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Conference Announcement

コンテンツツーリズム

CONTENTS TOURISM: Creativity, Fandom, Neo-Destinations

The Tourism Studies Working Group wishes to announce this small international conference in **Berkeley 10-11th March 2017**. Contents Tourism is a Japanese word [many Japan words are “borrowed” from foreign languages] designating tourism which is stimulated by Popular Culture (Nishikawa, Seaton, Yamamura 2015); broadly this includes aspects of religion, mythology, folklore, popular literature especially manga and anime, TV and internet drama, and creative beliefs – broadcast and distributed on the internet by *otaku* and other Japanese youth culture. Technically Contents Tourism may be found in all societies



and cultures but the concept has been invented, highly developed and primarily researched in Japan

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Conference Topic Focus.

The focus of this conference emphasizes the contemporary contents tourism, based mainly on the stories and characters of *manga*, *anime*, the internet, young peoples' "virtual world," rather than commercial or politically/geographically driven cases. The components are: the artist/creators who may or may not be professionals, the distribution media which may be broadcast programs or interactive media, the fans who admire and attribute special qualities to the fictional beings and places, and the tour, the (self)organized travel and the ritualized performances, often considered pilgrimages (Jang 2015) at the chosen destinations. These performances usually involve *cosplay* [costume play], that is the fans dressing up as or for the fictional characters.

These forms of contents tourism pertain to age groups, especially as a kind of rebellion of detachment of the (unmarried, underemployed) youth from those older, much as did Banana Yoshimoto's inventive fiction since 1988. There is also a strong gender component with different personages and "cults" appealing to different genders. Prime is the proto-adolescent female figure engendering *moe* [burning, attraction] to young people of both genders but tending towards porno-attraction for middle-aged and older males (Yamamura 2008). There are more specialized programs, "cults" and events appealing to narrower gender audiences. For instance *Yaoi-con* consists of homo-erotic male figures which are designed to and in fact attract and fascinate – and arouse female "fans" (Uzama 2011) and this had grown to be popular abroad, especially in the United States (Masaki 2008). In 2015 the *Yaoi-con* (convention) took place in a hotel near San Francisco airport and two of the conference participants attended for research purposes.

Not all contents tourism is so esoteric or limited to Japanese fans. "Power Spot" tourism is a Japanese "spiritual craze" which designates certain places and spiritual destinations engendering "pilgrims" for "worshippers" in places not necessarily celebrated by Japanese traditional religions. While this relates culturally and overlaps with Japan's animistic Shinto (the religion of 8 million *kami* ["gods"]), it has generated its own fan groups and promoted visual consumption life styles such as *Yama* girls. It also bears resemblance to European-derived Geo-caching (Elder 2016) which is also practiced in Japan by tourists and Japanese alike. Clothilde Sabre, a French scholar associated with the Hokkaido *équipe*, is writing on Pokémon-Go as a driver of new tourism destinations in Japan (personal communication 2016). Above all, anecdotal evidence and preliminary research suggests that similar Contents Tourism phenomena are growing elsewhere in East Asia (McCarthy 2016), the USA and Europe.

Contents Tourism is already an important topic in Japan at the economic, sociological, geographical and cultural levels. There is an Academy of Contents Tourism (Academic, Governmental and Business Membership), there are two volumes on Contents Tourism (Nishikawa et al. 2015; another that I have just reviewed for a press); and there are a number of research centers. The British Association of Japanese Studies held a Mini-Conference: "Civil Society, Tourism, Anthropology" in July 2016, at the Research Faculty of Media and Communication, Hokkaido University. Above all it is a field of immense creativity, of importance to major groups of Japanese (and Korean and some Chinese) nationals. The power of the symbolism and attraction is perhaps best measured by reports (Jang 2016; Okamoto 2015) that these "cults" are the only successful way of getting *hikikomori* (self-imposed recluses), out of their isolation into civil society. About a million young people, mainly men aged 18-35, live permanently in their bedrooms parents' homes! (Zielenziger 2006).

Schedule and Participants:

Friday 10th March

5.00pm Opening Reception, Sponsored by Cambria Press.
P A Hearst Museum, Main Gallery, 102 Kroeber Hall

6.30pm Opening Address: Gifford Room, 221 Kroeber Hall

Prof. Takayoshi Yamamura (Center for Advanced Tourism Studies, Hokkaido University)

“Who Creates ‘Contents Tourism’? A new tourism model induced by pop culture in the age of mixed media.”

Saturday 11th March

All in the Gifford Room.

9.15-11.00 am **Neo-Destinations and Community Focus**

Millie Creighton, (University of British Columbia).

