



UNIVERSITY OF  
LIVERPOOL

**Thesis Title:**

**Off-location film-related tourism and representations of a tourism destination's place images, identities and history: the case of Hengdian**

Thesis Submitted in Accordance with the Requirements of the University of Liverpool  
for the Degree of Doctor of Philosophy

**By: XIN CUI**

**Supervisors: Dr Les Roberts and Dr Wallis Motta**

Department of Communication and Media, School of the Arts  
University of Liverpool, UK

September 2022



## **Abstract**

University of Liverpool

Xin Cui (201062670)

Doctor of Philosophy, September 2022

Title: Off-location film-related tourism and representations of a tourism destination's place images, identities and history: the case of Hengdian

By the early 2000s, the concept of film-related tourism had gained momentum in the research area of tourism with the related knowledge obtained mostly from case studies (Connell 2012, 1012). The 'impacts of film-related tourism' is one of the major themes in this research area. However, previous research cases focus more on the natural and existing tourism sites with film-related elements or/and film-related tourism in 'first-world countries', such as the USA, the UK and Australia. The study of purpose-built and manufactured film-related tourism sites, i.e., off-location film-related tourism sites (Beeton 2005), in China, such as film studios and film-based theme parks, has not been fully investigated. Filling the research gap, this study sets the research focus on a Chinese film-related tourism destination — Hengdian Town, in which the world's largest outdoor filming site and film studio theme park Hengdian World Studios is located. The overall aim of this study is to explore to what extent film-related tourism impacts a destination's representations of its place images, identities and history.

Employing the methods of ethnography, online and offline interviews, and an online questionnaire, data and information were collected from different sources. Through analysing these data and information, this thesis can provide empirical contributions to the research area of film-related tourism. Based on the case of Hengdian, the results and findings in this research suggest that film-related tourism can economically, socio-culturally, and environmentally influence a tourism destination's place images, identities and history in both positive and negative aspects. The study demonstrates a range of existing impacts brought by film-related tourism that have appeared and acted on the destination of Hengdian. Also, it suggests a number of possible opportunities and risks that Hengdian may meet in future if it constantly develops its film-related tourism. The major contributions of this study are shown in five aspects. Firstly, this research develops an understanding of film-related tourism in China and the impacts of film-related tourism on a Chinese tourism destination through looking at different research themes in this study area. Secondly, this research demonstrates the contents and characteristics of off-location film-related tourism in China. Thirdly, it also indicates the similarities and differences between on-location and off-location film-related tourism and highlights how special Hengdian's off-location film-related tourism is in this study area. Fourthly, this research indicates the value and significance of applying the term 'film-related tourism' to define and describe tourists' journeys to film-related tourism destinations. Finally, beyond the case study, this research contributes to the understanding of film-related tourism on a broader level and sense.



## Table of Contents

<b>Abstract</b>	<b>III</b>
<b>Table of Contents</b>	<b>V</b>
<b>List of figures and tables</b>	<b>VII</b>
<b>Note on the text</b>	<b>IX</b>
<b>Acknowledgement</b>	<b>XI</b>
<b>Chapter 1: Introduction</b>	<b>1</b>
<b>Chapter 2: Definitions and discussions of film-related tourism</b>	<b>13</b>
<b>Chapter 3: Cultural tourism in China</b>	<b>53</b>
<b>Chapter 4: Methodologies and methods</b>	<b>83</b>
<b>Chapter 5: On-location film-related tourism destination, the case of Liverpool</b>	<b>111</b>
<b>Chapter 6: Off-location film-related tourism in the town of Hengdian</b>	<b>149</b>
<b>Chapter 7: Tourists' travel experience in Hengdian</b>	<b>185</b>
<b>Chapter 8: Existing and potential impacts of film-related tourism on Hengdian</b>	<b>239</b>
<b>Chapter 9: Broad discussions of film-related tourism</b>	<b>285</b>
<b>Chapter 10: Conclusion</b>	<b>311</b>
<b>Reference list</b>	<b>327</b>
<b>Appendices</b>	<b>347</b>



## List of figures and tables

### Chapter 1

Table 1. 1: Research objectives in this research.....	9
Table 1. 2: Plan of this thesis.....	11

### Chapter 2

Table 2. 1: On-location and off-location film-related tourism (Beeton 2005, 10-11).....	21
Figure 2. 1: The co-production of media tourism. ....	26
Figure 2. 2: Macionis' film tourist typology. ....	27
Figure 2. 3: Croy and Heitmann's film tourist typology. ....	28
Figure 2. 4: Media tourism as part of a circular process. ....	34

### Chapter 3

Table 3. 1: Timeline of the important national policies in relation to the development and management of the cultural and tourism industries in China.....	67
Table 3. 2: Timeline of the development of Hengdian's film and television industries from 2004-2020. ....	79

### Chapter 4

Table 4. 1: Timeline of method conductions in this research.....	85
Table 4. 2: Model of the comparison among structured, semi-structured and unstructured interviews .....	99

### Chapter 5

Table 5. 1: Numbers of released and distributed screen media works, filmed in Liverpool and Merseyside. ....	126
Figure 5. 1: Relationship between a filming city and media productions.....	125
Figure 5. 2: Connections between film productions and a city's film-related tourism. ....	127

### Chapter 6

Figure 6. 1: A map showing the localisation of Zhejiang Province in China. ....	151
Figure 6. 2: Localisation of Hengdian, Zhejiang Province, China.....	152
Figure 6. 3: Location of Hengdian in the city of Jinhua.. ....	152
Figure 6. 4: Hengdian Town map.....	153
Figure 6. 5: Hengdian's town map.....	158
Figure 6. 6: The downtown area in Hengdian.....	158
Figure 6. 7: The area of Hengdian Town Administration Centre and expressways to connect with other city areas of Jinhua. ....	159
Figure 6. 8: The 'Palace of Ming and Qing Dynasties' film studio. ....	161
Figure 6. 9: The Forbidden City in Beijing.....	161
Figure 6. 10: Film setting construction at HWS. ....	166
Figure 6. 11: Film setting construction at HWS.....	166
Figure 6. 12: The 'Legend of Bund' film studio. ....	174
Figure 6. 13: The 'Legend of Bund' film studio. ....	174
Figure 6. 14: The 'New Yuanmingyuan' film studio.....	175
Figure 6. 15: Live performances at HWS.. ....	177
Figure 6. 16: Live performances at HWS.. ....	177

Figure 6. 17: Interconnection between cultural and tourism industries. ....	181
-----------------------------------------------------------------------------	-----

## **Chapter 7**

Figure 7. 1: Staged photos and posters of media works made in Hengdian showcased at HWS. ....	188
Figure 7. 2: A poster of a television drama made in Hengdian showcased at HWS. ....	188
Figure 7. 3: Billboard of the television drama The Untamed at HWS. ....	190
Figure 7. 4: A site plaque and props of the television work The Legend of Miyue. ....	192
Figure 7. 5: A costume rental shop at HWS. ....	193
Figure 7. 6: A media crew at work in a film setting at HWS. ....	195
Figure 7. 7: The China Film Projector Museum at HWS. ....	198
Figure 7. 8: Results of ‘pull’ motivational factors attract tourists to visit Hengdian. ....	202
Figure 7. 9: Results of ‘push’ motivational factors attract tourists to visit Hengdian. ....	204
Figure 7. 10: Results of the proportions of different platforms people obtain information about Hengdian. ....	206
Figure 7. 11: Results of tourists’ main on-site activities in Hengdian. ....	208
Figure 7. 12: ‘Guangzhou Street · Hong Kong Street’ film studio. ....	222
Figure 7. 13: Tourist sightseeing tram in ‘Legend of Bund’ film studio. ....	224
Figure 7. 14: Costume rental and make-up services in ‘Legend of Bund’ film studio. ....	224
Figure 7. 15: Stone sculptures and artworks with film elements. ....	226
Figure 7. 16: Staged photos of film and television works made in Hengdian. ....	226
Figure 7. 17: A street wall represents film-themed silhouettes. ....	227
Figure 7. 18: Bus station boards with the shape of clapper board. ....	228
Figure 7. 19: A public billboard with the shape of film roll. ....	228
Figure 7. 20: Film-related landmark decorations in Wansheng Street. ....	230
Figure 7. 21: Film-related landmark decorations in Wansheng Street. ....	230
Figure 7. 22: Film-related landmark decorations in Wansheng Street. ....	231
Figure 7. 23: Local residents’ privately-owned and self-built hotels in Hengdian. ....	234
Figure 7. 24: Tourists’ main travel motivations in the case of Hengdian. ....	236
Figure 7. 25: Tourists’ main on-site activities in the case of Hengdian. ....	237

## **Chapter 8**

Table 8. 1: Online interview participants’ viewpoints. ....	253
Figure 8. 1: Results of tourists’ reflections on the differences between Hengdian and other Chinese towns or cities. ....	252
Figure 8. 2: Results of tourists’ feedback on the negative impacts of film-related tourism on Hengdian. ....	267
Figure 8. 3: Results of participants’ reflections to their cultural heritage tours in Hengdian. ....	273
Figure 8. 4: Beeton’s model of film studio theme park. ....	276
Figure 8. 5: Model of Hengdian as a huge film studio theme park. ....	277
Figure 8. 6: Impacts of film-related tourism on the destination of Hengdian. ....	283

## **Chapter 9**

Figure 9. 1: Xin Cui’s film tourist typology. ....	292
----------------------------------------------------	-----



**Note on the text**

This thesis focuses on a Chinese town as the main case study to examine the influences of film-related tourism on a tourism destination in relation to certain economic, social, cultural, and political contexts in China. Therefore, this thesis analyses a range of Chinese policies, terms, and sources, and several groups of Chinese people participated in my research as interviewees. Accordingly, a translation was needed for the Chinese-language materials and information, either written (such as governmental documents, journal articles, enterprise reports, website information, online newspapers, and interview and questionnaire contents), oral (such as interviews and conversations), or multi-media (such as videos). With the exception of government documents and materials, which have been officially translated from Chinese to English, all Chinese-to-English translations are my own, unless otherwise specified.



## **Acknowledgement**

I would like to express my sincere gratitude to my PhD supervisory team Dr Les Roberts, Dr Wallis Motta, and Dr Beatriz Garcia (former supervisor) for their constant and valuable contributions to my research and their kind encouragement, expert supervision and excellent guidance throughout my research process. I would count myself as one of the lucky ones to have had such great supervisors and supervisory relationships.

I am particularly grateful to Dr Hazel Andrews from Liverpool John Moores University, who was appointed as my ‘Honorary Recognised Supervisor’, for her additional support and guidance as well as her enthusiasm for this research.

I would like to extend my thanks to Lynn Saunders from Liverpool Film Office, Chris Brown from Marketing Liverpool, and Gang Zhang from the management council of Hengdian Film and Television Cultural Industries Experimental Zone, who were incredibly supportive to provide official data and knowledge during the interviews. This thesis would never be able to be completed without the support and help of these kind people. I am also greatly appreciative of all other participants of the research who helped by giving their valuable time and information about the impacts of film-related tourism on Hengdian for my research.

I would like to thank my parents Dangchen Cui and Shujie Ding, who emotionally supported me throughout the entire study. Without their support, love, kindness, and complete understanding of the study process, this thesis would not be possible.



## **Chapter 1: Introduction**

This chapter will first show the background knowledge and key concepts in this study. Then, it will introduce the basic information of the study's research setting. It will also demonstrate the research questions and objectives and indicate the outcomes of each objective. In the final section of this chapter, a brief outline of the thesis structure and the main outcomes of each chapter will be provided.

### 1.1. Background information

The power of film on people's post-viewing behaviours has long been discussed in academia. Scholars in media and tourism studies suggest that films and other screen media can create elaborate imaginary worlds and enhance the awareness and appeal of filming locations through its power of imagery (e.g., Riley and Van Doran 1992; Macionis 2004; Reijnders 2011; Beeton 2016). It follows that from the perspective of tourism destinations, film-associated promotion can be seen as an effective tool for fostering destination awareness in the minds of (potential) tourists through presenting the characteristics of the film-related tourism products and building up the destination images with film-related elements (Cardoso et al. 2017, 24). In other words, film has the power to encourage and attract people to visit film sites and settings and create a destination's tourist expectation (Pocock 1992). From the perspective of tourists, attracted and motivated by film and its related elements, they are no longer merely the recipients or consumers of film contents but also tourists who are willing to visit film-related sites in person. It is worth noting that not only screen media works but also other on-site film-related elements, activities, events, and facilities can motivate people's visits to the destination (Beeton 2011; 2015). Thus, considering the complexity and diversity of film tourists' travel motivations and on-site activities and consumption of tourism products, the meaning of 'film-related tourism' in this thesis is defined and explained as people's journeys to film-related attractions and tourist sites for satisfying their needs relevant to film-related elements, such as film-related contents, products, arts, culture, businesses, celebrities, activities, events, and so on.

The main research themes identify major components of research interest in film-related tourism studies, including the film-related tourist as a consumer (film tourist), the impacts of film-related tourism (economic, social and cultural, and environmental impacts), the business of film-related tourism (destination's branding and marketing initiatives and strategies), and the appropriation of place through film-related tourism (power relations among local departments, organisations, and groups as well as representations of destinations' places, people and cultures) (Connell 2012, 1008). This study focuses on one of the key research themes in film-related tourism studies — the impacts of film-related tourism on a tourism destination, and covers other themes in the discussions, including film tourists' behaviours and experiences, destinations' place branding and marketing strategies and campaigns, and local people's perceptions of film-related tourism. The thesis will collectively look at the existing and potential positive and negative impacts of film-related tourism on a tourism destination's representations of its place images, identities and history as well as the role film-related tourism plays in the development process and progress of the destination.

In the way of identifying different types of film-related tourism destinations, this thesis classifies the research setting and other film-related tourism destinations based on Sue Beeton's classification of on-location and off-location film sites (2005). In Beeton's classification, on-location film sites refer to the existing buildings, built landscapes, and natural landscapes, which are not originally built and designed for filmmaking or film-related tourism purposes. Off-location film sites refer to the constructed set, studio site (separate from the naturally occurring setting of the moving image), and the representation of natural landscapes, produced by computer imaging and other techniques, which are deliberately built and designed for filming media works and film-related tourism purposes. Thus, in this thesis, people's visits to on-location film-related sites can be understood as the journeys to on-location film-related tourism sites, and their visits to off-location film-related sites can be understood as the journeys to off-location film-related tourism sites.

Research interest in the field of film-related tourism has constantly increased over the last three decades, and knowledge and findings of film-related tourism have been gained mostly from case studies (Connell 2012; Oviedo-García et al. 2016). *Lord of the Rings* (LOTR) catapulted the research area of film-related tourism into popularity, both in academia (Tzanelli 2004; Beeton 2005; Jones and Smith 2005; Carl et al. 2007; Reijnders 2016) and in media (Heitmann 2010). Further case studies that have been subject to academic discussions include *Notting Hill* film-related tourism in London, UK (Busby and Klug 2001), *Captain Corelli's Mandolin* film-related tourism on the Island of Cephalonia, Greece (Hudson and Ritchie 2006), *Balamory* film-related tourism in Tobermory, UK (Connell and Meyer 2009), and *Heartbeat* film-related tourism in Goathland, UK (Mordue 2009). Some of the above media works are films and others are television dramas, and the thesis will specifically introduce and define the term 'film-related tourism' and explain why this term is applied in this thesis in Chapter 2. As Reijnders (2011, 5) suggests, the phenomenon of film-related tourism (the term he applies is 'media tourism') 'signifies the emergence of a recognised, interdisciplinary field of research, consisting of aspects of, among others, media studies, communication science, tourism studies, cultural geography and fan studies'. Thus, a series of concepts, theories, and knowledge in media, tourism, cultural, and fan studies will be discussed and analysed in this thesis. It is worth noting that discussing these concepts and theories in my thesis is to precisely and clearly describe the characteristics of my research setting and its film-related tourism. Therefore, even though this thesis will introduce and discuss several concepts and theories related to film-related tourism, the main research focus and goal are about empirical contributions to the study of film-related tourism rather than contributions towards its conceptual development more generally.

The great majority of early studies of film-related tourism focus on cases within the UK, the USA, and Australia, followed by a developing interest from European and Asian perspectives, and in Asia, film-related tourism has emerged and expanded with a particular focus on Korea (Connell 2012; Kim and Reijnders 2018). In one of the first

books dedicated to this subject, *Film-induced Tourism* (Beeton 2005), which marks ‘the coming age’ of film-related tourism (Connell 2012, 1012), Beeton also focuses more on on-location and off-location film-related tourism cases in developed nations or ‘first-world countries’, and she explains in the second edition of this book (2016) that this is because of her own Westernised background and heritage. The suggestion here is that the previous research cases focus more on on-location film-related tourism sites and/or film-related tourism in the UK, the USA, Australia, Korea, and European countries. The book *Film Tourism in Asia: Evolution, Transformation, and Trajectory* (Kim and Reijnders 2018) contributes significantly to studies of film-related tourism in Asian countries, including China. One chapter in this book is specifically in relation to Hengdian World Studios with the research focus on extras’ motives and experiences at the destination (Xu and Reijnders 2018). Information and knowledge of Hengdian World Studios are introduced and discussed in this work. The main focus and outcome of this chapter are in relation to the characteristics of Hengdian’s film and television industries rather than the film-related tourism industry. However, the study of off-location film-related tourism itself as well as the in-depth study of off-location film-related tourism in China and of the impacts of off-location film-related tourism on Chinese destinations have not been fully investigated. Addressing this research gap, this study sets the research focus on an off-location film-related tourism destination — the town of Hengdian in China — to discuss the impacts of film-related tourism on the destination’s place images, identities and history.

## 1.2. Research setting

Hengdian Town, under the jurisdiction of Dongyang City (county-level city), is located in the south-central area of Jinhua City (superior province-level city), Zhejiang Province, in China. The town is the location of the world’s largest outdoor shooting base and film studio theme park — Hengdian World Studios (owned by Hengdian Group). Launched in 1996, Hengdian World Studios (hereafter HWS) had built around 130 indoor film studios and more than 10 outdoor filming areas and film-themed tourism attractions by 2020 (Hengdian Group 2020). These outdoor film studios



reconstruct the landscapes, streetscapes, and imperial and folk buildings from a number of Chinese past dynasties as well as from some early modern Chinese cities, spanning centuries of Chinese history, and simulate a number of real (existing or derelict/vanished) heritage sites in different areas of China. The theme of each outdoor film studio is based on the architectural style and cultural characteristics of a certain Chinese past dynasty from 221 B.C. (Qin Dynasty) to 1912 A.D. (Qing Dynasty) or a certain Chinese early-modern city in the 1910s-1940s. Therefore, based on Beeton's classification of film-related tourism destinations (2005), HWS and Hengdian Town can be respectively classified as *off-location film-related sites and destinations*. On the one hand, such a theme design at HWS can enable different media productions and crews to shoot their screen media works with different historical backgrounds and storylines. On the other hand, tourists can also experience off-location film-related tourism at different film-themed tourism sites involving various historical and cultural heritage elements.

By the end of 2020, more than 3,200 screen media productions and crews had filmed and completed their works at HWS (Hengdian Group 2020). Meanwhile, from 1996 to 2020, the total number of tourists visiting Hengdian reached almost 0.2 billion, and in 2020 alone, the economic income of HWS' tourism industries was about 20 billion Yuan (approximately 2 billion Pounds Sterling) (op. cit.). In 2010, HWS was also classified as the highest-level tourism attraction in China by the China National Tourism Administration (now the Ministry of Culture and Tourism) (Hengdian World Studios n.d.). With the constant development of film-related tourism, film-related elements increasingly play significant roles in forming the town's place images and identities and stimulating the town's economic, social and cultural development. Based on the above information, the value and significance of researching the case of Hengdian and the impacts of its off-location film-related tourism can be seen.

As discussed previously, Beeton (2005) classifies film-related tourism destination locations as on-location and off-location film-related tourism sites, in which film-related tourism itself is managed and developed differently and tourists have different

on-site travel experiences. It means that even if tourism destinations share similarities in the general characteristics of film-related tourism, the differences between on-location and off-location film-related tourism stress the significance of having a preliminary understanding of on-location film-related tourism before the main discussions of Hengdian's off-location film-related tourism. Thus, before the main and core discussions of the Hengdian case, this thesis will start from the discussions of on-location film-related tourism based on the case study of Liverpool (UK). By doing this, the thesis can demonstrate the similarities and differences between on-location and off-location film-related tourism and highlight how special and valuable the case of Hengdian is in film-related tourism research. It is worth noting that the research focus of this study is in relation to Hengdian's off-location film-related tourism rather than a direct comparison between these two cases. The study of Liverpool's on-location film-related tourism in this research aims to explore what characterises on-location film-related tourism and reflect what is uniquely different about off-location film-related tourism and how this applies to the case of Hengdian. A comprehensive and holistic picture of film-related tourism is demonstrated in this thesis. The reasons for focusing on the case of Liverpool are fourfold. Firstly, the comparison between the Liverpool case and the Hengdian case can indicate the similarities and differences between the UK and China's national economic, social, cultural, and political contexts for developing their tourism industries. From this, the roles local governments play in developing Hengdian's tourism industries can be indicated in the main discussion chapters, and the thesis can highlight to what extent Hengdian's film-related tourism industry has benefited from Chinese governmental support and the economic, social, cultural, and political contexts. Secondly, considering that Liverpool is the second-most filmed city in the UK, the connections between numerous screen media works made in the city and the development of its on-location film-related tourism can be seen and investigated in this research. Even so, film-related tourism in Liverpool is merely one form of tourism on site and one of many attractive elements that attract people to visit. Based on these situations, some similarities and differences between Liverpool's and Hengdian's film-related tourism are shown, thus suggesting similarities and differences

between on-location and off-location film-related tourism. Thirdly, the situation that Liverpool has often served as a stand in for other sites, places, and cities but rarely ‘played itself’ in film and television productions (Roberts 2012; 2016) also makes the comparison between the Liverpool case and the Hengdian case valuable. Two different development modes of film-related tourism caused by these two different filming statuses and identities (‘play as a body double’ and ‘play itself’) can be seen in the case of Liverpool. In this regard, Liverpool shares some similarities with HWS, which is invariably used as a simulation of other Chinese sites and cities from previous dynasties and eras in screen media works. Therefore, the thesis provides a ready-to-hand case study to explore preliminary issues in the relationship between media productions at the destination and the development of its film-related tourism. Fourthly, the access and ability to collect data from Liverpool’s local governmental departments, including the Liverpool Film Office and Marketing Liverpool, contributes to providing empirical discussions and findings of the city’s film-related tourism. Interviewing these two departments can show the official and authoritative information in relation to the connections between the city’s film and television industries and tourism industries as well as the strategies for developing its on-location film-related tourism. The interview contents from these two departments thus can show the characteristics of Liverpool’s film-related tourism and reveal the distinctions between on-location and off-location film-related tourism.

### 1.3. Research questions and objectives

The key aim of this thesis is to examine and understand ‘*To what extent can film-related tourism economically, socio-culturally and environmentally influence the destination’s representations of its place images, identities and history?*’ and ‘*How do tourists perceive and interpret the destination’s representations of its place images, identities and history?*’. The specific objectives of this study for fulfilling this aim are as follows:

Objective 1: To develop an understanding of the characteristics of on-location film-related tourism.

Objective 2: To identify the main differences between on-location and off-location film-related tourism and how the differences can be applied in the case of Hengdian.

Objective 3: To develop an understanding of the contents and characteristics of Hengdian’s off-location film-related tourism.

Objective 4: To develop an understanding of tourists’ travel experiences and on-site activities at Hengdian and tourists’ interpretations and perceptions of Hengdian’s film-related tourism.

Objective 5: To contribute knowledge regarding how Hengdian develops and manages its film-related tourism and how local people respond to the impacts brought by film-related tourism.

These objectives and their outcomes are presented in Table 1.1. In order to complete these objectives and achieve the outcomes, both qualitative and quantitative research methods were applied in the data collection process, including ethnographic methods, online and offline interviews, and an online questionnaire. This study therefore can contribute to the research on film-related tourism in China through focusing on a range of research themes and topics, including film-related tourism destinations’ tourism management and place branding strategies, tourists’ travel experiences and film tourist typology, authenticity issues at film-related tourism destinations, and impacts of film-related tourism on a tourism destination. All implications and contributions of this research will be consolidated and shown together in Chapter 10.

<b>Objective</b>	<b>Outcomes</b>	<b>Chapter</b>
Objective 1	● Understanding the basic knowledge and characteristics of on-location film-related tourism, based on the case of Liverpool.	Chapter 5
Objective 2	● Understanding what is uniquely different about off-location film-related tourism and demonstrating the value and significance of researching the case of Hengdian.	Chapter 5 & Chapter 6
Objective 3	● Understanding the basic knowledge and characteristics of Hengdian and its core film-related tourism sites — Hengdian World Studios.	Chapter 6, Chapter 7 &

	<ul style="list-style-type: none"> <li>● Understanding the characteristics of Hengdian’s film and television industries and tourism industries, including their development history and achievements and the interconnections among these industries.</li> <li>● Understanding the characteristics of Hengdian’s film tourists.</li> </ul>	Chapter 9
Objective 4	<ul style="list-style-type: none"> <li>● Showing what touristic products and activities Hengdian provides to tourists and how Hengdian constructs its place images and identities and represents the place images, identities and history to tourists.</li> <li>● Showing what tourism activities/events and products tourists can participate in and consume and what kinds of place images, identities and history tourists can see, observe and know in Hengdian.</li> <li>● Understanding how off-location film-related tourism economically, socio-culturally, and environmentally impacts Hengdian’s representations of its place images, identities and history from the perspective of tourists.</li> </ul>	Chapter 6, Chapter 7 & Chapter 8
Objective 5	<ul style="list-style-type: none"> <li>● Understanding in which ways Hengdian emerges, develops, and manages its film-related tourism.</li> <li>● Understanding local people’s perceptions of the development of Hengdian’s film-related tourism.</li> <li>● Understanding how Hengdian’s off-location film-related tourism economically, socio-culturally, and environmentally influences the town’s representations of its place images, identities and history from the perspectives of local governmental place branding institutes and local residents and stakeholders.</li> </ul>	Chapter 8 & Chapter 9

Table 1. 1: Research objectives in this research.

#### 1.4. Structure of this thesis

The remaining chapters of this thesis outline the existing literature review, the research methods, and the discussions and findings of this research (Table 1.2). Chapter 2 provides a review of the previous literature focusing on film-related tourism, film tourist typologies, tourists’ travel motivations and on-site experiences, authenticity issues in film-related tourism, and the existing and potential impacts of film-related tourism. Chapter 3 presents a review of the literature focusing on cultural tourism in

China, authenticity issues at HWS' cultural tourism, and cultural tourism development in Hengdian under the economic, socio-cultural, political and industrial contexts in China. Chapter 4 discusses the research methods applied in this research, including ethnographic methods, online and offline interviews, and an online questionnaire, and justifies the value and significance of each method in data collection and analysis. Based on the case of Liverpool, Chapter 5 demonstrates the contents and characteristics of on-location film-related tourism and identifies the main differences between on-location and off-location film-related tourism. Chapter 6 introduces Hengdian's film-related tourism through a background knowledge of Hengdian and HWS and the key characteristics of Hengdian's cultural industries and tourism industries and the interconnections among these industries. Chapter 7 demonstrates the findings of tourists' journeys and on-site experiences in Hengdian based on the data collected from different methods. It shows from the perspective of tourists – how Hengdian develops and manages its film-related tourism and what touristic activities and products tourists participate in and consume. Chapter 8 examines the existing and potential positive and negative impacts on Hengdian's place images, identities and history, focusing on economic, socio-cultural, and environmental impacts. Chapter 9 broadens the discussions of film-related tourism beyond the case study and highlights the contributions of this thesis to existing and potential research literature. Chapter 10 draws conclusions related to this research study and the whole thesis.

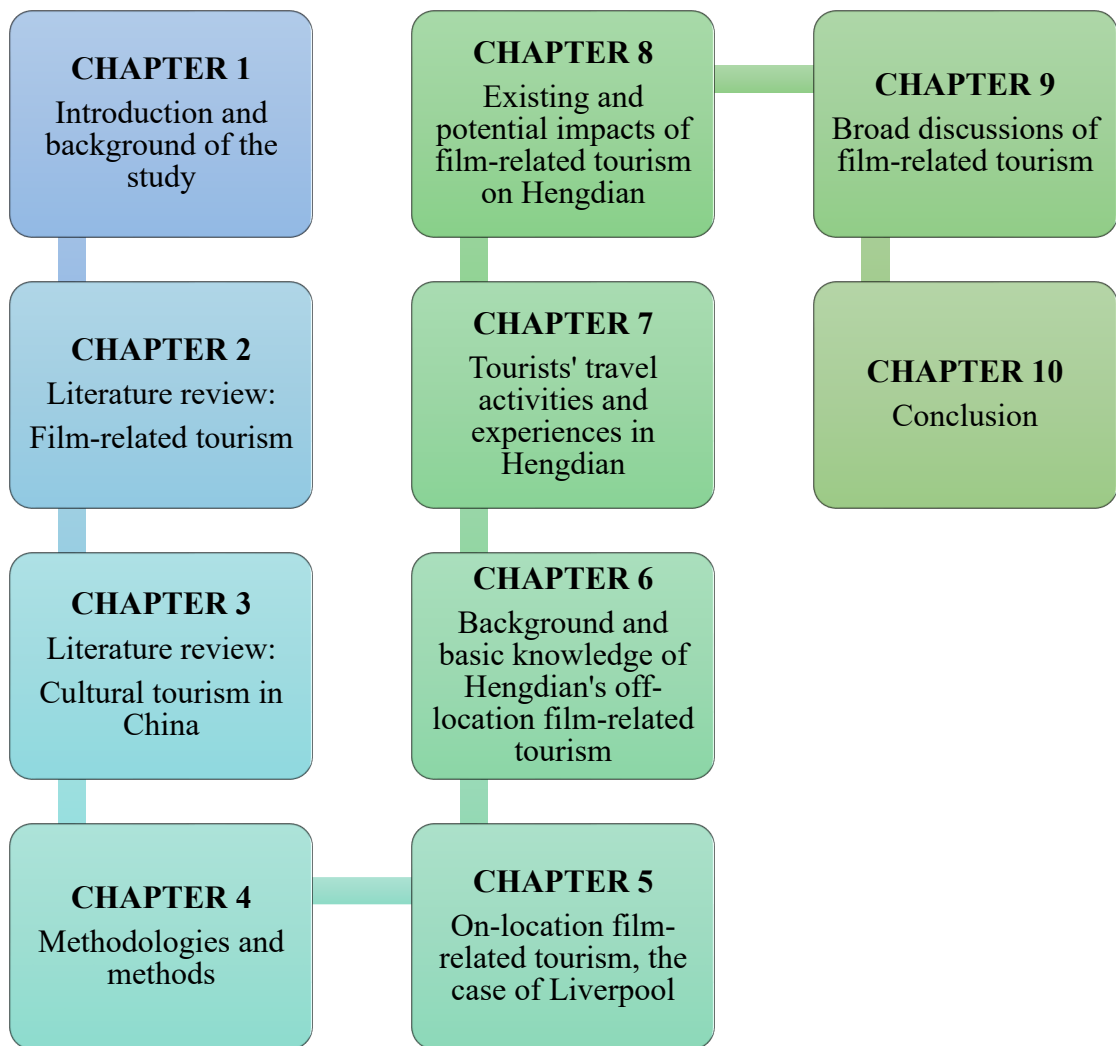


Table 1. 2: Plan of this thesis





## **Chapter 2: Definitions and discussions of film-related tourism**

This chapter reviews a series of key concepts, themes, and topics in film-related tourism studies, including film-related tourism, film tourist typologies, film tourists' travel motivations, authenticity issues in film-related tourism, and impacts of film-related tourism.

### **2.1. Background information and knowledge of film-related tourism**

#### *2.1.1. Background and basic information*

Film-related tourism in essence can be seen as a form of cultural tourism, which refers to people's journeys to certain cultural attractions with the purpose of satisfying their travel needs and interests in cultural elements, activities, and events (Richards 1996, 24; Jewell and McKinnon 2008, 153). Within this perspective, people's journeys to film-related attractions and touristic sites for satisfying their needs relevant to film-related elements, such as film-related contents, arts, culture, businesses, celebrities, events, and so on, could be generally understood as film-related tourism. In addition, the term 'film', in this case, includes film (movie), television, and the representations of other screen media (Yen and Croy 2016, 1029). In other words, in film-related tourism studies, screen media in all forms have the potential to motivate and catalyse people to travel.

Over the last three decades, as mentioned in Chapter 1, there has been a growing interest in research in the field of film-related tourism (Oviedo-García et al. 2016, 714), and by the early 2000s, the concept of film-related tourism had gained momentum in the research area of tourism with the related knowledge obtained mostly from case studies (Connell 2012, 1012). People have been witnessing the boost of film-related tourism and the popularity of film-related touristic sites around the world. These all support the viewpoint that film-related tourism can be regarded as a growing global cultural phenomenon, catalysed by the growth of the entertainment industry and global travel (Yen and Croy 2016, 1027).

### *2.1.2. Introduction and evaluation of the term 'film-related tourism'*

A number of relevant definitions and terms of film-related tourism have been introduced in previous research, such as 'screen tourism' (Connell and Meyer 2009), 'film tourism' (Hudson and Ritchie 2006; Buchmann et al. 2010; Connell 2012; Yen and Croy 2016), 'film-induced tourism' (Macionis 2004; Beeton 2005), 'media tourism' (Reijnders 2011; 2016; 2021), and 'film-related tourism' (Beeton 2011; Roberts 2016). These terms and phrases describe the common and general features but also belie the complexity of this cultural phenomenon and indicate that it is hard to agree upon a term which can cover all its characteristics in a single concept or phrase. This section is going to explain why this thesis specifically applies the term 'film-related tourism' to describe people's journeys to film-related tourism destinations through demonstrating and comparing the use of a number of common terms in film-related tourism studies, including 'screen tourism', 'film tourism', 'film-induced tourism', and 'film-related tourism'.

Researchers in leisure and tourism have begun to study 'film-related tourism' in the past few decades for which a name has not yet been agreed upon (Oviedo-García et al. 2016, 714). For some scholars, for example, Connell and Meyer (2009), the preference is for the use of the term 'screen tourism' rather than 'film tourism' when describing the tourism induced by screen media. According to Connell and Meyer (2009, 194), 'screen tourism is [...] adopted to describe tourism that is generated by TV programmes, video, DVD as well as film, that is, small and big screen productions'. Here, Connell and Meyer (2009) extend the emphasis on moving images to almost all screen media, and they further insist that the term 'film tourism' serves to somewhat downplay the significance of television dramas and shows in motivating tourism to the location sites (Connell and Meyer 2009, 194-195). Even though scholars have acknowledged that film tourism refers to the tourist activity induced by the viewing of all forms of screen media (Hudson and Ritchie 2006; Connell 2012; Beeton 2016), the word 'film' in 'film tourism' may still lead people to overlook the inclusion of other screen media and devalue the influences of other screen media on tourists' film journeys

and on-site activities. By contrast, the term ‘screen tourism’ to some degree equalises the importance of films and television dramas in the role of stimulating tourism. In the ‘Scotland Visitor Survey 2015 and 2016’, through a survey with 11,743 visitors to Scotland, VisitScotland (2019) indicates that 9% (1096) of these visitors were motivated by the television dramas about Scotland, for example, *Outlander* (Ronald D. Moore, 2014) and also about 9% (1047) of these 11,743 visitors were motivated by films about Scotland, for example, *Braveheart* (Mel Gibson 1995). Hence, it can be seen that both films and television dramas have significant impacts on motivating tourists to visit a destination, and in some cases, they have almost equal power in stimulating tourism. In this regard, the term ‘screen tourism’ can highlight the roles of different screen media in inducing people’s travel to filming locations.

Compared with ‘screen tourism’, ‘film tourism’ seems to be a more generic and inclusive term utilised in most academic studies (Oviedo-García et al. 2016, 714), so in some media literature the term ‘film tourism’ is utilised by researchers to refer to this cultural phenomenon (Connell 2012, 1009). Possibly limited to the generality of the term ‘film tourism’, some scholars prefer to apply the term ‘film-induced tourism’ in their research, which highlights the significance of film and its associated factors in people’s decision-making practices related to destinations and on-site touristic experiences. Taking up a series of previous works on film tourism studies (Macionis and Sparks 2009; Croy and Heitmann 2011; Croy 2011), Rittichainuwat and Rattanaphinanchai (2015, 137) state that ‘film tourism’ is used to describe tourists’ incidental experiences of filming sites, whereas ‘film-induced tourism’ is used to emphasise its motivating function on tourists’ visits and on-site activities. More specifically, the role of film in ‘film-induced tourism’ can be regarded as an ‘attractor, motivator, and demanded experience for the tourist’, while film in ‘film tourism’ is more like an incidental motive in tourists’ journeys (Croy 2011, 160). Here, the key difference between them is to what degree film influences tourists’ decisions to visit destinations. When using the term ‘film tourism’, it might be commonly assumed that film-related touristic elements on site are not the main or unique factors attracting

people to visit the destination, while some other local features, for example, natural landscape scenery, could also stimulate people's visits. In the case of *The Lord of the Rings* Trilogy film tours in New Zealand, Croy and Heitmann (2011) found that 0.3% of local tourists regarded the films as the main but not the sole reason for visiting New Zealand, and an additional 9% of these tourists noted that film was only one of several reasons though not the main reason. This study therefore suggests the casualness and serendipity of a group of tourists' film journeys. When using the term 'film-induced tourism', it is widely accepted that film is the key factor attracting tourists to visit a film location site, as it places more emphasis on tourists' visits that are specifically induced or stimulated by watching a location in films or other screen media (Connell 2012, 1009; Rittichainuwat and Rattanaphinanchai 2015, 137). In other words, 'film tourism' is more like a general term to describe people's serendipitous and incidental journeys to film sites, but 'screen tourism' and 'film-induced tourism' are more detailed terms to specifically describe people's journeys induced by one or more screen media works.

However, the terms 'screen tourism', 'film tourism', and 'film-induced tourism' have a series of limitations in the definition and description of people's journeys to film-related touristic sites, at least in the case of Hengdian. In general, 'screen tourism', 'film tourism', and 'film-induced tourism' are often used to define people's journeys to the sites featured on film, television, video, or DVD and/or journeys to film production studios (Beeton 2005; Hudson and Ritchie 2006; Connell and Meyer 2009), i.e., journeys that are stimulated and induced by screen media works. Taking an example, Cardoso et al. (2017, 24) stress that 'film-induced tourism takes place whenever tourists decide to visit a place after having been attracted by projected audio-visual images'. It follows that 'screen tourism', 'film tourism', and 'film-induced tourism' highlight more the connections between tourism activities and the processes and/or activities of filmmaking and film production, suggesting more the tours to filming sites and film locations. Other film-related touristic sites, which also provide film-related touristic activities, facilities, products, and events, for instance, film premieres, film festivals, exhibitions, film-based theme parks, film museums, etc., are more or less overlooked

and devalued when using ‘screen tourism’, ‘film tourism’, and ‘film-induced tourism’ to describe film tourists’ journeys to various film-related touristic sites with diverse film-related touristic products and on-site activities. Similarly, other relevant terms, such as ‘media tourism’, which is a more inclusive and wide-reaching term in media and tourism studies that does justice to the rich history of literary tourism and refers to the act of visiting locations connected with popular media narratives (Reijnders 2011, 4-5; 106), are also not fully appropriate to use in my research.

Rather than using the terms ‘screen tourism’, ‘film tourism’, or ‘film-induced tourism’, this thesis will use the term ‘film-related tourism’ to describe people’s journeys to film-related attractions and sites. On the one hand, the term ‘film-related tourism’ expands the focus of film-themed attractions at a destination from merely filming sites and film locations to all film-related places which may introduce the culture and history of film and film-related industries, show film-related elements, provide film-related activities and services or hold film-related events. On the other hand, when using ‘film-related tourism’, not only the power of film in motivating people’s journeys to film-related touristic sites is highlighted but also the influences of other screen media are included, since the word ‘related’ is able to expand the types and forms of media from film to all related screen media, such as television.

‘Film-related tourism’ can be generalised and used in such a situation, where the on-site film-related elements, such as stories, services, activities and facilities, can play certain roles in stimulating film tourists’ visits to a destination (Beeton 2011; 2015). Namely, in addition to filming sites and film locations, a great deal of other kinds of film-related elements at a destination can attract film tourists to visit, for example, film festivals and other one-off film-themed events. Film premieres and film festivals are capable of generating tourism at a destination, and film museums are also significant film-related tourism locations (Beeton 2016, 216). Destinations holding film-related events, for example, the Cannes and Edinburgh Film Festivals, can also attract thousands of people annually who are induced by well-established and/or internationally renowned film festivals (Devashish 2011, 253). Additionally, film-

themed exhibitions, conferences, workshops, film-related souvenir shops, and other sites themed around screen media at destinations also constitute key tourist attractions for film fans and tourists. Beeton (2016, 203) argues that theme parks, such as Disneyland and Universal Studios, regularly host museum-like exhibitions, which bring visitors right into the production process of moving image media through a form of backstage experience. Such a film-related event can attract visitors who are specifically interested in the production process of media works. Moreover, groups of film studio tourists to Fox Studios Australia, especially Japanese tour groups, often spend much money and time in film-related souvenir shops after the visit (Beeton 2016, 244). Therefore, the definition of film-related tourism could be stated as: *a cultural phenomenon whereby people visit a site as a result of it having been featured in a moving image and/or involving and representing film-related elements on-site*. It follows, then, that people's visits to film-related tourism sites are not necessarily induced by specific screen media works but can be also influenced and determined by local film culture, film-related facilities, film-related activities and events, and so on. In this thesis, the term 'film-related tourism' will be used to describe film tourists' journeys to all relevant film-related attractions and sites.

Hengdian is certainly not the sole case of film-related tourism in the world, but *The Hobbit* and *The Lord of the Rings* film set tours in New Zealand can be also seen as typical examples of film-related tourism where tourists can experience various film-related touristic activities at the destination. Film tourists can step into the lush pastures of the Shire (New Zealand) with a guided tour of Hobbiton, as featured in *The Lord of the Rings* Trilogy (Peter Jackson, 2001; 2002; 2003) and *The Hobbit* Trilogy (Peter Jackson, 2012; 2013; 2014), and in the film tour, tourists have a chance to visit the real film settings, such as the Hobbit Holes and Green Dragon Inn, as well as to indulge in a complimentary beverage from their Hobbit Southfarthing range in the Green Dragon Inn's pub (Hobbiton Movie Set n.d.). In addition to the regular routine of visiting film sets and filming sites at Hobbiton, film tourists are also able to experience the film characters' lives through tasting their film-themed brews at the destination. Indeed,

developed and popular film-related tourism sites are trying to provide various touristic activities, services, and products for film tourists and fans to be deeply immersed in the theme of film. Rather than just ‘exhibiting’ the film settings, the destination also designs spin-off activities and services to enrich the tourists’ film journeys.

### *2.1.3. On-location and off-location film-related tourism*

Beeton (2005) proposes two significant forms of film sites — on-location film sites and off-location film sites. The categorisation was further updated in the second edition of the book *Film-induced Tourism* (2016). Generally, on-location film site refers to existing buildings, built landscapes, and natural landscapes, for example, castles, hotels, main streets, and mountains (Beeton 2005, 210). Off-location film site refers to the constructed set, studio site (separate from the naturally occurring setting of the moving image), and the representation of natural landscape, produced by computer imaging and other techniques, for instance, film studio sound stages, external facades constructed at a studio site, and vistas (Beeton 2005, 210). It follows that on-location film-related tourism to a large extent refers to film tourists’ journeys to the natural and existing locations, places, and landscapes represented in film-related works, while off-location film-related tourism mainly refers to film tourists’ journeys to the man-made and constructed film settings and sites, which are deliberately designed and built for filming media works and tourists’ visits.

In the category of on-location film-related tourism (Table 2.1), Beeton (2005) further characterises several sub-categories, for example, ‘film tourism pilgrimage’ and ‘nostalgic film tourism’, which respectively characterise tourists’ film tours as ‘visiting sites of film in order to “pay homage” to the film’ and ‘visiting film locations that represent another era’, even though it might not necessarily presuppose ‘nostalgia’ but more likely reflect general historical interest. St George’s Hall in Liverpool (UK) can be seen as a film tourism pilgrimage and nostalgic film tourism site. It is a historic heritage site opened in 1854 and the building is also a location that represents another era in some film and television works, such as *Fantastic Beasts and Where to Find Them* (David Yates 2016), in which it stands in for a building in New York in the 1920s.

To meet tourists' needs to visit the film settings inside this building, St George's Hall organises a variety of film tours available at different times (Visit Liverpool n.d.). Employing St George's Hall as the on-location film-related tourism site for either a short or long term can reflect the popularity of film-related tourism in Liverpool and that Liverpool is a friendly on-location film-related tourism destination (this will be further discussed in Chapter 5).

In the category of off-location film-related tourism (Table 2.1), Beeton (2005) also divides off-location film sites into several forms. Beeton's categorisation of film-related tourism and tourism locations is suitable to be applied in my research. It clearly classifies constructed, artificial, and purpose-built film-related tourism sites, such as film studios and theme parks, as off-location film-related tourism sites, distinguishes these sites from on-location film-related tourism sites, and introduces their sub-forms and characteristics. Based on Beeton's classification (2005), my research setting Hengdian can be defined as an off-location film-related tourism destination and its core tourism attraction HWS can be defined as an off-location film-related tourism site, more specifically, a film studio theme park. Even so, due to the complexity of film-related tourism studies and the diversity of different cases, Beeton's categorisation cannot be fully applied in my study of Hengdian. In the case of Hengdian, it is not necessary to separate film museum and one-off or recurring events from the sub-form of 'film studio theme park' in off-location film-related tourism, as HWS launched a film museum in its tourism attraction (theme park), and it also organises different film-related events inside the attractions. In other words, the discussions of Hengdian's off-location film-related tourism in the following chapters can supplement and enrich the contents of Beeton's classification of on-location and off-location film-related tourism.



<i>Form</i>	<i>Characteristic</i>	<i>Example</i>
<i>On-Location</i>		
Film tourism as primary travel motivator	The film site is an attraction in its own right – strong enough to motivate visitation	Isle of Mull (Balamory)
Film tourism as part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday	
Film tourism pilgrimage	Visiting sites of films in order to ‘pay homage’ to the film; possible re-enactments	Doune Castle (Monty Python); Lord of the Rings sites
Celebrity film tourism	Homes of celebrities; film locations that have taken on celebrity status	Hollywood homes
Nostalgic film tourism	Visiting film locations that represent another era	The Andy Griffith Show (1950s era); Heartbeat (1960s era)
<i>Commercial On-Location</i>		
Constructed film tourism attraction	An attraction constructed after the filming purely to attract/serve tourists	Heartbeat Experience (Whitby, UK)
Film/movie tours	Tours developed to various film locations	On Location Tours, MovieTours
Guided tours at specific on-location set	Tours of specific sites, often on private land	Hobbiton
<i>Mistaken Identities</i>		
Film tourism to places where the filming is only believed to have taken place	Movies and television series that are filmed in one place that is created to look like another; often in other countries for financial reasons; known as ‘runaway productions’	Deliverance, Clayburn County (movie filmed there, but set in Appalachia)
Film tourism to places where the film is set, but not filmed	The films have raised interest in a particular country, region or place, where the story is based, not where it was actually filmed	Braveheart, Scotland (movie filmed in Ireland)
<i>Off-Location</i>		
Film studio tours	Industrial tours of working film studios, where the actual filming process can be viewed.	Paramount Studios
<i>Commercial Off-Location</i>		
Film studio theme park	Usually adjacent to a studio, specifically built for tourism with no actual filming or production taking place	Universal Studios
Museums	Museums and centres especially built to celebrate film, and attracts tourists; can include special exhibitions at more general museums	Museum of Moving Image, London; Australian Centre for Moving Image; general museums
Constructed studios	Not a theme park, working studio or museum, but constructed as a place for fans to visit and have an experience	Studio Ghibly, Japan
<i>One-off or Recurring Events</i>		
Movie premieres	Particularly those outside traditional sites such as Hollywood	Lord of the Rings: Return of the King (New Zealand); Mission Impossible II (Sydney)
Film festivals	Many cities hold film festivals that attract film buffs and fans for the event	Cannes, Edinburgh
Fan-based events	Often events where participants dress in character, meet the stars (both in and out of costume) and purchase memorabilia. Based at convention sites, not filming sites or studios	Comic Con
<i>Armchair Travels</i>		
Television travel programmes	The successor to travel guidebooks and written travelogues; can also be comedic/satirical	Getaway, Pilot Guides, An Idiot Abroad
Gastronomy programmes	Many cooking shows take the viewer to various places around the world, usually featuring the food of the region	Cook’s Tour, Rick Stein’s programmes
Documentaries (cultural and natural)	While not focused on selling travel (as with many travel programmes), these documentaries focus on the exotic and unusual in the world	National Geographic; David Attenborough programmes

Table 2. 1: On-location and off-location film-related tourism (Beeton 2005, 10-11).

#### 2.1.4. Tourism destinations’ place images, identities and history

Place image has emerged as an important concept in the tourism industries (Kim and Richardson 2003, 216), including the film-related tourism industry. A number of scholars define the concept of ‘place images’ in their works (Kim and Richardson 2003). One of the formative definitions has been given by John Crompton. He suggests that place image can be defined as ‘the sum of beliefs, ideas, and impressions that a person has of a destination’ (1979, 18). Hunt (1975) defines a tourism destination’s place

images as tourists' perceptions of the destination. Building on previous research on the concept of 'image', Kim and Richardson (2003, 218) state that most literature describes the 'destination image' as a totality of impressions, beliefs, ideas, expectations, and feelings accumulated towards a place over time. These definitions will be also used as the significant conceptual and theoretical foundations in this study to understand the concept 'place image' and examine the influences of film-related tourism on a tourism destination's place images. However, previous definitions of tourism destinations' place images semantically and contextually emphasise tourists' understandings and interpretations of tourism destinations but focus less on how tourism destinations construct, manage, and represent their place images. Thus, in this regard, their definitions and introductions of the concept 'place image' are indeed useful but not fully applicable to my study.

As Kim and Richardson (2003) state, in tourism studies, destination images include two components: cognitive and affective components. Cognitive images of a destination describe beliefs about a place's tangible and physical attributes, and affective images of a destination suggest emotions evoked by a place and people's subjective feelings about the destination (Gartner 1993; Kim and Richardson 2003). By corollary, a tourism destination's place images can be understood as the combination and cooperation of both cognitive and affective components attached to the destination (Gartner 1993; Dann 1996; Baloglu and Brinberg 1997; Kim and Richardson 2003). In this guise, it can be seen that previous definitions of tourism destinations' place images, for example, Hunt's (1975) and Crompton's (1979) definitions, to some degree highlight the affective components, i.e., tourists' understandings and interpretations of the destination's information. The 'cognitive and affective images' conceptual framework (Kim and Richardson 2003) provides a bilateral and dual research perspective to explore my research setting's place images under the influences of film-related tourism. The framework suggests looking at how a destination constructs, manages, and demonstrates local tangible and intangible attributes and qualities and how tourists understand and interpret the destination in their film journeys. It is worth

noting that even though this conceptual framework demonstrates two dimensions of tourism destinations' place images, it is not necessary to separately understand and explore these two components of place images in my study of Hengdian. This is because the interrelationship of cognitive and affective components of place images determines the predisposition for visiting a destination (Gartner 1993), and my research in essence is looking at how film-related tourism influences a tourism destination's representations of its 'overall' place images rather than respectively looking at cognitive and affective place images.

Destinations' place identities can also be understood in two dimensions, i.e., 'place identity of a place' and 'people's place identity' (Paasi 1986). Specifically, 'place identity of a place' is applied to identify a place and differentiate it from others, while 'people's place identity' refers to the identification of individuals with a place (Peng, Strijker, and Wu 2010). In fact, media tourism emerges from a process of place identity formation, as 'the multitude of popular fictional narratives that have been projected upon or appropriated by specific sites throughout time and that together make up an important part of local place identity' (Reijnders 2021, 21). Moreover, according to Reijnders (2021, 22), 'tourism is one of the fastest-growing industries and is increasingly involved in the formation of place identity'. The significance of researching the influences of film-related tourism on a destination's place identities is therefore highlighted. In film-related tourism studies, the concept 'place identity of a place' can be researched from the perspectives of the destination itself and tourists, i.e., how a destination forms and represents its place identities with film-related elements for developing film-related tourism, which identify and differentiate the destination from others, and how tourists interpret these place identities formed and represented by the destination. The concept 'people's place identity' can be researched from the perspective of the destination's local people, i.e., how tourism impacts local people themselves, as in this dimension, place identity is described as people's incorporation of places into the larger concept of self (Proshansky et al. 1983). As my research focus is on the influences of film-related tourism on the destination place rather than local

people's self-attachment and self-identification with the place, the discussions of place identity in my thesis will, therefore, mostly relate to the 'place identity of a place'.

'Place identity of a place' can be arguably understood as the natural, cultural, and regional elements that distinguish a place from others (Paasi 2001). In other words, the tangible and intangible attributes that make a tourism destination special and distinctive. Furthermore, place identity is a combination of physical and constructed processes, specific elements and structures in places, and meanings ascribed to places (Groote and Haartsen 2008, cited in Peng, Strijker, and Wu 2010, 4). The place identities of a destination can be constructed, modified, and enhanced for generating certain meanings. Based on this, my research is looking at how film-related tourism influences the destination's representations of its place identities and how tourists understand and interpret the place identities of the destination.

In terms of tourism destinations' history, it is one of the significant elements of a place's 'terroir', a concept that is originally used in viticulture to describe the set of qualities that 'shape the sensory and intellectual appreciation of a wine, including soil, climate, grape variety and wine-making techniques' (Smith 2015, 220). 'In the case of place-based cultural tourism development and promotion, the terroir of a place includes history, local traditions and cultures, religion, industry, the natural environment, cuisine and arts, as well as attractions and events' (op. cit.). Thorne (2009, 3) argues that people's travel to a destination is about encountering its history and heritage, narratives and stories, landscape, townscape, and people. It follows that to some degree, history can be also seen as a kind of tourism product that tourists 'encounter' and 'consume'. According to Smith (2015, 223), 'constructing cultural meanings about place and its tourism-related manifestations involves interplay between the external, objective world and a person's subjective interpretation of those phenomena that varies among persons'. Tourism destinations represent their place history, and tourists have their own understandings and interpretations of these representations when 'encountering' and 'consuming' the history. Therefore, one of the research focuses in my study is how the destination of Hengdian represents its place

history under the influences of film-related tourism as well as what kind of historic elements of the destination tourists can get access to and how tourists interpret the representations of Hengdian's history. In addition, the 'history of the place or of people associated with it [includes] politics, business and social structures' (Smith 2015, 225), so tourism can 'influence' a destination's place history through impacting the destination's politics, business, and social structures. Thus, another research focus of my study is the role film-related tourism plays in Hengdian's development process and progress.

In summary, the main tasks of this research are about exploring how film-related tourism destinations construct, manage, and represent their place images, identities and history and how tourists understand and interpret the constructions and representations of the images, identities and history. Hence, a series of relevant concepts and theories in film-related tourism studies will be reviewed in the following sections, including film tourist typologies, tourists' travel motivations, authenticity issues in film-related tourism, and impacts of film-related tourism.

## 2.2. Film tourist typologies

As Busby and Klug (2001, 316) suggest, when audiences are seeking places seen on the screen, they become film tourists. The term 'film tourist' is somewhat broad and general to describe a diverse group of people who visit various film-related sites and experience a range of film-related touristic activities. Tourists' and fans' personal experiences and the meaning that they ascribe to the tourism activities and events form the crux of the entire cultural phenomenon (Reijnders 2011, 7). Reijnders (2021) proposes a model of the co-production of media tourism among media industries and fans, tourism industries and tourists, and local governments and communities (Figure 2.1). Based on this, the role of film tourists in the production of film-related tourism and the value of understanding the characteristics of film tourists in this study are highlighted.

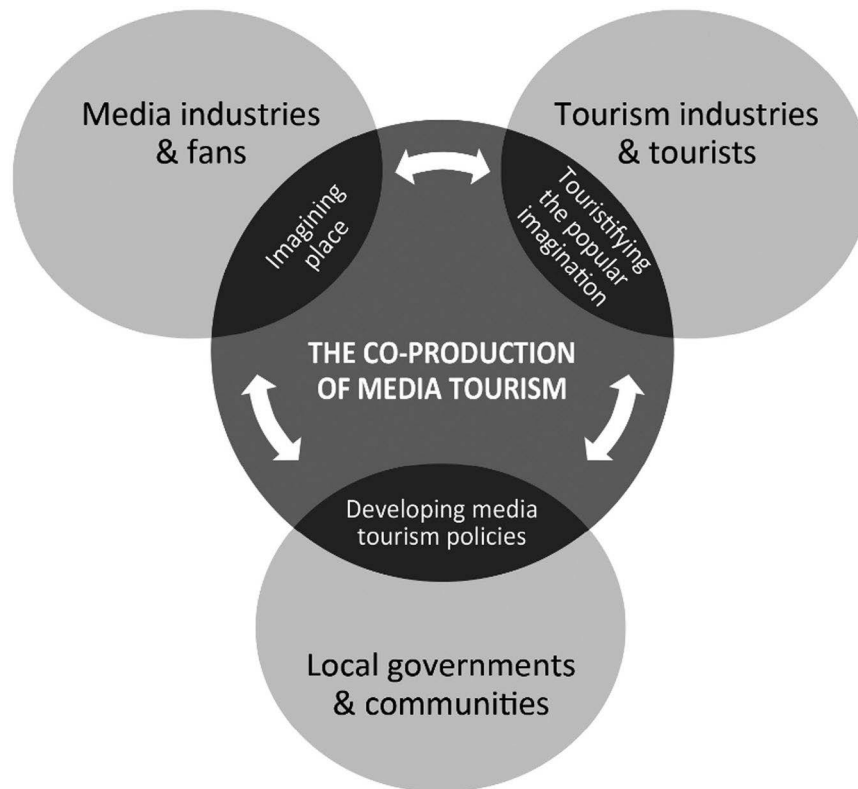


Figure 2. 1: The co-production of media tourism. Source: Stijn Reijnders (2021, 24).

According to Chhabra (2010, 798), previous research in tourism studies has established that tourists are not a homogeneous group. Hence, considering the different characteristics of both film tourists and film-related tourism sites, a group of scholars in media studies and tourism studies (e.g., Macionis 2004; Croy and Heitmann 2011; Bolan, Boy and Bell 2011) have designed and proposed different kinds of film tourist typologies for better understanding the characteristics of different film tourists and the features of different film-related tourism destinations.

Macionis (2004) plots film tourist types on a continuum, ranging from the *specific film tourist* to the *general film tourist* to the *serendipitous film tourist*. According to Macionis (2004, 87), specific film tourists refer to people who actively search for places they have seen in moving images; general film tourists refer to people ‘who are not specifically drawn to a film location but who participate in film tourism activities while at a destination’; and serendipitous film tourists refer to people who are incidentally present at the film location site. Film tourists in Macionis’ model are classified depending on the extent of their travel interests and motivations in relation to the on-site film-related elements. In Macionis’ analysis (2004, 94), through understanding the

continuum from serendipitous film tourist to general film tourist and specific film tourist, it can be seen that, firstly, the interest in film is increasing. Secondly, the self-actualisation motivations of tourists are increasing. Self-actualisation needs are the highest level in Maslow's hierarchy of needs (1970), a theory of tourists' motivations in tourism studies. It refers to the realisation of a tourist's potential, self-fulfilment, seeking personal growth and peak experience (Maslow 1970). Thus, compared with serendipitous and general film tourists, specific film tourists place greater significance on visiting film sites for personal self-fulfilment, growth, and reward (Macionis 2004, 89). Thirdly, the importance of authenticity of tourists' experiences is decreasing because specific film tourists could be more willing to accept hyper-real experiences in which simulation and reality are confused (Herbert 2001, cited in Macionis 2004, 93) (the concept of hyper-reality will be discussed in Chapter 3). Finally, the importance of push factors (i.e., tourists' internal travel desires) is increasing (Figure 2.2).

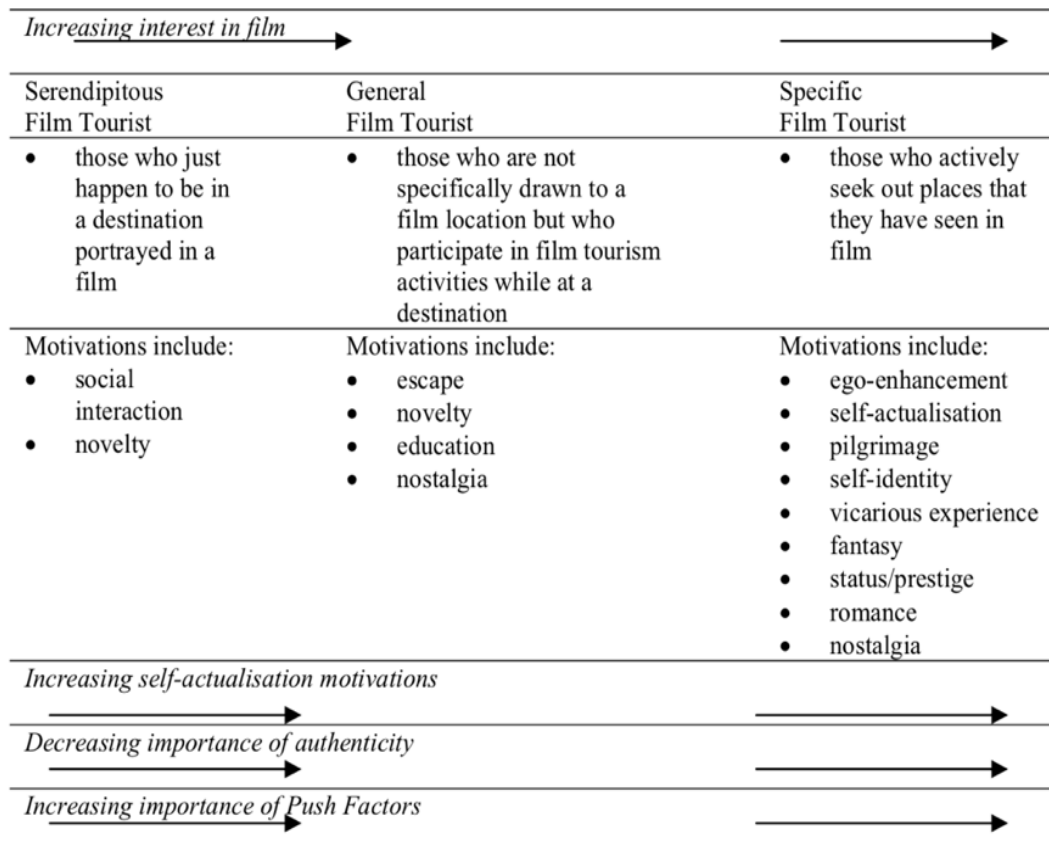


Figure 2. 2: Macionis' film tourist typology (2004, 94).

Croy and Heitmann (2011) also propose a film tourist typology, which is adapted from McKercher and du Cros' cultural tourist typology (2003), using the centrality of film in destination choice and depth of film-related experience as discriminators. McKercher and du Cros' tourist typology model (2003) utilises the centrality of travel motivation and the depth of touristic experience (i.e., the importance of film in the decision to visit the destination and the depth of experience sought) as its core dimensions. Considering the role of film in people's decisions to visit a site and the depth of their travel experiences, five types of film tourists are included in Croy and Heitmann's (2011) work, including the *serendipitous film tourist*, the *purposeful film tourist*, the *incidental film tourist*, the *casual film tourist*, and the *sightseeing film tourist* (Figure 2.3).

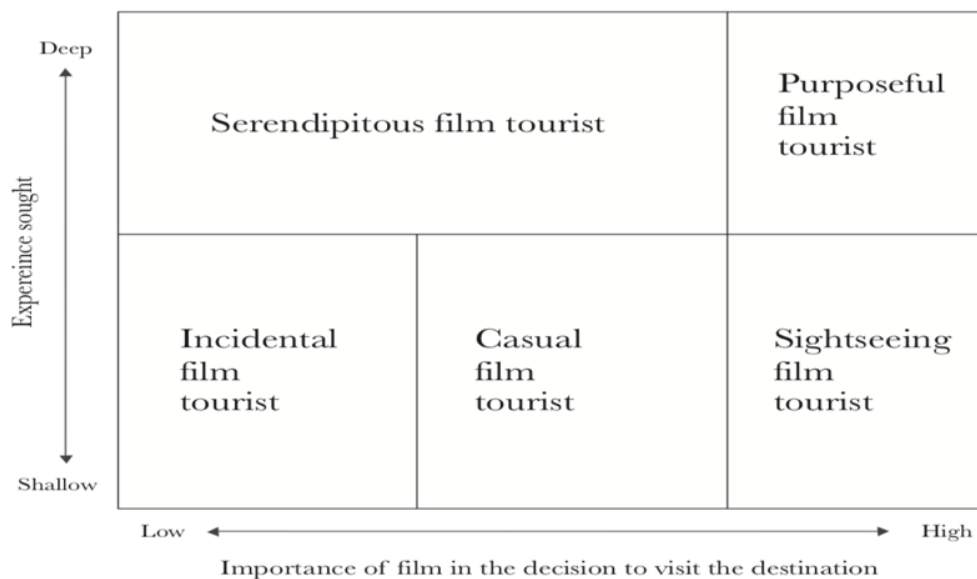


Figure 2. 3: Croy and Heitmann's film tourist typology (2011, 193).

From this figure, it can be seen that film tourists are classified into five types according to the high/low centrality of film-related motives driving destination choice and the search for deep/shallow experience about film (Croy and Heitmann 2011). In addition, purposeful film tourists could be seen as the most zealous film audiences, for whom film would be a significant influence underpinning their decision to visit the film-related destination and whose major on-site activities were deeply relevant to film. In the case of cultural tourists' visits to Hong Kong, McKercher and du Cros (2003, 47)



state that the ‘purposeful cultural tourist is the greatest consumer of intellectually challenging experience, preferring to visit museum and lesser known heritage sites’. According to McKercher and du Cros (2003, 47), serendipitous cultural tourists have no clear travel pattern, and cultural tourism plays little or no role in the decision to visit a destination, but they visit cultural attractions and end up having deep experiences, which are highly personal. These two typologies look at different features of film tourists with the consideration of different parameters and variables. Based on the above discussion, a range of similarities and differences can be seen between Macionis’ (2004) and Croy and Heitmann’s (2011) film tourists typologies, and their typologies are collectively understood and used in my research. On the one hand, both typologies compare the features of different groups of tourists and suggest that different groups of film tourists have different travel experiences at a single film-related tourism site. On the other hand, Macionis’ film tourist typology (2004) focuses more on tourists’ travel motivations, whereas Croy and Heitmann’s film tourist typology (2011) provides a research perspective on different degrees of tourists’ on-site film-related experiences.

Focusing on authenticity and displacement, Bolan, Boy and Bell (2011) propose a film tourist typology based on the theory of ‘displacement’ in film-related tourism studies, which suggests three types of film tourists: the *pure film tourist*, the *scenic/visual tourist* and the *emotional/nostalgic tourist*. According to Bolan, Boy and Bell (2011, 105), the term ‘displacement’ in film-related tourism studies is applied to depict the situation where a film is shot in one place but actually is representing other places entirely. Film-related tourism destinations therefore can be categorised into two types: film location and film setting. By extension, for Bolan, Boy and Bell (2011), there could be three distinct types of film tourists considering the different types of film-related tourism destinations. Specifically, if the film location and film setting of a film work were different and a group of film tourists were willing to visit both the film location and film setting, they would therefore be defined as *pure film tourists*. If a group of film tourists preferred to visit the film location, they would be defined and classified as *scenic/visual tourists*, attracted by what they saw in the film and longing

to visit the actual location in person. If another group of film tourists, conversely, preferred to visit the film setting, they would be defined and classified as *emotional/nostalgic tourists*, attracted by the film characters and narratives and the film setting connected with the story (Bolan, Boy and Bell 2011). Taking the film *The Palace* (Anzi Pan 2013) as an example, the ‘Palace of Ming and Qing Dynasties’ film studio in Hengdian was used to stand in for the Forbidden City in Beijing. Induced by this film, people who visited the Forbidden City in Beijing can be defined as emotional/nostalgic tourists; people who visited the film locations in Hengdian can be defined as scenic/visual tourists; people who visited both the Forbidden City and ‘Palace of Ming and Qing Dynasties’ film studio can be seen as pure film tourists. Different from the two film tourist typologies discussed before, Bolan, Boy and Bell’s film tourist typology (2011) classifies tourists based on the types of tourism sites (film locations and film settings), tourists’ travel interests and preferences, and the authenticity of film-related tourism sites. As a result, it provides another perspective and dimension for researching film tourists in my study of Hengdian.

Based on the above film tourist typologies, on the one hand, it is clear to see the variety and diversity of film tourists. On the other hand, film tourists are often classified depending on their travel desires, interests and motivations, which can also result in their certain film-related touristic activities and experiences. Understanding tourists’ travel desires, interests and motivations also contribute to research on film-related tourism and its impacts on the destination from the perspective of film tourists. The above film tourist typologies are helpful for me to understand the characteristics of the film tourists in Hengdian and how they interpret Hengdian’s place images, identities and history in their film journeys. Even so, most film tourist typologies have been either proposed based on on-location film-related tourism cases or not specifically designed to characterise film tourists at off-location film-related tourism destinations. Meanwhile, these typologies also stress more the power of one or several screen media works in motivating tourists’ visits and determining their on-site activities, while the power of other film-related elements in tourists’ film journeys is more or less overlooked.

Considering these, this thesis will also propose a new film tourist typology based on the case of Hengdian's off-location film-related tourism in Chapter 9, which contributes to filling in the research gap in film-related tourism studies. The typology will classify film tourists into three groups, including the enthusiastic film tourist, the scenic specific tourist, and the sightseeing film tourist, based on the degrees of their on-site film-related touristic experiences and the importance of film-related elements in motivating tourists' travel and determining tourists' on-site activities at an off-location film-related tourism destination.

### 2.3. 'Pull' and 'push' travel motivational factors

Generally, in tourism studies, people's tourist experiences can be confined to a circle of expectation, action and retrospection (Crouch et al. 2005, 1). All types of film tourists will complete a whole process in this circle even though they may have different expectations, actions and retrospections in their film journeys. As Macionis (2004) suggests, acting as a trigger to activate all touristic events and actions, the significance of tourism motivations is self-evident, and it can be seen as 'a meaningful state of mind which adequately disposes an actor [individual] to travel, and which is subsequently interpretable by others as a valid explanation for such a decision' (Dann 1981, 105, cited in Macionis 2004, 88). From the perspective of tourists themselves, travel motivations can be defined as the internal driving forces and reasons for their decision to visit a specific destination. Scholars in tourism studies further classify tourists' travel motivations from different directions and perspectives in order to better understand tourists' travel interests and on-site activities (e.g., Dann 1977; Klenosky 2002; Macionis 2004; Kim 2007; Meng and Tung 2016). From the perspective of tourism destinations, understanding tourists' travel motivations can be also helpful to know how tourists understand the place images, identities and history of the destination before their journeys and whether their on-site experiences confirm or change these understandings during the journeys.

Graham M.S. Dann (1977) introduces two basic factors in relation to tourists' pre-trip motivations: 'pull' and 'push' factors. Pull motivational factors refer to the tangible

features of the destination and push motivation factors refer to the intangible and intrinsic needs of tourists (Dann 1977). Based on Riley and van Doren's viewpoint (1992) that film-related tourism has been examined as a form of promotion and motivation through pull and push factors, Macionis (2004, 89) suggests that Dann's 'pull' (seeking) and 'push' (escape) motivation model (1977) can be regarded as the most appropriate framework in film-related tourism studies for investigating tourists' travel motivations.

Klenosky (2002, cited in Macionis 2004, 90) suggests that pull factors can be characterised as the features, attractions or attributes of a tourist destination, which lead or pull tourists to visit a specific place. Macionis (2004) further classifies three types of pull motivational factors in film-related tourism studies, including *place*, *performance*, and *personality* (3P). Place here refers to the location and scenery of the destination which is physically identifiable. Performance refers to the plot, theme, genre, and storyline in films which can connect the audiences with the screen media works and the destination. Personality refers to the casts, characters, film stars and other human elements that attract tourists. The '3P' motivation framework (Macionis 2004) suggests that tourists might be motivated by one or more pull factors to visit a film-related tourism destination. The decision-making process of film tourists surrounding a film-related touristic site or destination is in relation to their assessments of the attributes, features, and the perceived utility values of the places, and if these reference factors of a destination are satisfactory and 'valuable', they are able to pull a group of film tourists to visit the destination.

Push factors can be understood as the predispositions to visit a destination implying physiological or psychological motivations (Riley and Van Doren 1992, 270). It follows that in film-related tourism studies, push factors in the tourism motivation model can be understood as a strong internal driving force pushing film audiences to travel. Macionis (2004, 89) lists a range of push factors, which can be utilised to analyse film tourists' motivations to visit film-related touristic sites and the interrelationship between their motivations and on-site activities, including 'fantasy; escape, status and

prestige; search for self-concept or identity; ego enhancement; a sense of partaking in a vicarious experience'. Certainly, due to the variety and diversity of film-related tourism forms, film-related tourism sites and film tourists, the push factors are not limited to what Macionis (2004) lists.

With regard to the connections between 'pull factors' and 'push factors', Dann (1977, 186) expounds that although there could be a number of attractions at a destination, tourists' visits to the destination are consequent on the primary needs for travel. Hence, prior to the pull factors, push factors in the motivation model are generally accepted as the dominant factors in determining tourists' travel to a touristic site (op. cit.). However, Dann (1977) may devalue the power of pull factors and overlook the links and connections between pull and push factors in motivating tourists' travels to a destination, or he might underestimate the complexity of different types of tourism. In film-related tourism studies, connections between pull and push factors indeed exist, and in some cases, it is quite hard to determine the priority of pull and push factors in motivating film tourists' travel and which factors first catch tourists' attention. Film tourists may be motivated by local film settings or backdrops they have seen on the screen previously and they could be drawn to the film site for personal interests at the same time. In addition, for illustrating the interconnections between pull factors and push factors and their combined influences on tourists' travel decisions and on-site activities, Macionis (2004, 94) maintains that film tourists may 'search for self-identity by acting out the experiences of a favourite actor in a specific location or circumstance', and both 'pull' and 'push' factors play important roles in motivating tourists to visit a film-related tourism site. Reijnders (2011, 17-18) proposes a model to show media tourism as part of a circular process (Figure 2.4), in which media artists create an imaginary world on the basis of their experiences of physical locations and tourists use the imagination as a starting point and subsequently try to find material references to the world of their imagination. Tourists' visits to film locations thus can be described and understood as the process that film tourists go in search of material references to (re)confirm their notions of imagination and reality (op. cit.). In this regard,

it can be seen that film tourists' journeys are motivated by both their travel desires and interests (push factors) to see the 'places of imagination' in person and the physical features and attributes of the destinations (pull factors), which offer the opportunity to construct a symbolic distinction between 'imagination' and 'reality' (Reijnders 2011, 19).

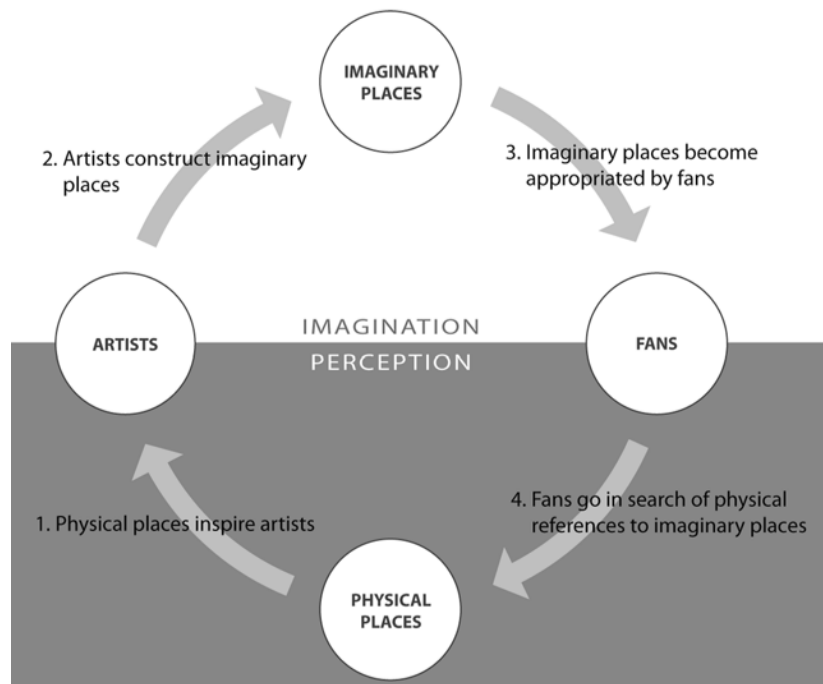


Figure 2. 4: Media tourism as part of a circular process. Source: Model-Stijn Reijnders; Design-Ties Knapen (2011, 17).

Therefore, regarding the question 'what makes film tourists travel', the answers are in relation to both pull and push factors in Dann's (1977) motivation model. On the one hand, my research looks at the characteristics and influences of Hengdian's film-related tourism from the perspectives of both tourists and the destination, and the 'pull' and 'push' motivation factor framework can enable me to understand how a destination's physical and tangible attributes and features 'pull' tourists to visit and how tourists' internal travel needs and desires 'push' them to travel to the destination. The ways the destination constructs and represents its place images, identities and history can be seen as the use of strategies to meet tourists' travel needs and interests, which push tourists' visits to its tourism areas. That is why Dann's model of tourists' motivation (1977) is an appropriate framework for my research. On the other hand, in

my study on Hengdian's film-related tourism, I will not presuppose whether the pull or push motivational factors have stronger power in determining tourists' visits to Hengdian, but these two factors will be collectively considered when researching the film tourists and their perceptions of film-related tourism in the case of Hengdian.

#### 2.4. Authenticity issues in film-related tourism

The debate about authenticity issues in tourism research, including film-related tourism, has never stopped, possibly because this topic is always in relation to tourists' on-site experiences and perspectives of film-related tourism and destinations' representations of their place images, identities and history. One of the most popular topics in the theoretical debates of tourism authenticity among scholars in tourism studies is whether tourists are motivated to travel in search of authenticity. According to Steiner and Reisinger (2006, 299), in tourism studies, 'authenticity' is always applied in two distinct senses: 'authenticity as genuineness or realness of artefacts or events' and 'authenticity as a human attribute signifying being one's true self or being true to one's essential nature'. In fact, authenticity is not a stable but a contested concept especially within tourism literature (Steiner and Reisinger 2006; Rittichainuwat et al. 2018). This section will explore different understandings of authenticity within relevant scholarship, including staged authenticity, existential authenticity, and post authenticity, which can be seen as the foundations for understanding and examining how a film-related tourism destination creates, manages, and represents its place images and identities and represents its history through showing the 'authenticity' of its touristic elements.

Scholars like Boorstin (1964) and Wang (1999) suggest that tourists seldom like the authentic. Tourists are set in an 'environment bubble' and 'pseudo-event' (Boorstin 1964), and 'if the cultural sanction of modern tourists has been the quest for authenticity, then the cultural sanction of the postmodern tourist is that of a playful search for enjoyment or an aesthetic enjoyment of surfaces' (Wang 1999, 357). In contrast, scholars like MacCannell (1973; 1976) and Wearing (et al. 2010) insist that tourists are in quest of authenticity during their journeys. It seems to be quite difficult to gain a

consensus among scholars on this topic, since on the one hand, tourists are a heterogeneous group with various demands, motivations, and on-site activities (Cohen 1988; Pearce 1995); on the other hand, authenticity is negotiable, relative and subject to social trends (Lovell and Bull 2019, 10). For exploring different understandings of authenticity in media and tourism studies, scholars further research different notions and concepts of authenticity in tourism, such as ‘staged authenticity’ (MacCannell 1973; Pearce and Moscardo 1986; Lovell and Bull 2019), ‘existential authenticity’ (Berger 1973; Wang 1996; Brown 1996; Pons 2003; Lovell and Bull 2019), and post authenticity (Lovell and Bull 2019), which are also applicable to the research on cultural tourism, including film-related tourism.

#### *2.4.1. Staged, existential, and post authenticity in tourism studies*

##### 2.4.1.1. Staged authenticity in tourism studies

In tourism research, MacCannell (1973, 597) suggests that touristic space can be called ‘a stage set, a tourist setting, or simply a set depending on how purposefully worked up for tourists the display is’. Lovell and Bull (2019) suggest that staged authenticity is a form of managed commodification. From the perspective of a destination, a tourist site can be regarded as a commercial product, which is elaborately designed and laid out by the host for touristic consumption. Hence, it follows that what tourists see and experience in a touristic space is actually staged, and tourists who search for authenticity in their travel to a site can be seen as the consumers of staged authenticity, which refers to the staging of local elements in order to create an impression of authenticity for the visitors (MacCannell 1973, cited in Lovell & Bull 2019, 5; Gotham 2010, 612).

‘It is found that tourists try to enter back regions of the places they visit because these regions are associated with intimacy of relations and authenticity of experiences’ (MacCannell 1973, 589). Here, the concept ‘back region’ derives from Erving Goffman’s front-back dichotomy (1959) in social performance. Goffman (1959) generally divides the social area into two regions: the front-stage region and the back-



stage region, which respectively refer to the places that are provided by the host to perform and the places that are provided by the host for itself. Applying Goffman's theories of front stage and back stage to tourism research and studies, it can be implied that people's visits to tourism destinations are journeys to experience the front stage and to search for the 'back stage', i.e., a tour reveals inner workings of a place (Lovell and Bull 2019). However, some scholars (e.g., MacCannell 1973; Cohen 1979; Moscardo and Pearce 1986; Lovell & Bull 2019) insist that tourists' journeys are undertaken in the staged 'back region', which has been designed and organised in advance for tourism purposes, and the so-called 'authenticity' represented and shown by the destination is a staged authenticity, which is "'invented', manufactured, or self-consciously provided as a product for tourist consumption, by hosts' (Lovell & Bull 2019, 5). In this regard, it seems that Goffman's front versus back distinction cannot elaborately explain and divide touristic sites into different levels. Building on Goffman's frontstage and backstage theory (1959), MacCannell (1973, 598) further categorises six stages in the discussion of staged authenticity and arranges these stages in a continuum starting from the front and ending at the back, even if it is not necessary that all stages co-exist on one place at the same time. MacCannell's framework of these six stages is described below:

Stage 1: Goffman's front region: the kind of social space tourists attempt to overcome, or to get behind.

Stage 2: A touristic front region that has been decorated to appear, in some of its particulars, like a back region: a seafood restaurant with a fish net hanging on the wall; a meat counter in a supermarket with three-dimensional plastic replicas of cheeses and bolognas hanging against the wall. Functionally, this stage (two) is entirely a front region, and it always has been, but it is cosmetically decorated with reminders of back-region activities: mementos, not taken seriously, called 'atmosphere'.

Stage 3: A front region that is totally organised to look like a back region: simulations of moon walks for television audiences; the live shows above sex

shops in Berlin where the customer can pay to watch interracial couples copulating according to his own specific instructions. This is a problematical stage because the better the simulation, the more difficult it is to distinguish it from stage 4.

Stage 4: A back region that is open to outsiders: magazine exposés of the private doings of famous personages; official revelations of the details of secret diplomatic negotiations. It is the open characteristic that distinguishes these especially touristic settings (stages 3 and 4) from other back regions; access to most non-touristic back regions is somewhat restricted.

Stage 5: A back region that may be cleaned up or altered a bit because tourists are permitted an occasional glimpse in: Erving Goffman's [descriptions of] kitchen, factory, ship, and orchestra rehearsal cases; news leaks.

Stage 6: Goffman's back region: the kind of social space that motivates touristic consciousness (MacCannell 1973, 598).

It can be seen that 'it is always possible that what is taken to be entry into a back region is really entry into a front region' (MacCannell 1973, 597) and what is being shown to tourists is not the institutional back stage but a staged back region (MacCannell 1976, 99), for example, Stage 2 and 3 in MacCannell's framework. In other words, tourists' actions in tourist settings are mainly confined to movement between areas decorated to look like back regions, and back regions into which tourists are allowed to peak (MacCannell 1976, 102).

