

Some Overlooked Drawbacks of Japanese Media-Induced Tourism: A Critical Reinvestigation

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I . Introduction

More and more researchers started to focus on and tackle the area of investigation toward tourism behaviors prompted by wide-ranging sort of information medium such as movie, TV drama, music, and internet. This area of investigation is called media-induced tourism. The media-induced tourism has been studied for more than twenty years world-widely.

In Japan, the amount of studies on this topic also ascends rapidly. Some tourism introductory textbooks assigned a chapter on film tourism (Nakamura 2006), as well as animations such as *'Lucky star'* consisting induced pilgrimage (Yamamura 2008). Furthermore, NHK's TV series *'Atsu-hime'* tourism (Fukami 2009). Minegishi (2005) reported a Korean TV drama *'Winter sonata'* provoked outbound tourist behavior in Japan.

Thanks to the recent rising tide in the number of film commission bureaus established mainly by local public agencies across this country, there is a variety of research reports and project papers made by them concerned with regional revitalization via film tourism.

Some good examples are Promotion Division, Bureau of Industrial and Labor Affairs, Tokyo Metropolitan Government (2006), Hokkaido Bureau of Telecommunications (2007), and Commerce and Industry Association of Ohito-Cho (2006).

In 2009, the second international conference on impact of movies and television on tourism was held under the auspices of the Hong Kong Polytechnic University. There were some presentations on media-induced tourism by Japanese film tourism researchers. For example, Ide (2009) introduced a game *'Sengoku-BASARA'*-induced tourism, and Iwashita (2009) reported that a Japanese animation *'Heidi'* induced a long-term outbound pilgrimage to its locale, Switzerland.

There is a rapid increase in studies on media-induced tourism over the last half decade. However, a comprehensive review on these studies is not available in Japan. Moreover, the studies on media-induced tourism in Japan were too optimistic toward its effect on sustainable regional development. This study thus provides a comprehensive literature review on the media-induced tourism studies, and also dis-

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cusses the inadequacy of media-induced tourism in terms of sustainable regional development.

II. Literature Review

1. Media-induced tourism: the background

In the last few decades, most of developed countries faced an era of low economic growth. In this era, it became harder to keep the previous economic system basing upon volume manufacturing on the heavy industrial sector. Instead of such an industrial-based growth model, many cities started to seek another possibility of development stem from intellectual innovations from art and culture sector with attaching more importance to artistic and cultural industry (e.g. Bassett *et al.* 2002, Vanolo 2008, Gibson and Connell 2005, Henke 2005).

According to Sasaki (2003), such a process of transition can be summarized in three stages (p. 8). The first stage is a change in the concept of 'culture'. With emergence of new social movements related to ecology, feminism, ethnic minority and community development in 1970's, ready-made sets of social values started to collapse. The rise of experimental theatrical groups, rock music, and independent movie neutralized the boundary between high and low culture. They liberated cultural art from an

entertainment among privileged class people to ordinary people. Secondly, from 1980's, many urban policy directors and office started to adopt culture policies for their urban regeneration planning, and the policy reversal reminded people of the importance of amenity, artistic, or cultural aspects comprising an important element of urban life quality. Then, international culture and entertainment events were employed as a decisive of their internationalization strategy. Finally, at the third stage, because of the information technology innovations in 1990's, computer, information and communications industries sprouted up. It expanded potential possibilities of cultural industries as an incubator of multimedia art business, and moved art, artist, and other cultural figures closer to the social scenes such as education and medical services.

Under this circumstance, especially from 1990's onward, those rapidly-growing information and contents industries came to access to the market with intellectual products such as movies, TV dramas, animations and music. Media-induced tourism started to attract attention because the intellectual products are regarded as one of important clues of bringing about positive economic effects to cities and regions.