Akiko Sugawa-Shimada (Yokohama National University)

Michael Dylan Foster, (University of California, Davis)

11.15-12.25 **Media and Representations over Time**

Shinobu Myoki (Tohoku University)

Margaret B. Swain (University of California, Davis) & **Rongling Ge** (Xiamen University)

12.25-1.40 **Lunch Break**

1.40-2.50 **Media and creation of pilgrimage/tours**

Deirdre Clyde (City College of San Francisco, and University of Hawaii, Manoa).

Bianca Freire-Medeiros (University of Texas at Austin and Universidade de São Paulo, Brasil)

3.10-5.00 **Multi-cultural, cross-cultural youth tourism**

Min Joo Lee (University of California, Los Angeles)

Ryoko Nishijima (University of California, Los Angeles)

Kyungjae Jang (Hokkaido University, Japan)

5.15-6.00 **Discussants:**

Daniel Fischer (Anthropology, University of California, Berkeley)

Nelson Graburn ((Anthropology, University of California, Berkeley)

6.00-7.00 **Open Discussion among participants and audience.**

This is a topic for which there is a growing interest (for instance the *Journal of Travel and Tourism Marketing*, call for Special Issue on “Visual Culture and Tourism” for 2017). We hope to contribute a major publication on our topic.

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CONTENTS TOURISM: Fictional narratives and locations that beckon us to travel.

Friday 10th

5.00pm Opening Reception, P A Hearst Museum, Main Gallery, 102 Kroeber Hall

6.30pm Opening Address: **Prof. Takayoshi Yamamura** Gifford Room, 221 Kroeber Hall

“Who Creates ‘Contents Tourism’? A new tourism model induced by pop culture in the age of mixed media.”

Prof. Yamamura will introduce and explain “contents tourism” and its three major influences (contents producers, fans/pilgrims, and local communities), using case studies that reflect two key points in contents tourism, “contentization” and “heritagization.”

Contents tourism is “travel behavior motivated fully or partially by narratives, characters, locations and other creative elements of popular culture forms, including film, television dramas, manga, anime, novels and computer games” (*IJCT* 2015). The contents themselves, not media formats, are most important in Japan. (English-language work has largely been rooted in media format categories such as film tourism or literature tourism.) With today’s greater diversity in media mix and contents producers working in multiple formats simultaneously, the limitations of format-based approaches are clear. Contents tourism also addresses the travel behaviors of fans with a strong interest in a particular set of contents—a unified set of narratives, characters, locations, and other creative elements—produced by a diverse group of players and disseminated via a variety of media.

Contents and heritage are continually reconstructed today. Editing and redefining a region's heritage (historical events, natural heritage, townscapes, landscapes, etc.) by tailoring pop culture contents to entertainment, fantasy, parody for distribution and consumption is the “contentization of heritage.” When pop culture contents become associated as a regional resource that is the “heritagization of contents”.

Takayoshi Yamamura [LINK: . <http://yamamuratakayoshi.com/en/>] is a professor in the Center for Advanced Tourism Studies, Hokkaido University; he holds a PhD in urban engineering from the University of Tokyo. Yamamura is one of Japan’s pioneers of ‘Contents Tourism’ and ‘Anime Induced Tourism’ studies. He has served as chair of several governmental advisory boards including the International Tourism Promotion through Animation Contents of the Japan Tourism Agency and ANIME-Tourism Committee of Saitama Prefecture. His English works include: “Contents Tourism in Japan: Pilgrimages to ‘Sacred Sites’ of Popular Culture,” “Contents Tourism and Local Community Response,” *Japan Forum Special Edition* (27.1), and “The Mediatization of Culture: Japanese contents tourism and popular culture” in Jo-Anne Lester and Caroline Scarles’ *Mediating the Tourist Experience: From Brochures to Virtual Encounters*.

7.30 **Dinner for Participants**

The Faculty Club

Saturday 11th

9.15-11.00 **Community Focus**

“Contents Tourism Surrounding Japan’s Seto Inland Sea Triennial Art Festival: Shodoshima’s “24 Eyes” Movie Park, Art and Architecture Guides, and Modern Multicolor Magazines.”

Prof. **Millie Creighton**, (University of British Columbia).