Based on this framework, it follows that different stages at the destination of Hengdian can represent different kinds of place images, identities and history. According to MacCannell's categorisation of six touristic stages (1973, 598), the town of Hengdian can be seen as the front stage, a kind of public social space and entrance that tourists attempt to get behind in their film tours (Stage 1). Sites and attractions at HWS can be classified as the environment open to tourists but which is actually designed as a back-stage region (Stage 3), the environment with some limited access to tourists, for example, on-going filming sites (Stage 4 and 5), and the absolute back

region where all tourists are not allowed to enter (Stage 6) (this will be further discussed in Chapter 8). In tourism studies, different from ‘objective authenticity’, which refers to historically correct and meaningful cultural displays (MacCannell 1973, Steiner and Reisinger 2006, cited in Rittichainuwat et al. 2018, 1275), staged authenticity is ‘a kind of strained truthfulness’, which is ‘similar in most of its particulars to a little lie’, and touristic experience in this regard is based on inauthenticity (MacCannell 1973, 591). In the process of designing and representing staged authenticity, the destination also tends to re-construct its physical environment, stage its local culture, and enhance its place images for tourism purposes. Some tourists cannot recognise the ‘setup’, and therefore they may believe what they see and experience at the destinations is ‘real’.

#### 2.4.1.2. Existential authenticity in tourism studies

Not all tourists fail to realise that what they see at a destination could be a staged performance, but some of them may achieve an existentially authentic experience through visiting the sites and engaging in tourist activities. Rather than searching for an objective authenticity or passively accepting the staged authenticity provided by tourism destinations, some tourists are willing to seek out an existential authenticity in their journeys, which refers to a state of being in which people are true to themselves (Berger 1973, cited in Steiner and Reisinger 2006, 301). Namely, instead of looking for authenticity of the physical environment, objects and people at the destination, tourists here are looking for authenticity of the self. This is to a large degree because ‘authenticity’ is something subjectively assigned to a destination and its sites by individuals or groups, and the historical record (objective authenticity) no longer has the monopoly on authentic place (Reijnders 2011, 14). Oriented by activities, existential authenticity is capable of helping film tourists establish or extend their identity and build enjoyable connections with the film-related sites or the characters shown in screen media (Wang 1996; Rittichainuwat et al. 2018). In the process of visiting film-related sites and participating in on-site film-related activities, tourists believe that what they see and experience is authentic, even though some may be aware of the staged authenticity. In this regard, tourists are the judges to determine whether their touristic

experiences and activities are authentic or not, and thus have their own understandings and interpretations of what the destination represents and promotes.

Some tourists also experience ‘hot authenticity’ (Selwyn 1996; Cohen and Cohen 2012; Lovell and Bull 2019), which suggests that places can be consumed not just cognitively and intellectually, but also emotionally through personal authenticity. ‘The process of hot authentication is emotionally loaded, based on belief, rather than proof, and is therefore largely immune to external criticism’ (Cohen and Cohen 2012, 1300). In essence, hot authenticity is the counter concept of ‘cool authenticity’, in which ‘the authenticity of an object, site, event, custom, role or person is declared to be original, genuine or real, rather than a copy, fake or spurious’ (Cohen and Cohen 2012, 1299). It means authenticity here is also self-judgement based on individuals’ own emotions, beliefs, experiences, and memories rather than social rules, principles, knowledge, and common sense. In this guise, Cohen and Cohen (2012) insist that cool authenticity can lead to objective authenticity, whereas hot authenticity can lead to existential authenticity.

The emergence and existence of hot authenticity and existential authenticity in tourists’ journeys to some extent support the contention that we are now in a ‘post-truth’ society, which has been defined by Oxford Languages (2016) as the ‘Word of the Year 2016’ where “‘objective facts’ are less influential in shaping public opinion than appeals to emotion and personal belief”. For tourists, their subjective feelings and thoughts about the authenticity in their journeys are more important than the objective truths and destinations’ representations of authenticity. Different from staged authenticity, existential authenticity encourages tourists to be themselves existentially. In tourism studies, staged authenticity and existential authenticity to some degree respectively focus on the ‘reality’ of a tourism destination from the perspective of how the destinations represent it and the perspective of how tourists perceive it. That is why this research looks at authenticity issues in tourism studies, as the knowledge can contribute to the understanding of the impacts of film-related tourism from the perspectives of both the tourism destination and tourists. It is also worth noting that in

some tourism cases, objective authenticity, staged authenticity, and existential authenticity may simultaneously appear on tourists' journeys, and thus lead to the creation of 'post authenticity', the inseparable mix of 'lies' and 'truths' (Lovell and Bull 2019).

## 2.5. Known and existing impacts of film-related tourism on a destination

According to Page and Connell (2020, 353), 'the impacts associated with tourist activities and effects are considered as a way of understanding some of the costs and benefits of tourism'. The 'impacts of film-related tourism' is one of the research priorities in film-related tourism studies. For generating a better understanding of film-related tourism, it is worth noting the importance of looking at film-related tourism in a more holistic way and focusing on both successful and unsuccessful examples of film-related tourism destinations (Thelen et al. 2020, 291-292). By the early 2000s, a range of tourism research projects focused on the impacts of film-related tourism including both positive and negative influences through conducting either qualitative case studies or quantitative surveys (Connell 2012; Thelen et al. 2020). Academically, the 'impacts of film-related tourism' is also one of the research areas that identify major components of interest and indicate film-related tourism's development as a valid area of inquiry (Connell 2012, 1008). Previous research and literature point out that tourism destinations can be influenced by the emergence and popularity of film-related tourism in different aspects, including local economies, socio-cultural features, place images, residents' daily lives, stakeholders' businesses, natural environments, the commercialisation of tourism sites, and so on (e.g., Riley et al. 1998; Beeton 2004; Croy 2004; Connell 2005; Beeton 2010; Croy and Heitmann 2011; Connell 2012; Thelen et al. 2020). These reflect that for any case of film-related tourism destination, it is possible to face both opportunities and challenges as well as benefits and drawbacks brought by this cultural phenomenon. This section, then, will review the positive and negative influences of film-related tourism on the representations of destinations' place images, identities and history.

### 2.5.1. Positive impacts of film-related tourism on the destinations

Tourism destinations and local people can benefit from film-related tourism in different ways either in the long or short term. The positive impacts of film-related tourism on the destination can be reflected in a number of aspects, such as the improvement of place images (Beeton 2004; 2010), the increase of local people's economic incomes (Croy 2011; Laffont and Prigent 2011; Connell 2012), the increase of local employment and working opportunities (Couldry 1998; Beeton 2010; Chiang and Yeh 2011), and so on. This section will review the positive influences of film-related tourism on destinations through dividing these into two aspects: economic impacts and socio-cultural impacts.

#### 2.5.1.1. Economic impacts of film-related tourism

'Film tourism has a role to play in local economic development at different levels and in various types of environment' (Connell 2012, 1017). A range of cases prove that the increase in tourists at the destinations is resulted from their locations being parts of one or more screen media works. The release of the television drama *Heartbeat* (Keith Richardson and Kathleen Beedles 1992-2010), for example, led the number of tourists in Goathland, the location village, to increase from 0.3 million to 1.2 million (Tooke and Baker 1996; Connell 2005), and the release of the Chinese film *Lost in Thailand* (Zheng Xu 2012) led the number of Chinese tourists in Thailand, the film location country, to increase from 2.7 million in 2012 to 4.7 million in 2013 (Ma and Lin 2015). The change in these numbers can be seen as data showing how the destinations have economically benefited from film-related tourism and film tourists' consumption.

Business stakeholders at film-related tourism destinations can obtain more economic income, business, and development opportunities due to the popularity of local film-related tourism and the increase in tourist volume. Based on previous research (Pizam, 1978; Liu and Var 1986; Lankford and Howard 1994; Perdue et al. 1990; Faulkner and Tideswell 1997), Connell (2005) suggests that developing the tourism industries tends to be more welcomed by those who are economically

dependent on it, such as hotels, restaurants and retail outlets. It means that tourists' consumption is not normally limited to local tourism businesses but also tourist-related services and retail businesses, and thus the increase in tourists can lead to an increase in economic income for the business stakeholders of tourism and tourism-related industries. In the case of film-related tourism in the Isle of Mull, Scotland (UK), the film location of the BBC children's television programme *Balamory*, Connell (2012) expounds that the release of *Balamory* resulted in a 75.7% increase in the number of visitors to Tobermory (the location town), a 27.3% increase in the average spending of consumers, a 68.6% increase in turnover, and a 58.8% increase in profitability. Based on the case of *Heartbeat* tourism in Goathland, Beeton (2010) also suggests that community stakeholders found opportunities to develop new entrepreneurial activities and increase their businesses, a significant benefit from local film-related tourism. Meanwhile, local communities can also benefit from film-related tourism, for example, more employment opportunities for the local community (Croy and Heitmann 2011). This means that local people can get more opportunities to work in the tourism and tourism-related industries. More film-related elements might be integrated into the destinations' place images and identities with more local people working for film-related businesses and participating in film-related activities for further developing film-related tourism.

#### 2.5.1.2. Socio-cultural impacts of film-related tourism

In addition to economic impacts, scholars in film-related tourism research areas also highlight the importance of social and cultural impacts of film-related tourism on destinations (Connell 2012). 'It is sometimes difficult to separate social and cultural elements, and thus the term "socio-cultural" tends to be used frequently in tourism literature' (Page and Connell 2020, 376). This research will not specifically separate and distinguish the social and cultural elements in film-related tourism as well as the social impacts and cultural impacts brought by film-related tourism on the destination; rather it will apply the term 'socio-cultural impact' in the thesis. Generally, the socio-

cultural impacts of film-related tourism on destinations can be shown in different dimensions and aspects.

Based on the previous studies of general tourism impacts (Fletcher et al. 2013; Page and Connell 2020) and the impacts of film-related tourism (Riley et al. 1998; Connell 2005; Beeton 2010; Croy and Heitmann 2011; Connell 2012), the positive socio-cultural impacts on destinations can be consolidated as follows: (a) improvement of place images and awareness-raising of destinations as places to visit; (b) diversity of tourism types and products; (c) upgrade and modification of destinations' tourism facilities and infrastructure to meet the needs of tourism development; (d) contribution to the viability of tourism; and (e) growth of local pride and local people's social belonging. Additionally, the impacts on local people (communities) can be considered as opportunities for cultural exchange between local people and tourists and for deeper interactions between host communities and outsiders. These imply that the popularity of local film-related tourism and the increase of (film) tourists stimulate the destinations to better construct, manage, and represent their place images and identities and to represent their place history. The positive impacts of film-related tourism can be seen as the rewards for their efforts and contributions to developing film-related tourism. In this regard, a beneficial circle at a destination is generated among the screen media industries, local places and communities, and the tourism destination itself. This starts from the use of local sites as film settings and film-related tourism sites, leading to the emergence and development of film-related tourism at the destination for tourists to visit, then to the development of the destination because of the economic and socio-cultural benefits received from film-related tourism, and then to the increasing use of its locations by the film and television industries and tourism industries due to the increase in local film-friendly and tourism-friendly services, facilities, infrastructures and people. During this process, local film-related tourism becomes more important in the destination's economic and socio-cultural development, and the destination can increasingly benefit from film-related tourism.



### *2.5.2. Negative impacts of film-related tourism on the destinations*

Like other forms and types of tourism, film-related tourism also has brought negative impacts to a tourism destination (Mordue 2009). Although film locations and destinations primarily and initially focus on the positive impacts of film-related tourism, awareness of the negative impacts has increased over time. Based on previous case studies on film-related tourism's impacts on tourism destinations (Riley et al. 1998; Connell 2005; Croy and Buchmann 2009; Beeton 2010; Heitmann 2010; Croy and Heitmann 2011; Connell 2012), these negative impacts can be divided into three aspects: (a) disturbance to local people and community; (b) over-reliance upon film-related tourism; and (c) damage to the natural environment, which are all relevant to tourism destinations' place images, identities and history.

#### 2.5.2.1. Economic and socio-cultural impacts: disturbance to local people and communities

Even though local communities and tourism stakeholders can benefit from film-related tourism, they still need to face the inevitable drawbacks of it in their daily lives. Regarding the reasons for the occurrence of film-related tourism's negative impacts on a destination, Connell (2012, 1010) explains that 'film tourism can occur very quickly, and be very unpredictable, thus giving some communities little time to respond in a planned and systematic way'. It suggests that the destinations, which are not ready for the emergence and popularity of local film-related tourism and the coming of the huge number of (film) tourists, have to bear the consequences of the negative impacts until they can properly prepare for the coming of film-related tourism.

At this stage, it is worth recognising the existing and possible negative impacts of film-related tourism. Based on previous studies (Riley et al. 1998; Connell 2005; Beeton 2008; Mordue 2009; Roesch, 2009; Croy and Buchmann 2009; Beeton 2010; Heitmann 2010; Croy and Heitmann 2011; Connell 2012), these negative resident impacts include: (a) overcrowding, traffic congestion, insufficient capacity for parking; (b) privacy intrusion upon local residents and public safety; (c) cultural conflict

between local communities and tourists due to cultural and spatial appropriation; (d) change of local people's lifestyles resulting from, for example, if amenities are changed to be tourism rather than locally focused; (e) disruptions of tourists, such as noise; (f) increases in local commodity prices; and (g) modifications in community structures, for example, divisions of local communities.

Local residents and communities are not only the beneficiaries but also the sufferers of tourist impacts. Connell (2005) suggests that it requires a management response from the local government and the local tourism industries in order to reduce the impact on residents. Specifically, 'an inclusive and consultative planning framework is needed to adequately include and respond to the varying goals of the stakeholders' (Croy and Heitmann 2011, 197). Film-related tourism sometimes is too unpredictable for the destinations to prepare for and respond to in advance. Even so, the following strategic measures and policies should be implemented in response to the emergence and popularity of local film-related tourism. They should be effective, efficient, and targeted to maximise the benefits and minimise the drawbacks for local residents.

#### 2.5.2.2. Economic and socio-cultural impacts: over-reliance on film-related tourism

Some tourism destinations may not realise the power and influence of film-related tourism, while some other tourism destinations may over-rely on their film-related tourism. In the research on Spey Valley in the Scottish Highlands, Getz (2000) suggests that local residents have realised the negative impacts and consequences of tourism, but they are aware of their dependence on tourism and continue to support the development of the tourism industries. In fact, the host community is not homogenous, so the local people may have different attitudes towards tourism development, depending on how much benefit they receive and how much cost they pay (Ap 1992; Tosun 2002; Jurovski et al. 1997, cited in Chiang and Yeh 2011, 5372-5373; Tosun 2002). Applying the case of Hengchun Township, the film location of *Cape No. 7* (Te-Sheng Wei 2008), as an example, Chiang and Yeh (2011, 5376) prove two hypotheses that 'residents' social-demographic characteristics and tourism benefit sought affect their attitudes towards

film tourism development' and 'residents' tourism benefits and impact perceptions affect their attitudes towards film tourism development'. Therefore, the reasons why some destinations or local people insist on developing film-related tourism may be related to their personal experiences and understanding of the issues related to developing film-related tourism. Some local residents may believe that the benefits they receive from film-related tourism outweigh the drawbacks, and therefore see developing film-related tourism as more beneficial than detrimental.

Over-reliance on film-related tourism may also bring further problems to a destination, for example, over-commercialisation and loss of authenticity (Riley et al. 1998; Croy and Heitmann 2011). Riley et al. (1998, 932-933) suggest that film locations appear to attract everyone from the merely curious to the hard core 'junkie', and from this perspective, it seems that locations become commodities for use by adoring visitors. In the case of *Heartbeat* tourism in Goathland, Mordue's findings (2009) show that there have been considerable efforts to market and brand the destination as the centrepiece of 'Heartbeat Country', and the destination attempts to invite tourists into an immediate 'real-life' consumption drama through managing places to satisfy the 'performative' demands of the tourist. 'The dramaturgy of *Heartbeat* advertising material and the physical (re)figurations of Goathland itself have meant that there has been a progressive dedifferentiation between "back-stage" Goathland, the "real" place where "real" country people live, and Aidensfield, the fictional "front stage" of *Heartbeat* and *Heartbeat* tourism' (Mordue 2009, 336). Similarly, through administering a questionnaire amongst local people in Tobermory (UK), the location of the television programme *Balamory*, Connell (2005, 246) shows that 'one concern about *Balamory* is that of associated commercialisation, with 54.3% of respondents stating some degree of trepidation over the potential for *Balamory* to take over Tobermory, although only one-quarter of respondents think that the *Balamory* theme is over-promoted'. The places in Goathland and Tobermory are commercialised in this way with staged place images, identities and history to ingratiate tourists with their so-called natural and original elements. One result might be that the local infrastructure

and amenities are changed to be tourism rather than local focused in order to attract tourists to experience its film-related tourism and consume the tourism products (Croy and Heitmann 2011), and what tourists see at the destination are well-designed staged commodities rather than the reality of the destination (MacCannell 1973).

Moreover, over-reliance on film-related tourism can also result in the disarray and dysfunction of local tourism industries and markets. The longevity of one or more screen works as tourism themes at a destination is doubtful, as 'tourism is a dynamic force, and forms of tourism are not likely to stay constant through time' (Connell 2005, 247). Based on the research results, Riley et al. (1998) indicate that for some film-related tourism destinations, the span of film inducement can last for 4 years, while for some other destinations, the induced effect can be either longer, shorter or non-existent, especially in places where locations are not identifiable or accessible. That is to say, overly resting economic success on a screen media work for a film-related tourism destination is unwise, especially if the destination needs a capital investment to do so (Connell 2005, 249). Tourist types and numbers may also change (Croy and Heitmann 2011). Thus, if destinations over-rely on film-related tourism which is induced by one or some screen media works, they may need to face negative consequences like: (a) a huge discrepancy in economic incomes between tourism season and off-tourism season; (b) what local people pay for and receive from the tourism industries are not in direct proportion because the popularity of local film-related tourism eventually fades away; and (c) the need to re-develop the tourism industries if film-related tourism is no longer popular and attractive.

#### 2.5.2.3. Environmental impacts: change and damage to the local natural environment

Film-related tourism also brings negative environmental impacts to destination communities (Kim 2015). A series of previous projects highlight the environmental impacts of film-related tourism on destinations, such as the modification of environment and landscape and an increase in noise and pollution (Riley et al. 1998; Mordue 2001; Forsyth 2002; Beeton 2005; Kim 2015). In fact, damages and changes to the local natural environment brought by local film-related tourism have taken place

at tourism destinations (Beeton 2005; Chiang and Yeh 2011; Sakellari 2014). These can directly and indirectly influence tourism destinations' place images and identities. Local residents often perceive tourism development as bringing negative impacts to their physical environment (Dowling et al. 2003). Regarding the impacts of *Heartbeat* on the conflicts between (film) tourists and local residents in Goathland, Mordue (2001) suggests that 'the aesthetics of rural life consumption and rural significance among the residents was disrupted by the sudden and continuing influx of *Heartbeat* tourists who were motivated to experience dramatised rural life and its myth' (cited in Kim 2015, 6). According to Sakellari (2014), the multiple uses of film-related tourism destinations' natural environment may dramatically alter the local natural elements that people want to experience. Therefore, it may result in the modification of local environment and landscapes for facilitating tourism use and satisfying tourists' needs, and local residents cannot experience the natural and physical environment in the same way they could prior to the development of film-related tourism.

Therefore, the importance of local residents' attitudes to the emergence and popularity of local film-related tourism can be seen. 'Resident characteristics are often being used as predictors of their tourism impact perception and attitudes' (Chiang and Yeh 2011, 5371-5372). Their attitudes can directly influence the development of local film-related tourism. Resident communities are not always homogenous (Tosun 2002), with film-related tourism welcomed by some local residents but not others. Thus, for tourism destinations, it is worth noting how to satisfy the needs of different groups of local people when developing local film-related tourism. As Reijnders' model of the co-production of media tourism (2021) shows (Figure 2.1), media tourism needs to be co-produced by media industries and fans, tourism industries and tourists, and local governments and communities. Thus, local governments and communities play important roles in developing film-related tourism at the destination. Liu et al. (2020, 3) suggest sustainably developing film-related tourism, and here sustainability implies 'an ethical management of dilemmas such as finding the right balance between growth generated by tourism and protection of the local values'. In this regard, when

developing film-related tourism, it is necessary to encourage a coordination with local communities and different stakeholders at the destination (Heitmann 2010). Taking up previous studies about sustainably developing tourism industries (Mendes et al. 2017; Kim et al. 2007), Liu (et al. 2020) indicates the importance of the inclusion and participation of local residents in developing local tourism industries, who form the basis for all future tourism experiences. In a word, developing film-related tourism is a complex process, which requires tourism destinations to find a way to balance the interests and satisfy the needs of different groups of people, such as tourists, stakeholders, and local residents, through evaluating the economic, socio-cultural, and environmental impacts of film-related tourism on the destinations.

The above review of the existing and known impacts of film-related tourism on tourism destinations contributes to my understanding of film-related tourism. It is worth acknowledging that issues regarding tourism development and impacts of tourism have long been debated in the academic literature, particularly since the 1970s (Mason 2020). Film-related tourism is only one of the tourism forms that results in benefits and costs for tourism destinations. The above reviews provide an analysis framework that allows me to discuss the impacts of off-location film-related tourism on Hengdian's place images, identities and history and to predict the possible impacts that Hengdian may meet in future. Also, the literature review in this section indicates the value of my research regarding the research theme of the impacts of film-related tourism, as my research will look at the existing and potential positive and negative economic, social-cultural, and environmental impacts of film-related tourism, based on the case study of Hengdian. In Chapter 8, this thesis will follow a similar structure to discuss and examine the existing and potential economic, socio-cultural, and environmental impacts of film-related tourism on Hengdian.

In addition to the review of the impacts of film-related tourism on tourism destinations, Chapter 2 has reviewed the background, conceptual, and theoretical knowledge in film-related tourism studies, applied in this research to understand Hengdian's film-related tourism from different perspectives.

- (1) It defined the term 'film-related tourism' and highlighted the value and significance of applying this term to describe tourists' journeys to film-related tourism sites, attractions, and destinations. It classified Hengdian Town as an off-location film-related tourism destination, and Liverpool, the comparable case city in this study, as an on-location film-related tourism destination, based on Beeton's (2005) on-location and off-location film site framework.
- (2) It reviewed a number of film tourist typologies proposed by scholars in media and tourism. It therefore contributed to the understandings of the characteristics of different groups of tourists and the features of different types of tourism sites.
- (3) The review of Dann's (1977) 'pull' and 'push' motivational factors framework also enabled me to understand that tourists' film journeys can be motivated by the tangible and physical tourism-related features of a destination and by tourists' internal and intrinsic travel desires and interests. Thus, the framework contributes to the understanding of tourists' interpretations of Hengdian's film-related touristic attributions and physical features before the journeys.
- (4) The review of authenticity issues in film-related tourism is helpful to understand how a film-related tourism destination constructs and represents its place images, identities and history and how tourists perceive these constructions and representations.

The next chapter will focus on a literature review of the concept of cultural tourism in China.





### **Chapter 3: Cultural tourism in China**

This chapter will review the information and knowledge specifically in relation to cultural tourism in China and explain how this information and knowledge can be applied in the case of Hengdian. Also, it will review and consolidate the economic, socio-cultural, political, and industrial contextual information and knowledge of developing cultural tourism in China through looking at the relevant national, provincial, and regional policies introduced to develop the local cultural and tourism industries.

#### **3.1. Background information and knowledge of cultural tourism**

##### *3.1.1. Film-related tourism as a form of cultural tourism*

As discussed in Chapter 2, film-related tourism can be seen as one of the forms of cultural tourism (Richards 1996, 24). ‘There are almost as many definitions or variations of definitions of cultural tourism as there are cultural tourists’ (McKercher and Du Cros 2002, 3). Richards (2003) suggests that it is hard to define cultural tourism, because the definition of ‘culture’ itself is proverbially difficult. Raymond Williams (1983) claims that ‘culture’ is one of the most complicated words in the English language. Previous studies suggest that cultural tourism attractions include heritage and historic sites, artistic or cultural events, festivals and rituals, monuments and architectural complexes, artistic and cultural manifestations, and so on (Bonetti, Simoni and Cercola 2014; Singh and Najar 2020). The above information reflects the diversity of cultural tourism types and the variety of cultural tourism activities. In addition, ‘culture and tourism have always been inextricably linked’ (Richards 2018, 12), and thus to some degree tourism itself has become a culture and then all tourism can be considered as cultural tourism (Richards 2003), or in other words, all tourism is a cultural experience (MacCannell 1973). Therefore, despite the diversity of tourism forms, people’s travel is associated with one or more certain kinds of culture at tourism destinations, for example, film culture in film-related tourism.

However, the viewpoint ‘all tourism is cultural tourism’ to some extent overlooks the definitional and practical/experimental differences among the sub-forms of cultural tourism and weakens the specific characteristics of each form of cultural tourism and each type of cultural tourists. Considering the diversity of cultural forms, cultural activities, and representations of culture, the forms of cultural tourism are also widely diverse, such as heritage tourism, arts tourism, gastronomic tourism, film-related tourism, and creative tourism (Richards 2018). Even though tourism is becoming cultural (Richards 2003), each sub-form of cultural tourism respectively, explicitly, and distinctly represents and explores particular features of different tourism destinations, tourist profiles, tourist activities, and impacts of tourism. Different forms of cultural tourism may provide tourists with different travel experiences and create and represent different place images, identities and history. It seems that the word ‘cultural’ in cultural tourism is paradoxically both too complex and simple to define, characterise, and differentiate the various sub-forms of tourism. Due to the variety of cultural elements and tourism elements at one tourist attraction, in some cases, we can find the co-existence of multiple sub-forms of cultural tourism at the destination, such as film-related tourism and cultural heritage tourism.

### *3.1.2. Co-existence and collaboration of film-related tourism and cultural heritage tourism*

The integration of culture and heritage into different aspects of tourism is becoming increasingly prevalent (Agarwal and Shaw 2017), for example, film-related tourism, reflecting the multiple ways tourists consume tourism (Richards 2014). In addition to film elements, film-related tourism also encourages tourists’ engagement with the consumption of cultural and heritage elements at the destination. Using *The Last Emperor* (Bernardo Bertolucci 1987) film tour in Beijing’s Forbidden City and the *Hero* (Yimou Zhang 2003) film tour in Jiuzhaigou National Park in China as examples, Agarwal & Shaw (2017, 7) indicate that tourism induced by period films and television works is the interplay between the key elements of heritage and the extent to which locations are important in filming. This further reveals the deep interrelation between

film elements and cultural heritage elements as well as the possibility of the co-existence of film-related tourism and cultural heritage tourism at one tourism destination.

Cultural heritage tourism is oriented towards the cultural heritage of the location, where the key motivation for tourists is based on its heritage characteristics according to tourists' understandings of their own heritage (IGI Global n.d.; Poria et al. 2003, cited in Agarwal and Shaw 2017, 4). For Kaminski (et al. 2013, 4), in cultural heritage tourism, 'the need to present touristic offerings that include cultural experiences and heritage has become widely recognised'. 'Much recent research has traced the widening concept of cultural heritage from tangible to intangible heritage' (Richards 2018, 15), whereas scholars like Smith (2006, 3) insist on the idea that 'all heritage is intangible heritage', leading people to shift the focus to the meaning, value, and significance of heritage instead of its physical and material forms. In Smith's words (2006, 44), 'heritage [...] is a cultural process that engages with acts of remembering that work to create ways to understand and engage with the present, and the sites themselves are cultural tools that can facilitate, but are not necessarily vital for, this process'. Here, heritage is understood as a cultural process of meaning and memory making and remaking rather than an object or product (Smith 2006, 74). Physical places or spaces in cultural heritage tourism are regarded as carriers to finish this cultural process. Heritage sites themselves are not the key emphases but rather the meaning and value they convey and how they convey this meaning and value to the public. As a result, it might be not necessary to classify tangible heritage and intangible heritage, since what people engage with heritage are their emotions, memories, cultural knowledge, and experiences, either symbolised by heritage sites or other physical representations, or represented within cultural practices (Smith 2006, 56). This implies that heritage is more likely related to how people understand, interpret, and use the past in a certain way. Thus, the meaning and impact of heritage become more important than the type of heritage in the processes of understanding history and culture and collecting individual or social memories. In addition, as noted in Chapter 2, tourists are able to

have existentially authentic experiences at a tourist site and their subjective feelings and judgements about this authenticity are more important than the objective truth. For such tourists, authenticity does not need to reside in the object and environment at the destination. It thus can explain why the representation of simulated cultural heritage at HWS can be accepted and welcomed by tourists in China, as the meaning and value these sites convey are more significant than the objects themselves.

In the case of HWS, due to the representation of Chinese cultural and heritage elements as well as the reproduction and simulation of real heritage sites for film making, tourists at the destination can gain both film-related tourism experience and simulated cultural heritage tourism experience. Su (2008) points out the feasibility and practicality of representing Chinese history and culture through simulating and rebuilding real heritage sites at HWS, in accordance with the actual conservation and inheritance of heritage buildings in China. According to Su (2008, 94), in China, the idea of ‘not pursuing the eternal existence of authentic building’ is commonly applied in the conservation and preservation of Chinese traditional and heritage sites, which provides the theoretical and experiential basis for the restoration and simulation of heritage buildings, streets and gardens in Hengdian. The so-called ‘heritage’ at HWS is essentially a simulated heritage, and the studios are more like an idealised representation of historical China through reproducing and reconstructing some of China’s cultural heritage sites and assembling these sites all in one place. In this guise, HWS to some extent facilitates the learning journey of Chinese history and culture, since compared with the journeys to real heritage sites in different Chinese tourism destinations, the journey to HWS could be potentially more affordable and time-saving for tourists.

Chinese tourists are familiar with the reconstruction and reproduction of real heritage sites and the launch of simulated cultural heritage sites. The ‘Splendid China Folk Village’ and ‘The Window of the World’, for example, two theme parks built in the city of Shenzhen, Guangdong Province in 1988 and 1993, respectively represent miniature replicas of famous cultural heritage sites in China, such as the Great Wall and

the Forbidden City, and the miniature replicas of famous cultural heritage attractions in the world, such as the Eiffel Tower (Paris, France) and the Palace of Westminster (London, UK). These two theme parks were also classified as the highest-level tourism sites by the China National Tourism Administration (now the Ministry of Culture and Tourism) in 2007. From 1988 to 2021, the total number of tourists visiting the ‘Splendid China Folk Village’ reached 70 million (Shenzhen Gov. 2021); from 1993 to 2020, the total number of tourists visiting ‘The Window of the World’ reached 80 million (Yu 2020). These statistics suggest that building and representing replicas and simulations of real cultural heritage sites in a film studio theme park can be workable and acceptable for tourism purposes.

In this study, both the case of Hengdian and the comparable case of Liverpool will show the co-existence of film-related tourism and cultural heritage tourism within the same tourism site. Recognising the co-existence of different forms of tourism can contribute to understanding tourists’ on-site experiences, tourism destinations’ place images and identities with multiple cultural elements, and the characteristics of film-related tourism in different cases.

### 3.2. Hyper-reality, fantasy, and heterotopia in a simulacra space

The notions of theme parks that represent a phenomenon that is in itself already a representation of something else [...], leads us into field of postmodernism and post-tourism. Notions of representation, simulacra, pastiche and hyper reality are central to this field (Beeton 2016, 17).

This section will review a series of concepts specifically in relation to authenticity issues at HWS’ cultural tourism, including hyper-reality, the fantasy city, heterotopia, and the simulacra space.

#### 3.2.1. *Hyper-reality in a film studio theme park*

According to Beeton (2016, 17), ‘in the context of numerous discourses, including film-induced tourism, postmodernism is more than an era, it is a theoretical paradigm or epistemology’. Postmodernism itself recognises and encourages the emergence and

co-existence of multiple realities and blurs the distinction between the real and apparent, resulting in the notion of hyper-reality (Baudrillard 1983; Lyotard 1984). Namely, the concept of hyper-reality suggests the indistinguishability of simulation and reality (Baudrillard 1981; Eco 1986) and shares the idea that reality and the imagination are interwoven (Reijnders 2011). In his research on theme park tourism and film studio tourism, Hannigan (1998, 4) indicates that the convergence of film technologies and amusement park technologies leads to a new generation of tourism attractions and sites, where the space between authenticity and illusion recedes and the illusion of 'hyper-reality' is thus created.

It seems that tourists in the postmodern era enjoy experiencing hyper-real touristic sites, where tourism looks like a game with multiple elements and no single, authentic experience (Baudrillard 1981; Eco 1983; Urry 1990). Cases of industrial film studio theme park tourism, such as film studio tourism in Paramount Studios, reflect that tourists are more interested in exciting fantasy than mundane reality, and they think simulacra and commodified experiences are more significant than authenticity (Beeton 2016, 234). It can also support the rationality of the emergence of staged authenticity at film-related tourism destinations, as staged elements are capable of creating a sense of hyper-reality at touristic sites and post tourists are happy to be immersed in the touristic environment involving so-called 'inauthentic' elements. Invoking the recreated rainforests in Las Vegas as an example, Huxtable (1997, 81) states that the copy or the simulation is 'better than the real thing with added white tigers', implying that hyper-reality is more real than the real.

Film locations, theme parks, and fantasy cities can be seen as typical examples of hyper-real touristic destinations (Beeton 2016; Lovell and Bull 2019). Regarding film locations, for instance, film studio locations blur the distinctions between simulation and reality or mix simulated and real elements. Film studios can represent the simulations of other heritage sites, such as the 'Palace of Ming and Qing Dynasties' film studio at HWS, a simulation of the Forbidden City in Beijing, and 'New Yuanmingyuan' film studio at HWS, a simulation of the 'Yuanming Yuan' heritage

attraction in Beijing, which was destroyed in the Second Opium War in the 1840s. Despite being simulations, not all objects inside are unrealistic. Film studios make the simulations in order to persuade people of its created reality. There is still something real in film studios, such as real trees, real lamps, real bricks, and real people, whereas they are also one of the components of the simulations in these studios; ‘the real’ here to some degree is created and represented in order to make the simulations perfect. Both the real and the simulations in film-related tourism sites like HWS create and provide tourists with a hyper-real environment, which may be more real than the real for a group of tourists through giving them the feeling of ‘being there’ and physically experiencing the places rather than seeing them in screen media works.

### *3.2.2. Film-related tourism site as a fantasy place*

The concept ‘fantasy city’ was introduced by John Hannigan in 1998 to describe a space which has various, sophisticated, and dynamic entertaining themes and special operation formats and forms. When explaining the concept of the fantasy city in detail, Hannigan (1998, 3-4) lists six central features of such a space:

- (a) it is theme-o-centric, i.e., it is built and designed with one or more themes, and ‘everything from individual entertainment venues to the image of the city itself conforms to a scripted theme’;
- (b) it is also aggressively branded with the strong support of licensed merchandise sales and sponsors;
- (c) it operates day and night, and thus targeted at adults in search of leisure, sociability and entertainment;
- (d) it is modular, ‘mixing and matching an increasingly standard array of components in various configurations’;
- (e) it is solipsistic, which means self-contained and physically, economically and socially isolated from its locale;

(f) it is postmodern inasmuch as 'it is constructed around technologies of simulation, virtual reality and the thrill of the spectacle' (Hannigan 1998, 3-4).

Based on Hannigan's description and explanation (1998), it can be seen that the city is a self-contained themed place providing people with certain themed environments and themed experiences. There is a clear distinction between the 'fantasy city' and other irrelevant elements; for example, buildings, services, facilities, and activities are excluded. Disneyland, as an off-location film-related tourism destination, is a classic example of a 'fantasy city', and 'the theme park presents its happy regulated vision of pleasure [...], and it does so appealingly by stripping troubled urbanity of its sting, or the presence of the poor, of crime, of dirt, of work' (Sorkin 1992, xv; Beeton 2016, 222). Likewise, HWS can be understood as a 'fantasy place', which is self-contained, designed with filmic, cultural, and historical themes, and distinguishable from the residential areas in town. The inside environment is full of fantastic tourism elements in order to entertain tourists and provide a happy and exciting travel experience (more information about HWS will be shown in Chapters 6 and 7).

### *3.2.3. Film-related tourism site as a heterotopia*

The concept 'heterotopia', which was proposed by Michel Foucault in 1966, and further explained in his journal article 'Of Other Spaces' in 1986, is used to describe a kind of daily place or space in our society as:

[...] something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias (Foucault 1986, 23).

Foucault (1986, 24-27) also lists six principles and traits of heterotopology in his systematic description:



First principle: there is probably not a single culture in the world that fails to constitute heterotopias. [...] But the heterotopias obviously take quite varied forms, and perhaps no one absolutely universal form of heterotopia would be found.

Second principle: a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another.

Third principle: the heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.

Fourth principle: heterotopias are most often linked to slices in time-which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies.

Fifth principle: heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable.

Sixth principle: heterotopias have a function in relation to all the space that remains (Foucault 1986, 24-27).

Similar to the concept of the ‘fantasy city’, one of the key characteristics of a heterotopia is its clear distinction from other areas and spaces.

The key reasons why the term ‘heterotopia’ is applicative to describe HWS are reflected in five aspects in relation to its special internal operation modes and influences on other daily spaces. Firstly, HWS itself is an existing space with a series of precise and determined functions for developing and operating the film and television industries and the tourism industries through creating certain management rules and policies. Secondly, it indeed juxtaposes several real tourist sites, located in different areas of Hengdian Town, as a whole tourism space. The name Hengdian World Studios does not exclusively refer to one specific film studio or tourism attraction in Hengdian,

but rather it is a collective name encompassing all relevant and inclusive working spaces, tourism spaces, filming spaces, administrative spaces, and so on.

Thirdly, in addition to the heterotopic environment at HWS, tourists can also perceive heterochrony, referring to multiple temporalities in a single place appearing simultaneously as what Foucault (1986, 26) suggests in principle four of his systematic description of heterotopia. Based on Foucault's definition (1986), Toprak and Ünlü (2015, 160) explain that heterotopic spaces construct a perpetual time accumulation and become timeless, and 'heterotopias are closely linked to concerns about time, notably time intervals, breaks, accumulations and transitions'. Tourists in a heterotopic space may experience the disorder of chronological historic events. HWS comprises more than 10 touristic areas and sites, which reconstruct and represent buildings, gardens, roads, and rooms in different Chinese dynasties and eras, for example, Qin Dynasty (221 B.C.-206 B.C.), Song Dynasty (960 A.D.-1279 A.D.), Qing Dynasty (1636 A.D.-1912 A.D.), and early modern eras (the 1910s-1940s). These chronological dynasties in past China simultaneously 'appear' and 'exist' in one space, just like in the typical cases in architectural interpretations of heterochrony — libraries and museums, in which time accumulation is indefinite (Toprak and Ünlü 2015, 160). In addition to juxtaposing spaces, HWS also juxtaposes and accumulates several chronological times in one space.

Fourthly, tourism sites at HWS operate their own systems of opening and closing through, for instance, setting up entrances and exits and ticket offices, designating security and ticket inspectors at entrances, and fencing off tourism areas to prevent the access of people who do not have tickets or official permission to visit. Such practices aim to separate the tourist areas and the rest of Hengdian. Finally, it can be seen that the popularity of HWS impacts the development and management of other areas in Hengdian, and this will be discussed in detail in later chapters.

#### *3.2.4. Film-related tourism site as a simulacra space*

Considering its simulations of real heritage sites and the existence of cultural heritage tourism in its tourism attractions, HWS can be understood as a transplanted

space that copies a range of Chinese cultural heritage sites and reproduces various Chinese traditional cultural and historical buildings all in one space. In her research on a Chinese tourism site ‘Thames Town’ in Songjiang New Town, outside of Shanghai, in which everything is designed as a British-themed village, Piazzoni (2018, 6-7) uses the concept of ‘simulacrascapes’ to describe these transplanted cityscapes, like ‘Thames Town’. HWS can also be categorised as a simulacrascape or simulacra space because of its reconstructions and simulations of other places and cities, for example, the Forbidden City in Beijing, early modern Guangzhou, Hong Kong, and Shanghai in the studios, i.e., the ‘Palace of Ming & Qing Dynasties’ film studio, the ‘Guangzhou Street · Hong Kong Street’ film studio, and the ‘Legend of Bund’ film studio. One of the physical characteristics of simulacrascapes or simulacra spaces is the construction of styled environments and applications of theming strategies. According to Piazzoni (2018, 7), ‘the themed atmosphere normalises certain behavioural and aesthetic codes, implicitly pushing out those who do not look or act “properly”’. Due to the exclusiveness of a simulacrascape, the space or the environment somehow isolates and separates itself from the outside and creates its own operating rules and modes for coinciding with its specific theme(s).

Simulacra spaces like ‘Thames Town’ and HWS may lead to discussions and controversies about reality and simulation, after all such sites and attractions are in essence copies of others. It is not really a matter of the categories of realness or fakeness in tourists’ experiences of a themed environment (Piazzoni 2018, 32). Here, Piazzoni’s viewpoint supports Boorstin’s ideas (1972) about tourists’ ‘unconcern’ regarding the authenticity issues in their journeys and the destinations they visit. Even though tourists may barely care about that, it does not mean they cannot perceive the ‘fakeness’. In Piazzoni’s words (2018, 32), ‘the users of themed settings not only know that the space is not authentic in its material components, but they appreciate the space precisely because of its fakeness’. One of the reasons for their appreciation of the fakeness could be that the pastness conveyed by the atmosphere in the simulacrascapes is more significant than the authenticity of on-site physical materials (Cohen 1988 and Pearce

and Moscardo 1986, cited in Piazzoni 2018, 32). The rigid dichotomies between realness and fakeness do not apply to the Chinese cultural context (Kloet and Scheen 2013, cited in Piazzoni 2018, 6). In the Chinese context, ‘a copy can be as valuable as its original’ (Piazzoni 2018, 53). Such a context to some degree is in relation to how people understand authenticity. For some people, the distinction between originals and copies can be blurred, where authentic experiences are as possible in the presence of reproductions as they are with originals (Moore et al., 2021). This understanding of the distinction between ‘reality’ and ‘fakeness’ was popular among Chinese people. Lots of Chinese artists and scholars have long understood copying as a culturally legitimised operation (Piazzoni 2018, 53). Chinese people have not rejected the appearance of copies nor have they denied the significance of copies in the presentation of Chinese culture and history. This is because ‘although a copy is initially considered less valuable than its initial model, if a replica captures the essence of the original it then becomes appreciated just as much as its authentic model’ (Piazzoni 2018, 53). A group of designers and architects in China have built themed settings so as to gain the financial security that allows them to experiment creatively somewhere else (Xue 2006 and Li 2008, cited in Piazzoni 2018, 6). The Chinese government has long been supportive of the emergence of simulations and copies and has recognised the role they played in the development of the tourism industries in China. That is why, as discussed previously, the ‘Splendid China Folk Village’ theme park and ‘The Window of the World’ theme park, which are the simulations of real heritage sites in the world, were classified as the highest-level tourism sites by the Ministry of Culture and Tourism in 2007. In some perspectives, the national policies and cultural contexts in China also lead to the constant construction and development of simulacrascapes. The next section will show how Hengdian has benefited from the support of the Chinese government.

### 3.3. Cultural tourism development in China

In China, nowadays, nearly every city takes tourism as an important function, which has led to the emergence of increasingly well-developed tourism cities in this country (Wu et al. 2021). The tourism industries therefore have become one of the core

industries for the destinations' economic and socio-cultural development and place images and identities' management around the country. The popularity and success of the film and television industries and tourism industries in Hengdian also have benefitted from the support of the Chinese government over the last 20 years.

It is worth noting that the National Bureau of Statistics in China (2018) defines 'cultural industry' in the Chinese context as the collection of productive activities and services that provide cultural and cultural-related products to the public (mostly in relation to media, entertainment and art). Examples of cultural industrial activities, services, and products include news information services (e.g., journalism), content creating and producing activities (e.g., the production of film and television works), creative design services (e.g., advertising), and cultural communication channels and activities (e.g., the release and distribution of film and television works). The National Bureau of Statistics in China (2018) classifies the 'tourism industry' as a separate and independent categorisation that involves the collection of services that directly provide tourists with travel, accommodation, catering, tours, shopping, entertainment, and other services and activities that provide tourists with travel supporting services and governmental tourism management services.

Based on this contextual background, this section will review the relevant national and regional policies published and introduced since the 2000s for developing the cultural industries and tourism industries and stimulating the integration of these two industries in China. As Reijnders (2021) suggests, local governments and communities at a media tourism destination are the major parties involved in the development of media tourism (see Chapter 2). National and local governments are responsible for the development of policy and therefore have an important influence on tourism development (op. cit.). Based on this, this chapter aims to demonstrate a clear timeline for the publication and introduction of key policies (plans, ideologies, guiding opinions) over the last 20 years for developing cultural tourism nationwide, and thus it can point to the growing awareness of the Chinese government and the public about the effective development of the cultural tourism industries, including the film-related tourism. From

this, it can also show to what extent Hengdian's cultural industries and tourism industries have benefited from Chinese governmental support and the cultural context, in which the cultural and tourism industries have become increasingly important in China.

### *3.3.1. National policies to develop cultural tourism in China*

Since the 2000s, China has vigorously developed cultural tourism nationwide. This is because the Chinese government has realised that the tourism industries could economically and socially impact the country's overall development and played important roles to develop the national economy (China Gov. 2007). With the deepening of economic globalisation and regional economic integration, Chinese people's demand for tourism has increased significantly, putting forward new and higher requirements for the development of the tourism industries (op cit.). In addition, since 2007, the cultural industries' contributions to national economic growth in China have increased, and the Chinese government has been committed to promoting the cultural industries to become pillar industries of the national economy (China Daily 2011). It follows that the cultural and tourism industries in China have become important contributors to the national economy, and one of the core targets to promote these two industries was to receive economic benefits. Therefore, a series of national guidelines, laws, plans, and guiding opinions have been promulgated one after another by different state departments to develop the cultural and tourism industries (Table 3.1).

<b>Year of policy publication</b>	<b>National policies for the development and management of the culture and tourism industries in China</b>
2007	Strategy of Invigorating the Country through Culture
2009	Plan on Reinvigoration of the Cultural Industry
2009	Opinions of the State Council on Accelerating the Development of Tourism Industry
2009	Guiding Opinions on Accelerating the Integration of the Cultural Industries and Tourism Industries.
2010	Guidelines on Promoting the Prosperity and Development of the Film Industry.
2011	Film Industry Promotion Law of the People’s Republic of China.
2014	President Xi Jinping of the People’s Republic of China highlighted the concepts of creativeness and innovativeness in developing the cultural tourism industry.
2016-2020 (13 <sup>th</sup> Five-Year Plan)	‘Tourism Plus’ Strategy and ‘Tourism + Culture’ strategy.
2016	Introduction of the concept ‘all-for-one’ tourism.
2018	The merger of the Ministry of Culture and the China National Tourism Administration into the Ministry of Culture and Tourism.
2018	Guiding Opinions on Promoting the Development of All-for-one Tourism
2021-2025 (14 <sup>th</sup> Five-Year Plan) & 2025-2035 (Year 2035 Objectives)	Strategic ideology — ‘culture as a baseline to develop tourism, tourism as a form to represent culture’.

Table 3. 1: Timeline of important national policies in relation to the development and management of the cultural and tourism industries in China, consolidated by Xin Cui.

### 3.3.1.1. National policies published and introduced in 2007 and 2009

In the ‘17th National Congress of the Chinese Communist Party’ (2007), the Chinese government decided to formulate and implement the ‘Strategy of Invigorating the Country through Culture’, the first time that the Chinese national government formally introduced a policy to develop the cultural industries. Since then, relevant industries, such as the film and television industries and the cultural tourism industries, have received a range of support and protections for their development. Meanwhile,

developing cultural tourism has become one of the key targets for the Chinese government to boost the economy and enhance the nation's images.

In 2009, the State Council of the People's Republic of China (State Council), the chief administrative authority in the country, published the 'Plan on Reinvigoration of the Cultural Industry' (governmental translation) for supporting the development of the cultural industries by, for instance, setting certain cultural, financial, and tax policies. This national plan (2009) notes that the cultural industries in China are important carriers of the prosperity and development of the socialist culture under market economic conditions. It also suggests that the cultural industries are important means for satisfying various, multi-level and multi-aspect demands of the Chinese people in consuming Chinese culture, as well as a major emphasis on promoting the adjustment of the economic structure and changing the mode of economic development. Thus, driven by this plan, one of the aims of the Chinese government since 2009 has been to enhance the vitality of the participants in the cultural market, expand the scale of the cultural industries, and give full play to the function and role of the cultural industries in promoting economic and socio-cultural development (Plan on Reinvigoration of the Cultural Industry 2009). In the same year (2009), the State Council also published the 'Opinions of the State Council on Accelerating the Development of Tourism Industry' (2009) (governmental translation), aiming to make the tourism industries strategic backbone industries of the national economy and more satisfactory modern service industries for the Chinese people. According to Hou, Liu and Huang (2019), the publication of these two development strategies in 2009 marked the moment when the cultural tourism industries became national strategic industries in China.

Also in 2009, the Ministry of Culture in China, whose responsibilities encompassed cultural policies and activities in the country, and the China National Tourism Administration, a Chinese government authority working on the development of tourism industries in the country, jointly published the 'Guiding Opinions on Accelerating the Integration of the Cultural Industries and Tourism Industries' (2009), which was the first national legal document in relation to the development policies of



the cultural tourism industries in China. It explains that accelerating the integration of the cultural industries and tourism industries can lead to promoting the inheritance and protection of Chinese cultural heritage and expanding the influence of Chinese culture. The ‘Guiding Opinions (2009)’ also introduces the idea that ‘culture is the soul of tourism, and tourism is the carrier of culture’ and highlights that all regions in China should take active measures to strengthen the integration of the cultural and tourism industries, for example, creating destination brands of cultural tourism and developing cultural tourism products.

Accordingly, these three state documents published by the national government of China in 2009 can be seen as legal protections and strategic support for the provincial and local authorities and private capital and companies, like Hengdian Group, to develop cultural tourism and create destination brands. According to Xu (2016), the cultural characteristics exhibited by HWS can be understood as the construction of the cultural brand of Hengdian. Moreover, the introduction of certain objectives and aims in developing cultural tourism implies that integrating the cultural and tourism industries in order to represent Chinese culture and history and enhance the national images is a long-term development goal of the Chinese national government.

#### 3.3.1.2. National policies published and introduced in 2010, 2011 and 2014

In addition to the tourism industries, under the impacts of the ‘Strategy of Invigorating the Country through Culture’ (2007), the film and television industries also received support and protection. In 2010, the General Office of the State Council of the People’s Republic of China published the ‘Guidelines on Promoting the Prosperity and Development of the Film Industry’ to encourage private capital and companies to enter the film and television industries. In 2011, the ‘Film and Television industries Promotion Law of the People’s Republic of China’ was proposed, and the film and television industries thus were the first cultural industries to be supported by the country on a legal level in China (Yao 2013, 211-212). These all to some degree laid the foundation for the rapid development and success of Hengdian’s film and television industries and film-related tourism industry.

In the 13<sup>th</sup> Group Study Session of the Political Bureau of the Communist Party of China Central Committee (2014), President Jinping Xi of the People's Republic of China highlighted the concepts of 'creativity' and 'innovativeness' in developing the cultural tourism industries. These two concepts suggest that tourism destinations should creatively represent Chinese culture for activating its vitality and innovatively improving the contents of Chinese culture for expanding its influence (Huang 2019, 20). Rather than conservatively focusing on the antiquated forms and obsolete contents of Chinese culture, when developing cultural tourism in China, tourism destinations should encourage the integration of Chinese culture into modern tourism consumption models in order to satisfy modern tourists' needs and requirements (Huang 2019, 20). Through reconstructing and building replicas of real and damaged Chinese heritage sites and exhibiting live performances with the themes of Chinese culture and history, HWS creatively and innovatively introduces history and heritage discourses and activates the vitality of Chinese culture and history for tourists. In addition to this, Hengdian brands itself as the destination of 'World Film Studios · Happy Leisure Town' and highlights its film-related culture at the town-wide level, in which tourists are able to be immersed in film elements during their journeys (more knowledge about Hengdian and HWS will be shown in Chapters 6 and 7). These also reflect and explain the reasons why Hengdian and HWS, which represent Chinese culture and history through simulations of real heritage sites, are welcomed by Chinese tourists and supported by the Chinese government.

#### 3.3.1.3. National policies published and introduced between 2016 and 2020

In order to further develop and manage the tourism industries, in the 13<sup>th</sup> Five-Year Plan for the National Economic and Social Development of the People's Republic of China (13<sup>th</sup> Five-Year Plan) (2016-2020), more proposals to develop the tourism industries were introduced to improve tourism quality and efficiency in this five-year period. Between 2016 and 2020, the Chinese government started to implement the strategy of 'Tourism +' (Tourism plus), especially the 'Tourism + Culture' strategy, i.e., the integration of tourism industries and cultural industries, and film-related tourism

was prioritised in this strategical plan (Sun 2019, 47). On the one hand, it implies that to some extent, developing cultural tourism was no longer a vague and general goal but was to focus on the development of sub-forms of cultural tourism, such as film-related tourism. On the other hand, as film-related tourism was positioned first in this strategic plan, film-related tourism destinations, such as Hengdian, could thus receive more investments, resources, and protection from the government during this five-year period.

In 2016, Chinese tourism management practitioners proposed to formally develop a new tourism form — all-for-one tourism (Feng 2017, 2375). This refers to ‘the active integration of various industries, the concerted efforts of various departments, the participation of the whole city residents and the full use of all the destination attractions to provide the coming tourists with experimental products which can fully meet their demand for experience’ (Li et al. 2013). Rather than focusing on the development of one single tourism site, the tourism industries in China concentrate on the development of all-for-one tourism, and a tourism destination is not focused on a specific attraction but designated a tourism area. In the case of Hengdian, the concept ‘all-for-one tourism’ is reflected in the destination’s place branding campaigns. Not merely marketing and promoting HWS as a film-related tourism attraction, Hengdian creates the tourism brand for the whole town as a film-related tourism destination through effectively integrating all potential and possible resources. This will be further discussed in the following chapters. In 2017, the ‘Report on the Development of Cultural Tourism in China 2017’, published by the China Tourism Academy, notes that with the vigorous promotion of all-for-one tourism between 2016 to 2017 in China, the contribution of the tourism industries, especially the rapid development and expansion of cultural tourism, to the national economy has continued to strengthen and increase.

On 17<sup>th</sup> March 2018, the Chinese government in the First Meeting of the 13<sup>th</sup> National People’s Congress voted and passed a reform plan of the State Council, and approved the merger of the Ministry of Culture and the China National Tourism Administration as the Ministry of Culture and Tourism. The merger of these two

national ministries and development bodies also marked that the national government would provide stronger and more optimised institutional support, protection, and guarantees for the future development of cultural tourism nationwide (Hou, Liu and Huang 2019, 59). In the same year (2018), the General Office of the State Council (China) published another national document to provide further strategic guidelines for all regions to develop the tourism industries — ‘Guiding Opinions of the General Office of the State Council on Promoting the Development of All-for-one Tourism’ (governmental translation). This document (2018) refines more specific and concrete operations in developing all-for-one tourism in the country:

In recent years, China’s tourism economy has grown rapidly, the pattern of the industry has become increasingly sound, the scale and quality of the market have been concurrently improved, and the tourism industries has become a strategic pillar industry of the national economy. [...] The efforts shall be concentrated on promoting the transition of the tourism industries from a ticket economy to an industry economy, from an extensive and inefficient manner to a fine and efficient manner, from a closed tourism circle to an open ‘tourism plus’, from exclusive benefits of enterprises to joint construction and sharing across society, from the internal management of tourist attractions to comprehensive law-based governance, from departmental conduct to the overall advancement by the government, and from the construction of single tourist attractions to comprehensive destination services (Guiding Opinions on Promoting the Development of All-for-one Tourism 2018) (translated by Chinese national government).

In the case of Hengdian, the ‘Guiding Opinions (2018)’ and the form of all-for-one tourism have been implemented more in the constant development of new tourism areas and the integration of different tourism-related industries and resources, such as the restaurant industry, the hotel industry, and the retail industry, which will be further discussed in the later chapters of this thesis in detail.

#### 3.3.1.4. National policies published and introduced between 2021 and 2025 and between 2025 and 2035

In the ‘14<sup>th</sup> Five-Year Plan for Economic and Social Development of the People’s Republic of China (2021-2025) and the Long-Range Objectives through the Year 2035’ (14<sup>th</sup> Five-Year Plan and Year 2035 Objectives) (governmental translation), regarding the development and management of the tourism industries, the Chinese government further introduced another strategic ideology — ‘culture as a baseline to develop tourism, tourism as a form to represent culture’. According to Navarro (2016, 299), the phenomenon that ‘governments made cultural industries central to their political schemes’ can be understood as the marketisation of (nationalistic) culture. Since 2021, the Chinese government has been committed to expanding the role and significance of tourism in spreading Chinese traditional culture and socialist culture (China Gov. 2021). In China, tourism has become an important tool for promoting and educating about a tourism destination’s local cultures. In this way, culture can be ‘consumed’ by tourists and bring economic benefits to a tourism destination. This national ideology suggests building a batch of national-level tourism and leisure destination places and neighbourhoods with distinctive cultural characteristics. It aims to strengthen the integration of regional tourism brands and tourism services and to highlight the cultural elements of tourism sites. That is why Hengdian promotes to develop both film-related tourism and cultural heritage tourism. The co-development of these two forms of cultural tourism conforms to the standard and requirement, and thus Hengdian can receive the national government’s economic and political support to manage its tourism industries.

These relevant national guidelines, opinions, policies, and plans indeed provide relatively strong and complete theoretical and strategical bases for all regions in China to develop the cultural and tourism industries as well as stimulate the effective and harmonious integration of the cultural and tourism industries. In fact, the outcomes of implementing certain policies are reflected in a series of remarkable figures in the tourism industries. According to the China Tourism Academy’s data (2018), in 2017

alone, the total number of Chinese people's domestic travels reached about 5 billion (including multiple travels of one person), an increase of 12.8% over the same period of the previous year, and the overall contribution of the national tourism industries to the GDP in 2017 was 9.13 trillion Yuan (approximate 0.91 trillion Pounds Sterling), accounting for 11.04% of the total GDP in China. Additionally, the number of jobs in tourism-related industries and businesses reached 79.9 million, accounting for 10.28% of the total employed population in the country in that year. Hou, Liu and Huang (2019, 59) indicate that compared with other industries, the tourism and cultural industries have become new 'engines' and 'drivers' of the national economic growth, and regarding the development of the tourism industries, the integration of culture and tourism is an inevitable trend. Moreover, according to Luo (2020), the number of Chinese people's domestic travel times during the National Day Holiday (1<sup>st</sup> to 7<sup>th</sup> October) in 2019 was about 800 million, of which 66.4% of these travels took place in cultural tourism destinations, suggesting the huge potential for the integration and development of the cultural and tourism industries. Information and data in relation to cultural tourism in 2020 and 2021 in China have to be negligible due to the impacts of Covid-19 on the cultural and tourism industries in China.

Regarding the characteristics and goals of developing cultural tourism in China, building on previous research (Huang 2019; Hou, Liu and Huang 2019; Luo 2020), they can be summarised as to: (a) achieve the re-innovation and industrialisation of Chinese excellent traditional culture in the form of tourism and deeply explore the value of tourism resources in relation to Chinese cultural heritage; (b) spread the excellent culture of China and promote socialist core values; (c) insist on the organic combination of Chinese culture and the innovative development of the tourism industries, i.e., the contemporary world expression of Chinese culture at tourism destinations in order to satisfy tourists' needs in the modern era; (d) promote excellent national culture, value, and spirit and enhance the cohesion of all regions and ethnic groups in China; (e) regard tourism as a vital platform or channel for displaying the national images with cultural elements. It follows that the development of cultural tourism is socially and culturally

significant in China. Cultural tourism is not only a cultural phenomenon but also a tool to promote Chinese traditional culture and socialist values and educate Chinese cultural knowledge. The political importance of tourism as a platform for displaying national images with cultural elements is highlighted. These characteristics and goals are also more or less shown and reflected in the development of Hengdian's film and television industries and film-related tourism industry, which will be discussed in later chapters in detail.

### *3.3.2. Provincial policies to develop the cultural and tourism industries*

The outcomes of the cultural industries have gradually become one of the urban economic growth indexes, and the Chinese government at all levels is paying increasing attention to the social and economic benefits brought by the cultural industries (Hou, Liu and Huang, 2019). During the '13<sup>th</sup> Five-Year Plan' period, the added value of Zhejiang Province's cultural industries increased by 12.6% annually, and in 2019 alone, there were a total of 2,839 cultural and tourism projects under construction in Zhejiang Province, with a total investment of 2.01 trillion Yuan (approximately 2,000 billion Pounds Sterling) (Lu 2021), suggesting the crucial importance of the culture and tourism industries in the province's development plan and strategy. In the '14<sup>th</sup> Five-Year Plan' period (2021-2025), Zhejiang Province also aims to brand itself as a 'highland' and representative area of China's national culture, the best Chinese tourist destination, and a model place for the integration and development of the culture and tourism industries in China (Lu 2021). Benefiting from both national and provincial policies, during the 13<sup>th</sup> Five-Year Plan period (2016-2020), the cultural and tourism industries in Zhejiang Province grew rapidly with respective outputs of more than trillions of Yuan (approximately hundreds of billions of Pounds Sterling) (Lu 2021).

Following the national strategy of developing all-for-one tourism, in 2016, the provincial government in Zhejiang Province expressed that the main forms of managing the tourism industries in the 14<sup>th</sup> Five-Year Plan period (2021-2025) were to promote the transformation of single-site tourism to all-for-one tourism and to build the tourism circles among Hangzhou (the capital city in Zhejiang Province), Wenzhou, Jinhua (the

higher administrative city of Hengdian Town), and Yiwu as the four major metropolitan areas (Zhejiang Gov. 2021). All-for-one tourism aims at applying the ‘four all’ mode (the whole landscape, all working time, the whole industry and the whole people) to manage a destination’s tourism industries (Tang 2014, cited in Feng 2016, 2375). Thus, in the process of developing all-for-one tourism, Hengdian, as one of the key tourism destinations in Zhejiang Province, is both a beneficiary of the relevant policies and a contributor to the overall development of the cultural and tourism industries in the province.

As Hengdian Town is under the jurisdiction of Dongyang City (county-level city) and is located in the south-central area of Jinhua City (superior province-level city), based on the success of Hengdian’s film and television industries, the city of Jinhua also has decided to develop the film and television industries citywide. In 2020, the government in Jinhua City formally published its ‘Plan of developing the film and television industries in the all-for-one mode in the city of Jinhua (2020-2025)’. One of the outcomes of this plan (2020) is to design a city-wide film-based landscape layout, according to the different development levels and resource conditions of the film and television industries in different regions of the city. The layout thus divides the city into three areas, including a ‘core area of film and television culture’, a ‘demonstration area with a deep connection to the core area’, and a ‘developing area of the integration of film and television industries with other industries’ (Figure 3.1).

Specifically, according to ‘the Plan (2020)’, the ‘core area’ in this layout refers to the city regions with the most developed film and television industries and the most complete film-related supporting functions and services, including the town of Hengdian and an area in Dongyang City. The ‘demonstration area’ refers to the city regions that are geographically closest to the ‘core area’, which can learn from the development experience of the film and television industries in the core area. Thus, the ‘demonstration area’ can strive to achieve an in-depth connection with the ‘core area’ during the planning period, including other areas in Dongyang City outside the core area. The ‘developing area’ refers to the city regions with the less developed film and



television industries and relevant resources but that can integrate the film and television industries with other industries, including the central area in Jinhua City, and Lanxi City (county-level city), Yiwu City (county-level city), Pujiang County, Wuyi County and other counties.

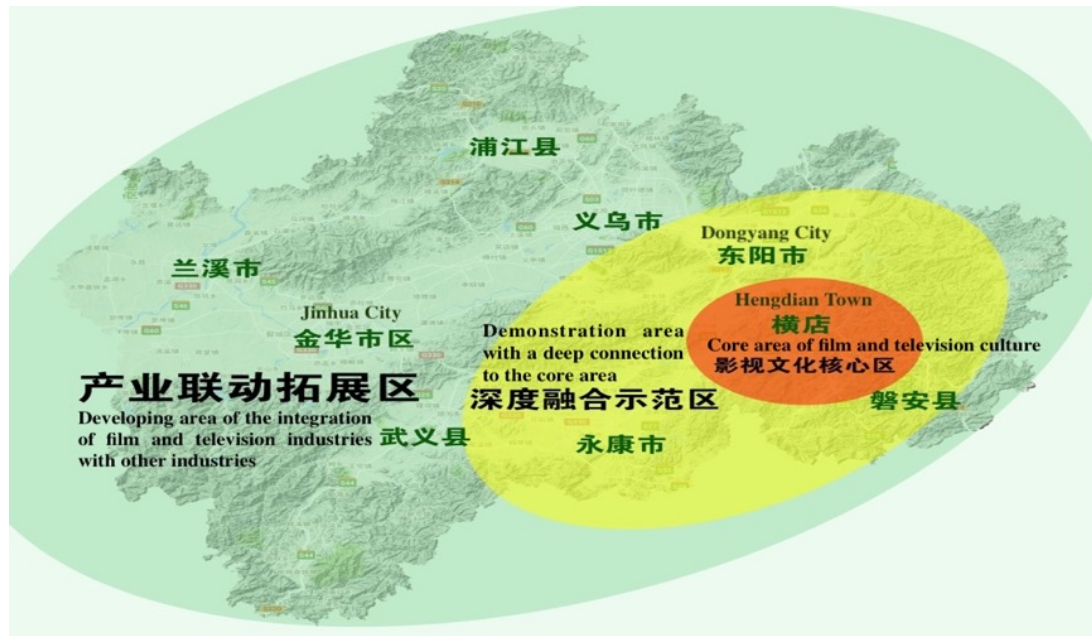


Figure 3.1: Geographic map of the film-based landscape layout, source: the ‘Plan of developing the film and television industries in the city of Jinhua (2020-2025)’, (translated from Chinese to English by Xin Cui).

The ‘Plan (2020)’ highlights the core position and vital role of Hengdian in leading the other areas in the city of Jinhua to develop the film and television industries. Meanwhile, it can be seen that not only Hengdian, but other city areas can be used as filming resources for media crews. The television drama *The Bond* (Kaizhou Zhang 2021) can be seen as a typical case that benefits from this plan, as more than 80% of its scenes were filmed and shot in different areas in Jinhua City, including Hengdian Town, other areas in Dongyang City (county-level city), and Yongkang City (county-level city) (Xiao et al. 2020). In 2019, the ‘Union of Jinhua Film and Television Filming Sites’ was established, involving 135 outdoor filming sites with standard filming studios, parking areas, and filming facilities and equipment in the city of Jinhua, in which all filming sites are unified and managed by Hengdian’s film and television industries (Xiao et al. 2020). In this regard, the various film locations in the city can satisfy media

crews' different filming requirements. Meanwhile, these filming sites can work together as a whole through generating a manageable city-level filming area. It also contributes to stimulating the development of the city's film-related tourism with more film and television works being filmed and produced in the city of Jinhua.

### 3.3.3. Regional policies and initiatives for developing film-related tourism in Hengdian

From 2004 to 2020, the development of film and television industries in Hengdian became regular, systematic, and orderly with the introduction and publication of a series of policies (Table 3.2). In 2004, Hengdian was approved as the first national-level film and television production base — 'Hengdian Chinese Film Industrial Park' (governmental translation) by China's National Radio and Television Administration. Since 2004, Hengdian has rapidly extended the value chain of the film and television industries, expanded the operation scale, and upgraded the film-related tourism industry, due to the professionalisation of its filming capacities, intensive development of relevant industries, and large-scale production of screen media works (Ma 2017, 42). In 2012, the Provincial Party Committee and the Provincial Government in Zhejiang Province approved the establishment of the 'Film and Television Cultural Industries Experimental Zone', a specific administrative region to develop and manage the film and television industries in Hengdian, where all film and television production companies and film-related businesses are administered uniformly in a centralised way by the local government and can gain in convenience from the experimental base when working in Hengdian. In March 2019, the provincial government formally agreed to establish the 'Hengdian Film and Television Industry Cluster' (official translation from HWS), in which the 'Hengdian Film and Television Cultural Industry Experimental Zone' is the main body. On 21<sup>st</sup> June 2020, after receiving approval from the provincial government, the 'Hengdian Film and Television Industry Cluster' was formally established in Hengdian Town. The cluster is also regarded as a strategic platform and a specific confluence area for the development of the film and television industries in the province. The provincial government aims to brand Hengdian as the leading place to develop the cultural industries and to support Hengdian to become the core site for

developing the film and television industries nationwide (Lu 2019). In an interview with the China Daily (China’s national English-language newspaper), the deputy general manager of HWS Ms Xiaocen Xu (2020) explained:

With over 20 years of development, HWS has become the world’s largest base for location shooting. The whole town of Hengdian has been upgraded to a huge film and television industry cluster, meaning that all related industries have gathered within Hengdian’s administrative region. There is a massive amount of studios here. By 2020, the current number of film studios at HWS stands at 130, and it will grow to 200 by the end of 2022, which will give Hengdian the largest number of studios in China (Xu, interview with China Daily, 2020, translated from Chinese to English by China Daily).



Table 3. 2: Timeline of the development of Hengdian’s film and television industries from 2004-2020, made by Xin Cui.

The foundation of the ‘Hengdian Film and Television Industry Cluster’ also suggests the close relationship between the film and television industries and the film-related tourism industry. The rapid development of the film and television industries in Hengdian can stimulate and support the development of its tourism industries in two ways. Firstly, the film and television industries can provide shared spaces and facilities for the tourism industries. This is because HWS allows both media productions and tourists to use the shared sites for filmmaking and tourism purposes. The expansion of

filming areas and the building of new (outdoor) film studios can lead to the expansion of tourism areas and the enrichment of tourists' on-site activities. As Shan and Tao (2019) indicate, over the last 20 years, Hengdian's film and television industries have experienced four development stages: initial exploration, preliminary formation, development as clusters, and development through the all-for-one mode, supported and influenced by national and provincial policies for developing the cultural industries. Due to the policy support from the local government and the integration of all related and relevant industries and resources, Hengdian has built the world's largest outdoor film and television filming site, formed the most extensive film and television industries cluster in China, and constructed the most complete film and television industries service system in this country (Chen et al. 2020). These are all significant foundations in the constant development of Hengdian's film and television industries and cultural tourism industries. Secondly, film-related tourism in Hengdian can be constantly induced by the media works made there. The development of film and television industries in Hengdian, for example upgrading the filming equipment and support services, will also result in more media works being filmed and completed at Hengdian's locations. The increasing film and television works made in Hengdian can continue to raise the awareness of the destination and attract people to visit the destination. It follows that the success of Hengdian's cultural and tourism industries since the 2000s mostly has benefitted from the governmental efforts, investments and support with the introduction and publication of a series of policies, plans, guiding opinions, and initiatives.

In summary, this chapter has reviewed the concepts and knowledge specifically in relation to cultural tourism in China, as in essence film-related tourism is one of the forms of cultural tourism. It has argued the feasibility of the co-existence and collaboration of film-related tourism and cultural heritage tourism in Hengdian and indicated tourists in Hengdian can experience more than one form of cultural tourism. Focusing on the authenticity issues at HWS' cultural tourism, this chapter discussed that HWS can be seen as a hyper-real touristic destination, a fantasy space, a heterotopia,

and a simulacra space. In its final section, this chapter reviewed a series of Chinese national, provincial, and regional policies over the last 20 years for developing the cultural tourism industries. It also indicated to what extent Hengdian's cultural and tourism industries have benefited from governmental support and the cultural context in China. The next chapter will introduce the use of methods in this research and outline the data collection techniques.



## Chapter 4: Methodologies and methods

This chapter introduces the methods applied in this research, justifies why these methods are valuable and useful for processes of data collection and discussion of findings, and explains how these methods were conducted in this research from 2018 to 2021. In this research, I applied both qualitative and quantitative methods to collect data from different sources. These methods include ethnography at the research setting — the town of Hengdian, online and offline interviews conducted with different groups of participants in the case of Hengdian and the comparable case of Liverpool, and an online questionnaire conducted with tourists who visited Hengdian previously. The data collected from these methods complement each other to show a relatively holistic picture of Hengdian and Hengdian's film-related tourism as well as to answer the research questions in this study, i.e., '*To what extent can film-related tourism economically, socio-culturally and environmentally influence the destination's representations of its place images, identities and history?*' and '*How do tourists perceive and interpret the destination's representations of place images, identities and history?*'. The timeline of employing the research methods in both the cases of Liverpool and Hengdian is displayed in Table 4.1.

The reasons why Liverpool was chosen as the comparable case in this research can be summarised in three ways. Firstly, the city has a distinct and long history of working with media crews and providing locations for media productions to film their works. The huge amount of film and television works, which represent Liverpool's landscapes, streetscapes, and buildings, also have laid the foundation for the city to develop its on-location film-related tourism. Secondly, in most cases, Liverpool's locations tend to serve as a stand in for a diverse array of other places in film and television works. This is one of the important similarities between Liverpool and Hengdian, in which the film studios in essence are simulations and replicas of other sites in China and the film settings in the studios stand in for these sites in film and television works as well. The similarities and differences between Liverpool and Hengdian can indicate the similarities and differences between on-location and off-

location film-related tourism and highlight the characteristics of Hengdian's film-related tourism. Thirdly, staying and living in Liverpool facilitated the research on the city's film and television industries and tourism industries through, for example, interviewing Liverpool Film Office and Marketing Liverpool (a more detailed explanation about the choice of Liverpool will be shown in Chapter 5).

In the process of data collection, conducting these methods in different cases (Liverpool and Hengdian) and during different periods from 2018 to 2021 helped me reduce the limitations of each research method and adapt to the uncontrollable changes and restraints that I encountered during the process of data collection, especially in the case of Hengdian. As a study on the impacts of film-related tourism focusing on the case of Hengdian, applying a mixed research method in this research can also present the findings about Hengdian's film-related tourism and the influences of film-related tourism on Hengdian from different perspectives and result in different outcomes. These outcomes can either separately or collectively reflect the characteristics of film-related tourism and contribute to the understanding of the influences of film-related tourism on Hengdian's representations of its place images, identities and history. This chapter will provide an explanation and justification for the use of methods of ethnography, semi-structured individual interviews, and a questionnaire through dividing the discussions into three sections. In each section, a specific method will be introduced, followed by an evaluation of the benefits of employing the method in my research, and, finally, a discussion of how I carried out the method in order to collect data.



<b>Time</b>	<b>Method(s)</b>	<b>Case</b>
8 <sup>th</sup> April – 5 <sup>th</sup> May, 2018 (pre-PhD)	Ethnographic methods: Participant observation and interactions with on-site people	Hengdian
12 <sup>th</sup> July, 2019	Face-to-face interview with Liverpool Film Office	Liverpool
9 <sup>th</sup> August – 19 <sup>th</sup> August, 2019	Ethnographic methods: Participant observation, interactions with on-site people, and conversations and interview with on-site participants	Hengdian
23 <sup>rd</sup> September, 2019	Face-to-face interview with Marketing Liverpool	Liverpool
10 <sup>th</sup> April – 12 April, 2020	Online questionnaire with 316 participants	Hengdian
12 <sup>th</sup> April – 15 <sup>th</sup> April, 2020	Online interviews with 10 tourist and 1 tour guide	Hengdian
21 <sup>st</sup> October – 3 <sup>rd</sup> November, 2020	Ethnographic methods: Participant observation, interactions with on-site people, and conversations and interview with on-site participants	Hengdian
5 <sup>th</sup> January – 15 <sup>th</sup> January, 2021	Ethnographic methods: Participant observation, interactions with on-site people, and conversations and interview with on-site participants	Hengdian

Table 4. 1: Timeline of method conductions in this research.

#### 4.1. Qualitative method one — ethnography in a tourism setting

##### 4.1.1. *Introduction of ethnography and ethnographic methods*

Ethnography is a qualitative research method about writing and describing a credible, reliable, and authentic story in relation to a research field and the local people, and is closely associated with the academic discipline of social anthropology (Hammersley and Atkinson 2007, 1; Fetterman 2010, 1; Ingold 2014, 385; Andrews et al. 2019, 1). Moreover, it can be understood as an integration of both first-hand empirical experience and explorations of a particular social or cultural setting and a theoretical and comparative interpretation of the settings' social and cultural characteristics (Atkinson et al. 2007, 4; Hammersley and Atkinson 2007, 1). Ethnography is one of many research methods that can be used and found in social

research today, such as sociology, social psychology, education, human/cultural geography, and tourism studies (Ingold 2014; Andrews et al. 2019). Andrews (et al. 2019, 7) applies the term ‘tourism ethnography’ to describe the method of ethnography that is applied in tourism research, and the term is defined as that which ‘takes place within the context of tourism or with people who identify themselves as tourists’. The concept ‘tourism ethnography’ thus suggests the feasibility and practicality of conducting ethnography at my research setting to collect data and research on film-related tourism.

Data and knowledge about a destination and its tourism can be collected from researchers’ on-site activities through doing ethnography in a tourism setting. Data collection spontaneously started from the moment I entered the territory of Hengdian. The practices of ethnography in a tourism setting were always either deliberately or spontaneously accompanied by a series of on-site tourist activities at the destination, such as participant observations of touristic activities and the tourism environment and interactions with different groups of people on site. This thus suggests that ethnography can be also regarded as an aggregation of different research approaches, and data and knowledge can be collected through doing, for instance, case studies, formal interviews and informal conversations, and participant observations (Hammersley and Atkinson 2007). The various forms of ethnographic methods with distinctive possible outcomes have allowed me to collect and gain different types of data and knowledge, focusing on different research themes of film-related tourism studies. As a film-related tourism researcher and ethnographer, conducting different ethnographic methods in Hengdian has enabled me to understand the destination and its film-related tourism from different perspectives, such as tourists’ perspectives, local residents’ perspectives, and local place branding institute’s perspectives. More importantly, these data and knowledge can be collected and gained in one field trip through conducting different ethnographic methods, to some degree suggesting the high effectivity of doing ethnography in the data collection process in the field.

In the process of data collection, ethnography involves researchers' overt or covert participation in (other) people's daily lives for a period to observe and interact with people in the field, and thus researchers are able to draw on a range of sources of data through participant observation (Hammersley and Atkinson 2007, 3). It follows that in the case of Hengdian in this research, data and knowledge about the tourism destination, tourists' on-site experiences, and the local people have been collected and gained through my participation in local touristic activities and events, my interactions with other people on site, and my self-observations and observations of on-site people and the destination. Meanwhile, ethnography mainly involves (but not necessarily) spending a lengthy period of time living among the local people and having a social relationship with the local communities under study (Andrews et al. 2019, 3). Based on this, by doing ethnographic methods in Hengdian, I was able to observe and interact with local residents and tourism stakeholders to know their attitudes and perceptions about the local tourism development and the impacts of film-related tourism on Hengdian. That is to say, the method of ethnography has allowed me to understand the destination and its tourism industries from the perspectives of local people and tourists. Their narrations about how film-related tourism impacts their daily lives and work in the past and at present particularly have contributed to my understanding of the impacts of film-related tourism on the town's development process and progress.

#### *4.1.2. Value and significance of doing ethnography in this research*

Building on the above review and discussions, ethnography has been an appropriate and powerful method to collect data from different groups of people and from different approaches in Hengdian. As Table 4.1 shows at the beginning of this chapter, between 2018 to 2021, the method of ethnography was applied four times in total to collect data in Hengdian. The ethnographic methods conducted in my research include my participant observations in the touristic journeys at the destination as a tourist and formal interviews and informal conversations with different groups of on-site people (tourists, local residents, tourism stakeholders, and an official of the local governmental place branding institute). In the case of Hengdian, the value and

significance of doing ethnography in the data collection process are threefold: (a) understanding Hengdian's film-related tourism contents from the perspective of an independent tourist; (b) exploring the characteristics and influences of film-related tourism through observations of the destination; and (c) exploring the development history and influences of film-related tourism through talking and interacting with on-site people.

Firstly, through conducting different ethnographic approaches in Hengdian during four different field visits, I have been able to understand what tourists can see, experience, and consume at the destination through physically visiting the tourism attractions, participating in the touristic activities and events, and consuming the touristic products in person. It follows that tourists' perceptions of the destination and interpretation of the town's place images, identities and history could be understood and explored based on my own touristic experiences. Also, data about other tourists' experiences and behaviours in Hengdian could be collected through participant observation in Hengdian. In addition, as discussed in Chapter 2, Hengdian, as a tourism destination, could have different touristic stages from deep front stage to deep back stage to represent the 'authenticity' of its tourism attractions and touristic elements (this will be further discussed in Chapter 8). Therefore, ethnography in a tourism setting allowed me to visit the destination stage by stage in person and participate in different activities and observe the representations of the place images, identities and history at different stages. The characteristics of different stages at the destination will be represented when describing and analysing my ethnographic experiences in the thesis.

Secondly, another advantage of doing ethnography in my research is that the data and knowledge in relation to the development and management of film-related tourism in Hengdian could be collected through the observations of the destination. Such observations took place during my ethnographic visits when I went sightseeing around the town of Hengdian, and thus I could observe the representations of the destination's place images, identities and history outside HWS. What makes the observations more valuable is that they not only could be used as first-hand data about the destination

collected and gained at each ethnographic field visit, but also they could contribute to reflecting on the improvements and drawbacks of Hengdian in managing and developing its film-related tourism under different social and cultural contexts in my various journeys to Hengdian. It follows that different data collected from different ethnographic journeys to Hengdian in the period between 2018 to 2021 can be integrally analysed as a whole to ‘dynamically’ understand Hengdian’s film-related tourism within the timeline and timeframe of doing ethnography in this research.

One more benefit of doing ethnography in my research is in relation to understanding people’s standpoints and reflections on the influences of film-related tourism through conducting formal interviews and informal conversations with different participants on site. According to Hammersley and Atkinson (2007, 98), ethnographers cannot always obtain first-hand information and knowledge only through participant observation, and therefore they usually need to cultivate or even train people as interviewees. The method of ethnography allowed me to communicate genuinely with my interviewees in formal ways, such as interviews, and informal ways, such as conversations and chats. It thus indicates the importance of the practices of ‘being there’ and interacting with on-site people in the field. Hammersley and Atkinson (2007, 102) also suggest that the ethnographic interview may allow participants to generate information that may be not easy to obtain otherwise — ‘both about events described and about perspectives and discursive strategies’. Additionally, as Reijnders (2021) suggests, local governments and communities are one of the major parties involved in the co-productions and development of media tourism (see Chapter 2). In this regard, it indicates the significance and value of the interviews and conversations with the director of a local governmental place branding institute and the local residents in this research. Data and knowledge about the role film-related tourism plays in the town’s development history as well as the impacts of tourism activities and businesses on local people’s life could be gained through these oral accounts, which would have been difficult to obtain through merely participating in the touristic activities and events as a tourist and observing the destination and other people.

#### *4.1.3. Ethnography carried out in this research*

As Table 4.1 shows, a number of ethnographic methods were applied in these four field trips between 2018 and 2021. The ways I conducted ethnographic methods in different periods of fieldwork were different, thus resulting in different outcomes.

##### 4.1.3.1. Ethnographic journey to Hengdian in 2018 (pre-PhD)

The first time that I visited Hengdian as a tourist was in the period between 28 April to 5 May 2018, a peak tourism season in Hengdian resulting from the three-day holiday of International Workers' Day from 29 April to 1 May in China. In fact, this ethnographic journey to Hengdian was undertaken before the formal start of my PhD study, which began in October 2018. This journey was more like an empirical practice and preparation for my research. Thus, rather than intentionally searching for specific data and gaining knowledge of the destination as a formal researcher, the main task of this ethnographic visit was to have a general understanding of Hengdian's film-related tourism. Before the visit, having had the access to some Chinese social media and television programmes and documentaries, I acquired a general familiarity with the local touristic elements at the destination through these platforms, which presented touristic information about Hengdian and HWS either when I specifically searched for the certain keywords or hashtags, such as 'Hengdian' and 'Hengdian World Studios', or when I browsed relevant pages about the destination. Taking Weibo<sup>1</sup> as an example, the hashtags 'Hengdian' and 'Hengdian World Studios' were respectively used about 0.2 million times and 0.4 million times by online users in 2018, and thus a great amount of information about the destination can be found by reading the posts with these hashtags.

