

Film Tourism Indonesian Style: The Cases of Laskar Pelangi and Eat Pray Love

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Abstract

Film-induced tourism becomes a new emerging issue in tourism and scholarly research for the last 10 years. London's "Harry Potter" series and New Zealand's "Lord of the Rings" are among the best practices of the trend. On the other hand, Indonesia is a country with many beautiful places to visit by both local and international tourists. The number of visitors increases significantly every year. However, there is no contribution from film industry, both from local or international production, related to this increasing numbers of tourists, not before national movie production "Laskar Pelangi, 2008" (Rainbow Troops, 2008) by Riri Riza, and international box office movie production "Eat, Pray Love, 2010". The study research will discuss about film induced tourism issues in Indonesia, particularly on why and how the two films--so far, until recently, only those two films--became phenomenon in film tourism--and why other films did not.

Keywords: *Film, Tourism, Tourist Primary Destination, film tourism*

I. Background

As a topic of research, the term “Film tourism”, sometimes called movie-induced or film-induced, is relatively new and gets more attention from scholars, especially from Hospitality and Tourism department. (Hudson & Ritchie, 2006). Additionally, Roesch (2009), the prolific professor who undertakes many researches on the topic, argued that visitors to film locations want an on-site experience which engages their emotions and tells them a story.

Walder (2010), Carl et al (2007), Clewley (2006), New Line Cinema (2004), NFO New Zealand (2003), brought into attention of the world biggest phenomenon’s of film tourism industry were Harry Potter series and Lord of the Rings trilogy which tremendously increase the visit of visitors to New Zealand and England, respectively. How about the case of Indonesia? After Laskar Pelangi (Rainbow Troops Riri Riza 2008) was made in Belitong, (eastern coast of Sumatra Island, Belitong’s tourism industry suddenly developed and offered new business opportunities. Tour & Travel agencies offered Belitong on the market as a new destination. This phenomenon has continued internationally with Eat, Pray, Love directed by Ryan Murphy in 2010 which generated tourism packages to visit the film’s locations in Bali as a tourist primary destination. One clear similarity of these places is that all has inspired local tour organizers to initiate and encouraging travel to those particular films sites and locations.

Indonesia has been an attractive and exotic destination for any visitors since Dutch Colonial era. There are so many beautiful places to be explored by tourists. Statistically record derived both from Ministry of Tourism and Creative Industry (2012) and BPS- statistic Indonesia (2012) showed a positive growth from year to year. Domestic and international visitors increase significantly every year during 2000-2010. For instance, there are more 122 million domestic visitors and more than 7 million foreign visitors with 10% average growth up until 2010. But film has nothing to do with the statistic since no single tour package have direct relation to Indonesian cinema, beside Eat Pray Love (EPL) and Laskar Pelangi (LP) movies.

The paper will discuss and argue why EPL and LP have made a great impact in turning the film location into tourist primary destinations, but other films do not. An empirical study of general situation on Indonesian and international cinemas related to tourism in Indonesia country will be argued as well as constrain the discussion to analyze EPL and LP movies into main argument.

II. Recent Situation on Film and Tourism in Indonesia

Hudson and Ritchie (2006) gave definition of film tourism as tourist visits to a destination or attraction as a result of the destination’s being featured on television, video, or the cinema screen. Furthermore, Macionis & Sparks (2009) elaborated and introduced a film tourist as a person that visits a destination after viewing its landscape in a film, although this activity has not to be the primary reason in travelling to a certain place.

To this point, there is no phenomenon on film tourism explored and marketed by Destination Marketing Organizations (DMO), and Government (either local government or Ministry of Tourism), until recently, when EPL and LP released and some DMO began to take initiative to create tour package related to the films.

First thing to highlight is that most of Indonesian films are set in Jakarta, the capital city of

Indonesia, or in a big city with no clear identity. We can rarely, for instance, watch movies about ethnical groups in Kalimantan or Lombok. If so, the films could not hit the market, so it was very difficult for them to create new tourism destination.