Media-induced tourism deals with wide range

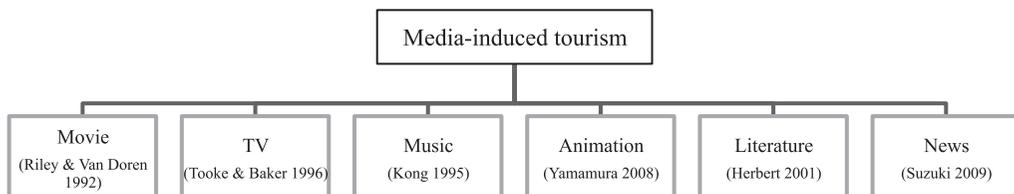


Fig. 1 A breakdown list of media-induced tourism

of tourist behavior affected through information medium. Accordingly, many forms of information, such as movies, TV shows, animations, music and news can attract researchers' attention (Fig. 1). Because of this reason, for describing their research topics, the researchers are used to put the name of the information form they concerned before the phrase '-induced tourism', such as *movie-induced tourism* and *film-induced tourism*.

2. Positive effects of media-induced tourism

By 1990, it had been recognized that a release of movies and TV programs can set off a rapid increase in the number of tourists to their locales. For instance, Urry (1990) pointed out that tourism behavior was to gaze upon different landscapes, scenes and streets from a different point of view. Hence, they select places based on their strong expectation for the travel founded on a heterogeneous standard and meaning. According to Urry, these expectations are formed via medium such as music, TV, literature, records, videos and so on.

Workman *et al.* (1990) also found out a phenomenon that 74% more tourists came to a place called Devil's Tower, after the initial release of Steven Spielberg's film *Close encounters of the third kind* in 1978, because Devil's Tower was the main location of this movie. He also reported that two out of ten Devil's Tower visitors have seen and remembered the movie after 12 years of its initial release.

Although there had been some reports and mentions like above, beforehand Riley and Van Doren (1992), it was the first study to investigate such a phenomenon within the framework of media-induced tourism, and conceptualize

the term *movie-induced tourism*. They focused on the increasing number of tourists from United States to Australia after the initial release of a film *Crocodile Dundee*. While explaining the phenomenon, they used concept of *hallmark events* (see Hall 1992) proposed by Brent Ritchie, and concluded that movie-induced tourism was better than hallmark events in the following five ways; (1) compared with hallmark events, media-induced tourism can affect over a long period, (2) because of plots and story lines, visitors tend to give new meaning and likely to have sense of belonging to the locales, (3) image of the locale can be enhanced by visual effects, image productions, and acting, (4) potential resource of tourism can be highlighted by a different market, (5) a locale can be rediscovered or were given a new look by a movie because movies are different from ads because movies normally do not have any intent of locale merchandise.

Briefly after the Riley and Van Doren's study, Cousins and Andereck (1993) also found a similar phenomenon. They found out that the movie—*Bull Durham* created a high impact on the increasing number of spectators to baseball stadiums and the sales of Durham Bulls baseball team. Accordingly, these two researchers also gave the same conclusion as Riley and Van Doren, and named this phenomenon *movie-generated tourism*.

Owing to Riley and Van Doren's seminal work, researchers on film tourism came to have a new barometer for analyzing economic effect other than accommodation, meals, and employment fees that were widely used in the previous film tourism studies (Riley *et al.* 1998, p. 922).

Consequently, Riley and Van Doren's study attracted a large amount of supplementary studies concerning the effect of media on the increasing numbers of visitors.

Riley and his colleagues also examined the numbers of visitors at 12 locales from 8 movies before ten years and after five years of the initial releases (Riley *et al.* 1998). As a result, they found a fact that significantly larger numbers of visitors came to the locales than the average number in the last 10 years. They also discovered such positive effect of movie-induced tourism lasted for minimum of four years after the initial release of the movies.

Meanwhile, Tooke and Baker (1996) found that the same effect could be observed on TV programs, by conducting surveys on the locales of three TV programs; *Brideshead revisited*, *To the manor born*, and *Heartbeat*. They found out that 30%, 37%, and 41% more tourists came to their locales, respectively. They termed the effect as *television induced tourism*.

