realize what they have the special what they are losing it gradually, as society mature. Such realization can make locals protect their originality and diversity when they consume the images which feature and portraye them.

FURTHER SUGGESTION

To keep Okinawa as a popular destination, whether domestic or international some action must be done. The Okinawa Film Office was established to play the role of a bridge between tourism and the IT industry in 2003. En Matayoshi who is president of this association said “producing and marketing the movie commercially or strategic is really difficult because nobody knows what kind of movie will be successful and who will like it. For example, although Love Letter (1995), which was shot in Hokkaido, Japan, produced by Japanese producer for Japanese, it attracted Korean. Furthermore, similarly for Korean movies or dramas, it must have been produced for Koreans but it fascinated people who are Japanese, Chinese, Taiwanese or other Asian nationalities. Thus, it is unlikely that making movie or other media like drama or animation strategically make success.”

The success of the Hallyu phenomenon, which is the Korean pop-culture boom among Asian countries, can be attributed to the Korean government’s efforts to promote itself by tying it in with fashion, movie and television industries (Han and Lee, 2007) Han and Lee described that success of Hally was achieved by launching effective marketing activities to support the boom in appropriate area by strategy of government.

Okinawa must prosecute some strategic action to make the Okinawa-boom sustainable. The Okinawa prefecture administration should study more ways for selling their images, movies, television dramas, art, play, music and so on, by the case study of the Korean government which has led to success of both the tourism and media industries.
Figure 2
Movies and Television Dramas Play the Role of Giving Self-awareness and Help Making the New Attraction

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THE THEORY OF TOURISM INFORMATICS RELATED TO MOVIE TOURISM

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ABSTRACT

The movie is one of fascinating factors that impact tourists. However, it was not only the movies that attracted tourists, but also novels, poems, and many other art works. Since it is 21st Century, it is essential to analyze all these factors by various means. The concept, “One-source multi-use” in Art Management supports my opinion. This theory suggests that the media industry should develop multi-media concepts from one opportunity. It is important to apply this new view to Movie Tourism. The ideal development of Movie Tourism in the era of “One-source multi-use” will be explained with some examples. I will explain the impacts on tourism in terms of multi-media.

Key Words: one-source multi-use, art management, multimedia, Japan

INTRODUCTION

This paper considers the movies as a kind of media content, and discusses the ways to develop cinema as a tourism resource. At the outset, it is certain that movies convince people to travel. However, whether a movie will become popular or not is beyond the realms of comprehension. When a movie is used as a resource by the tourism industry, it is a risky choice. This is because the number of visitors then depends on the popularity of the movie. To utilize a movie as a tourism resource, it is vital to have some knowledge of content management. In this paper, we discuss the ways to apply the method of ‘one-source multi-use’ in the field of art management, in order to promote and develop the tourism industry. Then, this paper applies the theory of evolutionary economics to analyse the deep workings of change within the minds of tourists, which results in them converting to become ‘repeaters’ in their search for knowledge and experience that is beyond the scope of the content of movies, games and novels.

1. RELATIONSHIP BETWEEN MOVIE AND TOURISM

It is never certain if a given movie will be well received by viewers. Only after the movie is complete does the extent of its popularity become evident. Moreover, even if a movie were to be popular, there is still no way to be certain if the movie would contribute as a tourism resource. Even among the top 10 Japanese movies in terms of box-office profits, the effect on tourism of the success of such movies is obscure.

For instance, although ‘Spirited Away’ and ‘Princess Mononoke’ are big hits, there have been no reports of people rushing to Dogo spa or Yoshida village, places that in different ways are integrally related to these movies. In other words, animation and cinema have not demonstrated any direct ability to attract tourists.
Even ‘Bayside Shakedown 2’, the most commercially successful live-action film, has scarcely inspired anyone to visit the locations where the movie was filmed.

Although there are a small number of people whose behaviour is inspired by the movies they see (especially true for movies of the romantic genre, such as ‘Socrates in Love’), films, on the whole, may yet be considered as only a secondary source of tourism.

Therefore, while accounting for Japanese movies in terms of their contribution to tourism, cinema should not be regarded as one of the primary triggers for boosting tourism and travel; the medium may be recognized only as a potential driver of tourism in the long term. The following sections discuss the Japanese movie tourism sector in the context of all forms of modern media, elucidating the existing situation of movie tourism in Japan.

2. CONTENT AND TOURISM

Cinema is a form of media content, alongside other forms such as novels, plays, music, manga and so on. Ever since the ancient times, it has been common for people to undertake journeys on the basis of inspiration harnessed from the content of the art forms of the day. In China, the poems of Du Fu and Li Po have impassioned many readers to travel. In Japan, too, there have been countless similar cases.

Around the mid-20th century, many new kinds of media appeared in succession, marking some of the biggest changes that human society had ever witnessed. This was followed by innumerable instances of translation of content from one medium to another: movies were made from novels; pre-existing tunes were transformed to produce original sound tracks of films. In short, content development operated along the ‘one-source multi-use’ mode, a term that refers to the widely-employed practice of developing many variants across different media types of one central idea (Fig.1).

![Figure 1](image)

**Figure 1**
One-source multi-use
The media industry could, as a result of the ‘one-source multi-use’ phenomenon, reduce its business risks. When content for TV, films, games and so on are developed under the “one-source multi-use” concept, the success of any one medium can compensate for the investments in the other media forms. Therefore, the decision to produce a stand-alone movie or TV program entails a significant economic risk.

In terms of aiding the growth of tourism, not only movies but also novels and games could play a significant role. In the next chapter, this paper reports the Japanese situation in the light of the afore-mentioned discussion.

3. EXAMPLES

3.1. UEDA

Ueda, which is located within an hour of Tokyo by the super express Shinkansen, is famous for the legendary samurai stories of Yukimura Sanada. The ruins of Ueda castle, which was Yukimura’s primary base, have attracted many visitors.

However, in the last couple of years, the substance of visitors has changed dramatically. Traditionally, the visitors to Ueda had primarily consisted of elderly people who were interested in the history of the place. These days, however, an increasing number of young women are visiting the ruins of Ueda. According to an analysis of the city, the famous game ‘Basara’ has largely been responsible for the arrival of female visitors to the place. In short, though until recently it was only historically inclined elderly men who were interested in exploring the saga of Yukimura Sanada, now young women too have developed an interest in him owing to the motivation derived from the video game. This implies that the video game has engendered the rise of a new class of visitors. (Figure 2)

Figure 2
A Case of Yukimura Sanada
3.2. ROMANCE OF THE THREE KINGDOMS

‘Romance of the Three Kingdoms’ has, for many generations, been a source of immensely popular content for both the Chinese and Japanese people. Though Romance of the Three Kingdoms has been popular as a novel, it is also available in the forms of a game and a comic; the relatively recently developed media forms are primarily targeted at Japanese consumers under forty. In the last 30 years, many comic writers have tried to render this novel into their comic books.

Places like Chendou, which are related to the story of Romance of the Three Kingdoms, were originally popular among the elderly people. Now, such places are also familiar to young people who have enjoyed the comics and played the games. Moreover, the movie ‘Red Cliff’, which was based on the novel, has its own section of followers—primarily, people in their twenties. Many locations related to Romance of the Three Kingdoms are interesting areas for young people to explore. (Figure 3)

As shown in Figure 4, at the gateway in relation to manga or game, people begin to travel on the basis of obscure knowledge. Then, as their understanding becomes deeper and more refined, they seek accurate and higher knowledge, which spurs them to visit the same places that they have been to before. This illustrates the evolution of the individual.
In evolutionary economics, economic and social economic are explained in terms of evolution. Therefore, ‘vertical repeaters’ can be regarded as an example of evolution in the context of evolutionary economics.

4. REPEATERS AND THE VIEWPOINT OF EVOLUTIONARY ECONOMICS

The examples presented in chapter 3 not only illustrate the meaning of success in tourism but also explain the deep significance of the same. Recently in Japan, the word ‘Rekijo’ has been coined to refer to a woman who is enthusiastic about history. It is commonly imagined that the gateway for a ‘Rekijo’ is through the game ‘Basara’.

Thus, women who became enthusiasts on the subject of Yukimura Sanada, by virtue of playing the video games, would often deign to make a pilgrimage to the Holy Land of their hero. In Japanese, such behaviour of fans of animation and gaming that sees them visit places related to the content that fascinates them would be termed as ‘an exercise of making a pilgrimage to the Holy Land’. Once the consumers become fans of history, they feel unsatisfied with the knowledge that the game offers them. They begin to read the novels and watch the movies that talk about Yukimura Sanada. Gradually, they develop a curiosity and an interest in historical facts that were not covered in the game.

In the language of tourism, this signals the birth of ‘repeaters’. From a more general viewpoint, the same can be regarded as ‘evolution’.

In my opinion, there are two kinds of repeaters: ‘horizontal’ and ‘vertical’. Horizontal
repeaters refer to those individuals who, after they have visited a tourist destination once, are disposed to planning multiple trips to the same destination, perhaps in the company of different members of their families or friends. On the other hand, a vertical repeater is a person who visits the same places owing to a progressively evolving search for knowledge or experience.

5. CONCLUSION AND FUTURE WORK

This paper begins with an explanation of the overwhelming possibility of failure if the movies were to be considered as the primary means of developing tourism. Further, reasons are provided as to why such possibilities of failure are dramatically reduced when content is developed parallel across different kinds of media. Moreover, this study proves that developing content across many kinds of media helps in reaching more people, and triggering the chances of an internal evolution and a deeply-felt thirst for knowledge. In relation to the tourism industry, more people are drawn and converted into repeaters.

In the light of the next scenario, it is necessary to create judicious models between the media and tourism, and finally to represent business model or sociology model in the future.

[Note]

The situation of TV programmes is somewhat different in Japan. Daily morning dramas and big-scale dramas on Sunday evenings created by NHK (Japan Broadcasting Company) contribute to an ever-increasing number of tourists.

In the case of NHK, announcements are made long before a drama is actually made, and plans for gathering visitors are established long in advance with the cooperation of the local government. The Japanese film commissions, on the contrary, play only a nominal role of receiving movie teams, and most of these commissions are indifferent to branding tactics. Therefore, in many cases, even when a movie is successful, potential visitors to the tourist destinations adopted in the movie will not go there.

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THE TRAIL OF PETER RABBIT: FILM TOURISM AND THE EFFECTS OF “MISS POTTER” ON THE LAKE DISTRICT, UK

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ABSTRACT

This paper examines the impact of the major film ‘Miss Potter’ on tourism in the Lake District of England. The film was largely shot in the Lake District National Park and was released in the UK in January 2007. The stars of the film were Renee Zellwegger, Ewan McGregor and, of course, Peter Rabbit. Research includes following a specially produced ‘movie map’. En route, interviews with representatives from the attractions were carried out. Locations where Miss Potter was filmed are visited and the paper draws together the findings of original and secondary research applicable to film tourism in general to make some conclusions about visitor expectations and responses of providers.

Key Words: film tourism, Lake District, Beatrix Potter

INTRODUCTION


The film ‘Miss Potter’ was largely shot in the Lake District National Park, which is internationally famous for literary connections including Beatrix Potter, but also William Wordsworth, Arthur Ransome, Samuel Coleridge, Melvyn Bragg and many others. The importance of the local landscape to these authors is described at length elsewhere: suffice it here to note that Wordsworth’s justification for his poetry, and indeed romanticism, was predicated on the relationship and involvement of men with their landscape. Wordsworth’s local landscape was Cumbria and the Lake District, an area later designated as Britain’s largest and (now) most visited National Park. The area forms the subject matter and literary landscape of many later authors – Ransome’s ‘Swallows and Amazons’ series, Bragg’s ‘Maid of Buttermere’ are obvious examples.

Beatrix Potter (1866-1943) was born and lived in London but also spent time in the Lake District in Wray Castle as a holiday home. In 1902 Frederick Warne & Co. published The Tale of Peter Rabbit and with its quick success she carried on to create twenty three tales. Many of her later books were based around Hill Top Farm, which she bought in 1905. At the time of her death, and after working closely with the National Trust for most of her life, she left a will which entrusted the fifteen farms and land she owned to the National Trust. This brief biography of Beatrix Potter is justified since the film is about her life as much as (if not more so) about her characters.

Beatrix Potter also brought skill as an illustrator to her own simply told children’s stories: many of her paintings are of real places though they are not often identified as such. On these illustrations are
superimposed fictional characters, the most famous of which is Peter Rabbit. The ‘Peter Rabbit’ books are amongst the best selling children’s books of all time, and remain very popular in many countries, notably Japan and the USA as well as the UK, over a century after their publication. This popularity has in the past spawned animated film and now a feature film based on five years of Beatrix’ life. Indeed, “The current trend for biopics, (including) the recent Miss Potter, has breathed new life into old themes. With stunning cinematography of England, these have driven visitors to the regions where the films are shot” (Mintel 2007, np)

The film was released in the UK in January 2007 and was launched with much fanfare due to the fame of the stars of the film: Peter Rabbit himself, Renee Zellwegger and Ewan McGregor. The film’s “Movie Map”, published by Cumbria Tourism, (the regional tourism development organization) was produced for visitors to be able to reach locations such as attractions and hotels identifiable from the film. The locations, predictably, do not always match those of the books and so visitors followed in the footsteps not of Peter Rabbit, but of the film makers: not in the footsteps of the book, but of the film of the book.

METHOD OF STUDY

The film Miss Potter has been chosen for study because it is contemporary, has a local interest and effect and because primary research is possible. Here, primary research entails the collection of information by observing, recording, and measuring the activities of real people, in this case tourism operators and consumers.

Qualitative research is chosen here for a variety of reasons. Existing quantitative data from visitor surveys produces rather more information relating to demographics, length of stay etc. Methods chosen include the interviewing of operators who should be in a position to observe patterns of behaviour and, in particular, changes to these. A semi-structured interview allows respondents to raise issues which they regard as important, rather than to respond to specific issues raised by the interviewer. This is established practice and assumes no one single authoritative view. The operator interviews took the form of recorded, pre-arranged meetings relating to six locations. As stated, the interviews were semi-structured: some of the same questions were asked although there were variations due to the nature and the location of operators.

The author has also taken advantage of his location to be able to follow the ‘movie map’ produced in anticipation of the film in person: to experience what other visitors do, to be ethnographic in method. The interviews listed took place en route. Following the movie map also allowed the researcher to observe visitor attractions and visitor behaviour in situ. Here, this particularly allowed the observation of responses to the film such as displays and merchandising and exhibits which are noted and considered.

The Miss Potter film is very recent and so information from secondary sources is also used to assess and to compare some of the observed impacts. These sources include: Mintel, to examine expectations of film location tourists, Cumbria Tourism, to assess impacts on the local and wider area, and research commissioned by the UK Film council, which examines film tourism in the UK as a niche
attraction and describes effects on specific attractions. These will be evaluated below. Overall, this use of multiple methods should help to gain clarity and validation of findings (Cohen et al, 2000, Ritchie & Lewis, 2003).

REVIEW OF SECONDARY SOURCES

This review will briefly consider ideas and concepts of film tourism before paying more attention to the ‘movie maps’, one of which is used for original research here and then to visitor trends and effects.

Jafari’s idea of the tourist as “the study of man (= the tourist) away from the usual habitat” (Jafari 2000, 586) works well here since the tourist is away from his/her physical habitat and also away from their normal life having chosen to enter a ‘media’ or ‘film’ habitat. Film tourism can simply be “the appeal where well known feature films have been made” Muller (2005). There are variations of this, notably that of ‘movie-induced tourism’ which is described by Beeton (2005, 9) as on-location tourism that follows the success of a movie made (or set) in a particular region. This has the idea of tourism as a consequence of a film. Elsewhere, film tourism has been described by Riley and Van Doren (1992) as similar to a “hallmark event” in turn defined by Ritchie (1984, 3) as a: “major one time event.... to enhance the awareness, appeal and profitability of a destination ”, but this suggests that the event and the consumption by the tourist are largely simultaneous. This may be the case for a sports event, or even theatre, but rather less so for film. Beeton (2005) seems to disagree on the grounds that films are not designed primarily to attract tourists in the same way as many hallmark events.

Here, tourism as a consequence of a film, or film induced tourism, has been accepted as it has elsewhere by various authors (Beeton, 2005; Mordue, 2001; Tooke & Baker, 1996).

Film tourism can certainly be regarded as a special interest tourism area since it is a “a form of tourism which involves consumers whose holiday choice is inspired by specific motivations and whose level of satisfaction is determined by the experience they pursue” (Novelli 2005, 13). There are many tourism models based on satisfaction as a result of experience and expectations (Ryan 2002, Parasuraman et al 1994). The expectations (and perhaps motivations) of film-induced tourists are described by labels such as set jetters, screen tourists, etc.

Many film tourism locations try to capitalise on their new source of income from visitors, by organising site trips and provide maps of locations and guides to present to tourists. Hollywood is perhaps the classic example, with its tourist packaging including the sign and pavements. A model for ‘packaging’ the film tourism experience follows: “Typically, a dedicated promotional site around the release of a film is set up for a limited period, and although people prefer printed maps, interactive and downloadable maps are the way of the future. In 2007, the Miss Potter site features podcasts to allow visitors to take their own trip around the Lake District. Online promotion and marketing also allows for easier measurement of a campaigns effect, through page views, web hits, links and registrants for information” (Mintel 2007, np).
In Britain, the national tourism organisation VisitBritain (previously the BTA) has been producing movie maps for over a decade. It is noted that “VisitBritain started their campaign by purely highlighting locations, but found interest was lost as soon as the next blockbuster came out and maps were soon outdated. Therefore added information was provided to extend the product” (such as other things to do in a single area as well as finding specific film locations). Finally they “aligned campaigns with film marketing promoting the films in association with the location, to create an experience rather than just a location” (Mintel 2003, np).

