

Chapter 1

Asia on My Mind: Understanding Film Tourism in Asia

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1.1 Introduction

The popularity of film tourism, the phenomenon of people travelling to locations or sites because of their association with a movie or TV series, has risen dramatically over the last decade. Arguably, this is not a new phenomenon, as the film and TV industries, with their integral system of stardom and fandom, have influenced people's mobility and tourism practically from the advent of cinema. The rise of the film industry and its stars in the 1920s led to a similar fascination with film locations and the film stars' Hollywood mansions. Also, groups of tourists have visited locations they associate with popular novels and authors since at least the late nineteenth century. Literary tourism is often considered a precursor to film tourism (Herbert 2001; Seaton 1998; Watkins and Herbert 2003). Since the late twentieth century in particular, the majority of TV and film scripts have been inspired by or directly based upon classic literature. Some examples include *The Lord of the Rings* (2001–2003), *Harry Potter* (2001–2011) and *Jane Eyre* (2006, 2011).

Following the release of the movie adaptations of *The Lord of the Rings* (*LOTR*), the impact of the *LOTR* film trilogy (2001–2003) on New Zealand's tourism industry has been widely documented in academic literature (Buchmann et al. 2010; Carl et al. 2007; Roesch 2009; Tzanelli 2004). The exact net worth of the economic impact is difficult to measure accurately because of the complexities and dynamics of the film tourism phenomenon itself. According to Tourism New Zealand, 6% of international tourists to New Zealand cite *LOTR* as being one of their main

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motivations for visiting the country. Since 2004, New Zealand has attracted an average of 47,000 international tourists per year, specifically to film locations associated with *LOTR* (www.tourismnewzealand.com), resulting in an enormous boost to the country's second largest economic sector (Roesch 2009).

Another example concerns the Louvre Museum in Paris, which received a record number of visitors in 2006. This interest was not generated by a famous exhibition but by the fact that the museum figured prominently in the popular thriller *The Da Vinci Code* (2006), a blockbuster movie adaptation of the bestselling novel *The Da Vinci Code* (2005). Thousands of tourists made their way to the Louvre in order to see and confirm with their own eyes the location where the fictional murder had taken place. A similar phenomenon has been experienced by the little Rosslyn Chapel in Scotland, which became one of the most popular tourist destinations in Europe, also as a result of *The Da Vinci Code* (Johnston 2006). Two more recent examples are the *Games of Thrones* tour in Dubrovnik, Croatia (Waysdorff and Reijnders *in press*), and the Millennium Tour in Stockholm, Sweden (Van Es and Reijnders 2016).

It is hardly surprising that film tourism has attracted considerable academic attention. The phenomenon has been labelled film-induced tourism (Beeton 2005), movie-induced tourism (Riley et al. 1998), television-induced tourism (Connell 2005; Riley et al. 1998; Su et al. 2011), film tourism (Yen and Croy 2016), cinematic tourism (Tzanelli 2004, 2013), media-related tourism (Busby and Klug 2001), media tourism (Reijnders 2011), media pilgrimage (Couldry 1998) and screen tourism (Kim 2010).

Varied as these terms and disciplinary approaches may be, current film tourism literature appears 'very broad and inclusive in its coverage by conflating many different genres of media programmes' (Kim and Long 2012, p. 174). Thus, the apparent interchangeability of Hollywood blockbusters with niche arthouse 'foreign'-language productions has been a point of criticism.

Despite the above-mentioned criticism, the generic term *film tourism* defined as 'visitation to sites where movies and TV programmes have been filmed as well as tours to production studios, including film-related theme parks' (Beeton 2005, p. 11), is the definition adopted in this book. The reasons for this are that the term is widely used in related literature and appreciation of the complexities and dynamics of the film tourism phenomenon as a distinctive field of research.

As highlighted by Beeton (2010), Reijnders (2011) and Connell (2012), film tourism is a true testimonial to an interdisciplinary or multidisciplinary research area that involves work from psychology, media and audience studies, cultural studies, cultural geography, cultural heritage, marketing and environmental studies. The time and effort that both scholars and stakeholders have invested in the study of film tourism have led to a much better understanding of the phenomenon in recent years.

While there has been a welcome growth in academic attention to the topic of film tourism, some critical gaps remain in the knowledge about this phenomenon. Five pressing questions have been identified. In the following sections, these five concerns will be outlined one by one. This exposition will be followed by a focus on the particulars of film tourism in Asia, before finishing the chapter with an overview of

the separate contributions that comprise this book. This will clarify how the authors and other contributors have tried to tackle the gaps in knowledge mentioned below.