This paper explores Contents Tourism in relationship to the fairly recently created (since 2010) Seto Inland Sea Triennial Art Festival which features art and also architecture, while pulsing tourists and festival goes through several of the Seto Inland Sea Islands, along with connecting locations on Honshu and Shikoku. The festival began partly as a way of maintaining active involvement in such islands and more remote areas becoming de-populated, while linking them and the four main islands of Japan via touristic involvement. In terms of Contents Tourism the paper includes analysis of the ‘24 Eyes’ movie park built on Shodoshima (one of the Seto inland sea islands on the festival circuit) where this influential movie was filmed. The paper goes on to explore the contemporary scene of the art festival and the guide books for it as a possible different type

of Contents Tourism surrounding such guides, especially for youth. It addresses how such guides and advertisements create new forms of fandom and even communities of fandom for youth. It also explores other forms of ‘fanzines’ aside from official guides in terms of whether they can be considered under the rubric of Contents Tourism. It then looks at special area or place based magazines that have become common in Japan to highlight particular places and travel to and within them. Such magazines form an important genre in Japan where they provide viewers/readers with multicolor photo displays, essays, articles, sometimes fiction stories, along with features on food and events. The paper considers whether such magazines prompt travel and tourism that can also be thought of as Contents Tourism. In terms of anthropological theories of tourism, the paper approaches this multi-sited art and architecture festival, and possible Contents Tourism involved, in terms of modern forms of pilgrimage, liminality, and the search for authenticity.

Dr. Millie Creighton is an Anthropologist and Asianist in the Department of Anthropology at the University of British Columbia where she was one of the founders of the Centre for Japanese Research. She has published extensively on topics including identity, consumerism, work, leisure, gender, minorities, civil society, tourism, advertising, art, urban and rural issues, tradition and modernity. She is a Japan specialist who also does comparative work on inter-Asian areas and issues. In terms of tourism she has published on tourism linked to identity construction, the revival of traditional crafts, the positioning of space and place concepts, gender issues, and the re-creations and recreations of history through touristic endeavors.

“Healing, Spiritualism, and Communities: Contents Tourism of *Natsume’s Book of Friends*.”

Akiko Sugawa-Shimada (Yokohama National University)

Hitoyoshi, a small town of Kumamoto prefecture in the Kyushu area of Japan, is the sacred site for fans of *Natsume’s Book of Friends* (*Natsume yujincho*: anime 2008-ongoing). Despite the inconvenience for transportation, many fans (both Japanese and non-Japanese tourists) repeatedly visit Hitoyoshi. Their motives for the visit tend to be made by three steps: 1) practices for identifying the locations that appear in the anime/manga texts, 2) therapeutic effects caused by fancying *yokai* spirits, and 3) bonds with local people. Fans’ feeling of commitment and desires for preserving nature that *yokai* spirits arguably dwell are major factors to realize sustainability of contents tourism in this case.

I will first analyze how the narrative quality of *Natsume’s Book of Friends* appeals to fans aged from 20 to 40, especially focusing on vulnerability of the protagonist, Takashi Natsume, and the use of *yokai* spirits. Then, I will explore how fans described their visit on the visitors’ notebooks. Finally, I will examine tourists’ experiences of communicating with local people such as staff at the tourist information desk at the Hitoyoshi Station, inns’ owners, and residents. I also will argue healing effects through contents tourism that *Natsume’s Book of Friends* fans have multiplied after the Kumamoto Great Earthquake in 2016.

By Toriyama Sekien (鳥山石燕, Japanese, *1712, †1788) - scanned from ISBN 978-4-336-03386-4., Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2084735>

Akiko Sugawa-Shimada, PhD, is an associate professor in the Graduate School of Urban Innovation at Yokohama National University. Dr. Sugawa-Shimada is the author of a number of books and articles on anime, manga, and Cultural Studies, including *Girls and Magic: How Have Girl Heroes Been Accepted?* (2013, Won the 2014 Japan Society of Animation Studies Award, in Japanese), chapters in the books *Japanese Animation: East Asian Perspectives* (2013), and *Teaching Japanese Popular Culture* (2016), and the research articles “*Rekijo*, Pilgrimage and ‘Pop-Spiritualism’: Pop-culture-induced Heritage Tourism

of/for Young Women,” *Japan Forum* (2015) Vol. 27.1. She co-edited *An Introduction to Anime Studies* (2014, in Japanese). Her website is: akikosugawa.2-d.jp

Ritual, Festival, Tourism: Finding the “Contents” in “Heritage”

Prof. Michael Dylan Foster, (University of California, Davis)

This presentation explores contents tourism with a particular focus on the ways it simultaneously links with and differs from older notions of heritage tourism. In particular, I focus on Namahage, a ritual event performed on New Year’s Eve in the small community of Oga City in Akita Prefecture. Namahage features masked demon figures who walk from house to house, where they chase and frighten the children, engage in humorous banter with the family, and partake in seasonal foods and saké. The ritual has been practiced for hundreds of years, but in the early twentieth century it also became part of the narrative of Japanese folkloristics (*minzokugaku*) and tourism. During the 1960s community members capitalized on the ritual’s national recognition by creating a new tradition, a Namahage festival (*matsuri*) explicitly designed to attract tourists to Oga in mid-February. In recent years, they have also built a Namahage museum and erected gigantic Namahage statues along the highway. Even outside of Oga, there are ways to “consume” Namahage, such as in a Tokyo restaurant that serves Akita-style food and drink and features live Namahage performances.