Why the appeal of movie maps for tourism operators? The answer seems to lie in the economics, because movie maps “have been proved to be one of the most cost-effective forms of tourism marketing. Not only can these utilise the branding of the films, but can point tourists to specific sites (rather than to a general locality), many of which may not be on the regular tourist trail. (Olberg/SPI 2007, 29). So movie maps are cost effective, and this has been quantified, since “VisitBritain's evaluation of its Enjoy England Movie Maps Campaign indicated that its Movie Maps had a record-breaking 92-1 return on investment ratio, unrivalled by other forms of initiative.”( Ibid p13).

Various other films have benefitted from dedicated movie maps. In the past, Harry Potter and the Philosopher's Stone was accompanied in November 2001 by a BTA ‘Discovering the Magic of Britain’ initiative which featured 32 Harry Potter locations and linked sites on a Movie Map. “340,000 copies were printed and the website visited 44,000 times during the last two weeks of November alone. The campaign also had a huge impact overseas: following its launch, the Chicago office saw a 300% increase on the number of ‘walk-in’ enquiries about the UK” (ibid p77)

Why the individual follows a movie map is a question which forms part of the primary research below, but the content of movie maps predictably gives some clues. The language is that of a series of instructions, whether these be to take a certain direction, to perform a certain activity, even an instruction to enjoy oneself or to take a particular photograph.

Reeves (2003:4) suggests it is an ‘irresistible driver’ to discover the sets and location used by the stars of films. But filmgoers also notice the landscapes, diverse cultures and historical and cultural sites in films, all of which influence tourist expectations.

Pocock (1984) says if the film tourists ‘real’ experiences match with his/her ‘hyper real’ expectation, an authentic experience is thought to have been achieved. If the tourist’s expectations have not been met after visiting the destination, they will come back feeling dissatisfied. Cumulatively, this can lead to a destinations reputation being damaged.
Many tourism writers (including Ryan and Parasuraman et al above) consider expectations of visitors and the adapted model at figure 1 puts these expectations and the experience of visitors in the context of major films. Pocock's earlier comments are not inconsistent with this. Expectations of different tourists will of course vary, and this leads to multiple ‘satisfactions’ having to be created by operators. Urry’s ‘tourist gaze’ (1990:3) notes that places of interest create anticipation based on fantasy sustained from ‘non-tourist’ practices which can include film, TV and literature: these can both construct and reinforce the image of the locations- and hence expectations. Campbell (1987, 57) too suggests that individuals gain satisfaction from the fulfilment of anticipation, from imaginative pleasure-seeking.

In practice the movie map will seek to shape those expectations, to create an anticipation which can be fulfilled by suggesting routes to ‘discover’, locations in which to ‘retrace the steps’, places to ‘step back in time’. There is a recognisable vocabulary here: all expressions are used on the Miss Potter movie map. It is interesting to note that Cumbria and ‘Miss Potter’ destination managers are largely sticking to the film version in their ‘movie map’. Would it have made a difference if equal prominence were given to both the book and the film locations and leave it to the fans to sort it out which ones were more “authentic”?

ORIGINAL RESEARCH RESULTS
The methods of study used here are described above and include observation, semi-structured in situ interviews and secondary sources. To start with the last, it can be noted that Cumbria tourism did indeed find a reported ‘Miss Potter’ effect even in a well established tourist destination attracting 8.1 million visitors in the year before the film release (Cumbria Tourism 2006:5).

Specific research into Cumbrian businesses carried out by Cumbria Tourism found that 26% of businesses reported that the TV media coverage of Miss Potter brought positive benefits to trade in 2007 as a whole. Seasonal variations were reported as follows:

<table>
<thead>
<tr>
<th></th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of businesses reporting positive effect from Miss Potter</td>
<td>4</td>
<td>13</td>
<td>19</td>
<td>14</td>
</tr>
</tbody>
</table>

It should be noted that this refers to a survey of all tourism businesses, not just ‘related’ businesses. The effects of Miss Potter carried into 2008: researched showed that 7.7% of businesses said that Miss Potter was still a positive influence on trade in the first quarter. (Cumbria Tourism, 2008, 5).

The economic impact is put another way here: “The Cumbria Tourism campaign around Miss Potter is set to attract tourists to the Lake District during the coming summer of 2007 and the next, following its staggered release in overseas markets. Press coverage generated from December 2006 to February 2007 achieved an AEV of over £500,000, and Internet bookings ..were already up by 40% in January 2007 (compared with January 2006), following the film’s release” (Mintel, 2007, np).

A 2007 survey of international visitors asked respondents about their reasons for visiting. Unprompted responses show an awareness of some at least of the literary history of the area and the recent film. Responses included:

"As a little girl I was fascinated with stories and tales by Beatrix Potter."
“I saw the Beatrix Potter movie and realised that Lake District is beautiful"
"heard so much about it and enjoyed watching dramas set in the Lake District"
"Mountains, lakes and literary heritage."
"Reputation for beauty mentioned by writers of last two centuries"
" seeing Miss Potter film"
"The landscapes, Miss Potter and being in England"
"To see the beautiful land of Beatrix and William"
(Cumbria Tourism, 2008b, 16).

Whilst not claiming this to be representative in any way it is worth noting the specific mentions of the film in some cases. It is also worth noting that William Wordsworth seems to have
awareness without having a recent film attached to him. There is evidence too in the quotes that film viewers are aware of the locations and landscape used as a backdrop to the story.

Cumbria Tourism produced a detailed map which highlights fourteen locations (many in close proximity) of importance in the life of Beatrix Potter in the Lake District and include some of the locations which were used in the production of the film.

Interviews took place at various of these locations with a geographical spread, different product offerings and ownership. A TIC was used as an interview location to cover several ‘minor’ locations and to help with an overview. The table lists interviewees and locations.

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>DATE</th>
<th>INTERVIEWEE</th>
<th>NATURE OF OPERATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>HILL TOP AND BEATRIX POTTER GALLERY</td>
<td>24/4/08</td>
<td>CURATOR</td>
<td>VISITOR ATTRACTION</td>
</tr>
<tr>
<td>RUM STORY</td>
<td>31/3/08</td>
<td>DUTY MANAGER</td>
<td>VISITOR ATTRACTION</td>
</tr>
<tr>
<td>CONISTON TIC</td>
<td>27/4/08</td>
<td>CUSTOMER SERVICES REP</td>
<td>TOURIST INFORMATION</td>
</tr>
<tr>
<td>YEW TREE FARM</td>
<td>29/4/08</td>
<td>PROPRIETOR</td>
<td>ACCOMMODATION PROVIDER</td>
</tr>
<tr>
<td>WORLD OF BEATRIX POTTER</td>
<td>24/4/08</td>
<td>GENERAL MANAGER</td>
<td>VISITOR ATTRACTION</td>
</tr>
</tbody>
</table>

Questions asked were fairly broad, to cover the variety of operator types/locations and to allow respondents to emphasise their own circumstances. Quotes are referred to by interviewee as above. The questions covered the following themes: How many tourists? Who are the tourists? How aware are they of Beatrix Potter/’Miss Potter’? What are their interests, activities, expectations? What are/were the responses of the operator?

How many tourists?

Hill Top reported an increase of visitor numbers to the Beatrix Potter Gallery of 60% in 2007. Visitors to Hill Top were up by 36%, attributed to the film and to increased opening hours in response to this. (interviewee 1). The Rum story reported a “slight increase” but pointed out “that was due to the fact that Whitehaven was set apart from the other attractions that were in the heart of the Lake District.” (interviewee 2)

The TIC reported “Up to 5 or 6 coaches a day arrive with Japanese tourists who are fans of Beatrix Potter as they study it as part of their literacy curriculum at school” and reported a general increase “across the area overall of up to 25%” (interviewee 3)
Yew Tree farm had an increase of 60% in cafe visitors. The number of bedrooms let out increased rather less due to limited capacity – “we could have taken more but we were full” (interviewee 4)

The World of Beatrix Potter attraction reported “an increase in numbers of groups of visitors which started pretty much as soon as the film was released... our visitor figures have ranged from between 20 – 35% up this last year” (interviewee 5)

Overall this points consistently to an increase in trade but this is uneven. Some of the quoted figures seem rather anecdotal and, though not inconsistent with Cumbria Tourism secondary research noted above, perhaps less informed. There is enough evidence here to suggest that ‘Miss Potter’ sites have done better in terms of numbers visiting than other tourist sites.

Who are the tourists?

“There are visitors from Japan who come because they read Beatrix Potter as part of the school curriculum” (interviewee 3).

“You do notice parents with children, but also grandparents with children” (interviewee 4)

“Visitors are made up of a variety of Japanese, Chinese, English and then Europeans. Within the English visitors about 70% were O.A.P’s, who had read Beatrix Potter as children, and local school trips provided regular visitors” (interviewee 5)

“Visitors did not meet a certain profile such as school children or adults.” (interviewee 5).

Only one interviewee was able to give some systematic breakdown to visitor segments, suggesting a possible lack of sophistication of analysis or else a broadly even increase in all visitor types.

How aware are they of Beatrix Potter/’Miss Potter’?

“International visitors were familiar with the books (sic)” (interviewee 3).

“Visitors were now better informed as they have experienced a section of her life through the film” (interviewee 5).

"Upwards of 20% of visitors said it was the Miss Potter film specifically not a general interest in Beatrix Potter or Peter Rabbit itself but the film itself which drove their visit” (interviewee 5).

“Sometimes I have been asked if Miss Potter is related to Harry Potter so I think some visitors get their fiction a bit mixed up!” (interviewee 3)
“I mean obviously they are better informed about the project............. the film dealt with only a small five year period  in Beatrix  Potter’s life... and perhaps (better informed) about the characters” (interviewee 5).

There is some contradictory evidence here: suggestions that visitors were generally more informed are undermined (gloriously) by some confusion between harry Potter and Beatrix Potter. Importantly, two interviewees distinguish between awareness of the books as opposed to awareness of the film. It is not clear that visitors being better informed makes less or more demands on operators.

What are their interests, activities, expectations?

“The ‘experience’ of visitors varied, though there were several comments about stillness, seeing the place as she saw it, experience the house as she had. Hilltop is ‘authentic’, perhaps in a way that World of Beatrix Potter is not” (interviewee 1).

“Yes it was difficult – some tourists referred to ‘she’ and we did not know if they meant Renee (Zellwegger) or Beatrix (Potter) (interviewee 5)

“People sit outside the house (Hill Top) on the bench and have photos taken there – just like Beatrix would have done” (interviewee 1)

“Many people wanted to take photos in the same place as actors in the film” (interviewee 3)

“Some people were a bit disappointed when we told them that the farmyard in the film was actually in the Isle of Man so they couldn’t see it – or have a photo in it” (interviewee 4)

The comments here present some issues relating to perceived authenticity: is a location, a photograph, authentic because it was as Beatrix Potter would have seen it – or because it is as Renee Zellwegger would have seen it? Authenticity seems indeed to be socially constructed according to the individual. Likewise, the authenticity of the film seems to fade somewhat when Beatrix turns a corner in the film – to be 100 miles away in the real world.

So the film does not match the reality, almost inevitably. There is also the issue of the film not matching the books either on some occasions. The Hill Top of the film is Yew Tree farm, but the visit will be to the ‘real’ Hill Top (as featured in some of the books e.g Jemima Puddleduck), so the photograph does not match the film or the book. The liberties taken by the filmmakers of well-loved books can be a source of discontent – or confusion - for some fans of the original works.

“The ‘role of animals’ was mentioned by several respondents. Comments suggested that there were no ducks/geese visible around - one wanted a pets corner with an ‘amiable guinea pig’” (interviewee 4).

”Some people seemed to want some sort of animation –cartoon animals or puppets perhaps” (interviewee 1).
Again, the reality is not the same as the film, where animals spring to life from painted pages. In the books, the pictures of animals are of course static, so the film has perhaps heightened expectations. Nonetheless, Jemima Puddleduck (referred to above) was indeed alive and lived at Hill Top. The representations of reality are complex.

“The ‘books’. Many said they had seen the film because of the books – an obvious but important link. The books with pages open around the house were liked, but the absence of stories and storytelling was picked up by some respondents with children” (interviewee 1).

“Because we are away from the other sites visitors seemed happy that they had arrived in the right place – though many seemed to know that this was indeed Mr. Heelis’ (Beatrix Heelis was the writer’s married name) office in the film” (interviewee 2)

This last comment affirms the basic purpose of any map – to get the user to the right place.

What are/were the responses of the operator? (These are the reported responses of operators: observed responses [by the researcher] follow.)

During the production of Beatrix Potter, a “£2 million refurbishment” (interviewee 5) was undertaken to enhance the features of the attractions for visitors. The movie map was then repeated and directed to the “Japanese market in their own language” (interviewee 5).

“A lot of work we did to harness the film was PRE Miss Potter coming out” (interviewee 5)

“We worked with the Cumbria Tourist Board and National Trust to create a web site and to print a Movie Map” (interviewee 5)

“Hill Top Farm (Beatrix Potter’s original home) was not used as Hill Top in the film due to National Trust restrictions and for operational reasons” (interviewee 1). “The film producers responded to this by using (nearby) Yew Tree Farm, chosen due to its similarity to the original. However, it was extensively renovated for the making of the Miss Potter film to make the details more authentic” (interviewee 4)

“The movie map is for the visitor who doesn’t want to miss out on any experience of the film – but might also be reassuring for people who can’t find their way round the Lake district” (interviewee 5)

“The Beatrix Potter Gallery, which is significant due to it being the original office of William Heelis, Beatrix Potter’s husband was not deemed as suitable as the office location for the film.” (interviewee 1). “I think the producers decided upon The Rum Story here in Whitehaven as it had an original office belonging to the Jefferson family already there as part of its Museum” (interviewee 2)
“(We made) modifications to the displays by having interactive multiple language options including Japanese......... a section of their shop which had the ‘Miss Potter’ film on DVD on display to purchase and also books about the making of the film” (interviewee 3)

“There was a large display promoting the filming of Miss Potter in the local area which was Yew Tree Farm and gave lots of information about the different locations and where they were situated” (interviewee 3)

“Around £5 million had been spent on advertising in the UK for the film and its attractions, with around £2 Million being spent on the Japanese market” (interviewee 5).

The above quotes from interviewees point to a response from all operators both in anticipation of the release of the film and subsequent to the release. Initiatives in anticipation of the release seem to concentrate on two themes: those of the ‘making of’ the film and those perhaps seeking to influence the expectations of future visitors. Further discussion of responses follows below after observed responses.

The author was of course able to observe some of these responses while following the movie map and those responses observed are listed here. Shop displays and merchandise, a virtual display showing the filming locations and pointing out places such as Hill Top Farm were on show at the Beatrix Potter Gallery, near Hill Top. The gallery had within it certain displays which promote the film for tourists and explain about the transformation of the locations in the Lake District. The rum story had less obvious references, though the film featured in the main leaflet and stills from the film (and the making of the film) were visible on site. Coniston TIC had made modifications to the displays by having interactive multiple language options including Japanese. A section of the shop had the Miss Potter film on DVD on display and other merchandise. A large display promoting the filming of Miss Potter in the local area and at Yew Tree Farm was present. Yew Tree Farm itself had ‘Transformation’ panels in the gardens showing the conversion of the farm into the film’s ‘Hill Top’. Stills from the film and from the making of the film were on view.

Initiatives were most visible at the World of Beatrix Potter Attraction and included a leaflet advertising the film on the front cover, a statue outside the attraction by Anthony Bennett which had been unveiled by Renee Zellweger. (The actress described it on the day as “a distinctive local landmark”). A display arising directly from the film was that of two large portraits of Beatrix Potter and her husband, displayed prominently alongside two equally large photographs of Renee Zellweger and Ewan McGregor.

Observations of other operators included that of the launch of “Lake District Film Tours”. This is described elsewhere as “the first organisation to bring the American model of film touring to Britain, with TV screens in the back of every vehicle seat in order to watch film clips whilst at a Miss Potter location.” (Mintel, 2007, np).

An ‘Official guide to the motion picture’, titled ‘The making of Miss Potter’ and written by Garth Pearce was observed for sale at several sites connected with and unconnected with the film.
DISCUSSION OF REPORTED AND OBSERVED RESPONSES

This is a substantial reported and observed set of responses. Some are predictable: all operators report selling film related merchandise in their retail outlets and all feature the film in leaflets. The extent to which this is done does vary, however, with rather more emphasis at the world of Beatrix Potter attraction and less at the Rum Story. A variation in response can also be noted pre and post the film launch. The World of Beatrix Potter attraction is the biggest of the operators, so it is perhaps not surprising to see the lead being taken by them in promoting the movie map, web portal, etc. These were nonetheless collaborative ventures and the movie map, for instance, promotes a variety of sites. Likewise, the TIC in Coniston refers visitors on to other film locations. There is a co-operation which may be based on two things. The first is that once the operator has had ‘their’ visit there is no cost to referring on visitors to other related sites. The second relates to visitor behaviour and dwell time. Visiting just one site is not likely to fill a weekend, nor even a day: the visitor measures satisfaction against the stay as a whole and so referrals to other sites will contribute towards this.

Other responses noted are innovative – the specially commissioned statue and the film tours showing the movie against the landscape are newsworthy in their own right. Multi lingual interpretation and the rapid translation of the movie map into Japanese show responsiveness to the needs of visitor segments.

One would expect to see a relationship between investment and return and the investment and refurbishment carried out by the World of Beatrix Potter Attraction are, by local standards, substantial. Visitor numbers at the attraction increased from 128,000 in 2006 to 195,000 in 2007 making it the biggest beneficiary of the ‘Miss Potter’ effect in absolute terms. The rack admission price for 2007 was £6.00, though discounts for groups, children etc. were available. The suggestion remains that there would have been close to £400,000 by way of additional admissions income for 2007 alone. Of course, this ignores additional spend by visitors on merchandise, souvenirs, catering, on line shopping from the enhanced website and so on. The general justification for a dedicated website quoted earlier was to allow for easier measurement of a campaigns effect through page views, web hits, links and registrants for information and this will apply here also. It is fair to assume that a film which features landscape has more scope for the movie map type response.