In the New Order Regime (1966-1998), there are only few Indonesian movies set outside Jakarta and even outside Java Island. The films with exotic location or even with promotional purposes of particular tourist destination usually were co-produced by Ministry of Tourism and Culture or local government. Bing Slamet Sibuk (The Busy Bing Slamet, 1973), for example, has a clear statement on promotion of tourism in central Java and Yogyakarta, including Borobudur Temple—a popular tourist destination that many people already knew. Dukun Beranak (Midwife, 1977) was co-produced by PD Pariwisata & Hiburan PEMDA Jawa Barat (Department of Tourism and Entertainment, municipal Government of West Java) which also tried to promote on Sundanese culture and tourism, with many scenes on traditional dances and music. None of the films got big number of viewers, let alone attract DMO to make the locations as the product of tour package.

After 1998, Reform movement made Indonesian President, Soeharto, to step down, and new era began (Mydans, (1998), Watts (1998), Richburg (1998)). But, related to film tourism, the situation still remains the same: only few movies produced outside Jakarta and/or Java Island, and none of them became a tourist destination directly related to the movies.

Several Indonesian movies which fall onto film tourism from year to year have been identified as below. In 2001, Nan Achnas directed Pasir Berbisik (Whispering Sands, 2011) located in Bromo, Eastern Java. Alinea Pictures produced films in Sentani, Papua, Denias Senandung di Atas Awan, 2006, (Denias a Song above the Cloud, 2006), a small town in Eastern Java; King, 2009 (2009), Western Sumbawa, West Nusa Tenggara; Serdadu Kumbang, (Beetle Troops, 2011), Atambua, Nusa Tenggara Timur; Tanah Air Beta, 2010 (My Homeland, 2010). Most of Garin Nugroho's films were located outside Jakarta and even outside Java sets, such as Surat untuk Bidadari, 1992 (Letters to an Angel, 1992), in Sumba, Daun di Atas Bantal, 1997 (Leaf in a Pillow, 1997) in Yogyakarta, Puisi Tak Terkuburkan, 1999 (official international title: The Poet, 1999) in Aceh, Aku Ingin Menciummu Sekali Saja, 2002 (official international title: Bird Man's Tale, 2002) in Papua.

Rainbow Troops movie phenomenon happened in 2008, and Eat Pray Love, released in 2010. During and after those lengths of time of two films which sets turned into tourist primary destination, there are several potential sets films which illustrate a story about people and place outside Jakarta as well as outside Java Island. But they all didn't work out well and successfully brought the films sets and location into tourist primary destination.

To point out, Darmawan (2012) elaborated the fact of those potential movies that in year 2011 sets outside Jakarta, such as Lima Elang (Five Eagles, 2011) directed by Rudi Sudjarwo has set in Balikpapan, Kalimantan Island, 2 movies by Hanung Bramantyo, ?(Question Mark, 2011) in Semarang and Tendangan Dari Langit (A kick from the Sky, 2011) in Malang. However, none of those movies have productively got an attention from DMO, local government or even central government which might have had plan to promote the films sets into tourist destinations even though, movie titled Tendangan dari Langit, 2011 successfully attract 491.077 viewers and Tanda Tanya, 2011, even better, draw 552.612 spectators (Film Indonesia, 2010).

Following to that, Pengejar Angin, 2011 (Winds Chaser, 2011) made purposely for Asean

Games event and co-produced by Municipal Government of South Sumatera (Ichsan, 2011). Another one, *Mirror Never Lies*, 2010 by Kamila Andini shot and set the film at Wakatobi's underwater tourism site in Southeast Sulawesi. It has been initiated an international event of "Indonesia International Environment Film Festival" been held on the film set as well as given introductory impact for the attendees to experience surround area such Patuno Beach, Lapangan Merdeka Wangi-wangi (Wangi - Wangi Merdeka Open Ground) and Perkampungan Suku Bajo (Bajo Tribes) (Informasi Wisata Indonesia, 2012). Related to this phenomenon, an official good indicator about the awareness of tourism film to promote or even attract a local as well as international tourist is coming from Mr. Syamsul Lussa, the Director of Cinema, Ministry of Tourism and Creative Economy Republic of Indonesia who brought into attention that film screening can be used not only for promotional media for local districts, but also as a tool of education and entertainment for people (Antara News Jawa Timur, 2011). But, still, none of the movies above create their film sets as primary tourist destination.