With no direct connection to popular culture, film, or specific media, Namahage has generally been discussed in terms of heritage tourism. However, if “local communities can be thought of as ‘media’ because they became increasingly involved in the production and marketing of contents, and their spaces are increasingly mediatized (via museums, monuments, and websites)” (Seaton and Yamamura 2015:2), then it is productive to reconsider Namahage in light of contents tourism. With this in mind, I explore such questions as: When does “heritage” become “contents”? How is the desire for the “otherworld” of tradition similar to the desire for the “otherworld” of a fictional narrative? What does it mean when “heritage” is celebrated at a new time (i.e., mid-February instead of December 31) or in a different place (Tokyo instead of Oga)? How is the demonic image and “character” of the Namahage deployed to excite touristic interest? What happens when a localized, private ritual is made public for visitors from afar? I hope that by exploring these questions we can expand our understanding of contents tourism and its heuristic potential.

Michael Dylan Foster is a Professor in the Department of East Asian Languages and Cultures at the University of California, Davis, where he teaches classes on Japanese folklore, literature, heritage, tourism, and popular culture. He is the author of *The Book of Yōkai: Mysterious Creatures of Japanese Folklore* (University of California Press, 2015), *Pandemonium and Parade: Japanese Monsters and the Culture of Yōkai* (University of California Press, 2009), and co-editor of *The Folkloresque: Reframing Folklore in a Popular Culture World* (Utah State University Press, 2016). In addition, he has undertaken extensive fieldwork on Japanese festival and ritual, particularly in Akita Prefecture and Kagoshima Prefecture, and co-edited *UNESCO on the Ground: Local Perspectives on Intangible Cultural Heritage* (Indiana University Press, 2015). He has also written numerous articles on Japanese folklore, literature, and media.

Coffee Break

11.15-12.25 **Media and Representations over Time.**

“Where Eroticism and Leisure merge: Bodily Displays in Japan’s *Hihōkan* Erotic Museums.”

Prof. Shinobu Myoki (Tohoku University)

This study analyses how the body was exhibited as entertainment content through an investigation of the rise and decline of erotic museums in Japan. These museums, known as *Hihōkan*, are defined here as “spaces where sexual scenes are exhibited as visual amusement using realistic life-size human dolls”. At the time this research was started in 2005, it was possible to identify seven *Hihōkan* across Japan based on this definition. However, while more than 20 museums existed during the 1980s, only that located in the city of Atami remains active as of 2017.

The research was carried out by observing the exhibitions and conducting interviews with the owners, staff and construction personnel of the *Hihōkan*. The findings showed that these museums were constructed between 1972 to 1983, immediately following the rapid economic growth of Japan, when an increase in group tourism led to the development of hot spring areas throughout the country. This background had a significant role in the creation of the *Hihōkan*.

Only Ise *Hihōkan*, which was constructed first, in 1972, contained medical displays, a type of exhibition containing topics such as sexually transmitted diseases. With the exception of the *Hihōkan* located at Tohoku Safari Park, the majority of the museums were constructed by workers from *Tokyo Sōken*, set up by former employees of the Japanese film production company *Tōhō*. *Tokyo Sōken* undertook the construction of the Hokkaido, Atami, Beppu and Ureshino *Hihōkan*. Of the institutions that were examined in this study, only one, located in Kinugawa, was constructed by *Tōhō Bijyutsu* (*Tōhō Art*). *Tokyo Sōken Hihōkan* emphasized amusement elements and introduced a Japanese religious object called a “*Douso-jin*”, a motif of luck in marriage and childbirth, at the entrances, in order to make visiting easier. *Tokyo Sōken* also innovated by creating participatory displays, e.g. by operating a handle, the visitors are presented by wind blowing below a wax doll of Marilyn Monroe, causing her skirt to blow upwards. Women were also considered an important audience by *Tokyo Sōken*, leading to the introduction of humorous themes and designs that omitted grotesque elements. This adoption of humor and parody made the museums places of leisure, and the *Hihōkan* illustrates how the body was transformed in an entertainment context. The realistic life-size human dolls functioned as a vehicle for humor, making the *Hihōkan* an amusement park for adults, a space filled with imaginative attractions.

The history of the rise and decline of *Hihōkan* must be taken in the context of how bodily displays began and evolved in contemporary Japan. This presentation examines how this entertainment and consumption process was generated, in the context of the changes in the socio-economic position of women in the country.