To make this visit more convenient and have a quick understanding of the destination, before the journey, I contacted a travel agent and joined a well-organised group tour led by an experienced tour guide to visit the destination of Hengdian as a

---

<sup>1</sup> Weibo is a Chinese microblogging website and platform, launched by Sina Corporation in 2009 with over 445 million monthly active users by 2018, for users to upload posts (with certain tags) in a public space and send messages with each other.

tourist in a relatively fixed travel route involving a number of famous and popular tourism sites at HWS (information about tourism sites in Hengdian will be specifically introduced in Chapters 6 and 7). During this visit, the method of participant observation played an important role in data collection at the destination, which combines participation in the lives of the people under study (i.e., tourists in Hengdian) with maintenance of a professional distance that allows adequate observation and recording of data (Fetterman 2010, 37). Data in relation to tourists' on-site experiences and behaviours were collected through participating in the local tourist activities and events as a tourist and observing the on-site people. According to Fetterman (2010, 37), 'participant observation is immersion in a culture'. One of the advantages of joining an organised tour to visit the destination and to conduct ethnographic methods is that it helps to gain an immediate and general understanding and impression of the destination through effectively immersing in the local film-related tourism culture. This is because the travel agent has 'filtered' and selected the most popular tourist attractions and tourism activities in their well-designed travel route and arranged the visiting times to these tourist attractions and sites with travel tips and suggestions. Before entering these film studios, the tour guide often introduced the core tourism sites and film locations inside with background information and knowledge and helped manage travel times and design travel routes at each film studio. Therefore, lots of tourists in this group tour 'effectively' experienced popular tourist activities and visited famous film locations with optimal time management. The tour guide did not enter these studios with tourists but informed the meeting points after visiting these tourism sites. By doing this, tourists had more freedom to go sightseeing in the travel environments, visit tourist locations, and participate in tourist activities. My experiences confirmed the viewpoint that 'ethnographic research in one's own culture may not require as much time to [collect data] as ethnographic work in a foreign culture: Language and customs are familiar, and the researcher is already an insider in many respects' (Fetterman 2010, 39). When visiting each film studio, I always visited the famous film locations which have been presented in a series of screen media works that I was familiar with. At these locations, I also had a lot of opportunities to observe how the destination represented film

elements and how other tourists experienced film-related tourism (more details will be shown in Chapters 7 and 8). In addition, following the travel times and routes designed by the tour guide, I also watched all film-themed live shows at these studios and had conversations with other tourists to ask about their travel experiences and feelings before and after the performances (more details will be shown in Chapters 7 and 8). The outcomes of this ethnographic fieldwork were twofold. Firstly, the tour guide was an important source of data. During the journey, she introduced the background information about Hengdian, the development history of Hengdian and its film and television industries and tourism industries, and the core and popular (film-related) tourism products in Hengdian. Secondly, through visiting tourism attractions, participating in touristic activities (mainly at HWS), and observing other tourists and the destination, I was able to understand what the tourists see and experience at these tourism attractions and how Hengdian and HWS operate their tourism facilities. This ethnographic fieldwork provided a range of empirical information/data drawn from my participant observations through taking photos, videos, and fieldnotes throughout the journey, and thus laid a solid foundation for researching Hengdian's film-related tourism. Certainly, there are also some inevitable disadvantages of conducting ethnography to collect data about the destination's film-related tourism through joining an organised tour. One of the disadvantages is the lack of opportunity for visiting the town areas not selected to visit in the travel plan, when following the tour guide to quickly move from one popular tourism site to another. In this guise, ethnography in this fieldwork had a series of constraints, especially considering the limited destination areas I could visit and access.

#### 4.1.3.2. Ethnographic journey to Hengdian in 2019

My second ethnographic journey to Hengdian was undertaken between 9 to 19 August 2019, the end of my first-year PhD study. Before the journey, I spent nearly one year learning and reviewing relevant knowledge, concepts, and theories in film-related tourism studies and gathering information in relation to Hengdian's film and television industries and film-related tourism industry. Also, I applied for ethics approval for



collecting data from human participants from the University's research ethics committee and made a formal method justification and clarification in the application. This ethic approval was received from the University in April 2019. These activities in essence can be regarded as theoretical and informational preparation for my second ethnographic field visit so as to have more advanced outcomes through conducting ethnographic tourism methods.

In this field visit, rather than joining a group tour, I visited Hengdian as an independent tourist to experience film-related tourism and other forms of cultural tourism in my self-designed travel route. In this way, I was able to get more time and opportunities to visit the tourist attractions at HWS and the downtown areas that I did not visit in my first journey and to participate in the activities that met my travel motivations (this will be further discussed in Chapter 7). Through experiencing film-related tourism in Hengdian as an independent tourist, participant observations and interactions with other on-site people did not take place only in the tourist sites, which travel agencies and tour guides want tourists to visit, but also in other areas in the town, in which I could observe the town's representations of its place images, identities, and history, and gather 'whatever data are available to throw light on the issues that are the emerging focus of inquiry' (Hammersley and Atkinson 2007, 3). During this field visit, I also conducted an interview with Gang Zhang, director of the management council of the 'Hengdian Film and Television Cultural Industry Experimental Zone' (hereafter Hengdian FaTCIEZ). One of the core working aims of this council (institute) is to enhance Hengdian's place images and to promote Hengdian to tourists and clients in the film and television industries. The contact information of the management council, published on the official website of the Dongyang City Government, was gained when I searched for relevant information about Hengdian online in my first-year PhD study. I contacted him for the interview invitation and confirmed the details of the interview date and time one month before the journey.

The interview was conducted at 20:30 on 9<sup>th</sup> August 2019, in Zhang's office at the management council of 'Hengdian FaTCIEZ', as he expressed in the pre-interview call

that he was too busy to do an interview and this was the only available time in August that he could talk with me. Before the meeting, the interview topics were organised into three sections, including the development history of Hengdian's film-related tourism, current development status, future development plans, the significance of film-related elements in Hengdian's place branding and promotion campaign, and the ways of Hengdian balanced the needs and rights of different groups of people, such as tourists, stakeholders, and local residents (see Appendix 3.3). The aim of doing the interview was to understand Hengdian's film-related tourism from an authoritative and official perspective.

Our conversation-like interview and interview contents reflect one of the main characteristics of the semi-structured interview — the interview was generally led by my pre-determined questions, but the rest of the conversation was not planned in advance (Jennings 2005). Zhang provided a range of knowledge in addition to the responses to the basic questions and topics to promote Hengdian to me. Even so, as the director of the local governmental place branding institute, Zhang's introduction of the development history of the town itself and its film and television industries and tourism industries tended to be positive. Sometimes he tactfully sidestepped questions that may have negatively disrupted his place promotion. As a result, the main outcomes of conducting the ethnographic methods in this field visit include having more on-site tourist experience in Hengdian, observing other on-site tourists, and understanding more about Hengdian's development history and the use of strategies in constructing, managing and/or representing its place images, identities and history from the perspective of the local place branding institute.

#### 4.1.3.3. Ethnographic journey to Hengdian in 2020

My third ethnographic journey was undertaken in the period of 21 October to 3 November 2020, a phase of normalised prevention and control of Covid-19 in China. Due to the lockdown policy and the cancellation of international flights from the UK to China (March - August 2020), my original plan for collecting data from an ethnographic field visit in Hengdian in April and May 2020 was delayed. In August 2020, when

international flights from the UK to China were resumed, I returned to China and completed a ‘face-to-face data collection’ application to the University’s research ethics committee, which was submitted in mid-August 2020. However, final approval was not confirmed until late October 2020, more than two months later. This had an adverse impact on my travel plans as the delay resulted in my missing one of the main tourism seasons in Hengdian — i.e., China’s National Day holiday from 1 - 7 October — which meant that I was not able to gather research data linked to the peak holiday/tourism period as I had planned and hoped.

In spite of this, after receiving the approval for face-to-face data collection from the University’s research ethics committee, I successfully visited Hengdian again and conducted the ethnographic tourism methods, including participant observation and informal conversations with on-site tourists. To gain a better understanding of the improvements or changes in the tourism sites at HWS, I visited some new tourism sites and re-visited some of the sites that I visited in previous field visits. Different from the former two ethnographic journeys, this time I spent more time sightseeing in areas outside HWS to see how the town developed film-related tourism in its regions and integrated film elements into the town’s public areas and basic facilities. In other words, rather than focusing on participant observations at HWS, the ‘back-stage’ areas in Hengdian, in this field visit, I spent more time observing the ‘front-stage’ areas of the destination. Thus, the data collected from this field visit contributed to my understanding of Hengdian’s all-for-one tourism at the town-wide level and my understanding of the town’s representation of the place images and identities at different stage areas.

I had kept in touch with Zhang after doing the previous interview, so before this journey, when I contacted Zhang again and expressed my intention to have a follow-up interview with him, he accepted my invitation. The interview was conducted at 11:00 on 21<sup>st</sup> October 2020 outside his office building, during the break between two meetings that he needed to attend. The topics and themes in this interview with Zhang were largely based on the data and results of the online interviews and the questionnaire with

tourists conducted in April 2020 (this will be further discussed in the next sections). Interview topics focused on different realms of Hengdian's tourism industries, including the destination's place promotion and marketing strategies, the characteristics of Hengdian's cultural industries, the strategies Hengdian applies to reduce the negative environmental and socio-cultural impacts of film-related tourism on the destination, and the plans for effectively developing the local tourism industries (see Appendix 3.4 to refer to the interview question sheet). Still, in addition to providing detailed and authoritative responses to the topics, he introduced a range of information and stories regarding the ways Hengdian developed all-for-one tourism in recent years. Building on the previous interview with Zhang, this ethnographic interview contributed to a more holistic and detailed picture of Hengdian's tourism industries. Moreover, after completing the interview with Zhang, he helped me contact a manager at HWS' brand promotion department to ask if he was available for an interview with me, but unfortunately the manager rejected our invitation. This also conforms to Ortner's (2010) viewpoint that one of the formidable problems in doing ethnography in the field is that of access to the most powerful people inside the research setting.

#### 4.1.3.4. Ethnographic journey to Hengdian in 2021

My fourth ethnographic journey was undertaken between 5 to 15 January 2021. The main task of this ethnographic fieldwork was to understand to what extent film-related tourism impacts the representations of Hengdian's history through visiting areas that are either close to or far away from the core tourism attractions and by talking with local residents, stakeholders, and tourism practitioners in the form of ethnographic conversations. In addition to visiting and revisiting the tourism sites at HWS, to gain a better understanding of the knowledge and information relevant to Hengdian's development history under the impacts of film-related tourism, I went to residential areas and intentionally selected as participants elderly local residents and people who had lived in Hengdian for more than 50 years or who had worked in Hengdian for more than 5 years. According to Hammersley and Atkinson (2007, 98), researchers can use what people say as evidence about their perspectives. Interviewing and talking with

local people contributed to understanding their perspectives and perceptions regarding the influences of film-related tourism on the representations of Hengdian's place images, identities, and history. In addition, 'what sets [ethnographic conversations] apart from in-depth interviewing is the context in which they take place', i.e., a fieldwork or participant observation setting (Foley 2012, 307). Rather than taking the form of in-depth interviews, talking with local people in this field visit took the form of 'spontaneous' conversations, and in some situations, the conversation locations were the sites where I encountered them. Taking an example, I had a 15-minute conversation with a hotel manager at the hotel reception after my check-in. The conversation started with his introduction to the hotel, and we talked about other topics in relation to the locals working in this hotel and the impacts of the tourism industries on the locals, such as employment issues (more details will be shown in Chapter 8). During this visit, it was not difficult to have either formal or informal conversations with these local residents and stakeholders, as they tended to be happy (and sometimes proud) to narrate Hengdian's stories in developing the film and television industries and tourism industries as well as the influences of film-related tourism on the destination and their daily lives. However, when I conducted ethnography in Hengdian during this visit, several new positive cases of Covid-19 in Zhejiang Province were reported to the public. In order to follow the certain guidelines and policies of the Chinese government, for example, reducing outside activities if not necessary and urgent, I had to speed up the collection of data and end the data collection process earlier than planned. From this perspective, my fieldwork reflects that doing ethnography in a tourism setting can be easily influenced or disrupted by external factors, such as pandemic disasters. Even so, these four ethnographic field visits in Hengdian provided me with a large amount of detailed and comprehensive data and knowledge in relation to Hengdian's film-related tourism from different perspectives. These data and knowledge work together to show a relatively holistic picture of Hengdian's film-related tourism.

## 4.2. Qualitative method two — online and offline interviews

It is worth noting that each research method has its predictable and unpredictable merits and limitations in data collection. In order to obtain the data that cannot be obtained or that are not suitable to be obtained by doing ethnography, this research also employed the method of both face-to-face (offline) and online interviews in the cases of Liverpool and Hengdian. In the case of Liverpool, face-to-face interviews were conducted with the managers of the Liverpool Film Office and Marketing Liverpool in 2019 in order to find out the characteristics of Liverpool's on-location film-related tourism and the relationship between its film and television industries and tourism industries. In the case of Hengdian, online interviews were conducted in 2020 with a group of tourists and a tour guide, who worked in Hengdian for about 5 years, in order to know other tourists' travel experiences and preferences in Hengdian and their viewpoints on Hengdian's development and management of film-related tourism.

### *4.2.1. Introduction of individual interviews*

Individual depth/intensive interviewing is a qualitative method that is effective in creating natural interactions with the interviewees and deepening any topics as the conversation takes place (Frochot and Batat 2013). Interviews provide an opportunity for people to explore their thoughts and feelings and detail a situation, behaviour, or strategy from their own perspectives and positions and in their own words regarding different topics and research themes. Based on this, the interview techniques allowed me to talk with different groups of people who may have had different stances and standpoints on one interview question and topic. Their relatively exhaustive introductions and descriptions contributed to providing more comprehensive and holistic information and knowledge of film-related tourism in different cases in my study.

A research interview can be designed in structured, semi-structured, and unstructured forms and formats with different interviewing techniques and research outcomes, (Jennings 2005, 130) (Table 4.2). This research conducted semi-structured

interviews in both the case of Hengdian and the comparative case of Liverpool. A semi-structured interview has a flexible agenda or list of themes to focus the interview (Jennings 2005, 130; 134-135), so the conversations between the interviewees and the researcher can follow a series of pre-designed themes and topics, while more topics that may be not relevant to the pre-designed questions can be discussed according to the progress of the conversations. Thus, to some extent, both predictable and unpredictable responses and data can be gained during conversation-like interviews.

Descriptor	Structured	Semi-structured interview	In-depth interview, unstructured interview
Style	Specific protocol of question and answer	Conversation-like	Conversation
Design	Structured	Semi-emergent	Emergent
Researcher stance	Objective	Subjective	Subjective
Researcher perspective	Outsider (etic)	Insider (emic)	Insider (emic)
Consequence of researcher stance and perspective	Limited reflexivity	Reflexivity	Reflexivity
Exchange issues during the research process	Limited reciprocity	Reciprocity	Reciprocity
Language used	Subject/respondent	Informant, participant co-researcher	Informant, participant co-researcher
Material/Data collection	Data	Empirical materials	Empirical materials
	Representation	Slice of life	Slice of life
	Checklist	Field notes	Field notes
Basis of analysis	Some open-ended questions	Transcription and recording	Transcription and recording
	Mathematical and statistical analysis	Textual analysis	Textual analysis
'Findings' expressed as	Numeric representation	Depthful and thick descriptions	Depthful and thick descriptions
Writing style for reporting research	Scientific report	Narrative	Narrative

Table 4. 2: Model of comparisons among structured, semi-structured and unstructured interviews (Jennings, 2005, 130).

In addition, this research conducted three types of individual interviews, including expert interviews with two of Liverpool's local officials, online interviews with ten tourists who visited Hengdian previously and a tour guide in Hengdian, and ethnographic interviews and conversations with the local people and a local official in Hengdian (see Chapter 4.1). Foley (2012) introduces a helpful classification between ways interviewees are constructed relative to methods of interviewing, and interviewees are classified as reporters in survey interviews, teachers in in-depth interviews, and informants (or members) in ethnographic interviews. Reporters are seen as passive information providers, who are usually asked preestablished questions with

limited sets of responses in survey interviews or structured interviews (Foley 2012). Teachers in in-depth interviews are active participants and sources of knowledge (Foley 2012), who are usually given much more control over the interviews (Kvale and Brinkmann 2015) and encouraged to ‘raise and explore issues that they find to be relevant and allow their voices to be heard’ (Foley 2012, 306). In these situations, researchers present themselves as learners and interviewees play the role of ‘experts’ or teachers (Foley 2012, 307). Informants are often chosen for their special knowledge of a setting, and ethnographic interviews can take the form of in-depth interviews or the form of ‘spontaneous “conversation”’ (Atkinson and Pugsley 2005, 231, cited in Foley 2012, 307). According to Foley’s classification (2012), interviewees in my research can be classified as ‘teachers’ (e.g., tourists and a tour guide) in online in-depth interviews, ‘experts’ (e.g., the director of the Liverpool Film Office and the director of Marketing Liverpool) in face-to-face in-depth interviews, and ‘informants’ (a local official, on-site tourists, and local residents and stakeholders) in ethnographic interviews. Through doing in-depth semi-structured interviews with ‘teachers’ and ethnographic interviews and conversations with ‘informants’, data and knowledge with different focuses and perspectives were gained through interviewing different types of interviewees in my research.

#### *4.2.2. Value and significance of doing interviews in this research*

As discussed previously in this chapter, in this research, face-to-face interviews and online interviews were employed in the cases of Liverpool and Hengdian for collecting data in relation to local film-related tourism with different groups of people.

In-depth face-to-face interviews were conducted with two departments of Liverpool City Council in the case of Liverpool. The interviewees were Lynn Saunders, manager of the Liverpool Film Office, and Chris Brown, director of Marketing Liverpool. These two interviewees can be seen as experts with professional information and knowledge of Liverpool’s film and television industries and tourism industries. In contrast to ethnographic conversations with on-site tourists and local people in the case of Hengdian, as discussed previously, these two interviewees in our expert interviews



worked as ‘teachers’ to ‘teach’ me the professional knowledge of Liverpool’s film and television industries and tourism industries, for example, detailed statistics data. Hence, one of the benefits of doing interviews in this case is that the interviewees could provide official and authoritative information and knowledge in relation to the city’s film-related tourism. According to Bogner, Litting and Menz (2009, 2), ‘conducting expert interviews can serve to shorten time-consuming data gathering processes, particularly if the experts are seen as “crystallisation points” for practical insider knowledge and are interviewed as surrogates for a wider circle of players’. As the directors (managers) of local governmental departments in Liverpool, they can provide practical insider knowledge in relation to the city’s film and television industries and tourism industries, for example, strategies they have applied to develop and manage these industries, challenges and opportunities they have met, and achievements and efforts they have made. Such knowledge was difficult to gain from other sources, so one of the benefits of conducting an expert interview is that expert interviewees can ‘offer an effective means of quickly obtaining results, and indeed, of quickly obtaining good results’ (Bogner, Litting and Menz 2009, 2). In the case of Liverpool, ‘good’ results of conducting expert interviews with the Liverpool Film Office and Marketing Liverpool are the official and authoritative information the expert interviewees provided. The interviews with these two departments were committed to understanding the characteristics of on-location film-related tourism, such as how film productions and film and television works made in Liverpool induce audiences to visit its film locations and other tourism sites and stimulate the development of the city’s film-related tourism as well as how the city brands and markets itself as a film-friendly city to both film productions and tourists.

In addition, considering that different interviewees could express ideas from their own positions and stances, interviewing different groups of people enriched my knowledge from multiple perspectives. In the case of Liverpool, the interviewees from two different departments with different work backgrounds and areas of responsibility provided data and knowledge about Liverpool’s film-related tourism from different

perspectives and in different contexts. More importantly, the interview contents also contributed to understanding the general characteristics of on-location film-related tourism beyond the case of Liverpool as well as laying the groundwork for indicating the differences between on-location and off-location film-related tourism and the specialities of Hengdian's off-location film-related tourism.

In the case of Hengdian, in-depth interviews were conducted via two Chinese online social media and platforms — WeChat<sup>2</sup> and Weibo — with a total of ten tourists, who visited Hengdian previously, and a tour guide in Hengdian from 12 to 15 April 2020. Impacted by Covid-19, the online in-depth interview in this situation provided an alternative method to replace the in-person interviews with on-site tourists in Hengdian, which was safer and more convenient for collecting data during the pandemic. Moreover, conducting online interviews with online participants reduced the limitations of tourists' travel times and their geographic locations where they were interviewed, i.e., the participants did not have to stay in Hengdian at the moment of doing the interviews, and they could narrate their previous travel experiences and observations of Hengdian in the interviews in other places. The interview results show different people's travel experiences in different tourism seasons and years, which were based on the participants' travel memories and pictures/videos/notes they made at the destination. The roles these interviewees (tourists and a tour guide) played in my research were more like teachers, whose personal experiences and feelings become important data and knowledge to help me understand tourists' experiences, activities, and feelings. Different from expert interviews, these interviews can be also understood as 'life world interviews', which seek to 'obtain descriptions of the interviewees' lived world' (Kvale and Brinkmann 2015, 31) rather than professional and authoritative information and data.

The advantages of applying the method of interview are embodied in two aspects. Firstly, the interview contents in the case of Hengdian show tourists' various on-site

---

<sup>2</sup> WeChat is a Chinese free messaging and calling app launched by Tencent in 2011 with over 1 billion monthly active users by 2018.

activities and the ways that the destination represents its place images, identities and history from the perspective of tourists. Thus, in addition to my ethnographic field visits, online individual interviews in this case were helpful in supplementing the data of people's on-site experiences and interpretations of the town's place images, identities, and history under the impacts of developing film-related tourism. Secondly, as Table 4.1 shows, the online interviews were conducted after gaining the results of the online questionnaire, which was carried out with 316 tourists. Thus, the questions were partly designed based on the questionnaire results and focused more on the details regarding tourists' cultural journeys in Hengdian. In this regard, online interviews could be seen as a follow-up approach to further understand tourists' travel experiences at the destination in detail. Applying the online interview thus enriched and supplemented the data of tourists' travel experiences in Hengdian collected from my ethnographic field visits and the online questionnaire, as these participants' journeys to Hengdian were undertaken before 2020, which more or less reflect the characteristics of Hengdian's film-related tourism in recent years. This kind of information actually could not be obtained through ethnography alone.

#### *4.2.3. Interviews carried out in the case of Liverpool and Hengdian*

The interviews carried out with different participants in different cases in this research will be detailed in chronological order.

In the case of Liverpool, a face-to-face interview was conducted with Lynn Saunders (at the Liverpool Film Office) on 12 July 2019 in the Cunard Building in Liverpool, who was introduced by my PhD primary supervisor Dr Les Roberts. The interview questions were divided into three parts, including 'the basic and background information of Liverpool's film and television industries and film productions', 'the ways Liverpool creates and manages its film-friendly city images and identities', and 'the relationship between filming activities and productions and the development of local film-related tourism' (see Appendices 3.1 and 4.1 to refer to the interview question sheet and scripts). Another face-to-face interview was conducted with Chris Brown (at Marketing Liverpool) on 27 September 2019 in the Cunard Building in Liverpool,

introduced by Lynn Saunders after completing the interview. These interview questions were also divided into three parts, including ‘how to define the meaning and characteristics of a film-friendly city’, ‘the ways the city applied/applies to develop its film-related tourism’, and ‘the impacts of film-related tourism on the city’ (see Appendices 3.2 and 4.2). These two interviews respectively lasted 70 minutes and 52 minutes and were audio recorded with the permission of the participants.

In the case of Hengdian, the online interviews were conducted via social media, including WeChat and Weibo from 12 to 15 April 2020. Participants of the online interviews included the online users of these two Chinese online platforms, who replied to my request post — ‘share your touristic experience in Hengdian, if you have been there before’ on WeChat, or who posted travel notes about their journeys with some key words or tags on Weibo. Questions in the interview were generally divided into four parts, focusing on people’s pre-trip motivations, on-site activities, ideas about any authenticity issues linked to their visits, and reflections on the influences of film-related tourism on the destination, but our conversations were not limited to the pre-designed questions, and some other topics were also discussed as the interviews progressed. A total of ten participants were interviewed to share their touristic experiences in Hengdian and their ideas about Hengdian’s cultural tourism, and the participants were given pseudonyms as ‘Participant 1, 2, 3...10’ in this research in order to comply with the University’s policy of anonymity. Meanwhile, in order to understand tourists’ on-site experiences from the perspective of the tour guide, I also did an online interview with the tour guide Fanhong Zhao on 15 April 2020, a person I met and gained the contact information for in my second ethnographic field visit in 2019 at the tourist centre in Hengdian at the moment she was waiting for her tourist guests to assemble after visiting the site. Interview questions were generally divided into two parts, including the ways she usually introduced Hengdian to tourists and how tourists responded to her introductions and which tourism attractions that tourists liked most and what kinds of touristic activities tourists preferred to participate in (see Appendix 3.6). The interviews were conducted online through sending messages instantly via

these two social media. Considering that Weibo does not have video and audio call functions and participants on the WeChat platform expressed their preferences for being interviewed by typing messages with me, all interview contents were textually recorded on these two social platforms, and before each interview, I have let all participants know that their responses would be recorded and translated as English texts and presented in my PhD thesis.

### 4.3. Quantitative method — online questionnaire

#### *4.3.1. Introduction of the questionnaire*

As a quantitative research method, a questionnaire is employed to collect information and data from a relatively large group of people. In film-related tourism studies, the questionnaire method has been used to examine the characteristics of tourists' experiences in different cases by film-related tourism scholars (e.g., Lee, Scott and Kim 2008; Sheng and Chen 2013; Spears et al. 2013). In my study on Hengdian's film-related tourism, the questionnaire technique was used to investigate information related to various themes and topics, such as tourists' expectations and motivations, tourists' film-related experiences, and influences of media works on tourists' decision-making about the destination and their on-site activities. Different from the results of the interviews, questionnaire results can support an understanding of the general and extensive knowledge about a relatively large group of tourists' travel experiences and attitudes towards Hengdian's film-related tourism. Furthermore, the questionnaire results in my research were also used as the underlying data and background information for subsequent online interviews with tourists and ethnographic visits to Hengdian. The results reflect a series of data about tourists themselves and Hengdian's film-related tourism. In addition, they helped me to filter the key online interview topics and design the interview structure and questions.

#### *4.3.2. Value and significance of doing online questionnaires in the case of Hengdian*

Due to the impacts of Covid-19, the plan of doing paper-pencil questionnaires with on-site tourists in Hengdian had to be replaced by the use of an online interview technique from 10 to 12 April 2020, conducted with a total of 316 online participants,

who had visited Hengdian previously. The questionnaire contains certain questions in relation to participants' background data as well as their larger travel experiences, including travel motivations, on-site activities, and feedback on the destination's film-related tourism and other forms of cultural tourism. The data produced by different types of questions in the online questionnaire therefore indicate tourists' travel experiences in Hengdian and the influences of film-related tourism on the destination from different perspectives. As noted in Chapter 2, tourists' understandings and interpretations of a destination's information are helpful in understanding the destination's place images, identities and history. Thus, the results of the questionnaire data show the characteristics of Hengdian's film-related tourism and the influences of film-related tourism on Hengdian's representations of its place images, identities and history from the perspective of 316 participants.

#### *4.3.3. Online questionnaire carried out in the case of Hengdian*

In the case of Hengdian, the online questionnaire designed with 21 questions was employed with tourists from 10 to 12 April 2020 for understanding tourists' background information (gender, age, educational background, etc.), expectations about the destination, pre-trip motivations, on-site touristic activities, viewpoints on the town's representation of the place images, identities and history within the influences of film-related tourism, and feedback about their trips at the destination (See Appendix 3.7 to refer to the questionnaire question sheet and data). Questions in this questionnaire were designed as a combination of single-choice questions, multiple-choice questions, Likert scale questions, and open questions. For multiple-choice questions, participants were prompted to choose at most three options when completing the questionnaire. The online questionnaire was conducted at an official website — Tencent Questionnaire. This is a Chinese online platform for users to freely create and design the questionnaires and send them out to other users, based on designers' personal requirements of the potential respondents. With consideration of certain ethical issues, I established that all respondents should be over 18 years old and have visited Hengdian as tourists

previously, and the website thus filtered and sent out online copies of this questionnaire to other Tencent users, who could meet the relevant requirements.

#### 4.4. Data analysis in this thesis

in terms of the face-to-face interviews and conversations in Chinese, a translation was completed when writing up this thesis by reviewing the audio recordings, which received permission from the participants, and converting parts of the recording contents into English as transcripts. In terms of the textual contents in Chinese, such as online interview contents and online questionnaire contents, a translation was completed by converting textual contents into English transcripts. Most of the contents were translated sentence by sentence as expressed by the participants without editing the original words. However, due to the cultural differences between China and the UK and the differences in language expression between Chinese and English, some of the Chinese contents were modified and edited in order to make the English transcripts clear and logical without changing the overall meaning of the participants' expressions.

The analysis of the ethnographic data was undertaken in an inductive thematic manner, i.e., data were examined to identify and categorise themes and topics were emerging from the data (Reeves et al. 2008). In this research, the data were consolidated, categorised, described, and analysed in a chronological order and according to certain topics. Hence, in the case of Hengdian, the ethnographic data analysis involved descriptions of my participant observations, including the on-site tourism environment, products, activities, events and tourism-related services, and my interactions with other on-site people at the destination, and the interpretations of my observations and interactions, i.e., the ways the destination constructs and represents its place images, identities and history and tourists' understandings of these constructions and representations.

Interview data in this thesis were analysed based on the original contents (Chinese) and transcripts. Content analysis of interview data was also undertaken in an inductive thematic manner. In the subsequent chapters, when discussing certain research topics

and themes, the relevant interview contents are selected from the transcripts and shown and critically interpreted in the text to support my discussions and viewpoints.

In terms of the questionnaire data, it has been also translated from Chinese to English in this thesis. In the following chapters, it is presented by textual descriptions and/or graphic descriptions, including bar graphs and pie graphs, in order to clearly show and illustrate the numbers and proportions of participants that chose each option in each question. Some data are shown and analysed through the combination of textual descriptions and graphic representations, such as column charts, pie charts, and bar charts. The combination of textual and visual representations in my thesis clearly depicts and highlights the numeric values of each question option and compares the numbers and proportions of different options that participants chose in one question. The results indicate the profiles and characteristics of on-site tourists and their preferences and perceptions of Hengdian's film-related tourism. It is worth noting that since the data were collected from the online platform rather than the field, some of the information and results were inevitably influenced by the user features in this platform.

Data collected from different methods have worked together and contributed to achieving the aims and completing the objectives of this research (see Chapter 1). The ethnographic data in the case of Hengdian contributes to completing Objectives 2, 3, 4 and 5; the online and offline interview data in the cases of Liverpool and Hengdian contribute to completing Objectives 1, 2 and 4; and the questionnaire data contributes to completing Objectives 4 and 5.

In summary, the integration of qualitative and quantitative research methods as well as online and offline research methods in this research can present a detailed and holistic insight into film-related tourism in the cases of Liverpool and Hengdian. Each of the methods in this research has resulted in different outcomes: (1) ethnography was conducted during different field visits in Hengdian from 2018 to 2021 to present and understand tourists' on-site activities at the destination and on-site people's understandings and reflections on the development and influences of film-related tourism; (2) online and offline interviews were undertaken in the cases of Liverpool (in



2019) and Hengdian (in 2020) to capture different participants' knowledge and perspectives of film-related tourism with detailed introductions and descriptions regarding specific topics and research themes; and (3) the responses obtained in the online questionnaire in the case of Hengdian provide insight into a range of data related to tourists' travel experiences in Hengdian. Considering the merits and strengths of different research methods, these methods worked together to supplement the data with each other and to enrich the research results from different perspectives.



## **Chapter 5: On-location film-related tourism destination, the case of Liverpool**

This chapter will introduce and demonstrate the characteristics of on-location film-related tourism, based on the case of Liverpool. It will firstly introduce the background knowledge of on-location film-related tourism and explain the reasons for researching the case of Liverpool before the main discussions of the case study of Hengdian. Then, it will show how media productions and filmmaking activities influence the city's place images and identities and the city's development of its tourism industries. It will also argue how the city is film-friendly to media productions and film-related tourism. Finally, it will discuss the connections between media productions in the city and its film-related tourism.

### **5.1. On-location film-related tourism in Liverpool**

As discussed in Chapter 2, Beeton (2005) classifies film-related tourism destination locations as on-location film-related tourism sites and off-location film-related tourism sites. A number of previous studies have focused on examining the characteristics of on-location film-related tourism destinations and tourist activities through applying case studies (e.g., Busby and Klug 2001; Beeton 2005; Hudson and Ritchie 2006; Mordue 2009; Roberts 2012; Oviedo-García et al. 2016). Based on these case studies, it can be found that on-location film-related tourism highlights the multiple uses of a location at a destination and shows the close relationship among 'locations', film images/stories attached to the locations, and film-related tourism activities taking place at the locations. These thus reflect the distinctions from the case of Hengdian, an off-location film-related tourism destination, as well as the complexity of film-related tourism's forms and impacts and the contexts that underpin different film-related tourism cases.

Hence, before the main discussions of the Hengdian case, this thesis will start with discussions of on-location film-related tourism using Liverpool (UK) as a case. This chapter aims to demonstrate the contents and characteristics of film-related tourism and the connections between media productions and film-related tourism at a destination.

Based on the case of Liverpool, it can also explain the similarities and differences between on-location and off-location film-related tourism and demonstrate how special and valuable the case of Hengdian is in film-related tourism research. Namely, one of the significant purposes of this chapter is to explore what characterises on-location film-related tourism in the first place, so the thesis can then highlight what is uniquely different about off-location film-related tourism and how this applies to the case of Hengdian.

The reasons for focusing on the case of Liverpool at this point in the thesis are fourfold, including (a) the roles of national contexts in influencing the city's development of the film and television industries and the tourism industries, (b) the city's long and distinct history in filming and close cooperation with media productions, (c) the city's two different development modes of its on-location film-related tourism resulting from its varied location filming characteristics, and (d) the access and ability to collect data about the city's film and television industries and tourism industries from Liverpool's local officials.

Firstly, the comparison between the Liverpool case (a Western case) and the Hengdian case can indicate the similarities and differences between the UK and China's economic, social, cultural, and political contexts for developing their tourism industries. The comparison thus can contribute to understanding in what ways Liverpool and Hengdian develop their film-related tourism and to what extent film-related tourism has benefited from and been influenced by their local governments' support and local economic, social, cultural and political contexts. As discussed in Chapter 2, local governments at a tourism destination are the major parties involved in the development of media tourism, and they are responsible for the development of policy and therefore have an important influence on tourism development (Reijnders 2021). Therefore, based on the discussions of Liverpool's film-related tourism in this chapter, the characteristics of Hengdian's film-related tourism under China's national economic, social, cultural, and political contexts can be indicated and understood. In this regard, the thesis highlights to what extent Hengdian's film-related tourism industry has

benefited from Chinese governmental support and the national contexts and how the relevant national, provincial and regional governmental policies (see Chapter 3) influence the development of Hengdian's film and television industries and tourism industries.

Secondly, Liverpool is the second most filmed city in the UK after London, and the commercial value attached to Liverpool's film locations is 'enhanced by the capacity for local authorities and businesses to promote the same locations as sites of tourist and leisure consumption' (Roberts 2012, 2). The relatively huge numbers of screen media works made in Liverpool suggest that the city is friendly and welcoming to media productions. This also lays the foundation for developing film-related tourism in the city region, as the media productions made in the city can be seen as an attractive factor that encourages tourists' travel (Bolan, Boy and Bell 2011). Furthermore, the title 'European Capital of Culture' was bestowed on Liverpool in 2008, which was instrumental in positioning the city brand within a broader consumer marketplace (Roberts 2012, 151). These city labels (e.g., the second most filmed city in the UK and European Capital of Culture) as well as the famous film and television productions made in Liverpool offer multiple travel motivations for tourists to visit the city. In Liverpool, film-related tourism is merely one of the on-site tourism forms and one (amongst many) of the attractive elements inducing tourists to visit. In this regard, there are some similarities and differences between Liverpool's and Hengdian's film-related tourism. Film and television works made in Hengdian are also the basis for the town to develop its film-related tourism, reflecting the multiple uses of 'locations' as well. Nevertheless, in contrast to Liverpool, Hengdian's tourism industries rely much on the success and popularity of its film-related tourism. In addition, having the functions and forms of both film studio and theme park, Hengdian's film-related tourism is not only 'location-driven' but also 'activity-driven'. This means that tourists' on-site activities are not merely limited to searching for locations and taking photos of them, but they can experience other tourism activities, such as watching film-themed live performances and meeting film celebrities intentionally or serendipitously. Therefore,

the analysis of the Liverpool case in this chapter holds significance and serves as a basis for the subsequent discussions of the Hengdian case due to the differences between these two cases.

Thirdly, although many of the city's most popular locations have featured in hundreds of film and television productions, in most cases, Liverpool's urban landscape has served as a stand-in for a diverse array of other sites, cities, and regions around the world, and in only a small percentage of these productions does Liverpool 'play itself' (Roberts 2012; 2016). From the perspective of developing the city's tourism industries, this factual situation makes things complex for the local authority bodies, for example, the Liverpool Film Office<sup>3</sup> and Marketing Liverpool<sup>4</sup>. The development and management of the film and television industries and tourism industries in the city to some degree are mutually exclusive. In this regard, the case of Liverpool reflects some differences between on-location film-related tourism and off-location film-related tourism, which will be discussed in detail later. In addition, when 'playing as a body double' in films and television dramas, Liverpool, as the film location city, also inevitably needs to face competitions with the film setting cities, the cities that screen media stories set in, in attracting tourists' visits to the destination. Such a condition to some extent results in the fact that Liverpool, as an on-location film-related tourism site, shares some similarities with HWS, which is also always used as a replica and simulacra space of other Chinese cities from previous dynasties and eras. The similarities between the Liverpool case and the Hengdian case in this regard can also imply the similar opportunities and challenges they may meet in collaborating with media productions and developing their film-related tourism. For the purposes of this thesis, therefore, Liverpool provides a ready-to-hand case study to explore preliminary issues in the relationship between media productions in the city and the development

---

<sup>3</sup> The Liverpool Film Office is an administrative department of the Liverpool City Council. Its purpose is to promote the Liverpool City Region through the development of film, television and digital content; acting as a liaison between the local authority and the communities with production companies (Liverpool Film Office n.d.).

<sup>4</sup> Marketing Liverpool is one of Liverpool's destination marketing organisations (DMO) and promotes the city region as a global destination for visitors, conventions and investment as a division of the Liverpool City Council (Marketing Liverpool n.d.).

of its film-related tourism as well as on questions about how to be film-friendly to both media productions and film-related tourism.

Fourthly, the access to interviewing two film-related and tourism-related departments of the Liverpool City Council, including the Liverpool Film Office and Marketing Liverpool, has contributed to demonstrating the empirical findings regarding the city's on-location film-related tourism. Studying and living in Liverpool also has facilitated my practical works on and about the city's film and television industries and film-related tourism industry. Receiving support from Lynn Saunders, the manager of the Liverpool Film Office, and Chris Brown, the director of Marketing Liverpool, this chapter shows the official and authoritative information about the development history of the city as a filming location for film and television productions and its film-related tourism industry and the connections between film productions made in the city and the development of the city's film-related tourism. The interview contents from these two departments of the Liverpool City Council are also informative and insightful not just in the case of Liverpool but also in the case of Hengdian. They show the differences in these two destinations' strategies and ways of developing film-related tourism, and thus reveal the distinctions between on-location and off-location film-related tourism.

## 5.2. Media productions and filmmaking in Liverpool

The popularity of film-related tourism around the world validates the feasibility and effectiveness of the co-development and cooperation between the film and television industries and the tourism industries. Likewise, film content is able to manifest impressive landscape qualities to attract film audiences to film location sites, particularly those with spectacular scenery or unique physical scenes through, for example, technological effects, famous actors and the cinematic penchant for picture perfect settings (Riley and Van Doran 1992, 269). Roberts (2012, 146) also shows that the synergies between destination marketing organisations (DMOs) and publicly funded film commissions are 'mutually beneficial insofar as the economic productivity of one sector strengthens the remit of the other'. In addition to the reciprocity and mutual benefit, deepening the cooperation among film companies, film offices and

commissions, and DMOs can make the destination benefit from different realms, for instance, the increase of income from relevant businesses and the improvement of the city's images.

The emergence and development of film-related tourism in Liverpool also benefit from media productions made in the city. Accordingly, understanding how Liverpool's locations have been used in screen media works in the past and present could contribute to better understanding the development history and characteristics of on-location film-related tourism, which can in turn help to understand film-related tourism studies in greater depth.

#### *5.2.1. World-class architecture and waterfront in Liverpool as film locations*

Liverpool is a World Class Heritage Site, with one of the most recognisable waterfronts in the world. Its collection of historic buildings is one of the finest and most spectacular in England...

(Councillor Warren Bradley, quoted in Bayley 2010, 3)

Liverpool's iconic architecture and waterfront make the city attractive to media productions. Its architectural heritage is impressive with 2,500 listed buildings (Liverpool City Council n.d.; Bayley 2010). The relatively large number of historic buildings in the city becomes one of the vital advantages in competitions with other cities to pitch and recommend its locations to media productions, as the city offers a wide selection of buildings and places to feature their works.

In addition to the strength in numbers, the 'style' of Liverpool's architecture is also worth noting when studying why the city and its sites can be used as film locations and settings in different screen media works. Much of the city's architecture is late Georgian, Victorian and Edwardian (McMullin and McNamee 2009, 36). Taking the Georgian Quarter as an example, an area which boasts one of the largest collections of terraced Georgian town houses outside of London, it can be seen as one of the 'regular actors' in Liverpool which are shown and represented in a number of screen media works, such as *Peaky Blinders* (Otto Bathurst et al. 2013 to present), *Film Stars Don't*



*Die in Liverpool* (Paul McGuigan 2017), *The English Game* (Birgitte Stærmosé and Tim Fywell 2020), and *The Irregulars* (Johnny Kenton et al. 2021). Sometimes it ‘plays itself’ in films and televisions but other times it ‘plays as a body double’, for example, the Mayfair area in London in the television drama *The English Game*. As Roberts (2012, 3) indicates, the architectural heritage of Liverpool has provided an accessible base to attract prospective filmmakers and media productions when searching for an appropriate architectural style, mood or period setting to authentically translate a given script from page to ‘stage’.

Moreover, the diversification, multiformity, and ‘internationalisation’ of Liverpool’s historic buildings and its architectural styles also make the city attractive for film and television productions. Liverpool has been called the ‘New York of Europe’ because the city quite literally looks to America (Bayley 2010, 25-26). Martins Bank Building, a Grade II\* listed building<sup>5</sup> in Liverpool, could be, according to National Museums Liverpool (n.d.), the best example of 20<sup>th</sup> Century American style classicism, and it was also used as a film location to ‘play as a body double’ for other places in a series of media works, such as a London building in *Bulletproof* (Ole Endresen 2018) and a fictitious Eastern European city’s building in *The City and The City* (Tom Shankland 2018). Liverpool’s world-class waterfront and the surrounding buildings are also frequently used as locations in film and television works, for instance, the Three Graces, i.e., the Port of Liverpool Building, the Royal Liver Building, and the Cunard Building. These three buildings, either individually or collectively, have been utilised as the filming locations to ‘play as themselves’ in a number of films and television dramas, such as *Waterfront* (Michael Anderson 1950), *Ferry Cross the Mersey* (Jeremy Summers, 1965) and *The Liver Birds* (Bernard Thompson et al. 1969-1979), or ‘play as body doubles’ of other places, such as *The Crown* Season Three (Jessica Hobbs 2019). From the perspective of filmmaking, Liverpool’s buildings can be used as

---

<sup>5</sup> There are three types of listed status for buildings in England and Wales, including Grade I buildings (buildings of exceptional interest), Grade II\* buildings (particularly important buildings or ones with more than special interest, and Grade II buildings (that are of special interest) (Department for Culture, Media, and Sport 2010).

locations and settings in different media works to ‘play as body doubles’ for different cities, regions, and countries.

However, this could result in Liverpool being regarded as what architect Rem Koolhaas (1995) refers to as a ‘generic city’, ‘a city that can adapt to or adopt new identities, its own character and image (such as there is) contingent on the flows and disjuncture of globalisation and capricious capital markets’ (Roberts 2012, 4). The city can easily become a new city with a new identity for filmmaking, even though it is not always positive for the city’s development, such as the development of film-related tourism, which will be discussed later in the chapter in detail. Koolhaas (1995) in his book *The Generic City* uses the Hollywood studio lot as an example to explain that new identities can be produced and created every morning in such a generic place. HWS also potentially owns the characteristics of a generic city or place, where new stories, images, and identities in relation to Chinese history and culture are constantly created with the production and release of screen media works made there. The case of Liverpool suggests that the concept ‘generic place’ or ‘generic city’ is not just limited to describing film studios and film theme parks, in which settings and buildings are designed for filmmaking and tourism, but also contains natural and existing sites and attractions. However, such a city will also meet similar challenges, for example, the erasure and loss of its own history, i.e., a city without history (Koolhaas 1995), due to the constant creation of new fictional identities. In this regard, some on-location film-related tourism destinations, such as Liverpool, and some off-location film-related tourism destinations, such as Hengdian, position themselves in a similar situation, where they may receive similar opportunities and meet similar challenges in developing film-related tourism.

Liverpool can be seen as a development model of a city’s on-location film-related tourism. A city with one or a number of filming-available buildings and facilities can attract media productions to shoot and make their works in its locations. The media contents and images are significant film-related elements attached to the city’s locations, and they can encourage and induce audiences to visit the film locations and/or provide

a new form of tourism, i.e., film-related tourism, in an existing tourist attraction. In this guise, a building itself and its heritage and history as well as its filming images and histories can work together for film tourists to experience film-related tourism and other forms of tourism. All the same, Hengdian might be an exception to this model, considering that the ‘locations’ in the studios are well-designed and deliberately built for standing in for other places for film shooting and tourism but without their own historic heritage and stories other than film-related stories and identities and simulated heritage stories. As such, screen media works and stories attached to the locations are key tourism elements, and film-related tourism becomes the core tourism form at HWS. In other words, there is a different model of film-related tourism in Hengdian and other off-location film-related tourism destinations. The differences between on-location and off-location film-related tourism will be further discussed in Chapter 9 after discussions of Hengdian’s off-location film-related tourism.

### *5.2.2. Media productions and the city’s image in Liverpool*

This section will focus on demonstrating the development history of Liverpool being a location in screen media works from the 1980s. Based on the case of Liverpool, it aims to examine: (a) how a city and its locations are represented through films and television dramas; (b) to what extent a city being represented in screen media works influences its place images, economy, and the development of its film and television industries; (c) what the local authorities’ efforts and achievements are in promoting the city to become a filming location; and (d) to what extent film-related tourism can be developed based on the city’s success in working with media productions. As Roberts (2012, 21) suggests, ‘local authorities, marketing and public relations organisations, and urban development agencies have all recognised the potential value of film in place-promotion strategies’. This can highlight the significance of talking with the managers of the Liverpool Film Office and Marketing Liverpool to find out their perspectives and viewpoints about media productions in Liverpool and Liverpool’s film-related tourism.

The city of Liverpool has a long history of being in relationship with screen media productions and being a filming location of film and television works. The first moving image of the city was filmed in 1897 by Jean Alexandre Louis Promio, a cinematographer working for the Lumière company, who shot during his visit to Liverpool eight rolls of film and captured a number of Liverpool's landscapes, streetscapes and architecture, for example, the Liverpool Overhead Railway, Liverpool Lime Street Train Station, St George's Hall, Lime Street, and Church Street (Koeck 2009, 63; Roberts 2012, 17). Between the 1950s and the 1970s, Liverpool provided a range of locations, such as Liverpool dock, the Pier Head, Gerard Gardens, and the Mersey Tunnel, to be featured in some classic and black-and-white films, including *Waterfront* (Michael Anderson 1950), *The Magnet* (Charles Frend 1950), *These Dangerous Years* (Herbert Wilcox 1957), *The Supreme Secret* (Norman Walker 1957), *Violent Playground* (Basil Dearden 1958), *Beyond This Place* (Jack Cardiff 1959), *A Hard Day's Night* (Richard Lester 1964), *Ferry Cross The Mersey* (Jeremy Summers 1965), *Help!* (Richard Lester 1965), *The Reckoning* (Jack Gold 1969), as well as television dramas, including *Z-Cars* (Michael Leeston-Smith et al. 1962-1978) and *The Liver Birds* (Bernard Thompson et al. 1969-1979). On the one hand, as Koeck and Roberts (2007) note, some of these screen media works to a greater or lesser degree, depict and present an image of the port city of Liverpool as a site of arrival and departure. On the other hand, the city was not always shown to audiences in a positive light in early films and television dramas, but the portraits of Liverpool in some films, such as *Waterfront*, *The Magnet*, *These Dangerous Years*, *The Supreme Secret*, *Violent Playground*, and *Beyond This Place*, and in some television dramas, such as *Z-Cars*, were typically related to crime and social deprivation.

With the establishment of the Liverpool Film Office (hereafter LFO) in 1989, the city acquired an official governmental department to cooperate in-depth with media productions to provide professional and comprehensive support and services for film shooting and filmmaking. However, the fact that the city's images were associated with some negative elements in screen media works did not change significantly in the

period that the LFO opened and initially developed. When talking about the negative portraits of Liverpool in early films and television dramas, the manager of the LFO, Lynn Saunders, in her face-to-face interview with me stated:

In the 1980s, there were many dramas that we have supported where perhaps the storyline is about drugs, or sex, or violence. But we took that into context in terms of it is a drama that could be filmed here over eight months, and we looked at yet the economic value to the city rather than this portrait of Liverpool in a negative way (Saunders 2019).

The negative portraits of the city in films and television dramas possibly resulted from or were impacted by the real situation related to the city's decline and depression at that time. According to Parkinson (2019), during the 1970s and 1980s, Liverpool came to the brink of economic and political collapse, and in this period, the rapid decline of Liverpool's traditional port and manufacturing industries, the reduction of public expenditure determined by the Conservative government, and the peculiarities of Liverpool's social structure and politics combined to throw the city into confrontation and near chaos. The city's decline was also reflected as the highest unemployment statistics of anywhere in Europe in the late 1970s and the early 1980s — 60,000 jobs were lost and unemployment rose to 27%, twice the national average, and thus dramatically affected Liverpool's politics and civic life during that period (Roberts 2012, 9; Parkinson 2019, 23). In July 1981, a series of urban riots, called the '1981 Toxteth riots', broke out in Toxteth, inner-city Liverpool, which arose in part from long-standing tensions between the local police and the black community as well as the social and economic problems the city faced during this period. The economic, institutional, and political pressures not only disrupted Liverpool's economy and social stability but also the reputation and fame of the city. The turbulent but real social situation and the negative city's images and reputation in the 1970s and 1980s strongly shaped media productions' portrayals of Liverpool during this period. Viewed thus, it was to be expected that some film and television works with plots and storylines of violence, sex and/or drugs preferred to be shot and set in Liverpool. Ironically, 'the

haunting beauty of its derelict dockyards and once grand civic buildings began to attract film-makers' (Hallam 2013, 6), for example, the deserted Albert Dock in the British television drama *Boys from the Blackstuff* (Philip Saville 1982). This means that the negative place images were attractive for film and television productions to film their stories about the location's socioeconomic depression and high unemployment. However, the LFO and the city's DMOs have retained control over film and television contents and how these works represent the city and its locations. As Beeton (2016, 193) suggests, what film producers and companies are interested in is portraying the story they want, not the type of tourism image that the city's DMOs and local residential communities may desire. More importantly, the film images of a city created by filmmakers could be far more powerful and successful than those promoted by the city's DMOs. All in all, a 'city image' may be out of the control of DMOs (Portegies 2010; Beeton 2016). Hence, it can be argued that, between the 1970s and the 1980s, it was difficult for Liverpool to enhance the city's images and improve the city's reputation through film and television works.

In this regard, the case of Liverpool can show that the negative portraits of a filming city can downplay alternative, positive or more nuanced and diverse images, identities and fame, especially when the city plays itself in screen media works. Such a situation also conforms to the academic argument that film stories and images of or in relation to a city can have the potential to strongly influence audiences' imagination and perceptions of what the city may look like in the real world (Butler 1990; Riley and Van Doran 1992; Busby and Klug 2001; Reijnders 2011). Hence, film and television works made in a city can contribute to building people's imagination of this city (Reijnders 2011). In this sense, film and television's negative portraits of a place have the potential to 'demonise' the city's images and identities in people's imagination. That is why scholars have argued that the effect of popular culture on a destination's place identity formation needs to be put more to the fore (Reijnders 2021, 21). All the same, in the case of Hengdian, as almost all filming sites have been built at HWS rather than in the daily and living locations in Hengdian, the town thus naturally circumvents the

problem of unfavourable portraits or representations of filming locations that lead to people's negative imagination of the destination. Different from the real/natural location filming cities, the fictional images and stories of the film and television works that are made at HWS are not directly associated with the town's place images and identities. The imagination audiences and tourists create when watching these works is more likely in relation to the filming sites and film settings in the studios that represent the landscape and streetscape in Chinese earlier dynasties, a different space and time from the real daily world.

Returning to the case of Liverpool, in the 1980s, the Liverpool City Council placed more attention on strategies to improve the distressed economic conditions through their businesses, even though they may have been aware of the negative portraits of the city in film and television works. As Saunders explained:

The reason the film office exists is about generating revenue. For us, the tourism element is a positive consequence of having that filming and having that production take place, but it is not the primary motive. The prior motive is an inward investment into the local economy (Saunders 2019).

Indeed, in the film and television industries writ large, 'location' is more like a rationalised economic resource (Roberts 2012, 3). From this perspective, Liverpool has a strong 'innate' advantage and strength whether in terms of the number or style of available filming locations, which can be seen as an abundant resource for the city to attract media productions. However, the negative images created by the classic screen works and their negative impacts on the city's images and identities in the real world were probably an obstacle to the development of film-related tourism in Liverpool in the 1980s. After all, the tourism industries are safety/security dependent and highly sensitive to any form of violence (Tarlow and Santana 2002). In spite of less development of film-related tourism, with more media production companies coming to Liverpool since 1989, the year Liverpool launched the LFO, providing services and filming locations has indeed brought a series of benefits to the city, for example, economic value and the improvement of the city's capacity for working with media

productions, which has brought the city more opportunities to be filmed in screen media works. As Saunders (2019) explained in the interview, ‘70% of our business is repeated business and also productions want to come back’. It can be seen that since the late 1980s, the city of Liverpool and film production companies have gradually generated long-term and close cooperative relationships, which have also led to the city’s good reputation in film production, thus attracting more media productions to come to Liverpool.

A mutually beneficial relationship between a filming city and media productions (that have been and will be) made in the city can thus be generated (Figure 5.1), that is: a city’s continuously improving capabilities, services, and fame in working with media productions stimulate the coming of repeated and new clients and media production teams to the city, and vice versa. However, when Liverpool plays itself in films and television dramas, if the city and its locations are always negatively portrayed and represented, the development of the city’s tourism industries is inevitably excluded, suggesting the close connection between a city’s place images and identities in the real world and its fictional images and stories in film and television works. It is no surprise to see a similar connection in the case of Hengdian, but the difference is that even if the locations were negatively portrayed in screen media works, the development of film-related tourism in the town could not be excluded in the town. In essence, there is not too much necessary interplay between the fictional contents, images and stories about Chinese past dynasties created at HWS and the town’s representation of its place images, identities and history.



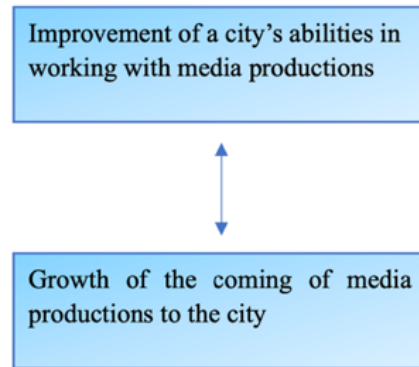


Figure 5. 1: Relationship between a filming city and media productions. Source: Xin Cui.

The 1990s was an important period for Liverpool to disengage from the confusion and chaos of the 1980s and to work on its renaissance in many different ways (Parkinson 2019, 45). In the 1990s, people in the city were beginning to realise the importance of the city centre economy to Liverpool's future, thus there were increasing efforts to enhance the city's place images (Parkinson 2019, 45). Since the late 1990s, new official and governmental departments and organisations were established to transform and improve different aspects of the city, and a series of measures, initiatives, and projects were implemented in order to re-develop the city. The contributions of these re-development initiatives focused on different realms of the city, such as the city's economic, physical and social problems, the city's images, and the development of the cultural and tourism industries. Film and television industries also benefitted from the city's renaissance; the majority of feature films made in and about the city date from the 1950s, whereas their numbers reached a distinct peak in the 1990s (Hallam 2010, 281).

With the effort of the local authority bodies, such as the LFO, Liverpool has appeared more frequently on screen media works since the 1990s. The LFO made a list of released and more frequently distributed screen media works made in Liverpool and Merseyside from 1897 (see Table 5.1) (accessed from <https://www.liverpoolfilmoffice.tv/wp-content/uploads/2021/01/Made-on-Merseyside-list-2021.pdf>). Although the list does not show all screen media works which were filmed or completed in Liverpool, the figures and numbers still imply the

improvement and achievement of the city in working with film productions. As Table 5.1 shows, in the 1990s, 2000s and 2010s, the numbers of media works made in Liverpool and Merseyside were respectively much higher than those in the 1980s, suggesting a dramatic increase in the number of screen media works featuring Liverpool and made in Liverpool and Merseyside from the 1980s to the 2010s. In addition, since 2008, Liverpool has re-invented itself as the European Capital of Culture. Under this context, a number of artists, musicians, and filmmakers have been attracted to the city, and ‘it’s this ability to tell stories that helped to establish the city as the “Hollywood of North”’ (Hallam 2013, 7). More big and major media projects, such as *Harry Potter*, *Captain America: The First Avenger* and *Fantastic Beasts and Where to Find Them*, came to Liverpool for filming their works, bringing more economic income to the city by their on-site activities and consumption, for example, their consumption of locations, services, and hotels. As Saunders (2019) expressed in the interview, ‘the value to the local economy from these [filming-related] activities today is anywhere between 16 and 20 million Pounds a year’.

	Feature Films	Short Films	TV Works	Commercials	Pop Promos	Total
2020-2021 ( <u>Two years only</u> )	2	0	9	0	0	11
2010s	19	13	82	48	6	168
2000s	36	22	70	27	18	173
1990s	31	8	102	19	15	175
1980s	21	0	31	8	4	63
1970s	2	0	2	0	0	4
1960s	11	0	3	0	0	14
1950s	11	0	1	0	0	12
Pre-1950s	15	0	0	0	0	15

Table 5. 1: Numbers of released and distributed screen media works, filmed in Liverpool and Merseyside, original data from the Liverpool Film Office (n.d.) and consolidated by Xin Cui.

These screen media works featured in Liverpool to some degree also have laid a significant foundation for the city's subsequent development of film-related tourism, and the portrait of Liverpool in film and television works is no longer always negative. More city locations became familiar to audiences, and the city tried to get rid of the stereotypes associated with violence, crime, drugs, and sex. 'It was also felt that Liverpool's increased screen presence would have a positive psychological impact on the city' (Roberts 2010, 192). A city's place images in the real world can influence the screen images of the city, and vice versa. Viewed thus, more connections between film productions with positive portraits of a filming city and the development of its film-related tourism can be seen (Figure 5.2). In general, the growth of media productions in a filming city has the potential to lead to increased economic income from the on-site activities of media crews, the constant enhancement of the city's images, the film-related elements attached to the city's locations, and the improvement of the city's fame and reputation in working with media companies. These can then stimulate the city to improve its capacity in filmmaking and attracting more media productions. Meanwhile, the stable development of the city's film-related tourism can also benefit from the growth of media productions made in the city. The popularity of film-related tourism can also contribute to the city's economy and enhance the city's place images and identities, as a film-friendly, creative, and vibrant tourism destination and filming location.

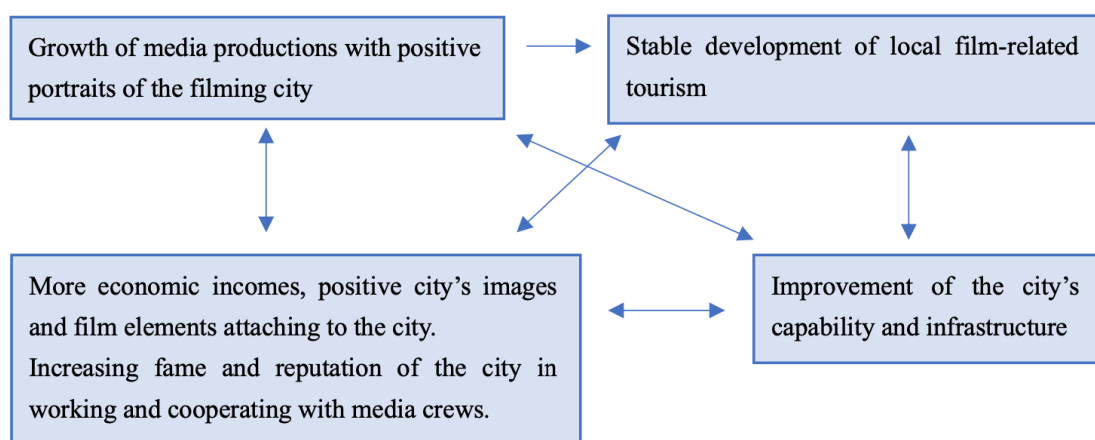


Figure 5. 2: Connections between film productions and a city's film-related tourism. Source: Xin Cui.

It is worth noting that one of the key prerequisites of building these connections is the positive portraits of the filming city, for example, vitality, safety, and cultural diversity and inclusiveness, created by media productions. These can provide a positive basis for people's understandings of the city (Busby and Klug 2001) and stimulate people's travel to the city. These positive portraits thus lead to or contribute to the city's development of on-location film-related tourism and possibly other forms of tourism. In a word, for an on-location film-related tourism destination place, the more positive portraits of the place in screen media works, to a larger degree, the better the development of the city's film-related tourism. However, the more negative portraits of the place in screen media works, to a large degree, the harder for the city to develop its film-related tourism and other forms of tourism. Most parts in Figure 5.2 could also work to describe the relationship among Hengdian's media productions, film-related tourism, and the town itself. Nonetheless, what makes Hengdian exceptional is that 'the positive portraits' here are not the indispensable or requisite condition or element to constitute the connections. Namely, it seems that there is no inevitable connection between film images and contents created at HWS and the town's development of off-location film-related tourism. This could be largely because the studios can be considered as an 'existing-in-the-past' space with heterotopic and heterochronic forms (Foucault 1986) and thematic elements (Hannigan 1998), which clearly separates and distinguishes itself from the rest of the modern areas in the town (see Chapter 3). Meanwhile, when HWS plays as a body double in screen media works, audiences can easily recognise the fictional stories are set in Chinese previous dynasties and the portraits of buildings and landscapes are representations of those in other cities in the past rather than in Hengdian in the present.

### 5.3. Film-friendly city to film production and film-related tourism

It seems that the phrase 'film-friendly city' now tends to be used in a more commercialising way, especially in a city's place branding and marketing campaign. Location Liverpool on its home page introduces the city as 'with its historic buildings, stunning film friendly attitude, Liverpool is now one of the most filmed cities in the

UK' (<https://www.liverpoollocations.com/>). Similarly, Hengdian also expresses its film-friendliness through branding itself as the destination of 'World Film Studios · Happy Leisure Town' (Song 2016).

To some extent, it is a trend for these destinations to use the phrase 'film-friendly' to describe and highlight what the local film office or film commissions and organisations can support media productions of film works in their regions and what achievements in working with media productions they have attained. Meanwhile, from the tourism perspective, as Özdemir and Adan (2014, 629) suggest, a number of places position themselves as film-friendly destinations. Beeton (2016, 24) also states that an increasing number of tourism departments are working with their associated film offices by promoting their places as 'film friendly' locations and recognising the ongoing tourism benefits at the same time. The 'film-friendly city' thus can be seen as a 'shared' phrase to describe a city's abilities to work with media productions and develop its film-related tourism. It is also worth noting that the phrase 'film-friendly' is not a homogeneous term, as different filming locations/tourism destinations may 'behave' differently to show their film friendliness to media productions and film tourists, due to, for example, the differences between on-location and off-location film-related tourism. Hence, compared with on-location film-related tourism destinations, Hengdian, as an off-location film-related tourism destination, could have different ways of representing and performing its film friendliness, if also considering the certain national and regional contexts and policies for the town to manage and develop its cultural tourism (see Chapter 3). This will be also discussed in detail in the following chapters. The next section is going to explore how Liverpool works in a 'friendly' way with media productions and in a 'friendly' way develops its film-related tourism through analysing the interview contents with the LFO and Marketing Liverpool in order to discuss the meanings and characteristics of the 'film-friendly city'.

### *5.3.1. A film-friendly city to media productions and film companies*

Liverpool is a film friendly city where filming can be conducted efficiently and successfully.

(Liverpool Film Office, n.d.)

Through interviewing Lynn Saunders in 2019, the manager of the LFO, and Chris Brown, the director of Marketing Liverpool, the ways that Liverpool shows its film-friendliness to media companies for filmmaking can be reflected in two aspects: (a) the ‘film-friendly’ architectural attributes and physical conditions of its filming locations and environment and (b) the ‘film-friendly’ services and support provided by the local authorities, and residents and businesses.

#### 5.3.1.1. Film-friendly locations and environments

As mentioned earlier in this chapter, Liverpool has a number of world-class architectural assets and an iconic waterfront, which can be seen as prerequisite advantages for filmmaking. Such an advantage to some degree gives the city a head start in competitions with other places to provide its sites as filming locations. In addition to its architectural heritage, these buildings’ façades, appearances, constructions, and functions as well as the surrounding environments also maintain and strengthen its competitive edge.

When discussing ‘to what extent we can understand Liverpool is a film-friendly city from the perspective of film shooting and filmmaking in the city’, Saunders (2019) began her interview with me by introducing the physical characteristics of Liverpool’s on-location filming sites:

We have some world-class locations in Liverpool, by that I mean they do not exist anywhere else. It is kind of one location that will unlock a lot of opportunities, so for instance, St George’s Hall, there is nothing else quite like St George’s Hall. [...] It does not have any other function other than to have it as a space to hire. For film companies, it is perfect. It has got a parking area in the front on the plateau. There are two crown courts that are exact replicas of the Old Bailey [the Central Criminal Court of England and Wales located in London]. So, if you ever see the Old Bailey in UK dramas or feature films, I

can guarantee you probably see St George's Hall, and people cannot film in the Old Bailey because it is a working court there (Saunders 2019).

For film companies and producers, the permission and approval provided by the local city council and film office or using a real and authentic historical building as their filmic setting or backdrop can indicate the city's film friendliness. Moreover, rather than in a working building, for media crews, filming their works in Liverpool's sites, such as St George's Hall, could be more convenient and film-concentrated, as they do not need to be concerned that their filming productions may disrupt the normal operations of the building and they can concentrate more on their filming activities instead of spending time in keeping the order at the scene and avoiding disturbing other groups in the building. Coincidentally, the case of Liverpool in this regard also helps demonstrate the advantage of Hengdian in working with film productions. The 'Palace Ming and Qing Dynasties' film studio at HWS can serve as a substitute for the Forbidden City (China) to proceed with filming works, where filming activities are not allowed to take place because of considerations for heritage protection. Therefore, in this context, film-friendliness can be understood as making it easier for media productions to work. What makes Hengdian different from real/natural-location filming cities, such as Liverpool, is the high convenience and flexibility for media crews to change or adjust the film settings and backdrops in the studios for constructing the filming scenes.

In addition to this, the construction and function of some sites in Liverpool are also 'friendly' for media companies to film, for example, the Mersey Tunnel. As Saunders (2019) stated:

You would not think a tunnel [Mersey Tunnel] would be of interest or world-class. What is unique about Liverpool is that we have got two [road tunnels], so we can close one for filming and keep the other open, which is what we have done regularly. [...] And because the tunnel is double lane, it means you can have the live action, the action vehicles on one lane and the production on the other, so that is actually quite unique (Saunders 2019).

The Mersey Tunnel, which runs under the River Mersey, connects the city of Liverpool with the Wirral peninsula, and consists of three tunnels, including one railway tunnel — the Mersey Railway Tunnel — and two road tunnels — the Queensway Tunnel (Birkenhead) and the Kingsway Tunnel (Wallasey). When, for instance, *Harry Potter and the Deathly Hallows – Part 1* (2010) filmed a motorbike sequence in the Queensway Tunnel, the filming activities and the closure of the tunnel did not affect the connection between Liverpool and Wirral too much, as the Kingsway Tunnel is open for 24 hours a day. Again, closing a tunnel and filming the scenes or sequences in an existing tunnel with the permission of the city council and film office in Liverpool also facilitate the filming process and activities of media crews and increase their filming effectiveness. Meanwhile, rather than being originally designed for filming purposes like film settings in film studios, the unique construction of the filming locations, for example, double lanes in the tunnel, facilitates the filming process and activities of the film crews.

Compared with other cities, such as London, in the late 1980s, the desirability of Liverpool as one of the city choices for film production was based on its ‘cheapness’ and ‘accessibility’ as well as its relatively better traffic conditions and crowd-free streets (Brown 1995, 10, cited in Roberts 2010, 192). The comparison between Liverpool and London was also intentionally or unintentionally mentioned in the interview with the LFO, especially when discussing ‘the characteristics and strengths of Liverpool as one of the popular film-friendly cities in the UK’. Rather than using Brown’s word ‘cheapness’ (cited in Roberts 2010, 192), the LFO now prefers to apply the phrase ‘better value’ when introducing the city to film companies and filmmakers.

Film production is always money-led. [...] I never promote Liverpool has been cheaper than London, but what I do say is that you actually get better value for your money. [...] In Liverpool, you can have a number of units move in one day. It means therefore you can get through your schedule quicker. You actually get more value on the screen for your money. You get more screen time, and you just generally find the crews are a lot more relaxed. We also do not have



congestion charges. It is an easy city to travel around, parking is also easy (Saunders 2019).

Here, it can be found that from the filming city's point of view, the selling point and place promotion idea of Liverpool is that the whole city is a film-friendly location. As Saunders (2019) explained, 'they [film productions] filmed in the Cunard Building and they also filmed in the side streets, and suddenly then have four or five locations'. These all suggest that Liverpool's film-friendliness does not only rely on the uniqueness or popularity of one or two filming sites but on the whole filming environment. Namely, what the city is concerned with is about media productions' filming experiences in the city regions, such as the movement from filming point A to point B, the parking conditions of filming sites, and the hotels and accommodations in the city for media crews. Chris Brown (2019), the director of Marketing Liverpool, stated in the interview with me that 'considering the traffic condition, the living expenses, and hotel expenses, Liverpool is much more attractive and film-friendly'.

The pursuit of high cost-effectiveness of film companies in a filming site not only takes place in on-location film sites, such as Liverpool, but also in off-location film sites, such as Hengdian, which can provide different sizes, styles, and themes of filming sites and post-production studios inside HWS. Centralising filming, editing, and producing spaces in one place, HWS' operation mode can facilitate the completion of film and television companies' works. Meanwhile, the well-designed facilities and constructions in and around the studios, such as large parking lots and the exclusive access of media crews to each film studio, can also offer film and television companies a friendly experience. Similar to Liverpool's cost-effectiveness, these facilities in Hengdian could, therefore, lead film companies to have better value for their money through, for example, decreasing the cost and time in parking and transporting the filming crews to the site.

### 5.3.1.2. 'Film-friendly' services and support

Liverpool became the first city in the UK to launch a film office, a one-stop shop that works to satisfy all the needs of companies filming and photographing in the city (Hallam 2013, 7). Attracting film productions to the city is merely the first step, whereas in fact the local authority bodies also need to assist the filming process before and when media productions work and stay in Liverpool. To make sure a media production can be successfully and safely accomplished, a lot of work at least for the LFO needs to be done before or during the filming process. This includes, for example: (a) meeting location managers of media productions and introducing the city's locations to them; (b) communicating with local residents and businesses in the filming areas; (c) working with other governmental bodies for filmmaking, for instance, street teams and highways teams to close roads and streets for filming; (d) providing a local crew to assist with media productions; and (e) inviting local people to work as extras in screen media crews if needed (information collected and consolidated from the interview of Saunders, interview contents about this topic can be accessed in Appendix 4.1). It is actually not easy to put the locations in front of the camera for an on-location film city, as they need to take care of the needs and interests of different groups of people, such as media crews and local residential communities, when filming takes place in the city region. Taking an example, the LFO needs to ensure that productions do not film too late in the evening and do not start too early in the morning in order to minimise the disruption to local people. To facilitate this, the LFO negotiates with local residents and businesses to hear their opinions about filming in their living and working areas (Saunders 2019).

In addition, film-friendliness here is more like a hospitable welcome from a city and its people, and wherever a project films on-location in a street, a residential area, or a commercial area, it can be warmly welcomed and greeted by the residents and businesses to a full extent. To some degree, harmonious interaction between media productions and local residents is important for media crews during the course of their filming. For media productions, the support and understanding of local people can also provide a relaxed filming atmosphere as well as give them more screen time, because

they will not need to spend as much time negotiating with local residents and businesses. Saunders (2019) provided an example of the film *Film Stars Don't Die in Liverpool* (Paul McGuigan 2017) in the interview to show the harmonious relationship between some film production crews and a group of Liverpoolians:

When I went down on set, there was a party atmosphere, all the residents were encouraged to stand and watch. The production company gave out hats, they gave us complimentary drinks. Residents felt much part of the activity that was taking place on the street (Saunders 2019).

Saunders on the behalf of the LFO may highlight the 'happy residents' in Liverpool, who welcome the coming of media productions and support their filming activities. However, as noted in Chapter 2, resident communities are not always homogenous (Tosun 2002), so possibly another group of local residents and stakeholders were not happy about the coming of crews for the film *Film Stars Don't Die in Liverpool*. That is why negotiating with on-site media productions and local residential communities and mediating local people's possible and existing problems and conflicts are the inescapable and important tasks for a filming place, as these can to a larger degree reduce the conflicts between media productions and local people and then show the city's film friendliness to new and repeated media productions. In this context, the word 'friendly' is not just an amalgamation term involving and combining the meanings of professional, competent, and cost-effective as related to film-related local authority bodies, but also local people's kind and welcoming attitudes to film productions. Being film-friendly to media productions is also a basis for the city being film-friendly to film-related tourism, as the city's filming profile and history as well as its on-going and up-coming filming works have the potential to become motivating factors for (film) tourists and fans to visit the locations. All the same, different from on-location film sites, the clear separation of media crews' filming areas (inside HWS) and local residential community's living and working areas (outside HWS) in Hengdian to some degree reduce the potential conflicts between local residents and film productions.

### 5.3.2. *A film-friendly city to film-related tourism*

Having benefitted from the huge amounts of film production in Liverpool, the city has had remarkable capabilities, potential, and opportunities to develop its film-related tourism, and it could be also riding a wave of being a film-friendly tourism city, for example, the increasing consumption of its city locations, the economic income brought by film-related tourism, and the improvement of its city's place image and fame. According to Roberts (2010, 191), the remit of the LFO in the 2000s have extended to film-related tourism and found itself well equipped to exploit the potential of Liverpool's urban landscape and rich architectural heritage, and thus to raise brand awareness of the city as both a filming location and a film-related tourism destination. Moreover, other departments and teams in the Liverpool City Council, such as Marketing Liverpool, also contribute to improving the city's image and developing film-related tourism for attracting more visitors to the city. From these perspectives, Liverpool's film-friendliness to film-related tourism can be shown as: (a) film-friendly tourism locations and facilities; (b) film-friendly tourism activities and events; and (c) film-related tourism techniques applied in tourism attractions.

#### 5.3.2.1. Film-friendly tourism locations and facilities

According to Roberts (2012, 6), the premium attached to a film location is one that has been shown to be of growing value to the tourism sector. Taking the Georgian Quarter as an example, one of the filming locations of the television drama *Peaky Blinders* (2013-present), *The English Game* (2020), and so on, the outside environment of the Quarter is highly accessible for tourists to visit and take photos. Hence, tourists are able to encounter certain film locations, visit their outside environments without too much obstruction, and experience on-location film-related tourism by taking it either 'as a primary travel motivator' or 'as part of a holiday' (Beeton 2016, 10). The high accessibility of these film locations in Liverpool grants tourists an easy and convenient way to experience film-related tourism.

Some of the film locations, such as St George's Hall and the Mersey Tunnel, also provide tourists opportunities to visit and observe the inside environment and follow film characters' steps through organising film tours or specifically opening for film fans and tourists during certain periods. In March 2019, St George's Hall organised a film tour for tourists to visit the inside environment and specific rooms and areas of the building. Film fan and tourist Jessi Lou joined the film tour and shared her experience at St George's Hall via her blog (<https://jessiloublog.com/st-georges-hall-film-tour/>). With an admission cost of £5.50 each person, the film journey with a knowledgeable tour guide started from the Heritage Centre Entrance, then following the tour guide's direction and introduction, she visited the prisoner cells, the old cell corridors, the crown halls, the basement area, and the great hall, which were used as the locations, setting and backdrop in film and television works such as *The Name of the Father* (Jim Sheridan 1993) and *Peaky Blinders* (2013-present). Operated by Merseytravel, on 10<sup>th</sup> December 2010, the Queensway Tunnel was closed for one night and specifically arranged a behind-the-scenes tour for film fans and tourists to visit the interior of the tunnel, providing a rare opportunity for tourists to visit the roadway where the scenes of *Harry Potter and the Deathly Hallows: Part 1* (2010) were shot and to get a glimpse of the workings of the two-mile tunnel (Weston, Liverpool Echo 2010; BBC News 2010). Film tourists are able to see some film locations and understand the untold stories behind the scenes of film and television works through actively searching for the locations and participating in related events and activities.

Different types of tourists are welcomed by the city to visit its film location sites both intentionally or incidentally. In large part this is because as a destination of on-location film-related tourism, the 'location' involves more than filmic or fictional elements but also its history and geography that are rooted in the social and spatial practices of people's daily urban living (Roberts 2012, 139). Consequently, the so-called 'film location' in the case of Liverpool actually in everyday life has multiple functions, which are suitable for different groups of tourists with different travel motivations and purposes to experience different forms of tourism.

### 5.3.2.2. Film-friendly tourism activities and events

‘A tourism marketing brand signifies a distinctive amalgamation of product and service characteristics’ (O’Connor 2010, 23). Tourism destinations provide different and multiple tourism products and tourism-related services with distinct characteristics for performing film-friendliness. As a result, in addition to tourists’ spontaneous travel to Liverpool induced by certain film and television works, the city’s local authorities or/and DMOs also organise film-related tourism activities and events to invite and attract potential film tourists to come to the city. As Beeton (2016) suggests, tourism products provided through cooperation between film and television as well as DMOs and individual businesses allow the destination opportunities to increase exposure and broaden the market base. Influential film-related tourism activities and events, as forms of tourism consumption products, may have the potential to raise the city’s reputation as a film-related tourism destination, enrich the local film-related tourism contents, and thus bring economic income and opportunities to the city.

As Roberts (2012, 153) notes, the marketing activities accompanying the release of the film *Sherlock Holmes* (Guy Ritchie 2009), in which Liverpool is one of the UK film locations, provide an effective illustration of the way the film locations in Liverpool are promoted as sites of tourist attraction. Visit Britain in 2010 organised a prize giving competition for audiences/tourists to search for filming locations for this film, called ‘Discover Sherlock Holmes Britain’. The winners of this competition were awarded a film tour to the locations linked to this film and to Arthur Conan Doyle, the creator of the character Sherlock Holmes (Roberts 2012, 153). In 2020, Visit Britain in its official website also introduced a film tour of *Fantastic Beasts and Where to Find Them* and demonstrated a series of filming locations in Liverpool for this film, such as the Cunard Building, St George’s Hall, Stanley Dock, and Liverpool Town Hall (Visit Britain 2020). It can be seen that the city itself contains various film-related activities and provides different routines of film tours to film tourists and fans.

Moreover, in recent years, Liverpool also has held different sizes and levels of film-related events, for instance, the Film and Food Festival (2021), expanding the film-

related tourism contents in the city from location-focused activities to multiple-type tourism activities as well as injecting fresh film elements and stories to the city. Beeton (2016) suggests that film-related activities and events can be seen as ‘hallmark events’ at film-related tourism destinations, defined by JR Brent Ritchie in 1984 as: ‘major one-time or recurring events of limited duration developed to primarily enhance the awareness, appeal and profitability of a destination in the short and/or long term’ (Ritchie 1984, cited in Beeton 2016, 12). These events rely for their success on uniqueness, status, or timely significance to create interest and attract attention (Ritchie 1984, 2). The follow-up influence of a hallmark event to the destination is far-reaching and shown in various aspects in the city, for example, bringing a sense of safety, showing friendliness to tourists, and giving filmmakers, media producers, and sponsors more confidence to invest and work in the city. From another perspective, it also implies that the development and management of film-related tourism in Liverpool could no longer only rely on activities taking place in film locations, or in other words, film and television works are no longer the sole motivational elements for film tourists to visit the city.

The film-related hallmark events organised in Liverpool reveal an important feature of film-related tourism, i.e., the on-site tourist activities are not necessarily only associated with one or more specific film and television works made at the destination but can also be related to the destination’s film culture, film businesses, and film events. That also explains why the term ‘film-related’ is more suitable than other terms, such as ‘film-induced’ or ‘film-motivated’, in this thesis to discuss the cases of Liverpool and Hengdian. Organising and holding ‘hallmark’ activities and events can be seen as a way for a film-related tourism destination to receive more exposure (Beeton 2016) and enrich the local tourism contents. In fact, different types of film-related tourism ‘Hallmark events’ can be seen, such as film-themed live performances and film celebrities’ interactions with fans at HWS and the town of Hengdian, which will be introduced in the following chapters.

### 5.3.2.3. Film-friendly tourism technologies

The use of traditional and new technologies and techniques at film-related tourism destinations for different purposes is relatively common around the world, especially for DMOs and film offices and commissions. O'Connor (2010) suggests that film-related tourism technologies and techniques are useful for a tourism destination to provide better and high-quality film-related services and experiences to target and potential tourists, improve its city's images, and strengthen the relationship between film and tourism.

Rather than relying solely on traditional city devices and tools, such as movie maps, both Brown (Marketing Liverpool) and Saunders (LFO) in their interviews with me expressed their preferences in using new technologies and techniques to develop the city's film-related tourism in future, especially considering the city always played as a body double for other places in previous film and television works, which is an obstacle to fully develop its film-related tourism.

For a tourist to look at a building and imagine that it is a film set, it means we need to start looking much more at AR and VR technology in order to bring those film sets to life. You [tourists] can use technology to imagine yourself in the film set (Brown 2019).

In this regard, the AR and VR technologies used in Liverpool's film locations in future will look at (film) tourists' various on-site travel needs and interests and attempt to increase the interactivity between the place and people through, for example, recording vocal and visual information and providing 3D and interactive images of a place. Saunders specifically introduced a new film-related tourism technique that will be used for Liverpool's film locations in future:

We are kind of looking at film-related tourism technology in a more innovative way and using new technology, but we take a lot of time and resources to develop it through a software called Blippar. If you put it on your phone and you hold it again to start it moves, and it animates. We are looking at how we



can use this for tourists. I think if you went to Wall Street [in Liverpool] for *Peaky Blinders*, you just see the street as it currently is, you do not see what it looked like in the film, but if you hold your phone or your laptop [with the Blippar], you then get the scene that was shot there (Saunders 2019).

Blippar is a technology company founded in the UK in 2011, which specialises in Augmented Reality (AR) and computer vision (AI) content creation with a focus on mobile and WebAR for everyday use<sup>6</sup>. Essentially, 'AR is an integration of the real world and the virtual world, with the aim of providing additional information about something in the real world with information displayed in the virtual world' (Nayyar et al. 2018, 156). It means in future, when film tourists visit film locations in Liverpool, they can use the Blippar app or software to visit the locations with more 'active', interactive, animated, virtual, and 'hidden' elements and information. In the case of Liverpool, such a new technique to some degree can lower the negative impacts caused by the city always being a body double in film and television works on film-related tourism. The new techniques are capable of showing visual, animated, and dynamic information and pictures of the destination sites, or reliving and creating scenic images on site. These could thus highlight the sense of spatial experience and immersion within the locations for tourists through combining virtual and real elements. The advantages and strengths of new technologies, which will be embodied in tourists' on-site experiences, show the city's willingness to express its film friendliness to tourists and visitors. After all, as Brown (2019) mentioned in the interview, 'it is very costly and expensive to use AR and VR [to bring fictional buildings to life and let tourists imagine themselves in the film settings]'. In this context, the word 'friendly' tends to be applied to vividly depict what (film) tourists can experience and feel at the destinations and how (film) tourists perceive their journeys at the destinations.

The case of Liverpool in this section can show that a filming city can have different ways and platforms to actively introduce itself and attract film production companies

---

<sup>6</sup> The Blippar app uses computer vision to recognise the world and overlays relevant augmented reality content onto the world in front of people (Blippar n.d.).

and tourists. In addition to the short-term income brought by film and television productions, for example, their accommodation costs in the city, being film-friendly to film and television productions can lead to more repeated and new filming opportunities and help develop its long-term film-related tourism. For on-location filming cities, screen media productions made in their locations is key to developing their on-location film-related tourism, and then they can also behave in a film-friendly manner to film tourists in different ways. For Hengdian, due to the special operation mode of HWS and the national context in China regarding the tourism industries, the town's film-friendliness is also shown in various ways, which are somewhat different from the ways on-location film-related tourism destinations and other off-location film-related tourism destinations represent their film-friendliness. This will be specifically discussed in the following chapters.