III. Foreign Film Production and Tourism in Indonesia

How about foreign films, especially Hollywood films, shot in Indonesia? There is no single international films shoot in Indonesia before EPL, except Bali as one of the shoot location of Tarsem Singh's *The Fall*, 2006 (Anon (2008), Anon (2012)). But again, it has no big impact in tourism in Indonesia nor attract tourist to visit in related to the movie itself.

There is no doubt that the success of EPL made Indonesia official government realize a positive implication and great awareness contribution of film industry, especially film tourism. After EPL, there is another foreign movie which related to tourism sites in Indonesia and -in hope- promotes the sites. *The Philosophers* (John Huddles, 2012) starts their film shooting in several tourism destinations in Indonesia, namely Prambanan Temple, Mount Bromo, Belitung beach, and some other locations in Jakarta (Boleh Cinema, 2012). The movie, playing worldwide in 2012, features teenage idols Bonnie Wright and Freddie Stroma (Harry Potter), James Darcy (Sherlock Holmes), Daryl Sabara (Spy Kids), Sophie Lowe (Sanctum), Rhys Wakefield, and Nickelodeon Kids Choice Awards Indonesia's Favorite Actress, Cinta Laura Kiehl (Anon, 2011). Additionally, the minister himself, Jero Wacik, endorsed the movie production by stating that the production is "...another advantage for us, especially in promoting our tourism".

As the film played worldwide, people from all over the world will see the beautiful places of Indonesia shown in the movie sets." However, there is no further information whether the film will follow the successful contribution to Indonesia tourism industry yet. But, surely, Indonesian government gives more opportunity to a foreign film company to produce their films in Indonesia.

Another foreign film, *I, Alex Cross* (2012), a recent film directed by Rob Cohen based on the character Alex Cross featured in the popular book series by James Patterson, shot at the east coast of Jasri Beach, Candidasa, Karangasem, Bali. The new Minister of Tourism and Creative Economy, Mrs. Mari Elka Pangestu and Director of Film, Mr. Syamsul Lussa, as well as Head of Center for Public Communication, Mr. I Gusti Ngurah Putra, visited the shoot location and met the director. Once again, the Minister stated that "...the choice of Indonesia as a shooting location is an opportunity to introduce it as a tourism destination. It also provides an opportunity for our film industry to participate". Pangestu also hoped that she expected to see the impact of the film on tourism numbers when it hits cinemas in mid-2012. She

highlighted that :”...it will strengthen the branding or image of Indonesia in the world’s eyes, and will have an impact on tourism, especially on arrivals of holiday travelers when the film is released” (O’Connor (2011), Anon (2011)). It seems that Government do not realize of the power and important of film tourism which will have significant impact of tourism, before the success of EPL.

In short, there is no single film that turns its sets to become primary tourist destination. EPL and LP are indeed change the situation and prove the great impact of film tourism to any Indonesian tourism stakeholders as well as putting together more opportunity for Ministry of Tourism and Creative Economy , an Indonesian official department, to creatively support their tourism promotion program. The recent phenomenon in film tourism industry has actually - direct and/or indirectly- given an idea to national and international film production to shot at Indonesia potential tourism sites.

IV. Film Tourism, Indonesian Style: The Cases of Laskar Pelangi and Eat Pray Love

Laskar Pelangi (2008) is adapted from the bestselling novel by Andrea Hirata and produced by Miles Films and Mizan Productions. The movie official synopsis which publishes online illustrates the story of the films as well as promotes the film set with emphases’ the statement of its film location as Indonesia’s richest island (Anon, 2010). The whole picture of the movies catch the film set, Belitong, as a must see beautiful landscape and amazing scenery with its virgin beach to explore. Here’s the official synopsis taken from the official website.