Connell (2005a, b) examined television-induced tourism featuring a BBC TV show for children called *Balamory*, and its subsequent increase of visitors to its locale, *Island of Mull* in Scotland. She found a consistent tendency with Took and Baker study. 94% (150,000) more visitors have come to Mull since the initial release of *Balamory*.

Winter sonata, a Korean TV drama, gained interest owing to main actors and lead to the increase in outward bound tourists in the subsequent years. Although the phenomenon was initially reported by some Japanese scholars, such as Minegishi (2005), Korean researchers also gave greater attentions to it. For instance,

Kim *et al.* (2007) proposed a term *soap opera-induced tourism*. They also found that the the tourist mainly consists of forties.

Beeton (2005) asserted that movies and TV programs have same nature in a way that medium snare tourists, but the continuousness of the phenomenon heavily depends on the length of their open periods. Sooner or later, media-induced tourism has its expiration date. However, most of the previous studies in Japan mainly focused on relatively short term impacts during or immediately after the release or broadcasting of a movie or a TV show.

3. Negative effects of Media-induced tourism

Most of the articles on media induced tourism mainly focus on the direct economic impact and positive effects of media induced tourism. However, the studies focusing on residents' perspective of media induced tourism point out its negative impacts as well.

Riley and Van Doren (1992), which is one of the most frequently quoted article as one of the earliest media-induced tourism studies, already claimed that the upward trend from media-induced tourism could not extend for a long period. Moreover, they found out that the tourists showed less satisfaction toward the locale as the number of tourists is declining. Beeton (2005) criticized that studies were too much focused on direct or indirect economic effects to explain media-induced tourism phenomena. She described them as short-term economic rationalist justifications (Beeton 2005, p. 12). Accordingly, she insisted that the necessity to recognize media-induced tourism from its benefits as well as its drawbacks.

Tooke and Baker (1996) investigated the effects of television-induced tourism by using the data taken from three BBC TV series and a Yorkshire broadcasting program, and found paradoxical results from them. Although they found out same kind of positive economic effects such as a rapid increase of tourists as described in Riley and Van Doren (1992), the excessive numbers of tourists posed heavy traffic jams. The jam provoked a negative destination image among the tourists themselves. Local assemblies also had to ban all vehicles coming from the outside, and to build parking slots as well as regulations and staff traffic wardens. Tooke and Baker pointed out that most of these troubles were caused by the lack of preparation for the contingences. The carrying capacity of the destinations is often too small to receive a large amount of tourists. Thus, media-induced tourism can bring problems rather than rewards due to the lack of sufficient groundwork for greeting visitors.

Such negative impacts were also noted by many scholars on media-induced tourism. Riley *et al.* (1998) singled out the negative effects caused respectively by a gap between glamorized images and the reality, price run-ups owing to on-location shooters' lengthier stay, deteriorating security, and invasions of privacy.

Likewise, Connell (2005a, b) who studied a case of a BBC TV program for children called *Balamory*, clarified that media-induced tourism certainly provided an increase of tourists, but its beneficence was spatially limited into *Tobermory* harbor district—the locale of the program. Moreover, the effect also slack off after the TV show ended. Connell and Meyer (2009) further

revealed that not only the percentage of repeaters but also the satisfaction rate among the initial tourists were significantly higher than the media-induced tourists.

Other negative effects were reported by scholars who were interested in the sentiment of residents in the destination areas.

Demetriadi (1996) reported media-induced tourism and its subsequent negative reaction from local residents. Because of a TV series *Heartbeat*, 1,100,000 tourists came to a tiny village (only 200 lived then) *Goathland*, North Yorkshire in the following year. Streets became gridlocked with heavy traffic, which caused a disruption of public services. Accordingly, local residents started to develop a negative reaction to tourists.