Shinobu Myoki is Associate Professor at the Graduate School of International Cultural Studies in Tohoku University. She received her PhD in Sociology from the University of Tokyo. Specializing in Gender Studies and the Sociology of Leisure, her current research topics are the Housewife Controversy and erotic museums in the context of women’s socio-economic change in postwar Japan. Myoki is the author of *Confrontation among women in postwar Japan* (2009, in Japanese) and *The Culture of Japan’s Erotic Museums (Hihōkan)* (2014, in Japanese).

“Mythic Ashima and Representations of Saniness: Exploring Cosmopolitan Contents Tourism in the Stone Forest, Yunnan.”

Margaret B. Swain (University of California, Davis) and **Rongling Ge** (Yenching Institute, Harvard University and Xiamen University)

The Sani, a Yi group located in Southeast Yunnan, became a presence in Chinese popular culture from the 1950s onward through poetry, movies, artwork and comic books featuring their folklore heroine Ashima. Since the 1980s the Sani Stone Forest (Shilin) homeland has been heavily commoditized for tourism development. By the turn of the 21st century Sani cultural images along with photos of local geology proliferated on the internet in tourist blogs and tour advertisements, while State planning in China's West has touted tourism as a major pillar of development especially for exotic ethnic minorities living in remote and scenic regions. Recently, locals have developed contents tourism business strategies by embodying representations of Saniness on mass media, such as TV shows on the national channels (CCTV). This paper draws upon the authors' long-term research tracing Saniness in popular culture as individual Sani develop a cosmopolitan self-consciousness and commercialism while government planning overwhelms the Stone Forest area. We argue that the 'remote China west' is in dialectic with the 'closeness' of cosmopolitanism produced by "Yijiale" Sani heritage, Shilin, and Ashima contents tourism practices.

Margaret Byrne Swain is an anthropologist, Emerita in Gender, Sexuality and Women's Studies and former Director of the Women's Resources and Research Center at the University of California at Davis. Her early work was with indigenous Kuna communities in Panama; more recent research focuses on ethnic minorities in Southwest China. She has published extensively on tourism and cosmopolitanism from a feminist perspective. She co-edited *Gender/Tourism/Fun(?)* (2002), *Explorers and Scientists in China's Borderlands, 1880-1950* (2011), and co-authored *The Historical Dictionary of Peoples of The Southeast Asian Massif* (2016). Her research has also appeared in the *Annals of Tourism Research*, *Tourism Recreation Research*, *Tourism Geographies*, among other journals, and numerous book chapters.

Rongling Ge is an associate professor of Anthropology at Xiamen University, China, and a visiting scholar at Harvard-Yenching Institute of the academic year of 2016-17. She does research on tourism and landscape planning practices in ethnic villages of Southwest China. Her fieldwork sites includes a Tunpu village in Guizhou which run tourism business by a provincial company and a Sani Yi village in which tourism is run by local households. She authored a book *Producing through Landscaping: A Decade of Tourism Development in a Tunpu Village from Southwest China* (2014), and several papers discussing how, and especially when institutionalized tourism development and landscape planning projects influence local people's daily lives. She is also interested in eco-museum practices and heritage management in China.

12.25-1.40 **Lunch Break**

1.40-2.50 **Media and creation of pilgrimage/tours**

"Pilgrimage and Prestige: American Anime Fans and their Travels to Japan."

Deirdre Clyde (City College of San Francisco, and University of Hawaii, Manoa).

The Japanese animation and comics first introduced to the United States were carefully scrubbed of cultural markers, in the belief that Americans would not consume media that "smelled" of Japan. This proved to be a mistake, as most of these mass-marketed products fell flat. Meanwhile, pirated fan translations retaining Japanese elements acquired an underground following that gradually permeated American popular culture, as entertainment corporations scrambled to follow the lead of these fan producers and distributors. For hardcore

aficionados, the “Japanese-ness” of such products is part of the allure; its reflection of the cultural commonalities between Japan and the US creates a comforting familiarity in which exotic, fetishized elements of difference are embedded. As has been documented by Susan Napier, these fans are only the most recent manifestation of a phenomenon in which a fantasy Japan becomes a kind of undiscovered homeland for Western individuals who experience a sense of disjointedness and displacement regarding their relationship with the culture in which they were raised. Accordingly, within the fan community, knowledge of Japan and the Japanese language is a significant source of social and cultural capital, with individuals who have traveled to or lived in Japan acquiring a special status. At fan conventions, high school students who have spent just one semester in a Japanese exchange program can pack a conference room with attendees eager to hear all the details of their experience. But what of the experience itself? When these fans travel to Japan, there is an inevitable gap between the fantasy Japan extrapolated from tidbits in the *nichijō* genre of animation (glossed in English as “slice-of-life”) and their actual perceptions and interpretations, but this is not unlike the gap, documented by Marilyn Ivy, between an imagined Japan of the nostalgic past and the modern life experienced by Japanese themselves. This paper will explore this topic via a series of interviews with fans who have traveled to Japan, examining how they experience feelings of difference and belonging before and after their travels, and how they navigate their disappointment and delight in both the anticipated and the unexpected.