SUMMARY

This paper set out to examine the impact of a major film based on books, but more specifically aspects of the writer’s life. Therefore we have perhaps the ‘film of the author of the book’ rather than the ‘film of the book’ itself. Research found expectations of visitors shaped by the books as well as the film: inevitably, film makers are not creators of historical fact and so expectations are based on different stimuli and realities. The research used a specially produced ‘movie map’ which has a commercial objective and itself influences what visitors want and do. Interviews with operators revealed a variety of responses to the interest in locations stimulated by the film: all agreed that tourism had indeed been induced by the film to various degrees. Operator’s own attempts to analyse the effect were limited except in the case of an operator who had invested heavily in enhancements prior to the film’s release.
Secondary quantitative research identified the extent of the ‘Miss Potter’ effect and preliminary conclusions about visitor expectations and responses of providers have been drawn. Predictably, this initial research has generated issues and questions for further research: these include how visitors themselves use movie maps for planning and in practice. This would involve primary research with visitors themselves rather than with operators.

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THE USES OF CINEMA

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ABSTRACT

A more tangential and less directed study of the cinema and art in general can enhance the quality of tourism education by opening up possibilities for new lines of enquiry and novel approaches to many of the issues facing tourism.

Key Words: creativity, imagination, individuality, ambiguity, international classroom

INTRODUCTION

There is an increasing body of work within tourism studies on the ways in which visual art in general and the cinema can be used in tourism studies (Tribe, 2008, or Burns and Lester, 2005, for example). Using our three years of experience of teaching the fourth year specialisation course entitled Arts, Tourism and Discourse, this paper aims to stimulate the readers to think of creative ways in which the arts and cinema can be used in tourism studies.

A creative and more freewheeling approach to tourism study may yield up some more rewarding and interesting insights than investigations which proceed along well-trodden and almost predetermined lines. We consciously decided that the course should be an exploratory one – one in which the capacity to be surprised was possible. For this reason we did not take the same path as Tribe (2008), in which what could be referred to as high art is directly analysed in term of how it relates to tourism, or Burns and Lester (2005), who concentrate on a film specifically about tourism. We wanted to approach the subject of tourism much more obliquely, in a way to catch it by surprise, so that the normal defence mechanisms of anything approached head-on would be off guard. Perhaps, in this way, secrets about tourism would be divulged. We wanted to engage in what Heidegger (1966) refers to as meditative thinking, a form of thought which he contrasts with calculative thinking. The latter form of thinking is the type involved in planning and researching: it is practical and directed towards targets, and it aims to find definite results which serve specific purposes. Meditative thinking involves just stopping and thinking and reflecting on things. It is part of human nature to ponder, and this form of thinking is essential if we are to avoid the potential mistakes of purely calculative thinking – mistakes which result from not taking wider considerations into account. “If you want to learn more about how difference operates inside people’s heads, you have to go to art, you have to go to culture,
you have to go to where they imagine, you have to go where they fantasise, you have to go where they symbolise, you have to make the detour from the language of straight description to the language of the imaginary” (Hall, quoted in Mets and Schilt, 2008).

The ATD course was intended as an experiment to see what could be done to break free from clichés and also the western centeredness inherent in many tourism courses in higher education. The course would also further deepen the international classroom concept (Platenkamp, 2006) introduced and developed in the International Tourism Management and Consultancy course (NHTV Breda University of Applied Sciences) in the first years of this decade, where we seek the encounter with the ‘other’ – with diversity. The International Classroom further formalises the intention and practices in tourism studies to recognize, bring to the fore and actively put to work the plurality that is reality in most classrooms today.

CONTEXT

There was a general feeling of unease that we experienced when reading many students’ assignments: non-western cultures are always authentic and valid, western cultural influences and especially tourism, and even more especially mass tourism, are inherently negative, tourists are always westerners and local people only seem to exist in relation to tourism (see Hollinshead, 2007, and Dann, 1996, and Platenkamp, de Haan and Portegies, forthcoming). Small scale, sustainable development, often for a niche western market, is the default response to all situations. Admittedly, this may be an appropriate solution in some locations and contexts, but surely not in all. We wondered how students could reach these conclusions when indications of their inadequacy lay all around. Quite easily, it seems, was the answer.

Simultaneously, there was a desire from some students to explore tourism from other perspectives, stimulated in part by Brian Wheeller’s popular fourth year Ways of Seeing seminar, where unconventional sources (film, novels, visuals, quotes and questions) are used to stimulate debate and critical thinking on issues relevant to tourism development and, more importantly, issues relevant to humanity. Students felt dissatisfied with many of the tourism concepts they were working with and were willing to consider more subjective approaches to the production of tourism knowledge (Wheeller, 2004). Though liberal in its character, the International Tourism Management and Consultancy Bachelor course which the students follow has a primarily business and environmental focus. The positive response to guest lectures on wider issues of economics, culture and politics indicated that there was a demand for more depth and other angles.

AIMS

Starting from the conviction that students have talent and creativity, we wanted them to think imaginatively about tourism and to provide space for them to engage with their own and each other’s cultural interests, to use their inventiveness, to develop their own unique insights and to go beyond the business problem-solving approach.

One of our goals was for students to develop a tolerance of ambiguity, a weaker trait for many
students of western origin compared to their ‘eastern’ counterparts (Nisbett, 2003, Cornes, 2004). Sean Penn’s Into the Wild (2007) lead to expressions of astonishment in the classroom discussion that strength and vulnerability for example, can coexist. The film and discussion helped the group realise how natural and powerful such ambiguity can be. Mahbubani (2008) argues that the western mind is a closed one easily attracted to the nonsensical belief that one universal solution fits all times and contexts. This way of thinking derives its power, attraction and resonance from its anchorage in pre-existing systems of thought, particularly in the Christian belief in redemption and in the Enlightenment faith in progress, all of which act at the tectonic level of the western mindset (Gray, 2008). Our aim was to help students recognise the operations of these systems of thought, to help them realise that there were other ways of thinking about many issues and give them theoretical tools with which to explore the possibilities which opened up.

Tetlock’s study of the accuracy of political forecasting clearly exposes the dangers of narrow forms of thinking which seek formulaic solutions to ill-defined problems. “Beyond a stark minimum, subject matter expertise in world politics translates less frequently into forecasting accuracy than it does into overconfidence (and the ability to spin elaborate tapestries of reasons for expecting ‘favorite’ outcomes)” (Tetlock, 2005, p161). Students would be encouraged to reject the potentially hubristic folly of the expert and understand in their hearts that the problems and issues they deal with are not ones that respond to off-the-shelf solutions. These are good human qualities in their own right, but also essential for people who hope to work successfully at an international level.

Academic and business analyses of tourism are discourses in a very real sense and will tend to transform the raw material of tourism into a particular form of knowledge. The knowledge produced about tourism as a phenomenon is the result of processes occurring within academic institutions and of the particular individual nature of the researchers and academics themselves (Tribe, 2006). By defining issues in particular ways and by prescribing ways in which these issues can be written about and discussed, academic discourse itself determines that only a specific and limited range of discussions is possible: ones circumscribed by rationality and language. However, Buddhism, for example, reminds us that language is not a particularly transparent window through which to view the world (Obeyesekere, 2006). Important aspects of our lives take place in a realm beyond words, and perhaps art is sometimes the best way of communicating these aspects.

Roland Barthes writes about his attempt to achieve “…the impossible science of the unique being,” (Barthes, 1981, pp70-71). Case studies, models, key concepts such as carrying capacity etc. explain a great deal about how tourism is thought about, talked about and written about, but very little about the specificities of different situations or the individuals who are involved. Art and narrative cinema at their best do provide their audiences with access to this individual nature of life and the possibility of transcending the narrow confines of thinking to which many are tempted.

In recent years, creativity coupled to innovation has been proposed as a key driver of the economy – not only in the “creative industries” but also in business and industry more generally. The critical function of artistic expression and its tendency to explore boundaries and question the mainstream justify its use in education. Whether this approach leads to an instrumentalisation of art is an interesting question but the creative thinking we wanted the students to engage in was not to make
them better managers - although, this may well be the result.

PRACTICE

One of the key components of the course as it developed this year was a discussion of what is meant by culture and place. Tourism destinations are human constructs, their territorial and conceptual limits are lines drawn on maps, and culture is usually a central element in the definition of a place and in how it is marketed and promoted. However, travel today involves virtuality, images and information. Cultures are not static and structured, but dynamic and fluid. Burns and O’Regan (2008) show how travellers listening to i-pods are able to isolate themselves from the society, culture and activity around them. Are the travellers’ heads, so to say, in the same place as their bodies at these moments?

Wisit Sasanatieng’s Tears of the black tiger (2000), with its story of Thai cowboys, romance, bursts of violence and music challenges naïve formulations of authentic culture, and asks its western audience to consider how culture is constructed and how art is influenced by external international factors but still to some extent grounded in its home soil. Globalisation is not a one way street

Semiotic analyses of media in tourism studies often simply offer bland interpretations of the signs chosen. Burns and Lester (2005), for example, refer to semiotic analysis, but never develop what is meant by this. The reader may be left with the impression that semiotics opens up the road to a scientific decoding of the signifiers in the film under discussion. Semiotics seems to perform the same function as Superman’s one mighty bound or the ingenious piece of “bat technology” that allows the 60s television series dynamic duo to escape from some seemingly impossible situation. However, the genuinely interesting insight to be derived from semiotics lies elsewhere – in the arbitrary connection between the signifier and the signified. So, because the connection between ideas and their referents is arbitrary this link changes over time and place, and, therefore, all ideas and situations and how they are referred to are fluid and can be changed (Howells, 2003).

Freud’s work on the interpretation of dreams has been integrated into semiotic approaches with varying degrees of success, it must be said. Nevertheless, the Freudian concepts of condensation (dreams operate metaphorically) and over-determination (various latent wishes can be the cause of one representation in a dream) facilitate interesting questions. What are the processes that lead to and the consequences of the Eiffel Tower representing the whole of Paris or clogs and windmills representing the whole of the Netherlands? Could other things represent these places? How would that make these places different?

The European model of cities as unitary wholes built hierarchically around a single centre does not prepare travellers for the experience of many polycentric and fragmented cities such as Bangkok or indeed Hong Kong which developed along a different trajectory (Jenks, Kozak and Takkanon, 2008).

Wong Kar-Wai’s Chungking Express poses the question of how a city or a destination is constructed. In the film there is no establishing shot of Hong Kong’s skyline, no panning shot across
the bay or helicopter tracking shot through the skyscrapers. It is well recognised that these conventional methods of establishing location in film present the viewer with an impossible view of the location as a tourist, visitor or resident is unable to physically reproduce these views. In this context, Chungking Express presents the city in a way which chimes in more with human experience. There is no attempt to define an indigenous culture or any sense of a larger whole. “The Hong Kong of Chungking Express is not a place whose identity is to be discovered: this is not film as tourism” (see Harbord, 2007, pp 96-108) for an interesting discussion of these issues). The film confirms the centrality of time and change: Cop 223’ (Takeshi Kaneshiro) has an obsession with the expiry date on pineapple tins; Faye (Wong Faye) leaves a handwritten boarding card dated one year in the future for Cop 663 (Tony Leung). Change is a natural element in life. Nevertheless, this change is not progressive in the western sense, but circular: Cop 663’s ex-girlfriend is an air hostess, and Faye becomes one. Tourism, destinations and cultures are all dynamic phenomena, which need to be understood as being located in time as well as space.

The problems of interpretation are raised in the study of hermeneutics. For Gadamer (2003) the process of understanding and interpreting texts is also a means to better understand ourselves. Interpretation should begin with an acknowledgement of our own expectations, but it must then make an attempt to come to terms with the work of art itself. We should always remain open to the meanings of others and see interpretation as a conversation: in this way we are contributing to the maintenance and further development and adaptation of our own traditions, the traditions of others and our own and our interlocutor’s personal growth. No interpretation is final or totally correct. Meaning is imbricated (so it is possible to discuss Chungking Express as a Hong Kong film, a Wong Kar-Wai film, a film shot by Christopher Doyle, a Wong Faye film, a Tony Leung film, a romantic comedy, etc) and each approach will lead to interesting comments but also reveal another layer of meaning behind this one.

In his perceptive analysis of the Wallpaper* guides (a series targeted at the ‘world class citizen’), Radovic (2008) shows how urban life in major tourist destination cities around the world (in this case, Barcelona, Shanghai, Bangkok and Tokyo) is restricted to cafes, bars, nightclubs, shopping and hotels. Anything local and indigenous is erased to make space for this global experience. There is certainly a case to be made that the most rewarding travel experience avoids the clichéd and the standard. However, to gain the most from this, travellers need to be prepared. Although he was writing about reading Proust at the time, de Botton makes a point which can also be applied to the study of art and the cinema. Because artists can describe things better to us than we can, we become sensitised to situations, experiences and emotions which previously we would not have been able to recognise or describe (de Botton, 1997). A sympathetic study of particular films can help students think about destinations and cultures in new and perhaps more rewarding ways. Tears of the black tiger raises questions about culture, while Chungking Express opens up the road to more interesting discussions of place, time, change and progress.

We wanted the assessment to be of type that would stimulate the students to explore the concepts and issues raised in the course. The assessment was not summative, but rather a motivator - hence, our focus on discussion. We wanted the students to have the confidence to follow their own lines of reasoning and see where this took them. We asked them to start with art that they already
liked and then to move on from there. This art was a starting point of their journey so to speak. The final assessment was in the form of a presentation as this would allow students to be tentative; they could resist the pressure to produce something authoritative. We did, however, ask students to submit a brief written record of their thinking and a list of the sources they had used.

Students were requested to select a piece of art that was meaningful for them and then to discuss this with two or three other members of the class. It was only after these discussions that we encouraged the students to relate this art to one or more of a number of tourism themes we suggested: departure, arrival, return/homecoming, travelling, escape, paradise, people, culture and place. At this stage students discussed their ideas and then looked for other art that illuminated this theme and which possibly inspired new discourses or new questions. What it means to be at home, what it means to be away are surely central issues in tourism, but ones which are rarely written about in academic circles.

“Science is at its best when it’s up for debate. Teach children that we didn’t always know something and they begin to think they might have a chance at working stuff out themselves, that there may be a point studying the subject. All science starts as supposition. That’s an empowering thought” (Halstead, Hazeley, Morris and Morris, 2006, p251). We wanted the students to realise that they could work out stuff themselves, that questioning received wisdom and pursuing imaginative lines of enquiry was rewarding.

In the first year of the course one student produced an excellent analysis of the scene in “Heat” where Neil McCauley (Robert de Niro) is gazing out the window of his beach house at the ocean. He first considered how the blue rendering of the scene symbolises isolation and how the ocean suggests infinity. He discussed how the representation of the ocean as a source of loneliness in this scene is jarring, as the ocean is usually considered the source of life. He then develops the metaphor of riding the waves of the ocean by Schneider and Barsoux (1997) to explore how what occurs on the surface can hint at what is happening underneath. The significance of the scene is revealed later in the film where McCauley says that he can’t allow anything into his life that he couldn't walk out on in thirty seconds flat. The student then specified the nature of McCauley’s loneliness by arguing that families and girlfriends cannot be walked out on in this way. He then used the director commentary on the DVD to trace the painting by Alex Colville (Pacific, 1967) which provided the visual inspiration for Michael Mann.

Films such as The Shawshank redemption and Into the Wild stimulated discussions of escape or “gaining or regaining ones liberty.” Empathy, in this case for the character of Christopher McCandless, was also a topic stimulated by the latter film. The ability to understand why someone else feels and behaves in a specific way is a necessary trait in a world where hybridity, migration, diversity and mobility are real (Cornes, 2004). To experience and define this phenomenon is no luxury.

In 2007 two Chinese students showed excerpts of three Chinese films, Five golden flowers (1959), Little red flowers (2006) and The longest night in Shanghai (2006) as a way to discuss the ways in which discourses around love change over time. This then led to a discussion of the “real”
China. This was not the first, nor the last, time students from abroad (non-Dutch) felt the need to open the discussion around our (teachers and fellow students) lack of understanding of their perspectives and points of view. In the same year, two exchange students from Turkey touched on the same theme – by way of photographs of Taksim Square and Istiklal Avenue in Istanbul, portrayed over a period of forty years. These students, from Turkey and China, also reflected on their need to “show” their country and discuss what the “real” actually is. They gracefully identified changes in their societies and how these integrate the traditional into the modern. They also raised the important question, leaving many fellow students perplexed, of why many educated westerners are interested in other “traditional” cultures, but uninterested in their own culture.

DISCUSSION

The first three years of the course have provided us with results that deserve further attention and further research, illustrating how the arts contribute to the understanding of destinations and tourism issues in very subtle yet powerful ways – in terms of self-reflection and in terms of deeper insights and new angles via which tourism issues can be approached.

A number of avenues pursued in the first three years were, however, not that productive. Discussions of high and popular art, for instance, proved to be distracting and ultimately a dead-end. In the same way, a focus too early in the course on tourism perversely resulted in less tourism relevance.

Our commitment to an open-ended and tentative form of assessment has in some ways been a rod for our own backs in terms of standardising evaluation, but the positives in terms of student creativity have so far outweighed the negatives.

