# Feature Article

## Japan World's Tourism Film Festival:
### Seeking for sustainable tourism films

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## Introduction

Recently, DMO has become one of the most important keywords in Japanese tourism research. Actually, tourism strategies in regional areas tend to be constructed by such DMO; therefore, we can understand that DMO would have changed the Japanese tourism scene from the viewpoints of academic and practical. As one of the results of transition, we can see certain progress in the tourism strategy changed from the single-year type to the continuous type. DMO set KPIs and enhanced PDCA cycle. As a consequence, the transition by DMOs can be understood to install an idea of tourism strategy to regional areas and make their problems clear. Although there are arguments whether the transition is adequate or not, we can see its progress as a first step. On the contrary to that, although we cannot expect an increase in the number of domestic tourists, the number of international inbound travellers is increasing in Japan. Although the amount of consumption is lower than of the domestic, we need to build up our strategy for inbound travellers for our future.

Under such circumstances, the role of tourism film becomes extremely important. Therefore, for the purpose of regional revitalization and promotion, a number of tourism films have been produced in Japan. However, these films contain crucial problems. Many of them would not meet the tourism strategy led by DMO, and so-called "funny tourism films" continue to be born every day. These films are assessed mainly by the number of views on YouTube and this became an important evaluation value.

For this discussion, a tourism film "COME ON KANMON," jointly produced by Kitakyushu City and Shimonoseki City, can be an adequate example. According to their web page, the film's target was set to promote for inbound tourists from Asia.[1] However, we can hardly see this intention from the film. In the booklet of the tourism planning by Kitakyushu, the strategic points are "industrial tourism", "environmental tourism" and "subculture." [2] The film seems to ignore these points. These is a clear divergence. As another example, in March 2019, Ehime prefecture produced a tourism film "Tsukaretara Ehime (Come

to Ehime when you are tired)". In the film, they appointed Japanese famous comedians, WAGYU. Regarding this film, the governor, NAKAMURA, T. answered that the reason to appoint them is to make a film with more impact than other areas but even he knew that this was different from the strategy they had set up.[3] The film had a certain reputation and was nominated for the Short Short Film festival & Asia as a final nomination for tourism film competition.

This is the Japanese situation on tourism films. These streams do not meet the view of sustainability. This is why we set up the Japan World's Tourism Film Festival.
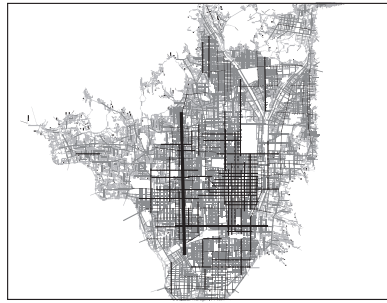
## Evolutional process of data science

Today, the role of tourism film is not only just promotion but also a tool for collecting big data and data science. For understanding this role, we will compare data science in tourism films and urban analyses. The author has studied cities by means of Space Syntax. Space Syntax is an urban analysis tool and this analysis reveals the spatial network and depicts the urban morphology. Figure 1 shows the example data from former research to understand the evolutional process of data science. "1. primary sector of industry" shows the raw data, "2. secondary sector of industry" is an analysis on Kyoto, and "3. tertiary sector of industry" shows the result of analysis on Paris. In the result, the thicker and darker line means that the line indicates more mathematically efficient streets.

What is shown in "2. secondary sector of industry" is that Nishiohji Street will be an important street in the analysis results. Despite such urban form, Kyoto is recognized as the centre around Kawaramachi. From the action for this problem we can change the centre of Nishiohji Street or make a policy to move the centre to Kawaramachi, which is the ritual centre.[4] The former is the idea of the Secondary sector of industry, and the latter is the Tertiary sector of industry. Then, it is necessary to analyse many city plans and to know the mechanism that centrality of the city is determined in order to know how to move the centre. For this purpose, "3. Tertiary sector of industry" was conducted, which is the map analysing Paris with