#### 5.4. Links between film productions and film-related tourism

##### 5.4.1. *'Playing itself' vs. 'playing as a body double' to induce film-related tourism*

Liverpool is able to 'play itself' and 'play as a double' in screen media works, resulting in two different dynamics and dimensions of the city's film-related tourism. For local branding and marketing teams and organisations, such as Marketing Liverpool, the fact that 'contemporary Liverpool has one of the most filmed landscapes in the United Kingdom, but it rarely plays itself' (Hallam 2013, 7) makes their job more difficult. This could be because if storyline and destination site are closely interrelated, film becomes a significant medium to develop tourism through showing audiences an emotional experience, which is linked to the location site (Hudson and Ritchie 2006). For audiences and tourists, who might not know or recognise Liverpool's locations in a film or television drama, when the city plays as a body double, they have less access and fewer platforms to know that the screen works were shoot in Liverpool but set in other places. That is to say, without enough information about the film locations, when Liverpool plays as a body double for other places, audiences might be 'misled' by the fictional stories to visit the city of the film's setting, rather than the city of the film's

location. As Brown (2019) stated in his interview with me, in the case of *Peaky Blinders*, the television drama is set in Birmingham, but some scenes were shot in Liverpool:

Birmingham claimed that the film is about Birmingham. From our perspective, it does not give us as much leverage, because we have to try to get consumers to see it differently, otherwise they would necessarily go to Birmingham rather than go to Liverpool (Brown 2019).

In the competitions to attract tourists' travel, Liverpool, as the film location city, is inevitably in a weaker position, as the fictional stories were set in other cities, and audiences are constantly 'told' by the screen media language, contents, and plots when they watch these works that the stories take place in the cities of the films' settings, of course without a mention of Liverpool.

Similar to Liverpool, Hengdian inevitably has to meet the competition with film setting cities in terms of attracting tourists to visit the destination. Hengdian very rarely 'plays itself' but often stands in for other cultural heritage places in film and television projects, except in stories that are specifically about characters' experiences in Hengdian, for example, *I Am Somebody* (Derek Yee 2015), a drama representing the daily lives of extras and works in Hengdian. However, different from other film-related tourism destinations, one of the major and outstanding advantages of Hengdian in developing its off-location film-related tourism and attracting tourists is in relation to the high quality in both size and style of the film settings and environment and the simulations of the real heritage sites and the easier-accessibility of these sites and high interactivity between people and places at HWS than the real heritage sites. In this regard, the phrase 'film-friendliness' can be used to indicate the diversity and inclusiveness of multiple film cultures, film elements, and tourism authenticity at a film-related tourism destination. This will be further discussed in Chapter 9.

In this regard, the situation can be different if a city can play itself in films and television dramas, because it can serve as both the film setting city and film location city, which can satisfy the needs of both scenic film tourists and emotional film tourists

(Bolan, Boy and Bell 2011) (See Chapter 2). As Brown (2019) indicated in the interview, ‘film tourism for us is much easier when a media work is filmed in the city, and it is clearly something about the city’. Thus, film projects, such as *Tin Star: Liverpool*, which was set and shot in Liverpool, can directly stimulate the city’s film-related tourism and induce people’s travel to the city.

Paradoxically, from the perspective of film production and filmmaking in the city, it may be not always positive for the city to ‘play itself’ in different screen media works if Liverpool hopes to work with more film productions. As Saunders (2019) expounded in the interview:

From a client’s point of view, playing as a body double means you [the city] are not overexposed in films. If Liverpool was seen all the time as Liverpool, I would not get as much production here. So, playing as a body double in a film, from the point of view of film-related tourism, there is a negative impact, but from the point of view of film and television production companies, there is a positive impact (Saunders 2019).

It follows that if Liverpool is overexposed as itself to audiences in films and television dramas, the moving images of the city’s locations can stimulate people’s familiarity and emotional attachment to the city (Hudson and Ritchie 2006), thereby weakening the city’s ability and capability to ‘play as a body double’ for other places. Due to the deep impression and familiarity with the city, when watching a film or a television drama, in which Liverpool stands in for other cities, audiences may thus become more aware that the landscape or building represented in the moving images is in Liverpool rather than the film setting cities. Consequently, the city loses its advantages and strengths in competitions with other cities to provide its locations for filmmaking.

Although the huge amount of film productions in Liverpool provides a solid foundation for the city to develop its film-related tourism, it seems that the city now is in a dilemma. On the one hand, the more Liverpool ‘plays itself’ in screen media works, the more easily the city can develop its on-location film-related tourism, but with fewer

opportunities for the city to work with media productions. On the other hand, the more the city ‘plays as a body double’ in screen media works, the more difficult it is for the city to develop its on-location film-related tourism, but with more opportunities for the city to work with new and repeated media productions. It means that filming cities, which both ‘play themselves’ and ‘play as body doubles’ in screen media works, have to find and achieve a ‘perfect balance’ to effectively cooperate with film companies and represent their locations in film and television works as well as develop their film-related tourism industry at the same time.

In this guise, Hengdian can be seen as an exceptional case as the town’s film and television productions and film-related tourism in essence are not in conflict, and Hengdian can simultaneously service its film and television industries and tourism industries, no matter whether the town ‘plays itself’ (very rarely) or ‘plays as a body double’ in films and televisions. This could be mainly because many of the places and sites HWS simulates or reconstructs have already ‘disappeared’ or been destroyed due to wars and the change of dynasties, such as the real palace of Empire Qin (disappeared) and the Yuanming Yuan (destroyed and damaged), and other places and sites HWS simulates or reconstructs do not allow filming activities, such as the Forbidden City. Based on such knowledge and culture/history familiarity (Meng and Tung 2016), when audiences watch films and television works made at HWS, they have already understood that the film location places are in film studios. In other words, for the public, it is not a secret that HWS is the ‘body double’ of the film setting places and sites in numerous screen media works. Hence, no matter whether HWS ‘play itself’ or ‘play as a body double’ in screen media works, Hengdian can attract many media productions and film tourists. Meanwhile, different from on-location film-related tourism destinations, Hengdian’s off-location film-related tourism does not rely too much on specific works made there but emphasises more the town’s film culture and film-related elements (including but not limited to screen media works) through providing film studio/film theme-park tourism products and developing film-related tourism around the town, which will be further discussed in the following chapters.

#### *5.4.2. Relationships between media productions, DMOs/film tourists, and local residents*

A DMO often cannot influence a film being made at local places, and thus the destination images created and changed by the film and its power may be out of a DMO's control (O'Connor 2010, 62; Beeton 2016, 82). Media productions need to show a city's images according to how the plots are described in their scripts. As Beeton (2016) states, the prime interest of film companies and producers is to create film images they want rather than create images for local tourism purposes. However, a DMO and a local residential community may look to establish a city's image as a high-quality tourist destination and a welcoming area, and then encourage high spending tourists (O'Connor 2010, 68). As a result, in some cases, the images of a city created by film and television works may not be accepted or acknowledged by DMOs and local communities, especially when these media works portray the city in negative ways. Previous discussions have indicated that in the 1980s, Liverpool did not achieve the balance to meet the needs of media productions as well as the needs of DMOs and local residents, considering that negative portraits of the city were so often shown in films and television works. In recent years, even though this situation has improved, the city still needs to look at the needs of DMOs and local residential communities, as they may look forward to images and identities that are different from what film and television depict and create.

In terms of the impacts of tourism activities on a destination, local residents may also hold different attitudes about the city's development of film-related tourism. When talking about relationships between tourists and residents, in the case of Liverpool, Brown (2019), director of Marketing Liverpool, also expressed that the attention paid to the needs of local residents has started to change considerably, pointing out that a number of years ago, everything was based on economic statistics, and the needs of the local people sometimes were not represented (Brown 2019). In fact, it is not easy for the city to find an effective solution to this problem and quickly achieve the balance to protect both the needs and interests of tourists and residents. As Brown (2019) added:

This is much more about an inclusive approach that accounts for the needs of residents as well as the needs of the product. [...] It is becoming increasingly complex and difficult, so the city has to be increasingly more strategic. The city cannot take short-term decisions on things that will have long-term implications. I think Liverpool is in the middle of that phase at the moment of trying to work out what the next ten years look like (Brown 2019).

This also suggests that in different periods, Liverpool has employed different strategies and approaches to face and solve certain challenges. The city in the 1980s employed a 'one-side' approach to focus more on how to increase the city's economy through working with media productions, and thus inevitably overlooked the development of the tourism industries and the desires of the local residents to show a positive city image. Nowadays, the city's landscape has been positively represented in a number of films and television dramas, which could be helpful for the city to develop its tourism industries and make local residents proud. Even so, negative impacts caused by the city's film-related tourism, such as tourists' intrusions upon local residents' home areas (Mordeue 2009), may also cause conflicts between tourists and residents. Therefore, whether it is a matter of on-location film-related tourism destinations, such as Liverpool, or off-location film-related tourism destinations, such as Hengdian, they are always new challenges in balancing the rights of different groups of people. However, considering the complexity of film-related tourism and the diversity of film-related tourism destinations, the challenges different tourism destinations meet are also incommensurable.

In summary, the case of Liverpool in this chapter can be seen to reflect the characteristics of film-related tourism in general and on-location film-related tourism in particular. These include:

1. There are clear connections between on-site filming activities and film and television productions made in the city and its film-related tourism activities. Film-friendly locations and environments as well as services and support are important foundations for the city to attract media productions and

companies and develop its film and television industries. The large numbers of on-site filming activities and media productions made in the city are one of the core (but not sole) stimuli for developing its film-related tourism industry. That is why a tourism destination should be film-friendly to both media productions and tourists.

2. For an on-location film-related tourism destination, its real-world place images and identities can influence and determine its fictional place images and portraits, and vice versa. In this regard, both real-world and fictional place images and identities have the potential to impact a destination's development and management of its film-related tourism.
3. For an on-location film-related tourism destination, in some cases, developing the destination's film and television industries and developing its film-related tourism industry are mutually exclusive, especially when the destination's landscapes are negatively portrayed and/or when the destination always plays itself or plays as a body double in film and television works.
4. In some cases, film-related tourism is not the sole form of tourism at a tourism site, but it can co-exist with other forms of tourism, such as cultural heritage tourism.

Objectives 1 and 2 (see Chapter 1), i.e., 'to develop an understanding of the characteristics of on-location film-related tourism' and 'to identify what are the main differences between on-location and off-location film-related tourism and how the differences can be applied in the case of Hengdian', in this research were thus addressed in this chapter. Also, even if the thesis does not aim to do a comparison work between Liverpool and Hengdian's film-related tourism, the case of Liverpool in this chapter to some extent implies the similarities and differences between on-location and off-location film-related tourism and provides preliminary information and reflection for better understanding Hengdian's film-related tourism in the following chapters.



## **Chapter 6: Off-location film-related tourism in the town of Hengdian**

This chapter focuses on the specificities of off-location film-related tourism and the way it manifests in Hengdian, the key research setting. It will start with the background knowledge of Hengdian and HWS (the core tourism attractions at the destination). Then, it will discuss the characteristics of the cultural and tourism industries as well as the integration of the film and television industries and the film-related tourism industry in Hengdian.

The case of Liverpool discussed in Chapter 5 shows that on-location film-related tourism sites mostly derive from natural/existing/daily-use locations that were used previously or are being used currently for film shooting. In contrast, as Chapter 2 discussed, off-location film-related tourism sites are constructed, and are artificial film-based sets or locations, in which filming activities are undertaken within the confines of the production unit, away from a naturally occurring setting (Beeton 2016, 209), or designed or built purposefully for film-related activities. In this regard, Beeton (2016) suggests that film studios, such as Universal Studios and Fox Studios Australia, and film-based theme parks, such as Disneyland, can be seen as typical examples of off-location film-related tourism sites.

Based on Beeton's classification of film-related tourism sites (2016), HWS can be seen as an off-location film-related tourism site, where filming locations and film-related sites are purposefully built and designed for filmmaking and film-themed activities, and the town of Hengdian can be seen as an off-location film-related tourism destination. There are three aspects that make Hengdian distinct: first, because the film settings and film-related tourism sites were built and designed for filming and tourism purposes, the tourism contents and features at HWS are different from those in on-location film-related tourism. Second, functioning as a film studio and film-based theme park as well as a collective simulacra space of Chinese heritage sites, HWS can be understood as a special case of off-location film-related tourism involving multiple touristic elements, forms, and functions. Third, in recent years, Hengdian develops all-for-one tourism around the whole town, which refers to 'the active integration of

various industries, the concerted efforts of various departments, the participation of the whole city residents and the full use of all the destination attractions to provide the coming tourists with experimental products which can fully meet their demand for experience' (Li et al. 2013). The town has expanded its tourism activities from a single tourism attraction (i.e., the film studios) to the whole destination (i.e., the town of Hengdian itself). The case of Hengdian in this guise suggests a limitation or gap in Beeton's classification of film-related tourism sites (2005), as this classification highly focuses on a specific tourism site.

### 6.1. Background knowledge of Hengdian and Hengdian World Studios

This section will first introduce the key research setting — the town of Hengdian, and its development history in working with media productions. Then, it will specifically discuss the characteristics of Hengdian's core off-location film-related tourism sites — Hengdian World Studios, an industrial film studio theme park.

#### 6.1.1. *Development history of Hengdian in working with media productions*

Hengdian Town, under the jurisdiction of Dongyang City (county-level city), is located in the south-central area of Dongyang City, Jinhua City (superior province-level city), Zhejiang Province, in China (Figures 6.1, 6.2, 6.3 and 6.4). By 2018, the total administrative area of Hengdian Town was 121 square kilometres with more than 0.12 million permanent resident population, with HWS occupying 6.67 square kilometres in the town (Dongyang Gov. 2020). The electronics industry, magnetic materials industry, film and television industries, tourism industries, and agriculture industry now are the core industries in this town (Hengdian Group n.d.; Dongyang Gov. 2020). Hengdian's filming history began in 1996, the year Hengdian built and launched its first film studio — the 'Guangzhou Street' film studio (now the 'Guangzhou Street · Hong Kong Street' film studio) specifically for shooting the film *The Opium War* (Jin Xie 1997) (Hengdian Group 2017), which depicts historic stories in the 'First Opium War' between 1840 and 1842 in the city of Guangzhou, China. Thus, for representing and re-constructing stories that took place 150 years ago in Guangzhou, Hengdian Group spent three months in

early 1996 building several street areas and replicating the buildings and streets in the city of Guangzhou in the 1800s (Jinhua Gov. 2015). However, it is worth noting that before 1996, the town of Hengdian had almost no filming-related activities and experience but relied much on the agriculture, manufacture, the silk industry, the wood carving industry, and the production of magnetic materials (Hengdian Group 2017). The outcomes of these industries provided the financial and technical support and skilled personnel resources for the town to develop both film and television and tourism industries later.



Figure 6. 1: A map showing the location of Zhejiang Province in China. Source: China Discovery (n.d.)



Figure 6. 2: Hengdian, Zhejiang Province, China. Source: China Daily (2012).

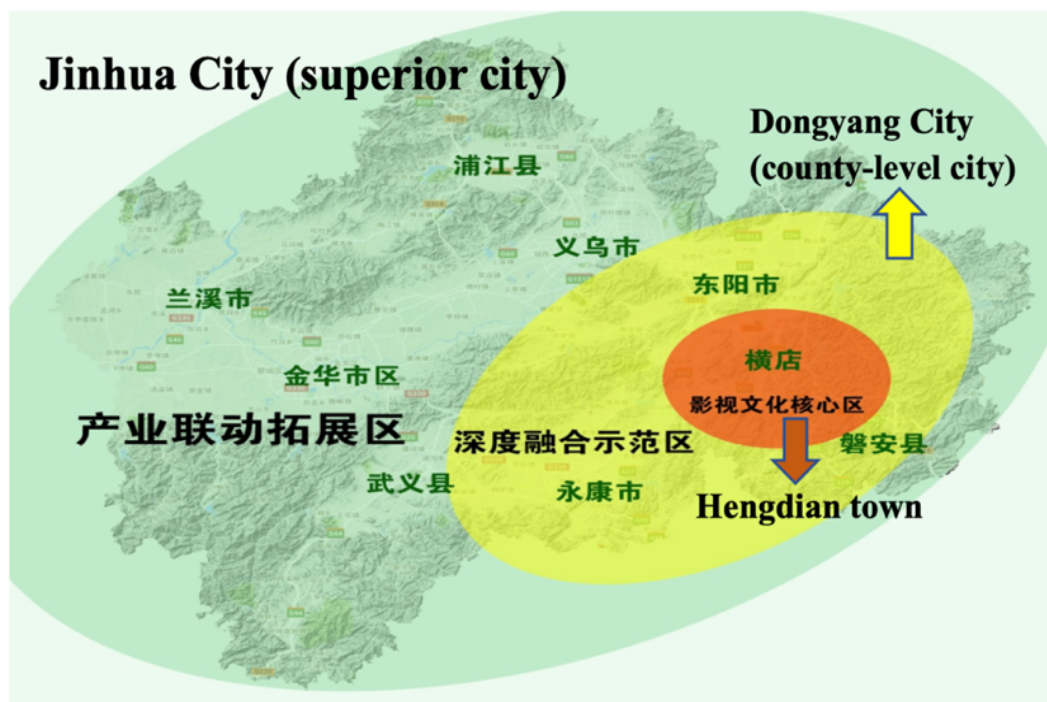


Figure 6. 3: Location of Hengdian in the city of Jinhua. Source: the ‘Plan of developing the film and television industries in the city of Jinhua (2020-2025)’, translated from Chinese to English by Xin Cui.



Figure 6. 4: Hengdian Town map. Source: Sogou Pic., translated from Chinese to English by Xin Cui.

Before the late 1970s, the major income sources for people in Hengdian were from the agricultural industry and the silk industry. In 1975, Hengdian Group, a private enterprise and company, was launched by entrepreneur Wenrong Xu in the town of Hengdian. In 1976, he founded the ‘Hengdian Silk Factory’ and employed 238 local people to process local cocoons into silk thread and produce silk quilts, blankets, and clothing, and then sold these silk products nationwide (Hengdian Group 2017). By 1979, Hengdian Group had formed a relatively complete value chain of the silk industry, leading a number of local labourers to enter the factories as workers. The development of the silk industry accumulated funds in the early stage to subsequently develop other businesses in different industries, including the film and television industries (Hengdian Group 2017).

In the 1980s and 1990s, rather than merely relying on the silk industry, through learning the relevant high-tech knowledge and importing high-tech equipment, Hengdian Group successively expanded their businesses into additional markets, such

as magnetic and chemical materials and products, and the magnetic material industry has become one of the leading industries in Hengdian (Hengdian Group n.d.; Ma 2017, 40). The success of these businesses and industries has accumulated a large amount of financial reserves for Hengdian Group and boosted the town's place images. In 1995, Hengdian Group also expanded its businesses into cultural, entertainment, and tourism products and activities through building public cultural parks and resorts, for example, 'Folk Cultural Village', 'Entertainment Village', and 'Holiday Resort', thereby strengthening the town's cultural and entertainment facilities (Ma 2017, 40). The director of the management council of 'Hengdian Film and Television Cultural Industry Experimental Zone' (hereafter Hengdian FaTCIEZ) Gang Zhang explained:

From the 1990s, Hengdian started to develop high-technology industries but we did not have any experience in these fields, and therefore we needed to employ certain talents and experts from other cities and provinces. Strengthening the town's infrastructure, building the entertainment-related villages and resorts, and organising cultural activities at that time were the main strategies Hengdian Town and Hengdian Group adopted to attract talents and provide better working and living experiences in the town (Zhang, translated from Chinese to English, 2019).

Developing high technology industries as well as attracting and employing talents and experts in Hengdian indeed brought the town and Hengdian Group huge benefits and profits. According to Hengdian Group's 'Corporate Social Responsibility Report 1975-2017', from 1984 to 1987, the industrial outputs of Hengdian increased from about 20 million Yuan (approximately 2 million Pounds Sterling) to 110 million Yuan (approximately 11 million Pounds Sterling), making Hengdian the first town with an industrial output of 100 million Yuan (approximately 10 million Pounds Sterling) in the central area of Zhejiang Province. This continued to rise in the 1990s, and in 1993, Hengdian Group's industrial output was over 1 billion Yuan (approximately 0.1 billion Pounds Sterling) (Hengdian Group 2017, 33). Meanwhile, since the late 1980s, the industrial economies of Hengdian Group have become the key financial foundation for

the development of the film and television industries and the tourism industries (Zhang 2015; Xu 2016; Hou 2017). Taking the first film studio ‘Guangzhou Street’ at HWS, owned by Hengdian Group, as an example, the studio was built with a budget of 100 million Yuan in 1996 (approximately 10 million Pounds Sterling) (Wenrong Xu in the interview with China Global Television Network, officially translated from Chinese to English, 2018) (hereafter CGTN), which was financially supported by Hengdian Group’s light manufactory and high-tech industrial outputs (Hengdian Group 2017). Since then, 14 more film studios, outdoor filming sites, and tourist attractions have been built at HWS for filmmaking and tourism purposes, including the ‘Dazhi Temple’ filming site (an existing temple built in Liang Dynasty around A.D. 502-557), the ‘Guangzhou Street · Hong Kong Street’ film studio (open since 1996), ‘The Palace of Emperor Qin’ film studio (1997), the ‘Qing Ming Shang He Tu’ film studio (1998), the ‘Dream Village’ amusement park (2000), the ‘The Rocky Grotto’ filming site (2000), the ‘National Defence Science and Technology Park’ (2005), the ‘Palace of Ming and Qing Dynasties’ film studio (2005), the ‘Chinese Cultural Park’ film studio (2007), the ‘Folk Residences Exposition Museum’ in ‘Ming and Qing Dynasties’ film studio (2008), the ‘New Yuanmingyuan’ film studio (2015), the ‘Spring and Autumn · Tang Park’ film studio (2015), the ‘Sunny Spring Village’ hot springs resort (2018), and the ‘Legend of Bund’ film studio (2021) (Hengdian World Studios n.d.). These film studios, filming sites, and tourism sites serve as significant physical bases for HWS to develop its cultural industries and tourism industries.

#### *6.1.2. Industrial film studio theme park — Hengdian World Studios*

When examining the characteristics off-location film-related tourism in the book *Film-induced Tourism* (2016), Sue Beeton classifies several world-famous film studios, including Universal Studios, Fox Studios, and Paramount Studios, as the ‘(industrial) film studio theme park’ with the forms and functions of both working film studio and film-based theme park. Even so, there are still some differences between these industrial film studio theme parks, especially considering their different representations of the authenticity of their film industrial and touristic elements to tourists.

For film studios such as Universal Studios, the film production processes on display to tourists are essentially constructed replications or simulacra of the real filming processes. Tourists at such off-location film-related tourism sites in reality do not enter the ‘backstage’ (Goffman 1959) of the filming process but a staged backstage (MacCannell 1973) or simulated backstage. Universal Studios’ film tour of the ‘Backlot’ can be seen as a typical example of the simulated backstage, taking tourists into film sets created to simulate theatrical experience instead of actual filming sets (Beeton 2016, 226). As a result, Beeton (2016) indicates that there should be a third region between ‘front stage’ and ‘backstage’ (Goffman 1959; MacCannell 1973), i.e., ‘midstage’, where the backstage activities are simulations and demonstrations. For other film studios, such as Paramount Studios in Los Angeles, rather than representing a simulated film-making process, the studios provide a more authentic, industrial-type tourism experiences through guided tours of operational film and television sets where tourists’ access is dictated by what is being filmed at the time (Beeton 2016, 233).

HWS is different from the film studio theme parks with ‘midstages’ and it does not represent a simulated film-making process, as all filming facilities and activities in the studios really exist and take place. Similar to Paramount Studios, tourists at HWS can experience authentic industrial tourism and gaze at media crews and film and television productions on site, highlighting the authenticity of the industrial elements at an off-location film-related tourism destination. All the same, Hengdian and HWS are unique and different from other off-location film-related tourism sites and industrial film studio theme parks that Beeton (2016) identifies and defines in her book. The reasons for this are three-fold.

Firstly, at HWS, media crews and productions at work and on-site tourists share the same spaces. HWS does not set a clear segregation between filming areas and tourism areas. Hence, tourists at HWS do not have to join a guided tour or go to a specific area to observe the on-going work of on-site media crews. Rather, they are able to ‘go sightseeing’ inside the studios and serendipitously discover the film locations and/or filming activities by themselves.



Secondly, HWS structurally consists of a number of outdoor and indoor film studios, filming sites, an amusement theme park (Dream Village) and a holiday resort (Sunny Spring Village) with various film elements, which are separately located in different areas of the town (Figures 6.5, 6.6 and 6.7). This means that HWS can be regarded as an aggregative off-location film-related tourism site consisting of several different industrial film studio theme parks and other types of tourism attractions.

Thirdly, under the context of developing all-for-one tourism in China (see Chapter 3), one of the place-branding strategies the town of Hengdian employs is to represent film elements and provide film-related tourism activities not only at a single tourism site but throughout the town. As Figures 6.5, 6.6 and 6.7 show, the tourism attractions of HWS can be regarded as the ‘origins’ connecting with other areas in the town to develop its all-for-one film-related tourism, as the attractions are located in different areas and are geographically close to the town’s residential areas, such as downtown areas and the administration centre. More film-related elements thus are integrated into the town’s public areas. Through doing this, the town can stress the specificity of its film-related culture and its film-related tourism products and tourism-related services. Through expanding the influence of HWS in the tourism industries, other places in Hengdian can also gradually become film-themed ‘touristic sites’. In this way, the town can arguably be seen as a huge off-location film-related tourism destination or a huge film studio theme park, in which HWS is only one of the tourism sites there (this will be further discussed in Chapters 8 and 9). Thus, the off-location film-related touristic attractions and the relevant tourist activities are not merely concentrated at HWS, the industrial film studio theme park, but scattered throughout the entire town, which makes Hengdian Town and HWS unique in the field of off-location film-related tourism.



Figure 6. 5: Hengdian's town map (the dark green irregular figures with brown markers are the tourist areas and the pink dashed lines are the tourist travel lines). Source: Hengdian World Studios (n.d.).



Figure 6. 6: The downtown area in Hengdian. Source: Hengdian World Studios (n.d.), translated from Chinese to English by Xin Cui.



Figure 6. 7: The area of Hengdian Town Administration Centre and expressways to connect with other city areas of Jinhua. Source: Hengdian World Studios (n.d.), translated from Chinese to English by Xin Cui.

## 6.2. Characteristics of the cultural and tourism industries in Hengdian

As noted in Chapter 3, since the 2000s, a series of relevant policies have been successively published and implemented in China to develop cultural tourism. Within this context, in addition to its film and television industries, Hengdian has also rapidly developed its cultural tourism industries. Through constantly building film studios and filming sites as well as tourism sites with different film-related themes and architectural styles, different forms of cultural tourism, such as film-related tourism and cultural heritage tourism, consecutively emerge and co-exist in Hengdian. By corollary, it is necessary to understand the contents and characteristics of Hengdian’s cultural industries (e.g., film and television industries) and tourism industries and to realise the connections and synergies between these two industries.

### 6.2.1. Characteristics of Hengdian's film and television industries

Similar to Liverpool (see Chapter 5), one of the key strategies Hengdian applies to develop its film and television industries is to be film-friendly to film and television productions so as to attract and sustain new and repeated filming projects. As a purpose-built film shooting and production site, Hengdian's film friendliness to media productions is shown as: (a) close interaction and cooperation with film directors and producers, (b) professionalisation and specialisation of film shooting and production facilities and services, and (c) development of the film and television industries in an integrated manner in the city of Jinhua.

In the early stages, the dominant development strategy and approach of Hengdian in managing the film and television industries was to collaborate with famous film directors. For example, building the 'Guangzhou Street' film studio was originally for assisting the director Jin Xie to make the film *The Opium War* in 1996 and building 'The Palace of Emperor Qin' film studio was originally for assisting the director Kaige Chen to make the film *The Emperor and the Assassin* (Kaige Chen 1998) in 1997 (Hengdian World Studios n.d.; Lin 2012, 228). After completing the filming work, the film locations were frequently used as settings in a number of Chinese domestic films, such as *Hero* (Yimou Zhang 2002), *The Promise* (Kaige Chen 2005), and *Painted Skin* (Gordan Chan 2008), and television dramas, such as *A Step into the Past* (Wai-hung Mun 2001), *Emperor Han Wu* (Mei Hu 2005), and *Joy of Life* (Hao Sun 2019).

In the same way, other film studios, such as the 'Palace of Ming and Qing Dynasties', were also built specifically for directors and producers to make their film and television productions after the late 1990s. Considering that the Forbidden City in Beijing, the real China's imperial palace and the home of Chinese emperors and their households in the Ming Dynasty and Qing Dynasty (1368 to 1644 A.D.; 1644-1912 A.D.), does not allow media crews, from 1998 to 2005, Hengdian built the 'Palace of Ming and Qing Dynasties' film studio for media crews to film their works. According to Lin (2012, 228), the 'Palace of Ming and Qing Dynasties' film studio, funded by Hengdian Group with an investment of more than 500 million Yuan during this period

(approximately 50 million Pounds Sterling), can be seen as an ‘authentic’ simulation and replica of the Forbidden City at a 1:1 scale, covering an area of more than 1,500 acres in Hengdian. It is one of the most important sites in China to stand in for the Forbidden City for media crews to film the stories taking place in the imperial palace during the Ming and Qing Dynasties (op. cit.) (Figures 6.8 and 6.9).



Figure 6. 8: The ‘Palace of Ming and Qing Dynasties’ film studio. Source: Hengdian World Studios (n.d.).



Figure 6. 9: The Forbidden City in Beijing. Source: China Highlight (2021).

The strategy of collaborating with film and television directors for developing Hengdian’s film and television industries has been employed up to the present but in a slightly different way. Zhang (2019) in the face-to-face interview with me explained:

In 2018, Hengdian started to work with famous directors and production designers, for example, director Shaohong Li, in a new way through inviting them to design the film settings, backdrops, filming locations, and filming streetscapes and landscapes that they would use for filming their screen media works. Then, based on their designs and blueprints, Hengdian and HWS provided the spaces and financial investments to build the new filming sites and studios in the town and allowed these famous directors and producers to make their works for free in these new studios. More importantly, we decided to give the property rights of these studios to the directors in order to keep and retain them to work in Hengdian (Zhang, translated from Chinese to English, 2019).

This produces a closer cooperation between Hengdian and film and television directors and production designers, who were invited to participate in the design and construction of the new film studios and filming sites to make their work. Hengdian could benefit from the cooperation. With more high-quality screen media works being made by these famous directors and production designers in Hengdian, the town could constantly improve its reputation in working with media productions, and further then develop its off-location film-related tourism after these works were released and broadcast.

The film-friendly policies in the town and the strong technical and financial support provided by Hengdian Group played decisive roles in building the new studios and attracting film-related talents. Since 1996, Hengdian Group has invested more than 3 billion Yuan (approximately 0.3 billion Pounds Sterling) to build over 130 indoor film studios and 10 outdoor film studios with different architectural and environmental styles (Hengdian Group 2017). In 2000, in order to strengthen the competitive intensity and attractiveness of the studios and filming sites, HWS decided to provide filming areas to all film and television projects and productions for free (op. cit.). Screen media projects no longer needed to pay the rental fees of film studios and filming sites in Hengdian. Moreover, these film studios and filming sites with distinct themes and styles at HWS satisfy film directors' and media producers' different filming requirements and provide multiple choices of filming locations. From the perspective of media

production, the free film settings and locations in all film studios and filming sites in Hengdian give media crews the freedom to feature their works in different places without concerns about costs or budgets. *The Untamed*, a Chinese television drama showing the adventures of two young men trying to solve a series of mysteries in China, can be seen as a typical example of using different studios at HWS to film their stories, including ‘The Palace of Emperor Qin’ film studio and the ‘Qing Ming Shang He Tu’ film studio (Hengdian World Studios n.d.).

HWS also provides relevant filming services to media crews and film companies, for example, film prop production service, filming equipment rentals, film scene building and construction, post-production, media work releasing and distribution (Hengdian Group 2017, 36-37). Considering media crews’ demands for a huge number of trained and experienced extra actors, in 2003, HWS established the ‘Hengdian World Studios Performer Association’ for systematically teaching acting skills to the registered extras in this association. Local film and television crews also post relevant information about recruiting extra actors at HWS, and the Association then collaborates with these media crews by sending them ‘graduated’ registers. By the end of 2017, a total of 31 thousand extra actors/actresses were registered in this association, and it has provided more than 4 million extras in total to different media crews (Xu 2017, 176), meaning that, on average, one extra has worked in 130 different media productions at HWS.

According to Ma (2017, 42), through attracting and inviting media productions, distribution companies, and filming service agencies to register and launch their projects in Hengdian, a relatively complete value chain of the film and television industries in the town has been generated, involving multiple filming-related businesses, products, activities, and services. When talking about value chains, Zhang (2019) also stated:

Even though we ‘lose’ the income from the rental filming areas, the generation of the value chain in the film and television industries can attract more media companies to make film and television works in Hengdian. Then we can bring

huge revenues from these media companies, for example, the costs in restaurants and hotels and the enterprise income tax. Also, the rapid growth and success of the film and television industries can effectively stimulate the development of Hengdian's film and television tourism industry [term used by the participant], and then benefit more local residents in the film and television industries and tourism industries (Zhang, translated from Chinese to English, 2019).

Based on Zhang's comments, generating a value chain in the film and television industries is a mutually beneficial strategy for both the town of Hengdian and local people as well as media companies. Hengdian can receive high economic income from media crews' on-site consumption, improvement of reputation in working with media companies, enhancement of the awareness and appeal of the film locations, and local people's increasing involvement and engagement with the town's film and tourism industries. As Zhang (2019) expounded in the interview, in 2018, the total enterprise income tax paid by the registered media companies to the town was about 2.6 billion Yuan (approximately 0.26 billion Pounds Sterling), occupying about one fifth of Dongyang City's fiscal revenue in that year. From the perspective of media crews, their filming activities and events can be conducted relatively easily in the town. They can complete almost all film-related works in one place, including the formation of a temporary filming team and media crew, filmmaking and film shooting activities, editing and post-production, and distribution, and a range of support services are provided during the process. In this regard, HWS is not merely a filming location but is more like a film production factory, in which a screen media work can be completely produced in its' 'assembly-line'. Different from mechanical productions of screen media works, HWS only provides film-related locations and services required for filmmaking but does not interfere with the productions of screen media works, and directors and producers still own control of the productions and distributions of their works. In this way, compared with other filming locations and studios, filming and working in Hengdian can help film productions and media companies save about one



third of the cost, and thus until 2017, a total of 1,579 film-related companies and agencies have registered in the town of Hengdian (Hengdian Group 2017, 37-38).

The development model of Hengdian's film and television industries reflects the similarities and differences between on-location film sites and Hengdian's off-location film sites. One of the differences is in relation to the land acquisition and use of Hengdian Group to build film studios and expand the scale of HWS. As Zhang (2019) explained:

In the 1990s, it was quite easy for Hengdian Group to process the land acquisition from local citizens and farmers through, for example, paying 1,500 Yuan [150 Pounds Sterling] per person per year or providing half a kilogram of rice to one citizen/farmer per day as an exchange. However, nowadays, with the national government's standardised management and regulation of land acquisition and use in China, Hengdian has also received restrictions on the construction of film studios. Taking an example, from 2013 to 2014, Hengdian was subject to some restrictions on land use, especially when building the 'New Yuanmingyuan' film studio (Zhang, translated from Chinese to English, 2019).

Ma (2017, 42) also expounds that 'removing mountains and reclamation of land from lakes' is the main way for HWS to build studios on level ground in the town of Hengdian. From 1996 to 2013, a total of 809 acres of mountains and lakes have been removed and used for developing the town's film and television industries and tourism industries (op. cit.). In this way, the ecological environment in Hengdian was irreversibly destroyed with more film studios being built and more natural landscapes being replaced (more detailed discussions in Chapter 8). With the growing shortage of land resources and the increasing attention paid to ecosystems in hilly areas of China, occupying large swaths of farmland and natural land to build studios and filming sites in Hengdian has become unsustainable and unacceptable (Ma 2017, 42). As a result, the need for land acquisition and use and capital investment for building new filming sites and studios are challenges that Hengdian now faces. In this regard, similar to on-location film-related tourism sites (see Chapter 5), 'location' is indeed a significant

resource for Hengdian to develop its film and television industries. Certainly, as a purpose-built and constructed film site, HWS also has the advantages in assisting media crews to make filming works that natural and existing filming locations might not satisfy. For example, media crews can easily change and reproduce the construction of the filming location and setting according to their needs to film a scene or sequence, highlighting the flexibility, accessibility, and operability of the filming location in the studios (Figures 6.10 and 6.11). In addition, filming in an independent shooting location, isolated from the daily areas in the town, can also avoid conflicts between film and television productions and local residents and businesses. These to some degree also form the characteristics of Hengdian's off-location film-related tourism.



Figure 6. 10: Film setting construction at HWS. Source: Hengdian World Studios (n.d.)



Figure 6. 11: Film setting construction at HWS. Source: Hengdian World Studios (n.d.).

## 6.2.2. *The emergence and popularity of film-related tourism in Hengdian*

### 6.2.2.1. Development history of Hengdian's off-location film-related tourism

The emergence of Hengdian's film-related tourism can be traced back to 1996, the year that Hengdian built the first film studio 'Guangzhou Street' for making the film *The Opium War*, occupying about 53.3 acres of manmade and constructed streetscape. With the distribution and release of this film in 1997, Hengdian was recognised by the public in China and attracted a lot of tourists to the studio (Jinhua Gov. 2015). This instance can be seen as the initial development model of Hengdian's off-location film-related tourism, i.e., a specific film work inducing people's travel to the town. This model is similar to that of on-location film-related tourism, which highlights the deep connections between film productions, film locations, and tourists' on-site sightseeing activities.

However, at the beginning of developing film-related tourism, Hengdian faced fierce competitions in attracting film tourists who were willing to visit manmade and constructed film studios. During this period, HWS did not gain absolute advantages in promoting its film-related tourism and competing with other off-location film-related tourism destinations (Zhang 2010, 56). Zhang (2019) also expressed how difficult it was to develop Hengdian's film-related tourism in this early period:

From 1996 to 2006, Hengdian's film-related tourism was continuously in a deficit state and it lost money in management and operation. One of the reasons was that in this decade, Hengdian 'ceaselessly' built new film studios and filming sites for media productions to make works, which costed Hengdian Group a lot of money. However, in this period, the income of tourists' consumption could not support the management and operation of the existing film studios and the construction of new ones. Hence, between 1996 to 2006, Hengdian Group had to use the income from the businesses of light, manufactory, and high-tech industries to make up for the loss of the tourism

industries and develop its film-related tourism (Zhang, translated from Chinese to English, 2019).

This explanation can reflect some of the differences in the management models and development strategies between on-location and off-location film-related tourism destinations. Off-location film-related tourism destinations, such as HWS, do not rely much on natural and existing landscapes or buildings, and need to commit large amounts of money to design and build artificial and constructed tourism sites and attractions as well as operate and maintain key film-related facilities. Xiang and Shao (2008) also suggest that lacking sufficient construction and operation funds is one of the vital reasons for the failings of some Chinese film studios in tourism. When talking about the reasons for developing film-related tourism in the town, even if it could not bring benefits in that decade, Zhang (2019) explained:

This can be understood as a kind of strategic insight or vision of the town and Hengdian Group. We recognised the significance of the cultural industries and tourism industries to the town's economy and place images and identities. We thought developing the cultural industries would be a sustainable business, which is worth investing in (Zhang, translated from Chinese to English, 2019).

Constantly building film studios and filming sites can be regarded as the early development strategy Hengdian applied from 1996 to 2006 to develop its film and television industries as well as its film-related tourism industry. The reason Hengdian applied this strategy can be understood from an academic perspective. As discussed in Chapter 2, film and television have the power to enhance the awareness and appeal of the filming locations (Riley and Van Doran, 1992; Macionis 2004; Reijnders 2011; Beeton 2016). New film and television works made in the town can continuously enhance the awareness and appeal of these locations. Furthermore, considering that the span of film inducement in tourism cannot last long term (Riley et al. 1998; Connell 2005), the destination cannot always rely on the success and popularity of existing screen media works but needs to constantly make new works to induce new and repeated audiences to visit the locations. In this regard, Hengdian has built a range of

film studios and filming sites and provided free services to media crews since 2000 in order to attract more media productions to make works in the town, and therefore to develop its film-related tourism. Certainly, this strategy might be not workable or practicable in other cases, as it requires the destination to have sufficient funds and geographical space to build new film studios and film-related tourism sites.

As Zhang (2019) mentioned in the interview with me, Hengdian's off-location film-related tourism was profitable by 2006, and in recent years, the incomes of the tourism industries have reached nearly the same level as the light, manufactory, and high-tech industries. A series of Chinese scholars suggest that the success and popularity of Hengdian Town and HWS' film-related tourism result from (a) the creation and management of film-dominated tourism brands, (b) the well-equipped tourism-relevant facilities and supporting services, (c) the sufficient funding of Hengdian Town and Hengdian Group to develop the tourism industries, (d) the generation of a complete tourism value chain, and (e) the enrichment of film-related tourism elements, activities, and events at the destination (Yan 2010; Wei 2010; Yao 2013; He 2014; Zhang 2015; Ma 2017; Zhang 2017). This will be discussed in detail in the following sections and chapters. In addition to these, the use of the new strategies in the tourism industries, i.e., to invite and encourage the participation of local citizens and residents in tourism-related businesses and works, can be seen as an additional reason for the success of Hengdian's film-related tourism in recent years.

In his personal reminiscences 'The Storm in Life — Wenrong Xu' (Sun 2011), the founder of Hengdian Group Wenrong Xu expresses that, compared with high-tech industries, the cultural industries in Hengdian provide more opportunities for 'normal' people to participate in certain businesses and earn money through, for example, renting their houses as homestays or B&B rooms (bed and breakfast) to media crews and tourists and acting as extras in a media production on site. Zhang (2019) also provided examples to me to explain how local citizens are involved in tourism-related businesses:

For the local citizens, who have self-built houses in Hengdian, they can rent their houses to media crews and tourists, and the local government provides

allowances to these citizens 500 Yuan [50 Pounds Sterling] per bed each year as a kind of encouragement and award for their contribution to the development of the tourism industries. Alternatively, local people can also work with the studios through designing and redecorating their houses as film-themed hotels for tourism purposes. Some of the local citizens also rent their houses to businessmen out of town for the use of restaurants or hotels. No matter how they choose, the local people can thus get steady sources of income (Zhang, translated from Chinese to English, 2019).

From the perspectives of the local government and HWS, the participation and involvement of local residents and citizens in tourism businesses and activities can stimulate the development of the tourism industries and relieve the pressure of the limited tourism resources in the town, such as land, labour, and space. Taking accommodation and restaurant resources as an example, by the end of 2017, in the town of Hengdian, there were a total of 317 hotels with about 16,120 bedspaces and 298 B&B rooms and homestays with 4,628 bedspaces provided by local residents, and the number of local restaurants also reached more than 500 (Hengdian Group 2017, 39). This means about one fifth of the accommodations (bedspaces) in the town are provided by local individuals, which increases the town's capacity for tourism and gives more choices to tourists. Such a development strategy Hengdian has employed in recent years is more 'tourism friendly' to a specific group of residents in the town, whose self-built houses are located near to the core tourism attractions and are easily accessible for tourists. However, for other groups of local citizens or residents who do not have extra houses or whose extra houses are far away from the core attractions or are not so accessible for tourists, it could be harder for them to benefit from the tourism activities and tourists' consumption. This unbalanced situation can more or less explain why one group of local residents supports the development of the tourism industries in Hengdian, but other groups do not (more detailed discussions in Chapters 8 and 9). Meanwhile, it also makes sense of the use of 'all-for-one' strategy in the tourism industries in Hengdian, as the aim of developing all-for-one tourism is to 'make everyone become a

tourist image and everywhere the tourist environment' (Feng 2017, 2374), i.e., everyone at the destination can participate in and benefit from the tourism and tourism-related activities and businesses.

#### 6.2.2.2. Multiple film-related tourism elements and products in Hengdian

It is common for off-location film-related tourism sites, such as Disneyland and Hollywood film studios, to provide on-site tourist activities and events with film elements (Fjellman 1992; Sokin 1992; Beeton 2016). In terms of Disneyland, Fjellman (1992) expounds that it works well in its complicated artifice, which blurs the lines between the real and the fake in its inside environment. Visitors can experience both realistic elements, such as real trees, trash and amusement facilities and rides, and fantastic and themed elements, such as the Cinderella Castle, live cast members dressed as Disney characters, and representations of things the Walt Disney Company has invented and purloined. In terms of Hollywood film studios, Beeton (2016, 225-226) states that one of the core tourist activities in some film studios is to experience industrial tourism and the backstage areas of filmmaking. Real or simulated on-going film and television productions in the backstage areas reflects the nature of film studio tourism and presents the backstage media crews' activity as frontstage tourist activity. In addition, some film studios, for example, Fox Studios, also offer film-related or film-based rides, performances, roving characters, commercials, merchandise, simulations, demonstrations, and tours (Beeton 2016, 258). These off-location film-related tourism cases can reflect that film and television works that relate to or are made in these locations are merely one of many on-site film-related tourism elements, while other film-related activities and events are systematically prepared, designed, and organised for tourism purposes.

Similarly, it can be seen that multiple film-related and film-themed activities and events are provided and organised at HWS, but the key difference is shown in its involvement and inclusion of both the forms and functions of film theme parks and film studios. In other words, the film-related tourism products and tourism-related services that HWS provides and represents to some degree are more various and film-dominated.

In this regard, the term ‘film-related’ in film-related tourism refers not just to one or several screen media works that relate to these places, but more importantly refers to the on-site film-related themes, film culture, and the fantastic environments and atmospheres created by film elements. For tourists, especially film tourists, the inducement of their film journeys to Hengdian is not limited to screen media works that were made previously or are being made currently at HWS, and visiting the film locations is only one of the touristic activities that they can participate in.

Over the next few pages, the main elements and characteristics of Hengdian’s on-site tourist activities and events and tourism products are discussed. These include: (a) authentic filming locations and media crews and film celebrities at work; (b) the combination of reality and fantasy in tourism products and environments (c) the integration of multiple cultural elements into tourist activities and tourism products; (d) the organisation of film-themed live performances at different tourism attractions; (e) ‘immersive’ film-related tourism products and elements, and (f) the development of all-for-one film-related tourism throughout the town.

The first characteristic is that unlike Universal Studios’ ‘Backlot’ space, which provides a simulated experience to tourists, HWS presents the actual on-going works of film and television productions and media crews. Meanwhile, different from Paramount Studios’ guided tours of operational television and film sets in which access is determined by what is being filmed at the time (Beeton 2016, 233), the backstage environment at HWS provides tourists more freedom to search for the on-site film and television productions and crews and to observe their on-going works. The shared space for media productions and on-site tourists provides tourists and fans opportunities to meet film celebrities and observe their on-going activities. As the ‘Plan of developing the film and television industries in the city of Jinhua (2020-2025)’ shows, one of the most important aims from 2020 to 2025 in the city of Jinhua is to brand and promote Hengdian Town as the ‘capital place of film fans’ and encourage more interactions between film celebrities and film fans. In this regard, the tourism attractions in Hengdian are the physical bases for film fans and celebrities to encounter and interact



with each other. From the perspective of film fans, Hengdian Town can be seen as one of the ‘homes’ for film fans to build connections with film celebrities, suggesting the overlaps between film-related tourism studies and fandom studies (more discussions about this topic will be shown in Chapter 9).

The second characteristic is the co-existence of authenticity and fantasy, hyper-reality and inversion, and simulacra and reality in Hengdian. Taking HWS as an example, ‘Legend of Bund’ film studio, an outdoor filming shooting base is designed to replicate the Chinese city of Shanghai in the 1930s-1940s, and provides various on-site activities and facilities, for example, the sightseeing trams designed in the traditional Shanghai style (Figures 6.12 and 6.13). As Figure 6.13 shows, the sightseeing trams in this film studio were originally built for simulating the trams in Shanghai in the 1930s and 1940s as filming props and for enabling tourists to quickly sightsee the whole attraction. The trams are essentially simulations, but they have tram roads, real human drivers, and stops, and they take tourists from one stop to another in the studio, even though they are not designed for daily and practical use as a transportation vehicle like a real city tram. This is somewhat different from on-location natural and existing filming location sites, such as the Mersey Tunnel in Liverpool case (see Chapter 5), which has the practical function of connecting the city of Liverpool with the Wirral peninsula under the Mersey River. The facilities and locations at HWS are the important artificial and constructed sources to make screen media works and provide various tourist activities and events as well as create a hyper-real environment (see Chapter 3), in which simulation and reality are interwoven.



Figure 6. 12: The 'Legend of Bund' film studio. Source: Hengdian World Studios (n.d.).



Figure 6. 13: The 'Legend of Bund' film studio. Source: Hengdian World Studios (n.d.).

The third characteristic is that in addition to film-related elements, Chinese traditional cultural elements, entertainment elements, and leisure elements are also integrated into the destination's tourist activities and facilities. The integration of film-

related elements and Chinese traditional cultural and historic elements in Hengdian's tourism activities, facilities and products is particularly prominent, partly because of the determination of the Chinese government to vigorously develop cultural tourism nationwide (Song 2016; Sun 2019). Taking the 'New Yuanmingyuan' film studio at HWS as an example (Figure 6.14), the studio was built from 2012 to 2017 not just for filmmaking purposes but also for representing Chinese culture, heritage and history as a tourism site (Zeng and Wu 2019). To some extent, it marks a new stage in Hengdian's cultural and tourism industries, which is different from the earlier stage whereby the film studios and bases at HWS were built for making certain films. Moreover, these parks are distinguished from amusement parks by their particular goal of integrating public entertainment elements with conservation and historical preservation (Roberts and Wall 1979, cited in Beeton 2016, 223). This could explain why film-related tourism and cultural heritage tourism can co-exist in harmony and why there are more cultural elements integrated into the film-related tourism attractions at HWS, as in addition to film elements, Chinese history, culture and heritage elements are also key themes in the studios, and representing Chinese culture and history is one of the functions of these sites.



Figure 6. 14: 'New Yuanmingyuan' film studio. Source: Hengdian World Studios (n.d.).

The fourth characteristic is in relation to the film-themed live performances at HWS. Since April 2005, HWS has designed and organised a number of live stage shows, which are performed for tourists each day at regular times for free and combine Chinese traditional culture and historical stories with film techniques and effects (Figures 6.15 and 6.16). In the research of HWS' live performance shows, Li (2014, 255) expounds that the characteristics of these shows can be concluded as:

- (a) the representation of Chinese history and traditional culture in the shows by using filmic and dramatic storylines and plots;
- (b) the use of film-related techniques, such as the interaction between actors' performance with 3D screens and holograms;
- (c) the inclusion of entertaining elements, such as magic shows and stage acrobatics, in some of the performances;
- (d) the inclusion of dance and instrumental shows in some of the performances (Li 2014, 255).

Moreover, these live stage shows are all meticulously and elaborately designed with a specific theme and rehearsed by professional actors in advance and allocated to a certain studio in order to make the themes of the show and the tourism site unified as a whole. Taking the show 'A Secret Story Happened in Qing Court' performed in the 'Palace of Ming and Qing Dynasties' film studio as an example, this is a 20-minute film-themed live performance that demonstrates the historical stories of the emperors in the Qing Dynasty in the Forbidden City, whose performance theme precisely follows the theme and style of the studio. The show 'Dream of Bianliang' in the 'Qing Ming Shang He Tu' film studio is a 20-minute acrobatics performance presenting ancient tricks and folk acrobatics with dance and instrumental elements and modern stage design. It tells how Zeduan Zhang, a painter of the work 'Qing Ming Shang He Tu' ('Along the River During the Qingming Festival' in English) in the Northern Song Dynasty, sought inspiration from a dream and then completed this masterpiece. There is also a unifying theme and style of the show and the studio, as the studio was designed

and built based on the representation of the buildings and landscapes in this painting. These shows therefore can enrich tourists' on-site activities and provide them with additional opportunities to understand film and cultural knowledge.



Figure 6. 15: Live performances at HWS. Source: Hengdian World Studios (n.d.).

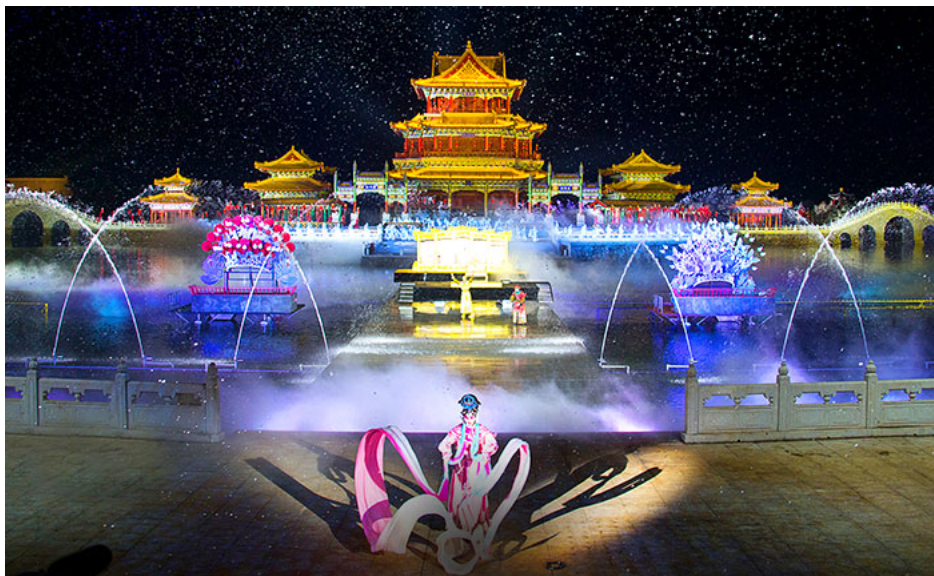


Figure 6. 16: Live performances at HWS. Source: Hengdian World Studios (n.d.).

The fifth characteristic is that in recent years, HWS has started to upgrade its tourism attractions and operation modes and provide more 'immersive' film-related tourism products. When talking about how to enrich tourist activities at HWS in the following stages, Zhang (2019) expressed HWS's desire to stimulate tourists' consumption of the theme of film in their journeys in Hengdian:

We hope tourists can engage deeply with the on-site tourist activities and have an immersive film-related tourism experience in Hengdian. Thus, since 2019, HWS started to add immersive tourism activities and services in certain film studios, such as the ‘Guangzhou Street · Hong Kong Street’ film studio. In this studio, tourists are able to rent character costumes and take photos with the filmic settings and props and interact with studio staff, who also dress in the character costumes, through playing certain characters and following dramatic storylines (Zhang, translated from Chinese to English, 2019).

In this way, instead of merely ‘seeing’ and ‘observing’ the tourism attractions, tourists in the studios can physically experience the theme of the film and interact with other people. In the past, the key tourism product of HWS was the ‘one-sided and sightseeing’ tourist activity (Liu 2012; He 2014). Through introducing immersive tourism activities and services, the tourism product at HWS has been expanded to ‘interactive and participative’ tourist activities. This to some degree conforms to Zhang’s argument (2017) that the type of tourism site in Hengdian has upgraded from the ‘film-related scenic spot’ to the ‘cultural space’, involving both film-related cultural elements and Chinese traditional cultural elements, and thus the main tourism products are no longer sightseeing activities but ‘culture-experiencing’ activities. The shift in tourists’ travel activities in Hengdian resulted from the Chinese government’s promotion of cultural tourism. As discussed in Chapter 3, one of the strategic ideologies to develop and manage the tourism industries during the ‘14<sup>th</sup> Five-Year Plan’ period (2021-2025) is to regard ‘culture as a baseline to develop tourism’ and regard ‘tourism as a form to represent culture’. By doing this, not only can cultural tourism become a tool to promote Chinese traditional culture and educate people about Chinese cultural knowledge, but also it can contribute to increasing economic benefits of the tourism industries (China Gov. 2021). That is why the Chinese government is committed to promoting and developing all-for-one tourism, as it is an important foothold to boost the country’s economic and social development (China Gov. 2018). From the perspective of Hengdian, it developed all-for-one tourism at the town-wide level to highlight its film

culture and Chinese traditional culture and receive economic benefits. From the perspective of tourists, they could have more cultural experiences in Hengdian.

Lastly, the development of ‘all-for-one’ tourism throughout the town expands the tourist area from a single tourism site (HWS) to the whole town, and thus tourists’ film-related tours are undertaken not only withat HWS. In addition to the film-related elements represented in the film studios, Hengdian also integrates film elements into the construction of its basic facilities. In the interview with Zhang in 2020, when talking about representing film elements in the town’s basic facilities, Zhang (2020) noted:

With the success of HWS in both the film and television industries and tourism industries, the town’s governmental branding and marketing departments have been aware of the popularity of film and television tourism [term applied by the participant] and the significance of effectively managing and developing film and television tourism. We hope tourists in Hengdian can experience film and television tourism not only at HWS, but in the whole town. We believe that integrating film elements into the facilities can highlight the characteristics of film and television tourism in Hengdian and improve its place images as a film and television tourism destination (Zhang, translated from Chinese to English, 2020).

Zhang’s comments imply that one of the place-branding strategies Hengdian employs at this stage is to integrate film-related elements into its place images and identities so as to stress the specificity of the town’s film-related culture and the characteristics of tourism products and tourism-related services. Through expanding the influence of HWS in the tourism industries, other places in Hengdian can also gradually become film-themed ‘touristic sites’.

When talking about how to integrate film elements effectively and harmoniously into the town’s basic facilities, Zhang explained:

One of the town branding policies the Hengdian government proposed in recent years was to build the town as an integral tourism site. Thus, we decided to work

with HWS to design and construct the town's public areas using themes and styles similar to the studios. For harmonizing the theme of the film studio and its surrounding public areas, in the areas near 'The Palace of Emperor Qin' film studio, tourists can also find film-themed and Qin-style basic facilities, for instance, a sightseeing bus station built and designed as Chinese traditional architecture in the Qin Dynasty (Zhang, translated from Chinese to English, 2020).

It follows that the town's basic facilities are well-designed with film elements corresponding to the themes of the different film studios. Tourists are provided film-related tourism products not only at HWS but also in other geographic areas in the town.

### *6.2.3. Inter-connections between cultural and tourism industries*

The outdoor and indoor film studios at HWS can be seen as the physical sources of Hengdian's film and television industries and cultural tourism industries. With more filming bases and tourism sites being built in Hengdian, this has resulted in the mutual development of both film and television industries and tourism industries since 1996. More connections between the cultural industries and tourism industries in Hengdian can be seen (Figure 6.17). The founder of Hengdian Group, Wenrong Xu, in an interview with CGTN (2018) suggests that for today's Hengdian, one of the key place branding and development strategies is to insist on the management ideology that 'film and television are an instrument, tourism is the goal, and culture is the soul' (CGTN, officially translated from Chinese to English, 2018). Over the next few pages, the connections between the cultural and tourism industries in Hengdian are discussed.



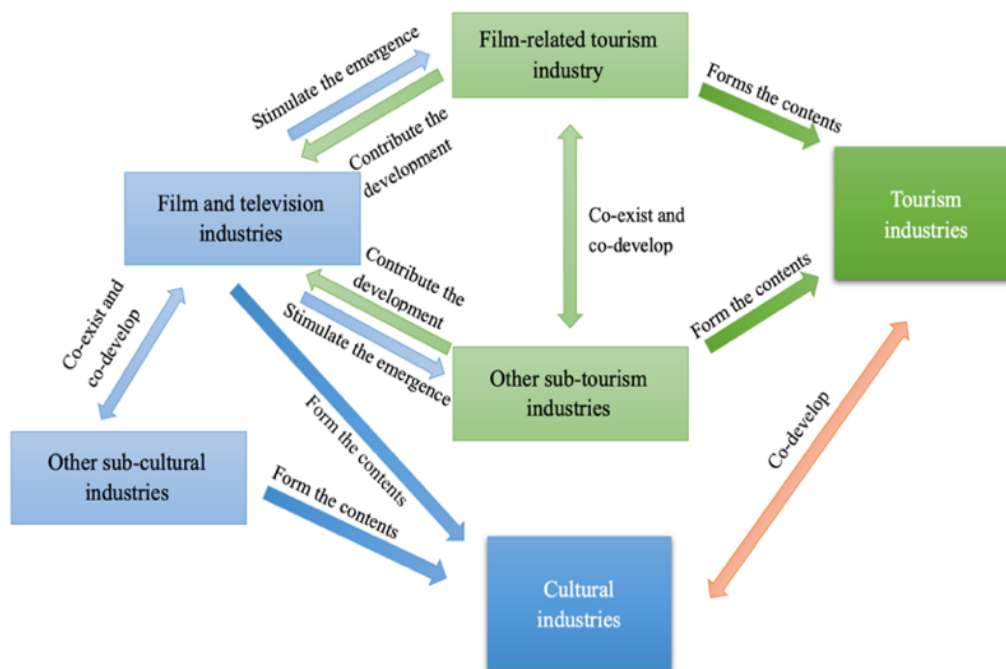


Figure 6. 17: Interconnections between cultural and tourism industries. Source: Xin Cui.

In terms of the *film and television industries*, in the case of Hengdian, they can be seen as core components of the cultural industries, which co-exist with other sub-cultural industries. The success of the film and television industries in Hengdian is related to their large filmmaking, film-themed, and high-tech facilities and equipment, and supporting services, all of which have become a significant town branding and marketing label, especially considering that the phase ‘World Film Studios’ is frequently employed in Hengdian’s place branding and marketing slogans (Song 2016). Hence, the film and television works made in Hengdian and the on-site filming activities can be seen as place promotion tools or instruments to attract audiences to visit the town and induce multiple types of tourism at the destination. One of the main outcomes of the film and television industries is their stimulation of film-related tourism and other forms of tourism, such as cultural heritage tourism. As Song (2016) states, in the process of branding itself as the destination of ‘World Film Studios · Happy Leisure Town’, it is strategically important for the town to rely on its film-related culture and products to generate its tourism economy and develop its film-related tourism.

The *Film-related tourism industry* is the core component of Hengdian's tourism industries. As Xu (2017) states, the thriving film and television industries provide the town ample market space and strong market momentum to develop film-related tourism. Song (2016) also indicates that due to the popularity of its tourism activities and events, the town of Hengdian has become widely famous. The tourism industries now are also one of the pillars of Hengdian's local economy and one of the important platforms for the town to promote itself (op. cit.). The positive impacts of the tourism industries and the benefits Hengdian receives through developing film-related tourism can explain why generating tourism business and economy is regarded as the development 'goal' in Hengdian. The huge economic income from the tourism industries in Hengdian also promotes the development of the local film and television industries through for example, providing financial support to maintain older studios and build new studios and purchase high-tech filmmaking and post-production equipment. According to Wei (2010), the economic resource of HWS no longer merely relies on revenue from media crews in Hengdian but also on tourism and tourism-related industries, and thus it generates a 'compound profit model' to make profits from different realms and industries.

Over the last 20 years, HWS has explored effective ways of developing the *tourism industries* in China, i.e., regarding the film studios as the physical foundation, the film and television culture as the internal driving force, the sightseeing and touristic immersive experience as the format, and the creation of leisure and entertainment as the purpose to manage and develop its film-related tourism (Ma 2017, 42). Film-related tourism is also the most important tourism form to promote the town to the public, create the town's tourism identities, and enhance the town's place images (Ma 2016; Yan 2010; Zhang 2015). Figure 6.17 shows that film-related tourism co-develops and co-exists with other types of tourism, such as cultural heritage tourism, entertainment tourism, and leisure tourism, which can expand the scale of its tourism industries and enrich tourists' on-site activities and touristic experiences. According to Sun (2019), from the perspective of tourism management and development, HWS can be seen as a

large-scale comprehensive tourist area integrating multiple touristic elements, such as interactive tourist activities, sightseeing activities, resort facilities and vacation activities, and leisure activities.

In terms of the *cultural industries*, Xu (2016) insists that the cultural elements HWS represents and displays are key contributing factors towards the town's place images, and reflect people's desire and need to re-understand film and television culture and Chinese traditional culture in modern life. From this, it can be seen that film and television culture, tourism culture, and Chinese traditional culture are all important elements of Hengdian's cultural industries. These cultural elements also become the bases of the co-development of the cultural industries and tourism industries in Hengdian

The desire for the Chinese government on all levels to co-develop the *cultural and tourism industries* as the pillars of the national economy (see Chapter 3) also highlights their high position in Hengdian's economic and socio-cultural development. Under the national context of integrating cultural and tourism industries, these two industries in Hengdian also receive financial and strategic support and have more interrelations with each other. Rather than developing in isolation, these industries in Hengdian are interdependent and have co-developed. The close interconnections between the cultural industries (such as film and television industries) and tourism industries (such as film-related tourism and cultural heritage tourism) suggest that the developments of these industries can be mutually beneficial. As Xu (2017) argues, the co-development of the film and television industries and the cultural tourism industries promotes Hengdian as the most famous film-related tourism destination in China and contributes to the creation of the so-called 'Hengdian Model' in the national development of cultural and tourism industries.

In summary, a series of background knowledge and information about Hengdian and its film and television industries and film-related tourism industry have been provided in this chapter, indicating the specificities of Hengdian's off-location film-related tourism. The outcomes of this chapter are as below:

1. It has shown the development history and timeline of Hengdian's film and television industries.
2. It has shown the characteristics of HWS as an industrial film studio theme park, including its development, management and operation modes.
3. It has discussed the ways Hengdian shows its film friendliness to media productions, expands its film studios, and manages its film and television industries.
4. It has demonstrated the development history and characteristics of Hengdian's film-related tourism, including the ways Hengdian develops its film-related tourism and the film-related tourism products Hengdian provides to tourists.
5. It has illustrated the interconnections between Hengdian's cultural and tourism industries and discussed how these two industries mutually co-develop in the town.

Thus, this chapter has contributed to responding to the Objectives 2, 3, and 4 in this research (see Chapter 1). The discussions in this chapter can be seen as a foundation for the discussions of tourists' experiences in Hengdian and the impacts of film-related tourism on Hengdian in the following chapters.

## **Chapter 7: Tourists' travel experiences in Hengdian**

This chapter will present tourists' travel experiences in Hengdian based on my ethnographic field visits to Hengdian as a tourist and the data of other tourists' visits to Hengdian, which were collected from online interviews and an online questionnaire. The reasons for examining tourists' travel experiences in my thesis are threefold. Firstly, it can contribute to understanding the features of the local touristic facilities, activities, events, and services provided by HWS and Hengdian Town. Secondly, as noted in Chapter 2, a destination's place images, identities and history can be researched from the perspective of how the destination constructs and represents them and the perspective of how tourists interpret these constructions and representations. Researching tourists' travel experiences in Hengdian enables a deep understanding of the influences of film-related tourism on the town's representations of its place images, identities and history from the perspective of tourists. Thirdly, it is also conducive to grasping the advantages and disadvantages of Hengdian's cultural tourism industries as well as considering the possible opportunities and challenges that Hengdian may meet in future based on the current feedback from tourists. These responses also inform my analysis of the influences of film-related tourism on Hengdian's representations of its place images, identities and history, which will be explored in the next chapter.

The discussions of my ethnographic experiences and other tourists' experiences will be separated into three sections based on visits that took place from 2018 to 2021 (see Chapter 4). The first section will show my travel experiences during my first and second ethnographic field visits in 2018 and 2019, as my main data-collecting areas during these two field trips were inside HWS. Thus, my on-site participant observations and interactions with other people mainly took place in the core tourism areas of Hengdian. The second section will show the data and results of the online questionnaire and interviews conducted with groups of tourists, focusing on their travel motivations and on-site activities. The third section will show my travel experiences during my third and fourth ethnographic field visits in 2020 and 2021, with the main data-collecting areas in these two field visits in areas outside HWS.

## 7.1. Film-related tourism experiences in Hengdian World Studios in 2018 and 2019

### 7.1.1. *My pre-trip motivations as a tourist*

Based on the success of the film and television industries, HWS can be seen as the core film-related tourism site in the town of Hengdian. As noted in Chapter 4, through browsing Chinese social media, online news, and television dramas and documentaries before my first journey to Hengdian, I acquired a basic familiarity with the local tourism sites and products at the destination. What interested me most in relation to HWS on these platforms can be summarised as: (a) the to-scale replica of Beijing's Forbidden City for filmmaking (i.e., the 'Palace of Ming and Qing Dynasties' film studio); (b) the film location sites inside the studios which were frequently presented in screen media works; (c) film celebrities at work; and (d) the large-scale live theatre performances with film elements. To some degree, this information and knowledge informed my expectations about the destination, and thus motivated my first journey to Hengdian in 2018.

With further understanding of film-related tourism studies and Hengdian's tourism industries gained since starting my PhD in October 2018 and with the increasing number of film-related tourism attractions and activities being built and provided in Hengdian, my travel motivations constantly changed through each visit to the destination. Before the second visit (an independent tour) to Hengdian in August 2019, my primary travel motivation was in relation to a new tourism attraction — the 'New Yuanmingyuan' film studio, which opened to tourists in July 2019 and which is a replica of the damaged and destroyed Chinese heritage site — Yuanming Yuan — in Beijing. Different from the 'Palace of Ming and Qing Dynasties' film studio, it is essentially a heterotopic reconstruction and restoration of a no-longer-existing imperial garden built from the Qing Dynasty and damaged seriously by fire during the Second Opium War in 1860. Therefore, it consists of a large number of settings and architectural styles in the studio that I had only seen in some visual historic resources or never seen before. Moreover, different from other studios, such as the 'Guangzhou Street · Hong Kong Street' film studio and 'The Palace of Emperor Qin' film studio, which were built and

designed for making one or several films (see Chapter 6), the ‘New Yuanmingyuan’ film studio was originally built for both filmmaking and tourism purposes (Hengdian World Studios n.d.). Visiting this new film studio was one of the travel interests that informed my second ethnographic journey to Hengdian in 2019.

### *7.1.2. My on-site experiences and observations at HWS*

HWS provides a range of film-related tourism products, activities, and services to tourists. During my first and second field visits to Hengdian in 2018 and 2019, I visited 6 outdoor film studios, filming sites, and tourism attractions at HWS, including the ‘Palace of Ming and Qing Dynasties’ film studio, the ‘Qing Ming Shang He Tu’ film studio, ‘The Palace of Emperor Qin’ film studio, the ‘Guangzhou Street · Hong Kong Street’ film studio, the ‘New Yuanmingyuan’ film studio, and the ‘Dream Village’ tourism site. During my visits, I observed that film elements were represented and displayed in different ways, such as (a) film-themed outdoor and indoor environments, (b) on-going work of media crews and productions, (c) film-themed live stage performances, and (d) film-related tourism attractions and facilities. I explain the implications of my experiences and observations below.

Firstly, as the film locations of more than 54,000 film works and television productions (Hengdian Group 2017, 37), the film settings, backdrops, and props in the studios are one of the significant film-related elements and objects that tourists can take photos of at HWS. I observed staged photos, posters, and other visual information in film locations in the studios, which to some degree work as tourism signposts to direct and remind tourists of the connections between these film locations and certain film and television works made there. Taking ‘The Palace of Emperor Qin’ film studio as an example, it is the film location of a number of Chinese domestic film and television works, such as *Emperor and the Assassin* (Kaige Chen 1998), *Hero* (Yimou Zhang 2002), *Pained Skin* (Gordon Chen 2008), and *The Untamed* (Weiwen Zheng and Jialin Chen 2019) which I had previously seen at cinemas and on television. During my journeys to this film studio, I observed the staged photos, posters, props, and staged film settings around the film locations of a huge number of films and television dramas

(Figures 7.1 and 7.2). Based on my participation in on-site tourist activities and events, consumption of on-site tourism products, and observations of the destination and other tourists, there are at least three functions of these film-related objects and decorations, which can improve to different degrees the quality of tourists' journeys in the studios.



Figure 7. 1: Staged photos and posters of media works made in Hengdian showcased at HWS (©Xin Cui 2019).



Figure 7. 2: A poster of a television drama made in Hengdian showcased at HWS (©Xin Cui 2019).



The first function of the on-site staged photos and posters showcased around the film locations is to work as tourism guideposts to directly mark where the scenes in these media works were filmed. For tourists, especially specific and purposeful film tourists, which are Macionis (2004) and Croy and Heitmann's (2011) terms (see Chapter 2), including myself, we are familiar with the storylines, characters, and scenery images of some of the screen media works made at the destination. However, it is not always possible to recognise the film locations and settings corresponding to these scenes and sequences, especially when the film locations are different from the filmic representations of them in the screen media works. Thus, the staged photos can help us ensure that we do not miss the locations and settings and help us recall the moving images filmed there we have seen. Beeton (2016, 122) also notes the impacts of the differences between a film location and film-related images of the location on tourists' travel experiences at the location, and suggests that tourists who visit the filming sites are disappointed when they do not see exactly what was portrayed on the screen. In this regard, the on-site props, film-related decorations, and film settings at HWS to some degree can lower tourists' disappointment, as they can work to reduce the differences between the film locations and the fictional portrayals of them.

The second function of these film-related objects represented in the studios that I realised based on my observations of other on-site tourists is to work as memorabilia of people's journeys. In some film locations, I observed that a number of tourists took photos of themselves with the on-site staged photos, posters, and film characters' cardboard cutouts. During my second journey to 'The Palace of Emperor Qin' film studio in 2019, I found a billboard of the television drama *The Untamed* (2019) with a staged photo that captures the two protagonists and clearly notes 'Here is the shooting location of *The Untamed*' (Figure 7.3). A Chinese female tourist took photos of herself next to this billboard and explained this behaviour to her fellows — 'it is another way for me to take photos with my favourite actor, as I cannot get the opportunity to do it with the real person, and the photo can prove that I have been here' (translated from Chinese to English by Xin Cui). This conforms to Beeton's viewpoint (2016, 44) that

‘film tourists collect memorabilia of places, actors and characters, taking them home along with stories of fame that raise them up in the view of their peers’. Moreover, MacCannell (1976) suggests to adopt the term ‘marker’ to mean information about a site and proposes a classification of ‘on-site markers’ and ‘off-site markers’, which respectively refer to information that found at its site, and that offers explanations about the sites (Wassler and McKercher 2016), and information that is separated from its sights, and that stimulates interest in the site or act as effigies of a site, frequently kept as memorabilia to create a direct link to a personal past experience (Wassler and McKercher 2016). Based on this, it can be seen that HWS uses on-site markers, such as staged photos, posters, characters’ cardboard cutouts, and billboards, to show the filming history and stories of the locations and settings, and provides the off-site markers to encourage tourists to collect memorabilia of these locations and settings and create links to their personal experiences through, for instance, taking photos of these markers.



Figure 7. 3: Billboard of the television drama *The Untamed* at HWS (©Xin Cui 2019).

Even though media crews and tourists share the spaces at HWS, tourists cannot always meet real film celebrities at film location sites, but they are still able to build and maintain connections with film celebrities through taking part in on-site activities, such as taking photos of the locations. Regarding my experiences at HWS, at each location, tourists can follow local tour guides and film-site guideposts to visit the filming sites, with introductions to famous film locations and relevant stories behind the scenes of film celebrities and their media works. Hence, it was not difficult to discover the film locations where my favourite film celebrities had worked. In some of the film studios, such as ‘The Palace of Emperor Qin’ film studio, HWS retains the set, backdrops, and props of some famous and popular screen media works and exhibits them with film-site plaques in specific areas for tourists and fans to take photos (Figure 7.4). During the tours to the ‘Palace of Ming and Qing Dynasties’ film studio and ‘The Palace of Emperor Qin’ film studio, I found the film locations of one of my favourite actress Li Sun’s television works, including *Empresses in the Palace* (Xiaolong Zheng 2011) and *The Legend of Miyue* (Xiaolong Zheng 2015), and I asked my travel companion to take photos of me with the locations in the images. As Roesch (2009, 159) expounds, taking photos in film locations can be understood as “shot re-recreation” behaviour, suggesting people place themselves in the frame to re-create and represent the film characters’ positions. Indeed, for me, the connection with the celebrity Li Sun was built through the process of shot-re-creation since we physically experienced something similar in the same place.



Figure 7. 4: A site plaque and props of the television work *The Legend of Miyue* at ‘The Palace of Emperor Qin’ film studio (©Xin Cui 2019).

Moreover, in some film studios, such as the ‘Palace of Ming and Qing Dynasties’ film studio, tourists can hire and dress in film characters’ costumes to visit the whole studio, search for the film settings which were represented in media works, and take photos within the film locations (Figure 7.5). In this case, dressing up in film characters’ costumes and taking photos within the locations can be seen as a way for them to collect memorabilia of the film elements in the film studios.



Figure 7. 5: A costume rental shop at HWS (©Xin Cui 2019).

The third function of these film elements is to emphasise the connections between the film works made at HWS and the studios' locations and settings. The photos, posters, props and settings represented and staged for tourists to take photos at the destination to some extent highlight the objective authenticity of the film locations, i.e., the places and settings tourists see and experience are the real filming sites of the screen media works.

Turning back to discussions regarding the ways Hengdian represents the film elements, secondly, functioning as an industrial film studio theme park, HWS also presents the actual on-going work of film and television productions and media crews. Tourists at HWS can experience 'authentic' film industrial tourism and gaze at the real filming process of film and television productions on site, highlighting the authenticity of the industrial elements at an off-location film-related tourism destination. Such an advantage to a large degree resulted from HWS' operation mode, as media crews and on-site tourists share the same space. In my first journey to HWS in 2018, I was fortunate to get the chance to observe the on-going work of a media crew (Figure 7.6)

in the 'Qing Ming Shang He Tu' film studio. Although tourists at HWS have relatively high freedom to go sightseeing, wander around the film locations, and observe the crews and film celebrities working at the filming locations, travel is still limited by the filming activities through fencing off the filming areas with security to prevent tourists' access. Beeton (2016, 225-226) states that one of the core tourist activities in industrial film studio theme parks is to visit the backstage areas of filmmaking. Observing the ongoing works of media productions helped satisfy tourists' curiosity about what it was like to film a scene. In my journey, based on my observations, a number of on-site tourists were happy to stand behind the fence, observe and take photos of the crews and actors. The media productions at work functioned as a kind of 'dynamic' film setting or film-related touristic product that tourists could serendipitously or intentionally encounter, observe, and take photos in their travel routines. In some studios, fans and tourists were able to obtain information about the on-site media crews and film celebrities and find the filming places and the celebrities at work by following their instructions. Moreover, film celebrities sometimes walked over to the tourist areas to have short conversations with their fans during breaks in filming. It follows that tourists and fans can encounter film celebrities at work or off work at HWS.



Figure 7. 6: A media crew at work in a film setting at HWS (©Xin Cui 2018).

Compared with other areas in the town, tourism sites at HWS provide tourists opportunities to be physically close to the back areas of the studios, which can be seen as the ‘back stages’ (Goffman 1956) of film and television productions. However, as noted in Chapter 2, the so-called ‘back areas’ of tourism are essentially staged in advance by the destination (MacCannell 1973), and tourists still are not able to access the ‘real’ back areas, for example, the filming areas and media crews’ preparation areas. It means at HWS, there are several layers of back areas, such as staged back areas with full tourist access, staged back areas with limited tourist access, and deep back areas with no tourist activity or access. This will be further discussed in Chapter 8.

The interactions between fans and celebrities at HWS also include on-site temporary events, such as celebrities’ live performances, in which tourists and fans can watch the performances and interact with the celebrities, such as taking photos with them. During my first and second journeys to Hengdian, I could always see that HWS released and updated the information about film celebrities’ on-site events and advertised the events around the tourist areas at the destination. Therefore, tourists and

fans were able to learn the news of certain film celebrities' live performances in advance. These events can be understood as both fan activities and tourist activities. They are held in the touristic areas at HWS, targeting both general tourists, who might encounter the events and celebrities and participate in the activities serendipitously, and celebrity fans, who actively plan to attend these events. Therefore, the case of Hengdian suggests the overlaps between film-related tourism studies and fandom studies, supporting the viewpoint of Reijnders (2011) that the phenomenon of film-related tourism signifies the interdisciplinarity of research among different studies (see Chapter 2), which will be further discussed in Chapter 9.

Thirdly, tourists were able to watch a number of live stage performance shows in different film studios and tourism attractions, which are performed for free daily at regular times and combine Chinese traditional culture and historical stories with various film techniques. In each studio, the performance times and locations are displayed in different areas, such as the entrance and tourist rest areas, and thus tourists are able to plan their travel times and routines inside the tourism area based on the performance times and locations.

In 2018, when I visited the 'Palace of Ming and Qing Dynasties' film studio, I also watched the live stage show 'A Secret Story Happened in Qing Court' (see Chapter 6 for more information about this show), which follows the theme and style of the studio to show the performance. The performance theatre has about 500 seats in the auditorium, and tourists are not allocated a specific seat but on a first-come-first-served basis. Thus, queues were already forming outside the theatre at least 30 minutes prior to the start of the performance, because some tourists desired to have a better location to watch the performance. These live performances are to some degree indeed film-friendly to a group of tourists whose travel motivations are not largely in relation to film and television works or film celebrities. When I talked with some tourists about their travel experiences at the theatre auditorium before and after the performances, one of the tourists stated 'the live theatre stage performances with film elements were fantastic and exceeded my expectations'. Moreover, it became one of the most anticipated on-



site touristic activities they desired to participate in at different film studios, as they expressed ‘we are actually not interested too much in the film and television works made in Hengdian, and the journey was organised by our company manager as a kind of “work bonus” to have a voluntary and relaxing holiday, but we really like watching these film-themed performances’. In this guise, watching the theatre performances was an important on-site film-related tourism activity, in which film-related stories and Chinese traditional cultural and historic stories were represented harmoniously.

Finally, tourists at HWS were also able to visit the film-related tourism attractions not specifically relevant to any screen media works, for instance, the film museum and film-themed souvenir shop. During the journey to the ‘Guangzhou Street · Hong Kong Street’ film studio in 2019, I visited the ‘China Film Projector Museum’. This is a two-story building with similar architectural styles to the film settings in the studio, and introduces the development history of the film projector and exhibits a number of vintage and classic film projectors (Figure 7.7). Through combining a variety of film elements and lighting, sounding, and visual techniques, the museum invites tourists to be immersed within the film-themed environment. Zhang (2017) suggests that the film museum at HWS enriches tourists’ on-site tourism activities and provides them with additional opportunities to understand film culture and history. Moreover, in each of the film studios and tourism attractions, tourists are also able to visit one or several film-themed souvenir shops, which sell spin-offs of famous film and television productions made in the studios. Interestingly, at most of the film studios and tourism attractions at HWS, at least one souvenir shop is allocated along the only route to the exit, resulting in that these film souvenir shops become the must-see film-related sites that every tourist inevitably visits in their film journeys. From this, it can be seen why the term ‘film-related tourism’ is more suitable to describe this cultural phenomenon in Hengdian, as it is able to not only highlight the connection between the screen media works made and the locations, but more importantly suggests the multiplicity and diversity of the on-site film-related activities, themes, film culture, and the film-related environments and atmospheres at the destination.



Figure 7. 7: The China Film Projector Museum at HWS (©Xin Cui 2019).

My journeys to Hengdian also revealed a series of challenges and risks that the town has faced in developing its tourism industries. There is a great divergence in the numbers of tourists during the tourism and off-tourism seasons, which were largely influenced by the diverse climates in the different seasons. During my first journey to Hengdian in 2018, encountering the Worker's Day Holiday in China (29 April to 1 May), a period when the weather is always sunny with the outdoor temperature between 20-25 degrees Celsius, tourists crowded in and around the tourism sites, especially inside HWS. During my second journey to Hengdian between early to mid-August in 2019, when the town is in a period of intense heat and the outdoor temperature reaches above 35 degrees Celsius during the daytime, there were very few tourists at HWS. I was struck by the low tourist numbers at that time when I visited the 'New Yuanmingyuan' film studio, where there were often no more than 20 tourists in the outdoor environment

and no more than 10 tourists in the indoor rooms and stage theatres. Therefore, overall, there was a dramatic drop in tourist numbers during the off-tourism season.

The above touristic activities and observations in Hengdian show what a tourist can experience at the destination from my perspective and point of view. The findings are important as they demonstrated an independent tourist's real physical activities and actions and psychological thoughts and emotions in Hengdian in 2018 and 2019. All of the touristic activities and events that I participated in and observed and the touristic products I consumed to a large degree depended on the travel routines and periods I chose myself and were influenced by a series of tourism-related factors, such as weather and climate. In order to show a relatively holistic picture of tourists' travel motivations and on-site activities, after these two field visits in Hengdian, I conducted an online questionnaire from 10 April to 12 April 2020 and online interviews from 12 to 15 April 2020 with other tourists who had visited Hengdian previously.