Deirdre Clyde: After many years in event management producing environmental theater, and a stint in high tech administration in Silicon Valley during the dot-com boom, Deirdre returned to school to embark on a third career, as an academic. She did her undergraduate work at UC Berkeley, and received an MA from the University of Hawaii at Manoa, both in cultural anthropology. She is currently continuing on in the anthropology PhD program at UH Manoa. Her research interests include Japanese popular culture, fandom, queer theory, and the anthropology of identity, emotion, and ethics. She also teaches LGBT anthropology at City College of San Francisco.

“A piece of the Holy Land in the heart of Brazil”: The Universal Church Kingdom of God’s Salomon Temple Complex as a ‘content tourism’ case.

Bianca Freire-Medeiros (University of Texas at Austin and Universidade de São Paulo, Brasil)

In the last two decades one has witnessed an expressive growth in the flow of visitors towards spaces where religious cosmologies, vocabularies originating in the field of tourism, and marketing strategies proper to the universe of entertainment mingle and overlap. In dialogue with the emerging literature on ‘content tourism’ as well as on the New Mobilities Paradigm, this paper attempts to examine this complex phenomenon having as its main empirical grounds a religious-entertainment complex built in 2014 by one of the world’s largest and most controversial Pentecostal churches, the Universal Church Kingdom of God (UCKG), in São Paulo. Although founded in Brazil in the late 1970s, the UCKG is presently a global phenomenon, with temples in 180 countries and an estimated 8 million followers worldwide. To a great extent, this success is owed to its founder’s, billionaire bishop Edir Macedo, capacity to act as a media guru: while UCKG holds a TV channel, which is the second most influential in Brazil, and a free newspaper with a

weekly print run of 2.5 million copies, Macedo's blog receives up to 4 million hits a month. Following the same logic, the one-million-plus square feet UCGK complex includes not only TV and radio studios, but also a 10,000-seat replica of Solomon's temple, in itself a remarkable product of global transits: the floor and walls are covered in \$8 million worth of Jerusalem stone brought from Israel, exclusive chairs brought from Spain, and olive trees imported from Uruguay. Every week the complex attracts thousands of people interested not only in its religious services but also in experiencing, on a 45" excursion called the "Biblical Tour", what they have seen on "The Ten Commandments", highly successful "media mix" which started as a telenovela, aired by Rede Record (UCKG's TV channel) and was later released as a feature film in movie theaters, then spun off into a sequel telenovela. Per the official website, "visitors travel in time to meet the faithful replica of the Tabernacle of Moses, enter the Memorial of the Temples in Jerusalem and walk through the Garden of Olives. It's a piece of the Holy Land in the heart of Brazil". In this sense, it is possible to say that the complex also appeals to strategies common to the theme park industry: by electing the Old Testament as its overreaching theme, it collapses millennia of biblical time, while recreating in an entertaining fashion, the Holy Land as a 'geography of imagination', i.e. a place where Christians find their Semitic roots without having to deal with present conflicts that burden the actual region. Based on an on-going socio-ethnographic research project on the mutual exposure of religion to tourism and mediatic narratives, this paper aims to investigate the potentiality and limits of the notion of 'content tourism', originally crafted to understand a Japanese phenomenon, on shedding light onto this complex Brazilian experience.

Bianca Freire-Medeiros is Sociology Professor at University of São Paulo (USP) and coordinator of UrbanData – Brazil: databank on urban Brazil. She is one of the main references for those interested in the so-called poverty tourism field in Brazil and abroad. Her book *Touring Poverty* (Routledge, 2013; 2015), as well as the documentary film based on her research project, "A Place to Take Away" (2012), have been highly praised both in and outside academia. Her work has been published in several languages and she was a Visiting Researcher at Princeton University, El Colegio de Mexico and Lancaster University, among others. Freire-Medeiros is currently a Tinker Visiting Professor at the University of Texas at Austin.

2.50-3.10 **Coffee break**

3.10-5.00 **Multi-cultural, cross-cultural youth tourism**

“Romance Tourism to Korea—How Fan-tourists Use Television Dramas to Remove Themselves from the Everyday.”