Beeton (2001) analyzed sentiments of residents in *Barwon Heads*, which was named *Pearl Bay* and became the locale of a TV series called *Sea Change* made by Australian Broadcasting Corporation in 1998. After its initial release, this idyllic tiny seashore resort area, mainly for anglers, was invaded by a big crowd of fans who came to know the locale via websites and features. Beeton distributed an open-ended questionnaire to 100 residents and made a content analysis. Results demonstrated that the residents who had longer history of residence tended to hold more positive attitude toward tourists because of its economic effect. On the contrary, the residents who had short history of residence tended to believe that the town should be a quiet place to live, and therefore, tended to have more negative attitude toward its traffic jams and crowds caused by the television-induced tourists.

Although media-induced tourism can deliver a strong upward force to increase tourists in a short period, it is difficult to carry this momentum directly to middle- and long-term regional sustainable prosperity.

III. Aim of this article

As stated in the previous chapter, it is necessary to call into account not only the benefits, such as economic effects, but also the drawbacks caused by the lack of preparation for the contingences both on physical aspects such as heavy traffic and disruption of public services as well as on emotional aspects such as negative reaction to tourists by local residents and negative destination image provoked by tourists themselves.

This article critically reconsiders two typical

and most recent cases of media-induced tourism in Japan, from both positive and negative dimensions, to make Japanese researchers understand its importance. The first case is selected to evaluate the ongoing drawbacks of media-induced tourism and the second case reveals the validity period of media-induced tourism.

IV. Case studies

1. A report from *Tomonoura*: Residential sentiments toward media-induced tourists

(1) Historical background of Tomonoura

By use of newspapers reporting the epoch-making triumph of a scenery lawsuit where the complainer who intended to preserve the appearance of historic districts succeeded to dismiss the defense request to construct a



Fig. 2 A small scale map, showing Tomo's location (*above-left*) and a large scale map of Tomo (*above-right*)

bridge over the harbor, the author curved out a new dimension on media-induced tourism. That is *news-induced tourism* (Suzuki 2009). As the first case study of the present article, the author will provide some background of the object area. Then, the author will explore the mixed emotions and sentiments of residents after rapid emergences of ongoing media-induced tourism.

Tomonoura (*abbr.* Tomo), a small port village with a population about 4000, is located 12 km south from Fukuyama city, Hiroshima prefecture (Fig. 2). Despite of its traffic remoteness, population drain, and rapid aging nowadays, Tomo has a long glorious history as one of the most important shipping center in Chugoku region until motorization. The oldest description about Tomo can be found in an ancient book of poems called *Manyo-shu* (The anthology of myriad leaves). It is said that the author composed it in A.D. 730.

More recently, Tomo achieved the most prosperous period through maritime trade in Edo era. Notably, its historical quarter which

consists of old residences, traditional warehouses and narrow stone paths were gradually built up in this era. It altogether forms a cultural landscape which induces nostalgia in us for good old days of traditional Japan (Fig. 3). In sum, the initial tourism resources in Tomo were historical and cultural townscapes.

The historical townscape has appended one of the main resources to Tomo as tourism-oriented town. According to Hiroshima Prefectural Government (2008), the numbers of inbound tourists remain unchanged around 1.70 to 1.75 million over the last 8 years. Likewise, spend-



Fig. 3 Historical quarter of Tomo (photo: Author)

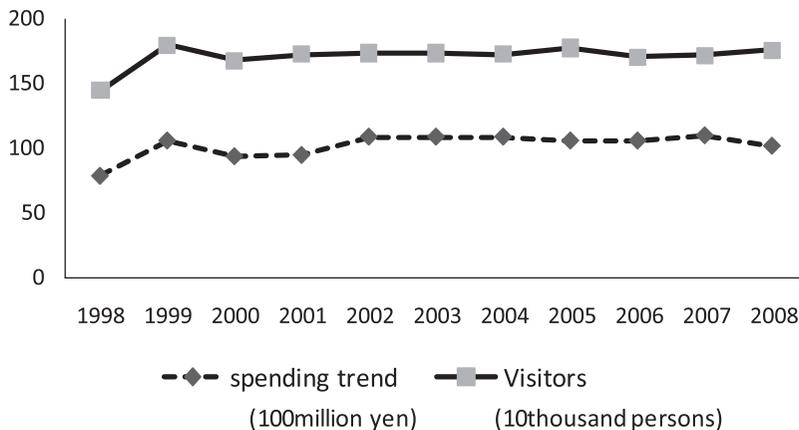


Fig. 4 Spending trend and number of visitors (1998–2008)