“Set in the Sumatran island of Belitong, the film opens with the adult returning to his birthplace after a number of years away. From there it flashes back his first day at school, with two teachers — Muslimah and Harfan — who have been eagerly waiting for students to enroll at their decrepit Islamic primary school. Since the district school board had already declared that their little school must close if it didn’t meet the ten-student minimum, this particular day is obviously a nervous affair for both teachers. Fortunately, ten students (mostly children of poor laborers) do sign up, forming a little enclave of first-graders christened with a titular moniker by Muslimah. Besides Ikal, the eclectic group comprises an assortment of characters (named by Muslimah as the rainbow troops) — mainly Lintang, a fisherman’s son who turns out to be a genius and Mahar, a musically obsessed dreamer who is never without a radio by his side. Five years pass, and the majority of the film takes place in the student’s fateful fifth grade, chronicling the ups and downs of the Rainbow Troops through the eyes of young Ikal... The film sensitively captures the struggles of marginalized citizens to achieve their dreams, the beauty of friendship and its ability to save humanity, against the background of what was once one of Indonesia’s richest islands”.

The book author of Laskar Pelangi, Andre Hirata, confirmed that there is no tourism business in the island before the film is released (Inggried, 2011). The film has changed tourism industry in Belitong (or, recently we call it Belitung) from sleeping mode into promising business opportunity. Furthermore, lots of sign are made to remind or to signify the film shooting location of Laskar Pelangi with a same font from the novel and the movie itself. It all spread from many places that symbolize the film set in that area. The locations such as Tanjung Tinggi Beach, “Pasar Rakyat” public market and school building are film sets and location which tourists can experience or feel that Belitong as “The Land of Laskar Pelangi” (Hakim (2011), Azmi (2011), Desrizal (2011)).

Additionally, Inggried (2011) wrote a fact of principal changes from the very first place the visitor comes to the island. The municipal government changes the name of Tanjung Pandan harbor (one of the biggest harbors in Bangka Belitung Province) into Pelabuhan Laskar Pelangi (harbor of Laskar Pelangi) which is attractively an attempt to catch the attention of visitors from distance to come.

Figure.1 and figure.2 prove the existence of the Laskar Pelangi film sets and location becomes the tourist icon which draw tourist destination in the tourism location.

Figure 1: the sign “shooting location of Laskar Pelangi in Tanjung Tinggi, Belitung.



Source: Online

Figure 2: a local tourist posed in front of the sign: People Market of Laskar Pelangi.



Source: Online

There is no doubt and significantly proven that film tourism related to LP enhances tourism in Belitung in many areas. Some local and national travel agents business starts to offer a package tour to Belitung as “the island of Laskar Pelangi” (PT. SASHI ANUGRAH RAYA (2011), Anon (2012), asetyanto@yahoo.com (2011)). Yudono (2010) wrote that LP movie along with its book Author, Andre Hirata, initiates a yearly planned cultural event called Festival Laskar Pelangi. In year 2010 the first “Festival Laskar Pelangi” was held for a month at Linggang Village, Kecamatan Gantung, Belitung Timur, Bangka Belitung. Moreover, the film also had some new development products such as “Laskar Pelangi The Musical” by Miles Films and generates Laskar Pelangi TV series by Mizan Productions (Admin (2010), Varianews (2012)).

One of successful tour agencies is Matius Putrawan, the director of Kasih Karunia Tours and Travels. A year after the movie’s release via internet, Putrawan offered Laskar Pelangi tour packages in 2010 to tourist to visit the movie’s shooting locations. Moreover, he said that he waited for the development of tourism in Belitung area caused by the movie. Once he knew that the movie is the most box office of all time, he opened the program. he confirmed that before Laskar Pelangi was released, only few tourists came to Belitung, but now the area is one of the most primary tourist destination and host of some international events such as “Sail Belitung”, a cultural events which bring together many international cruiser (M. Putrawan, personal communication, September 26, 2012

On the other hand, *Eat Pray Love* also became a big phenomenon related to Bali's film tourism. The number of foreign tourists visiting Bali Island during January-September 2011 period reached more than 2 million people, or up 10 percent from the same period in 2010 (Fardah, 2011). It encourages Indonesian authority through Ministry of Tourism and Economic Creative, Mrs. Marie Eka Pangestu, to actively persuade and more foreign film producers to make films in Indonesia by giving a privilege to ease an administration permit process for foreign film shooting in the country territory.