Table 1
Student work ATD, 08/09

<table>
<thead>
<tr>
<th>Film / TV</th>
<th>Art expressions (other than film)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Into de Wild (2007) Penn</td>
<td>• The golden age of self discovery, Jonathan Baker (painting)</td>
</tr>
<tr>
<td>• Schindler’s List (1993) Spielberg and Zaillian</td>
<td>• Deep Forest, Michel Sanchez and Eric Mouquet (music production)</td>
</tr>
<tr>
<td>• The Producers (2005) Stroman</td>
<td>• Fado (music)</td>
</tr>
<tr>
<td>• So you think you can dance, TV show</td>
<td>• Winterlandscapes, Hendrick Avercamp (paintings)</td>
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<tr>
<td>• Anna and the King (1999) Tennant</td>
<td>• Girl before a mirror, Picasso</td>
</tr>
<tr>
<td>• Black Cat White Cat (1998) Kusturica with music Goran Bregovic</td>
<td>• King Without a Crown, Matisyahu (music)</td>
</tr>
<tr>
<td>• The Shawshank Redemption (1994) Darabont</td>
<td>• Arabic Calligraphy art</td>
</tr>
<tr>
<td>• Australia (2008) Luhrmann</td>
<td>• Mekka ganger, Ru van Rossem, painting</td>
</tr>
<tr>
<td>• In the framework of Surf Art: The Endless Summer, Big Wednesday, Between the Lines, Point Breda, Surf’s Up (animation)</td>
<td>• Enfant de Geopolitique, Salvador Dali</td>
</tr>
<tr>
<td></td>
<td>• Small town Southern Man, Alan Johnson (music)</td>
</tr>
</tbody>
</table>
- Gone with the Wind (1939) Fleming
- If I could, Jack Johnson (music)
- Photographs Peter van Agtmael, Iraq and US
- Dreamer, Ozzy Osborne (music)
- Fatboy Slim, DJ
- Phantom of the Opera, Andrew Lloyd Webber
- The Scream, Munch (painting)
- Two women running of the beach, Picasso
- The earth from above, Yann Arthus Bertrand, Photography
- Papunya, Aboriginal art (dot-painting)
- Surf Art (music)
- Salgado and aesthetical press photography

Table 2
Student work ATD, 07/08.

<table>
<thead>
<tr>
<th>Film / TV</th>
<th>Art expressions (other than film)</th>
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</thead>
<tbody>
<tr>
<td>In the framework of discussion on China through time:</td>
<td>‘Marylin’ by Andy Warhol</td>
</tr>
<tr>
<td>Five Golden Flowers (1959) Jiayi Wang</td>
<td>Parque Guëll by Gaudi</td>
</tr>
<tr>
<td>Little Red Flowers (2006) Yua Zhang</td>
<td>‘Voces Inocentes’ by Luis Mandoki</td>
</tr>
<tr>
<td>The longest night in Shanghai (2007) Yibai Zhang</td>
<td>Africa jewelry</td>
</tr>
<tr>
<td>Babel (2006) Gonzalez</td>
<td>Painting of monks (tourist art from Thailand)</td>
</tr>
<tr>
<td>Le fabuleux destin d’Amelie Poulain (2001) Jeunet</td>
<td>Photographs of Taksim Square and Istiktal avenue: changes over 40 years</td>
</tr>
<tr>
<td>Bollywood films</td>
<td>Apocalyptica (music), Scandinavian melancholy</td>
</tr>
<tr>
<td></td>
<td>Turning Torso building in Malmö</td>
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<tr>
<td></td>
<td>The Scream</td>
</tr>
<tr>
<td></td>
<td>Mysterious blue women (painting) Ozed Omigie</td>
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<tr>
<td></td>
<td>Nacht café, Vincent van Gogh</td>
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<tr>
<td></td>
<td>Children of the World, (painting) Romero Brito</td>
</tr>
<tr>
<td></td>
<td>Cecilia Eemlie Jegerings (? check)</td>
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<td></td>
<td>Spencer Tunik (photography)</td>
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<tr>
<td></td>
<td>Caspar Friedrich</td>
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<tr>
<td></td>
<td>Winner of WPF 2007, Spencer Platt,</td>
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<td></td>
<td>Guggenheim Museum, Bilbao</td>
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<tr>
<td></td>
<td>Taj Mahal, India</td>
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<td></td>
<td>‘The Courtyard House’ in Beijing</td>
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</tbody>
</table>
Table 3  
Student Work ATD, 06/07

<table>
<thead>
<tr>
<th>Film / TV</th>
<th>Art expressions (other than film)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heat, Michael Mann</td>
<td>• Victory Boogie Woogie, Mondriaan</td>
</tr>
<tr>
<td>• Te doy mis ojos (2003) Ballain</td>
<td>• ‘Ahora me da Pena’, Buena Vista Social Club (music)</td>
</tr>
<tr>
<td>• Saving Private Ryan (1998) Spielberg</td>
<td>• Horse and train, A. Colville (photography)</td>
</tr>
<tr>
<td>• Finding Neverland (2004) Forster</td>
<td>• Downtown New York, Cartier-Bresson</td>
</tr>
<tr>
<td></td>
<td>• ‘Embrace’, Wensink, (sculpture)</td>
</tr>
<tr>
<td></td>
<td>• Bob Marley and reggae music</td>
</tr>
<tr>
<td></td>
<td>• Thai national anthem</td>
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<tr>
<td></td>
<td>• The Alchemist, Coelho</td>
</tr>
<tr>
<td></td>
<td>• Jack Johnson</td>
</tr>
<tr>
<td></td>
<td>• Bernard Weber</td>
</tr>
</tbody>
</table>

REFERENCES


**FILMS**


TOURING IN SLUMS AND RUINS: “CINEMA OF THE LOW” AND THE TOURIST GAZE

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ABSTRACT

Recent successes in a number of 6th Generation Chinese films in international film festivals and the latest British award winning film Slumdog Millionaire have pointed to a growing concern for contemporary societies’ neglect for the poor and the marginalized people of developing countries in today’s globalised world.

Through the developing concept of film-induced tourism, the paper examines the relationship between filmic representation of poverty and human deprivation in city slums and industrial ruins as seen through the eyes of film spectators (spectator’s gaze) and the spectator in travel (tourist gaze) witnessing on-site realities of the filmic portrayals.

The paper finds a degree of convergence of the two gazes in the Indian example but mainly divergence in China. Some interpretations are made and questions posed for further investigation.

Key Words: China, India, film tourism, scenic spot, tourist gaze, Sixth Generation.

INTRODUCTION

With recent box office successes of films and television dramas which led to the boom of film media-induced tourism, there is a growing trend of scholastic research in exploring film’s motivational power to promote tourism in certain countries. Two most often quoted are package tours to the Middle Earth film locations in Peter Jackson’s Lord of the Rings trilogy in New Zealand, and visits to the Dae Jang Geum Theme Park in South Korea, where the series Jewel in the Palace was produced. A commonly discussed issue in media-induced tourism has been how a country should develop its tourist industry based upon influences of successful films produced.

To examine the phenomenon, the paper focuses in two case studies, in order to discuss how contemporary film genre and style may affect the tourist gaze (i.e. gaze as a tourist) and the anticipation of a journey. While in the “India” case we see that film has the power to transform even the most unpleasant slums into scenic spots for tourist consumption, the “China” case reveals how a fragmentary image of the country may arise from the different depictions of Chinese reality in film and tourism development, which is likely to disorientate travelers to China.

FILM-INDUCED TOURISM, SPECTATOR’S GAZE AND THE TOURIST GAZE

Many have pointed out the causal relationship between film and tourism is based on the fact that they both have a crucial visual component. Cinema psychoanalysts describe a film spectator as a
scopophile who obtains pleasure from looking, subjecting objects one sees on screen to a controlling and curious spectator’s gaze. (Mulvey, 835) On the other hand, a tourist during his travel relies heavily on eyewitness observation. With the rapid development of visual media, travel experience is becoming more visualized and sensualized (and less intellectualized). Aided by the enormous growth of highly graphical tourist guidebooks which promoted new ways of seeing (but not insightful understanding), the gaze which a person exerts during a trip, the tourist gaze, increasingly determines how one perceives the place one visits and one’s overall travel experience. The lingering gaze on particular tourist sites, are increasingly established based on the distinctiveness of the landscapes and townscapes, as well as the extent they have been visually objectified or captured through postcards, photographs, films and other visual media. In other words, modern day tourists reveal their growing obsession with fulfilling visual pleasure, consuming landscapes as merely pretty images, and to regard tourism as “a visual experience divorced from any concept of use value or human purpose except private enjoyment.” (Seaton 1998; Beeton 2005)

This paper argues that, based on the causal relationship between film and tourism, a tourist who develops perception of a place from his previous film viewing experience, is likely to seek for materialization of one’s fantasy by attempting to converge the tourist gaze with one’s previous gaze as a film spectator (i.e. a spectator’s gaze). A successful attempt to converge tourist gaze with one’s spectator’s gaze signifies the fulfillment of one’s fantasy of entering the filmic world and the ability to escape from reality.

Film industry is a dream factory. By fictionalizing and romanticizing places that exist in real life, cinema has enriched our perceptions of the world. To name a few examples, Café des Deux Moulins, originally an ordinary Parisian café in Montmartre, has become a tourist spot after the release of the whimsical award winning French film Le Fabuleux Destin d’Amelie Poulain. The café is now commonly known as Amelie’s Café, with a huge film promotion poster hung in the centre. In London King’s Cross railway station, a cast-iron sign “Platform 9-3/4” has been erected on a wall between platforms 9 and 10, pertaining to be where Harry Potter boards the Hogwarts Express to his magic land. We need not go further to see how filmic elements are instilled in our reality. The shopping mall inside Chungking Mansion in Tsim Sha Tsui, Hong Kong, has been named the Chungking Express (Cke) Mall” after Wong Kar Wai’s film received international fame and popularity. When reality becomes cinematized, fictionalized and romanticized, those places seen in films become tourist’s pilgrimage destinations, and popular “scenic spots” (jingdian). The filmic world is usually, if not always, more exciting than the real world. It is a film spectator’s desire to indulge in his imagination and fantasy that when one travels as a tourist, he is likely to compare his trip with a film viewing experience, which are both attempts to temporarily escape from everyday reality, and therefore, showing a tendency “not to test the image by the reality, but to test reality by the image.” (Boorstin, 116) Tourism business is thus another dream factory, where cinematic scenic spots are created for tourist consumptions.

PLACE BRANDING AND THE SCENIC SPOTS

In semiotic terms, cinema is a composition of signs. A spectator’s gaze is constructed through these signs which produce meanings. The growing importance of the visual aspect in tourism implies
that tourists are turning their travel experience into collection of visible symbols or signs, and the matching of filmic signs with signs seen in reality. To collect these signs, tourists need certain infrastructure which can be supplied to make these signs visible and noticeable. Such infrastructure can be seen in the form of place branding. Branding of a place refers to how specific sites can be packaged and marketed via tourism, with its culture being visualized, objectified and commoditized. Many would agree that “tourists are often more interested in experiencing what has been promoted through the powerful visual media than in gazing at so-called ‘dead’ history.” (Beeton 22) Place branding helps transform dead history into living images. The images of the branded place will then begin to acquire its own economic and cultural values. A mountain, a street, a bridge, or a building, is not just background of a place. When given specific meaning, each has its own history and “personality” and becomes a significant marker. They each create a mood, a certain emotion, as picturesque images, yijing (artistic conception) and the emotive stories behind, messages that are received by the tourist gaze. By identifying and creating tourism markers as well as adding certain characteristics to a place, its distinctiveness and uniqueness is emphasized, so that when travellers visit the place, they will look for those specific markers which represent the place, as a means of signs collection, in order to fulfill their tourist gaze by constructing or reinforcing particular image perceptions they obtained from visual media. From places as well known as the Eiffel Tower in Paris, the English Big Ben and the London Eye, to less known spots such as the Parisian Amelie’s café, or just the calligraphy graffiti by Hong Kong’s “Emperor of Kowloon” (a Hong Kong citizen known for his unique graffiti writing), these tourist sights can all be highlighted as significant scenic sports or tourism markers for branding a city. By highlighting a location’s visible and distinctive features, uniqueness and universality, the importance of place branding lies not only in its contribution to regional tourism development, but also to sustained economic well-being as well as identity construction of a nation.

According to Donald and Gammack (2007), branding of a city is strongly connected with its cinematic impression. With its very rich cinematic history, Hong Kong is one of the leading cities which puts its cinematic identity to great use as an attraction for visitors. The production of official tourist maps with a movie theme (titled Hong Kong Movie Odyssey Guide) showcases a wider strategy of characterizing Hong Kong sceneries with cinema for the purposes of tourism. Down under, earlier this year in Australia, Australian tourism board invited Baz Luhrmann to direct a series of advertisements, featuring the aboriginal child character from his blockbuster movie Australia, as an extension from his successful epic romance. Such tie-in between enhanced film locations or film-associated places and national tourism campaigns, offers not only a perfect commercial and creative synergy between the film industry and the tourism agencies (Donald and Gammack, 2), the historical and cultural consistency between the branded reality of a place, and the filmic representation of landscapes may also facilitate a spectator-tourist’s orientation to the place he visits. The consistency between film representation and reality signifies a convergence between the spectator’s gaze and the tourist gaze, and reinforces one’s perceptions of a place giving the tourist a feeling of better orientation and understanding of the place (though the understanding could be false, or is based mainly on stereotyping of the place). Nevertheless, place branding could be seen as an effective way in promoting tourism.

INDIA: SLUMDOG MILLIONAIRE AND REALITY TOURISM IN DHARAVI
When one travels; one seeks pleasure from consuming goods, services or simply sceneries of a place that could generate pleasurable experiences different from what one typically encounters in one’s everyday life. Tourism, in other words, can be seen as a choice of alternative lifestyle within a fixed time frame, such as escaping the hustle and bustle life in Hong Kong for a relaxing gondola ride at Rio della Verona in Venice. “If people do not travel, they lose status: travel is the marker of status. It is a crucial element of modern life to feel that travel and holidays are necessary.” (Urry, 5) As illustrated earlier, foreign countries are often represented and exoticized in cinema in order to fabricate a visually distinctive world and alternative lifestyles, while film-induced tourism instills cinematic elements in this physical reality for tourist consumptions. That said, film-induced tourism does not necessarily have to represent reality as utopic, romantic, pleasant or desirable. Beeton suggests that film-induced tourists will naturally engage in a selective adoption of parts of the film as a positive motivator, and omit the negative motivational aspects. She suggests *Titanic* helped the cruise industry to surge in late 1990s by a “selective adoption of [romance] as a positive motivator… as opposed to the negative motivational aspect of the sinking of the ship”. (Beeton 22) In a similar way, the recent award winning film *Slumdog Millionaire* is also widely seen as boosting slum tourism in Dharavi of India, the biggest slum area in Asia, despite its negative representations of the place with the contaminated environment, serious hygienic problems and the daily occurrences of all sorts of crimes and violence. A company in Mumbai, operated by a British national Chris Way and his Indian business partner Krishna Pujari, Reality Tours & Travel runs guided tours daily in Dharavi. Way estimates that sales are up by about 25% since the film’s release in January 2009. (Bly, USATODAY) Slum tours are on the rise, evidenced by their listings in *Lonely Planet* and *Rough Guide* sightseeing guidebooks.

The reasons behind the film’s success in promoting tourism development may be explained with the captivating spectator’s gaze the film invites. Foucauldians explain gazing as ultimately the social power relations and structure between the observer and the observed. Film as a medium has the ability to tame the object of the gaze. And, as exemplified in *Slumdog Millionaire*, the camera tames the negative aspects of the reality of the slums by directing the spectator’s gaze towards the positive, exotic and fascinating aspects of the place. First, the film familiarizes spectators with a foreign setting by making numerous references to western culture in the story, which facilitates viewers’ orientation and identification to the movie. As an orphan brought up in a slum area of India, the protagonist Jamal was deprived of his country’s civic education. He is thus unable to answer basic questions which all Indians are expected to know, such as the famous words displayed under the national emblem, and who the figure is printed on the thousand rupee banknote. But, influenced by British culture in India, he knew Cambridge Circus is in London, and having had tips from American tourists, he was able to say that the hundred dollar bill carries President Franklin’s portrait. What Jamal could or could not answer, closely reflect the hegemony of British and American cultures in India. And with the fact that the television programme “Who Wants to be A Millionaire” itself a British invention also reveals the film as a western production in which foreign audience will find no difficulty in identifying themselves with, thus transforming the Indian slums to a globalised Oriental imagination. The slum in Dharavi merely plays a background setting which appears in the opening of the film, where the narrative then departs to depict the adventures of the characters outside the slums.
Also noteworthy is the successful direction of the spectator gaze in the slums through the treatment of a skillfully mastered camera movement and montage sequences which, with the intense chasing scenes between Indian police and the slum kids, exhibits the environment as a dynamic and exotic theme-park-like construct, without revealing the actual situations of the dwellers within the slums. The proven visual appeal and entertainment value of the film help to balance out the negative portrayals of Indian poverty and social problems. How Dharavi slums are turned into a tourist attraction is largely the result of the film’s ability to highlight the visible and distinctive features of the slum, such as the winking metal roofs which arriving air travellers who gaze down on the towns are unlikely to miss, the narrow alleyways where hawkers sell the most exotic snacks and necessities, as well as the colourful sea of disposed rubbish and plastic bags. These specific sites are highly visualized and compressed in the first ten minutes of the film, satisfying the spectator’s gaze by offering numerous signs and symbols which would serve as tourism markers upon one’s future visit. (Fig 1,2,3)

![Figure 1, 2, 3](image1.png)  
Dharavi slums as represented in Danny Boyle’s *Slumdog Millionaire* (2008)

Elsewhere in the world, *the poor* has increasingly become tourist attractions, as seen in the growing slum tourism in the favelas of Rio de Janeiro, and the shanty towns in Johannesburg. It reveals the tourists’ desire to seek for more than just a romanticized alternative lifestyle in their travel. Reasons for the growing popularity of the so-called reality tourism are many; such as a growing humanistic concerns of the developed countries towards the current sociopolitical situations in third world countries, which is particularly apparent in the post 9/11 era. Such global perspective defines a modern and sophisticated lifestyle which many people in the developed world desire to adopt. Rapid media globalisation also implies a fact that people are becoming more and more knowledgeable of other countries through a great range of media including films, television, books, and the internet, which equip them with better knowledge of the places they intend to visit. Backpacking tours to the less accessible parts of the world are also made easier.