ing trend of the inbound tourists remains around 10 billion yen per a year (Fig. 4). Although the industrial survey, which is operated in every 3 or 5 year by Japanese Ministry of Economy, Trade and Industry, revealed the total sales of marketable products is in continuous downward trend. In 1997, the total amount was 11.4 billion yen. But five years later, it became 6.9 billion yen in 2002, and 5.9 billion yen in 2007.

(2) The impacts from media-induced tourism

In the summer of 2008, the first major impact derived from media-induced tourism emerged and enfolded Tomo in a rapid growth of tourists. The first impact was stirred up by a famous Japanese animator Hayao Miyazaki and his colleagues via the release of his eighth and then current work *Gake no ue no Ponyo* (Ponyo on the Cliff). The movie achieved a great success making more than 15.5 billion yen at the box office (Motion Picture Producers Association of Japan 2010). The movie also became the No. 1 in annual total sales in Japan, and received the Japan Academy Prize for Animation of the Year in 2009. Although the newest tourism statistics is yet to be published online, we can easily follow the impact by checking newspaper topics. According to a newspaper article, the number of tourists immediately peaked twice as much as those in the preceding days and weeks (Chugoku-Shinbun: September 21th, 2008).

The second major impact subsequently followed the Ponyo-induced tourism phenomenon and stems from the scenery conflict over a government work project to build a road bridge on the port of Tomo.

This project was originally planned in 1983 with the aim of overcoming numerous residen-

tial difficulties such as narrow streets, lack of parking, and intractableness of sewerage work. However, the bridge comprises a risk of disturbing the unified cultural and historical landscape of Tomo as a nonconforming element. Accordingly, Tomo has been plagued by the conflict between the project advocators such as majority of residents and local governments, and opponents: such as cultural/academic figures and tourists who mostly live outside of Tomo. The conflict has lasted for more than a quarter century.

In 2004, people in Fukuyama City got a new mayor elected. He is Tomo native and is a strong project advocator. Together with Hiroshima prefecture, he immediately started to push the road bridge project ahead with submitting a license application of the port landfill plan to the Ministry of Land, Infrastructure, Transport and Tourism. Subsequently, in 2007, the group of opponents took the local governments to court to let the project backed off (Suzuki *et al.* 2008).

On October 1st 2009, Hiroshima District Court ordered an injunction against the public project. It was the first time in Japanese history that the notion of *rights to historical scenery* be approved in court statements (Suzuki 2010). Because mass medium picked up the news as revolutionary event of breakthrough, Tomo as the locale of the event became a place of pilgrimage. Then Tomo received dramatically-increased number of visitors for the subsequent weeks, as the author called *news-induced tourism* (Suzuki 2009)¹.

However, the rapid growth in the number of tourists easily surpassed the carrying capacity

of Tomo. As mentioned earlier, owing to its long history as a marine traffic hub, the infrastructure of Tomo was highly vulnerable. Two weeks later from the historical victory on the local court, a local newspaper revealed the drawbacks of the news-induced tourism. Overcrowded tourists trespassed on the premises of residents, invading privacies of residents by peeping, and causing heavier traffic by cutting across the narrow streets. At last, residents started to put up notices declaring off-limits opposing the tourist arrivals.