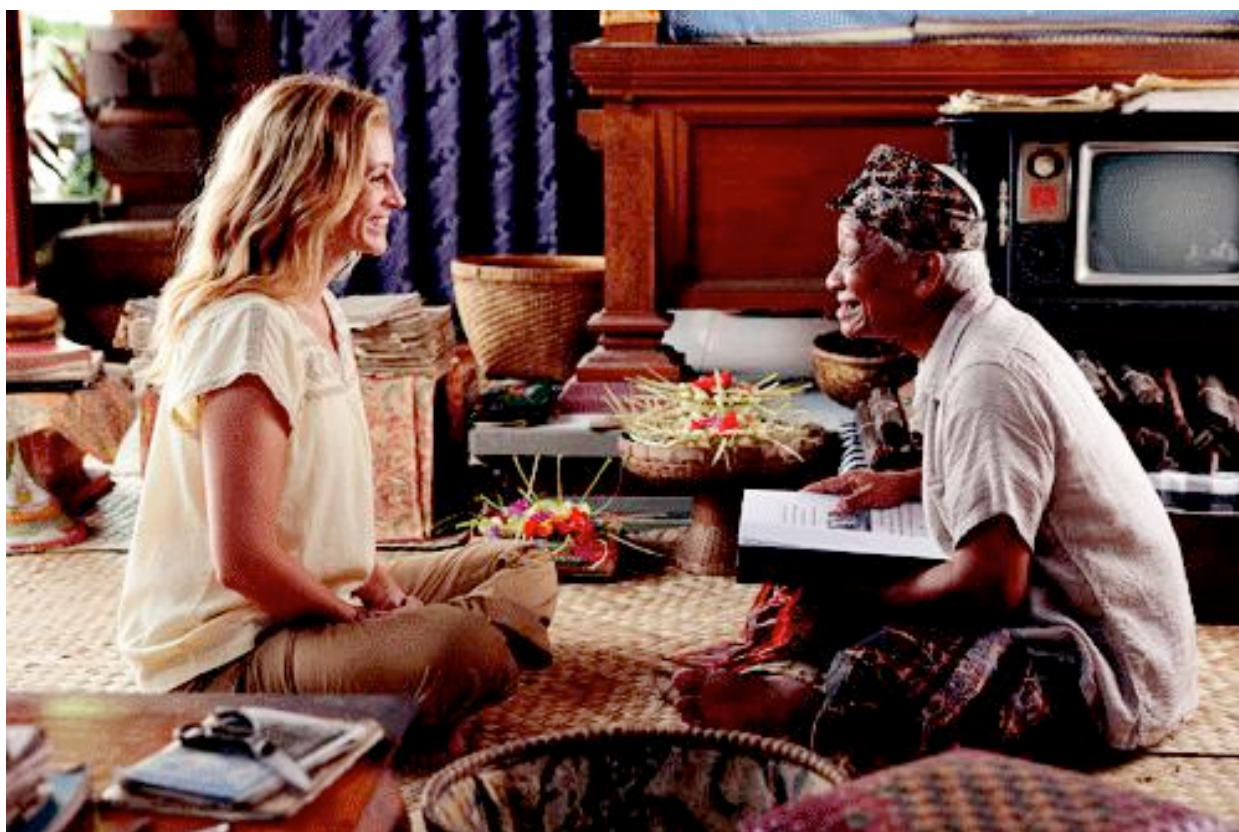
Alternatively, the travel boom related to the movie was discussed in many international media. Article in Time Magazine titled "Bali's Travel Boom: Eat, Pray, Love Tourism" suggested the tourist to visit Ketut Liyer (a local spiritual healer as one of the characters in the movie, which charges US\$ 25 for a palm reading) and Wayan (another character from the movie) as well as some locations in Ubud (Brenhouse, 2010). What's more, an involvement of Indonesian government is clear which refer to the statement from Bali Tourism Board chief (BTB), Mr. Ngurah Wijaya, that saying "The package was launched by the Culture and Tourism Ministry on the sidelines of the recent movie premiere at Ziegfeld Theatre, New York". Quest Tour, one of DMO, offered package includes trips to Benoa seaport, Ubud in Gianyar and Padang Padang Beach in South Kuta, as well as a visit with Gilbert's spiritual guru, Ketut Liyer. Interestingly, the tour package underlines Bali as a spiritual tourist destination. For example, STA Travel put a tagline on its website with the sentence: "Embrace romance in paradise with an experience in Bali taken straight from the movie *Eat Pray Love*" followed by daily itinerary with no direct relation with the movie or the novel (Erviani (2012), STA Travel (2012)).