1.2 Studying Film Tourism: Gaps and Challenges

First, little is known about the dimensional aspect of film tourism relating to media content: why do some films and TV series lead to film tourism while others do not? Film scholars such as Bruno (2002) and Ruoff (2006) have highlighted the strong links between film and notions of space. But how is this expressed in terms of tourism? Do different genres possibly lead to various subtypes of film tourism? These questions have been partly posed in previous studies (Kim and Long 2012; Roesch 2009; Reijnders 2011), but no satisfactory answers have yet been given. How are the selected shooting locations represented, and what significance does this representation have for the theme and the development of the plot? How do these representations differ from genre to genre and from country to country, and what role does this representation have in influencing whether or not the landscape becomes popular (cf. Reijnders 2011)? Instead of using either a text-based or location-based approach, along the lines of the disciplinary divides between media studies and tourism studies, this book advocates a combination of both approaches, integrating content and tourism behaviour.

Secondly, few studies have been conducted on film tourism as a government strategy or policy from a critical cultural policy study approach (Kim and Nam 2016; Lewis and Miller 2003). While attracting, hosting and promoting film and TV productions have become important government strategies in an increasing number of countries, including developing ones, little research has closely examined film tourism policies and their effects on cultural policy, media economies, tourism and creative industries and host communities (cf. Martens 2013: 26). For example, whereas Nollywood tourism is mainly based on individual entrepreneurship, as the Nigerian government lacks control, this turns out to be the opposite in Brazil, where the national government is actively engaged in promoting film tourism, often associated with Latin American versions of daily TV soap operas, especially 'telenovelas'.

In a similar vein, this field of tourism policy and regulation research seems to be more marginal in Asian contexts where the notion of creativity and connections with tourism is very recent and still in its infancy. Some exceptions include existing studies such as the *Hallyu* phenomenon and its impact on tourism growth and new tourism patterns (e.g. film tourism) in South Korea (Kim et al. 2009; Kim and Nam 2016) and Japanese studies examining contents tourism and popular culture related to Japanese animation or manga (Beeton et al. 2013; Ng 2008; Seaton et al. 2017). It is noteworthy that Hong Kong, Singapore, Thailand and Taiwan have also positioned themselves as leading nations in cultural and creative industries and formulated and implemented supportive government policies promoting the development of cultural and creative industries in conjunction with the tourism industry as a

vehicle for creative development (Chang and Lee 2015; Hui 2006; Ooi 2007). The Thai government's national support and master plans and policies for the development of the creative economy in the tourism sector also exemplify this trend (Wattanacharoensil and Schuckert 2016).

Thirdly, existing academic knowledge about film tourism is still highly fragmented and mostly focuses on destination marketing and a management perspective, often leading to narrowly focused findings that fail to provide a holistic understanding of the impact of film tourism. While this narrow approach has enhanced our understanding of destination image, destination choice and film tourist motivations (e.g. Beeton 2010; Connell 2012; Croy and Heitmann 2011; Kim 2012b; Kim and O'Connor 2011), there has been little research on the impact of film tourism, in particular on local or host communities and residents of film tourism locations (Connell 2012; Yoon et al. 2015). Of particular note is the scarcity of film tourism impact research from a multiple stakeholder perspective.

This lack of existing relevant literature exclusively focusing on residents' perceptions of film tourism impact has meant that little scholarly attention has been expended on advancing the conceptual understanding of how tourists perceive and evaluate their impact on the communities and place/space changes of film tourism destinations. Similarly, little is known about governments' perceptions and evaluations of the impact of film tourism on host communities, even though governments at all levels are widely acknowledged as the most influential stakeholders in tourist destination development and regional competitiveness (Liu 2003; Ruhanen 2013). Indeed, governments control most tourism planning tools and take a large amount of responsibility for any issues related to tourism development and its impact. In this regard, it is tourists as users and governments as policymakers and/or developers that are seen as the prime source of the 'problem' or 'issue', yet to date, they have rarely been regarded as part of the 'solution' or a subject of investigation within the context of film tourism. It appears to be most scarce in the Asian context.

As such, a holistic understanding of the perceived impact of film tourism on host communities among tourists, governments and local communities will help build a stronger foundation for management strategies targeting film tourists and is designed to reduce its negative impact and maximise its positive effects. In addition, the current literature on the impact of film tourism still heavily relies on previous studies on community perceptions of the impact of tourism and attitudes towards associated tourism development in the context of *general* tourism destinations. The specific characteristics of film tourism, however, need to be taken into account to conduct more accurate research on the impact of film tourism. One such characteristic is that the general public's fixation with films or TV programmes can be short lived. This means that there are considerable risks for potential film tourism locations seeking to develop film tourism products in a more sustainable manner. It is therefore assumed that the potential impact of short-term film tourism will not be completely identical to the impact generated by often longer-term general tourism.