My ethnographic experiences as a tourist in Hengdian in 2018 and 2019 were productive and helped inform the design of the online questionnaire questions and interview questions and the collection of data from other tourists. This is because my findings from these two ethnographic field trips demonstrated a range of Hengdian's film-related tourism contents and characteristics of on-site tourists. These included:

- (1) Hengdian and HWS provide many on-site film-themed and film-related touristic activities, events, and services as well as film-friendly tourism facilities. These are important components and elements in Hengdian's place images and identities.
- (2) Beyond film-related tourism, tourists can also experience other forms of cultural tourism at HWS, such as cultural heritage tourism and entertainment and leisure tourism.
- (3) There are various types of on-site tourists, who have different travel motivations and on-site travel experiences. Different tourists participate in different activities and events and consume different tourism products.

- (4) Tourists may have few opportunities to interact with local residents during their journey and have little access to the town's non-film-related culture, history, and information, if their travel routines are concentrated in and around HWS.

In this regard, not only can the data and results of the online questionnaire and interviews provide different perspectives on tourists' travel experiences in Hengdian, but they can also complement the data and findings collected from my ethnographic field visits at the destination. I detail the findings of the questionnaire and interviews below.

## 7.2. Tourists' cultural journeys in Hengdian

This section is going to discuss other tourists' travel experiences in Hengdian through demonstrating and analysing parts of the results and data collected from the online questionnaire and online interviews, conducted with groups of participants who had visited Hengdian previously and agreed to share their experiences. The aim of this section is to show a broad range of tourists' cultural journeys in Hengdian and reflect on the characteristics of Hengdian's cultural tourism, including film-related tourism and cultural heritage tourism, as well as the relationship between the development of the tourism industries and the representations of the town's place images, identities and history.

### *7.2.1. Results of the online questionnaire: comprehensive statistics of tourists' travel experiences*

In terms of the online questionnaire, as noted in Chapter 4, it was conducted with 316 online participants who had previously visited Hengdian as tourists. The basic information about these 316 participants (Questions 1 to 8) is presented below.

- (1) 82 of them were male and 234 of them were female; 309 participants were domestic tourists and 7 participants were international tourists.

- (2) Most tourists were relatively young, aging from 18-25 (163) and 26-40 (125); and most participants of this questionnaire were well-educated, having studied to university level (115) or college (110).
- (3) Most tourists preferred to take the self-organised tour to visit Hengdian in their own travel routines (229), while there was a relatively small group of tourists who chose to join a package/group tour (81), in which the travel routine and touristic activities were organised and designed by travel agencies or companies, and 6 participants chose the option ‘other’ in this question about their tourism types.
- (4) 221 of the 316 participants stated that Hengdian was their only or main travel destination in their journey, and 95 of 316 participants expressed that they had visited other film-related sites before.

The whole questionnaire can be checked in Appendix 3.7 section.

#### 7.2.1.1. Tourists’ pre-trip motivations

In order to understand other tourists’ travel motivations from different angles, the questions were designed according to Dann’s ‘pull’ and ‘push’ motivational factor framework (1977) (see Chapter 2) to understand what tangible features at the destination (‘pull’ factors) and what internal desires attracted them (‘push’ factors) to visit Hengdian. To ensure that participants understood the meanings of each question, in my questionnaire, questions were simplified as ‘Which touristic elements attract you to visit Hengdian? [Question 9]’ and ‘What are the main reasons for you to visit Hengdian? [Question 10]’. The questions provide a series of detailed and activity-based choices for helping participants determine their travel motivations, considering that people can be motivated by multiple factors to visit a tourism destination (Dann 1977; Macionis 2004).

For Question 9 (Q9), ‘Which touristic elements attract you to visit Hengdian?’ (See Appendix 3.7), the options were based on the tangible touristic features of Hengdian known from my previous visits to the town and by reference to relevant

resources, such as Hengdian Group’s Corporate Social Responsibility Report (2017) (see Chapters 3 and 6). Based on the 316 useable answers to this question, the numbers of participants who selected certain options are shown in Figure 7.8. According to Figure 7.8, the top three answers were in turn: ‘A (207)’, ‘C (183)’, and ‘B (175)’. From this we can see that Hengdian’s favourable geographical location and convenient transportation to a large degree were the important prerequisites to attract people from different places to visit.

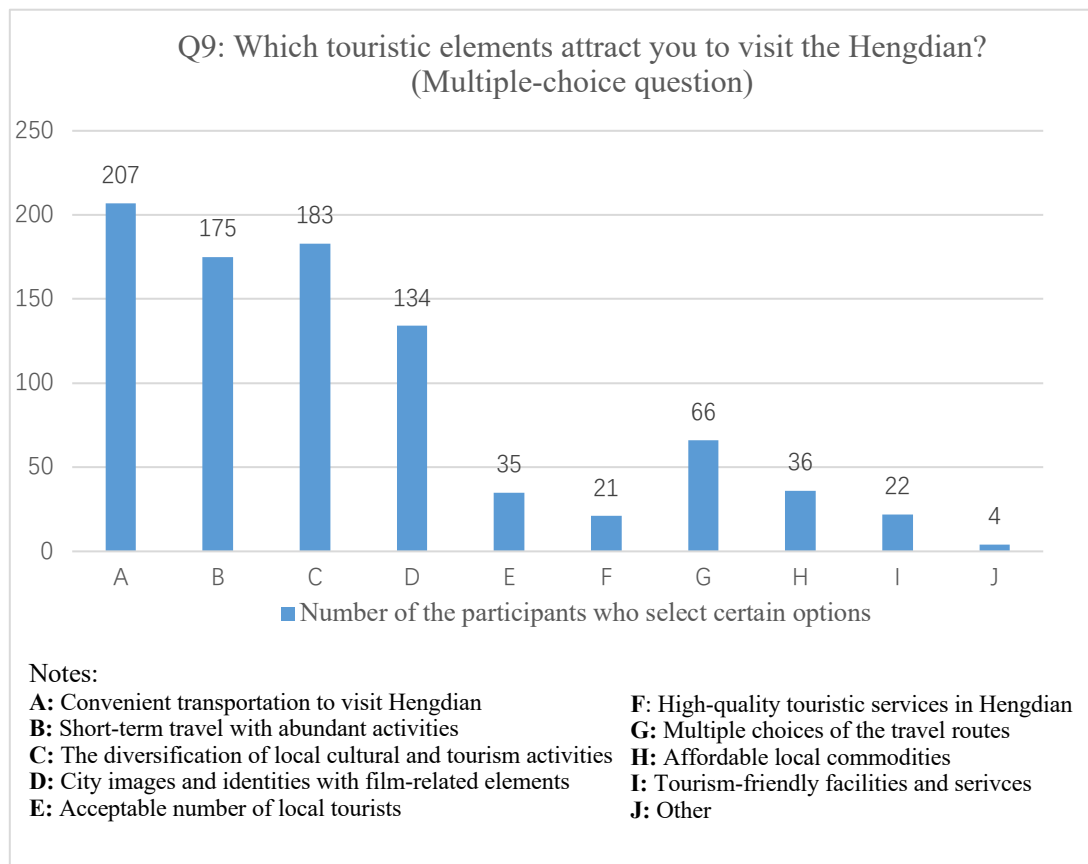


Figure 7. 8: Results of ‘pull’ motivational factors attracting tourists to visit Hengdian. Source: Xin Cui.

The cultural and tourism industries enrich the town’s touristic elements as well as the relevant touristic facilities and services, as 183 of 316 participants were motivated by the diversification of Hengdian’s cultural industries and tourism activities (Option C). Meanwhile, 175 of 316 participants thought that short-term travel with abundant touristic activities in Hengdian was the key attractive factor pulling them to visit the destination. These can all indicate that more than half of these participants had a general or specific familiarity with Hengdian’s film and television industries and/or cultural

tourism industries and had travel plans before visiting Hengdian, suggesting the popularity of the town's cultural industries and tourism industries and the success of the town's promotion of its tourism attractions and products. The diversified on-site touristic activities also make Hengdian special and competitive as an off-location film-related tourism destination, which indicates the diversity and richness of these tourists' on-site activities. In addition to the top three tangible features of the destination, the fourth-placed answer 'D (134)' in Figure 7.8 is also worth noting. Hengdian has created and managed multiple town images and identities. Not only do these emphasise the local touristic elements, such as film-related, entertainment and industrial elements, but they also introduce and indicate the diversified local touristic attractions. To some extent, for tourists, the town's multiple place images and identities strengthen their imagination of Hengdian's various possible tangible touristic facilities, products, and services as well as reduce their concerns about the simplification of local touristic activities.

For Question 10 (Q10), 'What are the main reasons (travel interests and travel purposes) for you to visit Hengdian?' (See Appendix 3.7 to refer to the questionnaire sheet and data). The design of these options was largely based on previous literature on tourists' intrinsic intangible, physiological, and psychological travel desires and needs in relation to the film-related sites (e.g., Riley and van Doren 1992; Kozak 2000; Macionis 2004; Singh and Best 2004; Macionis and Sparks 2009; Oviedo-Garcia et al. 2014; Meng and Tung 2016) (see Chapter 2). Motivations might not be easily formulated or stated, but individuals are usually aware or conscious of their travel plans (Macionis 2004, 88). Thus, when designing the options, I tried to link tourists' potential travel desires with possible on-site touristic activities in order to simplify and transfer the abstract and intangible motivational factors into potential on-site touristic actions and activities. Moreover, my ethnographic field visits in Hengdian in 2018 and 2019 also laid the foundation and provided inspiration for the design of this question. 316 participants' answers to this question are shown in Figure 7.9, which also illustrates the numbers of the participants who selected certain answers/options.

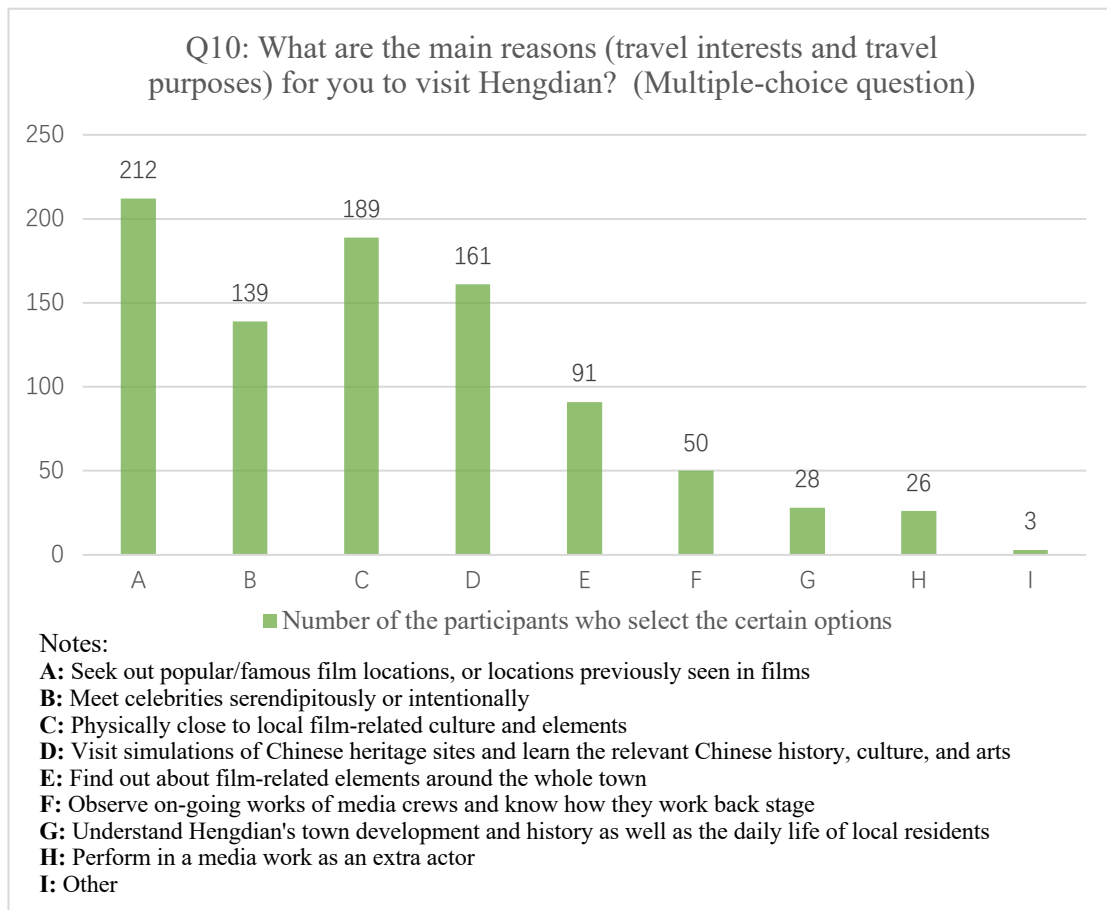


Figure 7. 9: Results of 'push' motivational factors attracting tourists to visit Hengdian. Source: Xin Cui.

According to Figure 7.9, the top three answers of Q10 were successively: 'A (212)', 'C (189), and 'D (161)'. The top two travel purposes and interests (A & C) in essence can be explained as the desire to relive an experience or emotion, the curiosity about novelty, the desire to be educated, and the quest for authenticity (Singh and Best 2004; Beeton 2005; Frost 2006; Chan 2007; Bolan and William 2008; Macionis and Sparks 2009; Beeton 2010; Buchmann 2010) as well as pilgrimage, fantasy, and self-actualisation (Macionis, 2004), which are defined by previous film-related tourism research and literature as push motivational factors.

Meanwhile, as the third-highest response, option D also indicates the diversity of tourists' travel desires and needs to visit Hengdian and HWS. According to Figure 7.9, 161 of 316 tourists were attracted by the local cultural heritage elements at HWS, which are represented via the simulated Chinese heritage and historical buildings, streets, gardens, and cultural-themed decorations and furniture. From this it can be seen in



Hengdian and HWS that tourists' travel interests are not limited to film-related elements but also extend to cultural heritage elements. Functioning as both film-related tourism sites and cultural heritage tourism sites, attractions in Hengdian can meet tourists' needs to be close to the film and television industries and cultural heritage industry. Education here can be regarded as another intangible travel motivation for tourists to experience and learn Chinese culture, history and architectural heritage.

Combining the data and results in Figure 7.8 and Figure 7.9, particularly the top four answers in each question (over 100 participants who selected certain options), it can be seen that a number of tourists were familiar with Hengdian's touristic features, activities, services, and events before their journeys. This also conforms to the result of Question 11 (Q11), 'Before the travel, were you familiar with Hengdian's cultural and tourism industries', with the answer options: A. Familiar; B. Neutral; C. Unfamiliar. In terms of the results of Q11, about 47.2% of participants considered that before travelling to Hengdian, they were familiar with the local cultural industries, 36.4% of participants were neutral, and only 16.5% of participants were unfamiliar with them. This implies the powerful influence and high tourism awareness of the film and television industries and film-related tourism in Hengdian.

Familiarity with the cultural elements in Hengdian works as an interface that stimulates domestic tourists' interest in exploring, understanding, and appreciating touristic scenes and settings (Meng and Tung 2016, 443). Hence, the high familiarity of the tourists with Hengdian's cultural and tourism industries indicates the well-publicised and promotional marketing strategies of these two industries and the deep influences of the film and television industries and the film-related tourism industry on the town's representations of its place images and identities. The result of Question 12 (Q12), the follow-up question of Q11, i.e., 'If you selected A and B in Q11, where did you obtain the information and knowledge about Hengdian', also shows the common marketing platforms of Hengdian to advertise its cultural industries to the public and the proportions of people's uses of these platforms to obtain information about Hengdian. As Figure 7.10 shows, the most common platform where people obtained

information about Hengdian was promotional social media (79.2%), confirming the viewpoint that with the rapid development of new media and patterns of information dissemination since the 2000s, tourists can earlier obtain tourism-related information for designing their travel routes and choose activities (Liu and Liu 2004; Zhang and Ryan 2018). It follows that, as a tourism destination, Hengdian utilises different promotional social media to introduce and demonstrate the basic conditions and features of its cultural industries and tourism-related activities. Tourists also prefer to use social media to get information about Hengdian. As Figure 7.10 shows, combining both online and offline platforms, such as travel agencies and advertising, Hengdian’s town marketing and branding campaigns cover multiple spaces, channels, and tools.

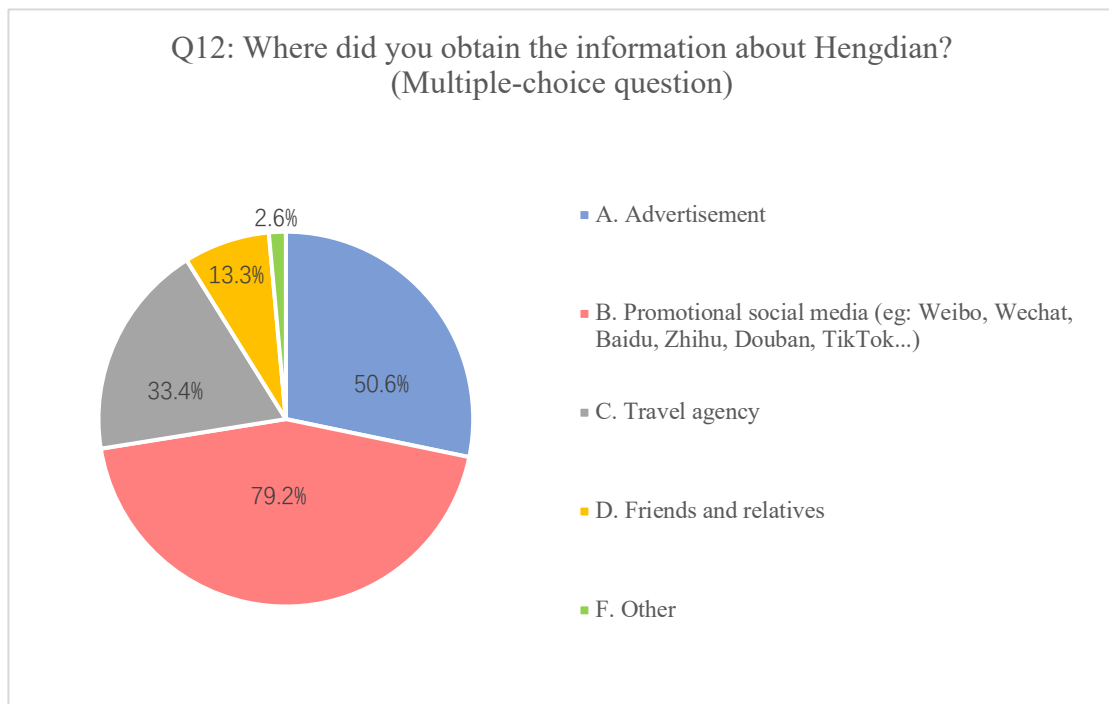


Figure 7. 10: Results of the different platforms people use to obtain information about Hengdian. Source: Xin Cui

In addition to showing tourists’ travel interests and desires, the above discussion about tourists’ travel motivations reflects tourists’ pre-trip understandings and interpretations of the town’s tourism activities and the town’s place images, identities and history. It indicates the power of on-site film-related elements in motivating tourists to visit the destination. The various travel motivations also indicate that tourists’ film journeys to Hengdian are not necessarily induced by one or more film and televisions

works made in Hengdian or on-site filming activities of media productions, but motivated by different on-site touristic activities, products, events, services, and facilities and they may then have diversified and rich travel experiences.

#### 7.2.1.2. Tourists' on-site experiences

In order to understand tourists' key on-site activities, the design of Question 13 (Q13), 'During your travel tour in Hengdian, what were your main tourist activities?' (See Appendix 3.7 to refer to the questionnaire question sheet and data) is to investigate what touristic activities and events tourists experience most in Hengdian. Participants were permitted to select up to three answers to this question, and the data and results are shown in Figure 7.11.

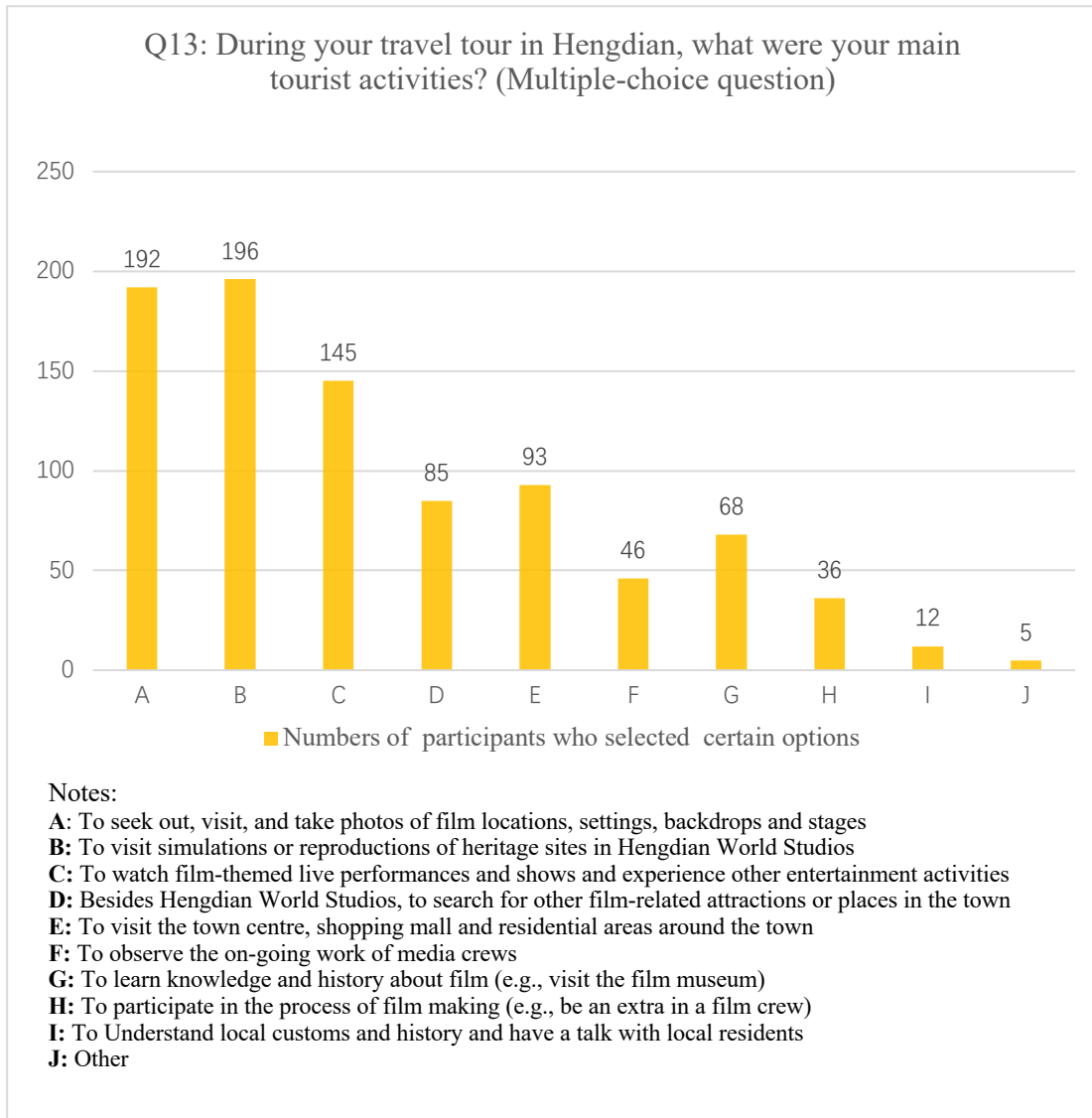


Figure 7. 11: Results of tourists' main on-site activities in Hengdian. Source: Xin Cui.

As Figure 7.11 shows, the top three tourist activities in Hengdian in order from top to bottom are: 'B (196)', 'A (192)', and 'C (145)'. This generally illustrates that tourists' main on-site activities in Hengdian are indeed strongly related to film-related tourism and cultural heritage tourism. The figure shows that 196 of 316 participants visited simulations or reproductions of Chinese heritage sites in WHS, suggesting that cultural heritage tourism plays an important role in these tourists' on-site experiences and the co-existence of film-related tourism and cultural heritage tourism. The result here is also consistent with previous research regarding the interrelation between film elements and cultural heritage elements at a tourism site (see Chapter 3). Therefore, this

group of tourists participated in and consumed the touristic activities, products, events and services of more than one form of tourism in Hengdian.

Based on the results in Figure 7.11, one of the most common and popular touristic activities was to seek out and visit the film locations (Option A), on the one hand reflecting the enchantment and attractiveness of these locations to film tourists, and on the other hand suggesting that the locations at HWS were easy to find. Also, screen media works were a powerful inducement for film tours in Hengdian, suggesting an emotional involvement and linkage between media works and their locations as well as similarities with the on-location film-related touristic activities, such as those that relate to Liverpool in the UK (see Chapter 5). In this regard, both Liverpool and Hengdian cases indicate a deep connection between filming activities and film-related touristic activities at one location. For tourists who were induced by film-related works to join the film tours in Hengdian, when they arrived at the destination, visiting the film locations was one of the must-do touristic activities. This will be further discussed in the next section.

What makes off-location film-related tourism different from on-location film-related tourism and the case of Hengdian different from the case of Liverpool is the diversity and variety of on-site film-related touristic activities. According to Figure 7.11, the other on-site activities undertaken by tourists in Hengdian in order from higher to lower were: E (93), D (85), G (68), F (46), H (36), I (12), and J (5). The figure demonstrates that tourists' film-related activities in Hengdian were abundant and relevant to different aspects of film-related tourism, which basically conform to the data and results about tourists' pre-trip motivations and plans regarding their on-site travel experiences. Specifically, in this figure, tourists participated in different types of film-related touristic activities and consumed different kinds of tourism products and tourism-related services (Options A, C, D, F, and H), and the numbers of people who participated in these activities in fact were also different. Taking the on-site film-related live performances as an example (Option C), according to Figure 7.11, 145 of 316 participants expressed that they watched film-themed live performances and

experienced other entertainment activities in Hengdian. As a result, rather than focusing on the connections of the media productions, or filming activities with the destination, Hengdian also provides other film-related touristic activities, products, and events to different types of tourists, and regardless of whether they are specific film tourists or serendipitous film tourists, they can experience film-related tourism to different degrees. This could result from the attributes and features of off-location film tourism sites, the manmade and constructed settings and buildings for filmmaking and tourists' travels (Beeton 2005, 210), which enable the destination to design more film-related touristic activities and services and organise constantly-updating, temporary, or long-lasting facilities, activities, and services.

Figure 7.11 also reflects another note-worthy and concerning issue in Hengdian. Only 12 of 316 participants stated that they tried to understand the local customs and history as well as residents' daily lives and lifestyles. This suggests that tourists' on-site activities in Hengdian rely largely on film, cultural, and entertainments elements, with only a small group of participants were interested in the town's alternative place images, identities and history, for example, the town's achievement in producing silk products or magnetic products (see Chapter 6). In addition, only 93 of 316 participants experienced film-unrelated activities and services in Hengdian. This indicates the high significance of film-related tourism in people's journeys to the town. However, it also implies tourists' low attention to film-unrelated elements and the low levels of interest in film-unrelated activities in Hengdian, possibly resulting from the lack of representations and awareness of the town's complete and 'authentic' images, identities and history, or tourists' intentional or unintentional neglect of them.

### *7.2.2. Data of online interviews: close understandings of other tourists' travel experiences*

For deeply and elaborately looking into tourists' travel experiences in Hengdian, online semi-structured interview techniques were applied in this research with a group of tourists who had previously visited the destination. This section will only demonstrate a selection of the interview contents covering tourists' travel motivations

and on-site experiences in Hengdian. Tourists' viewpoints and reflections on their journeys and on the influences of film-related tourism on the destination will be shown in Chapter 8. As noted in Chapter 4, following the policy of anonymity, each of the participants in this section was given a pseudonym as 'Participant 1, 2, 3...10'.

#### 7.2.2.1. Tourists' pre-trip motivations

Based on the participants' responses about their travel interests and motivations, it can be seen that tourists are motivated by various internal travel desires and attracted by multiple tangible touristic features. Namely, tourists have diverse travel motivations and potential on-site activities, reflecting the diversity of tourist types as well as the richness of touristic activities and elements at the destination.

Motivated by a curiosity about film-related tourism at the destination, Participant 1 (P1, she/her) in the interview explained:

The key purpose for my travel to Hengdian was to experience film and television tourism [term used by the participant], a new and emerging tourism type in China, which is quite different from natural tourism. Rather than mainly having attractions that demand a lot of energy, such as climbing mountains and crossing rivers, film and television tourism in Hengdian seems to emphasise entertainment and allow tourists to be relaxed physically and emotionally. I thought there would be so many film-related activities and facilities in Hengdian for tourists to experience. I am a resident of Dongyang City, so the town's great geographic location, convenient transportation, safe environment, and positive destination images also attracted me to visit Hengdian (Participant 1, online interview via Weibo, translated from Chinese to English, 2020).

P1's descriptions of her travel motivations can be explained from an academic perspective by applying Dann's (1977) 'pull' and 'push' motivational factors. Her desires to experience a sense of novelty in Hengdian can be seen as the main push motivational factor. As Meng and Tung (2016, 436) state, tourists could be attracted to visit a film-related destination for imaginary or unfamiliar settings and activities that

do not exist or are not easily accessible in their everyday lives. Tourists' curiosity about and lack of familiarity with film-related tourism and its relevant touristic activities are strong internal driving forces pushing them to visit Hengdian. Meanwhile, local tangible touristic features, such as film location sites, media crews, celebrities, film-related facilities, and touristic infrastructure, are attractive external driving forces pulling tourists to visit the destination. Here, the participant indicated the distinctiveness of film-related tourism from other types of tourism, such as nature tourism. It follows that film-related tourism itself for some tourists is a motivational factor, a new tourism type embodying a sense of high entertainment, relaxation, and leisureliness.

In addition to P1, Participant 2 (P2, she/her) also expressed that her travel interests were only in relation to film-related tourism and on-site film-related activities.

Film-related products and activities in Hengdian for me were the unique travel motivation. I am interested in film works, stories, culture and industry, so what attracted me most was the on-site film productions and media crews, and I was also curious about how a media crew films a sequence and scene at the destination. I was also willing to actively search out the film crews in the studios and figure out how actors/actresses work. I thought film tourism [term used by the participant] in Hengdian could provide a chance for me to have a close encounter with film celebrities (Participant 2, online interview via Weibo, translated from Chinese to English, 2020).

This reveals that some tourists prefer to experience more than one form of tourism but other tourists only desire to experience film-related tourism at the destination.

Similar to my ethnographic experiences and participant observations at the destination as well as the results from the online questionnaire, some of the tourists were interested in more than one tourism type at the destination, and film-related tourism was only one of them. Attracted by local film elements and cultural heritage elements, Participant 3 (P3, she/her) stated in the interview:



I have watched a lot of film works featured in Hengdian and I thought I was quite familiar with the local film locations and landscapes, so before traveling, I really looked forward to seeing the real places and comparing them with the media places in person. Beyond that, the buildings, streets, and gardens represented in some media works are as spectacular and plausible as the real heritage sites, so I wanted to visit the destination to have a look at the so-called heritage elements in person (Participant 3, online interview via Weibo, translated from Chinese to English, 2020).

It can be seen that the popularity of screen media works can lead to the emergence and co-existence of both film-related tourism and cultural heritage tourism in Hengdian. Namely, some of the sites and attractions at HWS simultaneously function as film settings, film-related tourism sites, and cultural heritage tourism sites. As a result of the various touristic elements at the destination, tourists' travel interests and motivations are not limited to film-related tourism but are also relevant to other types of tourism. It follows that film, cultural heritage, and other touristic elements at the destination can be regarded as different motivational factors for tourists, and they can also work together to demonstrate the characteristics of Hengdian's cultural tourism. However, not all tourists in Hengdian were specifically attracted by the local film-related elements. Participant 4's journey (P4, he/his) to Hengdian can be seen as an exceptional case, and in the interview, he stated:

In fact, I accompanied my girlfriend to visit Hengdian, but I was not familiar with any media works featured there, so I have little interest in the local film locations. What attracted me most at the destination could be the local cultural elements and the cultural customs. I also wanted to visit the simulated heritage sites at HWS to figure out how these buildings, rooms and streets were designed and built for the verisimilitude, and to experience the amusement facilities and, entertaining performances. Even so, I thought I might get an opportunity to encounter an on-site media crew and take photos with

celebrities or get autographs from celebrities (P4, online interview via Weibo, translated from Chinese to English, 2020).

The diverse tourism types and the rich choices of touristic activities could attract different types of tourists to visit the destination (this will be further discussed in Chapter 9). It further indicates that at a film-related tourism site, not all tourists are mainly motivated by film-related ‘pull’ or ‘push’ factors or interested in local film culture and film-related tourism, and film-related elements are only one of the components in the town’s place images and identities. This thus requires the destination to create multiple film-related elements and other attractive touristic elements in its place images and identities in order to attract different types of tourists.

#### 7.2.2.2. Other tourists’ on-site experiences in Hengdian

Similar to the design of the online questionnaire, some questions in the interviews were designed for understanding participants’ touristic activities in Hengdian, aiming to see how the destination develops and manages its film-related tourism and other forms of tourism as well as what tourists can experience in their cultural journeys at the destination. The tourism sites and attractions are accessible to tourists, and operate independently with specific entrances, exits, and ticket offices, so tourists can visit some or all of these sites in accordance with their personal preferences and needs. Also, tourists may visit the other attractions outside the studios depending on their travel interests and plans.

P3 can be seen as an enthusiastic film tourist in Hengdian who spent 9 days at the destination and visited 9 tourist attractions, if considering the suggested and frequent travel length for most tourists in Hengdian is 2-3 days (Ctrip n.d.). When talking about the travel activities, P3 noted in the interview:

I believe I have visited both popular and unpopular touristic attractions in Hengdian and experienced a lot of film and television tourism elements in different sites. In some of the studios, I found a range of famous and popular film location sites which have been featured in my favourite film celebrities’

film and television works. It was not hard to find these film locations and sometimes I encountered the locations by accident when I just walked through the travel routes. I also brought four imitated film-character costumes and wore them in different sites for taking photos at the locations. In that environment, the plausible locations and the costumes led me to feel that I was the character in the film stories and could travel to past eras (Participant 3, online interview via Weibo, translated from Chinese to English, 2020).

P3's film journeys and on-site experiences in Hengdian can be explained by Reijnders' (2011) concept of 'places of imagination' in media tourism studies, which serve as material-symbolic references to a common imaginary world, and are explained by his viewpoints of the modes that make the intangible tangible in tourists' media journeys. According to Reijnders (2011, 106), media tourism can be understood as the act of visiting locations which are connected with popular narratives. Based on this, the media sites and locations can be seen as places of imagination, created and produced by artists, such as film directors, who are inspired by their knowledge and experience of existing physical places (Reijnders 2011, 17-18). As noted in Chapter 2, media tourism is one aspect of a circular process (Figure 2.1), and tourists and fans use the imagination as the starting point in search of physical references to imaginary places (op. cit.). In addition, Reijnders (2011, 106-109) suggests that the act of making tangible a piece of the imagination takes, in practice, two forms, including the rational mode and the emotional-intuitive mode. In terms of the rational mode, this concerns a rational search for the 'truth' behind a story and involves a rational structure of detection and investigation, in which reality and imagination are brought face to face (2011, 106-107). Hence, P3's act of comparing reality and the imagination in her journey applies the rational mode to make the intangible tangible. In terms of the emotional-intuitive mode, this concerns a more emotional, intuitive search for bodily proximity, and tourists and fans desire to become themselves of the world of the imagination and experience the imaginary world in person (Reijnders 2011, 107-109). P3's act of dressing up in film-character costumes and taking photos at the film

locations in one frame is to apply the emotional-intuitive mode to make the intangible tangible in Hengdian. As Reijnders (2011, 109) states, sometimes each mode follows the other in tourists' experiences at a destination. Therefore, it can be seen that these two modes were interwoven in P3's journey.

In addition to the touristic activities induced by media works, Participant 5 (P5, she/her) stated that the film-related elements at the destination were ubiquitous, even though she did not intentionally and actively search for them. When talking about her on-site experience in Hengdian, P5 stated:

What impressed me most in Hengdian was the widespread media crews along with the popular actors/actresses throughout the destination. Some of these crews work in one film studio simultaneously but at different location sites, which were fenced off by cordons to keep tourists out, so we could stand outside the sites and observe the on-going works of these crews and actors/actresses. Besides, in each studio, my friends and I also watched the film-themed live performance for free, and for me, these performances could be regarded as additional film and television elements (Participant 5, online interview via WeChat, translated from Chinese to English, 2020).

Furthermore, other interviewees also mentioned that Hengdian and HWS often represented film-related elements in their settings and decorations, such as film posters and cardboard cut-outs of film characters (Participant 6), and organised a series of film-related one-off events and temporary activities for tourists, such as short-term exhibitions in the film museum and film celebrities' live performances (Participant 2). These observations further confirm the enrichment and ubiquity of the film-related elements in Hengdian, intentionally designed and represented by the destination to make its film-related tourism more appealing and engaging.

In addition to film-related tourism, a number of participants also expressed that they experienced other forms of tourism during their journeys in Hengdian, such as

cultural heritage tourism, since some of the studios and touristic sites have multiple functions. P3 in the conversation about cultural heritage tourism at HWS expressed:

I was always convinced of the cultural heritage elements in the studios and thus I believed that I was located in a place of a past dynasty. Buildings and gardens in different studios represent different kinds of Chinese culture, history, and arts of traditional Chinese architecture and gardens, so we were led to go back to the places in different Chinese past dynasties in a very short space of time. (Participant 3, online interview via Weibo, translated from Chinese to English, 2020).

Indeed, on the one hand, the deep interactions among the film and television industries, film-related tourism industry, and cultural heritage tourism industry in Hengdian indicate that film and other screen media can induce the visits of people to the locations as well as make cultural heritage more accessible in China, as tourists can visit the simulations and replicas of real heritage sites, which are/were located in different cities in China, in a single space and within a short period of time. On the other hand, to a large degree, it makes no sense to separate film-related tourism from cultural heritage tourism in some sites because of the deep connections between film elements and cultural heritage elements in both film and television industries and tourism industries. Based on the interview with P3, it can be seen that tourists actually could be aware of the existence of heterotopias and heterochronies (Foucault 1986) (see Chapter 3) at the destination, although they did not use these terms to describe them. In addition, due to the disruption of spatial order, through visiting different film studios representing different styles of architecture and culture in different Chinese past dynasties, tourists can rapidly experience people's past lives, spanning thousands of years of Chinese history, and in this way, the order of time is also disrupted.

Tourists' diversified travel experiences in Hengdian indicate that film tourists are heterogeneous with different travel interests and on-site experiences, suggesting the significance and value of proposing a film tourist typology to classify different types of film tourists. Furthermore, it can be seen that through designing and providing various

tourism products, Hengdian can attract different types of tourists to visit the tourism sites and satisfy different tourists' travel needs.

Moreover, it can be argued that Hengdian integrates film-related and leisure elements in some touristic attractions and sites. In a discussion about this kind of integration, P3 commented that the multiple touristic elements and services were integrated harmoniously in Hengdian and they collaborated efficiently in leading tourists to indulge in relaxing activities. Speaking of the visit to 'Sunny Spring Valley', P3 explained:

On the fifth day of my trip to Hengdian, my mother and I visited the 'Sunny Spring Valley'. It surprised us so much when we experienced the leisure activities in Hengdian. There were so many touristic activities and services in the attraction in addition to the hot springs, such as the water slides and film costumes for free. I wore several sets of costumes and took pictures with the settings and backdrops representing the historical elements of the Tang dynasty, and it was so interesting to see film and television elements in a hot springs resort. I guess it could be the only hot springs resort in China integrating nature, leisure, film, and historic elements in its environment (Participant 3, online interview via Weibo, translated from Chinese to English, 2020).

For enriching touristic facilities at the destination, Hengdian designs and builds different types of touristic attractions and provides different kinds of touristic services. It can be argued that Hengdian, as a film-related tourism destination, is making concerted efforts to constantly design and develop more film-related elements, facilities, and activities, highlighting the meaning and significance of 'related' in film-related tourism and indicating the determination and ambitions of Hengdian to fully develop its film-related tourism.

In addition to the attractions inside HWS, there are still other touristic sites involving film-related elements around the destination of Hengdian. Participant 4 (P4) in our interview introduced his experience of searching for the restaurants, which are

founded and operated by film celebrities in Hengdian's downtown areas and town centre, and tasting the foods provided by these celebrities' restaurants. For him, this was another way to connect with the celebrities in the film and television industries in his travels to Hengdian and to support his favourite film celebrities by consuming their products. Participant 1 (P1) and Participant 7 (P7) also narrated their experiences purchasing film-related presents and spin-offs in souvenir stores near their hotels and in the town centre. It can be concluded that the film-related touristic sites and activities in Hengdian are wide-ranging, and tourists can also experience different film-related tourism elements, services, and activities throughout the town.

Although the participants in the case of Hengdian do not form a representative sample of the population of all tourists at the destination, the above discussions, based on analyses of the online questionnaire and online interviews, can demonstrate other tourists' pre-trip motivations and on-site activities in their journeys to Hengdian. Moreover, the findings about tourists' travel motivations and on-site activities based on the data collected from the online questionnaire and interviews are also mostly consistent with my own ethnographic experiences in Hengdian, supplementing the discussions of tourists' on-site activities in Hengdian and co-confirming the reliability and accuracy of the data collected by different methods. The results in this section reflect a range of characteristics of Hengdian's film-related tourism, and some of the findings are also consistent with the discussions of my ethnographic experiences in Hengdian in 2018 and 2019. The findings are shown as:

- (1) Tourists can be motivated by various tangible features in Hengdian and intangible desires and interests to visit the destination. Tourists' internal and intangible travel desires and interests are mostly related to specific on-site film-related touristic activities. However, tourists have less knowledge about the town's *non-film-related* and *non-tourism-related* place images, identities, and history.
- (2) The relevance and correspondence of tourists' travel desires/purposes and their actual on-site tourists' activities can be seen. This to some extent

indicates the high degree of tourists' familiarity with Hengdian's dominant touristic products, activities, and events and the success of the town in promoting its *film-related* and *tourism-related* culture, place images, identities, and history.

(3) HWS is the core tourism attraction of most tourists' journeys, and indeed tourists can experience various film-related tourism activities and events at HWS. A group of tourists can experience different forms of cultural tourism at HWS, such as film-related tourism and cultural heritage tourism.

(4) Tourists are interested in visiting other areas in the town (outside HWS) to have more film-related tourism experiences. The film-related tourism areas in Hengdian are not limited to a particular core tourism attraction and site, but the whole town can be regarded as a destination of film-related tourism.

Thus, in my future field visits to Hengdian, the participation in tourism-related activities, the observations of on-site tourists and the destination, and the interactions with on-site people could expand to more areas in the town of Hengdian rather than only at HWS. Through doing this, I would be able to explore how film-related elements are involved and integrated into the town's public and residential areas and how film-related tourism influences the town's overall place images and identities.

### 7.3. Film-related tourism experiences in the whole town in 2020 and 2021

Even though I had visited other areas of Hengdian Town (outside HWS) in 2018 and 2019, my first and second journeys to the destination, and I was aware of the representation of film elements around the town, I did not realise that Hengdian employed the strategy of developing all-for-one film-related tourism. The in-depth knowledge of film-related tourism studies obtained from previous research and literature and the follow-up interview with Zhang (director of the Management Council of 'Hengdian FaTCIEZ') in 2020 suggest me a new perspective for researching Hengdian's film-related tourism, i.e., how the town develops its 'all-for-one film-related tourism' and how it influences the town's representations of its place images,



identities and history. When visiting the town during my third and fourth journeys in 2020 and 2021, I observed how film elements were represented in the public areas of the town and how the town used different resources to develop its all-for-one film-related tourism.

Before discussing Hengdian's 'all-for-one film-related tourism', I will first show my observations of how HWS has updated their film-related tourism through providing more 'immersive' tourism activities and tourism-related services since 2018. During my third visit to Hengdian in October 2020, in which the main purposes of the visit were to conduct a face-to-face interview with Zhang (director of the management council of 'Hengdian FaTCIEZ') and to observe the representations of film elements in the town of Hengdian, I was introduced to a new 'immersive experience' of film-related tourism and related touristic activities and services as well as a new 'night view' and 'neon light show' in the 'Guangzhou Street · Hong Kong Street' film studio. As a result, experiencing the new film-related tourism elements in this film studio that I had visited before became one of my motivations to re-visit HWS.

Following the recommendation of Zhang in the interview in October 2020, I re-visited the 'Guangzhou Street · Hong Kong Street' film studio for the 'immersive film-related touristic experience'. The first time I visited this film studio was in April 2018, whereas the 'immersive' film-related touristic activities and services were provided to tourists in October 2018. These were new film-related tourism elements resulting from the 'upgrade' of the tourism site. After the upgrade, the closing time of the film studio was extended from 17:00 to 20:00 in order to provide tourists enough time to join the night tour at the 'Hong Kong Street' touristic area to see the light show involving neon lamps on the film settings and buildings and night outdoor live performances (Hu and Du 2018). The touristic atmosphere at night created by the light show and performances in this film studio is indeed different from that at daytime, as it shows Hong Kong's night life in the 1910s (Figure 7.12).



Figure 7. 12: 'Guangzhou Street · Hong Kong Street' film studio (©Xin Cui 2020).

During the night tour, I also discovered the ways that the film studio had upgraded in order to provide tourists different film-related touristic experiences. Firstly, the film studio re-constructed its film settings and backdrops as well as the locations of some famous film and television works made in the 'Hong Kong Street' area, such as the 'Hua Dong Photo Studio' in the television drama *The Disguiser* (Xue Li 2015), which is now reproduced in the 'Guangzhou Street · Hong Kong Street' film studio and designed as a souvenir store to sell paintings and photos with themes of traditional Hong Kong in the 1910s. Through visiting the film settings and locations, I was brought into a fictional world in which the settings and buildings were designed after fictional scenes from film and television works. Secondly, in order to emphasise the 'reality' of the fictional environment, the studio also launched a film-themed hotel, in which the rooms were designed after fifteen film and television works made at HWS, and where the hotel

guests can dress in character costumes to interact with each other. ‘Become a film and television character and stay in a film or television work’ is the slogan of this hotel (Hengdian World Studio n.d.). In this way, tourists are encouraged to play the roles of film and television characters when living in the hotel. The ‘immersive film-related experience’ thus can be understood as a hybrid of ‘reality’ and ‘imagination’, and the site is thus film-friendly and tourism-friendly for film tourists, who go in search of material references of the imaginary world to confirm their notions of imagination and reality (Reijnders 2011).

In addition, during my third ethnographic journey to Hengdian, I also visited a new tourism attraction (film studio) — the ‘Legend of Bund’ film studio, which, as noted in Chapter 6, is an outdoor film studio designed to replicate the Chinese city of Shanghai in the 1930s and 1940s. Different from some other film studios, such as the ‘Guangzhou Street · Hong Kong Street’ film studio, which was originally built for making a specific film, the ‘Legend of Bund’ film studio, opened in late 2019, was built for both film-making and tourism purposes. Thus, the site provides a range of tourism-friendly facilities and services, such as tourist sightseeing trams, a film character dress rental service, and a make-up service (Figures 7.13 and 7.14). Viewed thus, it can be seen that in recent years, the film and television industries and cultural tourism industries have been co-developing at HWS. This can explain why HWS can be regarded as an industrial film studio theme park, to use Beeton’s term (2016) (see Chapter 6), as the sites were built and designed to involve the functions of both the film industrial studio and the film-based theme park.



Figure 7. 13: Tourist sightseeing tram in the 'Legend of Bund' film studio (©Xin Cui 2020).



Figure 7. 14: Costume rental and make-up services in the 'Legend of Bund' film studio (©Xin Cui 2020).

Over the next pages, I will show my observations of Hengdian's all-for-one tourism and the ways that the town represents film-related elements and film culture to tourists at the town-wide level. These include: (a) the integration of film elements into

the town's basic facilities and the representations of film elements in public areas; (b) tourist-accessible film-related facilities and activities; and (c) local residents' participation in the film-related tourism businesses.

One significant observation regarding the town's 'all-for-one tourism' is *the integration of film elements into the town's basic facilities and the representations of film elements in public areas*. I was aware that film elements were displayed to tourists in different ways, enriching the contents of tourists' on-site film-related tourism. Taking the road and street decorations in Hengdian as an example, when wandering around the town, I was able to see a range of film-themed iron and stone sculptures and artworks in both tourist and residential areas (Figure 7.15). For tourists, whether taking a sightseeing bus, joining a walking tour, or wandering around the town, it was not hard to notice these film-related artificial works. Some of them also had practical functions, for example, road signposts and landmarks, while others were more likely to highlight the town's film culture, film history, and film and television works. Taking one of the central roads in the town — 'Film and Television Road' as an example, staged photos and posters of popular domestic film and television productions, which were shot and made in Hengdian, were also showcased on the lamppost banners along the road (Figure 7.16). Roads and streets in Hengdian can be seen as important locations to represent film elements and build up an atmosphere of its film-related stories, culture and history.



Figure 7. 15: Stone sculptures and artworks with film elements (©Xin Cui 2020).



Figure 7. 16: Staged photos of film and television works made in Hengdian showcased on the lamp post banners (©Xin Cui 2020).

In addition to 'Film and Television Road', a number of other streets and roads in the town were also labelled with film-related information or had certain relevance to

HWS, for instance, ‘Hua Xia Road’, the road in front of the ‘Hua Xia Culture Park’ film studio; ‘Qing Ming Shang He Tu Road’, the road in front of the ‘Qing Ming Shang He Tu’ film studio; and ‘Ming Qing Palace Street’, the street in front of the ‘Palace of Ming and Qing Dynasties’ film studio. I also observed film-related silhouettes and paintings on the street walls and pavements, such as film-making props and equipment, film-making activities, and film-related characters (Figure 7.17). Film elements were also integrated into the town’s basic facilities, for example, the bus station boards were designed as film clapper boards and public billboards were designed as film rolls (Figures 7.18 and 7.19). When I stood at a bus station to wait for the bus to my hotel, a Chinese female tourist surprisingly remarked to her friends, ‘look! It is interesting to see the station board in a shape of clapper board!’. Her friends also responded, ‘that is why Hengdian is called the “home of film”’ (translated from Chinese to English by Xin Cui).



Figure 7. 17: A street wall represents film-themed silhouettes (©Xin Cui 2020).



Figure 7. 18: Bus station boards in the shape of clapper boards (©Xin Cui 2020).



Figure 7. 19: A public billboard in the shape of film rolls (©Xin Cui 2021).

‘Wansheng Street’ can be seen as one of the most typical cases where various film-related stories and elements are integrated into the public arena. It was designed as the town’s commercial pedestrian street in 2015 and rebuilt and re-zoned into three blocks for paying homage to three Hong Kong films *The Story of a Small Town* (Hsing Li 1980), *In the Mood for Love* (Kar-wai Wong 2000), and *The Golden Era* (Ann Hui 2014) from 2015 to 2016. By doing this, Hengdian has integrated more film-related elements into the town of Hengdian (Ma 2016). It can be argued that this indicates the town has



attempted to brand the street as a significant film-themed tourism site outside HWS. Each time I visited the street, I was always impressed by three huge film-related landmark decorations, used to signpost the specific street block that tourists are situated in (Figures 7.20-7.22). In fact, these three films were not shot or set in Hengdian, and essentially there are no direct connections between these film works and ‘Wansheng Street’. Yet, as Ma (2016) states, what the street represents and highlights is the ‘theme of film’ rather than the connections between the locations and particular screen media works. It follows that with the further development of all-for-one tourism in the town, not only can HWS be understood as a ‘fantasy place’ (Hannigan 1998) (see Chapter 3) but the town of Hengdian can be seen as a ‘fantasy town’, built and designed with the theme of film, and ‘everything’ from individual sites and venues to the image of the destination itself conforms to this scripted theme (Hannigan 1998, 3). That is why Hengdian can be seen as a hyper-real place, in which the space between authenticity and illusion recedes (Hannigan 1998, 4) (see Chapter 3). With the further development of all-for-one film-related tourism at the town-wide level and the deeper integration of film-related elements into the town’s public areas and basic facilities, the boundary between reality and fantasy is gradually blurred, and thus the illusion and film-related themes are created and rooted in the town. This is also consistent with Hengdian’s place brand, i.e., the destination of ‘World Film Studios · Happy Leisure Town’, in which film is the core element in its place images and identities.



Figure 7. 20: Film-related landmark decorations on Wansheng Street (©Xin Cui 2021).



Figure 7. 21: Film-related landmark decorations on Wansheng Street (©Xin Cui 2021).



Figure 7. 22: Film-related landmark decorations on Wansheng Street (©Xin Cui 2021).

Moreover, similar to ‘Film and Television Road’, I observed staged photos and posters of film and television works showcased on the lamp post banners along ‘Wansheng Street’ and film-themed flags hung in front of the street stores. A number of film backdrops and props in the styles of old Shanghai and Hong Kong in the early 20th century were also located in this street, conveying a sense of similarity and coherence to the film tours in the ‘Legend of Bund’ film studio (old Shanghai style) and the ‘Guangzhou Street · Hong Kong Street’ film studio (old Hong Kong style). These film-related elements worked together to decorate and brand the area as more than an ordinary commercial pedestrian street but as a film-related tourism site. A Chinese female tourist whom I met in the tourist rest area at ‘The Palace of Emperor Qin’ film studio explained that she also had seen several Internet and TikTok celebrities filming short videos, taking photos and making live video streaming with film-related elements on Wansheng Street. This indicates that tourists not only at HWS, but also in other areas in Hengdian can encounter entertainment celebrities and observe (amateur) filming activities, suggesting the continuity of tourists’ cultural journeys from HWS to the wider town.

This means that Hengdian is expanding film elements from inside the studios to the outside areas when constructing the town's basic and public facilities, such as its bus stations. At the same time, the style of the town's basic facilities is designed with film elements that correspond to the themes of the film studios. The areas surrounding HWS can be seen as 'buffer spaces' to connect the studios with the other parts of Hengdian town. Even if tourists are not in the studios, they still can find similar film elements and experience film-related tourism at the surrounding public areas. This means that tourists' fantastic film journeys do not end at the moment they leave the studios, and that the exits of each film studio are not perceived as abrupt spatial signifiers informing tourists that the fantastic film journeys are now over.

Another significant observation of the destination during my ethnographic research in 2020 and 2021 was in relation to the tourist-accessible film-related facilities and activities in the town of Hengdian. Film-themed hotels in the town can be seen as typical film-related facilities that tourists can experience outside HWS. Taking the 'Film Star Hotel' as an example, which is located in the central area of the town and owned by HWS, when passing the hotel, my taxi driver told me 'a large number of media crews prefer to stay in the "Film Star Hotel" because it is close to several film studios, and thus we can always see fans standing outside the hotel and attempting to encounter film celebrities'. In this way, some hotels in Hengdian function as the temporary 'homes' of film celebrities, where fans and film tourists expect to have an encounter with them. Beeton (2016, 10) defines this cultural phenomenon as 'celebrity film tourism' (see Chapter 2), in which the tourism locations mostly refer to 'film locations that have taken on celebrity status', such as Hollywood homes. What makes Hengdian special in terms of celebrity film tourism is the expansion of so-called tourism locations from the homes of film celebrities or film locations with celebrity status to all possible film-celebrity-related locations, whether these are hotels, restaurants, or shops in which film celebrities have consumed. This is also consistent with interview Participant 4's experience in Hengdian, who searched for and consumed at local restaurants that were founded and operated by film celebrities at the destination.

As a result, the town can achieve one of the aims of all-for-one tourism — ‘[to] make [...] everywhere the tourist environment’ (Feng 2017, 2374), or more precisely, to make everywhere a film-related tourism site and attraction.

Local residents’ participation in film-related tourism businesses also contributes towards branding the town as a destination of all-for-one film-related tourism. A number of local residents had re-built and re-designed their houses as privately-owned hotels, especially in the areas around HWS’ tourism sites and attractions. This could be because hotels located in scenic areas were more profitable than others (Sami and Mohamed 2014). Compared with the high-end business hotels and tourist resorts, local residents’ privately-owned and self-built hotels and rooms are usually designed and built as three or four-story buildings with plain facades and simple plaques and boards (Figure 7.23). Another taxi driver explained to me that one of the advantages of this kind of hotel was its cheaper price, and the target guests were not only tourists but also extra actors/actresses, who were registered with the ‘Hengdian World Studios Performer Association’ (see Chapter 6) and needed to work on different media productions in the long term. In terms of the ‘all-for-one’ strategy in Hengdian, it makes sense to develop its all-for-one film-related tourism, as another aim of developing all-for-one tourism is to ‘make everyone become a tourist image’ (Feng 2017, 2374).



Figure 7. 23: Local residents' privately-owned and self-built hotels in Hengdian (©Xin Cui 2021).

A drop in tourism numbers also took place during my third and fourth journeys to Hengdian in October 2020 and January 2021, the periods of Covid-19. On my third journey, I re-visited several film studios and tourism attractions at HWS and Hengdian Town, such as 'The Palace of Emperor Qin' film studio, the 'Palace of Ming and Qing Dynasties' film studio, and the 'Guangzhou Street · Hong Kong Street' film studio as well as 'Film and Television Road' and 'Wansheng Street'. The number of tourists this time was higher than it was during my second journey but still much lower than that during my first journey, even though the weather was also often sunny and the temperature was around 25 degrees Celsius. The situation during my fourth journey was worse than during my third journey in early January 2021, when Hengdian was in winter with an average temperature of around 5 degrees Celsius and when some positive cases of Covid-19 were confirmed in Zhejiang Province. I met no more than 10 tourists on site when I re-visited the 'New Yuanmingyuan' film studio, confirming the viewpoint that 'tourism is subject to unpredictable external influences' (Page and Connell 2020, 360). When I talked to the manager of a film character costume rental store outside 'The Palace of Emperor Qin' film studio regarding the impacts of Covid-19 on the town's tourism industries and her business, she stated 'I had to stop all rental

services and business and had no economic income when the town was in lockdown, and even though the town has eased the travel restriction, we can still see a dramatic drop of tourist numbers in Hengdian and we are not sure if such a situation can be improved in the following tourism seasons'. This suggests that in the case of Hengdian, stakeholders had to accept the negative impact of external factors on tourism development in the town and on their tourism businesses and had to bear the consequences of the drop in tourist numbers and the reduced income.

In summary, this chapter has demonstrated tourists' travel motivations and experiences in Hengdian as observed during my four ethnographic field visits to Hengdian as a tourist and in other tourists' descriptions of their previous travel experiences in Hengdian. Objectives 3 and 4 of this research, i.e., 'to develop an understanding of the contents and characteristics of Hengdian's off-location film-related tourism' and 'to develop an understanding of tourists' travel experiences and on-site activities at the destination of Hengdian', were satisfied by the data in this chapter (see Chapter 1). Applying the framework of 'pull' and 'push' motivation factors (Dann 1977), tourists' main travel motivations to Hengdian are shown in Figure 7.24. The main on-site activities at HWS and the other areas in Hengdian are shown in Figure 7.25. It follows that tourists' cultural journeys at the destination reflect the strengths and drawbacks of the town's tourism products, activities, and services and show the features of the town's place images, identities and history introduced and represented in people's travel routines. The findings in this chapter suggest tourists' diversified attitudes regarding the town's tourism elements and the outcomes of the town's place branding and marketing campaigns and indicate the importance of film-related tourism in Hengdian's tourism industries and film-related elements in Hengdian's place images and identities. Tourists' various on-site activities in Hengdian also indicate the multiple ways that the destination develops and manages its film-related tourism, highlights and promotes its film-related culture, and represent its place images, identities and history. As a result, combining the data collected from different methods, this chapter not only focused on researching tourists' travel experiences in Hengdian but also provided a

foundational and comprehensive discussion regarding the influences of film-related tourism on the town’s representations of its place images, identities and history and the roles film-related tourism plays in the town’s development process from the perspective of tourists. Building on the results of this chapter, the next chapter will systematically examine the influences of film-related tourism on Hengdian from different perspectives.

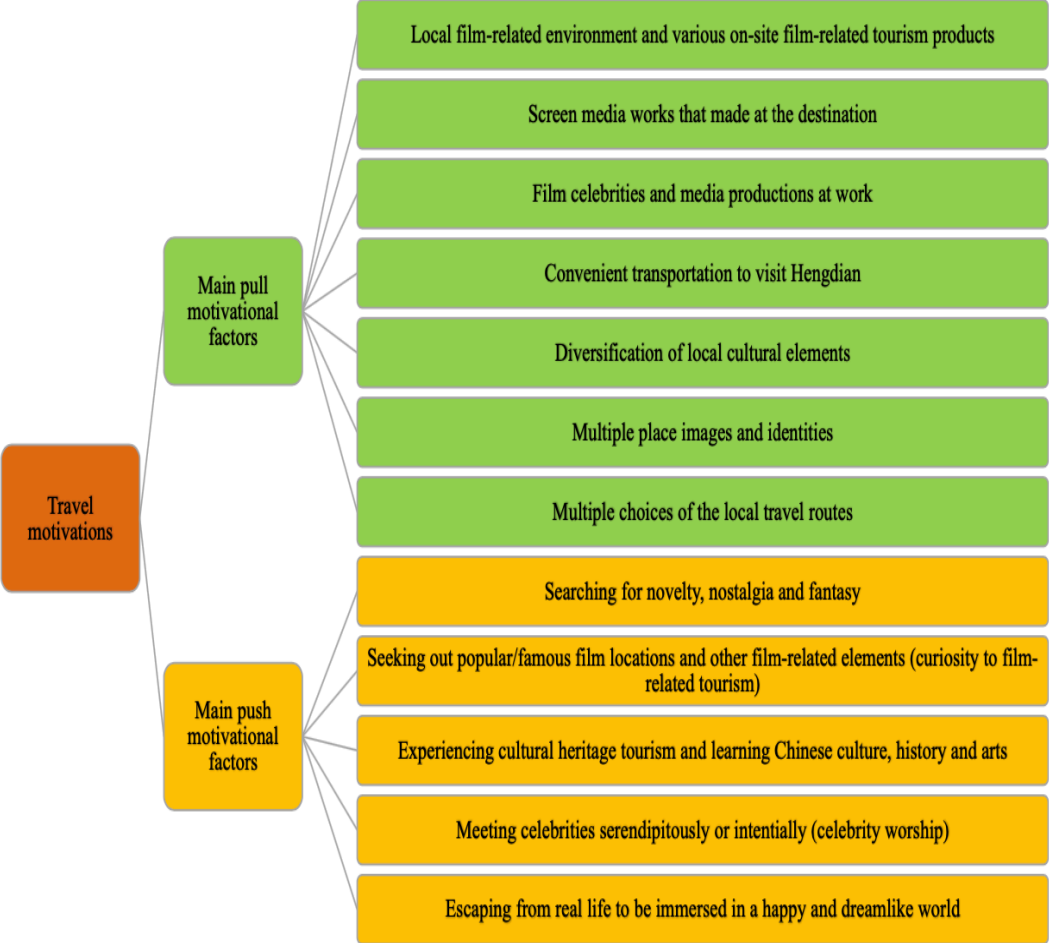


Figure 7. 24: Tourists’ main travel motivations in the case of Hengdian. Source: Xin Cui.



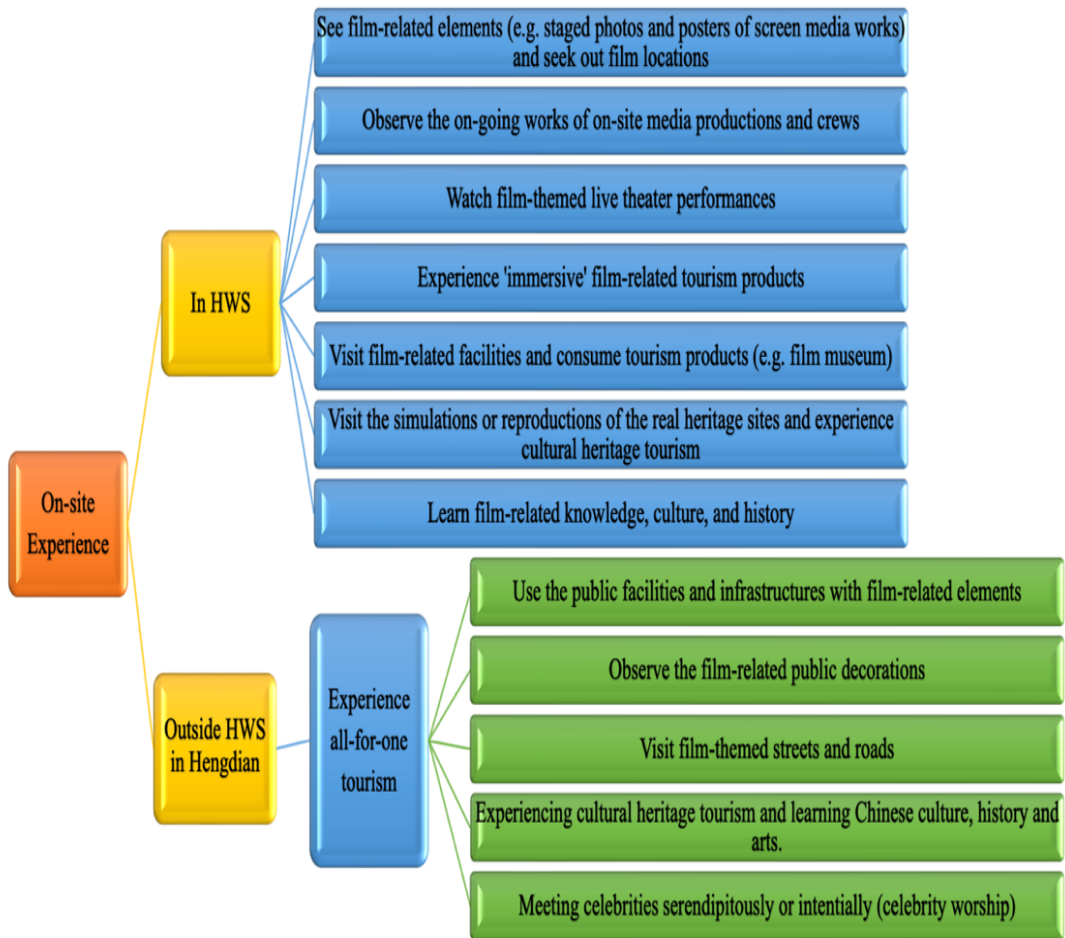


Figure 7. 25: Tourists' main on-site activities in the case of Hengdian. Source: Xin Cui.



## **Chapter 8: Existing and potential impacts of film-related tourism on Hengdian**

As discussed in Chapter 2, the ‘impacts of tourism’ is one of the key research areas in tourism studies, and much research has focused on this area with significant marketing implications (e.g., Riley et al. 1998; Beeton 2004; Croy 2004; Connell 2005; Beeton 2010; Croy and Heitmann 2011; Beeton 2012; Connell 2012; Woo, Uysal, and Sirgy 2018; Thelen et al. 2020). Building on the discussions in Chapter 7, this chapter will further examine the impacts of film-related tourism on the town of Hengdian. I will also present and analyse the data collected from my ethnographic field visits, online questionnaire, and online interviews. I aim to examine the existing and potential positive and negative impacts of local-film-related tourism on Hengdian, especially the influences on the town’s representations of its place images, identities and history in the present and in future. The first two sections of this chapter will focus on the existing positive economic and socio-cultural impacts of film-related tourism on Hengdian’s economic development and its formation and representation of the place images and identities as well as the negative impacts of film-related tourism on Hengdian’s natural environment, its residential community’s structure, and residents’ daily lives. The third section of this chapter will examine potential positive and negative impacts of film-related tourism in the case of Hengdian based on the discussions and findings in this chapter and previous chapters, focusing on topics including potential tourism markets and target tourists, the town’s over-commercialisation and transformation to a generic and fantastic space, and the competition with other tourism destinations.

### **8.1. Existing positive impacts of film-related tourism on Hengdian**

My discussions of the positive impacts of film-related tourism on the town of Hengdian will be divided into two parts. I will first discuss the benefits to the local economy and local society’s economic development brought by film-related tourism. Then, I will show the socio-cultural impacts of film-related tourism on Hengdian, which is reflected in the town’s multiple place images and identities.

### *8.1.1. Economic benefits and contributions*

In the case of Hengdian, the contributions of film-related tourism to local economic development are shown in different ways, in which tourists' consumption of tourism activities and businesses plays important roles. The destination's place images and identities and its economic and socio-cultural development are thus influenced by the emergence and rapid development of the local cultural and tourism industries.

#### 8.1.1.1. Economic impacts: contributions and benefits

It is worth noting the importance of tourist numbers in Hengdian in relation to the economic contribution of the tourism industries, as a range of scholars have shown that local economic development at a tourist destination is more or less positively associated with the numbers of tourists visiting the destination (e.g., Archer and Fletcher 1996; Vanegas and Croes 2003; Pablo-Romero and Molina 2013). The city government of Jinhua (the upper city of Dongyang City and Hengdian Town) published an official report on the outcomes of the city's tourism industries in 2018 — 'Analysis of the operation of the tourism industries in Jinhua City in 2018'. It concluded that the total number of tourists who visited HWS in 2018 was around 16.08 million, and the town was ranked as the second-most visited destination in the whole city after Yiwu International Trade City (with around 19.97 million tourists) that year. The economic contributions and benefits of film-related tourism are also highlighted in the interview with Zhang in 2019, director of the management council of 'Hengdian FaTCIEZ'. This topic was led by pre-designed questions regarding the development history and current development status of Hengdian's film-related tourism. In the interview, Zhang applied the data of the tourists visiting Dongyang city and Hengdian Town in 2018 as an example to show the economic achievements and contributions that Hengdian had made through developing film-related tourism.

In 2018, the total number of tourists that visited Dongyang City was about 22 million, and the total economic income of Dongyang's tourism industries was about 20 billion Yuan [approximately 2 billion Pounds Sterling]. But what we

need to note is that Hengdian, as one of the regions in Dongyang city, attracted about 19 million tourists in 2018. This means that the economic income of Dongyang's tourism industries relied heavily on tourism development in Hengdian, especially film and television tourism [term used by the participant]. Literally, the economic contributions of Hengdian's film and television tourism were also a significant source of tourism economic income in the city of Jinhua [the superior city of Dongyang city] (Zhang, translated from Chinese to English, 2020).

The economic contributions of Hengdian's film-related tourism to the city of Dongyang were highlighted again in 2019 and 2020. In 2019, the total number of tourists that visited Dongyang City was around 29.5 million, and about 20 million tourists visited the town of Hengdian that year (Hengdian World Studios n.d.; Dongyang Gov. 2020). In addition, the city government of Dongyang confirmed that during the National Day holiday in 2020 (1 October to 8 October), the first holiday break during the phase of normalised prevention and control of Covid-19 in China, the total number of tourists visiting Dongyang City was about 1.17 million and the total economic income of the tourism industries was about 1.11 billion Yuan (approximately 0.11 billion Pounds Sterling). Furthermore, around 0.55 million tourists visited the town of Hengdian and the total economic income of Hengdian's tourism attraction entrance tickets was about 46 million Yuan (approximately 4.6 million Pounds Sterling) (Dongyang Gov. 2020). Still, HWS is the core tourism site in the town and in the whole city of Dongyang, and it was ranked as the seventh in the top ten most-visited tourism sites in China during the National Day holiday break in 2020 (Dongyang Gov. 2020). The large amount of the tourists visiting Hengdian and the significant economic income from tourists' consumption also indicate the success of Hengdian's tourism industries and the formation of Hengdian's place identity as a popular tourism destination.

Hengdian Group's Corporate Social Responsibility Report (2017, 39) also shows that the comparative efficiency of the local tourism industries in Hengdian in relation to other relevant industries is that tourists' consumption of tourism entrance tickets can

drive 5 to 7 times more consumption of other tourism-related products and services involving, for example, shopping, transportation, accommodation, and catering. In this regard, it can be seen how economically important the tourism industries and touristic activities, products, and services are for Hengdian's economic development and to what extent Hengdian economically relies on the success and popularity of its tourism industries. In the research on film-related tourism at HWS, Yi (et al. 2019) shows that the economic income of film-related tourism, such as income from tourism attraction tickets, occupies about 70% of the total income at HWS. Man Yuan, the manager of 'Hengdian World Studios Cultural and Creative Development Limited Company', launched in 2016 and owned by HWS mainly for planning and organising cultural and art activities and events, stated in the 'TWISE 2018 Travel Digital Economic Summit' that one of the important economic income sources of Hengdian's film-related tourism is from film-related tourism support services, such as hotels, restaurants, and film-related commercial activities. This indicates that HWS can be seen as a sample tourism site that does not merely rely on the tourism attraction ticket economy but also on different tourism-related activities and products in China (op. cit.).

Providing various and high-quality tourism activities and products can lead the town to derive income from different sources and tourists' various forms of consumption. Zhang (2019) in the interview with me introduced the ways that Hengdian upgraded some of the tourism sites from sightseeing scenic spots to immersive experience attractions. The interview contents show how Hengdian constantly strives to provide tourists with better and higher-quality tourism products.

We hope tourists will have more opportunities to constantly 'interact' with film elements, experience film and television tourism activities, and consume film tourism products rather than only go sightseeing. Tourists can live in film-themed hotels with furniture and decorations designed after those in famous and popular film and television works. They can also rent film character costumes to take photos with the outdoor buildings and indoor settings in the studios (Zhang, translated from Chinese to English, 2019).

As discussed in Chapter 7, some tourists prefer to search for film locations, while other groups of tourists prefer to meet film celebrities, watch film-themed live stage performances, and/or visit different types of film-related tourism attractions. It follows that different types of tourists have different travel interests as well as consumption levels and abilities. Hence, through enriching the on-site film-related tourism elements at the destination, tourists are able to consume the multiple products of film-related tourism at the destination. The town of Hengdian and HWS could thus own multiple resources of economic income derived from tourists' on-site consumption. In turn, the economic income also becomes a key base for Hengdian to consistently provide high-quality tourism products and a better travel environment and enhance the town's place images and identities as a tourism-friendly destination through, for instance, building more film-themed public facilities and improving the town's transportation and accommodation facilities, and thus enhancing the town's tourism-related place images and identities.

#### 8.1.1.2. Individuals' economic incomes from film-related tourism businesses

Not only the town of Hengdian, but also local residents and the out-of-towners coming to Hengdian can economically benefit from the success and popularity of all-for-one film-related tourism through participating in tourism-related activities and businesses. One of the ways for local residents to participate in the tourism businesses in Hengdian is to become stakeholders in the hotel industry by re-building or/and re-designing their houses as tourist accommodations. As Man (2018) stated in the 'TWISE 2018 Travel Digital Economic Summit', in tourism seasons, the daily total number of tourists that visit the town of Hengdian can reach up to 70-80,000. This therefore requires the destination to have a relatively high capacity to accommodate the tourists who spend nights in the town. As noted in Chapter 6, about one fifth of all accommodation (bed spaces) in the town is provided by local individuals. Thus, local people can also economically benefit from the high volume of on-site tourists through participating in the local hotel industry and providing accommodation. During my fourth ethnographic field visit to Hengdian in 2021, when I went to the residential areas

to see how film-related elements were integrated into the town's public facilities and residential areas, I had conversations and interviews with local people (residents and tourism stakeholders). A local resident, Mrs Jin (participant has agreed to use her surname in this thesis), who has a self-built four-story house and designed the house as a B&B hotel, in a face-to-face interview with me in Hengdian, described the benefits she had received by participating in the tourism business:

The town government of Hengdian actually encourages us to re-build our houses for tourist accommodation in our lands through, for example, allowing us to apply for a large loan from banks for building the houses and also providing us a low loan rate. In tourist seasons, a large number of tourists chose my self-built house for their accommodation. Even though in off-seasons, some out-of-towners who work at HWS as extra actors/actresses also rent my rooms long term (Jin, translated from Chinese to English, 2021).

Furthermore, as mentioned in Chapter 6, Zhang (2019) also gave a similar example to explain how the local citizens were involved in film-related tourism businesses, i.e., the local government provides allowances for local people, who operate hotels, 500 Yuan per bed each year (approximately 50 Pounds Sterling). In this guise, this group of local residents in Hengdian can obtain relatively steady sources of revenue and economic income from the tourism industries whether in on-seasons or off-seasons.

In addition to the hotel industry, individuals can economically benefit from the restaurant industry as well. Mr Liu (the participant has agreed to use his surname in this thesis), was a local restaurant owner who had operated his restaurant for 10 years in Hengdian, in a place that was geographically close to 'The Palace of Emperor Qin' film studio, and someone I interviewed at his restaurant after having lunch during my fourth ethnographic field trip to Hengdian in 2021. Regarding the impacts of film-related tourism on the destination from his perspective, in our face-to-face interview, Liu stated:

Some of the local people, especially those whose houses are geographically near to HWS, including myself, re-designed and re-decorated their houses as



restaurants featuring local delicacies and cuisines. In tourism seasons, such as national holidays, my restaurant was always full of tourists and visitors, and thus I could receive high economic returns. As I know, some local residents also prefer to rent their houses as restaurants, and the house rental is one of the resources of their income (Liu, translated from Chinese to English, 2021).

Even though a number of local people do not directly participate in the tourism industries, the popularity of film-related tourism and other forms of tourism promote the development and growth of the local hotel and restaurant industries and provide individuals more opportunities to become stakeholders in tourism-related industries and profit from their participation. For these individuals, especially local residents, their land and houses can be seen as sources of economic benefits and profits from tourism-related businesses and activities.

Moreover, according to Hengdian Group's Corporate Social Responsibility Report (2017), the hotel industry, restaurant industry, and transportation industry are positively stimulated by the popularity of the film and television industries and tourism industries, and they provide about 50,000 jobs to local people. Mr Shen (the participant has agreed to use his surname in this thesis), a manager of a local hotel (Yilai Boutique Hotel) where I stayed in 2019, 2020, and 2021 when conducting ethnographic research in Hengdian, explained in our face-to-face interview with me in 2021:

Almost all my colleagues and I are the local citizens and residents. In recent years, a number of local young people have decided to stay in Hengdian or the neighbouring areas and worked in tourism-related industries. This could be because impacted by the success of the film and television industries and the tourism industries, Hengdian now provides many employment opportunities with great benefits and salaries. A number of young people from the neighbouring areas also come to Hengdian and work as Uber drivers and tour guides (Shen, translated from Chinese to English, 2021).

In this regard, another beneficial result of all-for-one film-related tourism is highlighted. For individuals who are interested in working in the tourism industries, they can have more work opportunities relevant to tourism and tourism-related activities and businesses with the rapid development of the local tourism industries. For the town of Hengdian, they can attract both local people and out-of-town talents to work in tourism and tourism-related positions. Even so, it is worth noting that film-related tourism is a complex cultural phenomenon with both positive and negative impacts, and different local residents may have different attitudes towards the development of local film-related tourism (see Chapter 2). This will be further discussed in Chapter 8.2.

The economic contributions and benefits brought by local film-related tourism to the town work as the economic base and foundation for Hengdian to further develop its tourism and tourism-related industries. Tourists can be provided more on-site film-related tourism activities, events, and products and better tourism-related services, such as transportation services. As the results of the questionnaire Question 9 displayed in Chapter 7, one of the reasons that tourists were willing to visit the destination was the convenient transportation to Hengdian. A variety of vehicles were provided for facilitating people's visits to Hengdian. During all four of my ethnographic field trips to Hengdian, I firstly arrived in Hangzhou City (the capital city in Zhejiang Province), and then took a two-hour inter-city coach from Hangzhou City to Hengdian Passenger Transportation Centre, which was opened in 2015 for developing the town's tourism industries (see Chapter 6), and finally a taxi or bus from the Centre to the hotel in 10 minutes. Moreover, when visiting the town, it was convenient for me to take a public bus, a sightseeing bus provided by HWS, a public taxi, or an Uber to move from one site to another. The sightseeing bus played an important role in my journeys as a cost-effective vehicle to visit the touristic sites in Hengdian, as most of the bus stations were close to the entrances and ticket offices of the core touristic sites and a single bus trip only costs 1 Yuan (approximately 0.1 Pounds Sterling). In this regard, the economic contributions of film-related tourism can support Hengdian to create and enhance the tourism and tourism-related elements so as to project and brand itself as 'World Film

Studios · Happy Leisure Town' with positive, vivid, and lively place images and identities. The economic benefits of film-related tourism help the town provide and upgrade its tourism products and tourism-related services and integrate more film-related and tourism-related elements into its place images and identities. In this regard, my research findings also support previous findings that local people gain more economic income, business, and employment opportunities due to the popularity of local film-related tourism and the increase in tourist volume (Pizam, 1978; Liu and Var 1986; Lankford and Howard 1994; Perdue et al. 1990; Faulkner and Tideswell 1997; Connell 2005) (see Chapter 2).

As noted in Chapter 6, prior to 1996, the year Hengdian built its first film studio, Hengdian's economy mainly relied on the outputs of the light, manufactory, and agricultural industries. Since 1996, the economic contributions of film-related tourism have increasingly played important roles in Hengdian's economic development and growth. A number of local people have migrated from other industries, such as the agricultural industry, to tourism and tourism-related industries. In addition, film-related tourism's economic income can be regarded as a significant foundation for the town's future development. With the development of all-for-one tourism in Hengdian, more individuals will participate in the tourism and tourism-related industries and receive economic benefits. This will also conform to the development trend suggested by Feng (2017, 2374) that in Hengdian, every local person will become a tourist image and every place will become a tourism environment. The influences of film-related tourism on the town's development history and progress are thus reflected. As discussed in previous chapters, considering the town will insist on developing all-for-one tourism, there is no doubt that the role of film-related tourism in Hengdian's future development will be further highlighted, and the town's place images and identities will also be injected with more film-related and tourism-related elements.

### *8.1.2. Socio-cultural impacts: multiple place images and identities created and enhanced*

Compared with the economic impacts of tourism industries and tourism activities, which are more readily measurable, the socio-cultural impacts, in particular, tend to remain more hidden (Page and Connell 2020). In spite of this, considering that ‘tourism is a socio-cultural event for the traveller and the host’ (Murphy 1985, 117, cited in Page and Connell 2020, 376) and that film-related tourism can be seen as a cultural phenomenon (Yen and Croy 2016, 1027), it is worth investigating to what extent film-related tourism socio-culturally impacts the destination of Hengdian. This section will mainly discuss the socio-cultural impacts of local film-related tourism, and how a range of tourism-related place images and identities are created and enhanced.

#### 8.1.2.1. Place images and identities as a tourist destination

The enhancement of place images is shown as the improvement of local basic and public facilities resulted from the development of local tourism industries. As Schofield (1996, cited in Heitmann 2010, 35) suggests, the development of the tourism industries can contribute to the improvement of the local tourism facilities. In the case of Hengdian, not only the tourism facilities, but also a range of the town’s basic and public facilities were physically improved and positively changed over the years with the development and increasing popularity of local film-related tourism. The improvement of local facilities includes the constructions of the ‘Dongyang Hengdian Airport’ (built in 2012 and opened in 2018), the ‘Hengdian Passenger Transportation Centre’ (opened in 2015), tunnels, a high-speed railway station (scheduled to open in 2023), new streets and roads, and so on. The constructions of these public facilities explain why the rapid development of the tourism industries can promote and stimulate the development of other relevant industries, such as the transportation industry in Hengdian (Hengdian Group 2017, 39). Tourists and visitors are therefore provided more means of transport at the destination.

When I went sightseeing around the town of Hengdian in 2020 by taking an Uber, the driver proudly stated that before the 1970s, there had been only one road in the town. The driver further stated ‘with the emergence and development of the film and television industries, the film-related tourism industry, and some of the material industries, for facilitating the movement of media crews, tourists, visitors, businessmen, and local people, more streets and roads had gradually been built, and most of them had been named after film-related tourism elements’. Regarding the changes in the town’s public facilities and infrastructure under the influences of film-related tourism, a local resident, Mr Wu (the participant has agreed to use his surname in this thesis), whom I interviewed when I visited the town areas that were further away from the core tourism attractions in Hengdian in 2021, stated:

With the town having energetically developed the tourism industries over the last 20 years, we were aware that both tourism areas and residential areas in Hengdian had become cleaner and the local government were employing more street cleaner teams than before. More spacious roads and streets had been built for people’s quick movement from one site to another. We were really happy to see such a positive change (Wu, translated from Chinese to English, 2021).