Min Joo Lee (University of California, Los Angeles)

This essay analyzes transnational tourism facilitated by romantic Korean television dramas. As a part of the larger phenomenon called the Korean Wave, Korean television dramas have been exported and circulated outside of Korea and Korean diaspora and thereby gathered a wide range of fan base since the early 21st century. Some of these fans are so emotionally moved by the television dramas that they decide to physically travel to Korea as fan-tourists. Therefore, Korean television drama-inspired tourism provides

great case study for reimagining globalization as a phenomenon facilitated through emotions, particularly romantic ones. Through data gathered through participant-observation of Korean tourist locales frequented by young international women tourists in their late teens to early twenties from all over the world, I observe ways in which Korean television dramas motivate various forms of romantic transnational connections between international fan-tourists and Korean spaces. For the purpose of this essay, I will specifically analyze Korean television-drama inspired tourist locales promoted by the Korean government such as Naksan Park and Iwha-dong Mural Village. This essay shows that connections between transnational media and tourism are primarily based on romantic desires and imaginations of the dramas' women audiences. In the essay, I utilize transnational theories from Arjun Appadurai, James Clifford and Caren Kaplan to show how gendered imaginations and desires serve as focal point of major transnational encounter between international tourists and Korean spaces. Existing scholarship on gendered romantic desires such as Janice Radway and Tania Modleski serves as the basis upon which I build my argument. Finally, by comparing women fan-tourists' activities in Korea to that of other romance tourism as researched by Jessica Jacobs, Deborah Pruitt and Suzanne LaFont, I argue that Korean television drama inspired tourism shows the nuanced ebbs and flows of power dynamics in which everyday Korean spaces become transnationally imbued with gendered romantic desires and imaginations.

Min Joo Lee is a PhD student in Department of Gender Studies at UCLA. She received her BA in Comparative Literature and Women's Gender and Sexuality Studies at Williams College. An avid fan of Korean television dramas herself, Lee's research interest is in the relationship between transnational media and tourism, feminist media studies, Korean popular culture (more specifically Korean television dramas), and romantic desires.

PTT as a Repository of Taiwanese Tourist Itineraries: A Case Study of *Your Name* Pilgrimage

Ryoko Nishijima (University of California, Los Angeles)

PTT, the largest bulletin board system in Taiwan, is a rich source of data concerning Taiwanese tourists' pre- and post-travel information exchange. One of the boards titled "Japan Travel" archives travel plans and travelogues of Taiwanese tourists to Japan, neatly organized according to categories such as year of travel (2006-2017), destination in Japan, season, and purpose of visit. The first half of this paper introduces this PTT board as an untapped resource for researching Taiwanese tourists. The second half follows the discourse of *shengdi xunli*, or "sacred site pilgrimage," the term repeatedly used on the boards as synonymous to contents tourism: a genre of itinerary in which the purpose of travel is to visit places portrayed in popular media. As a case study, I will focus on the Japanese animation film *Your Name* (2016) which became a mega-hit in East Asia including Taiwan. The film features realistic portrayal of scenic spots in Tokyo and Nagano where fans flocked after the film's release. Unpacking the discussions on PTT boards among Taiwanese visitors to Japan, I look at how information on "sacred sites" affiliated to *Your Name* was shared, and explore the processes in which these sites and routes were chosen, standardized, and perpetuated.

Ryoko Nishijima is a PhD candidate in Sociocultural Anthropology at the University of California Los Angeles. Her dissertation project takes the concept of "hospitality" and postcolonial theories to analyze the inconsistent ways in which the Japanese tourism industry has defined and dealt with foreign visitors, comparatively looking at tourists from the "West" and "Asia." She conducted fieldwork in Tokyo at a tourist information counter, where she worked as a multilingual staff in English, Mandarin Chinese and Japanese.

“Contents Tourism between Sacred and Secular Journey.”

Kyungjae Jang (Hokkaido University, Japan)

This paper aims to consider the meaning of secular ritual in pop-culture tourism (contents tourism in this article), and to clarify the role of social media as a tool for making and transmitting secular ritual, focuses on Asian fans’ pilgrimage of Japanese mixed media project *Love Live! School Idol Project*.

In the contemporary society, which power of the religion is the decline, people makes and shares a meaning through pop culture. Especially, with the technology called Augmented Reality (AR), Internet information can be combined with actual places. As a result, some places have new meanings that include not only their previous historical and cultural meanings but also new, popular culture meanings. Secular ritual, based on social media, is used as tools to connect with the internet and actual places.