Fourthly, another important concern that to date remains largely unanswered is the significance of film tourism to the tourists themselves. It is remarkable that we

know so little about this, for it is precisely their personal experiences and the significance they ascribe to the events that form the crux of the phenomenon. Some studies (Kim 2012a; Reijnders 2016) have suggested that audiences develop a form of familiarity with the filmed locations. From the perspective of human geography and environmental psychology, Tuan (1974) defined this as *topophilia*, or love of a particular place. According to Reijnders (2016, p. 675), stories have the potential to create new, or contribute to, existing forms of topophilia, associating certain narrative sites with ‘positive values such as security, nostalgia, happiness, freedom and safety’.

Thus, film tourists’ experiences can go beyond the tangible cognitive dimension of the filmed locations (Couldry 1998). They can be appreciated as a memory or nostalgic structure in which this appreciation can elevate the filmed locations to become more symbolic and ritual places (Couldry 1998; Kim 2010), a ‘sacred site’ (Seaton et al. 2017) or ‘imagined landscape’ (Reijnders 2016). This is because audience involvement is the centre of the audience viewing experience that will then lead to and contextualise a personalised film tourism experience (Kim 2012a). In this respect, Connell (2012, p. 1019) states that ‘emerging research on the social psychology of film tourism is a welcome step forward in producing more in-depth explanations of the link between film and tourism’. However, this concern is not sufficiently addressed, and theory in this field of research is still less developed than might be hoped (Connell 2012).

Last but not the least, and partly related to the concerns stated above, is the striking fact that the great majority of existing studies on film tourism focus exclusively on Western examples, predominantly from the UK, Ireland, Australia and the USA, with a handful of exceptions (Dung and Reijnders 2013; Kim et al. 2009; Kachipande 2013; Kim and Nam 2016). In this regard, Kim et al. (2009, p. 311) correctly state that ‘the longstanding pervasiveness and power of Hollywood as a source of global imagery is generally unchallenged in much of the work carried out on film tourism’. It is also related to ‘the hegemony of the English language as the foremost mechanism of narrating what is on the screen (Kim et al. 2009, p.311)’. However, this Western focus and paradigm tend to overlook the fact that the face of the media industry, including the creative industry as well as the tourism industry, has been undergoing an unprecedented rapid and radical change on a global scale.

At the same time, there are other centres and sources of screen imagery and narrative, for example, in Asian cinema and media production, from countries such as China, India, Hong Kong, South Korea and Japan. Therefore, it would be inaccurate and problematic to presuppose audience reactions and tourist behaviours associated with film tourism if future film tourism research were restricted to the immediacy of the English language and the recognisable histories and traditions of Western screen production. More in particular, due to the fixation on Western examples, little to no attention has been paid to cross-cultural differences in cinematographic, musical or literary traditions and their possible effect on film tourism. For example, Bollywood cinema is well known for featuring songs, referred to as ‘filmi songs’, as an integral feature of the plot. How do these popular song-and-dance routines affect the film tourist experience, which is, in a Western context, said to be mainly *visual* (Roesch 2009)?

Also, the global tourist flows can no longer be characterised as a (neo-)colonial phenomenon in which the white, Western tourist consumes the 'exotic otherness' in the non-West. Instead, people from the BRIC countries are increasingly present in the global tourist flows (Matusitz and Payano 2012; Smith 2009), partly driven by images from their own film industries. It is also noteworthy that the rise of the middle classes in several countries in Southeast Asia will lead to the creation of a new pool of potential film tourism. These developments call for a broader, more global approach to film tourism that takes into account possible commonalities and differences in the development and experience of film tourism in different cultural settings.

The question arises as to how a global approach to film tourism can be advocated while at the same time limiting the analysis in this edited volume to one specific continent: Asia. From a global perspective, one could indeed criticise such a geographic focus and question whether there is something typically 'Asian' about the different case studies collected in this volume. On the one hand, it is obviously true that film tourism in India is quite different from film tourism in Japan or Indonesia. There are so many differences between these national media cultures that it is hard to maintain the idea of a single univocal 'Asian' film tourism. Certainly, looking at the chapters collected in this volume, the diversity is more striking than the few similarities found. Furthermore, in most examples that are described in this book, a strong influence of 'non-Asian' factors from the West and beyond can be detected – be it Western tourists, cinematic traditions from Hollywood or global financial flows affecting the face of film tourism in Asian countries.

On the other hand, as will hopefully be demonstrated in the next section, it is safe to say that Western hegemony in film and TV production has been challenged in recent decades. Across the Asian continent (as well as in Africa and South America), we can see new media centres popping up, producing more and more movies and catering to a larger audience than the average Hollywood blockbuster. These 'new' media centres became popular in the 1990s and the first decade of the new millennium. They usually produce films and TV series that are firmly rooted in local or regional cinematic traditions, policy configurations and audience perceptions. At the same time, industries like Bollywood make abundant use of film conventions and genre characteristics borrowed from European/American cinema – remodelled for local uses and preferences. In that sense, Asian film cultures are prime examples of hybrid, multi-faceted cultures consisting of both global and local elements. As such, Asia offers a promising point of departure for exploring contemporary film cultures and related examples of film tourism from a global perspective.