In this way, the town’s overall place images with a clean travel environment and convenient transportation were constantly created and enhanced. This could be because one of the socio-cultural impacts of tourism is that it provides shared infrastructure (Fletcher et al. 2013, 216), and thus local residents are also beneficiaries of a town’s improved infrastructure and facilities. For both tourists (visitors) and local people, it therefore becomes more convenient to arrive in and depart from the new modes of transport constantly being built and used in Hengdian, such as inter-city coaches, intra-town buses, and sightseeing buses. Furthermore, as the basic and public facilities (not only tourism facilities) improved in Hengdian, to some extent the town could ease the conflicts between the development of the tourism industries and the fulfilment of local people’s needs, as both tourists and local people could benefit from improved infrastructure and facilities. Meanwhile, with the construction and improvement of the

town's basic infrastructure and facilities, the town's place image and identity as an easy-to-access and comfortable-travel tourism destination could be gradually generated. That is why before their journeys, many participants agreed that Hengdian had convenient transportation (see Chapter 7).

My research on Hengdian also supports previous findings on the positive socio-cultural impacts of film-related tourism on tourism destinations, such as the improvement of place images, the upgrading and modification of destinations' tourism facilities and infrastructure, and the growth in local pride and local people's feelings of social belonging (Riley et al. 1998; Connell 2005; Beeton 2010; Croy and Heitmann 2011; Connell 2012) (see Chapter 2). More importantly, my research will also suggest how a destination's film-related place images and identities are created, formed, and represented under the influences of film-related tourism.

#### 8.1.2.2. Film-related place images and identities

Since 2015, Hengdian has branded itself as the tourism destination of 'Famous World Studios · Happy Leisure Town' (Song 2016), and film-related and film-dominant elements have also become significant components in the town's place images and identities. Based on my research findings, film-related elements represented and integrated into the town's place images and identities are fourfold, including (a) film industrial elements, (b) film-related touristic elements, (c) film-themed environmental elements, and (d) film-dominant cultural tourism elements.

In terms of the *film industrial elements*, as Beeton (2016, 210) expounds, the main characteristic of the (industrial) film studio theme park is that tourists can observe the production process and filming activities of film and television works (see Chapter 6). Tourists at HWS are able to see real film and television productions, crews and celebrities working in the studio locations along with their filming productions and activities. This also makes HWS different from some other film studio theme parks, such as Universal Studios, which perform constructed replications or simulacra of the real filming processes for tourists.

According to my ethnographic findings and the online questionnaire and interviews I conducted with Hengdian's tourists (see Chapter 7), on-site film and television productions, crews and celebrities as well as their filming activities are also key elements attracting tourists. Furthermore, serendipitously or actively encountering crews and celebrities at HWS and in the areas outside the studios, such as the hotels that celebrities stay in, as well as observing their on-going works are also on-site tourist activities. During my journeys, not only did I get opportunities to observe the on-going work of film productions at HWS, but I always saw the film and television crews' cars parked outside the studios and extras who dressed in character costumes entering and leaving the studios.

The data and results of the online interviews and questionnaire conducted with the tourists in my research also demonstrated the tourists' viewpoints on the town's place images and identities, and their answers also reflect the significant role of film industrial elements in representing the town's images and constructing the town's identities.

With regard to the questionnaire data, Question 17 (multiple choice question) was designed as 'Reflecting on your travel experience, compared with other towns or cities in China, what are the main characteristics of Hengdian?' (Figure 8.1) (See Appendix 3.7). As Figure 8.1 shows, 152 of 316 participants believed that compared with other towns, Hengdian's economic development was faster. 172 of these participants felt that Hengdian had strong competitiveness in promoting itself and attracting tourists. Likewise, 172 of 316 participants recognised Hengdian's multiple film-related place images and identities during their journeys. With regard to the interview question, the question was designed as 'What do you think are the key characteristics of Hengdian's place images and identities?'. Some online interview participants highlighted the town's identity as China's (most) famous filming site and film studio location and stated that the on-site media crews and their filming activities as well as the film and television works made there could be seen as the important aspects of the town's place images and identities (Table 8.1). The phrases used by the interview participants to describe Hengdian and HWS, such as 'largest film studios in the world', 'the most representative

film location in China’, ‘the most competitive location in making film and television works’, and ‘the most successful film shooting location’ indicate the town’s prominent construction and representation of the film industrial elements in its place images and identities and show the outcomes of Hengdian’s place branding as the location of ‘World Film Studios’.

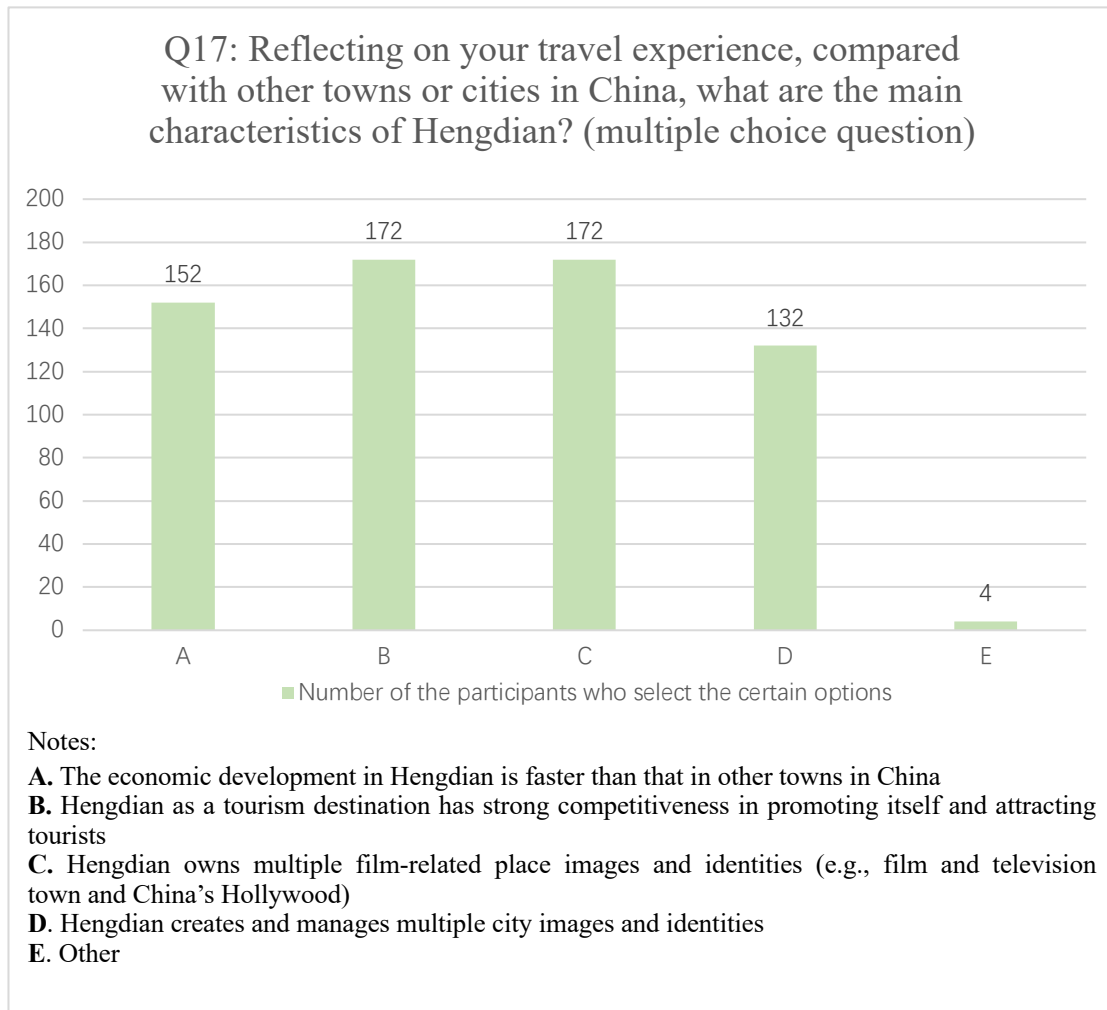


Figure 8. 1: Results of tourists’ reflections on the differences between Hengdian and other Chinese towns or cities. Source: Xin Cui.



<b>Participant</b>	<b>Comments on the town's place images and identities</b>
Participant 1	If you asked me the core features of the town's place identities, I think it should be its film studios. The first and deepest impression about Hengdian for me could be that it has the largest film studio in the world.
Participant 3	I would say Hengdian itself is the number one film studio in China.
Participant 4	In terms of the town's place images, I think Hengdian can be seen as the most representative film location in China.
Participant 6	I think filming bases and film studios and the on-site filming productions are key elements in the town's place identities and images.
Participant 7	I would say Hengdian is China's core film shooting base. This was my first impression after visiting the town's tourism attractions.
Participant 8	Hengdian is the place to make Chinese film and television works. This is my idea regarding the town's place image and identity.
Participant 9	I think Hengdian is the most competitive location in making film and television works, compared with other domestic film studios.
Participant 10	I had a strong impression of HWS' film settings and locations. I believe 'the most successful film shooting location' is the town's core place identity.

Table 8. 1: Online interview participants' viewpoints on the role of film industrial elements in Hengdian's place images and identities, translated from Chinese to English by Xin Cui. Source: Xin Cui.

Another platform for Hengdian to stress its film industrial elements is in offer offering opportunities for tourists to perform a character and experience professional filming activities in person at HWS. In my journeys to HWS, I indeed found some advertising boards in the studio entrances and popular tourism attractions at HWS showing how to make a short film featuring the tourists themselves as the protagonists. Tourists could follow the studio staff members' instruction to register for this service and the studios would arrange a media crew and confirm in filming date and time with the tourists. The official website of HWS also introduces relevant information about this paid service (<http://z.hengdianworld.com/chaoy/2021weidianyingshuantiye/>). According to the website, for registered tourists, HWS will provide a professional media crew, including directors, dressers, prop makers, and lighting crews, to assist the filming production in the studio.

In terms of *film-related touristic elements* in the town's place images and identities, they are mostly represented by and integrated into the on-site touristic attractions,

products and activities. Based on previous discussions, Hengdian applies at least three ways of representing film-related touristic elements to tourists. Firstly, Hengdian offers a number of film-related tourism products, in which film-related touristic elements are showcased via different platforms to tourists and visitors. Hengdian Town and HWS highlight the film-related stories of its film locations through, for example, showcasing posters and staged photos around the real film locations inside film studios and on the lamp post banners along the roads and streets in the residential areas of the town. These film locations and tourist sites with tangible film-related decorations and intangible film stories naturally and spontaneously have become a place promoting and branding platform introducing the relationship between the destination and the media works made there. In addition, HWS also retains and/or re-constructs film settings with specific props from some of the popular films and television dramas made in its studios for tourists to take photos. In this way, tourists are able to physically interact with and observe these film locations, settings, and props, to some degree mitigating the disappointment that Beeton states (2016) when they notice the differences between real film locations and their fictional representations in screen media works.

Some of the findings from the online interviews also demonstrate the ways tourists can be cognizant of the film-related touristic elements and film-related culture at the destination. Participant 2 (P2, she/her) can be seen as an example of a tourist who was clearly aware that Hengdian promotes its film culture and creates a kind of film-related atmosphere at the tourism attractions and sites, as she explained in the interview:

I was able to embrace Hengdian's film culture when visiting the tourism attractions. In some film studios, I found information about how some popular television dramas were filmed and which setting these dramas used was displayed around the film locations or tourist rest areas. This possibly is a way for the destination to promote itself. I think the 'Guangzhou Street · Hong Kong Street' film studio is the tourism attraction with the most film touristic elements, an attraction full of film touristic elements, such as film-themed hotels and a

film museum (P2, online interview via Weibo, translated from Chinese to English, 2020).

Tourists' descriptions of their experiences in Hengdian suggest that the town's place images and identities with film-related touristic elements are based on the characteristics of the film locations and their film-related activities and stories, which are represented to tourists when they visit the locations and participate in the touristic activities at these locations.

Secondly, another way that Hengdian creates and presents the place images and identities with film-related touristic elements is to modify the on-site film crews and celebrities as a film-related tourism product. This is conducted by designing HWS as a shared place for both media crews and tourists and providing tourists opportunities to observe their on-going work in the studios and encounter them both inside and outside the studios. For Hengdian, it thus could be conducive to creating and managing the place identity as the 'capital place of film fans', one of the most important aims from 2020 to 2025 the city of Jinhua introduced in the 'Plan of developing the film and television industries in the city of Jinhua (2020-2025)' published by Jinhua city government (see Chapter 6). Tourists' observations of media crews and their encounters with film celebrities in the town can be also considered practices of consumption, in which the media crews and celebrities become commercial touristic commodities at the destination (this will be further discussed in Chapter 9). In my online interview with other tourists, participant 7 (P7, he/his) described his experience and thoughts about encountering on-site media crews and celebrities:

In the town, we can always see media crews moving from one site to another, and it seems that I was close to film celebrities. I think Hengdian uses on-site media crews and celebrities as one of the place promotion tools to attract tourists to visit the destination. The town is really good at developing and managing its film tourism [term used by the participant] through this (P7, online interview via Weibo, translated from Chinese to English, 2020).

Thirdly, organising film-related events and activities can be also seen as a way that Hengdian creates and enhances its film-related place images and identities with film-related touristic elements. The ‘Hengdian Film & TV Festival of China’, held each year in October since 2014, is one of the public and national film-related events organised in Hengdian, and during each festival, the ‘Wen Rong Award’ (the award title is derived from the name of Hengdian Group’s founder — Wenrong Xu) ceremony is held at the same time in Hengdian (Wang 2019). HWS’ sites are often used as locations for the festival and award ceremonies, for example, the ‘New Yuanmingyuan’ film studio was the location of the 8<sup>th</sup> ‘Wen Rong Award’ ceremony in 2021. As Beeton (2016, 108) suggests, film festivals can reaffirm the local community’s vision as well as bring tourists in off-tourism seasons. In this regard, the ‘Hengdian Film and TV Festival of China’ could further the town’s reputation for providing various film-related tourism activities and enrich the contents of the town’s film-related place images and identities. Also, as the festival and ceremony are always held and organised at HWS, the inside locations therefore have more film-related stories and elements to attract tourists to visit. Similarly, other film-related on-site activities and events, such as film celebrity performances, could also enrich the stories of the locations in Hengdian as well as build connections between film and television celebrities and the destination.

The *film-themed environmental elements* in Hengdian to a large degree result from the emergence and development of all-for-one film-related tourism at the town-wide level. As discussed in Chapters 3, 6 and 7, following the Chinese government’s policy on the development of all-for-one tourism, not only HWS, but the other areas of Hengdian have also become touristic sites of film-related tourism. There have been increasing film-based facilities, film-themed road and street decorations, and film-related personalities in the town with the development of all-for-one film-related tourism. As Li (2019, 144) states, the aim of developing all-for-one tourism at a destination in China is not to increase the number of tourists but to improve the quality of tourists’ experiences. Hence, in the case of Hengdian’s all-for-one film-related tourism, in construction of tourism facilities, upgrading of tourism facilities, and

designing of film-themed elements in the town's basic and public facilities could improve the destination's tourism quality, facilitate tourists' visits to the town, and enrich the contents of its film-related tourism. In this way, Hengdian could also create a town-wide film-themed touristic environment and demonstrate its film-friendly and tourism-friendly place images to tourists. The town thus could create a specific place image and impression to tourists that Hengdian's film-related tourism does not only rely on the popularity of HWS, a tourism site, but on relevant town-wide tourism areas, resources, products, and people. According to Li (2019, 142), for a destination that develops all-for-one tourism, the tourism industries are regarded as the dominant industries in the region, and various tourism elements are planned, managed, and optimized in a unified way, so as to achieve the continuous upgrading and optimisation of the local economic and social resources. Feng (2017) also suggests that developing all-for-one tourism at a destination can promote the integration of different on-site industries and regional resources. Building upon the previous discussions in this chapter, it follows that in the case of Hengdian, its all-for-one film-related tourism does not merely impact the tourism industries, but also the town's other industries, such as the hotel and accommodation industries, the catering industry, and the transportation industry, as well as the town's development history.

With the increase in the development of all-for-one film-related tourism in the town, in future, to a large degree more film-related elements will likely be shown in the town's place images and identities. This could be because all-for-one tourism takes the whole area as a tourism destination whose main function is to build and operate in order to achieve the integration of tourism sites and their surrounding areas (Feng 2017, 2374). Developing all-for-one tourism requires a destination to integrate all kinds of tourism resources and strive to build a unified and efficient management system of its tourism industries (Li 2019, 144). In this guise, more areas in Hengdian will become tourism areas and tourist-accessible areas, and more local people could benefit from tourists' consumption at the destination and/or the improvement of the town's infrastructure and facilities. Zhang (2020) provided an intriguing example regarding the development of

all-for-one film-related tourism in Hengdian, an impromptu and spontaneous topic in our semi-structured interview:

In 2016, the year Hangzhou [the capital city of Zhejiang Province] held the G20 Summit, Hengdian Town was selected as one of the alternative destinations in Zhejiang Province by the local government to promote the province's tourism industries to both international and domestic tourists. Thus, Hengdian improved and upgraded a large number of the town's basic infrastructure and facilities and re-designed the tourist routes in a very short time. For enhancing the town's place images, we built street walls to shield the areas whose place images were not positive or tourism friendly. We also decided to work with HWS to re-construct the town's public areas with themes and styles similar to the tourism attractions in order to harmonise the themes throughout the town (Zhang, translated from Chinese to English, 2020).

Zhang's information indicates that the development and success of film-related tourism can influence the town's planning and constructions, and that the town's place images and identities can also influence the development of its tourism industries.

The expansion of HWS and the further management of all-for-one tourism in the town also have resulted in the emergence of more sub-forms of cultural tourism, which are dominated by film-related elements, such as cultural heritage tourism and leisure and entertainment tourism. In the case of Hengdian, to some degree, these can be specifically referred to 'film-dominated cultural heritage tourism' and 'film-related leisure and entertainment tourism'. From the perspective of industrial development, the emergence of new tourism forms at the destination is also conducive to the development of the local cultural tourism industries.

With regard to *film-dominant cultural heritage tourism*, this originally emerged from the film studios and filming sites at HWS. The so-called 'heritage settings' in reality are located in simulacra spaces (Piazzoni 2018) to represent a simulated heritage of past China, most of which are constructed as film settings and locations. It follows

that film and television works, filming activities, film settings/locations, and film-related tourism activities in Hengdian's cultural heritage tourism cannot be overlooked. Through developing heritage tourism at film settings and attractions, HWS represents Chinese history, heritage, and traditional culture without the limitations of space and time and thus creates a 'fantastic and happy place' with multicultural integration (China Tourism News 2020). Dominated by film-related elements, HWS' cultural heritage tourism represents Chinese history and traditional culture through the physical architectural simulations and tangible live stage performances, which more or less can enrich tourists' on-site experiences as well as inject different cultural elements into the town's place images and identities.

With regard to *film-dominant leisure and entertainment tourism*, different from film-dominant cultural heritage tourism, this does not emerge from film settings and locations but rather involves film-related elements and themes. The amusement park 'Dream Valley' and the hot springs resort 'Sunny Spring Valley' at HWS can be regarded as typical sites of Hengdian's film-related leisure and entertainment tourism, where film-related elements are integrated into these leisure and entertainment tourism attractions (see Chapter 7). Taking the live performance 'Destructive Rainstorms and Torrential Floods' in 'Dream Valley' as an example, as Dream Valley is a large night-time tourism attraction with a number of thrilling rides (Hengdian World Studios n.d.), this performance has been designed as an outdoor stage show with a story background of the ancient culture of the Chinese Nuo folk religion, integrating and combining dancing with sound, lighting, and film and television techniques for simulating scenes of torrential rains and floods. Film-related elements are one of the components used to create a gloomy and scary atmosphere resonating with the amusement park's themes. Different from 'Dream Valley', 'Sunny Spring Valley' provides tourists an opportunity to experience leisure-based tourism activities with film-themed elements, such as dressing up in film and television characters' costumes in the resort to take photos. These different film-related touristic attractions, activities and elements can contribute

to branding Hengdian itself as the tourism destination of ‘Famous Film Studios · Happy Leisure Tourism’ through highlighting the ‘happy’ and ‘leisure’ elements in the town.

In addition to the influences on Hengdian’s representations of its place images and identities, the development process and progress of the town have been also impacted by film-related tourism, which can be reflected in two aspects: (a) film-related tourism’s influences on the town’s development process in the past, and (b) development progress in the future. As discussed in Chapter 6, the film and television industries and the film-related tourism industry have developed in Hengdian since 1996, the year that the town built and launched its first film studio — the ‘Guangzhou Street’ film studio. With more film studios and filming sites being built and more film and television works being made in Hengdian, film-related tourism gradually has gained better development opportunities with increasing profits and economic benefits, especially since 2006 (information provided by Zhang in the interview with me in 2019) (see Chapter 6).

In addition to the manufacture and light industries, which had supported the town’s economic development in the past, Hengdian now also relies on the popularity of the cultural and tourism industries to develop its economy and create positive place images and identities. With the constant development of these two industries, Hengdian’s residents have more work opportunities and job options than before. An increasing number of local people have been able to participate in tourism-related businesses and earn money from tourism-related activities. According to Lyu, Liu and Pang (2020), Hengdian should regard its tourism industries as the foundation for the development of its cultural industries, and the development of the tourism industries can become an effective carrier for the dissemination and communication of the destination’s film-related culture. This implies that Hengdian’s industrial development focus has gradually expanded from the agricultural industry, manufacture industries, and light industries to the cultural and tourism industries.

In summary, the positive impacts of film-related tourism on Hengdian’s representations of its place images, identities and history are shown and reflected in



different ways. These existing positive impacts indeed confirm but are not limited to the previous research findings and discussions of film-related tourism's positive impacts. In the study of Hengdian, film-related tourism economically and socio-culturally impacts the destination's representations of its place images, identities, and history. In terms of the economic impacts, from the perspective of tourists, economic income from their activities and consumption becomes a key base for Hengdian to consistently provide high-quality tourism products and a better travel environment, and thus the town's place images and identities as 'World Film Studios · Happy Leisure Town' were enhanced. These were reflected in, for instance, more film-themed public facilities and improvement of local transportation and accommodation facilities. Meanwhile, based on the data collected from ethnographic interviews and conversations with local people, given that local people could benefit from the success and popularity of all-for-one film-related tourism, their support and welcome as well as participation in the tourism and tourism-related industries also helped enhance the town's place images and identities as a tourism-friendly destination. The economic contributions and benefits brought by film-related tourism also increasingly play important roles in Hengdian's economic development and growth. Especially since 2006, Hengdian's economy has not only relied on the outputs of the light, manufacturing, and agricultural industries but also the tourism industries. In terms of the socio-cultural impacts on the representations of the town's place images, identities, and history, from the perspective of tourists, Hengdian was a popular tourist destination with increasing public and tourism-related facilities and infrastructure, such as a new airport, a new train station, a new passenger transportation centre, and new roads. The town's place images and identities as an easy-to-access and comfortable-travel tourism destination with a clean travel environment could be enhanced. More importantly, as an off-location film-related tourism destination, the town has created and enhanced its place images and identities with full of film industrial elements, film-related touristic elements, film-themed environmental elements, and film-dominant cultural tourism elements through developing film-related tourism in its town's regions. More film-related history of the town was represented and shown to tourists in the travel

environments in both HWS and the other areas of Hengdian. However, as discussed in Chapter 2, film-related tourism can both positively and negatively influence a tourism destination, which is also reflected in different ways, and thus some local people feel annoyed regarding the popularity and further development of local film-related tourism. The next section will specifically discuss the existing negative influences of film-related tourism on the town of Hengdian.

## 8.2. Existing negative impacts of film-related tourism on Hengdian

My discussions of the negative impacts of film-related tourism on the town of Hengdian will be divided into three parts, including change and damage to the natural environment, interference with the structure of residential communities and residents' daily lives, and the destination's over-reliance on the film-related tourism industry and film and television industries.

### *8.2.1. Environmental impacts: change and damage to the natural environment*

A number of previous studies on film-related tourism focus on how and to what extent tourists' activities and consumption modify or damage the destinations' environments, as caused, for example, by impacts such as pollution. (Riley et al. 1998; Mordue 2001; Forsyth 2002; Beeton 2005; Kim 2015) (see Chapter 2). The case of Hengdian demonstrates that in the initial period, developing film-related tourism negatively influenced the destination's natural environment. As discussed in Chapter 6, one of the ways that Hengdian has constantly sought to build and launch new outdoor film studios/filming areas and tourism attractions was to reclaim land through the removal of mountains and the replacement of lakes (Ma 2017, 42). Therefore, for Hengdian, when developing its film and television industries and its film-related tourism industry, a large amount of unappropriated and unoccupied land has been used to build new film-related and tourism-related sites, locations, facilities, and areas, such as tourism attraction areas and parking areas, instead of relying on existing sites and locations. This therefore has resulted in modification and damage to the original areas'

natural environment, such as the mountains and lakes replaced by the filming areas and tourism areas.

Furthermore, as Zhang (2019) mentioned in his interview with me (see Chapter 6), another way for Hengdian to receive land to expand HWS in the 1990s was to exchange the local residents' agricultural land and farmland for money or food, i.e., 1500 Yuan per person per year (approximately 150 Pounds Sterling) or half a kilogram of rice to one citizen/farmer per day in exchange for one acre of land. That is to say, in the initial period, Hengdian chose to slow down or stop the development of agriculture to make way for the development of the film and television industries and the film-related tourism industry, which has led to the uneven development of different industries as well as irreversible influences on the natural environment at the destination.

Such a condition and trend violate the ideology and policy of the Chinese national government in managing the natural environment — the 'Two Mountains Theory', which was introduced and highlighted at the 18<sup>th</sup> and 19<sup>th</sup> National Congresses of the Communist Party of China held in 2012 and 2017, which refers to clear waters and lush mountains as invaluable assets comparable to the gold and silver of legend (China Daily 2018). In addition, the Report to the 19<sup>th</sup> National Congress of the Communist Party of China (2017) indicates that China has realised that building an ecological civilisation is vital for sustaining the Chinese nation's development. Thus, China has decided to 'adopt a holistic approach to conserving [its] mountains, rivers, forests, farmlands, lakes, and grasslands and implement the strictest possible systems for environmental protection, and develop eco-friendly growth models and ways of life' (op. cit.). In this regard, the environmental impacts brought by film-related tourism devalue and tarnish Hengdian's place images and identities as a tourism destination that overlooks environmental issues and develops its cultural industries and tourism industries at the expense of the natural environment. The 'Two Mountains Theory' suggests that the traditional ways for Hengdian to acquire land to build filming sites, outdoor film studios, and tourism attractions are no longer workable or acceptable. The town needs to search for a more balanced approach to developing its cultural industries and protecting its

natural environment in order to sustainably develop its tourism industries and brand itself as an environmentally-friendly film-related tourism destination.

### *8.2.2. Socio-cultural impacts: interference on the structure of residential communities and residents' daily lives*

The case of Hengdian indicates that not all local residents or residential communities can benefit equally from the success and popularity of the local film-related tourism industry. As is the case, for example, with local people whose self-built houses are far from the core tourism areas or who cannot participate in tourism-related businesses. Liu (2021), the local restaurant owner, stated in the interview with me that, a number of young residents in the town had to move to other cities, because their houses could not be used as restaurants or homestays for tourists, or they could not get suitable tourism-related jobs, or they could no longer work in agriculture because they had exchanged their agricultural lands with HWS and the natural environment had been damaged. This confirms that one of the negative socio-cultural impacts of tourism is the 'spatial displacement' (Page and Connell 2020) or the 'displacement effect' (Fletcher et al. 2013), which indicates situations where local people move away from their place of residence to make way for tourism development, land is taken to be used in the tourism industries, and labour is migrated from other industries to the tourism and tourism-related industries.

As discussed in Chapter 3, developing all-for-one tourism may make the situation worse insofar as it aims to 'make everyone become a tourist image and everywhere the tourist environment' through 'the active integration of various industries, the concerted efforts of various developments, the participation of the whole city residents and the full use of all the destination attraction [...]' (Feng 2017, 2374-2375). Viewed thus, local people could have more opportunities to participate in tourism-related activities and businesses. All the same, this may also lead to new problems and challenges regarding local residents' perspectives on the development of the tourism industries, because it is not necessary that all people be willing to 'become tourist images' or desire to make their home areas 'the tourist environment'. Zhang's example (2020) that

Hengdian had built street walls to shield the tourism-unfriendly areas for enhancing their place images and attracting tourists to visit, implies that in some situations, local residents are pressured to ‘support’ the development and management of the local tourism industries. The destination should encourage rather than force local people to participate in the local tourism and tourism-related industries when developing all-for-one tourism.

In the case of Hengdian, the interference of film-related tourism on the structure of the local residential communities and residents’ lives can be seen to be caused by tourists’ activities and consumption, such as tourists’ overcrowding, disruptions of tourists, and the increase in local commodity prices. Tourists’ overcrowding in both tourism areas and residential areas also leads to a series of follow-up problems and challenges for local residents, such as traffic congestion and insufficient capacity for parking at restaurants and shops. During my ethnographic trip to Hengdian in 2021, when talking to people about the ways their daily lives and work had been negatively influenced by tourists’ activities, a taxi driver and a character costume rental shop owner told me that in tourist seasons, they would spend more time driving and searching for parking slots around the tourism areas, supporting the idea that local people are aware of the negative influences of tourism, while at the same time, they depend on tourism activities and businesses (Getz 2000).

As noted in Chapter 2, when researching a destination’s place images and identities, it is also worth understanding tourists’ perspectives and interpretations of a destination’s constructions of its physical attributes and the representations of its socio-cultural meaning and value. In fact, not only local residents, but also tourists themselves can recognise the negative consequences of overcrowding on a destination and its local residents.

Building on discussions about the social-cultural impacts of film-related tourism in previous literature (see Chapter 2) and my own participant observations during my ethnographic visits to Hengdian, the online questionnaire Question 19 (Q19) was designed specifically to gain an understanding from a tourist’s perspective regarding to

what extent the local tourism negatively impacts the destination of Hengdian — ‘Based on your visit, do you agree with any of the following impacts by tourism development and/or tourists’ activities?’ (Figure 8.2.) (See Appendix 3.7). Still, participants were required to at most select three options. According to Figure 8.2, options B and D were ranked as the top four most popular responses to this question, i.e., 147 of 316 and 86 of 316 respectively agreed that ‘tourists are overcrowded in the town’ and ‘busy traffic conditions take place around the attractions’, reflecting the overloaded operations of some attractions and tourist sites in the town, the overuse of touristic facilities, and low-capacity to transport tourists around tourist attractions. During my previous trips to Hengdian, I was also aware that at HWS, tourists often needed to queue for a long time to consume tourism products in restaurants and souvenir shops. In reality, Hengdian is not the sole destination that faces such conditions in tourism seasons, while the interview (2019) with Chris Brown (director of Marketing Liverpool) in Chapter 5 showed that local people in Liverpool were also negatively influenced by tourists’ visits to the destination, for instance, sometimes they could not go to their daily favourite restaurants, which would be filled with tourists. Thus, as Brown (2019) stated, it can be seen as a global challenge to develop tourism and protect local people’s interests at the same time, as illustrated by the cases of Liverpool and Hengdian, both off-location and on-location film-related tourism destinations.

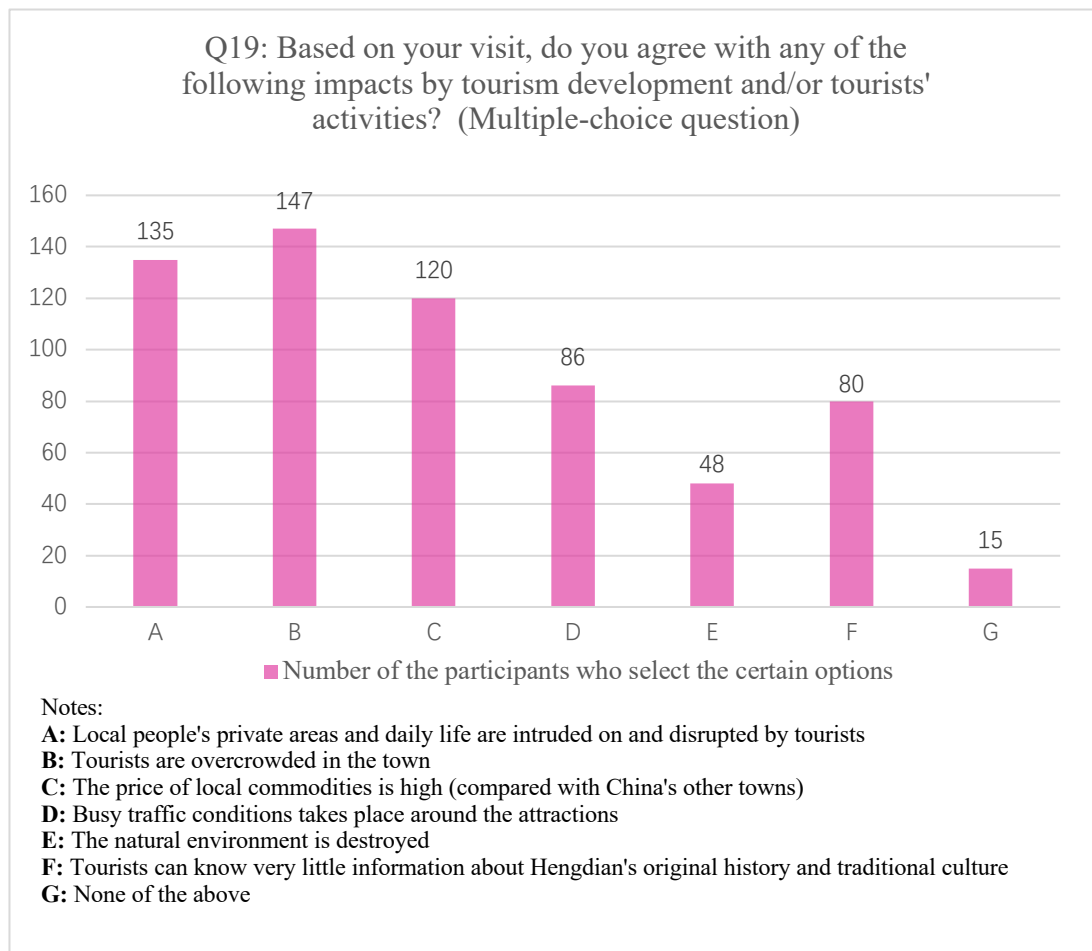


Figure 8. 2: Results of tourists' feedback on the negative impacts of film-related tourism on Hengdian. Source: Xin Cui.

Moreover, as Figure 8.2 shows, 135 of 316 participants also realised that tourists' routines and activities intrude on and disrupt local people's private areas and daily lives. In an interview with the local resident Mr Zhang (the participant has agreed to use his surname in this thesis) in 2020, when talking about whether he was annoyed by tourists' activities in his neighbourhood, Zhang stated that as his house is near the tourism sites of HWS and the hotels and some of his rooms are used as homestays for tourists, sometimes drunken tourists would throw rubbish into his garden and make noise at mid-night in residential areas. This response suggests that local people in Hengdian are both the beneficiaries and sufferers of cultural tourism, especially the local residents who live near to the tourism areas and have close interactions with tourists. As Figure 8.2 indicates, it is worth noting that from the perspective of tourists, the price of local commodities is relatively high compared with other Chinese towns as a result of

tourism development and tourists' consumption in Hengdian. Even though the average annual income of local residents in Hengdian increased from 75 Yuan in 1975 (approximately 7.5 Pounds Sterling) to 21,035 Yuan in 2012 (approximately 2,103 Pounds Sterling) and then to 65,000 Yuan in 2017 (approximately 6,500 Pounds Sterling) (Chen 2013; Hengdian Group 2017, 29), the price of local commodities also increased year-to-year. Xin Qing (online nickname), a blogger who stayed in Hengdian for one year in 2016, shared her thoughts on her blog channel that she realised that the price of local commodities in supermarkets was higher than she expected, 'possibly because Hengdian is a tourist town and relies on the tourists' consumption of its products and local basic commodities' (<https://zhuanlan.zhihu.com/p/43763707>). Additionally, in line with previous discussions in this chapter, 48 of 316 participants agreed that the natural environment was more or less destroyed by tourists' activities and tourism development.

### *8.2.3. Socio-cultural impacts of the reliance on film-related tourism*

In the case of Hengdian, reliance, or even over-reliance on film-related tourism can also lead to a series of side effects on the destination's place images, identities and development process. These include: (a) less promotion of other elements in the town's place images and identities, (b) the uncertainty of tourism-related economic incomes of local people, and (c) the discrepancy of tourism operations in tourism seasons and off-tourism seasons.

As the results of Q19 in the online questionnaire show (Figure 8.2), 80 of 316 participants agreed that on-site tourists knew very little about Hengdian's non-film-related history and culture. This suggests that there is a lack of information, knowledge, and promotion of the town's traditional, vernacular, and comprehensive history and culture to tourists. This also indicates the absence of a holistic and comprehensive representation of information about the town's place images, identities and history. An online interview conducted with Mrs Fanhong Zhao, a local tour guide, in 2020 (the



participant has agreed to use her full name in this thesis), addresses some of the reasons for this:

For improving their working abilities, the local tour guides need to regularly attend the training conferences and workshops organised and held by HWS. We are taught how to introduce to tourists the development history of HWS, tourism characteristics, tourist activities, and the achievements of the town in the film and television industries. We [thus] also usually introduce more about the development history of the town's film and television industries and tourism industries, the special touristic activities and events of each tourism attraction, the locations of famous film and television works, and so on. However, information about the other industries and elements of the town was rarely mentioned to tourists (Zhao, online interview via WeChat, translated from Chinese to English, 2019).

Tourists mainly tend to be told about the town's film-related and tourism-related history, culture and characteristics from tour guides, and they therefore have less awareness about the town's other elements. In other words, film-related and tourism-related knowledge and information are prioritised in terms of what is presented to tourists.

Based on the results of Q19 and the information provided by Zhao, in the face-to-face interview with Zhang in 2020 (director of the management council of 'Hengdian FaTCIEZ'), I also asked for opinions regarding the fact that tourists tend to be unaware of Hengdian's other industries' development history, characteristics and achievements, outside of those with the film and television industries and tourism industries. Zhang stated:

For tourists, Hengdian is a film and television tourism destination, thus when introducing and promoting the town's place images, identities and history, we think it is not necessary to show non-tourism-related or non-film-related elements and factors to tourists. Our concerns are more likely about how to provide better tourism products and tourism-related services and how to let

tourists have a strong impression of the town's film-related and tourism-related elements (Zhang, translated from Chinese to English, 2020).

Even so, a lack of information, knowledge, and promotion of the town's traditional, vernacular, and comprehensive history and culture will inevitably lead to the fact that, from the perspective of tourists, their understandings of Hengdian's place images, identities and history tend to be undiversified, focusing more on film-related and tourism-related elements. It also explains why, in the online interviews with ten participants (tourists), most participants mentioned that their strongest impression of the town's images and identities was about its film-related history, culture, characteristics, and tourist activities without the mention of other aspects of its history and culture (Table 8.1). Viewed thus, the destination tends to over rely on film-related tourism to some degree. As discussed in Chapter 2, over-value on film-related tourism could bring follow-up challenges and risks to the destination, such as over-commercialisation and loss of authenticity (Riley, Baker and Van Doren 1998; Croy and Heitmann 2011), and from the tourists' point of view, the destination gradually transforms itself into a 'generic' place (Koolhass 1995), in that it is only known by, and with reference to, its film-related and tourism-related elements. This will be further discussed in the next section.

Moreover, as discussed in Chapter 7, my personal touristic experiences in Hengdian reflect the clear difference in tourist numbers between tourism seasons and off-tourism seasons. Therefore, another negative influence brought by Hengdian's over-reliance on film-related tourism is the discrepancies in tourism-related economic income and tourism industrial development during different tourism periods and seasons. Even though the development of film-related tourism in Hengdian does not rely on specific film or television works, the longevity of local film-related tourism could arguably be longer. Nevertheless, over-reliance on film-related tourism could also lead the town and local people to face the risk that the popularity of local film-related tourism decreases and fades away due to, for example, an unforeseen disaster. A recent example of this is the impacts of Covid-19 on the tourism industries at the destination

— the town implemented the lockdown policy and stopped the operation of its tourism attractions from late January to late April 2020. Moreover, impacted by Covid-19, compared with 2019, the total number of domestic tourists who visited Dongyang City in 2020 decreased by 14.2%, and economic income from the tourism industries decreased by 12.3% (Dongyang Gov. 2020). For Hengdian, during the National Day holiday period in 2021, the total number of tourists that visited Hengdian was about 0.55 million, while the number of tourists in Hengdian in the same period in 2017 was 0.89 million (Chinanews 2017; Dongyang Gov. 2020). This means that, during that period, the local people and enterprises did not have as much economic income from tourists' consumption as before. These statistics thus suggest that over-reliance on the tourism industries can result in Hengdian's relatively low resistance to facing the potential risks of a sudden decrease in tourist numbers.

### 8.3. Potential impacts of film-related tourism in the case of Hengdian

In addition to the known and existing impacts, it is also worth understanding the potential impacts of film-related tourism on the destination, which is conducive to predicting the opportunities and challenges that Hengdian may meet in the future.

#### *8.3.1. Positive economic and socio-cultural impacts: potential tourism markets and target tourists*

The simulacra and heterotopic spaces in Hengdian provide the destination opportunities to further develop its tourism industries and attract new target tourists. This could be partly because of the co-existence of multiple types of authenticity in Hengdian's tourism attractions, which could attract different types of tourists and satisfy their various interests. Still, tourists' viewpoints can contribute to understanding the potential influences of film-related tourism on Hengdian's representations of its place images and identities. For figuring out tourists' viewpoints of tourism authenticity in Hengdian, three questions were designed in the online questionnaire conducted with 316 online users. They were: '[Question 14 (Q14)] When visiting Hengdian, did you

think you were in the real and authentic film-related sites to experience the film elements and themes?', '[Question 15 (Q15)] Could you realise or recognise the representations of Chinese history, culture, and cultural heritage in your touristic experience in Hengdian?', and '[Question 16 (Q16)] If you selected 'Yes' in Q15, what did you think about your cultural heritage touristic experience in Hengdian World Studios when you visited the simulated and 'fake' sites of the real heritage sites?' (See Appendix 3.7).

With regards to Q14, the results show that about 291 of 316 participants expressed that they had authentic film-related experiences through consuming the local film activities, services, and themes in Hengdian. Tourists' authentic experiences might benefit from the combination of objective authenticity (objective facts) and staged authenticity (strained and performative veracity) and the existence of post-authenticity at the tourism destination, which highlights the inseparable mix of 'lies' and 'truths' (Lovell and Bull 2019) and/or the generation of existential authenticity in tourists' experiences (see Chapter 3). Displaying film-related information around the film locations and providing tourists opportunities to observe real film crews' on-going work at HWS can make the objective authenticity of the filming environments and the film industrial elements more accessible to tourists. Meanwhile, as discussed previously, the authenticity tourists can find at the destination to a large degree is a staged authenticity that is well-designed by the host, 'invented', created, and represented as a commercial touristic product (MacCannell 1973, 106, cited in Lovell and Bull 2019, 5). Tourists may realise that what they see at the destination could be a staged performance, but they may achieve an existentially authentic experience through visiting the sites and doing touristic activities. Thus, they 'believe' that what they see and experience is real and authentic. In terms of Q15, 293 of 316 participants confirmed that they could realise or recognise the representations of Chinese history, culture, and cultural heritage elements in their journeys to Hengdian. For these 293 participants, they replied to Q16 and elaborated their reflections on Hengdian's 'fake' and simulated cultural heritage attractions and sites (Figure 8.3).

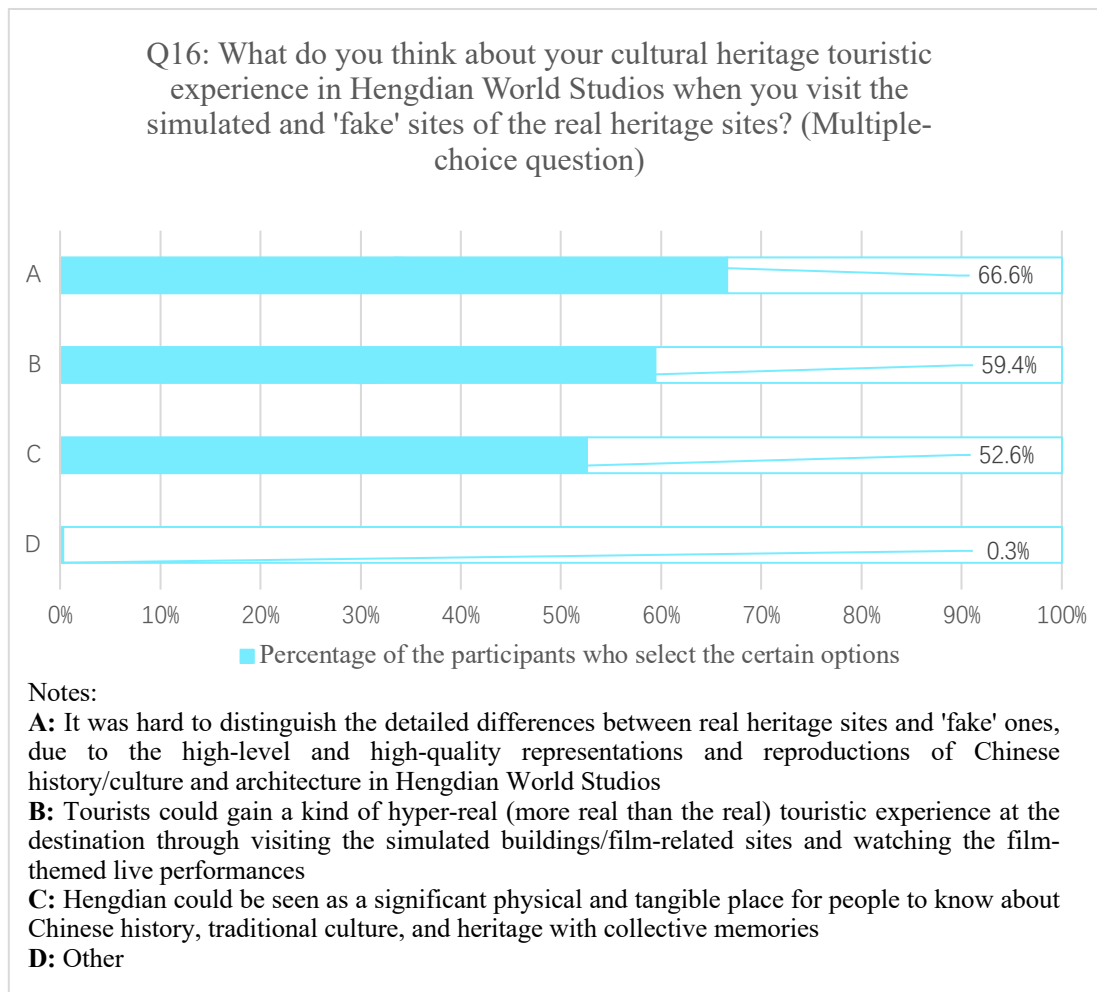


Figure 8. 3: Results of participants' reflections on their cultural heritage tours in Hengdian. Source: Xin Cui.

According to Figure 8.3, about 66.6% of 293 participants agreed that it was hard to distinguish the detailed differences between real heritage sites and 'fake' ones, due to the high-quality reproductions of Chinese history/culture and architecture at HWS (option A). Namely, about two thirds of the participants believed that the 'fake' simulations were similar or even the same as the real heritage sites. In addition, about 59.4% of participants expressed that they could gain a kind of hyper-real (more real than the real) touristic experience at the destination through visiting the touristic sites and watching the film-themed live performances (Option B). About 52.6% of participants thought that Hengdian could be seen as a significant physical and tangible place for people to know about Chinese history, traditional culture, and heritage with collective memories, as Figure 8.3 shows. On the one hand, these findings suggest the high reliability and deep staged authenticity of the simulated heritage sites, which can

arguably represent Chinese history, culture, and heritage as real heritage sites do. On the other hand, they also indicate that these tourists generated an existential authentic experience in their cultural heritage tours in Hengdian, as they knew that the cultural heritage sites they visited were not real but they were still willing to learn from the simulated heritage sites. By this token, to some degree, Hengdian can be seen as successful in stimulating tourists to have existentially authentic film-related tourism and cultural heritage tourism experiences through representing and performing objective authenticity, staged authenticity, and post authenticity at the tourism attractions. Tourists in Hengdian appear to be convinced of the staged authenticity represented at tourism sites. Meanwhile, for a relatively large number of tourists, they do not mind whether the tourism sites are objectively authentic but they subjectively and emotionally believe that what they see and experience is ‘authentic’ and ‘real’ (Reijnders 2011; Lovell and Bull 2019).

These results imply that for Hengdian, there is a potential tourism market and a new group of target tourists, who do not care about the objective authenticity of tourism attractions and sites and accept the representation of staged authenticity in their journeys and who are willing to search for authenticity and own an existentially authentic experience at the destination. Moreover, with further development of all-for-one tourism in future, more local areas will become tourism environments, and thus possibly more staged film-related and cultural heritage elements will be represented to tourists. There will be a huge space for Hengdian to develop its ‘all-for-one film-related tourism’, ‘all-for-one cultural heritage tourism’, and other forms of cultural tourism in future, suggesting a variety of potential tourism markets, which might be attractive to more potential tourists.

### *8.3.2. Negative socio-cultural impacts: over-commercialisation and place identity transformations*

Based on the above discussion about the impacts brought by the destination’s over-reliance on film-related tourism, one of the potential impacts could be in relation to the fact that the formation, management, and representation of the town’s place images,

identities and history are highly influenced by and dependent on local tourism development and tourists' interests. As discussed in Chapter 2, Riley, Baker, and Van Doren (1998) and Croy and Heitmann (2011) suggest that over-reliance on film-related tourism can lead to the tourism destination's over-commercialisation and a loss of authenticity. In the case of Hengdian, if the town continually over-emphasises and over-develops its film-related tourism, the destination itself could become a huge tourism commodity and performative stage, and then there might be a progressive dedifferentiation between the tourist areas and the everyday spaces where people live and work (Riley, Baker, and Van Doren 1998; Mordue 2009). The construction and representation of Hengdian's place images, identities and history might be negatively impacted by the destination's over-commercialisation and a loss of authenticity.

In order to better understand authenticity issues in a film studio theme park, Beeton (2016) has created a graphic model to explain the characteristics of different areas in the theme park and to divide these areas into back stages and front stages, based on MacCannell (1973) and Pearce's (1982) models of the authenticity of film studio theme parks (Figure 8.4). Inspired by Beeton's model (2016) and previous discussions of the development and management of Hengdian's all-for-one film-related tourism at the town-wide level, I also propose a graphic model that illustrates the town of Hengdian as a huge film-related stage and commodity (Figure 8.5). The town of Hengdian can be divided into front areas, mid areas, and back areas, considering the different degrees of tourists' film-related tourism experience and their accessibility at the destination.

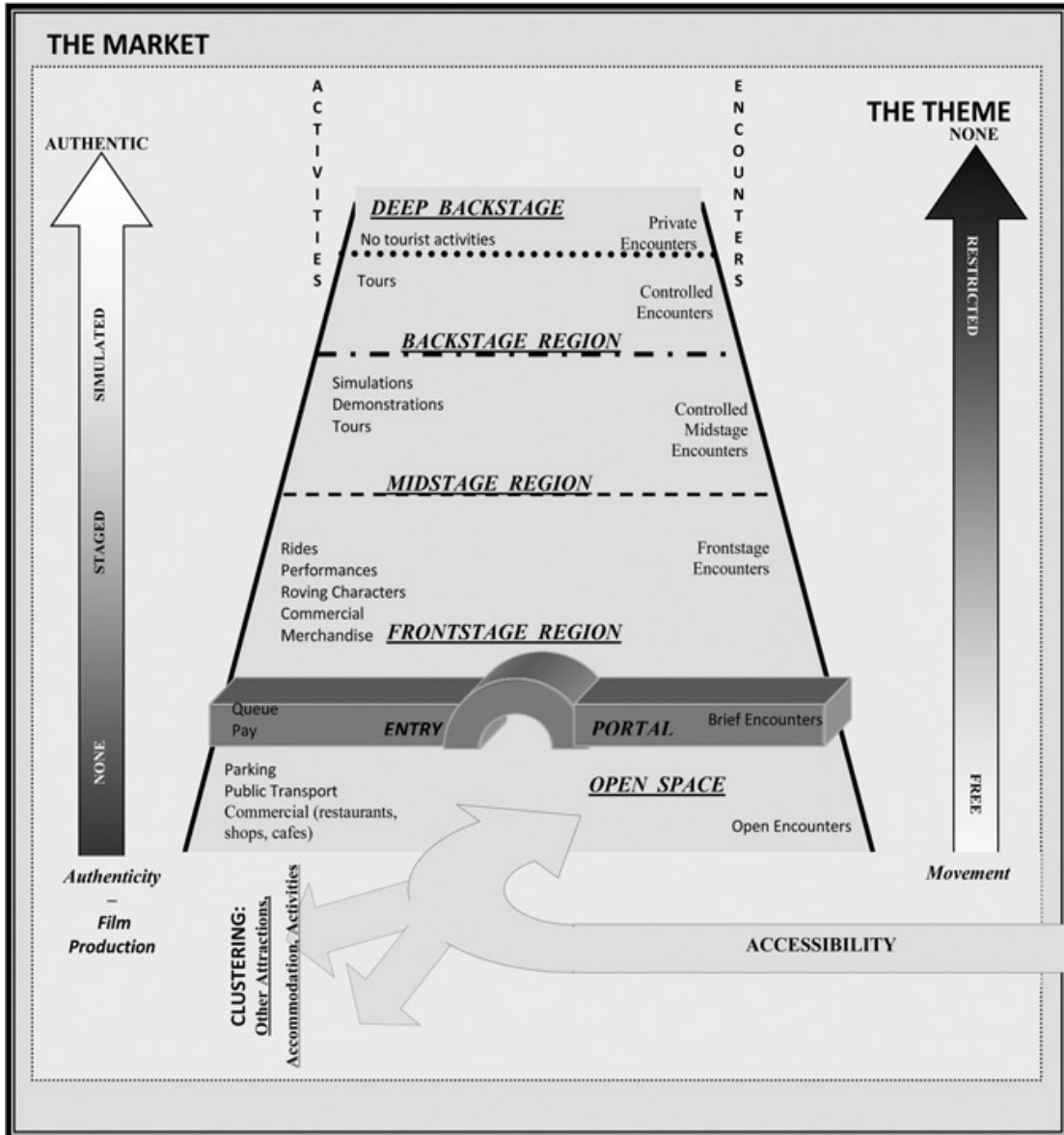


Figure 8. 4: Beeton's model of the film studio theme park (2016, 227).



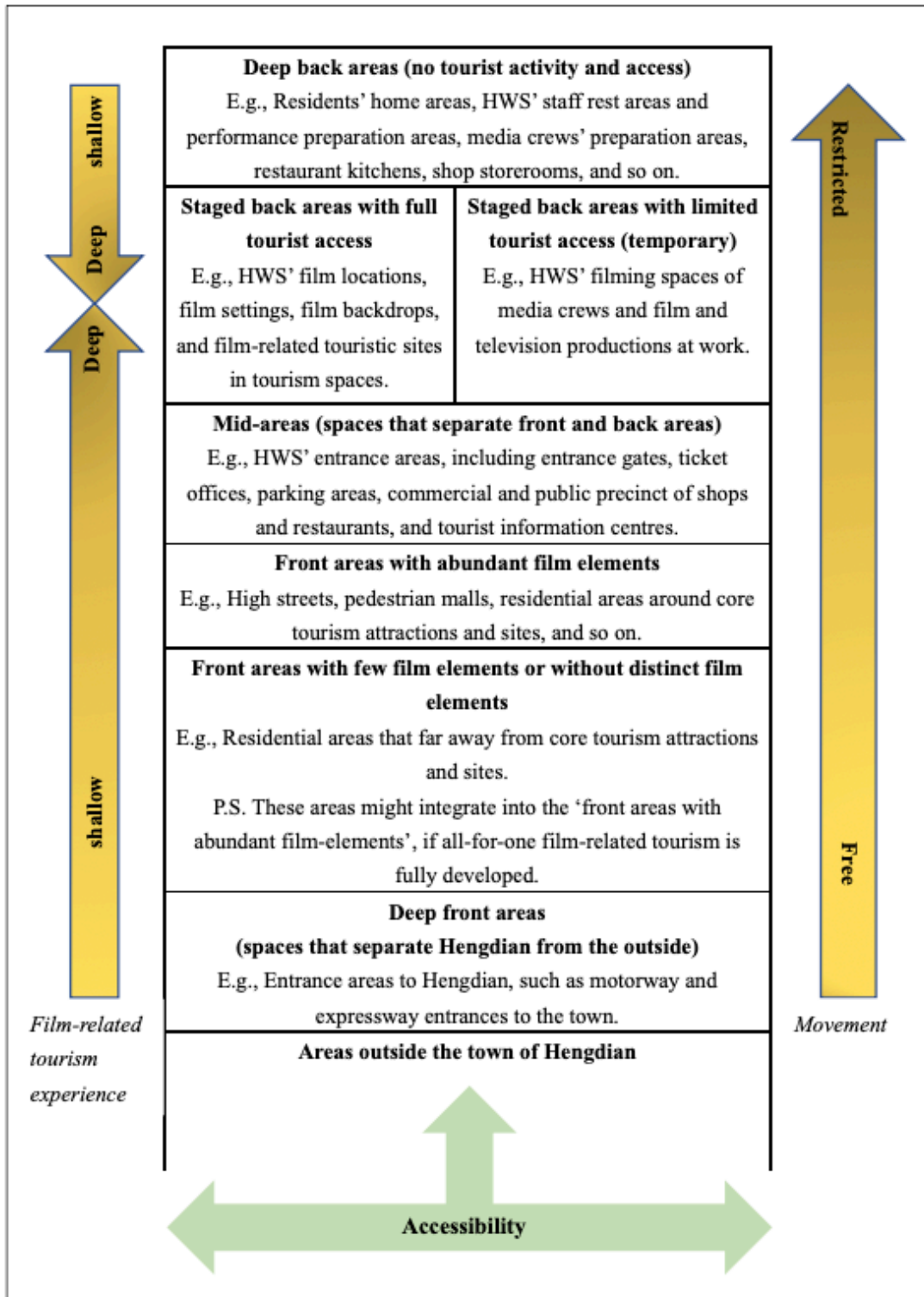


Figure 8. 5: Model of Hengdian as a huge film studio theme park. Source: Xin Cui.

As Figure 8.5 shows, the frontstage regions of the town are further divided into deep front areas, front areas with few film elements or without distinct film elements, and front areas with abundant film elements. Tourists in these areas have a relatively

high degree of freedom to visit the destination and experience all-for-one film-related tourism by sightseeing in the town. With the proceeding of a film journey from deep front areas to front stage areas with abundant film elements, tourists could have deeper film-related tourism experiences through their increased encounters with film elements in the town's public areas. Meanwhile, tourists' film-related travel routines also gradually become concentrated in the areas around the core film-related tourism site — HWS, such as the high streets and pedestrian streets, in which a number of film-related elements are deliberately designed and integrated into the town's street walls and street decorations (see Chapter 7). It is worth noting that at this stage, as all-for-one film-related tourism has not yet been fully developed throughout Hengdian, the front areas of this town are divided into two categories with different degrees of the representation and integration of film elements in the public and residential areas, i.e., front areas with few film elements or without distinct film elements and front areas with abundant film elements.

With the development of all-for-one film-related tourism in the town in future, the scope of front areas with few film elements or without film elements will gradually decrease, and when Hengdian completes the development of all-for-one tourism at the town-wide level, these front areas will gradually integrate into the 'front areas with abundant film elements' with the design of increasing film elements. The deep front areas, such as the motorway and expressway entrances to Hengdian, work as an entrance and buffer zone that separate the town from the outside. In these areas, few film elements are represented to tourists, and they have no clear difference from the outside areas. To some degree, tourists' film journeys do not start in the deep front areas, if they do not have any physical film-related tourism experience at this stage.

The back areas in Hengdian are divided into staged back areas and deep back areas. As discussed in Chapter 2, tourism spaces and areas are essentially stage sets with purposeful designs for tourists, and the so-called 'back region' and 'authenticity' are staged back regions and staged authenticity, designed and organised for touristic visitation (MacCannell 1973; Cohen 1979; Moscardo and Pearce 1986; Lovell & Bull

2019). Film locations, settings, and backdrops used for making film and television works previously at HWS are operated as an environment open to tourists but actually designed as a back-stage region, i.e., MacCannell's Stage 3 of his categorisation of six stages in the discussion of staged authenticity (1973, 598) — 'a front region that is totally organised to look like a back region' (see Chapter 2). On the one hand, Chapters 6 and 7 showed that tourists in the staged back areas could have much deeper film-related tourism experiences through participating in and consuming various types of film-related tourism activities, events, products, and services. On the other hand, different from the front areas in the town, tourists need to purchase tickets to enter the tourism areas at HWS, and thus their travel routines are restricted to limited film studio theme park areas. The tourism site creates a kind of staged authenticity for convincing tourists that they enter into a back stage of film and television production and they are able to know the story behind the scenes through, for example, viewing the posters of film and television works made at the locations and watching the on-going works of real media crews. In reality, such an authenticity is manufactured and provided as a product for tourist consumption by the destination (Lovell & Bull 2019, 5), and tourists cannot enter the real back stage area due to the restriction of their travel routine, such as media crews' preparation areas, staff rest areas, and performance preparation areas at HWS, which can be seen as the deep back areas (i.e., MacCannell's Stage 6 of tourism areas) (see Chapter 2). From the perspective of film tourists, deep back areas not only exist at HWS but also in the town of Hengdian, such as local residents' home areas as well as restaurant kitchens and shop storerooms in Hengdian's high streets and pedestrian malls.

Similar to Beeton's model of the film studio theme park (2016), there is also a third region separating the front and back areas, i.e., the mid areas, such as HWS' entrance areas, including entrance gates, ticket offices, parking areas, commercial and public precincts of shops and restaurants, and tourist information centres. These areas combine the characteristics of both front areas and back areas. They directly connect with the living areas of the town and the town's basic facilities, such as streets and bus

stations, while they also have the facilities of film studio theme parks, such as ticket offices, tourist information centres, and film-related souvenir shops. Similar to the open space in Beeton's model of film studio theme park (2016, 227), the mid areas in Hengdian also create a sense of arrival, occasion, and fantasy and differentiate the public front areas from the fantasy world of film. Tourists in these areas are close to the 'back areas' and they can glimpse as far as to the top parts of some high-rise film settings and buildings inside the studios.

Based on this model, from the perspective of tourists, Hengdian can be seen as a huge film-related stage and tourism commodity (place image and identity) due to its over-commercialisation and performative authenticity, and tourists have less access to the town's other history, knowledge and culture beyond its film-related ones. This is because 'where culture becomes a commodity of financial transactions it is difficult to be objective' (Fletcher et al. 2013, 213). In this regard, over-commercialisation could lead the town to become a generic and fantasy space with film-related themes (Koolhass 1995; Hannigan 1998), where new film-related identities can be produced and created every day (Roberts and Cohen 2015, 173) and 'everything from individual entertainment venues to the image of the city itself conforms to a scripted theme' (Hannigan 1998, 3). With the development of all-for-one film-related tourism in the town in future, more film-related fantastic and fictional elements could be represented and integrated into the town's public areas, and the boundaries between the fictional/fantastic world and the real world might be increasingly blurred. Such a physical (re)configuration of Hengdian might lead to a condition of a progressive dedifferentiation between tourist areas and residential areas. The town's film-unrelated place images, identities and history might be increasingly overlooked, and Hengdian thus would become a huge film studio theme park from the tourists' point of view, the origins of which are the simulacra and heterotopic spaces of HWS.

### *8.3.3. Negative economic and socio-cultural impacts: weak position in competition with other destinations*

Regarding the representation of the authenticity of simulated cultural heritage, Hengdian may face a challenge in future in the form of competition with real cultural heritage sites, as some tourists cannot accept the staged authenticity represented by tourism sites. As Option A in Questionnaire Q16 shows above (Figure 8.3), 33.4% of participants disagreed that it was difficult to distinguish HWS' simulated cultural heritage sites from real heritage sites in China. Meanwhile, about 40.6% of the participants disagreed that tourists could gain hyper-real touristic experiences at the destination ( Option B) and about 47.4% of participants disagreed that Hengdian could be seen as a significant physical or tangible place for people to know about Chinese history, traditional culture, and heritage with collective memories (Option C). In order to better understand tourists' reflections on the authenticity of HWS' simulated cultural heritage tourism, a similar question was asked when I conducted the online interviews with a group of participants in 2020, and the response of Participant 6 regarding her viewpoints on the differences between real heritage sites and HWS' simulated cultural heritage sites is below:

I clearly knew that HWS' buildings and streetscapes were simulations during my journey to the destination. I had also visited the Forbidden City before, and I think the 'Palace of Ming and Qing Dynasty' film studio [the simulation of the Forbidden City at 1:1 size] cannot convey the sense of history and grandness as the Forbidden City conveys to tourists. If people desire to learn about Chinese history and culture through cultural heritage tourism, I would recommend they visit the real cultural heritage sites (Participant 6, online interview via WeChat, translated from Chinese to English, 2020).

With regard to the same question in the online interview, the response of Participant 8, who expressed that she had an educational background in architecture studies, can provide an insightful viewpoint to explain why tourists cannot identify or recognise the

staged authenticity of the cultural heritage represented by HWS. She (2020) stated in the interview:

Compared with real Chinese cultural heritage sites, such as the Forbidden City, HWS' cultural heritage tourism sites are more tourist-accessible and interactive. However, based on my knowledge from architecture studies, I have noticed a number of incorrect designs and incorrect uses of some building materials in its buildings that are contrary to the historical and real heritage facts. Possibly because these buildings were originally designed and built for filmmaking, I do not think HWS' cultural heritage sites can be used as a kind of reference for the education of Chinese traditional culture and history, and they have very limited capability to show the value and significance of Chinese cultural heritage. This is what I think about the major difference between Hengdian's cultural heritage and real cultural heritage (Participant 8, online interview via WeChat, translated from Chinese to English, 2020).

P6 and P8's ideas about HWS' cultural heritage tourism also conform to Urry's (1990) viewpoints that tourists know that they are tourists and that tourism is a game and Cohen's (1985) viewpoints that some tourists regard tourism as play and they are aware of the unreality and inauthenticity of the tourism attractions they visit. Tourists' awareness of simulations and unauthenticity can imply that one of the challenges that Hengdian may meet in future is that if more tourists care about the objective authenticity of cultural heritage and prefer to visit real cultural heritage sites, the town will have low competitiveness in cultural heritage tourism markets and low attractiveness to tourists. After all, for a group of tourists, simulated cultural heritage has low significance and value of education and representation of Chinese history and traditional culture (P6's viewpoint), and real cultural heritage sites cannot be used to replace the country's collective memories. Moreover, based on P8's statement, the reasons for Hengdian's failure in convincing tourists of its simulations are due to the incorrect designs and materials of the settings and buildings. To some degree, tourists' questions and mistrust of the simulations might have detrimental impacts on the town's

place marketing and promotion, as some tourists tend to care about the reality and objective authenticity of tourism sites, or they can easily see through staged authenticity and clearly distinguish between simulations and reality. For this group of tourists, Hengdian is in a weaker position in the competition with real heritage sites for showing the country's authentic history and culture. Moreover, in future, if more high-quality manmade and artificial cultural heritage sites are built, Hengdian may lose the market of simulated cultural heritage tourism.

Based on the discussions in previous chapters and data collected from the methods of ethnography, the online questionnaire, and the online and offline interviews, this chapter has demonstrated both the positive and negative impacts of film-related tourism on Hengdian's place images, identities and history (Figure 8.6). The case of Hengdian supports the findings of previous studies on the impacts of film-related tourism on tourism destinations and also reveals how unique it is in the research area of tourism impacts.

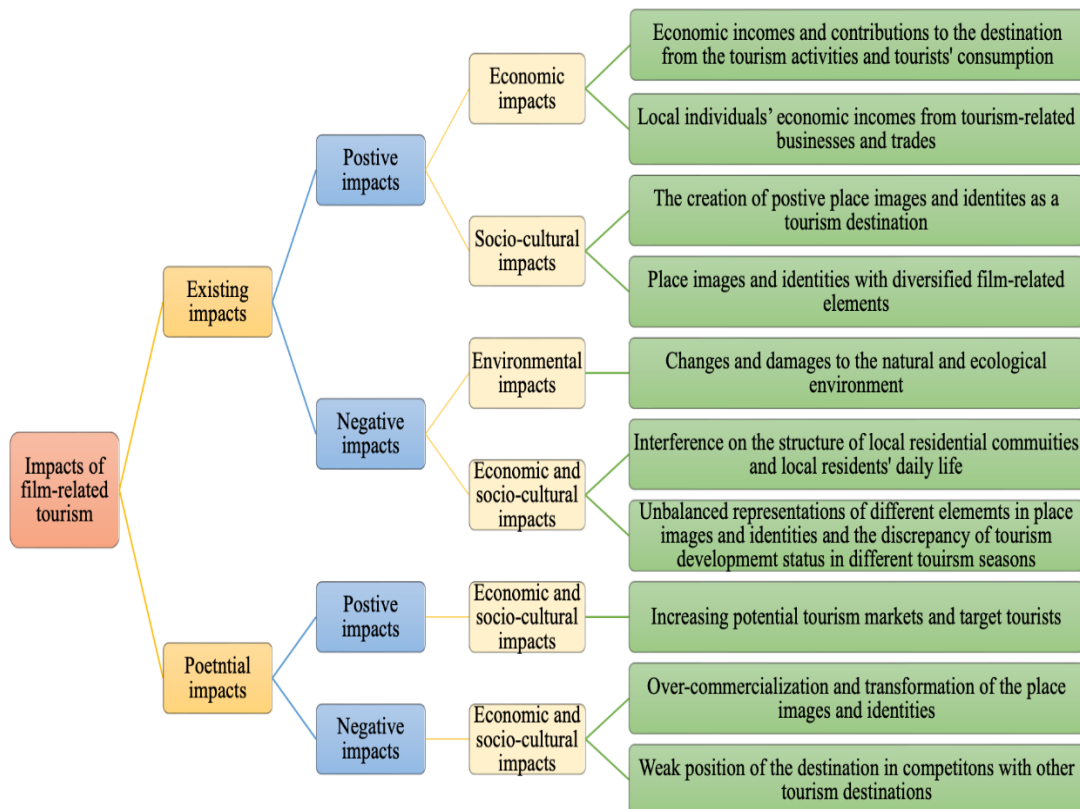


Figure 8. 6: Impacts of film-related tourism on the destination of Hengdian. Source: Xin Cui.

To summarise, this chapter has indicated that the popularity of film-related tourism and the implementation of all-for-one film-related tourism indeed has brought the town and local people a range of economic, cultural and social benefits. However, tourism development also has resulted in irreversible damage to the destination's natural environment and has negatively impacted the local residential communities. Moreover, with the further development of local film-related tourism, this chapter has also attempted to predict its possible impacts on the destination and local people and thus has suggested potential opportunities and challenges that Hengdian may meet in future. This analysis of the existing and possible impacts of film-related tourism on the town of Hengdian can also contribute to the research on the impacts of film-related tourism and film tourists' experiences. In this regard, the case of Hengdian shows how different off-location film-related tourism is from on-location film-related tourism. Also, the case of Hengdian suggests approaches to develop both on-location and off-location film-related tourism regarding the question — how to develop and manage local film-related tourism and how to gain benefits from film-related tourism activities and businesses and tourists' consumption. Meanwhile, this case also suggests that a film-related tourism destination should search for a balanced way to develop its tourism industries and improve the quality of tourists' on-site experiences as well as protect the interests of local people and decrease the negative impacts of tourism on the destination.

This chapter also has addressed Objectives 4 and 5 of this research (see Chapter 1), i.e., 'to develop an understanding of tourists' travel experiences and on-site activities at the destination of Hengdian and tourists' interpretations and perceptions of Hengdian's film-related tourism' and 'to contribute to knowledge regarding how Hengdian develops and manages its film-related tourism and how local people respond to the impacts brought by film-related tourism'. The next chapter will show what we can learn from the case of Hengdian and the comparable case of Liverpool and examine the ways that other destinations in the world could apply this knowledge to develop and manage their film-related tourism.



## **Chapter 9: Broad discussions of film-related tourism**

The studies of the Hengdian case and the comparable case of Liverpool in this thesis have demonstrated a range of characteristics of film-related tourism. These characteristics can be generally classified into four categories: (a) the relationship and connections between film and television industries and tourism industries at a destination; (b) film-related tourism destinations' place branding and marketing strategies; (c) (film) tourists' travel motivations, on-site travel activities and experiences, and feedback on their journeys; and (d) economic, socio-cultural, and environmental impacts of film-related tourism on a destination's place images, identities, and history. The contents in the previous chapters in relation to Liverpool's film-related tourism (Chapter 5) and Hengdian's film-related tourism can be regarded as a basis and springboard for viewing film-related tourism in a broad way. Not only has this research investigated the characteristics of Hengdian's film-related tourism, but it has also demonstrated the contents and impacts of off-location film-related tourism and indicated the similarities and differences between on-location and off-location film-related tourism based on the case of Hengdian and the comparable case of Liverpool. Thus, the discussions and empirical findings in this thesis can contribute to an understanding of film-related tourism studies beyond the cases themselves, and the research focus on film-related tourism studies can be expanded to wider-ranging topics. The topics that will be further discussed in this chapter include (a) comparisons between on-location and off-location film-related tourism; (b) the development and management of all-for-one film-related tourism; (c) the overlaps between film-related tourism and fandom studies; and (d) authenticity issues of film-related tourism with cultural heritage elements.

### **9.1. On-location and off-location film-related tourism**

The cases of Liverpool and Hengdian show both the intrinsic and extrinsic similarities and differences between on-location and off-location film-related tourism, suggesting the complexity of film-related tourism and the diversity of different sub-forms of film-related tourism. Based on the findings of these two cases presented in the

previous chapters, discussions about the comparisons and contrasts between on-location and off-location film-related tourism in this section are divided into two parts: the emergence of on-location and off-location film-related tourism at a destination and the impacts of on-location and off-location film-related tourism on a destination.

### *9.1.1. The emergence of on-location and off-location film-related tourism*

Based on the cases of Liverpool and Hengdian, one of the similarities between on-location and off-location film-related tourism is that the emergence of film-related tourism at a destination has a close relationship with local film productions and filming activities and film and television works associated with the destination and its locations. It follows that tourism can be induced by local film-related activities, objects, and people at the destination. Namely, these film-related elements can be understood as the ‘origins’ of the destinations’ film-related tourism. In this regard, we can understand why a group of scholars prefer to apply the terms ‘film-induced tourism’ and ‘film-motivated tourism’ to describe tourists’ in-person film journeys to tourism destinations (see Chapter 2). Film elements indeed are capable of motivating tourism activities and events, even though, as Chapter 2 discussed, the term ‘film-induced tourism’ to some degree emphasises more the connections between local filming activities and tourism activities taking place at the location. However, based on the cases of Liverpool and Hengdian, one of the contributions of this research is to show that film and television works associated with a destination and/or on-site filming activities are only one of many factors that can induce film-related tourism. A number of other film-related elements are also capable of stimulating the emergence of film-related tourism at a tourism destination, such as the presence of film celebrities, film-related live performances, and film festivals. Through specifically examining the case of Hengdian, this research also presented a variety of on-site film-related tourism activities at a tourism destination. Tourists do not necessarily need to be familiar with the film and television works associated with the destination or need to be interested in the on-site filming activities and media productions, but they can still experience film-related

tourism through participating in other film-related activities and events and consuming other film-related tourism products.

The cases of Liverpool and Hengdian in this research also demonstrate a series of differences between on-location and off-location film-related tourism regarding their emergence at a destination. One of the major differences is in relation to the ways that film-related works, culture, activities, events, and businesses at a destination motivate local film-related tourism and in which film-related tourism activities and events are induced. For on-location film-related tourism destinations, film-related tourism activities and events can be designed with the use of film-related locations in mind. The discussions of Liverpool as a case study in this thesis have shown that people are able to visit the film locations of films and television works through, for instance, participating in a film tour at Liverpool's Mersey Tunnel to see the film location of *Harry Potter* or visiting a filming location to observe the on-going work of media crews at a natural or existing (film) setting, such as the film crew of *Film Stars Don't Die in Liverpool* (see Chapter 5). Even so, in some situations, where the film locations are existing public or private buildings and places at work, or which have visitor restrictions, tourists may not have the opportunity to be close to the settings and/or enter the buildings and rooms.

For off-location film-related tourism destinations, where the film settings are purposefully designed and built for filmmaking and/or developing tourism (Beeton 2016), film-related tourism activities and events not only can be designed with the use of film-related locations in mind but also can be organised according to the representation of different kinds of film elements and the constructions and functions of these artificial and purpose-built environments. In the case of Hengdian, some of these tourism activities are not specifically relevant to one or more film and television works but are derived from one or more kinds of film elements, such as film-related performative elements, film industrial elements, and film festival elements. For example, tourists at HWS can watch film-themed live performances with traditional Chinese cultural and historic stories. In this regard, the film settings and facilities can

be used variously as filming locations for media crews and productions to film their works and as tourism locations for the host to provide different film-related products and services and to organise different film-related tourism activities. The constructed settings become important physical resources and bases for the host destination to develop its off-location film-related tourism. The case of Hengdian also indicates that tourists are able to be closer to the film settings, because these sites and attractions are built and designed with tourism development and operation in mind. Thus, instead of restricting tourists' access, the filming environments, buildings and rooms were built and designed with more easily-accessible facilities and tourist-friendly services for facilitating tourists' visits, such as access to the interiors of the film settings, tour guiding services, or a well-designed amphitheatre-style auditorium and seats to watch film-themed live performances.

The differences between on-location and off-location film-related tourism sites' physical attributes (physical constructions, appearances and façades, building materials, designs, functions, etc.) also affect tourists' travel decisions to a film-related tourism destination and attract different types of tourists to visit. This is because tourists can be motivated by both 'push' and 'pull' factors (Dann 1977) to visit a tourism destination, and here 'pull' motivational factors refer to the tangible features, attractions or attributes of a touristic destination (Klenosky 2002, cited in Macionis 2004, 90) (see Chapter 2). That is to say, some tourists might prefer to visit on-location film-related tourism sites, whereas other tourists might prefer to visit off-location film-related tourism sites, and some might be willing to visit both on-location and off-location film-related tourism sites. In this regard, film tourists can be divided into three types according to their travel preferences, including on-location film tourists, off-location film tourists, and general tourists. As discussed in Chapter 2, a number of scholars have proposed different film tourist typologies, according to, for example, the types of tourism sites (film setting sites and film location sites) and tourists' travel motivations/interests and on-site experiences (Macionis 2004; Croy and Heitmann 2011; Bolan, Boy and Bell 2011),

which are mostly derived from the cases of on-location film-related tourism or which focus more on on-location film tourists and their travel experiences.

Bearing in mind Macionis' (2004), Croy and Heitmann's (2011) and Bolan, Boy and Bell's film tourist typologies (2011) (see Chapter 2) and based on the research findings of the case study of Hengdian, I propose a film tourist typology of off-location film-related tourism, which outlines the features of different types of tourists at off-location film-related tourism destinations, mainly according to their travel motivations and on-site experiences. These include the *enthusiastic film tourist*, the *scenic specific tourist* and the *sightseeing film tourist*. Proposing this film tourist typology based on the case of Hengdian address Objective 3 of this research, i.e., 'to develop an understanding of the contents and characteristics of Hengdian's off-location film-related tourism', with the outcome of 'understanding the characteristics of Hengdian's film tourists' (see Chapter 1). Moreover, considering that previous film tourist typologies, such as Macionis' (2004), Croy and Heitmann's (2011) and Bolan, Boy and Bell's (2011), were proposed according to the features and cases of on-location film-related tourism, this film tourist typology can contribute to the research of off-location film tourist typology.

*Enthusiastic film tourists* are specifically motivated by various on-site film-related elements, for example, film industrial activities, film and television works made at the destination, film-related live performances, and on-site film celebrities, to visit an off-location film-related tourism destination and they are also willing to visit both well-known and unpopular film attractions and to experience different types of on-site film activities and services. As discussed in Chapter 7, one of the online interview participants (Participant 3), who spent 9 days at the destination and visited 9 different types of touristic attractions, can be regarded as an enthusiastic film tourist. Namely, enthusiastic film tourists are enthusiastic about most on-site film-related elements and tourism products at the destination. The *Scenic specific tourist* is comparable to both Bolan, Boy and Bell's 'scenic/visual film tourist' (2011) and Macionis' 'specific film tourist' (2004) (see Chapter 2). For scenic specific tourists, while filmic elements are

important, they are not the only motives for visiting the destination. As opposed to enthusiastic film tourists, scenic specific tourists prefer to visit some specific attractions and participate in some tourist activities. They are mainly attracted by the local film culture and film-related attractions and partly attracted by other tourism elements at the destination, and thus, they wish to visit the film locations in person and actively discover other film-related tourism sites they are personally interested in, as well as to experience other forms of tourism. In the case of Hengdian, as some of the questionnaire data and results have shown (see Chapters 7 and 8), some tourists were interested in both on-site film-related tourism products and cultural heritage tourism products at HWS, and this group of tourists can be categorised as scenic specific tourists. Regarding *sightseeing film tourist*, the term can be adopted to describe film tourists who visit film attractions and sites at the destination with multiple travel purposes and interests but without specific travel routines or must-do activities. Similar to the passengers taking tour buses with well-designed sightseeing routes and pre-recorded audio guides, sightseeing film tourists are more likely to follow the ‘suggested paths’ provided by the film studios to visit the attractions and obtain background information about the destination from the tour guides or studio staff. ‘Hopping on’ and ‘hopping off’ in their tours, sightseeing film tourists’ visits and touristic activities are more casual and unpredictable, depending on whether the sites are interesting and attractive enough for them to stop and wander. As discussed in Chapter 7, in the case of Hengdian, the online interview participant P4, who accompanied his girlfriend to visit Hengdian, can be regarded as a sightseeing film tourist. This participant had little interest in local film elements but more interest in local cultural heritage elements and randomly and serendipitously experienced some film-related tourism sites.

Stemming from Croy and Heitmann’s (2011) film tourist typology, the above three types of off-location film tourists are further explained in a model (Figure 9.1) which considers film tourists’ on-site film-related experiences and the importance of film-related elements in motivating their travel and determining their on-site activities. In order to highlight the characteristics of different types of film tourists, this model also

proposes the category of *film uninterested tourists*, referring to tourists who have no interest in film-related tourism or on-site film-related tourism activities (Rittichainuwat, Laws and Scott 2008). As Figure 9.1 shows, the horizontal axis represents the degree of importance of film-related elements in motivating tourists' travel and determining tourists' on-site activities, increasing from left to right, from lowest to highest levels. The vertical axis represents the degree of tourists' film-related experiences at a tourism destination, increasing from bottom to top, from shallowest to deepest levels. According to its position in this model, it can be seen that the degree of importance of film-related elements in motivating enthusiastic film tourists' travels and determining their on-site activities is relatively high, and enthusiastic film tourists also have relatively deep film-related tourism experiences at the destination, compared with the other types of tourists. Considering the complexity of film-related tourism and the diversity of different film-related tourism cases, it is not necessary that the typology can categorise and define film tourists in all off-location film-related tourism cases. In addition to Busby and Klug's argument that when audiences are seeking places seen on the screen, they become film tourists (2001, 316) (see Chapter 2), this research further suggests that when people visit film-related tourism sites and are interested in on-site film-related tourism products and activities, they become film tourists. This typology provides an alternative perspective for understanding film tourists themselves and film tourists' travel experiences at an off-location film-related tourism destination, for analysing the characteristics of off-location film-related tourism, and for filling in the gaps in existing film tourist typologies related to off-location film-related tourism.