Interestingly, in the past decade, we also see apparent film waves and movements in a number of developing countries, with emerging global attentions being paid to world cinemas, as can be seen in the many awards given to Chinese independent filmmakers at international film festivals or, alternately, films which centre on issues relating to developing countries, as seen in the depictions of Indian slums in *Slumdog Millionaire*. It is apparent that the poor has become a focus in both film production and tourism development.
Contrary to the notion of film-induced tourism which examines the impact of filmic representation on reality or poverty tourism, the following focuses in illustrating how films about the marginalised and the poor, what I call the “cinema of the low”, may direct the spectator’s gaze to focus in some spots that may not necessarily be found in one’s actual visit of the country, and subsequently leads to a divergence in the spectator and tourist gazes, which may result in a notion that the reality of travel is hugely different from what one anticipates. Examples from contemporary Chinese cinema, in particular those being labeled the Sixth Generation or “Urban Generation” films, will be discussed. The paper attempts to reveal that due to conflicting perceptions from filmic representations and the promoted tourist markers in reality, people are led to question not how “real” the filmic representation is, but how “inauthentic” the reality promoted by tourism can be.

CHINA: STATE-CONTROLLED TOURISM & THE 6TH GENERATION CINEMA

In a little over two decades, commercial tourism in China has developed from non-existent to become the fourth largest inbound tourism in the world. Each year, the number of tourist sites created grows drastically, resulting in a wide range of scenic spots. In his book, Nyiri argues that tourism in China is heavily guided by the state, where the scenic spots and newly constructed theme parks are used to demonstrate China’s heroic past, cultural heritage, and as a tool of patriotic education and modernization. He analyses contemporary promotional brochures published by official tourism authorities and travel agencies in China, to demonstrate how the scenic spots are formed within bounded, controlled and approved zones, and commoditized for tourist consumptions. It is suggested that the construction of tourist sites in China, “may be useful for understanding the mechanisms by which the Chinese state has so successfully continued to resist challenges to its authority to represent and interpret Chinese culture.” (Nyiri, Preface XII) With strict governmental control and intervention, place branding becomes restrictive in the sense that mainly a few types of tourism would be approved and encouraged: “modern city tours”, “landscape tours”, “tours of cultural relics and historical sites”, and “tribal folk customs tours”. More recently, Chinese government shows interest in boosting “red tourism” throughout China, organizing tours to visit former revolutionary bases, in hope to make tourists realize “the great rejuvenation of the nation under the leadership of the CPC” (People’s Daily). Our question is, despite the efforts CPC government are making to promote certain types of officially approved tourisms, are contemporary Chinese filmmakers responding to the development of Chinese tourism in constructive ways? And, whereas their recent productions have gained world acclaim, what have they contributed towards the tourist gaze?

On the subject of symbiotic relationship between film industry and tourism development, Jia Zhangke, a leading director of the Sixth Generation Chinese cinema, commented in a recent public seminar during HKIFF 2009 that for an excellent film that promotes tourism of a particular place, the income generated from tourism can surpass the film’s box office and overall receipts. However, Jia also stressed that it should not be a filmmaker’s obligation to produce films to serve the purpose of promoting tourism. Although grouped under the general name of Sixth Generation filmmakers, they have little in common other than a common desire in their work to reveal the life of the marginalized and the poor in contemporary China. More often than not, their films portray an entirely different face of China, as compared to the China promoted by the state-controlled tourism.
In the past decade, the long confined underground/independent sixth generation filmmakers gradually broadened out their influence resulting in a considerable number of their films winning awards at major international film festivals. Although the sixth generation films have often been labelled non-mainstream or art-house cinema, and have hardly gained any noticeable local box office success in China, Jia Zhangke revealed that his Golden Lion award winning film *Still Life/Sanxia haoren* has a far better foreign box office record than Stephen Chow’s commercial action comedy *Kung Fu Hustle*, and has beaten the box office records of most Asian films released in Europe in 2008. (chinataiwan.org) His remark conveys a message that the influence of the sixth generation Chinese films in the West should not be overlooked.

These filmmakers are working at a time when China is undergoing its most intense social and political developments ever. No one has ever before seen such rapid changes in China, from human activities, social relationships, to cityscapes and architectural spaces. With the apparent transitions in physical reality, different film directors are keen to find their own methods in capturing the transitional spaces in China today. Differing from adopting conventional film techniques, works of the sixth generation are characterized by their realist aesthetics, such as the adoption of a quasi-documentary style, frequent use of long takes and long static shots, which attempt to straightforwardly present social reality without dramatic, stylistic or manipulative filtering. In regard to his use of long shots, Jia explicitly states that he means them as a form of “staring at reality” (Tong, 58), reflecting filmmakers’ intention to expose the post-socialist Chinese modernity in its true face. It also explains why their films do not always pass government censorship, but are instead circulated in underground market and foreign countries rather than receiving general local release.

In terms of subject concerns, sixth generation filmmakers frequently focus their lenses in ordinary Chinese people, poor villages and building ruins, to gaze at these images that are often neglected by the outside world. We see much of these in the works of Jia Zhangke (*Xiao Wu, Unknown Pleasures, Still Life, 24 City*), Wang Chao (*The Orphan of Anyang, Luxury Car*), Li Yang (*Blind Shaft, Blind Mountain*), Wang Bing (*Tiexiqu: West of the Tracks, Crude Oil*), Lou Ye (*Suzhou He, Summer Palace*), Li Yu (*Dam Street, Lost in Beijing*), and other filmmakers of the generation. They do not fear subverting people’s conventional perceptions of China in order to capture what they consider reality of today. For example, instead of representing rivers as a typical symbol of the nation, with its perpetually flowing water being associated with the long history of China, Lou Ye represented the filthiness of the Suzhou River, seriously polluted by the industrial development and urbanization. As a narrator tells at the beginning of the film, “[o]ver the past century, there have been legends, stories, memories as well as all kinds of refuse and waste all gathered here making it [Suzhou river] the filthiest river possible. However, there are still many people who depended on this river for their living, who spend their entire lives in this area.” If a river continues to reflect the people depending on it, the river in Lou’s Suzhou River reflects the darker sides of human mentality, as can be seen in the kidnaps, betrayals, deceptions and murders throughout the film.

While the Sixth Generation filmmakers’ obsession with capturing the ordinary everyday life reality in poor townships, and the unpleasant sights such as polluted rivers and abandoned factories and manufactured ruins, may not necessary turn these places into major scenic spots or tourist attractions; but with the innovative realist film techniques, it is worth asking in what ways is a
spectator’s gaze being directed? With the frequent use of long takes and static long shots, the spectator’s gaze is undoubtedly fixated on the external reality for an extended period of time, thus facilitating sophisticated viewers to collect visible symbols and signs during the viewing, and to make sense of the loose narrative and generate meanings for the non-happening being projected on screen. (Fig 4 and 5)

Figure 4 and 5
In Still Life, Jia Zhangke shows the explorative power of a static long take. If waited long enough, even a wall would collapse in front of one’s eyes.

By exposing the post-socialist socioeconomic condition and problems of contemporary China, the sixth generation films represented modern China in a way entirely different from the image promoted by State-controlled Chinese tourisms, which emphasize the rich historical and cultural heritage of the nation, the significant role Communist Party is playing today, and the metropolitan image of modern China.

With the two contrasting images being emphasized in Chinese films and tourism, spectators who base their perceptions of China on specific filmic signs and symbols, are unlikely to find the spots which match with their perception of the place and anticipation as tourists, given that their experience as tourists are restricted within the scenic spots promoted and approved by the state. In other words, as a film spectator, one is merely gazing on the blind spots on the Chinese map; whereas as a tourist in China, one is being led to consume a restricted, bounded and officially approved “reality”. Is the film representation, to some extent, more real than reality? And with the inconsistent, fragmentary images of China being produced by film and tourism, how would that affect people’s perceptions of the country? Can place branding still be done effectively in China? With the growing interest of seeking reality and authenticity, would it also be fruitful to develop “reality tours” in Chinese rural areas, along with other types of tourisms currently supported by the government? These questions demand further investigation into, so that more effective tourism planning can be done to utilize the potentiality of the tourism industry in Mainland China.

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ABSTRACT

The Mass Media, both electronic and printed, have a role within the framework of contemporary societies that is both worthwhile and increasingly growing in importance (McQuail, 1995:25). In the modern information age, the media constitute a very influential source of power, a potent and dynamic means to exert influence and control to society. The Media also disseminates knowledge about the operation of the very majority of the vast institutions of a given society. In addition, they are identified as a deft manager of perceptions and activities since modern listeners and viewers are said to consider true what they hear and see on the radio or television (Boorstin, 1990:163; Repas, 1999:25). Moreover, the Media are the mechanisms that come between people and reality. This means that our knowledge about what is taking place around us results to a large extent from what we consume from the media and that our attitudes, views and convictions about social reality are strongly influenced by them (Lasswell, 1981; Berger and Luckman, 1967; Hall, 1978; Hall, 2002; Bernstein, 1983; Lirintzis, 1989; Tsardakis, 1998). It could also be assumed that the media constitute a major agent which defines while portraying social reality, as well as a field where cultural developments are registered on the ground that the values of social groups are said to be constructed, stored and mainly expressed by them (McQuail, 1995:25). Furthermore, well established is their role as an arena where many issues of current public interest are handled both at the national and the international level (McQuail, 1995; Repas, 1999), as a fundamental tool for gaining fame and social recognition while being constantly in the public eye as well as a major entertainment and amusement source for great parts of society. Viewers consider television an essential innovation which has rendered their life “more enjoyable, pleasant and interesting” (Downing, 1980:161) offering them company, information and entertainment at the same time, with a low cost and minor effort on their part (Bassantis-Stratos 1991:78).

Finally, equally undeniable and crucial is the role of the Media as a means of leisure organization and of interrelation to how people spend their free. This could be explained by the fact that since within post-modern societies the social weight of leisure time accrues to a large extent as a
result of the alienated nature of labor, this pushes the members of modern societies to seek personal fulfillment, laugh and bring the joy of life into their leisure activities (Serafetinidou 1991:116). Given that the mass media and mainly the television are considered the “powerhouse” of them all, they end up occupying a large part of human leisure time.

Cinema emerged as a new technology at the end of the 19th century. Its advent was considered a revolutionary step for people’s life. As a form of media with a mass reach, it was viewed as a response to the increase in leisure time, covering the needs of the average family with its constructive and cheap exploitation (McQuail, 1995:49). Nowadays, cinema has a new “domestic” public, reached by television, DVD, pay TV and Home Cinema. The cinema still greatly attracts most of the media attention (Jovett and Linton, 1980), representing a sort of “display window” for all the rest of the mass media, as well as a “cultural source”, since through it literary works, poetry, songs and television series gain recognition from the mass public, movie stars are created, clothes and cosmetics servicing the beauty industry are promoted, and tourist destinations are positioned in the public map of perceptions. In an era of visual culture domination, of the civilization of image and of virtual ideology (Jenks, 1995), cinematographic representations seem to generate a diverse range of effects on movies-goers, helping them to explore, inter alia, new travel destinations as places featuring in films. Films are said to even “construct” the reality of such places, since natural settings, the scenario and their characters are actually mediated by this means while reaching a considerable global audience. In this respect, successful films create the opportunity for places to gain wider “visibility”, generating at the same time high global penetration by increasing the publicity of them both as filmmaking and tourism destinations. And greater visibility (Thompson, 1998) of a place gained from the movie images and their respective television reproduction not only increases its broad recognition but also ensures its memorability and constant presence in the travel public’s minds. As a result, movies could function as powerful transmission belts for the diffusion of the cinematographic image and the promoted on them potential tourism destinations, constantly sustaining interest and awareness in them.

Within this context, “movie-induced tourism”, “film-induced tourism”, “media-induced tourism” or “cinematographic tourism” can be defined as “the visits of tourists to destinations which are motivated by their promotion on the silver screen, on video or on television” (Butler, 1990; Evans, 1997:D-35; Busby & Klug, 2001). This result is based on the assumption that cinema and television have a real impact on travel preferences and decisions, since viewers are “exposed” and become familiar with the features and beauties of destinations portrayed on the screen (Iwashita, 2003), which facilitates the tourist choice and reduces the perception of risk caused by lack of experience and information. Film-induced tourism, therefore, is linked with tourists who search for places, people, experiences, even the imaginary, as all these are traced back to movies (Beeton, 2002).

States seem to gradually recognize the paramount importance of films and their impacts on tourism, thus the huge benefits a country can reap from them, not to mention the profits that shooting per se entails. Advertisers, being aware of the significance of the cinematographic image for influencing the appeal of travel destinations through constructing or modifying particular images of those places, lately cooperate very closely with producers so as to promote specific places through films (Seaton, 1989; Rosen, 1997; The Economist, 1998). By doing so, they also avoid unanticipated
impacts on destinations linked with films, such as bad publicity or reproduction of negative stereotypes. The path is to build a relationship between the film company/filmmakers and the tourism promotion organization at an early stage in order to ensure an effective management and assessment of the expected tourism traffic (Ross, 2002). In this respect, states adopt concrete “film-friendly” policies in order to encourage, attract and facilitate film shooting in their territories. In particular, this involves the adoption of an integrated strategy (by creating favorable regulations, providing financial incentives or economic and administrative help to film producers as well as by investing in related infrastructure) which is linked to the systematic promotion of the natural, cultural and administrative comparative advantages of a given country and its locations in relation to film shooting, the provision with a feeling of security and comfort, relevant human resources’ training etc.

Attracting film productions with an international reputation is essential not only for countries and their image as a whole but also for local communities who equally benefit from shooting in their settings. For countries, film shooting involves free tourism marketing which reaches a mass public that entails, by extension, an increase in tourism arrivals and generally in tourism receipts. For local communities, film shooting operates as a tourism multiplier (Hudson & Ritchie, 2005) leading to the creation of new positions and services related to tourism (ie. film tours, local film commissions, all satellite industries involved in the production) which are linked to the three stages of the film production respectively, namely the pre-production stage, the production stage and finally, the post-production stage (Hudson & Ritchie, 2005). Furthermore, it entails broad economic prosperity from direct and transactional economic impact (purchase of local services and goods in the short-run, increase in tourism flows and income earned in the long-run) as well as lasting effects on positioning, image and branding for film locations, improvement of local infrastructure benefiting both tourists and the locals etc.

The investigation of films effect on tourism is relatively recent, but the interest in the field is growing fast as testified by numerous cases across the world. The intent of the present work is to understand deeply the connection between the world of films and tourism behaviour by exploring the impacts of successful cinematographic and television films on destination image and, by extension, on tourism traffic as well as the economic impact that such productions can have on a specific area and how destinations can capitalise on it by enhancing this connection. The study interest is focused on the case of Greece, whose natural resources and culture have repeatedly been used as the setting for great cinematographic productions. Specifically, the essay presents the case studies of the movies “Captain Corelli’s Mandolin”, shot on the island of Cephalonia and of the musical “Mamma Mia”, shot on the islands of Skiathos and Skopelos and the mountain of Pilios, in 2001 and 2008 respectively. The way to exploit the “cinematographic image” using it as a tourism promotional tool, by public and private bodies in order to boost tourism to these destinations is explored and the achieved relevant results are evaluated.

Key Words: movie-induced tourism, film-induced tourism, cinematographic tourism, Greece

MASS MEDIA AND ITS EFFECTS
The Mass Media, both electronic and printed, has a role within the framework of contemporary societies that is both worthwhile and increasingly growing in importance (McQuail, 1995:25). In today's information age, the media is a very influential source of power, a dynamic tool with which one is able to influence, persuade, and even control a given society. The media also disseminates knowledge about the operation of the vast institutions of a given society. In addition, the media can be identified as a deft manager of perceptions and activities, since modern listeners and viewers are said to consider true what they hear on the radio and see on the television (Boorstin, 1990:163; Repas, 1999:25). Moreover, the media is a mechanism that comes between people and reality. This means that our knowledge about what is taking place around us results to a large extent from what we consume from the media and that our attitudes, views and convictions about social reality are strongly influenced by the media (Lasswell, 1981; Berger and Luckman, 1967; Hall, 1978; Hall, 2002; Bernstein, 1983; Lirintzis, 1989; Tsardakis, 1998). It could also be stated that while portraying social reality, the media constitutes a major agent that defines a field where cultural developments are registered on the ground that the values of social groups are said to be constructed, stored and mainly expressed by them (McQuail, 1995:25). Furthermore, the media has a well established role as an arena where issues of current public interest are handled both at the national and the international level (McQuail, 1995; Repas, 1999). It is used as a fundamental tool for gaining fame and social recognition while continuing to be in the public eye, as well as a major entertainment and amusement source for great parts of society. Viewers consider television an essential innovation that makes their life “more enjoyable, pleasant and interesting” (Downing, 1980:161) and at the same time offering them company, information and entertainment at a low cost and with minor effort on the viewers part (Bassantis-Stratos 1991:78).