1.3 Film Tourism in Asia

It should be acknowledged that these gaps form a very useful context and starting point for this edited volume. This is the first in-depth examination of the breadth, scope and trajectory of the film tourism phenomenon in Asia. It is timely and crucial

to a more comprehensive understanding of film tourism from the Asian tourism perspective, as described above, particularly in light of the increased volume of media production and consumption in the pan-Asian regions of the world and the consequent potential film tourism destination development that will ensue. In this context, the significance of India (e.g. Bollywood), Japan (e.g. contents tourism) and South Korea (e.g. *Hallyu* or Korea Wave) as leading exporters of popular media content including films, TV dramas and animations has, to a limited extent, been documented in relevant literature.

For instance, India provides a relevant example for studying processes of globalisation and film tourism in non-Western contexts, since its film industry, comprised primarily of Bollywood, has grown into the world's largest film economy, surpassing Hollywood in terms of production and viewership since 2004 (Kavoori 2008) (see Chap. 2 in this book). Recent figures show that 1827 digital Indian feature films were issued certification in 2014–2015 (Central Board of Film Certification 2015). Bollywood productions set in India boost tourism to a large degree by commodifying 'Indianness' and (re)producing cultural stereotypes through the essentialist perspective of an internalised Western 'mediatised gaze' (Urry 2002). These productions contain self-representations of popular Indian clichés such as spirituality, timelessness, exotic colours, etc., reminiscent of *Lonely Planet* visual aesthetics (see Chap. 14 in this book). Bollywood constructs and brands 'Indian spatial and cultural identity' in conjunction with Western stereotypes of 'the Orient', leading to practices of 'self-Orientalism' (Yan and Santos 2009).

The effects of Indian Bollywood films on Indian diasporic communities around the world have also been noted in the context of film tourism (Bandyopadhyay 2008) (see Chap. 10 in this book). It is certainly an important subject area to be investigated further, considering the vast diasporic Indian community and the rise of the Indian middle class in global tourist streams. However, there has been scant research on film tourism related to Indian films and how this affects tourism to and in the country. However, strategic efforts to leverage the potential of film tourism in India have recently emerged at national, state and corporate levels.

Though very little attention has been paid to the film tourism phenomenon in Japan in the English-language literature, Japan offers a fascinating new perspective on film tourism in general and the convergence of tourism and popular culture in particular. This comes from the introduction of a new term, *contents tourism*, in the early twenty-first century. The term represents tourism induced by various creative elements of Japanese popular culture forms such as animation and manga (Beeton et al. 2013; Seaton and Yamamura 2015; Seaton et al. 2017) (also refer to Chap. 4). The continuity of both the domestic popularity and the global appeal of Japanese popular culture triggered this development, and the Japanese government has actively promoted a national branding strategy associated with contents tourism. Prior to that, anime tourism and *Taiga drama* tourism, a popular historical series format of TV drama, mainly involving domestic tourists, have been examined in various studies addressing Japanese sensibilities and comprehension (Okamoto 2015; Seaton 2015).

In comparison, the popularity and influence of Korean popular culture are not relatively new. The phenomenon has been labelled *Korean Wave* or *Hallyu* since the 1990s and is often described as a ‘cultural tsunami’ (Dator and Seo 2004). With no consensus on its definition and scope, it generally encapsulates Korean TV dramas, movies, variety TV shows, pop music (K-pop), computer games, fashion and cosmetics and food (Kim et al. 2009). The spin-off effect of the *Hallyu* phenomenon has been noted in a variety of ways. For example, about 60% of international inbound tourists claim that their decision to visit Korea was mainly influenced by the *Hallyu* phenomenon. It is estimated there are more than 3.3 million enthusiastic *Hallyu* fans around the world (KNTTO 2014), and *Hallyu* is worth US\$5.6 billion in economic value and US\$95 billion in asset value (Hallyu Future Strategy Forum 2012).

While there have been ongoing debates on the continuing popularity and sustainability of *Hallyu*, both industry practitioners and academic researchers across multiple disciplines have addressed its significance and thus examined this social and cultural phenomenon through various lenses, including cultural studies (e.g. Cho 2011; Huang 2011; Joo 2011), fandom studies (e.g. Kim 2015; Madrid-Morales and Lovric 2015) and media studies (e.g. Hanaki et al. 2007; Oh 2009; Ryoo 2009; Shim 2006). Another important concern is tourism studies associated with its broader impact on Korean tourism and creative industries. Korean TV dramas, referred to as K-dramas, are the centre of the previous studies (e.g. Kim 2012a, b; Kim et al. 2007; Kim et al. 2009; Kim et al. 2010; Kim and Nam 2016; Lee and Yoo 2011; Su et al. 2011; see Chap. 11 in this book).