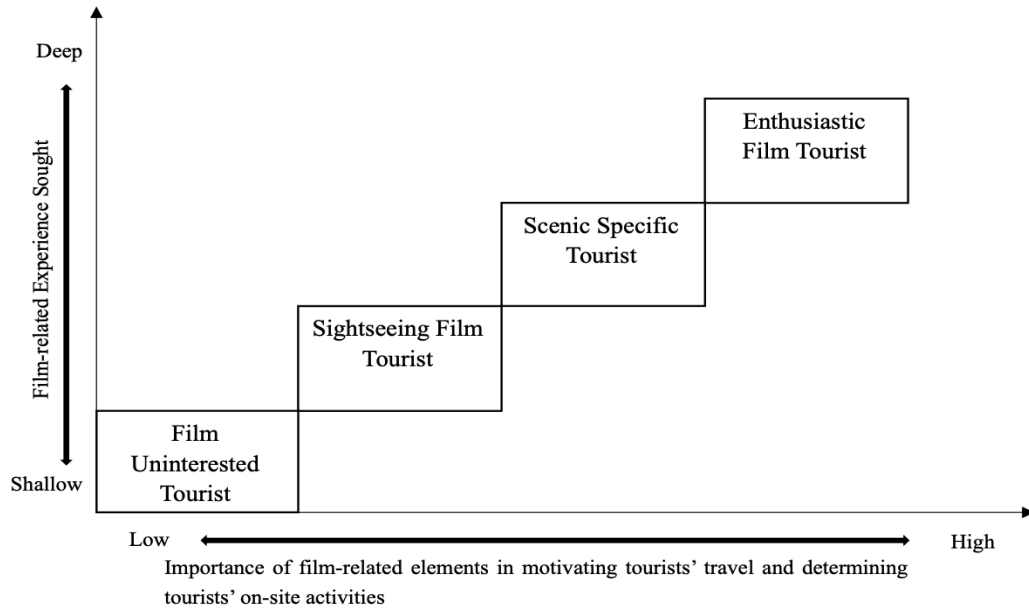


Figure 9. 1: Xin Cui's film tourist typology.

### 9.1.2. Impacts of on-location and off-location film-related tourism

The cases of Liverpool and Hengdian also contribute to the research on the economic, socio-cultural, and environmental impacts of on-location and off-location film-related tourism on tourism destinations. In terms of the economic impacts, both on-location and off-location film-related tourism can bring economic benefits to the destination and local people. As discussed in Chapter 8, the economic benefits to a large degree result from film tourists' consumption practices at the destination, which are reflected in different ways, including the consumption of tourism products, hotels, restaurants, modes of transportation, and so on. According to the discussions of the case of Hengdian in this thesis, local people can economically benefit from local film-related tourism by participating in tourism businesses, as tourism can bring employment opportunities to the local people (Page and Connell 2020), or by becoming stakeholders in the tourism industries and other related industries. Namely, local people are both beneficiaries of and contributors to local film-related tourism. Other local people, who are not involved in the local tourism and tourism-related industries or who do not participate in local tourism businesses and events, can still benefit from the rapid development and success of film-related tourism through, for example, using new or



updated public facilities, services, and technologies with tourists, as tourism provides shared infrastructure (Fletcher et al. 2013, 216). In this way, a destination's place images can be enhanced as a result of the upgraded tourism-friendly products, facilities, and services as well as the local people's support and positive perceptions of the development of film-related tourism. However, as Murphy (1985) suggests, 'the only constant in tourism is change' (cited in Page and Connell 2020, 361), and tourism depends on a complex combination of external factors. These all suggest that tourism industries are relatively unstable industries and its local people's economic income brought by tourists' activities and consumption are therefore also unstable. Once a film-related tourism destination and its local people economically over-rely on the success of the local tourism industries, they can also be negatively influenced by changes in tourism patterns brought by extreme climates and global pandemic disasters.

In addition to the economic impacts, the cases of Liverpool and Hengdian also have demonstrated the socio-cultural impacts of film-related tourism on a destination's film-friendly place images and identities. Whether in reference to on-location or off-location film-related tourism sites, the label 'film-friendly' not only highlights a place's friendliness to film productions and media crews, but also relates to the place's friendliness in the development of its local film-related tourism and the place's welcoming attitudes to tourists. Destinations' film friendliness and welcoming attitudes can be reflected in what film-related tourist activities and products a destination can provide and how the destination provides these activities and products to tourists. The case of Liverpool showed that film-friendly images and identities can be created and enhanced by its on-location film-related tourism through providing easily-accessible tourism locations and facilities, organising film-related activities and events, and developing tourism technologies (see Chapter 5). These instances all contribute to facilitating tourists' on-site travels and providing high-quality film-related tourism products to tourists. The case of Hengdian has shown that film-friendly images and identities can be created and enhanced through providing various off-location film-related tourism activities, events, services, and products in its core tourism sites and

integrating film elements into the town's public facilities and areas (see Chapters 6, 7 and 8). Rather than merely 'seeing' the film-related tourism sites, tourists at a film-friendly tourism destination can physically 'experience' film-related tourism and immerse themselves in the tourism environment through, for example, dressing in film character costumes and taking photos of themselves in the on-site film settings. Tourism destinations raise brand awareness of themselves as attractive and worth-visiting places with positive, film-friendly, and tourism-friendly place images. As discussed in Chapter 5, one of the socio-cultural impacts of Liverpool's on-location film-related tourism is that the tourism has contributed to changing the negative place images to positive place images. In the case of Hengdian, its film-related tourism is one of the core elements in its positive place images and identities.

However, there are still a series of challenges caused by the negative socio-cultural impacts of film-related tourism that both on-location and off-location film-related tourism destinations may face, for example, the relationship between tourists and local people. The case of Hengdian also supports previous findings regarding the socio-cultural impacts of tourism on a destination that the local populations and community structures can be influenced by local tourism development (see Chapter 2). As the restaurant owner and hotel manager stated in the conversations with me (see Chapters 6 and 8), some people come and/or stay in Hengdian for tourism-related works, while other people do not come or have to leave Hengdian because they cannot work in the tourism and tourism-related industries or they are not interested in tourism-related work. In fact, discussions on the relationship between tourists and local residents and discussions on the local residents' attitudes and perceptions towards tourism development and the impacts of tourist activities do not only take place in film-related tourism studies but in almost all forms of tourism literature. Looking at host responses to tourism, George Doxey (1975) proposes a framework ('irritation index') whereby impacts of tourism on the residential community may be translated to degrees of residents' irritation from 'euphoria' to 'apathy', then to 'annoyance', and finally to 'antagonism', a stage that refers to an extreme point when local people regard tourists

as the cause of all problems of life in their areas. Local people's lives can be negatively influenced by the coming of large numbers of tourists and their on-site activities, such as overcrowding and traffic congestion, noise, and pollution, and once the situations become worse, they will no longer support the development of tourism at the destination. This finding implies that both on-location and off-location film-related tourism need to be strategic and cautious to balance the needs of tourists with the rights of local residents.

Negative environmental impacts caused by tourism development and tourists' activities are stressed in film-related tourism studies, challenges that both on-location and off-location film-related tourism destinations need to deal with. Previous research in film-related tourism studies has shown that an on-location film-related tourism destination's natural environment can be impacted by, for example, modifications of environments and landscape and the increase in noise and pollution (Riley et al. 1998; Mordue 2001; Forsyth 2002; Beeton 2005; Kim 2015) (see Chapter 2). In addition to these factors, the case of Hengdian in this research also has indicated that, for off-location film-related tourism destinations, building film settings and film-related facilities, settings, and landscapes may result in socio-spatial displacement. Natural lands and rivers at the destination were displaced in order to develop film-related tourism, such as the construction of film settings, tourism attractions, hotels, and tourist facilities. In many cases, off-location film-related tourism proceeds at expense of the natural environment. The damage to the natural environment at some destinations may be irreversible. Also, the spatial displacement and the occupation of lands, such as agricultural lands and public areas may lead to 'labour displacement' and 'labour migration' from other industries and positions to tourism-related industries and positions. As the interview participant Mr Liu (the owner of a local restaurant) stated, local residents who have sold their agricultural lands to HWS but cannot benefit from tourism-related industries, had to move to other cities (see Chapter 8). This situation may further lead to the loss of local talents, who do not intend to or cannot engage in tourism businesses, activities, or jobs. The discussions based on the case of Hengdian

thus are also consistent with previous findings regarding the impacts of tourism on the destinations, i.e., local community structure is modified and some local residents suffer from the impacts of tourism (see Chapter 2). For some film-related tourism destinations, such as Hengdian, which need land to constantly build new film studios and tourism attractions and facilities, one of the challenges that these destinations face is to develop film-related tourism and expand the tourism areas without destroying the natural environment.

## 9.2. All-for-one tourism development at a film-related tourism destination

Proposed and introduced by Chinese tourism practitioners in 2016, all-for-one tourism is now formally established in China. Hengdian is one of the Chinese destinations that develops its film-related tourism by applying the all-for-one tourism mode. It is important to note that all-for-one tourism is still a very new cultural phenomenon that is worth further researching in depth in future. The case of Hengdian in my research contributes to understanding the ways the mode of all-for-one tourism can be applied by a tourism destination and why the Chinese government has promoted the development of all-for-one tourism at the nationwide level since 2016.

One of the important ways that Hengdian applied to develop its all-for-one film-related tourism is to integrate film elements into the town's basic facilities and represent film elements in public areas. Rather than relying on the popularity of one tourism site, Hengdian expanded the influence of HWS in the tourism industries, the core tourism attraction, to the other areas in the town, and promoted itself as an off-location film-related tourism destination. In addition to activities at HWS, tourists can also experience film-related tourism in other areas outside HWS in the town through, for instance, observing the representations of film elements at public facilities and areas, such as the stone sculptures and artworks with film elements and the lamp post banners that showcase film stage photos and posters (see Chapter 8). The case of Hengdian confirms the viewpoint that for developing all-for-one tourism, destinations need to fully use all the destination attractions to provide the coming tourists with experimental products which can meet their demand for experience (Li et al. 2013) (see Chapter 3).

From the perspective of tourists, their film-related travel activities and experiences are no longer limited to one or several tourist attractions and their surrounding environments, as their travel routes are now extended to the whole destination. The selling points of the destination's film-related tourism can start from several specific film-related scenic spots and extend to all regions at the destination.

Another important way Hengdian has sought to develop its all-for-one film-related tourism is to encourage local people's participation in the tourism and tourism-related industries. Local residents re-built and re-decorated their houses as privately-owned hotels and restaurants or worked in the local hotel, restaurant, retail, and transportation industries. More local people could thus benefit from the popularity of all-for-one film-related tourism. Also, applying the all-for-one mode to develop Hengdian's film-related tourism could ameliorate a series of problems brought by tourists, for example, overcrowding and traffic congestion at certain tourism attractions, because tourists could visit different areas to experience film-related tourism rather than stay in one area. With further development of all-for-one tourism in future, all regions at the destination would be used as film-related tourism sites, whereby extending tourists' travel routes and movements to geographical areas beyond the studios in Hengdian. From the perspective of tourists, such a tourism mode Hengdian applied in recent years is more tourism friendly, as they have more travel routes and more choices of hotels and restaurants when visiting Hengdian.

The case of Hengdian can also reflect why the Chinese government has decided to develop all-for-one tourism at the nationwide level, even though it could bring negative influences to a tourism destination, such as over-commercialisation and social-spatial displacement (see Chapter 8). The first reason is that all-for-one tourism contributes to the development of Hengdian's economy and the increase in employment. One of the basic principles of developing all-for-one tourism in China is to maximise tourism benefits (China Gov. 2018). More local areas became tourism sites and environments, where tourists could visit and consume tourism products, and more local people became stakeholders and practitioners in the tourism industries, thereby

benefiting from tourists' consumption. All-for-one tourism also stimulates the development of other industries, such as the hotel industry, restaurant industry, and transportation industry, through, for example, increasing employment in these industries. Secondly, applying the mode of all-for-one tourism to develop the tourism industries in Hengdian contributes to better representing the town's film culture. As discussed in Chapter 3, one of the governmental strategic ideologies for managing and developing the cultural and tourism industries in China is to regard 'culture as a baseline to develop tourism' and regard 'tourism as a form to represent culture'. Through developing all-for-one film-related tourism, Hengdian had more ways to represent its film culture, for example, using film-themed iron and stone sculptures and artworks as road signposts and landmarks and designing bus station boards as film clapper boards.

It is worth noting that all-for-one tourism can be applied not only at off-location film-related tourism destinations but also at on-location film-related tourism destinations. In other words, the case study of Hengdian in this thesis has shown the feasibility of developing all-for-one film-related tourism at different tourism destinations. Taking Liverpool as an example, an on-location film-related tourism destination with a number of popular film locations (see Chapter 5), the city could develop its all-for-one film-related tourism through for example, designing more film-related elements, activities, and tourism products along the paths of tourists' movements from one tourism site to another. Considering the complexity of film-related tourism and the diversity of film-related tourism destinations, it is not necessary for a destination to fully implement and develop all-for-one tourism at all regions with the integration and cooperation of various industries, departments, and people. However, the all-for-one tourism mode could provide a new perspective for destinations to develop and manage their film-related tourism. This new perspective suggests that one of the ways for a destination to provide more immersive film-related tourism products would be to maintain the continuity of tourists' on-site film-related experiences rather than to separate tourists' experiences at the core tourism sites into multiple travel fragments.

### 9.3. Overlaps between film-related tourism studies and fandom studies

The case of Hengdian also indicates the overlaps between film-related tourism studies and fandom studies, such as theme park fandom studies and celebrity-fan studies. Understanding the overlaps based on the case of Hengdian can also contribute to addressing Objective 3 of this research, i.e., ‘to develop an understanding of the contents and characteristics of Hengdian’s off-location film-related tourism’ (see Chapter 1).

It is worth noting that this section is not aiming to provide a detailed analysis of theme park fandom and celebrity fandom in the case of Hengdian, rather the main goal is to indicate that film-related tourism is not only an interdisciplinary field of research (Reijnders 2011) but also a cross-disciplinary research area, which has close connections with fandom studies. Therefore, this thesis provides a new perspective to research film-related tourism. The new perspective suggests researching connections and overlaps between film-related tourism studies and other academic research areas to examine different research themes, such as tourists' experiences in film-related tourism studies.

#### *9.3.1. Overlaps between film-related tourism studies and theme park fandom studies*

In terms of the overlaps with theme park fandom, ‘the desire to visit or inhabit fictional worlds is common across fan culture’ (Williams 2020, 48), and ‘tourism remains a key element of fan practice, allowing fans to forge and maintain connections with imagined worlds’ (Williams 2004, 105). Here, Williams highlights the connections between tourism studies and fan studies and implies the potential overlap between on-site fan activities and tourist activities at a film-related tourism site. Indeed, people in Hengdian may be not only film tourists but also fans of (film studio) theme parks, and one of their travel motivations could be to experience the ‘themes’ and ‘fantastic worlds’ at HWS. Building on Saler’s (2012) research on the overlap between the themed space and the often-slippery concept of ‘immersion’, Williams (2020, 45) argues that ‘immersion is dependent upon a knowledge that the place one is inhabiting is “not real”

but the visitor/fan can still proceed as though it is, [...] allowing theme park fans to engage in a suspension of disbelief'. Wolf (2012, 48) classifies theme park tourists' immersion into two forms: physical immersion and conceptual immersion, in which tourists/fans are physically surrounded by the constructed experience and which relies on tourists/fans' imagination of a fantastic world created by the theme park.

Based on the theories of theme park immersion, it follows that some off-location film-related tourism sites, especially film studio theme parks, such as HWS and Universal Studios, and film-based theme parks, such as Disneyland, enable not only tourists' physical immersion in the environment but also their conceptual immersion in film-related worlds which are filled with filmic, fantastic, and entertainment elements. The filming process and/or film and works made at the film studio theme parks or the film characters and stories related to the film-based theme parks can strengthen their conceptual immersion in the environment, as these can be regarded as the bases or sources for their imaginations of the tourism sites (Reijnders 2011). As discussed in Chapter 7, the case of HWS also presented at least three ways that a film studio theme park can encourage and stimulate tourists' and fans' physical immersion and conceptual immersion in the film-themed world. Firstly, HWS highlights its film-related elements and film culture through, for instance, showcasing posters and stage photos of a number of popular film and television works made at the locations. This practice can be seen as a means of showing the achievements that the town and the film studios have made in the film and television industries in past years to tourists and theme park fans, whether or not they have any background knowledge about the destination. In addition to the film settings and facilities in the studios, these film elements can also contribute to the creation of the film theme at HWS. Fans and tourists are able to physically experience these film elements and build their imaginations about the fictional worlds created by the studios. Secondly, film-related facilities, such as a film museum or a film-themed amusement park, and film-themed live performances can also reinforce the film theme and create a more comprehensive and diversified film-related environment. Such practices can be understood as tourism-friendly initiatives in response to tourists and



theme park fans, who are not interested in the film and television works made at the locations, but they are interested more in local film-themed elements and activities. Thirdly, allowing tourists and fans to observe the on-going work of real media crews and productions in the outdoor studios is an effective way to highlight its film industrial elements. These elements can lead fans to be more immersed in the themed environment and less suspicious of the ‘reality’ of the themed world created by HWS, as people indeed see real filming processes and real media crews from a safe distance (see Chapter 7). From these instances, we can see that, even though theme park fans experience immersion differently in different contexts and environments (Godwin 2017), the case of Hengdian has presented strong correlations between film-related tourism studies and theme park fandom studies as well as contributed to the studies on how to strengthen fans and tourists’ physical and conceptual immersions in off-location film-related tourism sites.

### *9.3.2. Overlaps between film-related tourism studies and celebrity-fan studies*

In terms of the overlaps between film-related tourism studies and celebrity-fan studies, the case of Hengdian has indicated that on the one hand, film celebrities can be seen as tourism products and commodities, and on the other hand, film-related tourism sites can be seen as locations for film fans and tourists to build real and/or imagined connections with film celebrities. According to Turner (2014, 2), in academia, cultural and media researchers have tended to ‘focus on celebrity as the product of a number of cultural and economic processes’. The case of Hengdian also has indicated the commercialisation and branding of celebrities in film-related tourism. Fans and tourists’ physical interactions with film celebrities through, for example, observing media crews and film celebrities at work, could be perceived as consumer behaviours, if one assesses the scale and provenance of celebrity ‘as a discursive category, as a commercial commodity, as the object of consumption’ (Turner 2014, 2). Tourists and fans’ physical interactions with film celebrities at film-related tourism sites can be thus considered as processes of consumption, in which the celebrities become touristic commodities at the destination, because tourists have paid for observing on-going work of film crews and

the encounters with the film celebrities when purchasing the entrance tickets to these sites.

The practices of meeting and interacting with celebrities at a touristic site at HWS support Turner's perspective that people can actually encounter celebrities in 'everyday life' (Turner 2014, 5). Film-related tourism sites can be likewise regarded as 'daily' locations where tourists and fans can encounter film celebrities during their film journeys. Taking up Ferris's (2001) model of unstaged and pre-staged encounters between fans and celebrities, Raphael and Lam (2018, 174) explain that 'unstaged encounters occur in unplanned circumstances in which the celebrity is sought by the fan away from organised public appearances', whereas 'pre-staged encounters take place under organised, controlled and restrictive situations in which the celebrity is "at work", performing their public persona and actively seeking fan attention'. Within this perspective, celebrities' live performances at HWS (see Chapter 7) can be classified as pre-staged encounters between film celebrities and fans, where fans' access to these events is limited by structural factors — 'celebrities appear on stage, while fans sit in the audience' (Raphael and Lam 2018, 174). In addition, Raphael and Lam (2018, 174) suggest that 'trophy seeking', which refers to fans' desires to take away souvenirs from their encounters with celebrities, motivates fans to obtain photographs and autographs of celebrities in order to retain physical evidence of the moment of physical encounter. Through attending film celebrities' temporary events at HWS, fans can not only closely and physically interact with the film celebrities, but they also obtain physical evidence of their interactions in, for example, photographs and autographs.

These instances demonstrate that when the encounters and interactions with film celebrities become commonplace and normalised, for fans and tourists as well as staff in the studios, who help with the organisation of celebrity events, film celebrities are no longer mysterious, 'invisible' and 'non-interactive'. As the questionnaire data have shown in Chapter 7 regarding tourists' travel interests and purposes in visiting Hengdian, before their journeys, 139 of 316 participants hoped to have an opportunity to either serendipitously or intentionally encounter film celebrities. Such a travel desire

can be explained by the concept of ‘celebrity involvement’, originating from leisure involvement, which refers to ‘an unobservable state of motivation, arousal or interest toward a recreational activity or associated product’, as celebrities are a source of leisure activity (Havitz and Dimanche 1997, 246, cited in Yen and Croy 2016, 1030; Lee, Scott, and Kim 2008). According to Yen and Croy (2016, 1030), fans, or, in their words, ‘celebrity worshippers’, can create an emotional bond with the destination due to the celebrity association. Lee, Scott, and Kim (2008) also show that the level of celebrity involvement can positively affect tourists’ desires to visit destinations that the celebrity signifies. The concept of ‘celebrity involvement’ further suggests that film celebrities at work in film studios and filming locations become tourism products and commodities to attract tourists, raise the place awareness, enhance the place’s reputation, and increase the economic income of tourism destinations.

Film tourists’ journeys to a film-related tourism destination can be understood as a kind of media pilgrimage, or more specifically a film-celebrity pilgrimage, as visiting the destinations associated with a certain celebrity can be seen as a sort of pilgrimage (Lee, Scott, and Kim 2008). Based on Couldry’s research on the set of *Coronation Street* (2003), Reijnders (2011, 58) suggests that ‘media pilgrimages are comparable to traditional, religious pilgrimages’, as they are more than physical journeys but also symbolic journeys towards certain central values of a society. In this regard, media pilgrimages represent a symbolic journey, ‘during which the distance between the “ordinary world” and the “media world” is collapsed for a moment’ (Reijnders 2011, 58). In terms of film-related tourism, the values of tourism locations could be brought by (but not limited to) the film and television works shot or set at the locations, on-site film productions and filming activities, on-site film celebrities at work, or/and on-site film-related tourism activities and events. Not only in celebrity-fan studies, but also in film-related tourism studies, as discussed in Chapter 2, pilgrimage is one of the main motivations for tourists, especially for ‘specific film tourists’, who actively seek out places they have seen in films (Macionis 2014, 89). Therefore, fans and film tourists

worship film celebrities and film location sites, and thus could be induced by film celebrities and film-related places to visit the destination (Lee, Scott, and Kim 2008).

People can gain happiness during their film pilgrimages and film tours. On the one hand, 'tourism is the best kind of life for it is sacred in the sense of being exciting, renewing, and inherently self-fulfilling' (Graburn 1989, 28), and on the other hand, visitors are satisfied when they actually manage to see film celebrities and witness the film production process (Meng and Tung 2016, 441-442). This also confirms Reijnders' viewpoint regarding tourists' and fans' need for proximity: 'people want to be literally close to the stars and the stories which they have grown up with' (2021, 106). Beeton (2016) classifies celebrity film tourism as one of the sub-forms of film tourism. However, her definition of 'celebrity film tourism location' refers to the places that are homes of celebrities and 'film locations that have taken on celebrity status'. The case of Hengdian supplements the contents of celebrity film tourism through showing the physical and imagined interactions between film fans and film celebrities at a film-related tourism site, and thus demonstrates the complexity and diversity of celebrity film tourism and the overlaps between celebrity film tourism studies and celebrity-fan studies.

As my main research focus is not related to fandom studies, this section did not provide a detailed analysis of tourists' fan identities and behaviour in Hengdian. Even so, the discussions of overlaps between film-related tourism studies and fandom studies in my thesis have suggested possible future research topics and themes, for example, the social and cultural identities of the tourists who are also theme park fans or film fans.

#### 9.4. Authenticity issues of film-related tourism with cultural heritage elements

Based on the research findings in this thesis, the cases of Liverpool and Hengdian indicate that film elements are not the sole touristic elements at a film-related tourism site/attraction, while tourists can also the on-site cultural heritage elements and experience cultural heritage tourism simultaneously. We can thus recognise the

feasibility and manoeuvrability of co-developing and co-managing film-related tourism and cultural heritage tourism at both on-location and off-location film-related tourism sites. The study of the case of Hengdian in this research has reflected the complexity of how the destination represents and performs authenticity to tourists in its off-location film-related tourism and cultural heritage tourism, as the cultural heritage settings and attractions at HWS are simulations and originally built for film making and tourism purposes (see Chapters 3 and 6). From the perspective of representing Chinese history and cultural heritage, that is why in Chapter 3, I contributed to the literature regarding the idea that HWS can be seen as a heterotopic place with heterochrony (Foucault 1986) and a simulacrascape (Piazzoni 2018), which, respectively, highlights HWS as a space that comprises several tourism attractions and juxtaposes several Chinese past dynasties in one space and that is a constructed simulation and copy of other places. This also indicates the distinctiveness of Hengdian's off-location film-related tourism in relation to other film-related tourism destinations with cultural heritage elements, such as Liverpool.

As discussed in Chapter 5, a large number of Liverpool's buildings are late Victorian, Georgian and Edwardian (McMullin and McNamee 2009, 36), and some of these buildings, such as those in the Georgian Quarter and St George's Hall, have been used as film settings in film and television works, for example, *Peaky Blinders* and *Fantastic Beasts and Where to Find Them*. These buildings and their surrounding areas are essentially authentic historic and cultural heritage sites in the city, and after being filmed by media productions, they could induce not only the visits of cultural heritage tourists but also film tourists. Bąkiewicz et al. (2022) suggest that film-related tourism (the term they use is film-induced tourism) at heritage attractions is a growing industry of international relevance and that film and other media works have an impact on how tourists engage with heritage tourism attractions and with on-site heritage interpretation. Namely, film-related tourism can co-exist with cultural heritage tourism in these real heritage sites. The case of Liverpool also supports the argument that the reasons that tourists visit heritage sites are not exclusively related to their rich history and

significance (Prentice 1993, Poria 2010, and Sheng and Chen 2012, cited in Bąkiewicz et al. 2022, 258). In the case of Liverpool, these heritage sites, such as St George's Hall, own the objective authenticity of their cultural heritage elements, which highlights the genuineness, realness and originality of an object, site, event, custom, role or person (Steiner and Reisinger 2006; Cohen and Cohen 2012). Similarly, as film shooting sites of screen media works (as opposed to film setting sites), Liverpool's buildings and settings also own the objective authenticity of their filmmaking and filming elements, i.e., they are the authentic places where a number of media productions have been made and filmed.

However, as a screen media work can be set in one place but shot in another place, not all film-related tourism destinations are film shooting places but they are film setting places. As discussed in Chapter 5, in order to develop local film-related tourism, a number of film setting places have publicly branded themselves as the film shooting places to attract tourists to visit their locations. Nevertheless, the so-called 'authenticity' of their film-related tourism and film-related tourism sites in this regard is constructed and performed by the destinations so as to convince tourists of the illusion that they are the real film locations of these screen media works. Some film tourists might believe the representations of constructed and performative authenticity, while other tourists might not. From the perspective of tourists, whether they are misled or not, their journeys could be existentially authentic, which refers to a state of being in which people are true to themselves (Berger 1973, cited in Steiner and Reisinger 2006, 301) (see Chapter 2), only if they personally believe what they experience at the destinations to be authentic. For these tourists, whether their experiences are authentic or not is determined by their emotions, beliefs, activities they participate in, and memories rather than proof. As such, the travel experience can be understood as a process of hot authentication or a process of generating hot authenticity, which is emotionally loaded and suggests that a place can be consumed emotionally (Selwyn 1996; Cohen and Cohen 2012; Lovell and Bull 2019) (see Chapter 3). This argument can explain why 174 of 316 questionnaire participants in the case of Hengdian agreed that 'tourists can

gain a kind of hyper-real (more real than the real) touristic experience at the destination through visiting simulated buildings/film-related sites and watching the film-themed live performances' (see Chapter 8), even though they have understood that what they visited are the simulations of the real heritage sites. Tourists' understandings of authenticity enable film setting places to promote their film-related tourism. Even if they are not the real filming locations of film and television works, they can attempt to convince tourists that their film tours and film-related touristic experiences are (existentially) authentic through, for example, implementing a range of promotional campaigns and providing and organising on-site film-related touristic activities and events.

For on-location film shooting places with cultural heritage elements, such as Liverpool, there may be different ways of representing authenticity, especially if a site has played as a body double of other places in film and television works. When standing in for other places in screen media works, a building's physical attributes (construction, façade, layout, etc.) and its intangible ideologies, values, and meanings (real history, cultural heritage, etc.) may be covered up or replaced in order to conform to the storyline or plot of a screen media work. When watching a film or television drama, audiences may not have the opportunity to know objectively and historically authentic information about the locations. As discussed in Chapter 5, Liverpool has attempted to work out a compromise to meet the needs of film tourists through applying AR and VR technologies to show the city's film-related information on tourists' mobile app or software, which can display the film-related visual, animated, and dynamic information and pictures of the local film location sites. By doing this, Liverpool can physically represent the authenticity of its sites' natural and architectural stories, histories, and cultural heritage and virtually represent the authenticity of the sites' film-related stories and knowledge.

The discussions of HWS in previous chapters imply how different this off-location film-related tourism site is from on-location film-related tourism sites and other off-location film-related tourism sites in representing authenticity to tourists. As the

research findings have shown in Chapters 7 and 8, HWS represents a staged authenticity of its film-related tourism to highlight that it is the shooting place and film location in a range of film and television works. In addition, allowing tourists at HWS to observe the on-going work of media crews and film celebrities can be understood as another way to represent a tourism site's objective authenticity and the veracity of its filming activities, i.e., what tourists see in the studios are the real filmmaking processes. This dynamic means that HWS represents different types of authenticity within its off-location film-related tourism to tourists through providing different kinds of touristic products. As the results of the online questionnaire conducted with 316 participants have shown in Chapter 8, regarding the question 'whether the participants believe that they were in real and authentic film-related tourism sites to experience the film elements and theme when visiting Hengdian' (Question 14), 92.1% participants selected the option 'Yes'. This statistic could be a result of the destination's successful and effective representations of authenticity in its tourism sites, or it could be because tourists achieve existentially authentic film-related tourism experiences through participating in on-site tourism activities and consuming tourism products.

However, because the film settings and tourism sites at HWS are simulations of some Chinese cultural heritage sites, the cultural heritage elements represented to tourists are not objectively or historically authentic. In fact, Hengdian does not attempt to cover up such a fact. Conversely, the destination proudly introduces and claims that its tourism sites are 'copies' of real heritage sites. Taking the 'New Yuanmingyuan' film studio as an example, the official English-version website of HWS states:

It is a research and practical education base. [...] New Yuanmingyuan was built at a scale of 1:1 and at 84% against the original Old Summer Palace [Yuanming Yuan] in Beijing, [...] which serves as a magnificent cultural park integrating the western art of gardening, Chinese culture and diversified cultures of the world (Hengdian World Studios n.d.).

It follows that the place promoting and marketing focus of these tourism sites' cultural heritage is not on the objective authenticity of its physical reconstructions and



simulations but more on the meanings and values of Chinese history and cultural heritage these sites convey and deliver. The destination brands the sites as the ‘research and practical education base’ for tourists to gain knowledge about Chinese cultural heritage. The simulations and reconstructions of the real cultural heritage sites at HWS can be regarded as alternative physical sources for educating tourists about Chinese history and culture. This situation is why I proposed that HWS can be seen as a heterotopia (Foucault 1986), in which Chinese past dynasties simultaneously ‘appear’ and ‘exist’ in one space (see Chapter 3). As discussed in Chapter 7, interview Participant 3 stated ‘we were led to go back to places in different Chinese past dynasties in a very short space of time’.

Such a development and operation mode in fact can be explained by Smith’s arguments that ‘all heritage is intangible heritage’ and that heritage is a cultural process of meaning and memory making and remaking instead of a physical object or product (Smith 2006, 3, 74) (see Chapter 3). As discussed in Chapter 8, regarding the questionnaire question ‘Can you realise or recognise the representations of Chinese history, culture, and cultural heritage in your touristic experience in Hengdian’ (Question 15), 293 of 316 participants selected the option ‘Yes’. Meanwhile, regarding the question ‘what do you think about your experience in a cultural heritage tour at HWS when you visit the simulated and “fake” representations of the real heritage sites?’ (Question 16), 52.6% of 293 participants agreed that ‘Hengdian can be seen as a significant physical and tangible place for people to know about Chinese history, traditional culture, and heritage with collective memories’.

These tourists believed that they experienced cultural heritage tourism in the film studios, even though these tourism sites were simulations and copies of real Chinese cultural heritage sites originally built for filmmaking. This might be because at HWS, these tourists were able to generate a sense of existential authenticity regarding the cultural heritage elements they saw and the knowledge of Chinese history and culture they learned in their journeys. Another reason for tourists’ trust in Hengdian’s cultural heritage tourism could be in relation to the ‘hyper-real’ environments and atmospheres

the tourism sites create. As discussed in Chapter 3, postmodern tourists enjoy hyper-real touristic experiences in their journeys, in which tourism looks like a game with multiple elements and no single, authentic experience (Baudrillard 1981; Eco 1983; Urry 1990). Some tourists do not attempt to distinguish simulation and reality, as they do not care about authenticity and they think simulacra and commodified experiences are more significant than authenticity (Boorstin 1964; Beeton 2016). The results of questionnaire Question 16 (see above) presented in Chapter 8 also confirm that tourists can be aware of the combination of reality and simulation (hyper-reality) in the tourism environments, as 59.4% of 293 participants agreed that they could gain more-real-than-real touristic experiences at the destination through visiting the touristic sites and participating in on-site touristic activities.

To summarise, this chapter has addressed Objectives 3 and 5 in this research (see Chapter 1), i.e., ‘to develop an understanding of the contents and characteristics of Hengdian’s off-location film-related tourism’ and ‘to contribute to the knowledge regarding how Hengdian develops and manages its film-related tourism and how local people respond to the impacts brought by film-related tourism’. In addition, this chapter has broadened the discussions of film-related tourism, focusing on four research themes, including comparisons between on-location and off-location film-related tourism, all-for-one film-related tourism, the overlaps between film-related tourism and fandom studies, and authenticity issues of film-related tourism with cultural heritage elements. It has further demonstrated the complexity of film-related tourism studies and indicated the academic contributions of studying the case of Hengdian and its off-location film-related tourism. More importantly, based on the cases of Liverpool and Hengdian, this chapter has expanded the research perspectives beyond the case studies and has shown more universal knowledge of film-related tourism that can be applied to research on other tourism cases or to research film-related tourism studies. It also has suggested the potential research areas and gaps of film-related tourism that future studies could identify and seek to address.

## **Chapter 10: Conclusion**

This study has explored the cultural phenomenon of film-related tourism, based on the case of Hengdian in China, specifically answering the questions ‘To what extent film-related tourism economically, socio-culturally and environmentally influences the destination’s representations of its place images, identities and history?’ and ‘How tourists perceive and interpret the destination’s representations of its place images, identities and history?’. A number of empirical contributions of this study to the research area of film-related tourism were provided and addressed through discussing and analysing the data and information collected from different sources and by using different research methods. Detailed information regarding the research’s empirical contributions will be shown in Chapter 10.2. According to Sue Beeton’s classification of on-location and off-location film-related tourism (2005), Hengdian can be defined and classified as an off-location film-related tourism destination, in which Hengdian World Studios, the world’s largest outdoor filming site and film studio theme park, is located. In addition, this thesis also examined the characteristics of on-location film-related tourism based on the case of Liverpool (UK) in order to provide a broader understanding of film-related tourism and to highlight the distinctiveness and research value of Hengdian’s off-location film-related tourism. This study employed both qualitative and quantitative research methods to collect data, including ethnographic methods at the research setting, online and face-to-face interviews, and an online questionnaire. Knowledge and research data in the cases of Liverpool and Hengdian were thus gained and collected from different sources, including tourists, local officials, local residents, and stakeholders in tourism and tourism-related industries, which focus on different perspectives to look at film-related tourism. As a result, the discussions and findings in this thesis characterised the distinctiveness of Hengdian’s film-related tourism and how Hengdian’s economy, socio-culture and environment are positively and negatively impacted by the local film-related tourism.

## 10.1. Structure of this thesis and outcomes of each chapter

Chapter 2 reviewed the basic and background concepts, terms, theories and knowledge in film-related tourism studies, which were applied in this research. It provided a series of foundational arguments and viewpoints in film-related tourism studies to this research and thesis. Building on previous research and studies, this chapter proposed that:

1. Compared with the terms ‘screen tourism’, ‘film tourism’, and ‘film-induced tourism’, the term ‘film-related tourism’ is more appropriate to describe people’s journeys to film-related attractions and sites in this research. This term indicates that all ‘film-related’ screen media forms have the potential to motivate and stimulate people’s travels to a film-related tourism location. The term can also indicate that all sites with ‘film-related’ elements, such as film-related activities, events, facilities, and services, have the potential to be film-related tourism attractions and locations.
2. Film-related tourism destinations can be divided into two categories — on-location and off-location film-related tourism, considering that some sites are existing, natural and daily-use buildings and landscapes used as film settings (on-location) and some other sites have been specifically built for filmmaking and tourism purposes (off-location). Hengdian can be classified as an off-location film-related tourism destination.
3. Different types of film tourists have different travel motivations and experiences at a film-related tourism destination. The value and significance of a film tourist typology are to examine the differences among types of film tourists and to understand their characteristics. However, most existing film tourist typologies have been proposed according to on-location film-related tourism cases or do not specifically look at off-location film-related tourism cases.
4. The application of the tourists’ ‘pull’ and ‘push’ motivational factors

framework (Dann 1977) can contribute to understanding the characteristics of different types of tourists with different travel motivations and understanding tourists' pre-trip impressions and interpretations of a destination's local film-related attributions and its representation of the place images, identities and history.

5. The study of authenticity issues in film-related tourism can contribute to understanding how a film-related tourism destination constructs and represents its place images, identities and history to tourists through showing different types of authenticity and how tourists perceive and interpret these constructions and representations during their journeys.
6. Previous studies have suggested a number of known and existing positive and negative impacts brought by film-related tourism on destinations' economies, socio-cultures, and environments, based on case studies. The review in this chapter provided an analytical framework for discussing the impacts of off-location film-related tourism on Hengdian's representations of its place images, identities and history and to predict the possible impacts that Hengdian may face in future.

Chapter 3 focused more on the literature review of the concept and contents of cultural tourism, as film-related tourism is a form of cultural tourism. The outcomes were as below:

1. It found the feasibility and manoeuvrability of the co-development and co-existence of film-related tourism and cultural heritage tourism, another form of cultural tourism, within a single tourism site.
2. It indicated that HWS can be understood as a hyper-real touristic attraction, a fantastic place designed with film, cultural, and historic themes, a heterotopic space characterised by heterochrony, and a simulacraspace.
3. It consolidated the contextual information in relation to cultural tourism in China through reviewing the contemporary economic, political, social, cultural,

and industrial contexts in this country. It therefore indicated an alternative perspective and approach to researching film-related tourism, i.e., examining and studying a destination's film-related tourism with the consideration of local contextual information and knowledge.

Chapter 4 introduced the methods in this research, including ethnographic methods, face-to-face and online interviews, and an online questionnaire. It justified the value and significance of utilising these methods when researching film-related tourism, and showed the ways I employed these methods in the processes of data collection and analysis. This chapter demonstrated that applying mixed methods in this research can generate data and information from different sources, including the destination itself, tourists, tour guides, local residents, and local officials. Rather than focusing on one perspective or aspect, the data therefore supplement each other and answer the research questions from different perspectives on detailed and comprehensive levels, and then work together to show the existing and potential positive and negative economic, socio-cultural, and environmental impacts of film-related tourism on a tourism destination.

Based on the case of Liverpool, Chapter 5 demonstrated the background knowledge and key characteristics of on-location film-related tourism. Data presented in this chapter were collected from face-to-face interviews with the manager and director of the Liverpool Film Office and Marketing Liverpool. The chapter provided an understanding of film-related tourism and suggested the possible differences between on-location and off-location film-related tourism. The main outcomes and findings of this chapter were as follows:

1. Media productions, filmmaking activities, and film-related works at the destination of Liverpool can be seen as important 'origins' of its' film-related tourism activities and products.
2. Locations, such as buildings, streets, and waterfront, are key resources for Liverpool to develop its film and television industries and film-related tourism industry.

3. A destination's place images and identities in the real world can influence its fictional images and identities in screen media works, and vice versa. The tourism industries can be impacted by the destination's both real-world and fictional images and identities.
4. From the perspective of developing its film and television industries, Liverpool provides film-friendly filming locations and environments as well as film-friendly services and support from the local authorities, residents, and stakeholders. These make the city attractive to media productions and stimulate a number of film-related works being shot in Liverpool.
5. From the perspective of developing its on-location film-related tourism, the city provides film-friendly tourism locations and facilities, organises film-friendly tourism activities and events, and develops and updates film-friendly tourism technologies and techniques.
6. In some situations, the more Liverpool 'plays itself' in screen media, the more easily the city can develop its on-location film-related tourism, while at the same time, the city is provided fewer opportunities to work with media productions. Conversely, the more Liverpool 'plays as a body double' in screen media, the harder it becomes for the city to develop its on-location film-related tourism, while at the same time, the city is provided more opportunities to work with media productions. These findings thus suggest the mutual exclusion in developing Liverpool's film and television industries and its on-location film-related tourism industry.
7. Not just Liverpool, but also other film-related tourism destinations need to confront the challenges of balancing the interests of tourists and local people.

Chapter 6 introduced and explored the background knowledge and main characteristics of Hengdian's cultural and tourism industries. Data presented in this chapter were collected from the ethnographic interviews conducted with a local governmental place branding institute — the Management Council of the 'Hengdian

Film and Television Cultural Industry Experimental Zone'. The core information and discussions presented in this chapter were:

1. The development history and background information of Hengdian and HWS and the main on-site film-related tourism products, activities, events and services.
2. The close interconnections between Hengdian's cultural industries and tourism industries and the ways the town has developed its cultural tourism.

This chapter indicated that in Hengdian, the film and television industries are the core components of its cultural industries. They also stimulate the development of film-related tourism and other forms of cultural tourism, such as cultural heritage tourism and entertainment and leisure tourism. The film-related tourism industry is a core component of Hengdian's tourism industries. The huge economic income from the tourism industries also promotes and hastens the development of Hengdian's film and television industries. Therefore, rather than developing in isolation, Hengdian's cultural and tourism industries co-develop at the town-wide level and work together to brand Hengdian as 'World Film Studios · Happy Leisure Town'.

Chapter 7 explored and discussed tourists' travel experiences and cultural journeys in Hengdian through analysing the data collected through different research methods. The discussions were divided into two sections, focusing on tourists' travel motivations and on-site activities in Hengdian. Based on the data collected from ethnographic methods, online interviews, and an online questionnaire, this chapter demonstrated and consolidated tourists' main 'pull' and 'push' motivational factors before their journeys to Hengdian. These motivational factors contribute to understanding the characteristics of film tourists themselves, including tourists' intrinsic and intangible travel needs and interests that push them to visit the destination and which they believe that the tourism activities and products in Hengdian can satisfy. In addition, film tourists' pull motivational factors contribute to understanding the tangible/physical tourism-related attributes of Hengdian that attract tourists to visit, the ways Hengdian represents its



place images, identities and history, and tourists' pre-trip impressions and interpretations of the destination.

Furthermore, the research data also demonstrated film tourists' main on-site activities in the town of Hengdian. In this chapter, through showing the data collected from the ethnographic methods and online interviews and questionnaire conducted with Hengdian's film tourists, it indicated to what extent and in which ways film-related tourism impacts the destination's representations of its place images, identities and history from the perspectives of tourists. Tourists' on-site activities and travel reflections can reveal which tourism products Hengdian provides to tourists, how the destination manages and develops its cultural tourism, how the town's film-related elements, culture, and history are represented in the tourism areas and residential areas, and how Hengdian constructs and displays its place images, identities and history to tourists. In addition, not merely focusing on tourists' on-site activities and experiences at HWS, the core tourism sites, this chapter also demonstrated tourists' experiences outside HWS in Hengdian and therefore illustrated the contents and characteristics of all-for-one tourism and the ways Hengdian develops and manages its all-for-one film-related tourism. As questions about tourists' on-site cultural tourism experiences were designed in the online questionnaire and interviews, this chapter also showed tourists' diversified cultural experiences in Hengdian, such as film-related tourism experiences and cultural heritage tourism experiences.

Building on the contents presented in the previous chapters, Chapter 8 examined a range of existing and potential positive and negative impacts brought by the emergence, development, and popularity of film-related tourism on the tourism destination of Hengdian. Regarding the research questions '*To what extent can film-related tourism economically, socio-culturally and environmentally influences the destination's representations of its place images, identities and history?*' and '*How do tourists perceive and interpret the destination's representations of place images, identities and history?*', discussions of the existing impacts of film-related tourism were divided into two sections of positive impacts and negative impacts based on the data

and knowledge collected. Chapter 8 argued that economically, the tourism destination can receive significant economic income, profits, and benefits from the tourism activities and tourists' consumption and local people can also gain economic income from tourism development through participating in tourism-related businesses and trades. Thus, more local people and labourers work in tourism and tourism-related industries, and the huge economic income to the destination and local people brought by the tourism activities and tourists' consumption stimulate the destination to develop its tourism products and upgrade its tourism attractions, to enrich the contents of its place brand — 'World Film Studios · Happy Leisure Town', and to form and enhance its place images and identities with film-related elements and represent its film-related history.

Socio-culturally, with the constant development of the tourism industries, Hengdian's place images and identities as a tourism destination were created and enhanced, which can be reflected in the improvement of the local basic and public infrastructure and facilities. Branding itself as a tourism destination of 'World Film Studios · Happy Leisure Town' and developing all-for-one film-related tourism throughout the town, the significance of the film and television industries and tourism industries was thus highlighted. An increasing number of film-related elements have been incorporated into the town's place images and identities through providing various film-related tourism products and activities, integrating film-related elements into the town's basic facilities, and representing film-related elements in the public areas of the town.

Chapter 8 also discussed the existing negative impacts brought by film-related tourism. The local natural environment has been irreversibly changed or/and damaged as a result of the development and expansion of tourism sites as well as tourists' activities and consumption. Moreover, with the development of film-related tourism, the structure of residential communities has been also impacted by forms of spatial displacement (Page and Connell 2014) where local people had to move away from their homes to make way for tourism development. Local people's daily lives have been also

inevitably disrupted by tourists' activities and consumption. The town's over-reliance on local film-related tourism has resulted in an under-representation of non-film-related elements and history and the lack of a holistic and comprehensive representation of its information in the town's place images and identities. As a result, tourists' understandings of the destination tend to be single and undiversified. Moreover, the over-reliance on film-related tourism also leads to discrepancies in tourism-related incomes and in tourism development in different tourism seasons, and local people cannot always receive steady incomes from tourism activities and tourists' consumption. In some extreme situations, such as during the Covid-19 pandemic, the destination had low resistance to the risks of a sudden decrease in tourist numbers. These factors all influence the town's place images, identities and development progress.

Based on the findings of this study, this chapter also has shown a number of potential benefits and drawbacks that Hengdian may meet in future. One of the possible positive impacts could be an increase in tourism markets and target tourists, who do not care about the objective authenticity of the 'cultural heritage' and 'historic elements' that represented at film-related tourism sites and accept visiting the simulations of real heritage sites in a film studio theme park. In addition to film-related tourism, cultural heritage tourism also has the potential to be managed and developed as a core component and form in its cultural tourism industries.

However, over-reliance may also lead to the over-commercialisation of the town's locations and the transformation of the town's identity. Tourists would have less knowledge about Hengdian's non-film-related or non-tourism-related history, knowledge, and culture due to the design of different types of stages, including the deep front-stage areas, front-stage areas, mid-areas, staged back areas and deep back areas. This chapter thus suggested that from the perspective of tourists, the destination town can be seen as a huge film-related stage and tourism commodity. Another possible negative impact is the town's weak position in competition with real heritage sites to represent 'authentic' cultural heritage elements. Tourists are explicitly informed by HWS before and during their journeys that the tourist sites are replicas, simulations,

and reproductions of real heritage sites in China. If, in future, more tourists care about the objective authenticity of cultural heritage elements at a tourism site and prefer to visit real heritage attractions, or if more artificial cultural heritage sites are built and designed with higher degrees of simulation and higher quality than those in Hengdian, the town may have low competitiveness in cultural heritage tourism markets.

Chapter 9 broadened the discussions of film-related tourism as well as expanded the research perspectives beyond the immediate case studies towards the application of more universal knowledge of film-related tourism studies, based on the findings in this study. Four research themes and topics were further explored, including comparisons between on-location and off-location film-related tourism, the development and management of all-for-one film-related tourism at a destination, the overlaps between film-related tourism studies and fandom studies, and authenticity issues of film-related tourism with cultural heritage elements. The outcomes and contributions of this chapter included:

1. The main similarities and differences between on-location and off-location film-related tourism are not only reflected in the physical attributes and constructions of tourism sites (Beeton 2005) but also in the ways the destinations develop their film-related tourism, tourists' different travel motivations and experiences, and the impacts of film-related tourism on the destinations.
2. The all-for-one tourism mode can be seen as an experimental model to develop and manage film-related tourism, which can be fully or partially applied by both on-location and off-location film-related tourism destinations.
3. Film-related tourism studies is not an isolated research area and discipline, but it has a series of overlaps with other research areas and disciplines, such as theme park fandom studies and celebrity-fan studies. These overlaps can provide new and different research perspectives on understanding the cultural phenomenon of film-related tourism.

4. In some cases, tourists can undertake cultural heritage tourism at film-related tourism sites. These tourism destinations have different means of constructing and representing the different types of authenticity of their film-related tourism and cultural heritage tourism, such as objective authenticity, staged authenticity, and post authenticity.

## 10.2. Implications and contributions

The implications and contributions of this study can be applied to other film-related tourism research and projects. These contributions can be shown in five ways. Firstly, considering that early film-related tourism was largely dominated by cases within the UK, the USA, Australia, Korea, and European countries (besides the UK) (Connell 2012; Kim and Reijnders 2018), this research has contributed to understanding off-location film-related tourism at a Chinese tourism destination. It developed an understanding of the contents and characteristics of the cultural tourism industries in China through focusing on a range of themes and topics in film-related tourism studies, including film-related tourism destinations' tourism management and place branding strategies, tourists' travel experiences and film tourist typologies, authenticity issues at film-related tourism destinations, and impacts of film-related tourism on a tourism destination. More importantly, the discussions of all-for-one film-related tourism in the case of Hengdian, a tourism mode first introduced and applied in China, also provided a new academic research perspective to film-related tourism studies, i.e., the research focus can expand from one or some specific sites to the whole destination.

Secondly, this study has demonstrated that tourists' film journeys are not only induced by one or several screen media works made at a destination previously or which are relevant to a destination, but they are also motivated by various on-site film-related elements as well as film-related touristic activities, events, products, and services. This thesis thus has suggested the value and significance of applying the term 'film-related tourism' to describe tourists' journeys to film-related tourism attractions.

Thirdly, the discussions of the Hengdian case and the Liverpool case in this thesis have outlined the similarities and differences between on-location and off-location film-related tourism. The core similarities include the close interconnections between the film and television industries and the tourism industries at on-location/off-location film-related tourism destinations and the positive and negative economic, socio-cultural, and environmental impacts brought by film-related tourism on the destinations. The core differences include the ways film-related tourism is induced by different kinds of film-related elements and the types of on-site film-related tourism activities at on-location/off-location film-related tourism destinations. As Connell (2012, 1012) suggests, many previous studies have criticised the field for presenting too much case study material, 'the findings of which are not necessarily generalisable, transferable or applicable beyond those case study destinations'. Filling the research gap, my thesis not only has developed case studies focusing on specific tourism destinations, but also it has contributed to understanding on-location and off-location film-related tourism. Additionally, rather than merely looking at a single research theme, this thesis discussed several research themes together, including 'tourists' travel motivations', 'authenticity issues at tourism attractions', 'tourism destinations' place branding and marketing strategies', and 'impacts of film-related tourism'. The thesis thus has provided a broad, holistic, and comprehensive picture of film-related tourism.

Fourthly, this study also has suggested the overlaps between film-related tourism studies and other research areas, such as fandom studies, including theme park fandom studies and (film) celebrity fandom studies. The overlaps with theme park fandom studies indicated the importance of stimulating tourists' physical and conceptual immersions in the tourism environment through the processes of designing and selling film-related tourism products. The overlaps with film celebrity studies indicated that film celebrities can be understood as tourism products for the host destinations to attract fans to visit their places. Film-related tourism destinations thus can be regarded as one of the daily locations for people to encounter and interact with film celebrities. The

thesis therefore has suggested cross-disciplinary perspectives and approaches when on film-related tourism.

Finally, based on the cases of Liverpool and Hengdian, this study has demonstrated that in some situations, film-related elements are not the sole touristic elements at a film-related tourism site, and tourists may experience other forms of tourism simultaneously, such as cultural heritage tourism. Certainly, film-related tourism can play different roles in destinations' tourism industries. In the case of Hengdian, film-related tourism is the core and dominant form of tourism and a component of Hengdian's tourism industries with full support and attention from the Chinese government. Film-related tourism can induce the emergence and development of other forms of tourism, such as cultural heritage tourism and entertainment and leisure tourism. In the case of Liverpool, film-related tourism is one of the components and dynamics of the city's tourism industries, co-existing and co-developing with other forms of tourism, such as cultural heritage tourism. This has suggested the complexity and diversity of film-related tourism cases.

### 10.3. Limitations of this study

The principal and inevitable limitations in this study are methodological, or related to challenges that arose in the process of data collection. These challenges are reflected in three ways. Firstly, when conducting ethnography, the difficulties in gaining access to the 'inside' of the research setting, for example, the deep backstage in the tourism sites, and in connecting with more 'insiders', for example, the officials at HWS, led to a less comprehensive and detailed picture of the destination's film-related tourism. In other words, even though I have gained access to understanding Hengdian's cultural and tourism industries by interviewing governmental officials, tourists, local residents, and stakeholders, gaining more access to the 'inside' area in the research setting and more interviews pose a challenge for future research. Secondly, the online interviews and questionnaire in this research were distributed through a number of Chinese social media and sites, however it argued that only participants who have access to these online platforms could potentially become the subjects of the interviews and

questionnaire. Tourists who do not use these social media and sites, may not be able to participate in this research. To overcome this limitation, when conducting ethnographic methods in Hengdian, I observed and talked to on-site tourists to know their travel experiences and reflections. Thirdly, Covid-19 had a series of negative impacts on my study. The lockdown policy and the cancellation of international flights as well as the delayed approval for doing face-to-face data collection from the University's research ethics committee resulted in my missing a significant tourism season in 2020. Data that could have been collected during this tourism season were thus missing. Moreover, when I did my third and fourth field visits, some on-site activities were also influenced by the policies and guidelines that have been implemented in response to Covid-19. For example, it was very hard to have extensive conversations with on-site people, because both the participants and I were required to maintain the 2-metre social distancing rule.

#### 10.4. Future research

As discussed in Chapter 9, a number of research topics and themes in film-related tourism studies could be further examined, for instance, all-for-one film-related tourism. Introduced by Chinese practitioners in 2016, all-for-one tourism is still a very new tourism mode, which was applied by Chinese cities and towns to manage and develop their tourism industries. The Chinese government decided to promote the development of all-for-one tourism because they have realised that tourism is an effective means to develop the national economy, and all-for-one tourism is an important foothold to boost economic and social development in China (see Chapter 3). It is worth noting that the guiding ideology, basic principles, and main objectives introduced by the Chinese government for developing all-for-one tourism are closely in relation to the country's economic, social, cultural, and political features and development conditions. A comprehensive understanding of all-for-one tourism in the context of globalisation has not yet been reached. Therefore, topics like 'whether the mode of all-for-one tourism can be applied in other countries and regions' or 'to what extent the mode of all-for-one tourism might be exportable' are my follow-up research focuses in the future to examine and investigate in depth.



In addition, the limitations of this study also prompt avenues for future research in the area of film-related tourism. On the one hand, future research could combine both online and offline interviews and questionnaires with larger groups of tourists for gaining more comprehensive and accurate information about tourists' travel motivations, experiences, and reflections. On the other hand, future research could also study how film-related tourism destinations cope with unpredictable challenges, such as global disasters, facing their tourism industries and to what extent these external factors might impact tourism destinations' management of their tourism industries.



## Reference list

- Abbas, A. (2003) 'Cinema, the city and the cinematic' in Linda Krause & Patrice Petro (eds.), *Global cities: Cinema, architecture, and urbanism in a digital age*, London: Rutgers University Press, pp. 142-156.
- Agarwal, S., & Shaw, G. (2017) *Heritage, Screen & Literacy Tourism*, Bristol: Channel View Publications.
- Andrews, H., Jimura, T., & Dixon, L (2019). *Tourism Ethnographies Ethics, Methods, Application and Reflexivity*, Abingdon: Routledge.
- Ap, J. (1992) 'Residents' perceptions on tourism impacts'. In *Tourism Res.*, 19, pp. 665-690.
- Ap, J., & Crompton, J. L. (1998) 'Developing and testing a tourism impact scale' in *Journal of Travel Research*, 37, pp. 120-130.
- Archer, B., & Fletcher, J. (1996) 'The economic impact of tourism in the Seychelles' in *Annals of Tourism Research*, 23(1), pp. 32-47.
- Atkinson, P., Coffey, A., Delamont, S., Lofland, J., & Lofland, L. (2007) *Handbook of Ethnography*, London: SAGE Publications.
- Atkinson, P., & Pugsley, L. (2005) 'Making sense of ethnography and medical education' in *Medical Education*, 39, pp. 228-234.
- Bąkiewicz, J., Leask, A., Barron, P., & Rakić, T. (2022) 'Towards a visitor taxonomy at (film-induced) heritage attractions' in *Journal of Heritage Tourism*, 17(3), pp. 247-263.
- Baloglu, S., & Brinberg, D. (1997) 'Affective Images of Tourism Destinations' in *Journal of Travel Research*, 35 (4), pp. 11-15.
- Banks, M. J. (2019) 'Film Schools as Pre-Industry: Fostering Creative Collaboration and Equity in Media Production Programs' in *Media Industries Journal*, 6(1), [Online], Available at <https://quod.lib.umich.edu/m/mij/15031809.0006.105?view=text;rgn=main> [Accessed on 13th May 2022].
- Baudrillard, J. (1983) *Simulations*. New York: Semiotexte.
- Baudrillard, J. (1981) *Selected Writings: Simulacra and Simulation*, Cambridge: Polity Press.
- Bayley, S. (2010) *Liverpool: Shaping the City*, London: RIBA Publishing.
- BBC News. (2010) 'Mersey Queensway Tunnel opens for Harry Potter tour' [Online], Available at <https://www.bbc.co.uk/news/uk-england-merseyside-11921779> [Accessed on 11th May 2022].

- Beeton, S. (2004) 'Rural tourism in Australia — has the gaze altered? Tracking rural images through film and tourism promotion' in *International Journal of Travel Research*, 6, pp. 124-135.
- Beeton, S. (2005) *Film-induced Tourism*, Bristol: Channel View Publications.
- Beeton, S. (2010) 'The advance of film tourism' in *Tourism and Hospitality Planning & Development*, 7(1), pp. 1–6.
- Beeton, S. (2011) 'Tourism and the Moving Image — Incidental Tourism Promotion' in *Tourism Recreation Research*, 36 (1), pp. 49-56.
- Beeton, S. (2015) *Travel, Tourism and the Moving Image*, Bristol: Channel View Publications.
- Beeton, S. (2016) *Film-induced Tourism*, 2<sup>nd</sup> ed, Bristol: Channel View Publications.
- Berger, P. (1973) 'Sincerity and authenticity in modern society' in *Public Interest*, 31(31), pp. 81-90.
- Blippar. (n.d.) 'Blippar: About us' [Online], Available at <https://www.blippar.com/about-us> [Accessed on 13th May 2022].
- Bogner, A., Littig, B., & Menz, W. (2009). 'Introduction: Expert Interviews — An Introduction to a New Methodological Debate' in Bogner, A., Littig, B., Menz, W. (eds) *Interviewing Experts. Research Methods Series*. London: Palgrave Macmillan, pp. 1-13.
- Bolan, P., & Williams, L. (2008) 'The role of image in service promotion: focusing on the influence of film on consumer choice within tourism' in *International Journal of Consumer Studies*, 32(4), pp. 382-390.
- Bolan, P., Boy, S., & Bell, J. (2011) ""We've seen it in the movies, let's see if it's true": Authenticity and displacement in film-induced tourism"" in *Worldwide Hospitality and Tourism Themes*, 3(2), pp. 102-116.
- Bonetti, E., Simoni, M.D., & Cercola, R. (2014) 'Creative Tourism and Cultural Heritage: A New Perspective' in Lucia Aiello (eds), *Handbook of Research on Management of Cultural Products: E-Relationship Marketing and Accessibility Perspectives*, Pennsylvania: IGI Global, pp. 367-395.
- Boorstin, D. J. (1964) *The Image: A Guide to Pseudo-Events in America*, New York: Harper & Row.
- Brown, D. (1996) 'Genuine Fakes' in Tom Selwyn (ed.), *The Tourist Image: Myths and Myth Making in Tourism*, Chichester: Wiley, pp. 33-47.
- Brown, T. (1995) *Everytown, nowhere city: Location filming and the British city*, Unpublished MA dissertation, London: Birkbeck College, University of London.

- Buchmann, A. (2010) 'Planning and development in film tourism: Insights into tourism experience of Lord of the Rings film guides' in *Tourism and Hospitality Planning and Development*, 7(1), pp. 71-84.
- Buchmann, A., Moore, K., & Fisher, D. (2010) 'Experiencing film tourism: Authenticity & fellowship' in *Annals of Tourism Research*, 37(1), pp. 229-248.
- Busby, G., & Klug, J. (2001) 'Movie-induced tourism: the challenge of measurement and other issues' in *Journal of Vacation Marketing*, 7(3), pp. 216-232.
- Cardoso, L., Estevão, C., Fernandes, C., and Alves, H. (2017) 'Film-induced tourism: a systematic literature review', *Tourism & Management Studies*, 13 (3), pp. 23-30.
- Chen, Q. (2013) 'The annual income of Hengdian people reached to 20 thousand Yuan in 2012' [Online], Available at <http://zjnews.zjol.com.cn/system/2013/01/16/019092070.shtml> [Accessed on 16th May 2022].
- Chen, Q., Bao, K., Guo, L., & Xu, N. (2020) 'Rapid development at the present and new start from the integration, discussions of the establishment of Hengdian Film and Television Industry Cluster' [Online], Available at [http://www.dynews.zj.cn/szxw/202006/t20200622\\_3020173.shtml](http://www.dynews.zj.cn/szxw/202006/t20200622_3020173.shtml) [Accessed on 11th May 2022].
- Chhabra, D. (2010) 'Back to the past: A sub-segment of Generation Y's perceptions of authenticity' in *Journal of Travel Research*, 44, pp. 64-73.
- Chiang, Y., & Yeh, S. (2011) 'The examination of factors influencing residents' perceptions and attitudes toward film induced tourism', in *African journal of business management*, 5(13), pp. 5371-5377.
- China Daily. (2011) 'The Sixth Plenary Session of the 17th Central Committee of the Communist Party of China (CPC) closes today to further promote the reform of the cultural industries' [online], Available at [http://www.chinadaily.com.cn/dfpd/shizheng/2011-10/18/content\\_13923036.htm](http://www.chinadaily.com.cn/dfpd/shizheng/2011-10/18/content_13923036.htm) [Accessed on 16th February 2023].
- China Daily. (2012) 'When There is safety in numbers' [Online], Available at [http://europe.chinadaily.com.cn/culture/2012-07/09/content\\_15561233.htm](http://europe.chinadaily.com.cn/culture/2012-07/09/content_15561233.htm) [Accessed on 13th May 2022].
- China Daily. (2018) 'Huzhou swaps pollution for profits' [Online], Available at [http://www.chinadaily.com.cn/a/201804/23/WS5add1625a3105cdcf6519c2b\\_2.html](http://www.chinadaily.com.cn/a/201804/23/WS5add1625a3105cdcf6519c2b_2.html) [Accessed on 16th May 2022].
- China Daily. (2018) "'China's Hollywood makes a comeback'" [Online], Available at <https://global.chinadaily.com.cn/a/202008/12/WS5f33b63ca31083481725fe56.html> [Accessed on 16th May 2022].

- China Discovery. (n.d.) 'Zhejiang China Maps' [Online], Available at <https://www.chinadiscovery.com/zhejiang/maps.html> [Accessed on 13th May 2022].
- China Global Television Network. (2018) *Hengdian World Studios: How was 'Chinese Hollywood' built?* 25 December, Available at <https://www.youtube.com/watch?v=2M9-QAA57Eg> [Accessed on 13th May 2022].
- China Government. (2007) 'Opinions on the Further Promotion of Tourism' [Online], Available at [http://www.gov.cn/zw/gk/2007-09/12/content\\_746762.htm](http://www.gov.cn/zw/gk/2007-09/12/content_746762.htm) [Accessed on 16th February 2023].
- China Government. (2018) 'Guiding Opinions of the General Office of the State Council on Promoting the Development of All-for-One Tourism' [Online], Available at [http://www.gov.cn/zhengce/content/2018-03/22/content\\_5276447.htm](http://www.gov.cn/zhengce/content/2018-03/22/content_5276447.htm) [Accessed on 16th February 2023].
- China Government. (2021) 'Notice of the State Council on Issuing the "14th Five-Year Plan" for the Development of the Tourism Industries' [Online], Available at [http://www.gov.cn/zhengce/content/2022-01/20/content\\_5669468.htm](http://www.gov.cn/zhengce/content/2022-01/20/content_5669468.htm) [Accessed on 16th February 2023].
- China Highlight. (2021) '15 Interesting Forbidden City Facts You Didn't Know' [Online], Available at <https://www.chinahighlights.com/beijing/forbidden-city/forbidden-city-facts.htm> [Accessed on 13th May 2022].
- China Tourism News. (2020) 'Hengdian Exploration to Promote the Integration of Film and Television Culture and Tourism Activities' [Online], Available at [http://www.ctnews.com.cn/paper/content/202005/07/content\\_44480.html](http://www.ctnews.com.cn/paper/content/202005/07/content_44480.html) [Accessed on 16th May 2022].
- Chinanews. (2017) 'The number of tourists in Hengdian, Zhejiang province hit a new high during the National Day Golden Week' [Online], Available at <https://www.chinanews.com.cn/m/tp/hd/2017/1009/107829.shtml> [Accessed on 16th May 2022].
- Cohen, E. (1979) 'A Phenomenology of Tourist Experiences' in *Sociology*, 13, pp. 179-201.
- Cohen, E. (1985) 'Tourism as play' in *Religion*, 15(3), pp. 291-304.
- Cohen, E. (1988) 'Authenticity and commoditization in tourism' in *Annals of Tourism Research*, 15(3), pp. 371-386.
- Cohen, E., & Cohen, S. (2012) 'Authentication: Hot and Cool' in *Annals of Tourism Research*, 39(3), pp. 1295-1314.
- Connell J (2005). "'What's the Story in Balamory?': the impacts of a children's TV programme on small tourism enterprises on the Isle of Mull, Scotland" in *Journal of Sustainable Tourism*, 13(3), pp. 228-255.

Connell, J. (2012) 'Film Tourism — Evolution, Progress and Prospects' in *Tourism Management*, 33, pp.1007-1029.

Connell, J., & Meyer, D. (2009) 'Balamory Revisited: An Evaluation of the Screen Tourism Destination — Tourist Nexus' in *Tourism Management*, 30, pp. 194-207.

Couldry, N. (1998) "The View from Inside the 'Simulacrum': Visitors' Tales from the Set of Coronation Street" in *Leisure Studies*,17, pp. 94-107.

Couldry, N. (2003) *Media Rituals: A Critical Approach*, London: Routledge

Crompton, J.L. (1979) 'An Assessment of the Image of Mexico as a Vacation Destination and the Influence of Geographical Location Upon That Image' in *Journal of Travel Research*, 17(4), pp. 18-23.

Crouch, D., Jackson, R., & Thompson, F. eds. (2005) *The Media and the Tourist Imagination: Conveying Cultures*, London: Routledge.

Croy, G. (2011) 'Film Tourism: Sustained Economic Contributions to Destinations' in *World Hospitality & Tourism*, 3 (2), pp. 159-164.

Croy, G., & Heitmann, S. (2011) 'Tourism and Film' in Peter Robinson (ed) *Research Themes for Tourism*, pp. 188-204.

Croy, W., & Buchmann, A. (2009) 'Film-Induced Tourism in the High Country: Recreation and Tourism Contest' in *Tourism Review International*, 13(2), pp. 147-155.

Croy, W. G. (2004) 'Teaching Tourism, Image and the Media Relationships', in Frost, Warwick, Cory, Glen and Beeton, Sue (editors). *International Tourism and Media Conference Proceedings*. 24<sup>th</sup>-26<sup>th</sup> November 2004. Melbourne: Tourism Research Unit, Monash University, pp. 24-38.

Croy, W. G. (2011) 'Film tourism: Sustained economic contributions to destinations' in *Worldwide Hospitality and Tourism Themes*. 3(2), pp. 159-164.

Ctrip. (n.d.) 'Hengdian World Studios' [Online], Available at [https://you.ctrip.com/sight/dongyang608/75555.html#ctm\\_ref=www\\_hp\\_bs\\_lst](https://you.ctrip.com/sight/dongyang608/75555.html#ctm_ref=www_hp_bs_lst) [Accessed on December 17, 2020].

Dann, G. M. S. (1977) 'Anomie, Ego- Enhancement in Tourism' in *Annals of Tourism Research*, 4(4), pp.184-194.

Dann, G. M. S. (1981). 'Tourist Motivation: An Appraisal' in *Annals of Tourism Research* 8(2), pp.187-219.

Dann, G. M. S. (1996) 'Tourists' Images of a Destination: An Alternative Analysis' in *Tourism Marketing Research*, 5 (1-2), pp. 41-55.

Devashish, D. (2011) *Tourism Marketing*, Delhi: Pearson Education India.

Department for Culture, Media and Sport. (2010) 'Principles of Selection for Listing Buildings' [Online], Available at

[https://webarchive.nationalarchives.gov.uk/ukgwa/20121204113822/http://www.culture.gov.uk/images/publications/Principles\\_Selection\\_Listing.pdf](https://webarchive.nationalarchives.gov.uk/ukgwa/20121204113822/http://www.culture.gov.uk/images/publications/Principles_Selection_Listing.pdf) [Accessed on 11th May 2022].

Dongyang Gov. (2020) 'Hengdian Town' [Online], Available at [http://www.dongyang.gov.cn/art/2020/11/12/art\\_1229415697\\_59177484.html](http://www.dongyang.gov.cn/art/2020/11/12/art_1229415697_59177484.html) [Accessed on 13th May 2022].

Dongyang Gov. (2020) 'Introduction of Hengdian's film and television industries' [Online], Available at [http://www.dongyang.gov.cn/art/2020/6/22/art\\_1229163137\\_50842320.html](http://www.dongyang.gov.cn/art/2020/6/22/art_1229163137_50842320.html) [Accessed on 13th May 2022].

Dongyang Gov. (2020) 'Statistical Bulletin on National Economic and Social Development in Dongyang City in 2019' [Online], Available at [http://www.dongyang.gov.cn/art/2020/5/9/art\\_1229352463\\_3483477.html](http://www.dongyang.gov.cn/art/2020/5/9/art_1229352463_3483477.html) [Accessed on 16th May 2022].

Dongyang Gov. (2020) 'Statistical Bulletin on National Economic and Social Development in Dongyang City in 2020' [Online], Available at [http://www.dongyang.gov.cn/art/2021/5/12/art\\_1229352463\\_3843009.html](http://www.dongyang.gov.cn/art/2021/5/12/art_1229352463_3843009.html) [Accessed on 16th May 2022].

Doxey, G.V. (1975) 'A causation theory of visitor-resident irritants, methodology and research inferences' in *The Impact of Tourism*, Conference Proceedings: Six Annual Conference of Travel Research Association, 8th-11th September, San Diego: The Travel Research Association, pp.195-198.

Eco, U. (1983) *Travels in Hyperreality*, San Diego, CA: Harcourt Brace Jovanovitch.

Faulkner, B., & Tideswell, C. (1997) 'A framework for monitoring community impacts of tourism' in *Journal of Sustainable Tourism*, 5 (1), pp. 3-28.

Feng, X. (2017) 'All-for-One Tourism: The Transformation and Upgrading Direction of Regional Tourism Industry' in *Journal of Social Science Research*, 11(2), pp. 2374-2378.

Ferris, K. O. (2001) 'Through a Glass, Darkly The Dynamics of Fan-Celebrity Encounters' in *Symbolic Interactions*, 24(1), pp. 25-47.

Fetterman, D.M. (2010) *Ethnography: Step-by Step Guide*, Sage: Los Angeles.

Fjellman, S. M. (1992) *Vinyl Leaves: Walt Disney World and America*, Boulder: Westview Press.

Fletcher, J., Fyall, A., Gilbert, D., & Wanhill, S. (2018) *Tourism: Principles and Practice* (5<sup>th</sup> eds), Pearson Education Limited: Edinburgh.

Foley, L. J. (2012) 'Constructing the respondent' in J. F. Gubrium, J. A. Holstein, A. B. Marvasti & K. D. McKinney (eds.) *The Sage handbook of interview research: The complexity of the craft*. Thousand Oaks, CA: Sage, pp. 305-316.



- Forsyth, T. (2002) "What happened on 'The Beach'? Social movements and governance of tourism in Thailand" in *International Journal of Sustainable Development*, 5(3), pp. 326-337.
- Foucault, M. (1986) 'Of Other Spaces' in *Diacritics*, 16, pp. 22-27.
- Frochot, I., & Balat, W. (2013) *Marketing and Designing the Tourists Experience*, Oxford: Goodfellow Pub.
- Frost, W. (2006) 'Braveheart-ed Ned Kelly: Historic films, heritage tourism and destination image' in *Tourism Management*, 27(2), pp. 247-254.
- Gartner, W. (1993) 'Image Formation Process' in *Journal of Travel and Tourism Marketing*, 3, pp.191-215.
- Getz, D. (2000) 'Developing a research agenda for the event management field' in J. Allen, et al. (eds.), *Events beyond 2000: Setting the agenda, proceedings of conference on event evaluation, research and education*, July, Sydney: Australian Centre for Event Management, University of Technology, pp. 10-21.
- Godwin, V. (2017) 'Theme park as interface to the wizarding (story) world of Harry Potter' in *Transformative Works and Culture*, 25, pp. 1-18.
- Goffman, E. (1959) *The presentation of self in everyday life*, London: Penguin.
- Gotham, K. F. (2010) 'Tourism and Culture' in Hall, Laura Grindstaff, Ming-cheng Lo & John R. Hall. (ed), *Handbook of Cultural Sociology*. London: Routledge, pp. 608-616.
- Graburn, H.H, N. (1989) 'Tourism: The Sacred Journey' in Valene L. Smith (ed) *Hosts and Guests: The Anthropology of Tourism*, Philadelphia: University of Pennsylvania Press, pp. 21-36.
- Groote, P., & Haartsen, T. (2008) 'The communication of heritage: creating place identities' in *The Ashgate Research Companion to Heritage and Identity*, eds B. Graham and P. Howard, Hampshire: Ashgate Publishing, pp. 181–194. Hall, Laura Grindstaff., & Ming-cheng Lo (ed). pp. 608-616.
- Hallam, J. (2010) "'City of change and challenge': The cine-societies' response to the redevelopment of Liverpool in the 1960s" in Richard Koeck & Les Roberts (eds), *The city and the moving image: Urban projections*, Basingstoke: Palgrave Macmillan, pp. 69-87.
- Hallam, J. (2013) 'Liverpool: City of the Imagination' In Jez Connolly & Caroline Whelan (Eds.), *World Film Locations: Liverpool*. Bristol: Intellect, pp. 6-8.
- Hammersley, M., & Atkinson, P. (2007) *Ethnography: principles in practice*, New York: Routledge.
- Hannigan, J. (1998) *Fantasy City: Pleasure and Profit in the Postmodern Metropolis*. London: Routledge.

Havitz, M. E., & Dimanche, F. (1997) 'Leisure involvement revisited: Conceptual conundrums and measurement advances' in *Journal of Leisure Research*, 29(3), pp. 245-278.

He, X. (2014) 'Discussions on the tourism products of Hengdian's film tourism, based on the model of SEMs' in *Tribune of Social Sciences*, 1, pp. 161-162.

Heitmann S. (2010) 'Film Tourism Planning and Development - Questioning the Role of Stakeholders and Sustainability' in *Tourism and Hospitality Planning & Development*, 7(1), pp. 31-46.

Hengdian Group. (2017) 'Corporate Social Responsibility Report 1975-2017' [Online], Available at <https://www.hengdian.com/uploads/documents/%E6%A8%AA%E5%BA%97%E9%9B%86%E5%9B%A21975-2017%E7%A4%BE%E4%BC%9A%E8%B4%A3%E4%BB%BB%E6%8A%A5%E5%91%8A.pdf> [Accessed on 13th May 2022].

Hengdian Group. (2020) 'Corporate Social Responsibility Report 2018-2020' [Online], Available at <https://www.hengdian.com/uploads/documents/%E6%A8%AA%E5%BA%97%E9%9B%86%E5%9B%A22018-2020%E7%A4%BE%E4%BC%9A%E8%B4%A3%E4%BB%BB%E6%8A%A5%E5%91%8A.pdf> [Accessed on 13th May 2022].

Hengdian World Studios (a). (n.d.) 'About Hengdian film and Television City', [Online], <http://www.hengdianworld.com/en/About/> [Accessed on 13th May 2022].

Hengdian World Studios (b). (n.d.) 'Theme Scenic Areas', [Online], Available at <http://www.hengdianworld.com/en/Theme/> [Accessed on 13th May 2022].

Hengdian World Studios. (n.d.) 'Resort Hotels' [Online], Available at <https://www.hengdianworld.com/en/Hotel/> [Accessed on 16th May 2022].

Herbert, D. (2001) 'Literary Places, Tourism and the Heritage Experience' in *Annals of Tourism Research*, 28(2), pp.312-333.

Hobbitontours.com (n.d.) 'Hobbiton Movie Sets' [Online] Available at <https://www.hobbitontours.com/en/stay-play/lotr-hobbit-tours/> [Accessed on 22nd November 2019].

hobbitontours.com (n.d.) *Hobbiton Movie Sets* [Online] Available at <https://www.hobbitontours.com/en/stay-play/lotr-hobbit-tours/> [Accessed on 22<sup>nd</sup> November 2019].

Hou, S., Liu, A., & Huang, H. (2019) 'Discussion on the Development Tendency of Chinese Cultural Tourism Industry' in *Journal of Capital Normal University*, 40(4), pp. 58-77.

Hou, X. (2017) 'Research on the development history and status of the touristic performance programmes in Hengdian's film tourism' in *Jing Ji Fa Zhan Yan Jiu*, 11, pp. 131-132.

[http://www.stats.gov.cn/tjsj/tjbz/201805/t20180509\\_1598314.html](http://www.stats.gov.cn/tjsj/tjbz/201805/t20180509_1598314.html) [Accessed on 11th May 2022].

Hu, D., & D, Q. (2018) 'The upgrade of the "Guangzhou Street · Hong Kong Street" film studio, bringing tourists into old Hong Kong' [Online], Available at <https://zj.zjol.com.cn/news.html?id=1051788> [Accessed on 16th May 2022].

Huang, Y. (2019) 'Cultural Interpretation and Tourism Practice of the Culture-Tourism Integrated Development' in *Renming Luntan·Xueshu Qianyan*, 11(171), pp. 16-23.

Hudson, S., & Ritchie, R., J. (2006) 'Film tourism and destination marketing: The case of Captain Corelli's Mandolin' in *Journal of Vacation Marketing*, 12(3), pp. 256–268.

Hunt, J.D. (1975) 'Image as a Factor in Tourism Development' in *Journal of Travel Research*, 13(3), pp. 1-7.

Huxtable, A. L. (1997) 'Living with the fake, and liking it' in *New York Times*, [Online] Available at <https://www.nytimes.com/1997/03/30/arts/living-with-the-fake-and-liking-it.html> [Accessed on 11th May 2022].

IGI Global (n.d.) *What is Cultural Heritage Tourism*, [Online], Available at <https://www.igi-global.com/dictionary/challenges-for-promotion-of-heritage-tourism/56429> [Accessed on 11th May 2022].

Ingold, T. (2014) 'That's enough about ethnography!' in *HAU: Journal of Ethnographic Theory*, 4 (1), pp. 383–395.

Jennings, G. R. (2005) 'Interviewing: A Focus on Qualitative Techniques' in Brent W. Ritchie, Peter Burns & Catherine Palmer (eds) *Tourism Research Methods: Integrating Theory with Practice*, Wallingford: CABI publishing, pp. 128-151.

Jewell, B., & McKinnon, S. (2008) 'Movie Tourism — A New Form of Cultural Landscape?' in *Journal of Travel & Tourism Marketing*, 24 (2-3), pp. 154-162.

Jinhua Gov. (2015) 'Stories of building Hengdian World Studios' [Online], Available at [http://jhzx.jinhua.gov.cn/zxzl/wsxl/201507/t20150727\\_1399412\\_1.html](http://jhzx.jinhua.gov.cn/zxzl/wsxl/201507/t20150727_1399412_1.html) [Accessed on 13th May 2022].

Jurowski, C, Uysal, M., & Williams, D. R. (1997) 'A theoretical analysis of host community resident reactions to tourism', in *Journal of Travel Research*, 36(2), pp. 3-11.

Kaminski, J., Benson, A.M., & Arnold, D. (2013) *Contemporary Issues in Cultural Heritage Tourism*, London: Routledge.

Kim, H., & Richardson, S.L. (2003) 'Motion picture impacts on destination images' in *Annals of Tourism Research*, 30(1), pp. 216-237.

- Kim, J. K. (2015) 'Reshaped, reconnected and redefined: Media portrayals of Korean pop idol fandom in Korea' in *The Journal of Fandom Studies*, 3(1), pp. 79-93.
- Kim, K. (2007) 'Understanding differences in tourist motivation between domestic and international travel: The university student market' in *Tourism Analysis*, 12(1-2), pp. 65-75.
- Kim, S., Agrusa, J., & Lee, H. (2007) 'Effects of Korean TV dramas on the flow of Japanese tourists' in *Tourism Management*, 28(5), pp. 1340-1353.
- Kim, S., & Reijnders, S. eds. (2018) *Film Tourism in Asia: Perspectives on Asian Tourism*, Singapore: Springer.
- Klenosky, D. (2002) 'The Pull of Tourism Destinations: A Means-End Investigation' in *Journal of Travel Research*, 40, pp. 385-395.
- Kloet, J., & L. Scheen. (2013) 'Pudong: The Shanzhai Global City' in *European Journal of Cultural Studies*, 16 (6), pp. 692-709.
- Kvale, S. & Brinkmann, S. (2015) *InterViews : learning the craft of qualitative research interviewing*. Los Angeles: Sage Publications.
- Koeck, R. (2009) 'Liverpool in film: J.A.L. Promio's cinematic urban space' in *Early Popular Visual Culture*, 7(1), pp. 63-81.
- Koeck, R., & Roberts, L. (2007) 'The Archive City: Reading Liverpool's Urban Landscape through Film' in Christoph Grunenberg & Robert Knifton (eds.), *Centre of the Creative Universe: Liverpool and the Avant-garde*, Liverpool: Liverpool University Press in Association with Tate Liverpool, pp. 83-93.
- Koolhaas, R. (1995) *The Generic City*, New York: The Monacelli Press, Inc.
- Laffont, G.H., & Prigent, L. (2011) 'Paris transformed into an urban set: Dangerous liaisons between tourism and cinema' in *Teoros, Revue de Recherche en Tourisme*, 30(1), pp. 108-118.
- Lankford, S. and Howard, D. (1994) 'Developing a tourism impact attitude scale' in *Annals of Tourism Research*, 21 (1), pp. 121-139.
- Lee, S., Scott, D., & Kim, H. (2008) 'Celebrity Fan Involvement and Destination Perception' in *Annals of Tourism Research*, 35(3), pp.809-832.
- Li, N. (2014) 'Research on the current condition of the live stage performance in Hengdian World Studios' in *Northern Music*, 5, p. 255.
- Li, X, Zhang, L, & Cui, L. (2013) 'All-for-one tourism: The innovated concept of building a world-class tourist destination - taking Beijing as an example' in *Human Geography*, 3, pp. 130-134.
- Li, X. (2008) "'Make-the-Most-of-It' Architecture: Young Architects and Chinese Tactics" in *City: Analysis of Urban Trends, Culture, Theory, Policy, Action*, 12 (2), pp. 226-236.