Equally important to outline is the role that the media has as a means of leisure organization and its correlation with how people spend their free time. This could be explained by the fact that in post-modern societies, that social weight of leisure time accrues to a large extent as a result of the alienated nature of labor, pushing the members of modern societies to seek personal fulfillment, laugh and bring joy of life into their leisure activities (Serafetinidou 1991:116). Mass media, television being considered as the “powerhouse” of them all, ends up occupying a large part of human leisure time. Most of the studies conducted on mass communication have been based on the assumption and reasoning that mass media exert important effects on daily life, which is full of examples of these effects. For instance, we get dressed according to the weather forecast; we go to see a movie or purchase a product that has been advertised in newspapers, magazines or on television; we travel to a place that has been promoted in the media; we react, with various ways to the news, movies, and music of the radio. As far as the tourism sector is concerned, the effects of mass media are particularly important, which is something that people involved in this industry can easily understand.

The role of the media and mainly television, in the process of socialization has been recognized relatively recently. In the contemporary electronic age, mass media informally contributes to the learning and adoption of rules, values and expectations of behavior according to specific social roles and situations. These influences directly or indirectly affect the tourist choices, tourist consumption, tourist behaviour, contact with locals in a visited place, and the creation of stereotypes. Therefore it can be said that the media contributes to the development of “tourist education” and culture (Moira & Mylonopoulos, 2005:47).
Another type of media influence is discerned by individual reaction. We refer in this case, to the stance of a person who reacts to a message or a stimulation transmitted by the media. This reaction is unanticipated and unscheduled, and is referred to as the exposure of a person to a stimulus. This kind of reaction is frequently observed and is mainly the imitation and learning often of an aggressive or socially unacceptable act, such as an aggressive behavior, the use of abusive language, or even so far as committing suicide. Other types of media reactions are emotional, such as the imitation of a fashion style, the identification with cinematographic or television heroes or other heroes of the media, as well as the reactions that create a feeling of fear or concern caused by the way a particular event which is linked to tourism, is presented (Moira, 2001:6; Moira & Mylonopoulos, 2005:46).

In the case where the reactions caused by the media are simultaneously manifested by receivers who are in the same situation or come from the same social group, we refer to as a collective reaction, which is a common, usually irregular and non-institutional reaction. In this context, fear, concern and anger are the most potent of reactions which can lead to panic and undefined consequences. Examples indicative of this type of reaction can be seen in the field of tourism. For instance, in May of 2000 in the Philippines, the dramatic media report of a tourist group of the kidnapping by Islamist extremists resulted in massive travel cancellations to this country, especially from the German market, the tourist groups’ country of origin (Moira, 2000:143). Similar reactions were seen during the Kosovo crisis as a result of negative publicity in the international media during the said period (fears of radioactivity emissions and respiratory problems due to the bombardment etc.). As a result, due to the panic caused, massive travel cancellations to the neighboring areas of northern Greece were reported.

The media is quite often used in an organized and systematic way in order to meet a propagandistic or informational goal concerning a selected populus or a specific population segment. The most common examples of this can be seen in politics, advertising (which is more intense in the tourism sector) as well as in public information on health, safety and security. An indicative example in Greek tourism that had very negative economic-exchange consequences was the “travel advisory” placed by the then US President Ronald Reagan that deterred American visitors from traveling to Greece in 1985 (Litras, 1998:67, Mylonopoulos & Moira, 2007:371-388).

Finally, a process which is similar to social control is image setting. In this case, the assumption made is that the media is capable of essentially constructing the desired image (Lippmann, 1922). This image is said to partially correspond with reality, hence many prejudices are created or reproduced, which in turn creates a “stereotyped” depiction of reality.

THE EFFECT OF CINEMATOGRAPHIC IMAGE ON TOURIST TRAFFIC

Cinema emerged as a new technology at the end of the 19th century. Its advent was considered a revolutionary step for people’s life. As a form of media with a mass reach, it was viewed as a response to the increase in leisure time, covering the needs of the average family with its constructive and cheap exploitation (McQuail, 1995:49). Nowadays, cinema has a new “domestic” public, reached by television, DVD, pay TV and Home Cinema. The cinema continues to attract the majority of media
attention (Jovett and Linton, 1980), representing a sort of “display window” for all the rest of mass media. It is also a “cultural source”, since through it, literary works, poetry, songs and television series gain recognition from the public. Movie stars are created, clothes and cosmetics are promoted, and tourist destinations are positioned in a person’s map of perceptions.

In an era of visual culture domination, of civilization of image and of virtual ideology (Jenks, 1995), cinematographic representations seem to generate a diverse range of effects on movies-goers, helping them to explore, inter alia, and new travel destinations as places featured in films. Films are said to even “construct” the reality of such places, since the natural settings, scenarios and characters are actually mediated\(^2\) by such means while reaching a considerable global audience. In this respect, successful films create an opportunity for places to gain wider “visibility”\(^3\), generating at the same time high global penetration by increasing the publicity of them both as filmmaking and tourism destinations. The greater the visibility (Thompson, 1998) of a place gained from movie images and their respective television reproductions\(^4\) not only increases its broad recognition, but also ensures its memorability and constant presence in the travel public’s minds. As a result, movies can function as a powerful transmission belt for the diffusion of the cinematographic images and the promotion of potential tourist destinations, constantly sustaining interest and awareness.

Butler (1990:46-53) assumes that before the media advent, the basic role of influencing travel choices was retained by the designs and pictures that the young Grand Tour travelers of the 17th-19th centuries brought back to their countries. Later, this role was transferred to posters and postal carts. The influential effect of cinematographic movies and television series on travel decisions has started to be registered only very recently. Since people are said to be reading less increasingly preferring to watch television and movies, these mediums are gradually developing as the most powerful influential of tourist choices. In any case, the media is the main vehicle of knowledge, and a valuable guide of the way of living the human condition. The media transfers the world’s miracles to every screen in every little corner of the planet, taking our breath by bringing us close even the most remote settings. Repeated exposure to these, results in an increase in the desire to know them by experience (Coates, 1991: 66-71).

Studies have revealed that several movies have increased public interest toward the areas in which they were filmed, which resulted in increased tourist traffic channeled to them (Riley, 1994; Tooke and Baker, 1996; Sepulveda, 2003, Hudson & Ritchie, 2008:257). For example, according to a

\(^2\) Using the notion “mediation”, we point out the distinction between the real and “by-the-camera”, for example, mediation of the experience of the viewer.

\(^3\) Using the notion “visibility”, we refer to the overall stratus of impressions that are created around a tele-visually promoted person. The successful gaining of visibility is directly linked to the frequency of the projection of this person (Thompson, 1998).

\(^4\) Movies constitute repeated events due to their continuous promotion through DVDs, rebroadcast on television and their use through other means (ex Internet). These create the possibility for their frequent viewing, enhancing the interconnectivity between the film and the settings shot in the film (Tooke & Baker, 1996). Particularly the settings presented in television series are better imprimed in the memory of the viewers, as they are more recognizable and their impact is said to last longer. This is also the case with the settings promoted through large successful films which gain international reputation.
study which was conducted in the area of Sterling, Scotland, where the film ‘Braveheart’ was shot (Steward, 1997; Mintel, 2003). Visit Scotland observed that the effect of its promotion on the tourist choices was considerable. In particular, the majority of the respondents stated that they would prefer to visit specific places of interest and destinations in Scotland that were projected in the movie.

With a view to interpreting the decision of a person to visit a travel destination under the influence of the promotion of a movie, the “push and pull theory of motivation”\(^5\) (Dann, 1997) is often used. The fundamental distinction between the two basic factors of the theory (push & pull factors) is that the pull factors are identified as those which attract the tourist to a destination (i.e. the beaches, the sunlight etc) whose value is inherit to the tourist product, while the push factors (which are the dominant factors) incite the tourist to a specific choice and they derive from the subject of the travel, namely the traveler per se (i.e./ex escaping from daily routine, nostalgia etc.) (Correia, 2002:22-23; Macionis, 2004). For example, visiting a place such as the Empire State Building, where many scenes of the movie “Sleepless in Seattle” were shot, could be attributed to mere personal motifs, such as the ones desire to experience or re-enact the romantic feeling created by the film. After the release of the movie, an increased number of couples visits was registered at the exact meeting place of the film heroes. Upon the same assumption, the dual role (in guiding tourist decisions) of a television or a cinematographic movie is detected: acting as a pull factor when is viewed as a mere source of information, and also as a push factor which influences the viewer and urges him/her to take the decision to visit the promoted tourist destination. These two factors by no means function only disjunctively; they can also function in combination: people visit a tourist destination based on their own personal driving forces and at the same time are prompted by external factors which are related to the characteristics of the proposed destination.

Within this context, “movie-induced tourism”, “film-induced tourism”, “media-induced tourism” or “cinematographic tourism” can be defined as “the visits of tourists to destinations which are motivated by their promotion on the silver screen, on video or on television” (Butler, 1990; Evans, 1997:D-35; Busby & Klug, 2001). The result is based on the assumption that cinema and television have a real impact on travel preferences and decisions. Since viewers are “exposed” and become familiar with the features and beauties of destinations portrayed on the screen (Iwashita, 2003), facilitating tourist choice and reducing the perceptions of risk caused by lack of experience and information. Film-induced tourism can therefore be linked with tourists who search for places, people, experiences, and even imaginary, as all these are traced back to movies (Beeton, 2002).

The nature of the effect on tourist flow of areas and destinations after the promotion of a film or television series is various: (a) negative, when through a movie a particular country, city or area is described with “dark color”, which can be seen in the case of Chicago city in the movie “Scarface”, (b) positive, when the release of a movie including an area or place of a desired destination transforms the country, which was the case of the southern areas of Thailand after the projection of the movie “The Beach” with Leonardo Di Caprio or the island of Kephalonia after the promotion of the film “Captain Corelli’s Mandolin”, (c) indifference, when the element of action, and not of the image, is what

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\(^5\) That is to say the “motivational forces” that immanent in each person and induced a confined attitude and action (Moira – Tsoumanis – Hatziilekas, 2003:85).
dominates the movie, which was the case in films such as the “Exterminator” and “Rambo,” (d) indifference, which, however, can be transformed into a positive reaction if the media is to deal with the movie little a bit more (Avraham, 2000; Manheim & Albritton, 1984).

There are too many examples to be ignored. Indicatively, we refer to the following: The projection of the movie “Braveheart” produced a 300% increase in visitors at the Wallace Monument, in Sterling, Scotland, as measured a year after its first release; the promotion of the films of Harry Potter produced a 50% increase in the number of visitors to all of the areas in the screened locations. The movie “Mission Impossible 2”, brought a 200% increase of visits in the national parks of Sidney during the year 2000 (Riley & Van Doren, 1992; Tooke & Baker, 1996; Riley, Baker & Van Doren, 1998; Grihault, 2003; Croy & Walker, 2003; Busby, Brunt & Lund, 2003).

Similar results were seen after the promotion of many television series. Indeed, these results are higher and more during, commensurate to the duration of the series. For instance, the series “Hawaii 5-0” transformed Hawaii in a popular tourist destination. It is noteworthy that the Mayor of the island honored the show’s protagonist, Jack Lord, since he brought more publicity, thus tourism receipts than the best and most expensive advertising campaign could (Papadimitriou, 1998). The island gained similar promotion through the filming and projection of the television series “Baywatch – Hawaii” (Honolulu Star, 1999). Finally, Lyme Park of Cheshire, England, saw a 178% increase after the series launch “Pride and Prejudice” (1995), which was a television adaptation of the novel written by Jane Austen.

THE ECONOMIC IMPACTS OF MOVIES ON THE TOURISM SECTOR

Since countries can enjoy many benefits from their promotion in movies and television series, not to mention the profits that shooting in their settings entails, they around the world seem gradually recognise the importance of films and their impact on tourism. Advertisers are aware of the significance of cinematographic image and how it can influence the appeal of travel destinations through constructing or modifying particular images of those places. As a result, they cooperate very closely with producers in order to promote destinations through films (Seaton, 1989; Rosen, 1997; The Economist, 1998). In doing so, it is also possible to avoid unanticipated impacts on destinations portrayed in the films, such as bad publicity or the reproduction of negative stereotypes. The path is to build a relationship between the film company or the filmmakers and the tourism promotion organization at an early stage in order to ensure the effective management and assessment of the expected tourism traffic (Ross, 2002). In this respect, countries adopt concrete “film-friendly” policies in order to encourage, attract and facilitate film shooting in their territories. In particular, this involves the adoption of an integrated strategy (by creating favorable regulations, providing financial incentives or economic and administrative help to film producers as well as by investing in related infrastructure) which is linked to the systematic promotion of natural, cultural and administrative comparative advantages of a given country as well as its locations in relation to film shooting, the provision with a feeling of security and comfort, and relevant human resources’ training etc.

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6 With Arnold Swartzeneger and Sylvester Stallone as protagonists, respectively.
Attracting film productions with an international reputation is essential not only for countries and their image as a whole, but also for local communities who can equally benefit from shooting in their settings. For countries, shooting films brings free tourism marketing which reaches a mass public and in turn an increase in tourism arrivals and generally in tourism receipts. For local communities, film shooting operates as a tourism multiplier (Hudson & Ritchie, 2005), leading to the creation of new positions and services related to tourism (ie. film tours, local film commissions, all satellite industries involved in the production). These are linked to the three stages of the film production respectively, namely the pre-production stage, the production stage, and finally, the post-production stage (Hudson & Ritchie, 2005). Furthermore, it brings broad economic prosperity through direct and transactional economic impact (purchase of local services and goods in the short-run, increase in tourism flows and income earned in the long-run), as well as lasting effects on positioning, image and branding for film locations, and improved local infrastructure which benefits both tourists and the locals.

It is widely known that an increase in tourist traffic in a given area, is likely to exceed its carrying capacity if it does not have a concrete development plan, respective provisions for a proportionate increase and improvement of infrastructures, higher quality of services and personnel training. Such a development is linked to severe economic, social and environmental problems (ex. traffic congestion, security problems, inflation), which can transform the positive image of the country into a negative one. The visitors to such a destination vary from simply “curious” visitors to really “obsessed”. Some visitors only want to see the setting featured in the film, others want to reenact of their favorite scene, while some want even to take a “souvenir”. For example, the area where the train deviation scene was filmed in the movie “The Fugitive”, there were reports that visitors had stolen rail signs, lights, and various objects of the train itself. At the same time, many locals complain about the degradation of their personal life and surroundings due to the mass turnout of visitors and their “curiosity” (Gritten, 1998).

Another important negative result is linked to negative publicity and image, which can be created for a place specifically by a certain movie. For example, in the film “Scarface”, the city of Chicago is identified as a kingdom of gangsters and this stereotyped image positions the destination in the cognitive map of potential visitors as dangerous. Similarly, Malaysia was perceived in a negative way in the film “Return in Heaven” (Burton, 1999), whose plot unfolds the adventure of an American traveler who is arrested for drug trafficking and stands convicted to death by the government of this country. Furthermore, the projection of the movie “Thelma and Louise” caused many attempted suicides in the same location and in a similar manner as seen in the movie (Riley, 1994: 931).

In any case, the governments of many countries do not view negative promotion as negative, as long as their country remains in the public eye. An example of this is shown in the comment made by Cheah K.H., the then Vice-President of the National Tourism Organization of Malaysia at the Foreign Office in Los Angeles, that “all publicity is positive publicity” (Barton, 1999).

FILM-INDUCED TOURISM IN GREECE
Many foreign visitors began to “discover” Greece through the cinematographic movies of the 50s without of course any concrete relevant state policy at the time. Greece initiated its relationship with foreign cinema in 1957 through the American film “Boy on a Dolphin”, with Sophia Loren and Alan Land. The filming of this movie took place on the island of Hydra, in the Argosaronic Golf. The film "Never on Sunday" of Jules Dassin and with Melina Mercouri as protagonist followed in 1960. Thanks to this film, whose music gained an Oscar award (Manos Hatzidakis), the port of Piraeus became famous all over the world. Since then, many famous and successful movies have been filmed in Greece:

Table
Popular Films Shot in Greece

<table>
<thead>
<tr>
<th>FILM</th>
<th>PLACE</th>
<th>YEAR</th>
<th>DIRECTOR</th>
<th>ACTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Boy on a Dolphin</td>
<td>Hydra</td>
<td>1957</td>
<td>Jean Negulesco</td>
<td>Sophia Loren and Alan Ladd</td>
</tr>
<tr>
<td>2. Never on Sunday</td>
<td>Athens and Piraeus</td>
<td>1960</td>
<td>Jules Dassin</td>
<td>Melina Mercouri</td>
</tr>
<tr>
<td>3. The Guns of Navarone</td>
<td>Rhodes</td>
<td>1961</td>
<td>J. Lee Tompson</td>
<td>Gregory Peck, David Niven, Anthony Quinn and Irene Papas</td>
</tr>
<tr>
<td>4. America America</td>
<td>Athens</td>
<td>1963</td>
<td>Elia Kazan</td>
<td></td>
</tr>
<tr>
<td>5. Zorba the Greek</td>
<td>Crete</td>
<td>1964</td>
<td>Michael Cacoyiannis</td>
<td>Anthony Quinn and Alan Bates</td>
</tr>
<tr>
<td>6. Top Kapi</td>
<td>Hydra and Kavala</td>
<td>1964</td>
<td>Jules Dassin</td>
<td>Melina Mercouri, Peter Ustinov, Maximilian Schell</td>
</tr>
<tr>
<td>7. Escape to Athena</td>
<td>Rhodes</td>
<td>1979</td>
<td>George P. Cosmatos</td>
<td>Roger Moore, Telly Savalas, David Niven, Stefanie Powers, Claudia Cardinale,</td>
</tr>
<tr>
<td>9. The Big Blue</td>
<td>Amorgos</td>
<td>1988</td>
<td>Luc Besson</td>
<td>Jean-Marc Barr, Rosanna Arquette, Jean Reno</td>
</tr>
<tr>
<td>10. Shirley Valentine</td>
<td>Mykonos</td>
<td>1989</td>
<td>Lewis Gilbert</td>
<td>Pauline Collins</td>
</tr>
<tr>
<td>12. Captain Corelli’s Mandolin</td>
<td>Cephalonia</td>
<td>2001</td>
<td>John Madden</td>
<td>Nicolas Cage, Penelope Cruz</td>
</tr>
</tbody>
</table>
CASE STUDY I: THE ISLAND OF CEPHALONIA

“Captain Corelli’s Mandolin” was filmed on the island of Cephalonia located in the Ionian Sea. The movie was based on the book “The Secret Diary of Captain Corelli” by Louis de Bernieres. The filming lasted from March to September 2000. The film focuses on the love story of the Italian Captain Corelli and the Greek islander Pelagian, during World War II. The cinematographic narrative is so dominated by the landscape of Cephalonia that many critics commented that “the scenery takes your breath away” (Hudson & Ritchie, 2005:262). The projection of the movie in 2001 was reported to have a very positive impact on the tourist traffic to the island, which increased, according to reliable sources, by 14%-16%. Particularly great was the 12.4% increase of British tourists in 2000 and a 22% increase in 2001. At the same time, an increased demand in the real estate market of the island by the British was reported, while prices slumped by 75% compared with those of the year 2000 (Hudson & Ritchie, 2005:256-268). Furthermore, due to the launch of the movie many editorials about the island of Cephalonia were written in international media, as well as many books (Kontos, 2008).