Despite its faded popularity and diminishing momentum, Hong Kong is – and at least has been for quite some time – another important geographical location in the context of film tourism in Asia. Hong Kong used to be the centre of Asian cinema and has catered to the Asian film markets that include mainland China, Taiwan, Singapore, South Korea, Japan and Malaysia since the 1970s. Prior to the new millennium, Hong Kong films gained unrivalled popularity as the hub of the Asian film industry (Wong and McDonogh 2001). It reached its pinnacle of production in the 1990s with an average of 150 films per year (Hong Kong Film Archive 2011). This led to an era of cultural renaissance for Hong Kong cinema until the late 1990s. The momentum was often termed ‘harbour wave’ (Jang 2011) and ‘Hollywood in Asia’ (Weng 2008) and was described as a ‘social syndrome’ in many countries, including Taiwan and South Korea.

In those days, it was no exaggeration to assert that watching a Hong Kong film in a theatre was a luxury, a prime leisure and an entertainment activity. Asian film audiences grew up watching many film celebrities in Hong Kong films of diverse genres, such as Chinese martial arts, action, culture, history and romance. For example, Bruce Lee is second to none as the iconic star of Hong Kong films in his collection of martial arts films such as *The Big Boss* (1971) and *Enter the Dragon* (1973). Also, Hong Kong movie stars such as Chow Yun-Fat, Andy Lau, Tony Leung Chiu Wai, Stephen Chow and Maggie Cheung enjoyed immense popularity (Hong Kong Film Archive 2011).

Hong Kong films and their stars have now become a trigger for memory and nostalgia of the Asian audiences who were exposed to and grew up with Hong Kong films in those days. In the wake of their memories of these films, middle-aged people in particular often visit the Hong Kong Heritage Museum and *Avenue of Stars* associated with Bruce Lee's memorabilia. Also, avid fans of *Chungking Express* (1994) wander through the Central-Mid-Levels escalator, which was used as one of its filmed locations, listening to *Dreams* originally sung by The Cranberries and *California Dreaming* by The Mamas and The Papas. This shows a notably different perspective and dimension of film tourism in the context of Hong Kong (see Chap. 9 in this book).

While India, Japan, South Korea and Hong Kong are currently the most important centres in terms of (potential) film tourism in Asia, the following chapters are not restricted to these four national contexts. All chapters of this book draw together empirical research across a range of contemporary examples of film tourism in Asia, sometimes from a comparative perspective. This provides a holistic picture of the phenomenon of film tourism in Asia. It encompasses case studies from around the pan-Asia regions such as China, India, Japan, South Korea, Thailand, Hong Kong, Indonesia and Singapore.

1.4 Chapter Overview

1.4.1 Part I: Histories and Current Developments

While many of contributions of this edited volume touch upon the themes of evolution, transformation and trajectory in the Asian contexts of film tourism, the first part entitled 'Histories and Current Developments' constitutes three key chapters that all offer a historical perspective of the interrelation of tourism and cinema in, respectively, India (Chaps. 2 and 3) and China (Chap. 4). In Chap. 2, Jennifer Laing and Warwick Frost show how Western cinematic representations of Asia for a long time mainly focused on the nineteenth century, emphasising a romanticised imperial past. This dominance of the past has been challenged in more recent film productions. As Laing and Frost show, based on an in-depth textual analysis of movies set in India, films like the American *The Darjeeling Limited* (2007), the British *The Best Exotic Marigold Hotel* (2011) and the Australian/Indian co-production *UnIndian* (2015). These films deal in more or less similar ways with representing contemporary Indian society. In these films, India and Indian culture are portrayed as attractive and accessible to Westerners, without being blind to the contradictions and conflicts that are part of the current modernisation process in India. The protagonists of these movies are shown having difficulty with adapting to the Indian environment and seem to be caught in their tourist bubble, but in the end, their journey through modern India turns out to be a valuable, longed-for stage for personal transformation.

In Chap. 3, 'Film Tourism in India: An Emergent Phenomenon', Biswas and Croy likewise start with an overview of the emergence of film tourism in India by acknowledging both key determinant opportunities and challenges that may influence the potential of film tourism to and in the country. According to the authors, India is arguably one of the largest film production nations in the world and would therefore be expected to be one of the largest film tourism destinations. Indeed, there are key determinant factors to support this hypothesis. These factors include (1) the diversity of Indian films characterised by the linguistically and culturally diverse Indian audiences in as many as 40 languages, (2) the increased use of India as the background and foreground of internationally produced films, (3) the rapid transition or transformation from family-run domestic film production to more co-production with international production firms and (4) the increased efforts to capitalise on the potential of film tourism at national, state and corporate levels. This is in line with the increased focus of the Indian Ministry of Tourism on film tourism as one of the ten prioritised tourism domains. However, the current infrastructure bottlenecks, the absence of a national film commission and the scant research on film tourism related to Indian films from various perspectives are identified as key challenges that will play a role in the future growth and prospects of film tourism in India. Thus, Biswas and Croy, in Chap. 3, recommend an urgent and timely call for further research on film tourism in India. This will enhance the current limited understanding and knowledge of the complexity, multiplicity and dynamics behind the potential of film tourism in India.