- Lin, F. (2012) 'The Cradle of Chinese Film and Teleplay Shooting: Analysis of Structure for Hengdian Studio Filming Facilities' in *Architecture Research*, 5, pp. 227-231.
- Liu, B., & Liu, Q. (2004) 'On the present situation and trend of the development of China's movie and TV tourism' in *Journal of Tourism Tribune*, 6(19), pp. 77-81.
- Liu, J., & Var, T. (1986) 'Resident attitudes toward tourism impacts in Hawaii' in *Annals of Tourism Research* 14 (1), pp. 17-37.
- Liu, Y. (2012) 'An Appraisal Study on Tourism Experience Quality of Tourism in Movie and TV Theme Park, a case study of Hengdian World Studios' in *Journal of Capital Normal University*, 33(1), pp. 67-72.
- Liu, Y., Chin, S., Nechita, F., & Candrea, A. (2020) 'Framing Film-Induced Tourism into a Sustainable Perspective from Romania, Indonesia and Malaysia' in *Sustainability*, 12(23), 9910.
- Liverpool City Council. (n.d.) 'Heritage assets' [Online], Available at <https://liverpool.gov.uk/leisure-parks-and-wellbeing/events/information-for-tourists/heritage-assets/> [Accessed on 12th May 2022].
- Liverpool Film Office (n.d.) 'Filming in Liverpool' [Online], Available at <https://www.liverpoolfilmoffice.tv/filming-in-liverpool/> [Accessed on 12th May 2022].
- Lovell, J., & Bull, C. (2019) *Authentic and Inauthentic Places in Tourism: From Heritage Sites to Theme Parks* (2<sup>nd</sup> ed.). London: Routledge.
- Lu, J. (2019) 'The upgrade of the developing areas in the Hengdian Film and Television Industry Cluster' [Online] Available at [https://epaper.gmw.cn/gmrb/html/2019-12/19/nw.D110000gmrb\\_20191219\\_5-09.htm](https://epaper.gmw.cn/gmrb/html/2019-12/19/nw.D110000gmrb_20191219_5-09.htm) [Accessed on 11th May 2022].
- Lu, Y. (2021) 'Outputs of cultural and tourism industries over one trillion, introductions of development aims of Zhejiang's cultural tourism during 14<sup>th</sup> Five-Year period' [Online], Available at [http://www.zj.xinhuanet.com/2021-02/02/c\\_1127055487.htm](http://www.zj.xinhuanet.com/2021-02/02/c_1127055487.htm) [Accessed on 11th May 2022].
- Luo, S. (2020) 'Push the integration of tourism and culture', [Online], Available at [https://epaper.gmw.cn/gmrb/html/2020-12/14/nw.D110000gmrb\\_20201214\\_1-06.htm](https://epaper.gmw.cn/gmrb/html/2020-12/14/nw.D110000gmrb_20201214_1-06.htm) [Accessed on 11th May 2022].
- Lyotard, J-F. (1984) *The Postmodern Condition: A Report on Knowledge*. Minneapolis: University of Minnesota Press.
- Lyu, Y., Liu, W., & Pang, X. (2020) 'Research on the strategy use in developing Hengdian's cultural industries (Dongyang City)' in *Marketing Management Review*, 9, pp. 90-91.
- Ma, J., & Lin, X. (2015) 'The Impacts of the film Lost in Thailand on Chiangmai's tourism' in *Contemporary Tourism*, 8, [Online] Available at: <https://www.zz-news.com/com/ddlyxsb/news/itemid-1447999.html> [Accessed on 10th May 2022].

- Ma, X. (2017) 'Research on the success and development bottlenecks of Hengdian's film tourism industry' in *Decision-making & Consultancy*, 5, pp. 40-43.
- MacCannell, D. (1973) 'Staged Authenticity: Arrangements of Social Space in Tourist Settings' in *American Journal of Sociology*, 79 (3), pp. 589-603.
- MacCannell, D. (1976). *The tourist. A new theory of the leisure class*, New York: Schocken Books.
- Macionis, N. (2004) 'Understanding the Film-Induced Tourist' in Frost, Warwick, Cory, Glen and Beeton, Sue (editors). *International Tourism and Media Conference Proceedings*. 24<sup>th</sup>-26<sup>th</sup> November 2004. Melbourne: Tourism Research Unit, Monash University, pp. 86-97.
- Macionis, N., & Sparks, B. A. (2009) 'Film-induced Tourism: An Incidental Experience' in *Tourism Review International*, 13 (2), pp. 93-101.
- Maslow, A. H. (1970) *Motivation and Personality* (2<sup>nd</sup> ed.), New York: Harper & Row.
- Mason, P. (2020) *Tourism Impacts, Planning and Management*, 4<sup>th</sup> ed, London: Routledge.
- McKercher, B., & du Cros, H. (2003) 'Testing a Cultural Tourism Typology' in *International Journal of Tourism Research*, 5, pp.45-58.
- McKercher, B., & du Cros, H. (2003) 'Testing a Cultural Tourism Typology' in *International Journal of Tourism Research*, 5, pp.45-58.
- McMullin, P., & McNamee, M. (2009) *Liverpool: The Great City*, Liverpool: Liverpool University Press.
- Mendes, R., Vareiro, L., & Ferreira, A.R. (2017) 'Residents' perceptions of film-induced tourism: A Portuguese case study' in *Tourism and Hospitality Research*, 17(4), pp. 424-433.
- Meng, Y., & Tung, V. (2016) 'Travel Motivation of Domestic Film Tourists to the Hengdian World Studios: Serendipity, Traverse, and Mimicry' in *Journal of China Tourism Research*, 12 (3-4), pp. 434-450.
- Meng, Y., & Tung, V. (2016) 'Travel Motivation of Domestic Film Tourists to the Hengdian World Studios: Serendipity, Traverse, and Mimicry', in *Journal of China Tourism Research*, 12 (3-4), pp. 434-450.
- Moore, K, Buchmann, A., Månsson, M., & Fisher, D. (2021) 'Authenticity in tourism theory and experience. Practically indispensable and theoretically mischievous?' in *Annals of Tourism Research*, 88, 103208.
- Mordue, T. (2001) 'Performing and directing resident/tourist cultures in Heartbeat Country' in *Tourist Studies*, 1(3), pp. 233-252.
- Mordue, T. (2009) 'Television, Tourism, and Rural Life' in *Journal of Travel Research*, 47(3), pp. 332-345.

- Murphy, P. (1985) *Tourism: A Community Approach*, London: Routledge.
- National Bureau of Statistics in China. (2018) 'National Classification of Cultural industry and culture-related industries 2018' [Online], Available at
- National Bureau of Statistics in China. (2018) 'National Classification of Tourism industry and tourism-related industries' [Online], Available at [http://www.gov.cn/zhengce/zhengceku/2018-12/31/content\\_5427567.htm](http://www.gov.cn/zhengce/zhengceku/2018-12/31/content_5427567.htm) [Accessed on 11th May 2022].
- National Museums Liverpool. (n.d.) 'Archive reference 1613-46' [Online], Available at <https://www.liverpoolmuseums.org.uk/martins-bank-nearly-completed-1932> [Accessed on 12th May 2022].
- Nayyar, A., Mahapatra, B., Nhung Le, D., & Suseendran, G. (2018) 'Virtual Reality (VR) & Augmented Reality (AR) technologies for tourism and hospitality industry' in *International Journal of Engineering & Technology*, 7(2.21), pp. 156-160.
- O'Connor, N. (2010) *A Film Marketing Action Plan (FMAP) for Film Induced Tourism*, Destinations Doctoral Thesis. Technological University Dublin.
- Ortner, S. B. (2010) 'Access: Reflections on Studying up in Hollywood' in *Ethnography*, 11(2), pp. 211-233.
- Oviedo-García, M., Castellanos-Verdugo, M., Trujillo-García, M.A., Mallya, T. (2016) 'Film-induced tourist motivations. The case of Seville (Spain)' in *Current Issues in Tourism*, 19(7), pp. 713-733.
- Oxford Languages (2016) *Word of the Year 2016*, [Online] Available at: <https://languages.oup.com/word-of-the-year/2016/> [Accessed on 10th May 2022].
- Özdemir, G., & Adan, Ö. (2014) 'Film Tourism Triangulation of Destinations' in *Procedia - Social and Behavioral Sciences*, 148 (3), pp. 625-633.
- Paasi A. (2001) 'Europe as a Social Process and Discourse: Considerations of Place, Boundaries and Identity' in *European Urban and Regional Studies*, 8(1), pp. 7-28.
- Paasi, A. (1986). 'The institutionalization of regions: a theoretical framework for the understanding of the emergence of regions and the constitution of regional identity' in *Fennia-International Journal of Geography*, 164(1), pp. 105–146.
- Pablo-Romero, M., & Molina, J. (2013) 'Tourism and Economic Growth: A Review of Empirical Literature' in *Tourism Management Perspectives*, 8, pp. 28-41.
- Page, S. J., & Connell, J. (2020) *Tourism: A Modern Synthesis*, New York: Routledge.
- Parkinson, M. (2019) *Liverpool beyond the brink: the remaking of a post imperial city*, Liverpool: Liverpool University Press.
- Pearce, D. G. (1995) *Tourism Today: A Geographical Analysis*. Harlow: Longman Scientific & Technical.

- Pearce, P. L. (1982) *The Social Psychology of Tourist Behaviour*, Oxford: Pergamon.
- Pearce, P. L., & Moscardo, G. (1986) 'The Concept of Authenticity in Tourist Experiences' in *Journal of Sociology*, 22, pp. 121-132.
- Peng J, Strijker D., & Wu Q. (2020) 'Place Identity: How Far Have We Come in Exploring Its Meanings?' in *Front Psychol*, 11, 294, pp. 1-19.
- Perdue, R., Long, P. and Allen, L. (1990) 'Resident support for tourism development' in *Annals of Tourism Research*, 17 (4), pp. 586-99.
- Piazzoni, M. F. (2018) *The real fake: authenticity and the production of space*, New York: Fordham University Press.
- Pizam, A. (1978) 'Tourist impacts: The costs to the destination community as perceived by its residents' in *Journal of Travel Research* 16 (1), pp. 8-12.
- Pons, P. O. (2003) 'Being-on-holiday: Tourist dwelling, bodies and place' in *Tourist Studies*, 3 (1), pp. 47-66.
- Poria, Y. (2010) 'The story behind the picture: Preferences for the visual display at heritage sites' in Emma Waterton & Steve Watson (eds), *Culture, heritage and representation: Perspectives on visibility and the past*, Routledge: London, pp. 217-228.
- Poria, Y., Butler, R. and Airey, D. (2003) 'The core of heritage tourism' in *Annals of Tourism Research*, 30 (1), pp. 238-254.
- Prentice, R. (1993) *Tourism and heritage attractions*, London: Routledge.
- Proshansky, H. M., Fabian, A. K., and Kaminoff, R. (1983) 'Place-identity: physical world socialization of the self' in *Journal of Environmental Psychology*, 3(1), pp. 57-83.
- Raphael, J., & Lam, C. (2018) 'The Function of Hosts: Enabling Fan-Celebrity Interactions at Pop Culture Conventions' in *Continuum*, 32(2), pp. 173-183.
- Reeves, S., Kuper, A., & Hodges, B.D. (2008) 'Qualitative research methodologies: ethnography' in *British Medical Journal*, 337.
- Reijnders, S. (2011) *Places of the Imagination: Media, Tourism, Culture*, Surrey: Ashgate Publishing Limited.
- Reijnders, S. (2016) 'Stories that move: Fiction, imagination, tourism' in *European Journal of Cultural Studies*, 19(6), pp. 672-689.
- Reijnders, S. (2021) 'Imaginative heritage: towards a holistic perspective on media, tourism, and governance' in Nicky van Es, Stijn Reijnders, Leonieke Bolderman & Abby Waysdorf (eds), *Locating Imagination in Popular Culture: Place, tourism and belonging*, Routledge, London, pp. 19-34.
- Richards, G. (1996) *Cultural Tourism in Europe*, Wallingford: CAB International.



- Richards, G. (2003) 'What is Cultural Tourism?' in van Maaren, A. (ed.), *Erfgoed voor Toerisme*, Weesp: Nationaal Contact Monumenten.
- Richards, G. (2018) 'Cultural tourism: A review of recent research and trends' in *Journal of Hospitality and Tourism Management*, 36, pp: 12-21.
- Riley, R. W., Baker, D., & Van Doren, C. S. (1998) 'Movie-induced tourism' in *Annals of Tourism Research*, 25(4), pp. 919-935.
- Riley, R. W., & Van Doren, C. S. (1992) 'Movies as tourism promotion: A 'pull' factor in a 'push' location' in *Tourism Management*, 13(3), pp. 267-274.
- Ritchie, J. B. (1984) 'Assessing the impact of hallmark events: Conceptual and research issues' in *Journal of Travel Research*, 23 (1), pp. 2-11.
- Rittichainuwat, B., & Rattanaphinanchai, S. (2015) 'Applying a mixed method of quantitative and qualitative design in explaining the travel motivation of film tourists in visiting a film-shooting destination' in *Tourism Management*, 46, pp. 136–147.
- Rittichainuwat, B., Laws, E., Scott, N., & Rattanaphinanchai, S. (2018) 'Authenticity in Screen Tourism: Significance of Real World and Substituted Screen Locations' in *Journal of Hospitality & Tourism Research*, 42 (8), pp. 1274-1294.
- Roesch, S. (2009) *The Experiences of Film Location Tourists*, Bristol: Channel View Publications.
- Roberts, C., & Wall, G. (1979) 'Possible impacts of Vaughan theme park' in *Recreation Research Review* 7 (2), pp. 11-14.
- Roberts, L. (2010) 'Projecting Place: Location Mapping, Consumption, and Cinematographic Tourism' in Richard Koeck & Les Roberts (eds), *The City and the Moving Image Urban Projections*, pp. 183-204.
- Roberts, L. (2012) *Mapping Cultures: Place, Practice, Performance*, London: Palgrave Macmillan.
- Roberts, L. (2016) 'On Location in Liverpool: Film-Related Tourism and the Consumption of Place'. In Philip Long & Nigel P. Morpeth (Eds.), *Tourism and Creative Industries: Theories, Policies and Practice*, pp. 31-43.
- Roberts, L., and Cohen, S. (2015) 'Mapping Cultures Spatial Anthropology and Popular Cultural Memory' in Nancy Duxbury, W.F. Garrett-Petts & David MacLennan (eds), *Cultural Mapping as Cultural Inquiry*, London: Routledge, pp. 170-192.
- Roesch, S. (2009) *The Experiences of Film Location Tourists*, Bristol: Channel View Publications.
- Sakellari, M. (2014), 'Film tourism and ecotourism: mutually exclusive or compatible?' in *International Journal of Culture, Tourism and Hospitality Research*, 8(2), pp. 194-202.

- Saler, M. (2012) *As-If: Modern Enchantment and the Literary Prehistory of Virtual*, Oxford: Oxford University Press.
- Sami, B. A., & Mohamed, G. (2014) 'Determinants of tourism hotel profitability in Tunisia' in *Tourism and Hospitality Research*, 14(4), pp. 163-175.
- Schofield, P. (1996) 'Cinematographic images of a city—alternative heritage tourism in Manchester' in *Tourism Management*, 17(5), pp. 333-340.
- Selwyn, T. (1996) 'Introduction' in Tom Selwyn (ed.), *The tourist image: Myth and mythmaking in tourism*. Chichester: Wiley, pp. 1-32
- Shenzhen. Gov. (2021) 'Splendid China Folk Village' [Online], Available at [http://www.szns.gov.cn/bsfw/ztfw/ggwh30/lyjd/content/post\\_9360584.html](http://www.szns.gov.cn/bsfw/ztfw/ggwh30/lyjd/content/post_9360584.html) [Accessed on 16th May 2022].
- Sheng, C., & Chen, M. (2013) 'Tourist experience expectations: Questionnaire development and text narrative analysis' in *International Journal of Culture*, 7(1), pp.93-104.
- Sheng, C., & Chen, M. (2012) 'A study of experience expectations of museum visitors' in *Tourism Management*, 33(1), pp.53-60.
- Singh, K., & Best, G. (2004) 'Film-Induced Tourism: Motivations of Visitors to the Hobbiton Movie Set as Featured in The Lord of The Rings' in Frost, Warwick, Cory, Glen and Beeton, Sue (editors). *International Tourism and Media Conference Proceedings*. 24<sup>th</sup>-26<sup>th</sup> November 2004. Melbourne: Tourism Research Unit, Monash University, pp. 98-111.
- Singh, P., & Najar, A. (2020) 'Regional Food as the Catalyst for Cultural Tourism in India' in Maximiliano Emanuel Korstanje, Babu George & Nedelea Alexandru-Mircea (eds), *Strategies for Promoting Sustainable Hospitality and Tourism Services*, Pennsylvania: IGI Global, pp. 84-96.
- Smith, L. (2006) *Use of Heritage*, London: Routledge.
- Smith, S. (2015). 'A sense of place: place, culture and tourism' in *Tourism Recreation Research*, 40(2), pp. 220-233.
- Sogou. Pic. (n.d.) 'Hengdian Town Map' [online], Available at [https://pic.sogou.com/pic/searchList.jsp?statref=searchlist\\_hintword\\_down&spver=0&keyword=%E6%A8%AA%E5%BA%97%E9%95%87%E5%9C%B0%E5%9B%BE](https://pic.sogou.com/pic/searchList.jsp?statref=searchlist_hintword_down&spver=0&keyword=%E6%A8%AA%E5%BA%97%E9%95%87%E5%9C%B0%E5%9B%BE) [Accessed on 11th May 2022].
- Song, Z. (2016) 'Research on the status of creative tourism products, based on the characteristics of Hengdian's tourism industries' in *Mei Yu Shi Dai*, 12, pp. 30-31.
- Sorkin, M. (1992) 'See you in Disneyland' in M. Sorkin (ed.), *Variations on a Theme Park: The New American City and the End of Public Space*, New York: Hill and Wang, pp. 205-232.

- Sorkin, M. (1992) *Introduction: Variations on a theme park*, New York: Noonday Press.
- Spears, D. L., Josiam, B. M., Kinley, T., & Pookulangara, S. (2013) 'Tourist See Tourist Do: The Influence of Hollywood Movies and Television on Tourism Motivation and Activity Behavior' in *Hospitality Review*, 30(1), pp.54-74.
- Steiner, C., & Reisinger, Y. (2006) 'Understanding existential authenticity' in *Annals of Tourism Research*, 33(2), pp. 299–318.
- Su, S. (2008) 'Not pursuing the eternal existence of authentic building — on “Pseudo-antique” Building from the Dispute on Rebuilding Yuanming Yuan' in *Architectural Forum*, 8, pp. 92-94.
- Sun, L. (2019) 'Discussions on the management and development of film tourism industry, based on the case of Hengdian World Studios' in *Modern Business*, 13, pp. 47-48.
- Sun, S. (2011) *The Storm in Life — Wenrong Xu*, Shanghai: Zhongxi Book Company.
- Tang, S. (2014) "“All-for-one tourism” driving factors and development model' [Online], Available at <https://m.cecoils.com/7693.html> [Accessed on 11th May 2022].
- Tarlow, P., & Santana, G. (2002) 'Providing Safety for Tourists: A Study of a Selected Sample of Tourist Destinations in the United States and Brazil' in *Journal of Travel Research*, 40(4), pp. 424-431.
- The Guide Liverpool. (2020) 'Blockbuster complex at historic Littlewoods building is major boost in giving Liverpool an ever better role in the film industry' [Online], Available at <https://theguideliverpool.com/littlewoods-film-studio-will-make-liverpool-a-world-leading-city-in-the-film-industry/> [Accessed on 12th May 2022].
- Thelen, T., Kim, S., Scherer, E. (2020) 'Film tourism impacts: A multi-stakeholder longitudinal approach' in *Tourism Recreation Research*, 45(3), pp. 291-306.
- Thorne, S. (2009) 'A tapestry of place: Whistler's cultural tourism development strategy' in *Consultant's report for the Resort Municipality of Whistler*. Whistler, BC: Resort Municipality of Whistler.
- Timothy, D. J., & Boyd, S. W. (2003) *Heritage Tourism*. Harlow: Prentice Hall.
- Tooke, N. and Baker, M. (1996) 'Seeing is Believing: The Effect of Film on Visitor Numbers to Screened Locations' in *Tourism Management*, 17(2), pp. 87-94.
- Toprak, İ., & Ünlü, A. (2015) 'A diachronic approach on heterochronic urban space' in *Journal of the Faculty of Architecture*, 12(3), pp. 159-173.
- Tosun, C. (2002) 'Host perceptions of impacts: A Comparative Tourism studies' in *Tourism Res.*, 29(1), pp. 231-253.
- Turner, G. (2014) *Understanding Celebrity*, London: SAGE Publications Ltd.

- Urry, J. (1990) *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage Publications.
- Vanegas, Sr. M., & Croes R. R. (2003) 'Growth, Development and Tourism in a Small Economy: Evidence from Aruba' in *International Journal of Tourism Research*, 5, pp. 315-330.
- Visit Britain. (2020) 'Fantastic Beasts and Where to Find Them... in Liverpool!' [Online], Available at <https://www.visitbritain.com/gb/en/fantastic-beasts-and-where-find-them-liverpool#> [Accessed on 13th May 2022].
- Visit Liverpool. (n.d.) *St George's Hall*, [Online], Available at <https://www.visitliverpool.com/things-to-do/st-georges-hall-p8033> [Accessed on 9th May 2022]
- VisitScotland (2016) *Scotland Visitor Survey 2015 & 2016*, [Online] Available at <https://www.visitscotland.org/binaries/content/assets/dot-org/pdf/research-papers/scotland-visitor-survey-2015-16-full.pdf> [Accessed on 9th May 2022].
- Wang Y. (2019) 'The Sixth Wen Rong Award Ceremony' [Online], Available at <https://www.chinanews.com.cn/yl/2019/10-28/8991193.shtml> [Accessed on 11th May 2022].
- Wang, N. (1999) 'Rethinking authenticity in tourism experience' in *Annals of Tourism Research*, 26(2), pp. 349-370.
- Wassler, P., & McKercher, B. (2016) 'Marker, tourism' in Jafar Jafari & Honggen Xiao. (eds.), *Encyclopedia of Tourism*, Springer, Cham, pp. 586-587.
- Wearing, S., Stevenson, D., & Young, T. (2010). *Tourist Cultures: Identity, Place and the Traveller*. London: Sage.
- Wei, Y. (2010) 'Discussions on the development history of Chinese film studios, a case of Hengdian World Studios' in *Yi Shu Tian Di*, 292, p. 60.
- Weston, A. (2010) 'Harry Potter film tour for Liverpool Queensway tunnel after Deathly Hallows filming' [Online], Available at <https://www.liverpoolecho.co.uk/news/liverpool-news/harry-potter-film-tour-liverpool-3387080> [Accessed on 11th May 2022].
- William, R. (1983) *Keywords: A Vocabulary of Culture and Society*, London: Fontana Paperbacks.
- Williams, R. (2018) 'Fan Pilgrimage and Tourism' in Melissa Click & Suzanne Scott (eds), *The Routledge Comparison to Media Fandom*, London: Routledge, pp. 98-106.
- Williams, R. (2020) *Theme Park Fandom: Spatial Transmedia, Materiality and Participatory Cultures*, Amsterdam: Amsterdam University Press.
- Wolf, M. J. (2012) *Building Imaginary Worlds: Theory and History of Subcreation*, New York: Taylor & Francis.

- Woo, E., Uysal, M., & Sirgy, M. J. (2018) 'Tourism Impact and Stakeholders' Quality of Life' in *Journal of Hospitality & Tourism Research*, 42(2), pp. 260-286.
- Wu, B., Li, Q., Ma, F., & Wang, T. (2021) 'Tourism cities in China'. In Alastair M. Morrison & J. Andres Coca-Stefaniak (eds), *Routledge handbook of tourism cities*, London: Routledge, pp. 508-519.
- Xiang, Z., & Shao, Q. (2008) 'Research on the development history and status of Chinese film studios' in *Journal of Zhejiang Institute of Medial Communications*, 1, pp. 5-12.
- Xiao, C., Yang, Z., & Fu, Y. (2020) 'Develop Jinhua's cultural industries in all-for-one mode' [Online], Available at [https://jinhua.zjol.com.cn/jsbd/202012/t20201217\\_21833299.shtml](https://jinhua.zjol.com.cn/jsbd/202012/t20201217_21833299.shtml) [Accessed on 11th May 2022].
- Xu, C. (2016) 'The design of visual system in film tourism based on the case of Hengdian World Studios' in *Ming Ri Feng Shang*, 13, p.13.
- Xu, M. (2017) 'Analysis of the strategy use of Hengdian's tourism industries under the all-for-one perspective' in *Cheng Shi Lyu You Gui Hua*, 3, pp. 176-177.
- Xu, M., & Reijnders, S. (2018) 'Inside the Chinese Film Industry: On the Motives and Experiences of Extras at Hengdian World Studios' in Sangkyun Kim and Stijn Reijnders (eds), *Film Tourism in Asia. Perspectives on Asian Tourism*, Singapore: Springer, 171-184.
- Xue, C. (2006) *Building a Revolution: Chinese Architecture since 1980*. Hong Kong: Hong Kong University Press.
- Yan, H. (2010) 'Research on the use of development and promotion strategies in managing Hengdian's film tourism' in *Modern Economic Information*, 9, pp. 190-191.
- Yao, M. (2013) 'Research on the Full Industrial Chains of Film and Television Industry's Business Mode — Based on the Investigation of Hengdian and Television Base' in *Keji Guangchang*, 11, pp. 211-216.
- Yen, C & Croy, W. G. (2016) 'Film tourism: celebrity involvement, celebrity worship and destination image' in *Current Issues in Tourism*, 19 (10), pp. 1027-1044.
- Yi, K., Fan, Y., & Tan, J. (2019) *Luyou Shangye Moshi Ghuangxin Yu Zhuanxing Fazhan: Ronghe Shijiao Yu Zhejiang Shijian*, Hangzhou: Zhejiang University Press.
- Yu, H. (2020) 'Shenzhen Memory — Window of the World: the world memory left in Shenzhen City' [Online], Available at [http://duchuang.sznews.com/content/mb/2020-06/19/content\\_23268961.html](http://duchuang.sznews.com/content/mb/2020-06/19/content_23268961.html) [Accessed on 16th May 2022].
- Yuan, M. (2018) 'TWISE 2018 Travel Digital Economic Submit' [Online], Available at [https://www.sohu.com/a/225841296\\_467197](https://www.sohu.com/a/225841296_467197) [Accessed on 16th May 2022].

- Zeng, C., & Chen, Y. (2019) 'From livelihood to security projects, the construction of a harmonious place security system has been magnificent for 70 years' [Online], Available at <https://mp.weixin.qq.com/s/-9oTMLMAwqhSlhPlpcPluw> [Accessed on 13th May 2022].
- Zeng, C., & Wu, M. (2019) 'From filming bases to red tourism attraction, leading people's cultural life and daily lifestyle' [Online], Available at <https://mp.weixin.qq.com/s/S93MMDWcgVWMwAzOlwqt9w> [Accessed on 16th May 2022].
- Zhang, C. (2017) 'Hengdian World Studios enters the era of museum' [Online], Available at <http://m.hengdianworld.com/News/CorporateNews/1657/> [Accessed on 16th May 2022].
- Zhang, J. (2015) 'Analysis of the development history of film tourism in China' in *Shang Jie Lun Tan*, 50, p.232.
- Zhang, X., & Ryan, C. (2018) 'Grand View Garden and a History of Chinese Film Tourism', in Sangkyun Kim & Stijn Reijnders (eds) *Film Tourism in Asia. Perspectives on Asian Tourism*, Singapore: Springer, pp. 49-66.
- Zhang, Y. (2010) 'Research on the development of film-related tourism in China, a study of Hengdian World Studios and Wuxi Film and TV Shooting Bases' in *Journal of Chongqing Three Gorges University*, 26(123), pp. 55-58.
- Zhejiang Gov. (2021) 'Developments of Zhejiang's tourism industries during 14<sup>th</sup> Five-Year period' [Online], Available at [https://fzggw.zj.gov.cn/art/2021/6/24/art\\_1229539890\\_4671206.html](https://fzggw.zj.gov.cn/art/2021/6/24/art_1229539890_4671206.html) [Accessed on 11th May 2022].

## Appendices

### Appendix 1: Ethics approvals for data collection

#### *Appendix 1.1. Ethics approval one (received on 16 April 2019)*

Please note that there are some slight differences between the current research title and the one that displayed in the approval.



School of the Arts Research Ethics Committee

16 April 2019

Dear Dr Roberts

I am pleased to inform you that your application for research ethics approval has been approved. Application details and conditions of approval can be found below. Appendix A contains a list of documents approved by the Committee.

#### **Application Details**

Reference:	4838
Project Title:	A study into the impacts of film-related tourism on a city's place image, history and identity: the case of Hengdian
Principal Investigator/Supervisor:	Dr Les Roberts
Co-Investigator(s):	Miss Xin Cui
Lead Student Investigator:	-
Department:	Communication and Media
Approval Date:	16/04/2019
Approval Expiry Date:	Five years from the approval date listed above

The application was **APPROVED** subject to the following conditions:

#### **Conditions of approval**

- All serious adverse events must be reported to the Committee ([ethics@liverpool.ac.uk](mailto:ethics@liverpool.ac.uk)) in accordance with the procedure for reporting adverse events.
- If you wish to extend the duration of the study beyond the research ethics approval expiry date listed above, a new application should be submitted.
- If you wish to make an amendment to the study, please create and submit an amendment form using the research ethics system.
- If the named Principal Investigator or Supervisor leaves the employment of the University during the course of this approval, the approval will lapse. Therefore it will be necessary to create and submit an amendment form within the research ethics system.
- It is the responsibility of the Principal Investigator/Supervisor to inform all the investigators of the terms of the approval.

Kind regards,

School of the Arts Research Ethics Committee  
[sotares@liverpool.ac.uk](mailto:sotares@liverpool.ac.uk)  
0151 795 3133

#### **Appendix - Approved Documents**

(Relevant only to amendments involving changes to the study documentation)

The final document set reviewed and approved by the committee is listed below:

<b>Document Type</b>	<b>File Name</b>	<b>Date</b>	<b>Version</b>
Study Proposal/Protocol	PhD Project Plan-Xin Cui	05/02/2019	First
Interview Schedule	Interview Schedule in Liverpool-Xin Cui	11/02/2019	First
Fieldwork Risk Assessment	Xin Cui-Fieldwork Risk Assessment	11/02/2019	First
Interview Schedule	Interview Schedule in Hengdian-Xin Cui	11/02/2019	First
Participant Information Sheet	Participant information sheet	11/02/2019	First
Participant Consent Form	Consent Form	11/02/2019	First
Questionnaire	Film tourism in Hengdian Questionnaire - Xin Cui	11/02/2019	First
Participant Information Sheet	?new?Participant information sheet	01/04/2019	Second
Participant Consent Form	?new?Consent Form	01/04/2019	Second
Questionnaire	[new] Film tourism in Hengdian Questionnaire	01/04/2019	Second
Fieldwork Risk Assessment	[new]Fieldwork Risk Assessment	09/04/2019	Second



*Appendix 1.2. Ethics approval two (received on 21 October 2020 for face-to-face data collection during Covid-19)*

Please note that there are some slight differences between the current research title and the one that displayed in the approval.



Central University Research Ethics Committees

21 October 2020

Dear Dr Roberts,

I am pleased to inform you that the amendment to your study has been approved. Amendment details and conditions of approval can be found below. If applicable, Appendix A contains a list of documents approved by the Committee.

**Amendment details**

Reference: 4838 (amendment)  
Project Title: A study into the impacts of film-related tourism on a city's place image, history and identity: the case of Hengdian  
Principal Investigator: Dr Les Roberts  
Co-Investigator(s): Miss Xin Cui  
Student Investigator(s): -  
Department: Communication and Media  
Approval Date: 21/10/2020

The amendment was **APPROVED** subject to the following conditions:

**Conditions of approval**

**Please note:** this approval is subject to the restrictions laid out in the [Policy on research involving human participants in response to COVID-19](#). Therefore all face-to-face contact with human participants for the purpose of research should be halted until further notice; *unless* the study has received approval from the research ethics group that reviews requests to conduct face to face research, as described in the [Policy on face to face research during the pandemic](#).

- All serious adverse events must be reported to the Committee ([ethics@liv.ac.uk](mailto:ethics@liv.ac.uk)) in accordance with the procedure for reporting adverse events.
- If it is proposed to make further amendments to the study, please create and submit an amendment form within the research ethics system.
- It is the responsibility of the Principal Investigator or Supervisor to inform all the investigators of the terms of the approval.

Kind regards,

Central University Research Ethics Committees

[ethics@liverpool.ac.uk](mailto:ethics@liverpool.ac.uk)

794-8290

**Appendix - Approved documents**

If applicable, the final document set reviewed and approved by the committee is listed below:

Document Type	File Name	Date	Version
Default	1. Xin Cui- Application,form,for,requesting,face,to,face,data,collection,during,the,pandemic	03/10/2020	1
Default	Consent Form (Face to face data collection)	03/10/2020	3
Default	Participant information sheet (Face-to-face data collection)	03/10/2020	3
Default	Xin Cui Off-Campus,Risk,Assessment,Form (with COVID-19 Info.)	06/10/2020	1

## Appendix 2: Interview and questionnaire consent form

### Appendix 2.1. Interview consent form (2019-2020)

#4



#### Participant consent form

Version number & date: 2; 1<sup>st</sup>, April

Title of the research project: A study into the impacts of film-related tourism on a city's place images, identities and history: the case of Hengdian

Name of researcher(s): Xin Cui

Please initial box

1. I confirm that I have read and have understood the information sheet dated for the above study, or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
2. I understand that taking part in the study involves an audio recorded interview or an offline written questionnaire.
3. I understand that my participation is voluntary and that I am free to stop taking part and can withdraw from the study at any time without giving any reason and without my rights being affected. In addition, I understand that I am free to decline to answer any particular question or questions.
4. I understand that I can ask for access to the information I provide and I can request the destruction of that information if I wish at any time prior to anonymization. I understand that I will no longer be able to request access to or withdrawal of the information I provide.
5. I understand that the information I provide will be held securely and in line with data protection requirements at the University of Liverpool until it is [fully anonymised] and then deposited in the [Archive] for sharing and use by other authorised researchers to support other research in the future.
6. I understand that signed consent forms and [original audio/video recordings/questionnaires] will be retained in [specify location and who has access to data] until [specific relevant period].
7. I agree to take part in the above study.

Participant name

Date

Signature

Name of person taking consent

Date

Signature

**Principal Investigator**  
Dr Les Roberts  
Department of Communication and Media,  
School of the Arts  
19 Abercromby Square  
University of Liverpool  
Liverpool, L69 7ZG. UK  
+44 151 794 3102  
[Les.Roberts@liverpool.ac.uk](mailto:Les.Roberts@liverpool.ac.uk)

**Student Investigator**  
Miss Xin Cui  
Department of Communication and Media,  
School of the Arts  
19 Abercromby Square  
University of Liverpool  
Liverpool, L69 7ZG. UK  
+447517028853  
[Xin.Cui@liverpool.ac.uk](mailto:Xin.Cui@liverpool.ac.uk)

Appendix 2.2. Interview and questionnaire consent form (2020-2021)

#4



**Participant consent form**

Version number & date: Version 3, 3 Oct. 2020

Title of the research project: A study into the impacts of film-related tourism on a city's place images, identities and history: the case of Hengdian

Name of researcher(s): Xin Cui

Please initial box

1. I confirm that I have read and have understood the information sheet dated for the above study, or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
2. I understand that taking part in the study involves an audio recorded interview or an offline written questionnaire.
3. I understand that my participation is voluntary and that I am free to stop taking part and can withdraw from the study at any time without giving any reason and without my rights being affected. In addition, I understand that I am free to decline to answer any particular question or questions.
4. I understand that I can ask for access to the information I provide and I can request the destruction of that information if I wish at any time prior to anonymization. I understand that I will no longer be able to request access to or withdrawal of the information I provide.
5. I understand that the information I provide will be held securely and in line with data protection requirements at the University of Liverpool until the expected end date of the researcher's PhD study at the University of Liverpool, 30 September 2022, and then deposited in the Liverpool Research Data for sharing and use by other authorised researchers to support other research in the future.
6. I understand that signed consent forms and original audio recordings and questionnaires will be retained in Liverpool Research Data until
7. I agree to take part in the above study.

**Covid-19 Safety Statement**

1. I understand that I must follow the local government guidelines and requirements in relation to Covid-19 when taking part in the study, including formal and/or informal interviews.
2. I understand that if I have Covid-19 after taking part in the study (formal and/or informal interviews) within 1 month, I am strongly suggested to inform the situation to the researcher.

#4



3. I understand that after taking part in the study (formal and/or informal interviews), my contact information will be stored by the researcher for 1 month and used for being informed if other participant has Covid-19.

\_\_\_\_\_  
Participant name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name of person taking consent

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

**Principal Investigator**  
Dr Les Roberts  
Department of Communication and Media,  
School of the Arts  
19 Abercromby Square  
University of Liverpool  
Liverpool. L69 7ZG. UK  
+44 151 794 3102  
[Les.Roberts@liverpool.ac.uk](mailto:Les.Roberts@liverpool.ac.uk)

**Student Investigator**  
Miss Xin Cui  
Department of Communication and Media,  
School of the Arts  
19 Abercromby Square  
University of Liverpool  
Liverpool. L69 7ZG. UK  
+447517028853  
[Xin.Cui@liverpool.ac.uk](mailto:Xin.Cui@liverpool.ac.uk)

## Appendix 3: Interview and questionnaire question sheet

### *Appendix 3.1. Question sheet of the interview with the Liverpool Film Office*

---

#### Question sheet (Liverpool Film Office)

Interview questions will cover 3 topics.

**1. The first part of this interview is about the basic condition of film production or film making in Liverpool.**

a. What are the main places in Liverpool usually used as film settings, film location sites, and film backdrops? Why these places in Liverpool are special for filmmakers and film production companies?

b. According to *Culture Liverpool's* information, Liverpool Film Office is going to develop a £35m 'digital campus' and a package of producer incentives to accommodate high value projects and open opportunities for business, skills and talent in the region, I am wondering if these projects and opportunities include something related to the development of cultural/media tourism industry in Liverpool?

c. If **yes**, what kind of projects and activities related to film tourism industry can be accepted by Liverpool Film Office? Why do you think these kinds of projects are valuable to develop the film/TV industries well in Liverpool?  
If **no**, can you explain why projects related to the development of film tourism industry are not included?

d. In the Liverpool Film Office's official website, there is a 'Locations' page to show Liverpool's fantastic locations and views, besides its specific function for introducing Liverpool's sites to film production companies, is this page also suitable for media tourists to understand Liverpool's film culture and the

---

phenomenon of film tourism in Liverpool?

**2. The second part of this interview is about the creation and management of film-friendly city image in Liverpool.**

a. Based on the development of film industry and other film-related industries in Liverpool, how can we define the meaning and features of 'film-friendly city'? How can we understand the film-friendly city image in Liverpool?
b. During the process of creating and managing a city's film-friendly images, what should we pay attention to or is anything to be avoided in this process?
c. A more specific question, how Liverpool effectively encourage film production companies/teams to use its regions as film sites and motivate tourists to come to Liverpool to see these film-related sites? (for example, if one of the purposes of the launch of Liverpool Film Studios and the design of Liverpool Movie map are to attract more people to know Liverpool's film sites?)

**3. The third part of this interview is about the influence/impact of the development of film industry and film tourism industry on Liverpool's city image, culture and history.**

a. As we know Liverpool is the second most filmed city (after London) in UK, it to some extent means that Liverpool always plays as 'body double' in films. What do you think are causes of this condition? Do you think Liverpool's
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

---

simulation of other cities' sites/architectures will make audiences' overlook of the authentic history, culture and identity of the city's places, sites and buildings?
b. Films shot in Liverpool sometimes can create the fictional icons and symbolic value for the places, do you think these will influence some audiences' impression and imagination to the city's authentic history, culture and image? (i.e., inevitably, some audiences cannot distinguish the differences between the fictional representation of a place and the real place in reality)
c. Do you think the fictional image and authentic image of a Liverpool's film-related site can co-exist in audiences and tourists' minds? If possible, please explain your reason.

4. Anything you want to add and comment:

--



*Appendix 3.2. Question sheet of the interview with Marketing Liverpool*

---

**Interview question sheet (Marketing Liverpool)**

**Interview questions will cover 3 topics.**

**1. The first part of this interview is the definition and features of 'film-friendly city'.**

a. Based on the condition and development history of film industry and film tourism industry in Liverpool, how can we define the meaning and features of 'film-friendly city'? How Liverpool manages and enhances its film-friendly city images?
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

--

b. From film tourism point of view, how does Liverpool promote its film-friendly city image and motivate tourists, or more specifically film tourists, to visit the film-related sites in Liverpool's region? What kind of services and facilities do you think in Liverpool can lead tourists to be deeply engaged with the film tourism industry?
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

--

c. For the existing sites with their own histories/stories and ever being filmed in films, how does Liverpool promote and give a balanced site images to different kind of tourists, such as natural tourist, mass tourist, and film tourist.
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

--

d. Do you think the development and popularity of film industry and film tourism industry in Liverpool to some extent influence Liverpool's city image, identity and culture? Is it positive to the management of city image and identity?
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

--

---

**2. The second part of this interview is about authenticity issues at the film tourism site**

a. Do you think the fictional identity and image of the film sites (created in screen media work) can co-exist with the real and authentic ones of the sites in Liverpool? Please explain your viewpoints.

b. As we know, even though Liverpool is the second most filmed city (after London) in UK, it always plays as the 'body double' of other cities in screen media works. From the point of view of film tourism, do you think such a condition may make Liverpool lose huge number of tourists, especially film tourists, because people usually do not know the site represented in films or TV dramas are in Liverpool? How can we overcome such a problem?

**3. The third part of this interview is about the possible influence/impact of media tourism on the city**

a. Due to the culture and media diversity in Liverpool, in the city marketing campaign, do you think different media and culture industries, for example, music industry, film industry, film tourism industry, and football industry, can work together for promoting the city and stimulate more visitations to the city?

b. Do you think media tourism will give the destination city new city images and identities as well as new forms of culture?

---

c. How does Liverpool balance the rights of local residents, who lived in the areas of media tourism site or media site, and the needs of tourists?

--

d. Anything else you want to add and comment:

--

*Appendix 3.3. Ethnographic interview with the Management Council of Hengdian Film and Television Cultural Industry Experimental Zone (2019)*

Please note the original language use in this interview is Chinese.

**Interview question sheet**

The interview will be divided into three themes:

- (1) Development history, current situation and future planning of film and television industries and film-related tourism industry in Hengdian;
- (2) The role and significance of film-related elements and film-related tourism elements in Hengdian town's images and identities management and branding;
- (3) Cooperation and relationship between Hengdian film and television industries, film-related tourism industry, film and television companies, travel companies, hotel catering companies and local people.

**a. Development history, current situation and future planning of film and television industries and film-related tourism industry in Hengdian**

1. Since the film 'The Opium' was filmed in Hengdian in 1996, a large number of film and television works have been filmed in Hengdian. What role and significance the rise of film and television industries in Hengdian have for the overall development of Hengdian? What role and significance the establishment of Hengdian World Studios has for the development of film and television industry in Hengdian and in China?
2. Under what opportunities did the film and television tourism industries in Hengdian develop? What positive significance does the development of film-related tourism have for the overall development of Hengdian? For example: fiscal revenue, local employment and so on
3. what is the total amount of film and television works shot in Hengdian up to now? What are the advantages of Hengdian compared with similar cities or movie studios?
4. In the next 5-10 years, how will Hengdian increase the role of film and television industry and film and television tourism industry in Hengdian town development?

**b. The role and significance of film-related elements and film-related tourism elements in Hengdian town's images and identities management and branding**

1. From the perspective of film tourism, how do you understand the concept of 'film friendly city'? What kind of Hengdian town image does Hengdian hope to present to film tourists? Or how to show the image of Hengdian to tourists? What kind of travel experience do you want tourists to have?

2. Will Hengdian promote diversified tourism programs?

**c. Cooperation and relationship between Hengdian film and television industries, film-related tourism industry, film and television companies, travel companies, hotel catering companies and local people.**

1. How Hengdian brands, promotes and represents its place images, identities and history? What the strategies are in this process?

2. As for the title of "Chinese Hollywood", is it the future development goal of Hengdian to develop into a Hollywood-style city/town? If so, how will Hengdian achieve such a goal in the future? If not, please state the reason.

3. How to coordinate the relationship with local people in the process of developing film and television industry and tourism industry?

*Appendix 3.4. Ethnographic interview with the Management Council of Hengdian Film and Television Cultural Industry Experimental Zone (2020)*

Please note the original language use in this interview is Chinese.

**Interview question sheet**

1. In terms of place branding and marketing, if film-related elements are the main elements in Hengdian's place images and identities? If so, how will these elements be presented to tourists?
2. In terms of tourism operation, what impression does Hengdian want tourists to have on the town during the visit from 1 to 3 days? Or what kind of (cultural) label does Hengdian hope to generate in the process of developing tourism?
3. In the planning and development process of film-related tourism in Hengdian, how to continuously enrich the cultural tourism contents in Hengdian, so that tourists can feel the cultural characteristics of the destination?
4. What kind of marketing effect does Hengdian hope to achieve in the process of place branding and promotion via social media and Internet (such as Weibo and WeChat official account)? In the future, will social media become a major channel for Hengdian to promote the town and attract tourists
5. How will Hengdian balance the development and operation of film-related tourism and the protection of natural environment?
6. In the process of developing film and television industries and tourism industries, how to minimize the impact on local residents and people?
7. How will Hengdian coordinate the sustainable development of cultural industries and tourism industries in the future?
8. Based on my previous research results, some tourists expressed that they have a relatively full understanding of Hengdian's film and television tourism elements, but they seem to have little understanding of the development history and non-film and television elements of the town. How will Hengdian avoid such problems in the future? Are you worried that Hengdian is currently relying too much on film and television industry and tourism for publicity and marketing?

*Appendix 3.5. Online interview question sheet with tourists*

Please note the original language use in this interview is Chinese.

**Online interview with tourists in the case of Hengdian**

1. What made you want to take a trip to Hengdian at that time? What are your travel motivations and interest?
2. What are the core on-site activities? Have you been to other areas in the town outside Hengdian World Studios?
3. In terms of local film-related elements, can you realise the film and television culture of Hengdian during your visit? Do you think that Hengdian is making great efforts to emphasize its film-related culture and its film-related elements in its place images and identities?
4. If your on-site experience meet your expectations of Hengdian World Studios? As a tourist, do you think you can really experience the fun of film-related tourism in Hengdian?
5. In terms of the display of historical and cultural elements, do you think the buildings (simulations) in Hengdian can be used by tourists to understand and learn Chinese history and culture?
6. Generally speaking, do you think Hengdian has any special town's place images and identities that different from other places in China? What opportunities and challenges will be brought to Hengdian by such images and identities?

*Appendix 3.6. Online interview with a Hengdian's tour guide*

Please note the original language use in this interview is Chinese.

**Online interview question sheet (tour guide in Hengdian)**

1. When introducing the characteristics of Hengdian to tourists, what aspects will be emphasized?
2. How can you obtain the sources and knowledge about Hengdian's film and television industries and tourism industries?
3. When introducing tourism attractions to tourists, which aspects will you focus on? A place where movies and TV shows were filmed; Or some historical and cultural stories about this spot? Or some other information?
4. Generally speaking, what are the most popular scenic spots in Hengdian? What are the reasons for their popularity?
5. What is the proportion of Chinese tourists to international tourists? Where do main international tourists come from?



*Appendix 3.7. Online questionnaire sheet and data in the case of Hengdian*

Please note the original language use in this interview is Chinese.

### Film-related tourism in Hengdian Survey

This questionnaire is used for my PhD study research, all the information you provide will be fully anonymised and your responses will be kept strictly confidential.

1. Tourist Gender \*

- Male
- Female

2. Tourist type \*

- Domestic tourist (China mainland, Hong Kong, Macau, and Taiwan)
- International tourist

3. Tourist age \*

For considering ethics-related issues, children, whose age is under 18, are excluded from the research.

- 18-25
- 26-40
- 41-60
- 61+
- Prefer not to say

4. Tourist's Educational Background \*

- Elementary, Junior or High School
- College Diploma
- Undergraduate
- Postgraduate (Master & PhD)

5. Tourism type \*

- Self-organized expedition
- Package tour/group tour/organized tour
- Others, please specify your tourism type: \_\_\_\_\_

6. If Hengdian is the key or main destination in your travel? \*

- Yes
- No

7. Besides Hengdian World Studios, have you ever been to other film studios or film/TV shooting bases as a tourist? \*

- Yes
- No

8. The main attractions/sites you visited in Hengdian \*

Multi-choice

- Hengdian World Studios
- Hengdian town centre shopping mall
- DongCi Group, Hengdian Group, or other local well-known enterprises
- Others, please specify \_\_\_\_\_

9.Which touristic elements in Hengdian attract you to visit the destination? \*

Multi-choice, 3 of 9

- Convenient transportation to visit Hengdian
- Short-term travel with abundant activities
- The diversification of local cultural and tourism activities
- City images and identities with film-related elements
- Acceptable number of local tourists
- High-quality touristic services in Hengdian
- Multiple choices of the travel routes
- Affordable local commodities
- Tourism-friendly facilities and services
- Other\_\_\_\_

10.What are your main travel purposes/interests in the visitation to Hengdian \*

Multi-choice, 3 of 8

- Seek out popular/famous film locations, or locations previously seen in films
- Meet celebrities serendipitously or intentionally
- Physically close to local film elements and film-related tourism elements
- Visit simulations of Chinese heritage sites and learn the relevant Chinese history, culture, and arts
- Find out about film-related elements around the whole town
- Observe on-going works of media crews and know how they work back stage
- Understand Hengdian's town development and history as well as the daily life of local residents
- Perform in a media work as an extra actor
- Other\_\_\_\_

11. Before travelling to Hengdian, are you familiar with Hengdian's cultural and tourism industries? \*

Eg.: film and television industries, film and television tourism industry, and cultural heritage tourism industry

- Familiar
- Neutral
- Unfamiliar

12. If you select 'familiar' in the last question, please tell us where did you obtain the information about Hengdian?

Multi-choice

- Advertisement
- Promotional social media (eg: Weibo, Wechat, Baidu, Zhihu, Douban, TikTok...)
- Travel agency
- Friends and relatives
- Other\_\_\_\_

13. During the travel in Hengdian, what are your main tourist activities? \*

Multi-choice, 3/9

- To seek out ,visit, and take photos of film locations, settings, backdrops and stages
- To visit the simulations or reproductions of heritage sites in Hengdian World Studios
- To watch film-themed live performances and shows and experience other entertainment activities
- Besides Hengdian World Studios, to search for other film-related attractions or places in the town
- To visit the town centre, shopping mall and residential areas around the town
- To observe the on-going work of media crews
- To learn knowledge and history about film (e.g.: visit the film museum)
- To participate in the process of film making (eg: be an extra in a film crew).
- To understand local custom and history and have a talk with local residents
- Other\_\_\_\_

14. When visiting Hengdian, do you think you are in the real and authentic film-related sites, to experience the film elements and themes? \*

- Yes
- No

15. Can you realise or recognise the representations of Chinese history, culture, and cultural heritage in your touristic experience in Hengdian? \*

- Yes
- No

16. If you select 'Yes' in Q15, what do you think about your cultural heritage touristic experience in Hengdian World Studios when you visit the simulated and 'fake' sites of the real heritage sites? [多选题]

Multiple choices

- It was hard to distinguish the detailed differences between real heritage sites and 'fake' ones, due to the high-level and high-quality representations and reproductions of Chinese history/culture and architecture in Hengdian World Studios
- Tourists could gain a kind of hyper-real (more real than the real) touristic experience at the destination through visiting the simulated buildings/film-related sites and watching the film-themed live performances
- Hengdian could be seen as a significant physical and tangible place for people to know about Chinese history, traditional culture, and heritage with collective memories
- Other

17. Reflecting on your travel experience, compared with other towns or cities in China, what are the main characteristics of Hengdian? [多选题] \*

Multi-choice

- The economic development in Hengdian is faster than that in other towns in China
- Hengdian as a tourism town has strong competitiveness in promoting itself and attracting tourists
- Hengdian owns multiple film-related place images and identities (e.g., film and television town and China's Hollywood).
- Hengdian creates and manages multiple city images and identities
- Other\_\_\_\_\_

18. When visiting Hengdian, are you introduced the information or stories about the development history and status of Hengdian's cultural industries (film industry, film tourism industries, cultural heritage industries, etc.) as well as about the local famous enterprises and their achievements? \*

Yes

No

19. Based on your visit, do you agree with any of the following impacted by the local film-related tourism and cultural tourism? Please tick one or more options \*

Local people's private areas and daily life are intruded and disrupted by tourists.

Tourists are overcrowded in the town

The price of local commodities is high (compared with China's other towns)

Busy traffic conditions takes place around the attractions

The natural environment is destroyed

Tourists can know very little information about Hengdian's original history and traditional culture

None of the above

20. How do you review your film-related tour in Hengdian in general? \*

Very satisfied


Satisfied

Neutral

Unsatisfied

Very Unsatisfied

21. If you select 'very dissatisfied' in the last question, please state what you are not satisfied with?

Copyright © 1998–2022 Tencent.  
系统由  腾讯问卷提供用户协议服务协议隐私政策

Questionnaire Data

第1页		
<b>1. Tourist Gender</b>		
Option	%	Number
Male	74.1%	234
Female	25.9%	82
Useable answer		316
<b>2. Tourist Type</b>		
Option	%	Number
Domestic tourist (China mainland, Hong Kong, Macau, and Taiwan)	97.8%	309
International tourist	2.2%	7
Useable answer		316
<b>3. Tourist age</b>		
Option	%	Number
18-25	51.6%	163
26-40	39.6%	125
41-60	4.7%	15
Above 61	0.9%	3
Prefer not to say	3.2%	10
Useable answer		316
<b>4. Tourist's Educational Background</b>		
Option	%	Number
Elementary, Junior or High School	25.9%	82
College Diploma	31.6%	100
Undergraduate	36.4%	115
Postgraduate (Master & PhD)	6.0%	19
Useable answer		316
<b>5. Tourism type</b>		
Option	%	Number
Self-organized expedition	72.5%	229
Package tour/group tour/organized tour	25.6%	81
Others, please specify your tourism type:____	1.9%	6
Useable answer		316
<b>6. If Hengdian is the key or main destination in your travel?</b>		



Option	%	Number
Yes	69.9%	221
No	30.1%	95
Useable answer		316
<b>7. Besides Hengdian World Studios, have you ever been to other film studios or film/TV shooting bases as a</b>		
Option	%	Number
Yes	65.8%	208
No	34.2%	108
Useable answer		316
<b>8. The main attractions/sites you visited in Hengdian</b>		
Option	%	Number
Hengdian World Studios	81.0%	256
Hengdian town centre shopping mall	71.2%	225
DongCi Group, Hengdian Group, or other local well-known enterprises	27.5%	87
Others, please specify ____	2.5%	8
Useable answer		316
<b>9. Which touristic elements in Hengdian attract you to visit the destination?</b>		
选项	%	Number
Convenient transportation to visit Hengdian	65.5%	207
Short-term travel with abundant activities	55.4%	175
The diversification of local cultural and tourism activities	57.9%	183
Multiple city images and identities with film-related elements	42.4%	134
Acceptable number of local tourists	11.1%	35
High-quality touristic services in Hengdian	6.6%	21
Multiple choices of the travel routes	20.9%	66
Affordable local commodities	11.4%	36
Tourism-friendly facilities and services	7.0%	22
Others, please specify: ____	1.3%	4
Useable answer		316
<b>10. What are your main travel purposes/interests in the visitation to Hengdian</b>		
Option	%	Number
Seek out the popular/famous film locations, or the locations previously	67.1%	212
Meet celebrities serendipitously or intentionally	44.0%	139
Physically close to the local film elements and film-related tourism ele	59.8%	189
Visit the simulations of Chinese heritage sites and learn the relevant Ch	50.9%	161
Find out the film-related elements around the whole town	28.8%	91

Observe on-going works of media crews and know how they work in b	15.8%	50
Understand Hengdian's town development and history as well as the d	8.9%	28
Perform in a media work as the extra actor	8.2%	26
Others, please specify: ____	0.9%	3
Useable answer		316
<b>11. Before travelling to Hengdian, are you familiar with Hengdian's cultural and tourism industries?</b>		
Option	%	Number
Familiar	47.2%	149
Neutral	36.4%	115
Unfamiliar	16.5%	52
Useable answer		316
<b>12. If you select 'familiar' in the last question, please tell us where did you obtain the information about Heng</b>		
Option	%	Number
Advertisement	50.6%	156
Promotional social media (eg: Weibo, Wechat, Baidu, Zhihu, Douban, T	79.2%	244
Travel agency	33.4%	103
Friends and relatives	13.3%	41
Others, please specify: ____	2.6%	8
Useable answer		308
<b>13. During the travel in Hengdian, what are your main tourist activities?</b>		
Option	%	Number
Seek out, visit, and take photos of the film locations, settings, backdro	60.8%	192
Visit the simulations or reproductions of the heritage sites in Hengdian	62.0%	196
Watch the film-themed live performances and shows and experience o	45.9%	145
Besides Hengdian World Studios, search for other film-related attractio	26.9%	85
Visit the town centre, shopping mall and residential areas around the t	29.4%	93
Observe the on-going work of media crews	14.6%	46
Learn the knowledge and history about film (e.g.: visit the film museum	21.5%	68
Participate in the process of film making (eg: be an extra in a film crew	11.4%	36
Understand local custom and history and have a talk with local residen	3.8%	12
Others, please specify: ____	1.6%	5
Useable answer		316
<b>14. When visiting Hengdian, do you think you are in the real and authentic film-related sites, to experience th</b>		

Option	%	Number
Yes	92.1%	291
No	7.9%	25
Useable answer		316
<b>15. Can you realise or recognise the representations of Chinese history, culture, and cultural heritage in your</b>		
Option	%	Number
Yes	92.7%	293
No	7.3%	23
Useable answer		316
<b>16. If you select 'Yes' in Q15, what do you think about your cultural heritage touristic experience in Hengdian</b>		
Option	%	Number
It is hard to distinguish the detailed differences between the real heritage and the film-related tourism	66.8%	195
Tourists can gain a kind of hyper-real (more real than the real) touristic experience	59.4%	174
Hengdian can be seen as a significant physical and tangible place for film-related tourism	52.6%	154
Others, please specify____	0.3%	1
Useable answer		293
<b>17. Reflecting on your travel experience, compared with other towns or cities in China, what are the main changes in Hengdian?</b>		
选项	%	Number
The economic development in Hengdian is faster than that in other Chinese towns or cities	48.1%	152
Hengdian as a tourism town has strong competitiveness in promoting film-related tourism	54.4%	172
Hengdian owns multiple film-related place images and identities (e.g., 'The Great Wall')	54.4%	172
Hengdian creates and manages multiple city images and identities	41.8%	132
Others, please specify____	1.3%	4
Useable answer		316
<b>18. When visiting Hengdian, are you introduced the information or stories about the development history and</b>		
Option	%	Number
Yes	95.3%	301
No	4.7%	15
Useable answer		316
<b>19. Based on your visit, do you agree with any of the following impacted by the local film-related tourism and</b>		
Option	%	Number
Local people's private areas and daily life are intruded and disrupted by film-related tourism	42.7%	135
The congestion of tourists in some attractions.	46.5%	147
The price of local commodities is high (compared with China's other towns or cities)	38.0%	120

<b>The busy traffic condition takes place around the attractions</b>	27.2%	88
<b>The natural environment is destroyed</b>	15.2%	48
<b>Tourists can know very little information about Hengdian's original hist</b>	25.3%	80
<b>None of the above</b>	4.7%	15
<b>Useable answer</b>		316
<b>20. How do you review your film-related tour in Hengdian in general?</b>		
<b>Option</b>	<b>%</b>	<b>Number</b>
<b>Very satisfied</b>	41.5%	131
<b>Satisfied</b>	42.7%	135
<b>Neutral</b>	14.6%	46
<b>Unsatisfied</b>	1.3%	4
<b>Very Unsatisfied</b>	0.0%	0
<b>Useable answer</b>		316
<b>21. If you select 'very dissatisfied' in the last question, please state what you are not satisfied with?</b>		

## Appendix 4: Interview transcripts

Please note for confidential, anonymous and translating reasons, this section will only show a part of transcripts of the interviews with Liverpool Film Office and Marketing Liverpool.

### *Appendix 4.1. The transcript of the interview with Liverpool Film Office*

Xin Cui: Can we firstly talk about the knowledge and characteristics of Liverpool's filming history and film productions. This might be the foundation for a city to develop its film-related tourism.

Lynn Saunders: I suppose as a new city developing a film tourism off at a studio, thirty years ago we were in the same position, there were no film commissions or film offices in the UK. Film tourism was something that was not even heard. Thirty years ago and so what we did was we looked to New York, we took a lot of advice from the New York film office, they were very generous with the information and the expertise they shared with us, and I think it's really important. [...] In the UK there are some film offices that are part of a tourism department so they will have a look at how their city or their region has been portrayed, and will often say no because perhaps it's not the way they would like that area to be shown on film.

Cui: Any relationship between film images and the city's real images?

Saunders: There are many dramas that we have supported where perhaps the storylines about drugs or sex or violence but we take that into context in terms of it's a drama that's going to be filmed over eight months, and we look at the economic value to the city rather than this portrays Liverpool in a negative way. The reason the film office exists is about generating revenue. For us the tourism element is a positive consequence of having that filming and having that production take place but it's not the primary motive. The prior motive is and inward investment into the local economy. Our offer at the moment is very much location base so productions come here because of the locations. Over time, what that means we have in every single month over 16 live projects, everything from feature film, high-end TV, and three or two commercials, and pop promos. For the idea that this is about inward investment into, the economy from their activity, so they will need hotels, they will need crew, and they will need services in addition to the locations [...] so the value to the local economy from my activity today is anywhere between sixteen and twenty million pounds a year.

Cui: It seems Liverpool has a lot of filming productions, and the city is attractive to film companies?

Saunders: But I've been monitoring as well as productions we've been successful and attracted to Liverpool. I've also been monitoring the production we're losing because we don't have studios, because we don't have post production facilities, and we don't have that world-class talent here, and it is probably a trouble. If we did have all of that, that inward investment figure probably be more sixty million and twenty million, which is why we've now got to a point to work where we're going to be developing a-world-class media digital hub with four sound stages, state of the art, post production training facility on site, and so on.

Cui: Do you think this can also contribute to stimulate film-related tourism?

Saunders: We do have a lot of projects off at Liverpool and of course the places ideally I think in terms of film tourism, we need some really quality projects that place Liverpool as Liverpool. Because projects like 'Fantastic Beast: Somewhere to find them', unless you're a big fan and you know that the key sequences of that movie were shot in Liverpool, you wouldn't necessarily think to come to Liverpool to those locations, where it is supposed to be 1940s' New York. In terms of the film tourism offer was so

busy responding to production inquiries it's something we have a really capitalized owner and made more of the opportunity that's there because we do have some fantastic credits and some really interesting projects that people would want to come to Liverpool.

Cui: What makes Liverpool different in assistant film companies and producers to making their works in the city?

Saunders: We have some world-class locations in Liverpool by that I mean they don't exist anywhere else. It's kind of a one location that will unlock a lot of opportunities, so for instance St George's hall there's nothing else quite like St George's Hall [...] It's owned by the council. It doesn't have any other function other than to have it as a space to hire. For the companies, it's perfect, it got a parking area in the front on the plateau. There are two crab cords that are exact replicas of old bailey, so if you ever see old bailey in UK dramas or feature films. I can guarantee you to probably see St George's Hall and you can't film in the old Bailey because it's a working court there. They are cells underneath, there are beautiful catacombs which is the actual foundations of the building. There's a concert room amongst the main hall, and every bit of that building as being used by filmmakers in a way or another. So having those world class locations that would actually bring a production to Liverpool for no other reason other than to film there. [...] So then they filmed in the Cunard Building here and they filmed in the side streets, and suddenly you then have four or five locations. As a result, that's often we learned that really early on if you've got one key location that could unlock [...] Liverpool has a number of them, St George's Hall is one of them and the other is Mersey Tunnel. You wouldn't think a tunnel would be of interest or world class what is unique about Liverpool is that we got two, so we can close one for filming and keep the other open, which is what again what we've done regularly. [...] And because the tunnel is double lane it means you ,can have the live action, the action vehicles on one lane and the production on the other so that's actually quite unique. The Georgian Quarter you know that that looks like London. It's actually really difficult to close those residential areas in London. Liverpool it's not, so again we've got another big project planned this year that's going to be filming that area as baker street, and it is to do that in Liverpool and that is actually in London and the real baker street. One of the reasons those buildings exist because Liverpool was incredibly wealthy, was a very incredibly wealthy city. We have a lot of Georgian money in Liverpool, areas like Manchester very industrial, very Victorian, so we've kind of gotten an earlier periods of architecture that's not found in most other places, you'll find it in bath, you'll find it in London, you'll find it in Edinburgh ,but it's not common. And because it's not common, it's quite rare again that's why it's a bit world class but that's why it's world class.

Cui: In addition to the location, any other reasons for film productions coming to Liverpool?

Saunders: The reasons why production go to various places, it's always money, it's always money-  
led [...]. Therefore yes absolutely there's always cost consideration. [...] We're seeing more and more production coming out of London, and cities like Liverpool who welcome filmmakers with open arms, we will always get a call, we will always get the project but yes it's very much a matter of [that] can you match these locations, and what's your hotel rates, what your local crew rates and so on and so forth. I never promote Liverpool has been cheaper than London. but what I do say is that you actually

get better value for your money and so again. [...] From studio in Liverpool to hotel would be less than ten minutes, so again you've then got an actor for maybe four hours more or that you would if you were filming in London. You get better value for your money, you get more screen time and you just generally find the crews are a lot more relaxed.

Cui: Is it hard to satisfy film companies' needs and interests?

Saunders: There's very two distinct groups of clients I suppose the primary client for us is the film and tv production company and the other client there are people who are looking for information about what's filming, can they be an extra, how do they register their property for location. But also where can they go and visit the locations that have shot there the primary proposal for this page is a film and tv client and so we have all of that content, we have all of that knowledge, we've mapped all the locations against all the projects that film there. We got a big project filming at the moment. And the production company don't want people to know about it. We have a really important relationship with that client and a lot of our business is repeat business, so those producers keep coming back again with a different project, because they trust us. They know that we're not going to be running to the press or get into trouble with the distributors. [...]

Cui: In this regard, how do you think about being a film-friendly city?

Saunders: what is film-friendly? i think it's a warm hock from a city and its people to visitors in this instance it happens to be film and tv production people. Wherever a project films on location in a street, in a residential area or a commercial area, it's always greeted warmly. We do a lot of work in advance to make sure that happens, that's not something, that is kind of just happens, there's a lot of work involved. Of course you know having a film, a huge project, a film on your doorstep or outside your business is actually quite inconvenient. But being part of the council we make sure that before a permit is approved that production company does a huge amount in terms of knocking on doors notifying businesses, getting back to the community on board, listening to any concerns they've got, it could be that there's a resident who has access issues and the cannot go around the back, or you know so they will make special consideration for that one individual, so they're not inconvenience and they're not upset by the activity, and i think we're quite unique in that. I suppose it's called a protocol we ensure that productions don't film too late in the evening, so that the residents understood by the noise and we make sure they didn't start too early, we make sure that they make a contribution to all a couple of course, and so there's a real benefit from having one hundred people invade your community and your private space. [...]

Cui: Do you think Liverpool is also competitive in attracting tourists?

Saunders: It's something that really needs to be developed if there's an opportunity that we're missing we know the opportunities there. It is what to do about it, and do use traditional marketing methods like a movie map or do use new technology, and actually make it something that's really innovative and quite different, and so one of the things we looked up with the university was to develop an app on a phone, for example, Blipper, where you hold a phone against an object or building, for example, St George's Hall, and you will see the film information like 'Fantastic Beast', but it's going to cost a lot of money to do because it do. [...]

Cui: What about a movie map?

Saunders: We've been thinking rather than just something traditional, like a map. We're kind of looking at it in a more innovative way and using new technology. But we take a lot of time and a lot of resource to develop just want to double check it is this map of design it has been exist this this piece of software called Blipper and if you put it on your phone and you hold it again to start it moves and it animates it and it has been exist, and we're looking at how we can use for tourists. [...].

Cui: Is it always good for Liverpool to play as body doubles in big film projects?

Saunders: There are pros and cons to this. Unless you knew about the connection you would know that was Liverpool, do you know we go back to the example of fantastic beasts and where to find them, and you might you might stay at the end of the movie and there's a little mention you know hundreds of credits at the end. Or if you're a big fan and you bought the DVDs, and you see the extra footage you don't know and so that should be our job to get that message out, the upside of that is that from a client point of view, you're not overexposed in the film you know if Liverpool was seen all the time as Liverpool. I wouldn't get as much production here, this kind of, from film tourism point of view, there's a negative impact, from a client point of view with film tv production companies it's a positive impact. Because it means the city's not overexposed and if everybody realized how much filming was made in Liverpool, it would attract more visitors but visitors don't bring in the economic value of the production brings in. [...]  
I think you can have a preconceived perception of a place and I suppose Liverpool has a history of a feeling negative image, particularly in the 1980s, and unemployment, recession and so on, but out of that film office was born. Because there were lots of empty hospitals, lots of empty schools, lots of opportunities, the cities worked hard to change a perception of itself. I think there's a really positive image of Liverpool now. [...]

Cui: This will also encourage the city to further develop its film and television industries and film-related tourism industry?

Saunders: they will also then relay those positive experiences to other colleagues, but we still do get certainly if I look from my clients. You will still get perhaps a location manager who's been made to come to Liverpool, who doesn't want to come here, because he knows that the locations he's looking for don't exist. They are always pleasantly surprised, comments on they don't realise how green it is. They don't realize how clean it is, there's not many homeless people here, and then suddenly they're thinking actually you know it's well better than London well, it's well better than Manchester or other places. [...] I just think the whole film tourism is a really interesting area and it's one the city needs to take probably a lot more seriously though Liverpool has got UNESCO city of music, I've tried to get UNESCO city of film status but you can't have two and so. Liverpool recognizes that it's got the badge but it doesn't really do much with it. It's a bit like the same with UNESCO world heritage status what does that mean does it bring visitors on its own [...] so certainly the music is culturally really important to this city more so than the film. [...]



## *Appendix 4.2. The transcript of the interview with Marketing Liverpool*

Xin Cui: We will firstly talk about the concept 'film-friendly city', do you think Liverpool is a film-friendly city? If yes, how do you understand this concept?

Chris Brown: I think there are two or three ways you can define film friendly city, so i think the first definition for us is about the welcome-extended to film production companies and film producers, and the crew that comes with those productions, so that's primarily about from the first minute they approached the city to view filming. So in that regard that is the starting point for us to think. if you don't have, if that is not done effective, what I think then the rest will not work. So I think Liverpool has always been very proactive in providing through the film office a very comprehensive approach to welcoming film producers. The second part of that is the experience they encounter during the course of their filming. That's quite multi-dimensional because it impacts on the businesses. If they are filming around them, and if they impact on residents. And it is also reflective of the accommodation that they will use during that time because the logic for us effectively welcomed you had a good experience and the third-path is that legacy that comes from matters. So the stakeholders in Liverpool are very conscious of the importance of film tourism where we have involvement through hotels and accommodation. And we work with partners who provide access to their buildings to be filmed in general that is it's been very good so there's a kind of awareness of the importance of it. So that reflects strength so all those contribute to making a city film friendly yeah that's well before you get to the production of the film, because those producers go and talk to other producers who say if you're looking for somewhere for filming, you can go to Liverpool. Those would the definition of film-friendly city in three parts.

Cui: Do you think playing as a body double will influence the city to develop its film tourism?

Brown: There's a difficulty in that respect, so it very much depends Liverpool is used as a double for many cities so there is not necessarily unless you live in the city, well you know the city well you would recognize the building. But if you don't recognize the buildings you wouldn't know it shot as a double of New York, or London, or Birmingham or whatever, it may be then that is more difficult for the city to maximize for a tourism. So the kind of direction for the city is to ideally begin to attract films that are shot in the city. [...]

Previously Liverpool in the past has had production sometimes filmed in Liverpool about Liverpool but they're not a good image for Liverpool. So often the content is important as well so depends on particularly if it's filmed about the city. And then the other element of course then is the fact that most of the buildings that are used for films are change quite dramatically to accommodate the film set, so trying to translate those into when people see them like this building [Cunard Building] is used a lot ,you know use a lot, but it's a day-to-day building so you would that that is necessarily being used as a film set. When it uses as film set, it dressed as very different, so for a tourist to understand you know to look at a building and imagine that it's a film set, it means that we need to start looking much more at AR and VR technology in order to bring those film sets to life, so when it's used as a double, we rely much more heavily on technology, we're going to rely more on technology.

When Liverpool is used as Liverpool, and that's the heart of why we need to create our own film studios and so actually films can be shot in the city about the city, or the plot can be located in the city.

Cui: How film tourism can develop in this regard?

Brown: For film tourism, those are the two different dynamics. Film tourism for us is so much more easier when it is filmed in the city and it is clear something about the city that is a lot easier than the use of the double but generally we are trying to look more about how we can use technology to bring buildings to life. So that you can use for particularly through VR or AR, you can use the ability to use technology to bring to imagine yourself in the film set. But it's very costly and very expensive to do, and we haven't found the route yet to be able to do it in a cost-effective way, we can make it sustainably and economically. [...]

Cui: Does Liverpool have any other tools or strategies to develop its tourism industries?

Brown: I mean it's sometimes it's in the credits but basically people do read the credits. So we try in our own publicity to basically reflect that the filming took place in the city. [...] i think these buildings team, the buildings tell many stories so they can tell a historic story, and they can tell us a feature story, and they're also used for lots of different purposes. [...] for these buildings, the context for them is about putting themselves in a modern-day context, you are able to tell history of that building, but importantly that you are able to put it into the context of what it does now and how that building has been used differently to overuse whatever it first built, so a lot of buildings, historic buildings certainly have had to approach their business in such a way that they can't rely on the history alone, so they need to be able to visualize in tourism that tells how they are used for various of these things, so film is only one part of that, exhibition is a part of that, convention is a part of that, events and celebrations, so they are multi-dynamic to be used for all kinds of tourists and for a city and for a building you need to be able to appeal across the spectrum and across the demographics, and you need to appeal locally, regionally, nationally and internationally.

Cui: Does the city employ any strategy to satisfy different types of tourists, such as film tourists and heritage tourists at one tourism site?

Brown: For film tourism, the building is often changed quite dramatically in the way it looks and so you can't possibly visualize that when you see it. So we need to find a better way of being able to appeal to those who want to see it as a film set, how do you see it as a film set, and at the moment you can't. So that is the challenge is in that space because you would be disappointed because you would see it on the film ,and you would see it days and days and weeks and weeks of changes to that building to reflect that it could be a sci-fic movie, it could be anything. So it will look very different and shape very differently, it is always difficult to bring it back to a mindset so we know fulfilling tourists, they want to see the building as it was filmed so our challenge is to say used to find the technology that can give you that experience. [...]

Cui: Do you think film productions made in the city will influence its film tourism?

**Brown:** It definitely does but it's again it depends on the production and it depends on the on the script of that production, and it depends whether it's been filmed in the city as a backdrop or not. So certainly for us when there is a production about the city, that is clearly about the city and then fundamentally the image is much more important for us in that space. There is more visual shots of the city, so we clearly do think that has an impact on our own image, but if the plot is a difficult plot or is a bit controversial then it can have a detrimental image of the city, so it is neither one or the other unfortunately over action we would say is positive. More positive than, we would rather have more production films here than not. for us it is not about is being is trying to have a city that is known for lots of things so not just for one thing or another. As a diversity city, you could look at in a much wider spectrum rather than because otherwise you look at heritage on its own, music on its own, food on its own. So it's the interconnection if you know all those things, so we use it in that way. and we wouldn't necessarily not refuse to take film productions because they're going to show a dark side or whatever. The citizens are some of the productions that are being filmed here in the past have not helped our image, so you want less of those you don't need to be, so for films that are going to be shot in the city now is much more about a true reflection of where the city is not where the city was, so and that's important to us, because then people see the city in a different way, you know if they know the city from twenty years ago it was a different city. Film for us is one part of a number of different dynamics that show how the city has changed. [...]

**Cui:** Is it good for a historical building or a heritage site to develop its film tourism?

**Brown:** I don't see any reason why not, because this is just about different applications for a building because a lot of filming sometimes it's historic filming, so it might be set in the 1960s and 1970s. Sometimes it might be set in the year of 2050, sometimes they are futuristic, and sometimes they are they are historical reflections, so quite often the city can be dressed as a 1970s city, and sometimes it can be dressed as a futuristic city because the building is still the same building, is just being used for a different purposes, so I think for my perspective, it shows that there is a flexibility in the adaptation of the old and the new, which is really important in terms of how cities blend the different attributes.

**Cui:** But considering that Liverpool in some film and television works play as a body double, so the heritage elements of Liverpool's buildings or settings may be not correctly represented?

**Brown:** I think certainly it's more difficult when the building is being used as a representation of another city. So it has been used as Chicago or New York, but it's actually shot in Liverpool. We tend not to try and kind of relate the American history in that regard with our own history, it is much more about the adaptability or flexibility of those buildings to tell a story. In a certain respect means that Liverpool can be seen as similar to New York or similar to Chicago or similar to London. So I think you have to take each story in its own individualistic setting and therefore we don't tend to overlay when we are used as a double, because as I said earlier, you spend a lot of time in trying to convince people that the building

was in university not in their cities, but it is very important for the building, that you know the fact that a city like Liverpool has so many buildings that can be used across so many different filming up applications is really positive because that's how we attract more film in the first place.

Cui: This makes me further consider why Liverpool always plays a body double?

Brown: The reason this happens is that Liverpool doesn't have a film studio, so what happens is that the film can't be shot and produced in the same city, so the direction for the city is to create an ability for a production to be undertaken, filmed and produced and edited in the same place, so if we take an example, if take peaky blinders as an example, which is very popular. It's filmed here but it's not produced here, and it is not edited here, is edited in Manchester, so in a certain respect therefore if you're a film producer, you need to be able to have the ability to do everything in the same place, so for us that's why we use more as a double that we're used as a production centre, because they have to set up a post-production studio, and that costs more money and they have to find more unique talent for that.

So you sometimes don't have the talent, you have to import the talent so for Liverpool we are trying to develop an ability to attract longer term productions that would take longer to film should be better for our economy, but they can be short to film, produced and edited in the city itself, at the moment we do not have that, so you probably have heard of the little wood studios, one of the tenants for that is took in the studios so that's so basically that's took it in studios are located in London, you know being attracted to set up a northern operation in Liverpool. So that fundamentally then they can shoot in Liverpool, and also have them turned in Littlewood, so that's much more cost-effective for the film production so at the moment Liverpool doesn't attract a lot of productions who want to film in the city as the city and also do the end production because they have to do that elsewhere so they tend to go to places where they can do. [...]

Cui: From the perspective of tourism development, do you think film-elements can work with other touristic elements to enrich tourists on-site experience?

Brown: It's very important that the various distinctive elements of the cities or whether it's the waterfront, whether it's music, whether it's heritage, whether it's film, whether it's food and drink, and events, all these things cooperate in partnership with each other. Because very rarely but sometimes but people who come to visit the city often come to get a multiple level of experiences, they may have a core interest in music or heritage or film or whatever, but they are influenced by the way the dynamics or the quality of the shopping, the quality of the food and drink, and the quality of the accommodation, so all of these things play a factor why you would go to a place. For us we would sometimes use things in isolation, but more often we connect them, so it's about why, we do a lot of work around audience development about trying to work out what demographic, what ages, what people would be interested in coming to a city, whether you have a family or whether you are young. [...] It doesn't matter what the trick for any city is to be able to appeal to as many markets so you're as diverse as you possibly can, and Liverpool has a

lot of that has a lot of different dynamics, the trick is trying to join them all up and that's what a lot of what we do. The gap for us is about creating effective tools for those who have a primary interest in one thing and also if you're primarily interested in music or film you should have collateral whether that's digital or print that reflects that experience so that you're then interested in that experience and then you can connect that to a wider offer. It's a bit of both, but we probably at the moment are focusing on probably at the moment certainly film, music, heritage as our three, and food and drink probably, four pillars for us that come off the liverpool brand that are important for us to differentiate our position in that space. I think that's because during the last ten years, the city has changed dramatically, so probably ten years ago, we couldn't have done that we couldn't have done that because there wasn't enough product, and there wasn't enough energy in the city to do that, now we think there is, so now there is high-quality hotel accommodation, high quality attraction, high-quality retail, and experiences, and they just enjoy it, and then you can create something for those who are really interested in the city.

**Cui:** What if some tourists say something not positive about city on, for example, social media?

**Brown:** You have to because the true sense to any city now is it's got to be authentic so you can't present something that is not, you can't do that, you have to be honest about everything, because if you try to say well you're a city, that has everything is good, and that is folks, and social media will catch up on that, we have to catch up on that. For marketing, it's a much more authentic approach now so that we look at everything in terms of the positives, the negatives, the things we need to improve on. Because if our consumers don't say that, but our residents will.

**Cui:** Do they need to get your permission to show something negative, because sometime people's viewpoints really subjective?

**Brown:** not necessarily, because in a way you can't control that, you know people come to the city, you know Instagram or Facebook or they will reflect their own experiences. You have to try, so we look at it in sentiment, the overall sentiment, whether that is positive negative or where we are in that space in order to be able to kind of assess, where the changes we need to make. I think because the city is developing, in a way ten years ago this wasn't a problem because most of the images of the city were quite negative, so as you begin to improve the city, the expectations grow up. When people come to the city you have a higher expectation now than the ten years old, so the challenge is about making sure that the city goes, keeps on improving and keeps on changing and keeps on looking addressing the things that it doesn't do well. I think for any city that is the challenge and then you really need to measure that so we do a lot of working brand, about brand perception and how the brand is tracking, you know whether it's for tourism, or every investment or people coming to university or whatever, so that we can start to see where in the mindset. If we found complaints online, so maybe a restaurant or a bar and then we'll address it you know, we will tend to take views to whether because people have individual taste. We'll start to see whether it becomes a

consistent (system) issue or whether it is a one off so sometimes we spend much more attention to this. Then we did a number of years ago, before social media, before social media really started cities could say anything about their city. You will be able to see otherwise no you have to be very conscious of that, and you see that in all cities you see it in Amsterdam, Barcelona, Venice, you know all of these cities now, social media tells the story and if you're not ready for the story, you get caught out, so social media users can tell the story of the city from different aspects.

Cui: But what about local residents? How can you balance the rights of local residents and the needs of tourist?

Brown: The needs of local residents, the attention paid to that has started to change a lot so I think probably a number of years ago everything was based on economics statistics, and the needs of the people sometimes wasn't necessarily represented. So I think now there is a much more balanced starting to be a much more balanced approach that this has to be of social benefit to residents, and you have to factor in the importance of the disruption caused to residents as well as the economic value you bring, so this is much more about an inclusive approach that accounts for the needs of residents as well as the needs of product. It is a challenge particularly when you have, when you are trying, the city is trying to increase the number of people who live in the city, so on the one hand to make it a more liveable city, but at the other end of that locations where they may be next to nightclubs or bars or restaurants who create noise. When you have noise and you have residents, you have this, and then you have other factors like Airbnb, so when you have disruption in the market, so when people buy a flat, and suddenly they lived next to the flat and was being used for people coming on vacation you have a clash. So I think this is a challenge that all cities face in terms of not trying to make decisions that are reflective of the people who live there, are three hundred and sixty five days a year, and this will become a very important factor for Liverpool in the next few years because we have seen what has happened in Amsterdam what's happened in Barcelona, was happened in Venice. [...]

I think is equally important as the buildings like this, so it's really important that the city's dynamics of how it operates is reflected in the types of visitors we want to bring to the city, we have this is about being appealing to different demographics. Cities need to be you know if they're young and exciting, then tends to indicate that people who are studying here or being educated here can stay here, because there are opportunities for them to find jobs, and then fundamentally they create product that they want to use and that cycle works really well. For Liverpool it is really important, because Liverpool, twenty five thirty years ago you know that everybody was being educated and then left the city, because there was no opportunity, so they were educated here then they left anyway which is no good [...] There are a lot of young talent staying in that space that all helps the image of the city, so any city know to fundamentally differentiating the exist needs to be a place that can attract talent.

Cui: This is also good for the city's place image management?

Brown: I think we have about six thousand students here so I want to have five six thousand, five years ago only five hundred maybe, so the image that the Liverpool creates across those five thousand people, six thousand students has a massive impact on our brand in China, so we could do a lot of marketing campaigns about the importance of Liverpool and China. But actually, it's the authentic people who come here and how are you welcome and how are you how are you looked after the motion of image. I don't think actually probably at the moment we probably we don't do enough about measuring that at the moment. When you go to university there are two different sides, academic sides and there's the living side and actually where we need to get better to capture what people's experiences are about the place so what is missing what's good what could be improved. [...] We know that has a massive impact on the brand so but it's all based on that experience, so we need to capture that experience to connect that back to our marketing, back to our local. It is a complete circle. Talent is really important across all dynamics so if you're not a place where you're inspired to stay or to develop or to set up a business, then no matter how much work you do marketing or tourism but it doesn't make any difference.