| | | | | | |
|---|---|---|---|---|---|
| 0.7303004 | 2 | 0.8333333 | 1.1634564 | 8 | 0.0000000 |
| 0.7219301 | 2 | 1.0000000 | 1.0560313 | 9 | 0.0000000 |
| 0.8342835 | 2 | 0.8333333 | 1.1634564 | 10 | 0.0000000 |
| 1.0159420 | 3 | 1.1111110 | 2.0811150 | 10 | 0.0000000 |
| 0.8688056 | 2 | 0.8333333 | 1.1634564 | 11 | 0.0000000 |
| 0.8966321 | 2 | 1.0000000 | 1.0560313 | 12 | 0.0000000 |
| 1.0283822 | 2 | 0.8333333 | 1.1634564 | 12 | 0.0000000 |
| 1.3401788 | 3 | 0.7500000 | 2.1966808 | 11 | 0.0000000 |
| 1.3997422 | 8 | 2.7499998 | 3.4539919 | 12 | 0.0000000 |
| 1.2171671 | 2 | 0.4583333 | 1.7410219 | 11 | 0.0000000 |
| 1.2854776 | 3 | 0.8666666 | 2.0811150 | 10 | 0.0000000 |
| 1.1400616 | 2 | 0.5000000 | 1.5714799 | 10 | 0.0000000 |
| 1.0721431 | 3 | 0.9999999 | 1.8333936 | 11 | 0.0000000 |
| 1.2055197 | 6 | 1.8666664 | 2.9333000 | 12 | 0.0000000 |
| 0.9998160 | 2 | 0.5000000 | 1.5714799 | 13 | 0.0000000 |
| 1.0498067 | 3 | 0.6999999 | 2.0206244 | 12 | 0.0000000 |

| 1. Primary sector of industry | 2. Secondary sector of industry | 3. Tertiary sector of industry |
|---|---|---|

Figure 1: Dimensions in data science

remodelling by Osman, and verified the effect.[5]

### *Primary sector of industry*

As we can see, the data such as "1. primary sector of industry," raw data would not show anything without certain analyses. However, this data can be an important product for selling. Big data can be collected by devices such as mobile phones by DOCOMO or Android by Google.

In the era of 5th generation mobile phones, tourism films should contain more information and systems to get more customers private data, gender, nationality, preference and transportation. The data might be obtained by means of leading these customers to web pages. For this purpose, tourism film can play an important role for attracting. Furthermore, the data to be aimed at should reach people who are interested in the actual tourist destination and who may be potential customers. Owing to this condition, tourism films attracted by employing famous entertainers will be not useful. In this case, customers are interested not in the tourism destination but the entertainer. The data is not efficient. This is the reason why we should think about a new style of tourism film.

### *Secondary sector of industry*

"2. secondary sector of industry" is to read trends from big data and make tourism strategy or produce tourism films to meet the conditions. For example, the tourism film of Fukushima Prefecture [6], Diamond Route Japan 2018, was planned by means of analysing foreigner's images on Japanese and produced to meet their tendencies. Therefore, the film could reach to overseas potential customers and it was "useful."

Conducting such analysis itself will be an important industry, and this style of data science is the mainstream in big data analyses. In particular, data science in global data or nature, the answer led by reading such big data will be correct; because human beings cannot change the global and natural situation easily. In addition, the construction of a tourism strategy from big data is also a rudimentary solution, and the role of the tourism film is also important at this stage.

However, tourism has more dimensions. We cannot change nature easily, but we can change the trends in tourism. Espe-

cially, for regional destinations, the trends are obscure, and we can construct new visions on them. We can understand the reading trends, "2. secondary sector of industry," as a process of bottom up and constructing new trends, "3. tertiary sector of industry" as a process of top down.

For example, the film of Fukushima is a visual work to represent Samurai culture. The eyes from overseas were attracted by the Samurai. However, Samurai culture cannot be the mainstream for sustainable tourism in contemporary society. They have to construct a new vision for future tourism. This process will be "3. tertiary sector of industry."

### *Tertiary sector of industry*

For tourism, the process of "3. tertiary sector of industry" will be most important. In order to lead this process, we need to understand the mechanism to mature trends and show concrete ideal images. In order to create such a desirable tourism trend, model construction is important, experience-based analysis and intuition-based sensibility is required for this construction.

This is why Hillier, B., the Space Syntax founder, believed in the architect's intuition. Then, the problem of overtourism will not be solved unless we construct such a model and construct a method to create tourism trends that match it. Tourism films also play a role as a means of disseminating new tourism trends.