In Chap. 4, Zhang and Ryan attempt to introduce a historical overview of the emergence of literary and film tourism phenomenon in the context of China by addressing the social, cultural and political changes and their impact on the tourism and film industries. In this chapter, the past, present and future of film tourism in China are presented chronologically with selected examples and supportive material. These materials include the case of Grant View Garden, a constructed film set where a Chinese TV series based on the classical novel *The Dream of the Red Chamber* was filmed. The authors also highlight that film tourism has come to require both local administrations and film industries to make popular films and TV series that can serve as an effective marketing tool to promote destinations in ways consistent with local and national policies in the Chinese context.

1.4.2 Part II: The Impact of Film Tourism

The second part, covering Chaps. 5, 6, 7 and 8, specifically tackles the third critical gap identified above in the current literature of film tourism. This part aims to provide a more holistic understanding of film tourism impact from various stakeholders' perspectives. Scherer and Thelen, in Chap. 5, introduce a domestic touristic phenomenon induced by the Japanese morning drama, known as the *asadora*. This is a very popular and unique format of Japanese TV drama genre that originated in the early 1960s. Based on the case study of *Mare* set in Ishikawa Prefecture located

in the central part of Japan's main island Honshū, Chap. 5 investigates the impact of film tourism from a multi-stakeholder perspective, bringing to the fore the voices from the fans, the media producers as well as the local communities. The involvement of multiple stakeholders in this case lies in the common belief that film tourism can contribute to the economic revitalisation and regeneration of their region. The authors, however, highlight the complex and multilayered nature of networks and actions of various parties with different interests and goals in terms of film tourism development and promotion. For that reason, it is noteworthy that mere interpretation of film tourism as a strategic planning option for local governments would bear various risks, in particular for the local community. This is because of the fact that an increase in tourists visiting filming locations never appears to be a quasi-automatic effect as expected. The authors also thoughtfully offer general insights on the opportunities and risks of film tourism that would make their specific case study more relevant beyond the Japanese context.

In Chap. 6, Taylor brings to our attention and revisits a relatively well-known film tourism destination associated with a blockbuster film *The Beach* (2000). This film is arguably one of the most significant factors influencing the development of tourism on Phi Phi Island, Thailand. *The Beach*, based upon the novel by Alex Garland in 1996, describes a backpackers' quest for a utopian island. However, the novel was not intended to celebrate backpacker culture but to criticise it. Regardless, the book and the subsequent film immediately opened the floodgates to millions more backpackers joining the multitude already making their way along the well-trodden tourist trail to the island. *The Beach* forms the core of Phi Phi's tourist product, recognising and capitalising upon the economic benefits associated with fulfilling the desire to visit and be photographed in the same location as Leonardo DiCaprio, even though it is saddening and disappointing when the islands have so much else to offer. As expected from the chapter's title '*The Beach goes full circle?*', Taylor intelligently attempts to explore the debates and controversies surrounding the multilayered impacts of *The Beach* (2000) on Phi Phi Island and map out the nature of tourism development from the point of filming to the present day, based on her longitudinal ethnographic research. It also considers the long-term impact of the film. Her approach is welcomed and appreciated, given that much of the previous research on film tourism impacts is descriptive and involves one-off cases, which means that longitudinal studies are still very limited. Potential readers will be welcomed to challenge themselves to answer her primary question, 'has the Beach gone full circle?'

The common denominator of Chaps. 7 and 8 is the case study of the Hollywood film *Eat Pray Love* (2010), based on a book written by Elizabeth Gilbert. This film is primarily set and filmed in Ubud, Bali, which is selected by the authors of both chapters. The Indonesian government has recently realised the great potential of film tourism for the nation following the unprecedented pulling power of this particular film and the original book – which was published in 2006 and has sold over 10 million copies worldwide. Bali as a tourism destination is now strongly associated with the *EPL* phenomenon. As described by Mowbray (2012), "It is

impossible to ignore the *Eat Pray Love* pilgrims in Ubud. Solo female travellers in their forties and fifties, wearing sun-proof clothing and seen cycling Dutch-style gearless bikes up impossibly steep hills ... To call *Eat Pray Love* an 'industry' is not an exaggeration".