British tour operators\(^7\) took advantage of the movie in order to promote the island as a tourist destination (Hudson & Ritchie, 2005:266). In addition, some internet sites listed Cephalonia and the settings filmed in the movie among the places of interest\(^8\). However, since the movie sets were destroyed, little is left for visitors to satisfy their curiosity and interest for its filming. Some entrepreneurs, nevertheless, took the opportunity to use the popularity of the movie and established new businesses, giving them names inspired by the movie, such as “Captain Corelli’s Bar”. In broader terms, unfortunately neither the local tourism stakeholders, nor the state took appropriate action to capitalize on the positive image created in favor of the island by this popular film.

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\(^7\) http://www.telegraph.co.uk/travel/destinations/europe/greece/ionianislands/718143/Greece-Island-of-inspiration.html

\(^8\) For example the site http://www.travel-to-kefalonia.com/ of the Community of Simi or the website of the New York Times Company in http://gogreece.about.com/cs/greecemovies/a/captaincorelli.htm
In 2008, the movie “Mamma Mia” was launched on the silver screen with the actors Meryl Streep, Pierce Brosnan and Colin Firth as the lead characters acting the heroes of the already successful musical of the same name, thanks to the songs of the popular group of ABBA. The filming of the movie took place on the Aegean islands, Skopelos and Skiathos, and in the mountainous area of Pilios which is part of the Prefecture of Magnissia. These locations were the focal point of global interest for a period of some months since international media, such as CNN, were on location, and the protagonists also gave many interviews on location. Thanks to this film, which benefited from promotion by the international media, the natural landscape of the Aegean Sea, incredible beaches, closed coves, little ports, and green banks of Skopelos were viewed by some 30 million viewers around the world.

After the launch of the movie “Mamma Mia”, the first positive changes in tourist traffic to Skopelos were felt in summer of 2008. In particular, the increase of tourist numbers was so great that many stated a tourist limit up on the island (Kontos, 2008), with approximately 30,000 visitors. The Mayor of the island reported that the tourist arrivals increased in August by 5% compared to the respective period in 2007. Other market sources reported that many travel agencies had increased interest for bookings to Skopelos for the summer of 2009. Furthermore, various entrepreneurs sought to take advantage of the movie’s popularity. For example; the recent opening of a coffee shop of the same name “Mamma Mia”. Also, in the internet world, some blogs, such as http://www.skopelosweb.gr/skopelosgr.html or specific webpages, such as http://gogreece.about.com/od/greecemovies/a/mammamiamovie.htm promoted both the movie and the locations where it was filmed.

The film “Mamma Mia” created a very positive reaction and respective mobilization of the Greek National Tourism Organization (EOT). In particular, EOT in close cooperation with the Hellenic Association of Travel and Tourism Agencies (HATTA) invited Australian tour operators and journalists to visit Greece, in October 2008. This cooperation was initiated in order to follow the “traces” of the movie in search of new tourist destinations in Pilios, Volos, the capital of the prefecture of Magnissia, as well as both the islands of Skiathos and Skopelos.

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9 The students of Skopelos operate a blog (www.skopelos07.wordpress.com) where informational and photographic material related to the filming of the movie on the island is provided.

10 ABBA was a popular pop music band from Sweden whose career made its peak in the mid-70s and early 80s. The members of the group were Benny Andersson, Björn Ulvaeus, Anni-Frid Lyngstad and Agnetha Fältskog. In 1974 the group won first prize in the Eurovision competition with the song “Waterloo”.

11 The monthly cinematographic broadcast on CNN “The Screening Room” visited Greece in order to gather more information about the filming of the much anticipated musical “Mamma Mia”. Within the framework of their stay in Greece, the journalists also visited Acropolis and the historic centre of the city of Athens (http://www.gfco.gr/C9A48BD5.en.aspx).

Although it is still early to assess and evaluate the results of the said cinematographic movie and the levels of tourist traffic in the areas, according to initial data, seen through the electronic hotel bookings system of Hotels.com, searches for Greek islands and for Greece in general have increased after the launch of the film “Mamma Mia”13!

PROBLEM AND WEAKNESS

In spite of the international interest for shooting films in Greece and the undeniable positive impact of the projections of the above mentioned movies on tourism traffic, neither a concrete legal framework has been formed, nor has an integrated policy been elaborated in order to encourage and regulate the development of shooting films in Greece. The protection and development of the art of cinema, in general terms, is entrusted to the state by law as a public task14. The state has to take appropriate measures for the moral and material reinforcement of the production, distribution and promotion of the Greek cinematographic productions. However, any efforts that have been made until the present time, towards the direction of a formal state tourist policy in favor of shooting films, have been reported as lacking central commitment and coordination, and as unsystematic and fragmented. For example, after the promotion of the successful film “My Big Fat Greek Wedding”15 in 2002, the Greek Ministry of Tourism signed a contract with the film’s production company for the distribution of the movie in a DVD format with the magazine “Modern Bride”. The Ministry also sponsored a competition for couples planning to wed, whose award was a trip to Greece, including their participation there in a “Marriage à la Greca”, which has been proved as a bright promotional path for Greece16. In addition, on March 2005, the Greek Minister of Tourism announced a new institution which would function as a “one stop shop”, where film producers would be offered quick services and facilities in order to choose Greece for shooting their films (Koumelis, 2005). Along similar lines, at the Cannes Festival, the Greek Ministry of Culture introduced its new slogan “Film your Myth in Greece” (Moira & Mylonopoulos, 2007:73).

In June 2007, after an initiative by the Greek Centre of Cinema17 (EKK), a pilot institution was established - the Hellenic Film Commission Office (H.F.C.O.)18. The aim of its establishment

14 L. 1597/1986 concerning the “protection and the development of art in cinema and the development of the Greek cinematographic production”.
15 The protagonists of the movie were Nia Vardalos, Michael Constantine and John Corbett. It must be pointed out, however, that the movie was not filmed in Greece, but through it the specific characteristics of the Greek family were intensively promoted attracting the interest of the public.
16 Even if it is true that the success of the movie and the huge promotion that Greece benefited from it was an accidental fact.
17 The Greek Centre of Cinema is an Anonymous Company that falls under the wider public sector, supervised by the Greek Ministry of Culture and funded by the state.
18 Since 1974, the Greek Centre of Cinema has assumed the responsibility of supporting the production and promotion of Greek movies, also seeking to support the participation of Greek film producers to foreign productions. Since 2007, under the supervision of the Greek Centre of Cinema, the HFCO has undersigned the task to offer any services in order to attract foreign productions in Greece while facilitating their shootings.
was to fill the gap between formal and reliable provisions of information concerning a films’ foreign production and shooting a film in Greece, as well as widely support foreign producers who are willing to film entire or parts of their movies in Greece. In particular, the HFCO website provides information about what Greece offers foreign film productions. It gives details about productions already filmed in a particular location; it offers photographic material related to settings ideal for shooting films; it puts up electronic data banks including contact information of production companies and other companies whose activity is linked to the sector. The said site promotes the advantages of Greece as a filming destination, namely its unspoiled natural landscape, its modern infrastructure, and its readiness to host big international film productions. Furthermore, the existence of domestic film production companies doted with experience of participation in joint multinational productions as well as the experienced staff and other related to the sector companies which have the expertise to offer state-of-the-art services to foreign film producers while providing them with the appropriate equipment. The very basic comparative advantage of the country which is promoted is its political stability – if compared to other countries of the southern-eastern Mediterranean, its status as a European Community member-state, as well as the fact that it constitutes a reliable partner in the Mediterranean Cooperation Projects. All in all, through the HFCO site, Greece is positioned as an ideal and safe destination in favor of foreign film shooting. However, in order to counterbalance the lack of large cinematographic studios in Greece, if compared to Italy or France, the operators put emphasis on the marvelous sceneries of the country, its unique monuments and its age-long history and legends, all of which are rare to find in other destinations. In addition, all this offered under the famous Greek sunlight and excellent weather conditions suitable for outdoor filming all year around (http://www.gfco.gr/).

One major drawback to shooting films is Greece is the issuing of permits, an activity that involves many authorities. A film permit is required and must be obtained by the General Secretariat of Communication and Information. The issuance of such a permit does not allow all the cinematographic takings in all locations and under all conditions. For example, in the case of shooting a film in places of archeological interest, a special permit is required, available only by the Ministry of Culture. For aerial shots of publics places, specific permits are required according to the areas filmed, which can only be obtained through the various Ministries involved. In case a foreign film producer has not appointed this task to a domestic producer, according to the movie scenario, the HFCO provides the interested parties with all the relevant information needed. In addition, neither has

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19 The website is available only in English, which could be explained by its mission to target foreign (mainly American) film productions as well as by the fact that it is at present at a pilot phase. See further http://www.gfco.gr/ (accessed on 8/2/2009).

20 http://www.minpress.gr/minpress/index/other_pages-1/dep_services-prof-greek-media-cinemusic.htm#dep_supervision-CineMusicRight-Anchor2

21 The Greek Central Archeological Council issues very strict and with great delay filming permits in archeological places, which constitutes a severe impediment to foreign producers. The last time that such a kind of permit was granted for the Acropolis was in 1989 to Francis Ford Coppola for the filming of the drama "New York Stories" (1989). Lately a similar permit was issued for the foreign production "My Life in Ruins", which was launched on the silver screen in early 2009. See http://www.ikypros.com/cgibin/hweb?-A=26195&-V=people&w=:243
a concrete cinematographic policy been formed in Greece, nor any fiscal incentives in favor of attracting foreign film productions. Mr. Cholevas M., Head of the Greek Film Commission, in an interview in October 2008, referred to the necessity of the formation of a concrete strategy in order to attract foreign film productions to Greece. He also noted that if the country itself chooses which movies are filmed, it constitutes a real political tool for the growth of incoming film-induced tourism. Mr. Cholevas commented on the current operational results of the institution HFCO as being particularly encouraging for the future of the sector, since movies such as “Mamma Mia” (2008), “Forever the Moment” (2008), “My Life in Ruins” (2009) and “Arcadia Lost” (2009) emanated from it.

CONCLUSIONS

Public authorities involved in the promotion of tourism, explore the way through which movies function as leverage for boosting tourism traffic. Until recently, the commercial benefit of successful films was seen in the sale of CDs and DVDs, film souvenirs, and comics reproductions to the benefits were also seen in the promotion and advertising of specific products, such as cars, drinks and spirits, food and clothes. Nowadays, however, the increasing impact of successful cinematographic and television productions on tourism traffic has been taken into account.

Many related studies have shown that visual media motivates people to travel. Through cinematographic image, exciting narratives, enthralling events, dramatic situations and magic sceneries are constantly promoted. In this respect, compelling characters act out thrilling experiences and even superficial situations. The situations and conditions viewed through the world of the movies, even if far from reality, can be delivered by a tourist’s physical presence at the location where the movie was filmed. Some of these locations do indeed have magnificent natural characteristics (ex. natural landscapes, national parks and protected areas, traditional buildings etc.), while others simply attract visitors because a movie or television event took place there. It can be said that the tourist who visits such a location “consumes the myth” created partly by the movie it-self and of the environment linked to it (Connell, 2005). Several of these places may have existed as tourist destinations and their promotion in a movie or on television boosted their tourism traffic, while others were established after the release of a given movie (Tooke and Baker, 1996). Tourist traffic created in a particular destination as a result of a movie release is typically maintained for at least four years (Vellas and Becherel, 1999). However, in case the area has not or does not develop the necessary infrastructure to sustain the additional traffic, the created interest will inevitably slow down.

Despite the fact that many studies on the economic impact of movies filmedin specific areas, destinations or entire countries have recently begun to be conducted abroad, and the cooperation between the cinematography and the tourism have been systematized in Greece, such studies are rare. Furthermore, even if it is evident that the projection of cinematographic and television films (“Zorbas the Greek” in Crete, 1964, “Revolutionary Popolaros” in Corfu, 1971, “Mediterraneo” in Kastelorizo, 1991 etc.) has contributed to the increase of tourist traffic for various Greek destinations, boosting

22 Interview granted by Mr Cholevas M. to the student of the Greek National School of Public Administration Voulieri G. in the framework of her dissertation entitled “Boosting Tourist Traffic through the Cinematographic Image”, supervised by Dr. P. Moira.
both domestic and incoming tourism, formal public authorities of tourism have not yet proceed to systematic activities in order to exploit this paramount source of tourism.

In this respect, it is possible for Greece to capitalize on successful movies that have already been filmed in the country. Greece can also create suitable conditions in order to attract major film production companies that will bring about the release of respective movies in turn positively contributing to tourism promotion. To this aim, it is necessary to conduct systematic research and studies concerning the agents who influence tourist decisions, while creating the institutional framework for promotion, marketing and evaluation of film-induced tourism.

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VALIDATION OF THE SCALES TO MEASURE CELEBRITY ENDORSERS’ CREDIBILITY AND ADVERTISING EFFECTIVENESS WITHIN THE CONTEXT OF TOURISM

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ABSTRACT

This paper presents the results of a pilot study which was a first step of a larger project to develop a conceptual framework for understanding the effects of celebrity endorsement on the attitude and visitation intentions of tourists. In addition, it provides the rational and background information for all the relevant constructs in the framework. The purpose of this paper is to provide insights into the construction and testing of both the communication and measurement instrument. Discussing these insights is important as it makes the process of instrument construction and validation more transparent which could facilitate replication.

Key Words: celebrity endorsement, destination marketing, principle components analysis

INTRODUCTION

The first part of this paper introduces the topic and outlines the rational for celebrity destination endorsement. In modern marketing campaigns, celebrity endorsers are employed to differentiate and position products, services or even political candidates from competitors. In a similar vein, a destination marketing organization (DMO) could appoint a celebrity endorser to differentiate the destination from the competitors and direct awareness towards their own unique selling propositions. This study focuses on celebrity endorsement because it was found that celebrity endorsers are able to contribute more to increased brand visibility (Friedman & Friedman, 1979; Till, 1998), higher attention levels (Atkin & Block, 1983; Friedman & Friedman, 1979), more positive attitudes towards the advertisement and the product (Atkin & Block, 1983; Friedman & Friedman, 1979; Tripp, Jensen, & Carlson, 1994), and greater purchase intentions (Friedman, Termini, & Washington, 1976) than non-celebrity endorsers. The frequent use of celebrity endorsers, their perceived economic value (Agrawal & Kamakura, 1995), and their apparent effectiveness in endorsing all kinds of goods and services (Till, 1998) underscores the need to examine the celebrity as an effective spokesperson for destinations. Some tourism scholars indicate that the link between a destination and a well-known personality could be of enormous benefit in the promotion of a destination (Holloway & Robinson, 1995) and may attract tremendous media attention (Morgan & Pritchard, 2001). In an age of increasing communication overload, people’s selective perception
mechanism will work harder and by employing an eye-catching stimulus it may help seize people’s attention (de Mooij, 1997). The rational for implementing such a stimulus is that most people make travelling decisions consciously and their travel plans could be influenced or shaped through changes in attitude, and other conditions that contribute to the formation of travel intentions. The probability of a visit can increase considerably if the DMO can favourably change the tourist’s attitude by persuading them to visit their destination. Using various communication instruments, the DMO could positively manipulate the image to increase the destination’s appeal to the target audience (Fakeye & Crompton, 1991; Litvin & Ling, 2000). Hence, a celebrity endorsed campaign may offer a considerable potential to achieve a competitive advantage and provide a point of differentiation for destinations. However, researchers have not thoroughly investigated the phenomenon of celebrities endorsing destinations, which is necessary in order to evaluate and take advantage of its potential. It is likely that as tourism continues to gain economic importance, promotional instruments previously unrelated to tourism research are to be considered in order to investigate their effectiveness. Therefore, this study proposes a modified conceptual framework to assess the potential of celebrity destination endorsement. If the manipulation of the tourist’s attitude and visitation intention are clarified, DMOs could be more confident in launching celebrity endorsed communication campaigns. However, this study will not report the full estimation of the model but only report on the exploratory procedure to developing and assessing the measurement framework. Further evaluation of the structural model will be presented in subsequent publications. For a more detailed review of the phenomenon readers are suggested to consult the following references, for celebrity endorsement (Erdogan, 1999), within a tourism context (van der Veen, 2008) and effects of celebrity endorsement (Amos, Holmes, & Strutton, 2008). The next section of this paper discusses the relevancy of the key dimensions and their manifest variables for the measurement instrument.