### **Japan World's Tourism Film Festival**

Based on the ideas of the primary industry to the tertiary industry as mentioned in section 2, Japan World's Tourism Festival was launched for the purpose of seeking the defining tourism films based on data science and future image on tourism films by discussion among film makers and DMOs. The film festival was held in collaboration with the film festival of Portugal, ART & TUR and the film festival of Spain, TERRES TRAVEL FESTIVAL. Through this cooperation, international 142 films and 82 domestic films were collected.

The film festival has three main competitions; International Competition, East Asia Competition, and Japan Competition. For the International and Japan Competition, eight theme cat-

Figure 2: Japan World's Tourism Film Festival

egories were set. One Best Film was chosen for each category, and two Good Films were chosen. One Grand Prix was chosen in each competition.

The Grand Prix in the International Competition was "Quito my Story".[7] In this film, one woman travels to Ecuador, and talks about the meaning of the journey. This film meets the current international standards, "No Data," "Story Telling," and "Three-Minutes" and combines the expressions of people and magnificent nature with high-level visual techniques. For the Japan Competition, the Jury members chose "Yoron Island Japan in 8K HDR".[8] This film shows another possibility besides international standards. Story telling of Yoron Island is performed in the subjective view of the audience; in contrast to international films setting an actor in the film. The good balance between the charms of the island itself and distinguished visual technique of Eikawa impressed the audience. For the



Figure 3: Quito my story



Figure 4: Yoron Island Japan in 8k HDR



Figure 5: Let's meet in Pingtung!

East Asian section, the film by Sandy H.[9], "Let's meet in Pingtung!," was selected for the Best Film. Although the film has a classic style as a tourism film, the performance of Sandy and the beauty of Pingtung greatly raised the evaluation.

**Effects and future issues**

The festival was just in an experimental stage, but a lot was learned through the process of launching and managing. Firstly, the festival for tourism film should be designed as B to B marketing and have a purpose to discuss how the tourism film should be evolved from the professional perspective of film makers, producers, directors and DMOs. Even for an experimental tourism festival, the awards made a certain impact on the tourism film society. To make a tourism film, it is not news. However, once the film won international awards, this became big news in their country. We understand this phenomenon by seeing that the festival appeared on many newspapers in many countries.

The era of 5G is yet to come. Therefore, although the discussion about the positioning of tourism films has just started, the viewpoint from the primary industry to the tertiary industry is not yet found in current tourism films. For this purpose, we will hold the 2nd Japan World Tourism Film Festival in Osaka on the 27th and 28th February, 2020.

**Notes**
[1] Kitakyushu City and Shimonoseki City (2017). COME ONKANMON. https://www.gururich-kitaq.com/kanmon_

movie/en/. checked 25th May 2019.

(2) Kitakyushu City (2014). The plan for tourism promotion. https://www.city.kitakyushu.lg.jp/san-kei/09600070.html.

(3) Ehime Prefecture (2019). Regular interview of governor of Ehime, 12nd Feb 2019. https://www.youtube.com/watch?v=HAhoS9e1Ew8, checked 25th May 2019.

(4) Kigawa, T. and Furuyama, M. (2005). Kyoto: A morphological cycle between a city of rituals and a city of games. *Proceedings of 5th International Space Syntax Symposium, Delft 2005*, Vol. II, 697-713.

(5) Kigawa, T. and Furuyama, M. (2004). The urban entropy coefficient: A measure describing urban conditions. *Journal of CPIJ*, Vol. 39, No. 3, 823-828.

(6) Fukushima Prefecture (2018). Diamond route Japan 2018: History-feel the real samurai spirit. https://www.youtube.com/watch?v=ppXhsytba5Q. last checked 25th May 2019.

(7) Walker, I. (2018). Quito my story. https://vimeo.com/261368747. last checked 25th May 2019.

(8) Eikawa, Y. (2018). Yoron Island Japan in 8K HDR. https://youtu.be/5MnVakBk850, last checked 25th May 2019

(9) Sandy H. (2018). Let's meet in Pingtung!. https://youtu.be/SMXyXMKUBdM. last checked 25th May 2019.