The paper first introduces contents tourism and sacred/secular meaning-making through the social media as a theoretical framework. Then, based on anthropological research, the paper analyses how secular ritual is made and transmitted, focuses on Asian fans’ popular-culture pilgrimages. The specific popular culture work chosen, after five years of participatory research in Japanese popular culture-related pilgrimage, was an event related to the Japanese media franchised work *Love Live! School Idol Project (Love Live!)*. *Love Live!* Comics, TV animation, games, and movies have a great many fans in Asia, and some of these fans perform ritual pilgrimages.

In this paper, it has clarified that social media plays a significant role in making the secular ritual. Nevertheless, the social media has both “atmosphere” and “topic”, which combine to cause an explosion of specific content. It makes difficult to determine whether some fan performances are a sacred activity or attempts to follow current trends.

Kyungjae Jang is a postdoctoral researcher in the Center for Advanced Tourism Studies, Hokkaido University. He holds a PhD and MA in tourism studies from Hokkaido University, and a BA from Korea University. Dr. Jang has conducted participatory research on transnational Japanese contents tourism, focusing on popular culture-related tourism and events in the USA, France, Tunisia, Korea, Taiwan, and Hong Kong. Dr. Jang was also the keynote speaker at the 2016 Tourism Summit Forum, Wuhan, China. His new book *Contents Tourism in Japan: Pilgrimages to “Sacred Sites” of Popular Culture* is published in March 2017 from Cambria press (by Philip Seaton, Takayoshi Yamamura, Akiko Sugawa-Shimada, and Kyungjae Jang).

5.00-5.15 **Break**

5.15-6.00 **Discussants:**

Daniel Fischer (Anthropology, University of California, Berkeley)

Daniel Fisher is professor of anthropology at U C Berkeley. His research in Northern Australia is focused on two related projects that bring together his interests in media, urbanization, and mobility. The first builds on ethnographic research on Aboriginal media production and the kinds of aspirations and media artifacts this entails across Australia’s north. This work privileges sound and aims to understand the power of audio media as an everyday presence in Aboriginal lives, exploring Indigenous media production as a political practice while endeavoring to understand the broader ontological entailments of media forms and technologies. That work has led to a series of publications interested in the mediatization of the voice, the relationship of sound to political praxis, and novel forms of Indigenous social organization built in and through media artefacts, including his first monograph, *The Voice and Its Doubles* (2016), published by

Duke Univ. Press. A second and related field project focuses on aspects of Indigenous urbanization and town camps in the Northern Territory and some of the novel forms of intra-Indigenous relationship this has entailed. This research began with an exploration of the sophisticated media activism of town camp residents and their advocates in the Northern Territory's capital city, Darwin, and has expanded to consider the range of complications that such work, and the social relations it involves, entails for both visitors and owners in urban space. This project engages with the heterogeneity of space in Darwin, and the uneven and consequential forms of narrative produced by mainstream media corporations in the Northern Territory.

Nelson Graburn (Anthropology, University of California, Berkeley)

Nelson Graburn earned a BSc in Social Anthropology at Cambridge (1958) and attended McGill (MA 1960) and University of Chicago (PhD 1963). After Postdoc at Northwestern U. researching Inuit-Naskapi/Cree interethnic relations (1963-64), he was hired at U C Berkeley where he has taught Anthropology for 53 years. He served as Curator in the Hearst Museum since 1972 and co-chair of Canadian Studies 1976 - 2013. He has held visiting positions in Canada, France, UK, Japan, and Brazil and has lectured at thirty universities in China. He has lived in 22 Inuit communities (1959-2010) in the Canadian Arctic (and Greenland and Alaska) doing research on kinship, cultural change, art and identity, and has carried out research on domestic tourism, multiculturalism and heritage in Japan (since 1974) and China (since 1991). Among his books and edited volumes are *Ethnic and Tourist Arts* (1976); *Japanese Domestic Tourism* (1983); *The Anthropology of Tourism* (1983); *Tourism Social Sciences* (1991); *Multiculturalism in the New Japan* (2008); 旅游人类学论文集 [Anthropology in the Age of Tourism] (2009); *Tourism and Glocalization: Perspectives in East Asian Studies* (2010); *Imagined Landscapes of Tourism* (2011), *Exploring Ethnicity and the State through Tourism in East Asia* (2011). *Tourism Imaginaries: Anthropological Approaches* (2014), *Tourism Imaginaries at the Disciplinary Crossroads* (2016) and *Tourism in PostSocialist Eastern Europe* (2016). After retirement in 2007, he has continued to teach the seminar "Tourism, Art and Modernity" (since 1977) and he is presently co-chair of the Tourism Studies Working Group (www.tourismstudies.org).

6.00-7.00 **Open Discussion among participants and audience.**