2. A report from *Kure*: Media-induced tourism and its date of expiration

(1) Historical linkage between Kure and *YAMATO*

As the second case study, we are going to look at a media-induced tourism derived from a Japanese movie called *YAMATO*. According to the previous studies, positive effects of media-induced tourism last at most four years (e.g. Riley and Van Doren 1992, Riley *et al.* 1998). Unlike the *Ponyo*'s case, five years has passed since *YAMATO*'s initial release. Therefore, the case of *YAMATO* can be an ideal case for investigating expiration of media-induced tourism.

Yamato is the name of a Japanese battleship built and possessed by Imperial Japanese Navy (IJN). Displacing 72,800 tons at full load and armed with nine 46 cm main artillery guns, Yamato was the largest, heaviest and most powerfully armed battleships ever constructed worldwide in the Second World War era. Her keel was laid down at the Kure Naval Arsenal, Hiroshima, on 4th November 1937, and went in service on 8th August 1940. The cost of constructing her was around 138 million yen (Matsumoto and Todaka 1961/2006).

Although she was enlisted into the Japanese Imperial Navy's first battleship division, and was officially recognized as the main flagship in early 1942, her operation history and deed of valor were little. Yamato was sunk by submersible vessels and air carriers of the U.S. on 7th April 1945 without fully displaying her potential.

It is widely acknowledged that her tragic and ironic fate represents the improvidence or lack of foresight among the IJN topsiders as they were caught up in illusions and clung to lean on the firepower of huge battleships even though the mainstream weapons had gradually shifted into military airplanes, air craft carriers, radars and coded telecommunications.

(2) Yamato as a motif of visual productions

Hence the fate of the ship ironically overlaps the end of Japanese militarism and of the preoccupied, good old ways of Japanese traditional life and mind. Yamato as a raw material have fueled the spark of filmmakers' imagination and nostalgia. Shin-Toho, one of the largest film production and distributing agency, produced a movie entitled *Senkan Yamato* (A battleship Yamato) in 1953. It was based on the original writing of Mitsuru Yoshida, a living witness of Yamato's last-hour. Yoshida had been on service as a Yamato crew when Yamato was torpedoed to sink (Ishikawa 2009). The latter half of 1950s and early 1960s were the golden era of Japanese movies. Notably, it was also in 1953 that Japanese television broadcasting started: NHK—the national broadcaster—started to broadcast television in February, and Nippon TV—the first Japanese commercial television—subsequently started to broadcast in August (Tanaka 2007).

Through the age of television, Yamato kept to

light a creative fire. In 1990, a Japanese broadcaster TBS/JNN aired a special drama called *Ai to Kanashimi no Umi* (The sea of love and sorrow), as a program for 45th anniversary commemorating the end of the war. Likewise, in September 2005, while NHK was in broadcasting a TV cultural program titled *Sonotoki Rekishi ga Ugoita* (The moment of a historical change), the 229th volume of the program was fully devoted to the story of Yamato, named *Senkan Yamato no Higeiki* (The tragedy of a battleship Yamato).

(3) A new movie and its media-induced tourism

In 2005, Toho production and distributing agency produced a new Yamato movie entitled *YAMATO* as 60th anniversary commemorating the end of the war²⁾. The production cost was 2.5 billion yen. This movie was released on December 17th, 2005 and reached the number six in Japanese movie box office ranking. Yamato earned 5.1 billion yen at the box office 2006 (Motion Picture Producers Association of Japan 2010).

For pursuing reality in detail, a full scale model of Yamato battleship was built at a vacant lot of dockyard in Onomichi City³⁾ in March



Photo 1 The full scale model crowded with tourists (Courtesy of: <http://blog.goo.ne.jp/ji4nef/>; accessed date 2010.12. 1)

2005. It was used for the on-location filming until June. Then, the full scale model was offered to demonstration boarding to the public, since 17th July 2005⁴⁾ (Photo 1).

Initially, the demonstration boarding was planned to end at 31st March 2006 because of life duration of the materials used, it was postponed until the end of Golden Week holidays (Onomichi-Kyoshinkai 2005). The number of visitors kept rising and finally, it exceeded one million. According to Wikipedia, the number finally reached 1,002,343 in total, during the 253 days of the public boarding although the source of information is unknown.