Despite the growth of film tourism associated with *Eat Pray Love* (2010), there has been a paucity of academic attention for this unique case study, given that tourism was already an established industry prior to the release of the *EPL* book and film. However, since their release, the tourism products offered in Ubud have been significantly transformed by an influx of tourists seeking to have their own *Eat Pray Love* experience (O'Connor and Kim 2014). In Chap. 7, Park aims to analyse and discuss how the tourist experience has been transformed over time in Ubud, Bali, in part by the impact of the Hollywood film *Eat Pray Love* (*EPL*). Similar to Taylor's chapter on *The Beach* (2000), Park also adopted a longitudinal study, but this time, an auto-ethnographic approach was employed, using direct observations and experiences, informal conversations with locals and other tourists, photographs and field accounts of the tours in June 2010, July 2013 and April 2016. According to Park, a sudden influx of *Eat Pray Love*-motivated tourists has resulted in dramatic and long-lasting changes to the existing tourism products and activities offered in loco. The two most significant changes that have taken place as a result of the impact of the film *EPL* are the commodification of agricultural places and the commodification of social practices and sacred rituals. During this process, new hybrid forms of tourism experiences have been created, which have in turn led to the enrichment of the tourism experiences on offer in Ubud. What is important in Chap. 7 is a shift in the research perspective, in theoretical terms, from traditional triple bottom-line assessments of tourism impact (i.e. socio-cultural, environmental and economic) towards tapping into the different ways tourism contributes to and detracts from the change in role and function of places by adopting the typology of places in a destination (i.e. tourism places, shared places and non-tourism places) from the study of McKercher et al. (2015).

In comparison, in Chap. 8, Kim, Suri and Park address a research paucity in the field of film tourism from a local community perspective. Since current film tourism literature predominantly focuses on development, marketing and management of potential and actual film tourism locations, this leaves vast scope for future research on local community's perceptions and attitudes towards film tourism impact. Similar to Park's research presented in Chap. 7, the authors adopted a longitudinal approach to examine and discuss how, and the extent to which, local residents' perceptions and attitudes towards the impacts of film tourism at a film tourism destination have changed, been transformed and/or adjusted over time. Kim et al., in Chap. 8, summarise that during the film production stage, local communities generally had positive perceptions and attitudes towards the impacts of film tourism and anticipated further positive indirect effects of the film's production in the future. However, their generally positive perceptions and attitudes gradually began to change during the post-production effect (PPEF) phase, leaving them with mixed perceptions and attitudes. The authors also raise issues about the role of government and self-efficacy

in place identity in the Indonesian context, which will be applicable in a wider context.

1.4.3 Part III: The Film Tourist Experience

The third part introduces and discusses various psychological aspects and dimensions of tourist behaviours and experiences associated with film tourism from multiple case studies. To a large extent, Chaps. 9, 10, 11 and 12 in this part collectively aim to critically and synthetically respond to the aforementioned fourth critical gap in current film tourism literature. To do this, in Chap. 9, Kim and Kim correctly postulate that the role of nostalgia has, until now, not been fully theorised and integrated in related theories on film tourism. Nostalgia on its own plays a crucial role not only in stimulating perceived familiarity with certain locations but also in motivating tourists to visit the locations and satisfying on-site experiences in the context of film tourism. Chap. 9 has a particular focus on those Korean audiences who were exposed to Hong Kong films produced from the 1970s until the late 1990s. It examines and identifies the role of nostalgia in the development of future film tourism products and activities in Hong Kong. Kim and Kim conclude that stronger feelings of nostalgia and sentimentality, particularly associated with film content, film stars and film backdrops, are crucial to the support needed for the development of Hong Kong film tourism-related tour programmes.

While the great majority of previous film tourism studies have been devoted to understanding factors influencing likelihood of an audience's future intention to visit filmed locations (e.g. familiarity, cultural proximity, audience involvement), Tham and Kim, in Chap. 10, address a critical gap in our current understanding as to the determinants that actually *hinder* tourist intentions to visit film tourism locations. Chapter 11 thus attempts to elucidate some of these factors using the case of the Korean TV drama series *Descendants of the Sun* (DOTS). This successful Korean TV series was filmed across several locations in Korea and Greece. Chapter 10 identifies three important mitigating factors that have affected the propensity of the audience to visit Greece: safety, affordability and accessibility and familiarity. These hindering factors were dramatically diminished when participants assessed Korea as a potential film tourism destination associated with DOTS, showing how participants cognitively appraised destinations that were concurrently featured in media programme(s). Knowing more about these hindering factors will lead to better informed theory and practice in seeking out destinations to take advantage of the potential of film tourism demand.

The film tourism experience is further explored and conceptually expanded upon in Chaps. 11 and 12. In Chap. 11, Xu and Reijnders introduce China's Hengdian World Studios, the world's largest outdoor film studio that is called the 'Hollywood of the East'. Here, more than 20,000 people have registered with the actors' union. This chapter focuses on the motivations and experiences of extras from Hengdian who immerse in film studios as constructed or built filmed locations for a longer

period. This is in contrast to previous studies on motivations and experiences of film tourists that mainly concern *short-term* tourists, for example, those participating in a 2-hour tour or visiting film locations individually as part of a day trip. Xu and Reijnders also postulate that the extras' motivations and experiences will likely differ from those of short-term film tourists and have the potential to deepen our understanding of the close relationships between film, experience and place. By shedding light on the meanings behind extras' experiences, Chap. 11 also offers an original perspective on both the symbolic and practical power structures of the Chinese film industry.