LITERATURE REVIEW

Exogenous Constructs

This section discusses both the exogenous and endogenous constructs of the proposed measurement model. A construct may be viewed as a broad mental configuration or a given phenomenon, while an indicator may be viewed as an operational configuration derived from a construct (Barcharach, 1989). It was found that Ohanian’s (1990) three-part measure of source credibility was the most appropriate model to determine effectiveness of celebrity endorsement. Her framework is suitable for this study because the most important source credibility dimensions are presented in one framework in order to assess the perceived expertise, trustworthiness and attractiveness of the source simultaneously. Scholars consistently include the trustworthiness and expertise constructs as dimensions of source credibility (Hovland, Janis, & Kelly, 1953; Ohanian, 1991) and these constructs were found to be key characteristics of celebrity endorsers (Tripp et al., 1994). One of the earliest models encompassing these dimensions is the Source Credibility Model by Hovland et al. (1953). This model has been reviewed by several scholars and it contends that the effectiveness of a message depends on the perceived level of expertise and trustworthiness in an endorser (Dholakia & Sternthal, 1977; Ratneshwar & Chaiken, 1991). Several endorsement studies illustrate that the endorser’s expertise and trustworthiness are important in affecting attitude and intentions to buy an endorsed brand (Lafferty & Goldsmith, 1999; Till & Busler, 1998).
In line with Stafford, Stafford and Day (2002) source credibility seems to provide the best understanding of how a spokesperson can be more effective, depending on their personal characteristics and situational contingencies related to the endorsed product and the targeted audience. The third dimension in Ohanian’s study to assess celebrity endorsement effectiveness is attractiveness. The Source Attractiveness Model by McGuire (1985) has been often been applied to assess the attractiveness of a source. Research demonstrates that consumers tend to form positive stereotypes with attractive individuals, finding that physically attractive communicators are more successful in changing consumer’s attitudes (Baker & Churchill, 1977) and generating purchase intentions (Friedman et al., 1976) than their unattractive counterparts. In fact, one of the reasons why a celebrity may do better than a non-celebrity in generating higher communication effectiveness is his/her attractiveness to the consumer (Chao, Wührer, & Werani, 2005). Several studies report that physical attractiveness has a significant effect on judgment and behaviour (Patzer, 1985; Solnick & Schweitzer, 1999). Not surprisingly that attractiveness has become an important dimension in source credibility models (Patzer, 1985). Therefore, corresponding to previous studies (Baker & Churchill, 1977; Patzer, 1983), this study includes attractiveness as an attribute to assess celebrity endorsement effectiveness. Given the rigor of Ohanian’s study, this study borrows the measurement model to examine the celebrity endorser effectiveness for destinations. Ohanian’s three factors, fifteen-item measurement model has been accepted and replicated by other researchers (Pornpitakpan 2003; Till & Busler 1998) and some indicators correspond with those proposed by other scholars (Feick & Higie, 1992; Walker, Langmeyer, & Langmeyer, 1992).

Endogenous Constructs

Ohanian’s follow up study (1991) and other studies have centred on the relationship between the source credibility factors and intentions to purchase (e.g., Cronin & Taylor, 1992; Woodside, Frey, & Daly, 1989). However, this relationship could be mediated by attitude or other factors. For example, several tourism studies indicate that attitude is an important factor in tourist choice behaviour (e.g., Ajzen & Driver, 1991; Mohsin, 2005; Um & Crompton, 1991). Moreover, various consumer studies support the mediated effects of attitude towards the advertisement and towards the brand concerning purchase intentions (e.g., Burke & Edell, 1989; MacKenzie, Lutz, & Belch, 1986; Mitchell & Olson, 1981), and it appears to be the missing link in current endorsement research. Furthermore, from a tourism perspective, a number of studies have demonstrated that attitude towards destinations influences travellers’ preferences and intentions (e.g., Court & Lupton, 1997; Milman & Pizam, 1995). Emotional reactions to advertisements in influencing consumer decision-making have been measured as attitudes (Bagozzi, Gurhan-Canli, & Priester, 2002), for example, attitude towards the advertisement and the brand (Brown & Stayman, 1992; Mitchell & Olsen, 1981). Moreover, it is often the advertisers’ primary goal to persuade their audience and to induce an attitude change towards their offerings (Walley, 1987). Thus, it seems reasonable to include attitude towards both the advertisement and destination as constructs within the proposed framework.

One of the most important aspects of attitude is its presumed influence on subsequent behaviour, being considered as an important means by which to modify or change behaviour (Bagozzi et al., 2002). Behavioural intention refers to a person’s subjective probability to perform certain
behaviour (Ajzen & Fishbein, 1980; Fishbein & Ajzen, 1975) or to the likelihood of visiting a destination (Moutinho, 1987). Consistent with previous endorsement studies behavioural intentions is included as a dimension in the current framework. The attitude and intention constructs are commonly incorporated to evaluate the effectiveness of source credibility in advertising research (Baker & Churchill, 1977). Hence, the key research constructs in the proposed framework are; attractiveness, trustworthiness, expertise, attitude towards the advertisement, attitude towards the destination and visitation intentions. After illustrating all the relevant constructs it is important to discuss the respective indicators.

METHODOLOGY

A comprehensive model is put forward in order to capture celebrity endorsement effectiveness along with tourists’ attitude towards the advertisement and destination, and their visitation intentions. Most studies regarding factors affecting the effectiveness of celebrity endorsement are US-based (Erdogan & Baker, 2000). Only a few studies have replicated Ohanian’s (1990, 1991) model in an Asian context. La Ferle and Choi (2005) employed it among 275 Korean students and Pornpitakpan (2003) among 880 Singaporean students. Even though more than half of all the celebrity endorsements studies use a student sample (Amos et al., 2008), there has been some controversy to what extent students are able to represent the general consumers. Previous studies regarding the use of students in consumer studies clearly indicate that students are not valid surrogates for adults (Burnett & Dunne, 1986; Khera & Benson, 1970). Therefore, this study is set in the context of Hong Kong as a destination and Mainland Chinese tourists as the target respondents. The next sections will discuss the development of the communication and measurement instrument.

Communication Instrument

For consistency with past studies, the communication instrument applied in this study is a print advertisement (e.g., Lafferty & Goldsmith, 1999; Moore & Reardon, 1987). The print advertisements show a picture of the destination in the background combined with a celebrity endorser. However, they are not presented in this study due to potential copyright restrictions. Nevertheless, the following explanation should give a clear depiction of the development procedure in order to facilitate replication. Full colour pictures were chosen as tourism implies a visual experience and play an important role on the effect of promotional visuals (MacKay & Fesenmaier, 1997). They also communicate affective and holistic content better than words (Eysenck & Keane, 1990). Furthermore, research suggests that advertisements containing colours with higher levels of value and chroma lead to greater liking of the advertisement (Meyers-Levy & Peracchio, 1995). It was decided to place the celebrity endorser on the left because Janiszewski (1988) found that subjects preferred pictorial stimuli more when placed on the left, which encourages the use of the holistic processing resources of the right hemisphere. In addition, to avoid any misinterpretations, the official slogan of the Hong Kong Tourism Board was included. Even though, destinations are often presented as a type of paradise Dann (1996), it should not be that far from social reality (Cohen, 1993). Hence, it was important to find out a realistic and appropriate picture that could represent Hong Kong in a tourism advertisement as perceived by the target respondents. Therefore, a pre-test (n=113) was conducted in
order to develop the communication instrument. Firstly, it was essential to find an appropriate picture that could represent Hong Kong in a tourism advertisement.

Based on frequency, it appeared that a picture of the Wan Chai harbour front was perceived as the most representative picture of Hong Kong for a tourism advertisement and was therefore selected for the advertisement. Secondly, it was important to find four popular celebrities. The participants were asked to list down all the names of the active local and international celebrities they could remember. This procedure followed Ohanian’s (1990) earlier work. The most frequently mentioned local celebrities by the participants were Andy Lau and Maggie Cheung. David Beckham and Britney Spears were the most frequently mentioned international celebrities. Finally, the advertisements were professionally designed by the media assistant at the School of Hotel and Tourism Management at the Hong Kong Polytechnic University. The next section presents the development of the measurement instrument.

**Measurement Instrument**

The questionnaire employed a 7-point semantic differential scale format to measure all the major constructs. Regarding the questionnaire design, two key sources, Czaja and Blair (2005) Dillman (2000) were consulted. The questionnaire was constructed in such a way in which it complied with most of their recommendations. Furthermore, there is evidence of a bias towards the left side of the scale (Friedman & Amoo, 1999). Therefore, the polarization of the scales was randomized to avoid bias caused by the format of the scale. Following Ohanian’s (1990, 1991) framework, celebrity endorsement effectiveness was measured by 15 items encompassing the aforementioned dimensions; (1) Attractiveness (attractive/unattractive, classy/not classy, beautiful/ugly, elegant/plain, and sexy/not sexy), (2) Trustworthiness (dependable/undependable, honest/dishonest, reliable/unreliable, sincere/insincere, and trustworthy/untrustworthy), and (3) Expertise (expert/not an expert, experienced/inexperienced, knowledgeable/unknowledgeable, qualified/unqualified, and skilled/unskilled). To measure attitude towards destination the scales were anchored by good-bad, dislike-like, pleasant-unpleasant, positive-negative and favourable-unfavourable (MacKenzie & Lutz, 1989). In addition, ten items were introduced to measure attitude towards the advertisement. These ten items include both cognitive and affective components for attitude towards the advertisement. Cognitive aspects were measured on five items; unpersuasive-persuasive, uninformative-informative, unbelievable-believable, ineffective-effective, and unconvincing-convincing (Burton & Lichtenstein, 1988). Affective dimensions were measured by five items with endpoints labelled bad-good, unappealing-appealing, unattractive-attractive, unpleasant-pleasant, and unlikable-likable (Janiszewski, 1988). The visitation intention dimension was measured using the following three items: probable/improbable, likely/unlikely and possible/impossible (Yi, 1990). Another set of items was included to measure the respondents' intention representing increasing levels of commitment towards the product (Ohanian, 1990, 1991). These items were combined with the contingent valuation method, which provides an individual with hypothetical opportunities to purchase public goods in the absence of existing information pertaining to a real market (Kim, Wong, & Cho, 2007). In other words, the contingent valuation method attempts to ascertain from respondents what they would be willing to pay under certain hypothetical market scenarios (Lee, 1997). In addition, the method is simple because it is a direct valuation approach,
which aims at eliciting preferences from questionnaires and experiments (Kim et al., 2007). Therefore, ‘willingness to consider’, ‘willingness to inquire’, ‘willingness to visit’, were added in order to determine the respondent’s intentions to visit Hong Kong. All the constructs in the framework were represented by at least five indicators. The reason for this is that a multiple-item measurement has been found to be superior to single-item measurement (Conner & Sparks, 1996). To ensure an high level of clarity, scholars suggest translating the questionnaire through the double translation method (de Mooij, 1997; McGorry, 2000). The study followed this approach and the questionnaire was first translated into the target language (Mandarin Chinese) and then it was translated back into the original language (English). Six translators were selected to translate the questionnaire following the double translation method.

RESULTS

A pilot test was conducted to assess the measurement instrument and check for ‘mechanical’ problems (Oppenheim, 1992). A local research company was contracted and collected 172 questionnaires. The survey was conducted on 10 November, 2007 at a popular shopping location in Guangzhou. Although it is not as rigorous as probability sampling, quota sampling was chosen as the most cost effective means of obtaining a representative sample of potential visitors to Hong Kong. In terms of demographic characteristics of respondents for the pilot study, it did not appear to deviate much from the overall population of Guangzhou visitor’s profile to Hong Kong as reported by the Hong Kong Tourism Board. All the data was screened and it was deemed appropriate for conducting a principal components analysis (PCA). By reducing a dataset from a group of interrelated variables into a smaller set of components, PCA achieves parsimony by explaining the maximum amount of common variance in a correlation matrix using the smallest number of explanatory concepts (Field, 2005). This method seems appropriate as the primary objective is data reduction and to focus on the minimum number of components needed to account for the maximum portion of total variance represented in the original set of variables (Hair, Anderson, Tatham, & Black, 2006). Varimax rotation was selected as it attempts to maximize the variance on factors by minimizing the numbers of variables loading highly on the separate factors of loadings within factors (Kaiser, 1958). It tries to load a smaller set of variables highly on to each of the factors resulting in more interpretable clusters of components (Field, 2005).

After exploring several solutions it appeared that most of the items load on their proposed construct except for the variables ‘honest’ and ‘trustworthiness’, as they loaded on the ‘Expertise’ construct. Therefore, it was decided to group these two items with the Expertise dimension, which tends to increase correlations among measures of the same thing and decrease correlations among measures of different emotional responses (Baggozzi et al., 2002). Furthermore, the variables ‘dependable’, ‘reliable’ and ‘sincere’ reported cross-loadings on several factors. Cross-loadings were deleted as recommended by Comrey (1988), as any one item should be allowed to load on only one component. Pornpitakpan (2003) also excluded the variable ‘sincere’ from her study. Except for ‘willing to visit’, the two other items, ‘willing to consider’ and ‘willing to enquire’ seem to represent another factor. It appeared that ‘willingness to’ is conceptually different from behavioural intentions. ‘Willingness to’, represents a hypothetical and perhaps too optimistic, a situation, which is not realistic and may not reflect behavioural intentions. Therefore, ‘willing to consider’ and ‘willing to
enquire’ were removed. The final solution was able to explain 67.4% of the variance (Table 1). Furthermore, all factor loadings reported an absolute value greater than 0.4, which explains around 16% of the variance in the variable and were therefore retained for interpretation as suggested by Stevens (1992). Table 1 shows that all the factors have four or more loadings greater than 0.6, which means the factors are reliable regardless of the sample size (Guadagnoli & Velicer, 1988). In addition, the Kaiser-Meyer-Olkin value for these data is 0.908, indicating that the PCA is appropriate (Hutcheson & Sofroniou, 1999). Furthermore, the Chi-square value of Bartlett’s test of Sphericity is 3943.30 and being significant at the 0.001 level, suggests the correlations among the items are adequate for running the PCA. After having reached an appropriate rotated solution, it appears that most of the items loaded onto the five components clearly represent the hypothesized dimensions; attitude towards the advertisement, attitude towards the destination, visitation intentions, attractiveness and expertise are all measured by the respective indicators.

Table 1
Principle Components Analysis Major Constructs

<table>
<thead>
<tr>
<th>Component/Item</th>
<th>Loading</th>
<th>Eigenvalue</th>
<th>Variance Explained (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude to Advertisement</td>
<td></td>
<td>12.52</td>
<td>40.37</td>
</tr>
<tr>
<td>Convincing</td>
<td>0.837</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attractive</td>
<td>0.806</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasant</td>
<td>0.797</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Like</td>
<td>0.782</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective</td>
<td>0.755</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td>0.736</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appealing</td>
<td>0.733</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Persuasive</td>
<td>0.730</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Believable</td>
<td>0.679</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Informative</td>
<td>0.678</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visitation Intentions</td>
<td>3.19</td>
<td></td>
<td>10.28</td>
</tr>
<tr>
<td>Probable</td>
<td>0.834</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Possible</td>
<td>0.832</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Likely</td>
<td>0.696</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Willing to visit</td>
<td>0.540</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attitude to Destination</td>
<td></td>
<td>2.14</td>
<td>6.92</td>
</tr>
<tr>
<td>Positive</td>
<td>0.847</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td>0.773</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Like</td>
<td>0.751</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Favourable</td>
<td>0.672</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasant</td>
<td>0.648</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DISCUSSION & CONCLUSION

Although trustworthiness is found to be an important factor in persuasive communication research, it appears to be irrelevant among the respondents for evaluating the credibility of the celebrity endorsers. Moreover, trustworthiness also appeared to have a minimal impact in Ohanian’s (1991) study. She argues that this is because respondents do not associate a high level of trustworthiness with individuals who are paid generously to promote a product. Research indicates that when the source possessed self-interest in the topic, it produced differences in how trustworthy the participants perceived the sources to be (Kelman & Hovland, 1953). In addition, Priester and Petty (2003) note that if message recipients are unsure as to whether a source provides accurate information because of low or questionable trustworthiness, they may feel the need to scrutinize the arguments to ascertain if the communication is indeed cogent and valid. The commercial media plays a significant role in the interpretation of a celebrity image, as well as the familiarity and obsession that may accompany celebrities (Andrews & Jackson, 2001). This may explain why the media as a source was not perceived trustworthy due to the potential conflict of interest. The respondents could not rely on the media as they declared they did not trust them as a source providing celebrity information. It appears that the trustworthiness of the celebrity endorser depends on the media providing information about the celebrity. The two remaining indicators were ‘honest’ and ‘trustworthiness’, and they appeared to load on the construct Expertise. Previous studies that formed a baseline for Ohanian’s work produced similar findings. For example, Simpson and Kahler (1980) found that ‘trustworthiness’ belonged to the ‘expertise’ construct and they note that ‘honest’ seemed to represent ‘believability’. Perhaps the Expertise construct combined with ‘honest’ and ‘trustworthiness’ could be renamed as the ‘Believability’ construct.

Nevertheless, the final solution verifies the majority of the proposed research constructs. As a result Ohanian’s (1990, 1991) source credibility model is successfully applied and extended to assess celebrity endorsement effectiveness for print destination advertisements in the context of Mainland
Chinese tourists visiting Hong Kong. In such a context, this study widens the applicability of the measurement model beyond a single discipline and cultural setting. The model is modified by introducing two attitude constructs. The findings provide support for the proposed modified model to examine celebrity endorsement in a tourism setting among a Chinese sample of general consumers. In addition, the pilot study sheds light on the appropriateness of trustworthiness as a construct to examine source credibility for a celebrity endorser and proposes to reconstruct the expertise dimension. Furthermore, the paper also provides insights into the construction of both the communication and measurement instrument, which makes the process of instrument development more transparent and facilitates replication.

REFERENCES