(4) The rise and fall of media-induced tourism

To evaluate the positive effect and their sustainability, the author employed two sets of statistic data.

The first set is monthly amount of visitors recorded at Kure Maritime Museum (alias: Yamato Museum) since its opening in April 2005 until the end of 2008 (Fig. 5). It was selected for two reasons. The first one was that the location of the museum was close to former Kure Naval Arsenal, where Yamato had built.

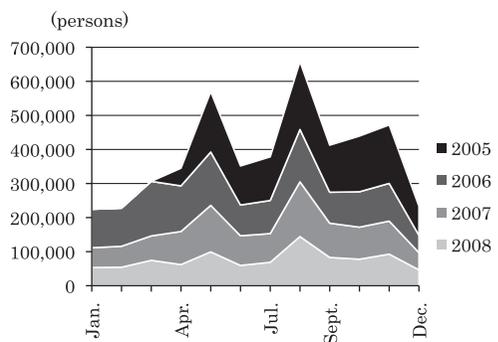


Fig. 5 Monthly visitors of Kure Maritime Museum from 2005–2008 (Source: Hiroshima Prefectural Government)

The second reason was that the museum also displayed a tenth scale model of Yamato which was used in the movie and therefore, the museum itself was also a locale of the movie.

Surprisingly, there was a continuous downward trend since its opening (Fig. 5). Positive effects of media-induced tourism were hardly detected except the first three or four months after the premiere of YAMATO in December 2005. There was also a continuous decrease of annual visitors, from 1,229,250 in 2005 (with null for first three months), 1,373,274 in 2006, 1,099,122 in 2007, and 915,961 in 2008 respectively. According to these data, it is highly likely that media-induced tourism phenomenon was valid only for three to four months in Yamato's case.

As the second set of raw data for investigating the positive effects of media-induced tourism, the author employed official statistics indicating the trends in numbers of tourists to Onomichi and Kure cities (Hiroshima Prefectural Government 2008). Figure 6 indicates the trends over the last 10 years from 2008. The most noticeable feature is an exponential rising of Onomichi

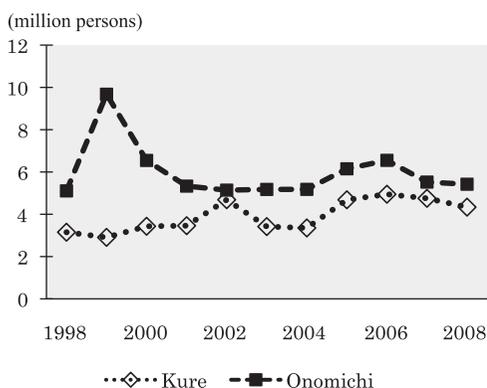


Fig. 6 Annual tourists to Onomichi and Kure Cities from 1998–2008 (Source: Hiroshima Prefectural Government)

in 1999 even though that of Kure remains unchanged.

Although a movie director Nobuhiko Obayashi, being famous for Onomichi-based movies, released a then-current work named *Ano Natsu no Hi* (A day in the Summer) in the same year for 100th anniversary of the municipalization of Onomichi City, it is unlikely to consider that the exponential rising in 1999 was due to media-induced tourism. This is because the movie did not achieve a smash hit. Possibly the largest factor was the opening of Shimanami expressway, a highway which binds Honshu mainland and Shikoku regions and Onomichi became the origin/node city on Honshu side of the expressway. In fact, Suzuki (2001) reported the positive impacts derived from the opening of the expressway. According to the report, 4,773,000 more inbound visitors came to the areas along the route and 53.5 billion yen have been consumed in the first 6 months.

Regarding a more recent topic, the number of tourists visited each city demonstrates an upward trend from 2005 to 2006. Needless to say, it corresponds to advance publicities and the initial release of the YAMATO in December 2005. However, the positive effect to induce people to come to the locales did not last long. Shortly after the termination of release period and the on-location model, the visitor numbers began to decline again in 2007. In consequence, the YAMATO movie-induced tourism was not evanescent in sheer numbers.