Shao and Gretzel's Chap. 12 on a cross-cultural comparison of volunteerism between the Chinese and Americans, motivated by popular local TV dramas, is in an ideal position to identify research gaps of current film tourism literature: neither the connection between film tourism and volunteerism nor the differences between Chinese and American film-induced voluntarists have been adequately studied. Based on a qualitative 'netnographic' study of online fan conversations, they examined the phenomenon of voluntourism among fans of two very popular TV dramas in China and the USA, *Soldier Sortie* (2007) and *Lost* (2004–2010), respectively. They suggest that *Soldier Sortie* fans in China act more like a virtual charity organisation, while *Lost* fans engage with an existing charity organisation. Volunteering programmes initiated by *Soldier Sortie* fans have taken on an important role in propelling the development of some tourist destinations in rural areas of the province where the series was shot. Moreover, *Soldier Sortie* fans act not only as donors but also as organisers and auditors, choosing and determining which school to help. This reflects the much stronger level of connectivity and activism among Chinese fans. Shao and Gretzel highlight how film tourism can be more than just visiting film locations – for some of these tourists, simply checking the boxes is not enough.

1.4.4 Part IV: Transcontinental Film Tourism

In our discussion of the gaps and challenges in the field of film tourism (see above), we advocated a global approach to film tourism. This challenge is taken up explicitly – but not exclusively – in the fourth and final part of the book. The final part of this book looks at examples of film tourism that include either tourists or films from other continents and, where possible, include the perspective of diasporic audiences. Chapters 13, 14, 15 and 16 offer a fresh perspective on transcontinental cultural exchanges between film tourism hosts and guests. For example, in Chap. 13, Dung and Reijnders examine how Chinese and Taiwanese tourists imagine Europe and how these imaginations are being realised, challenged and modified during their concrete tourist experiences of Paris, France. According to Dung and Reijnders, the Chinese and Taiwanese experience of Paris is characterised by an ongoing negotiation between media-inspired fantasies – dominated by American movies – and personal experiences of the 'real' Paris. As a result, the way these tourists imagined Europe before their visit is reinforced but also challenged. Also, Chinese tourists

tend to develop a hybrid perspective, which means that they learn to re-appreciate Paris in its complexity while reconstituting their own cultural identity vis-a-vis the European Other.

The Euro-Asian perspective is further explored in Chap. 14. It centres on the German Village in Namhae, South Korea, which was built over a decade ago as a tribute to the Korean workers who lived in Germany as *Gastarbeiter*. The author, Desmond Wee, explores the question of identities of the ‘locals’ as portrayed in the film *Endstation der Sehnsüchte* and juxtaposes this alongside the huge influx of ‘tourists’ indulging in the photographing of experiences on the film set of the Korean TV drama *Couple or Trouble*. What emerges from this research is a mediation of experiences that explores the nexus between the impact of film and television on the cultural heritage of residents in film tourism locations on the one hand and the convergence of mediatisation, globalisation and identity through film on the other.

Questions of cultural heritage and nostalgia within the context of a specific diasporic community return in Chap. 15. Based on the case of the Indian diaspora in Hawaii and their consumption of Bollywood films, Bhattacharya tries to elucidate how the Indian diaspora located on an isolated island maintains its connection with its homeland. What sustains their nostalgia, in a place thousands of miles away from home? Bhattacharya argues that Bollywood films serve as an active medium through which the distance between the diaspora and the homeland is erased. The diaspora population remains physically away from their country but constantly attempts to be connected with their homeland emotionally and psychologically while watching Bollywood films. Bhattacharya’s analysis presents the social and cultural impact of Bollywood films on the Indian diaspora in Hawaii in terms of their travel decisions and social interactions.

The final chapter of this book considers the ways that elements of Japanese heritage have been incorporated into the contemporary Hollywood theme parks of Disney (Tokyo) and Universal Studios (Osaka), resulting in an attraction quite different from their US counterparts. This presents a significant change to the way in which these places have been traditionally developed, resulting in a ‘glocalised’ tourist attraction that appeals to both Japanese and foreign visitors. By taking a cultural landscape approach, Sue Beeton and Philip Seaton uncover the cultural layers of these two theme parks, resulting in a deeper understanding of the relationship between Western and Asian culture, presenting a popular culture phenomenon that transcends the traditional monocultural approach. Beeton and Seaton conclude that theme parks should be seen as more than bland, ‘placeless’ places of Western cultural imperialism.

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Part I
Histories and Current Developments