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Book Review

Film-Induced Tourism, S. Beeton. 2nd ed. Channel View Publications, Bristol (2016). 344pp pp., £34.95 ISBN 9781845415839

This is the second edition of Beeton's ground-breaking 2005 publication with Channel View Publications. It is more global in reach and adds case studies from Europe and Asia to the previous more Australasian-focused volume. Beeton notes the development of this segment of tourism studies since 2005, which extends from new forms of film-induced tourism (such as anime) to the acceptance of new research methods (auto-ethnography) and the latest theorisation in the discipline (film-induced tourism knowledge development). This makes it an important update as a publication. At 285 pages of text, it is a lengthy read, sometimes repeating material from the various case studies Beeton writes about from her travels and her studies, and often citing or referencing her other publications.

The volume is divided into four parts: an introduction to film-induced tourism; film-induced tourism on location; off-location film studio tourism; and a conclusion. The introduction establishes the film-induced tourism concept in the context of on-location and off-location environments, and examines the effects of film on tourism and its impact on the tourist gaze – turning it into a more fantastic phenomenon. There is a strong community development orientation associated with these film sites/sights running through the volume right from this start, whether from Australia's *SeaChange* or *Neighbours*, or the UK's *Heartbeat*. The films have become contemporary souvenirs, the destinations - Barwon Heads, Ramsay Street, Goathland - their own mediaworlds or pilgrimage points. Each location 'frame' is viewed by an exponential rise in tourists with consequences for the community such as a loss of parking space and personal freedom in North Yorkshire Goathland as visits rise from 200,000 before 1991 to over 1.2 million by 2001 [p.93].

In Part Two, we go 'on location with Beeton', with five substantial chapters on locations where filming took place and how they are marketed as destinations through images congruent with the films (*Game of Thrones* re-enactments in Northern Ireland, a Mel Gibson-esque *Braveheart* statue near Scotland's Wallace Monument, and Mount Airy promoting its own festivals as 'the real Mayberry' from *The Andy Griffith Show*). For the *Lord of the Rings* trilogy, New Zealand appointed a 'Minister of the Rings' and promoted itself as 'the home of Middle Earth'. Whereas on location in Goathland resembles the Heartbeat 'stage', the Rings trilogy was filmed in National Parks on the condition that the sites were returned to their original state. There is thus little to see, making destination marketing difficult to leverage; one of the few solutions has been for some guide books featuring GPS coordinates for the fans/'prosumers' to position themselves for their (selfie) shots. Hobbiton, however, one of the sets for Tolkein's *The Hobbit*, was created on private land and has a tourist legacy of tours of the well-maintained hobbit gardens and front door façades to their houses. But is this an inauthentic re-experience of the screen view, Beeton asks [p.122], or insight into the tourists' new quest for insider film media knowledge of how shots are constructed whether for a film as in this case or a TV show such as the opening of *Friends* in New York's West Village? Can this change the profile of visitors to a region, pushing walkers away from the North Yorkshire trails, for example? And how is congestion and tourist-strain managed locally by 'de-marketing strategies' [p.193]? In an examination of community planning in Chapter 7, Beeton advocates community planning from the bottom-up to involve local traders in tourist marketing and people management, and local involvement in the film-making process from the inception to reception. This is a way of anticipating and integrating the filming process and its impact. It took two years for the Hobbiton site-staff to negotiate tour script approval from New Line Cinema [p.188]. Yorkshire TV placated local community dissatisfaction by allowing local entrepreneurs to trade off the *Heartbeat* name, but only after falling foul of their resentment of the filming disruptions and lack of infrastructural support in the village.

In Part Three, Beeton turns her attention to film production studios, and to the replication of reality in the film sets of Warner Brothers, Paramount Studios and Universal Studios. These are examples of 'industrial tourism', some of which, such as Disney, tie-in very closely with the amusement park – self-contained anti-geographical fantasy cities that invert the norms of transport as their rides become the destinations [pp.222–223]. They appeal to the post-tourist seeking entertainment more so than accuracy or authenticity. Here Beeton works to models of front, back and mid-stage as the tours of the backlots become site-specific performance spaces themselves. It is only in the 'deep backstage' that the commercial, the performative, the simulated and demonstrated gives way to private encounters with the real working spaces and their staff - some of whom are actors, still! Chapter 9 considers the success and failings of film studio theme parks, concentrating upon Australia with Sydney's Fox Studios, a strained partnership between News Corp and Lend Lease Corporation (a real estate and financial services company) falling foul of regional heritage laws and ambitious visitor projections (5 million downgraded to 1.5 million). Further to this, their 'The Titanic Experience' (a walk-through simulation of being an extra on the set with some surviving and others dying) perhaps came under public criticism as a questionable example of dark tourism. Beeton makes the important point that the clustering of theme parks allows the overarching organisation to share the economic risks and raises the capacity to ride the downturn of any particular park.

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In Chapter 10, the concluding chapter, Beeton recaps on emerging issues in film-induced tourism research and presents suggestions for future research directions, including the impact of augmented reality on tourist experiences and the use of mobile phone apps; the 'runaway' film market in non-site locations; community planning models and direct marketing organisations levering product placements in films and animations; 'toddler tourism' to children's programme sites; fan and tourist 'filmic versions' that play homage or parody their experiences and viewings. Beeton makes interesting suggestions as to what to explore and what questions to ask that will assist readers and encourage future postgraduate research. These are all exciting new aspects to this growth tourism segment that are eagerly awaited.

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