V. Concluding remarks

Whereas media-induced tourism can deliver

many benefits such as economic growth and popularity, it also delivers countless negative effects derived from the benefits.

From the case study of Ponyo, it becomes apparent that tourists act as both providers and invaders. They can bring economic growth and popularity from the outside while breaking into the residents' domain. Sometimes the encroachment rattles the nerves of residents to establish a negative relationship with tourists (Lorenzen 2006, Curbed L. A. 2007, Verrier 2007). Tourism scholars studying Japan should identify the importance of revitalizing the communities and regions via tourism as well as conquering the negative relationships derived from tourism.

From YAMATO case, the temporal dimension of media-induced tourism became clear. The initial impact and its diffusive process of media-induced tourism are nothing short of eye-opening, but nevertheless, the impact inescapably wanes with the passage of time. Even though some people claims that there are also many exceptions, they are just a minute fraction of the whole (e.g. Connell 2005a, 2005b, Connell and Meyer 2009).

In sum, the present trend of Japanese media-induced tourism studies is warped. They focus more on its positive aspects and depend mainly on economic and publicity indexes. Media-induced tourism should be approached and investigated through its benefits as well as its drawbacks (Beeton 2005). It is essential to consider both positive and negative aspects of this phenomenon in order to evaluate the real impacts of media-induced tourism.

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Notes

- 1) Although Fukuyama city once estimated the total number of inbound tourists in 2009 as 1,821,700 (680,000/69.9% more than the previous year) and reported it to Hiroshima prefecture, it was later revealed to be overrated value because of the inclusion of tourist from the Fukuyama city itself (Yomiuri Shinbun 16th June 2010 issue). The corrected number was around 1,140,000, roughly 10% more from the last year.
- 2) Because the movie directly dealt with the Second World War, it received a mixed evaluation. Although the director of the movie owned up the existence of antiwar message in it (Weekly Friday 2006. 6th January issue), Wakakuwa (2007) criticized that the movie 'initially includes disposition of praising warfare, violence and manfulness heading to war' (p. 12) and women were exploited as actresses to mobilize men to arena of war.
- 3) Because of building acts and other limitations, the model reconstructed only 190 m length out of the total (263 m). It was made of steel frames and plywood sheathing. The total cost of the model was around 600 million yen.
- 4) Boarding was not free. Admission charge was 500 yen for adults, 300 yen for children.

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日本におけるメディア誘発型観光研究の問題点

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1990年代以降、情報コンテンツ産業の生み出す映画やTVドラマなどの知的生産物が、その舞台となった都市や地域に経済効果やイメージの向上をもたらすようになってきた。それをきっかけに起こる観光行動や地域への影響を検討する領域がメディア誘発型観光（Media-induced tourism）である。日本ではまだメディア誘発型観光が体系的に論じられたことはなく、結果として成果の大半は地域振興の成功事例の報告にとどまってきた。そこで本論文は、文献研究を通じて内外の研究動向を整理し、以て日本におけるメディア誘発型観光研究の問題点と課題の展望を行った。その結果、日本の研究事例のほとんどは地域へのプラスの影響のみに関心を向け、観光客流入に伴う物価の上昇や交通渋滞、プライバシーの侵害に代表されるマイナスの側面についての検討はほとんどしていなかった。この観点から、近年ヒットした『崖の上のポニョ』と『YAMATO』を事例に検討を行ったところ、前者からは地域への負の影響の、後者からは、集客効果の一過性についての知見が得られた。少子高齢化に伴う長期的な財政難に悩む地方自治体で、メディア誘発型観光への期待が高まるのは尤もである。しかし、この時流に迎合して過度に楽天的な評価を下す傾向は危険であり、負の面にも目を向けた、冷静な研究態度が求められる。

キーワード：メディア誘発型観光、鞆の浦、持続可能なツーリズム

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