Figure 3: Julia Robert and Javier Bardem, doing the shooting of Eat Pray Love in a market, in Ubud, Bali



Source: Online

Figure 4: Still photos of Eat Pray Love, depicting consultation session between Elizabeth Gilbert (Ju-lia Robert) with spiritual healer Ketut Liyer



Source: Online

V. Primary Research

In order to get a deep understanding, qualitative research was used as it tends to collect a great deal of 'rich' information about relatively few cases rather than the more limited information about each of a large number of cases. It is also based on the belief that the people personally involved in a particular situation are best placed to describe and explain their experiences or feelings. In their own words, they should be allowed to speak without the intermediary of the researcher and without being overly constrained by the framework imposed by the researcher (Veal, (2006), Creswell (2002)).

A semi-structure question was developed prior to the study research, considered a useful tool in order to guide the whole process of data collection where instead of preparing a fixed 'short-answer' or 'yes or no' questions as in the structured interviews. The questions consist of the formulation of main subject discussion related to the primary subject as well as topic question concerning the data/information that needed to be found in order to contribute to disclose research objectives (Saunders, M., Lewis, P., and Thornhill, A. (2003)).

The sample was chosen through a non probability sampling technique, purposive or judgmental sampling. According to Neuman (2000), purposive sampling is often used to work with very small samples and to select the cases that are particularly informative. Therefore, some key persons from film industry as well as travel businessman were selected and interviewed.

Online interviews were conducted via email to some key persons, namely Putut Widjanarko (director of Mizan Films, co-producer of Laskar Pelangi), Avesina Sibli (Mizan Films, associate producer of Laskar Pelangi), Matius Putrawan (owner and director of Karunia Kasih Tours and Travels, a local travel agent which has a program on Laskar Pelangi tour), and Patrick Evans (STA Travel, which had Eat Pray Love tours package). They have been asked regarding their own opinion and/ or experience related to those film tourism products and its impact, particularly on Laskar Pelangi and Eat, Pray, Love.

VI. Finding and Discussion “Why Laskar Pelangi and Eat Pray Love”

The film tourism phenomenon is a new topic to discuss among scholars. In *The Golden Age of Film Tourism*, Martin Evans elaborates the short history and underlines the success story of *The Lord of the Rings* and *Harry Potter* series related to film tourism in New Zealand and Britain, respectively. The other success stories are *Love Actually* (which promotes ‘romantic London’ and ‘shopping in London’), *The Beach* (filmed in Thailand), *Captain Corelli’s Mandolin* (the Greek island of Cephalonia), *Amélie* (which cemented the romantic reputation of Paris with a worldwide audience) and *Gladiator* (Rome), among others (Evans, 2004).

According Hudson and Ritchie (2006) there are several elements required for creating successful film tourism. The first one is “Destination Marketing Activities” which is run before and after the movie release. Elements which should be applied before the release are

(1) Appoint an executive or public relations specialist to deal with film studios directly, (2) Actively promote the destination to film studios, (3) Offer grants and tax credits to encourage studios to use the location, (4) Be actively involved in location scouting, (5) Plan carefully to maximize the impacts of post-production, exposure, (6) Carefully assess a film’s merit in terms of its promotional value, (7) Negotiate end credits for the destination, (8) Negotiating and/or produce a “making of the film” feature; (9) Engage the film’s stars to promote the film location, (10) Provide images for media or tour operators to use in; Promotions (on cd rom or Web site), (11) Ensure media coverage of the film mentions the film location, (12) Invite travel media to film location, (13) Sponsor the film directly; (14) Plan activities to promote other tourism sectors such as art, crafts, food, wine, music, and fashion.

After release, there must be the following elements to run : (1) Invite travel media to special release of the film; (2) Post signage and interpretation at the location; (3) Sell film memorabilia;

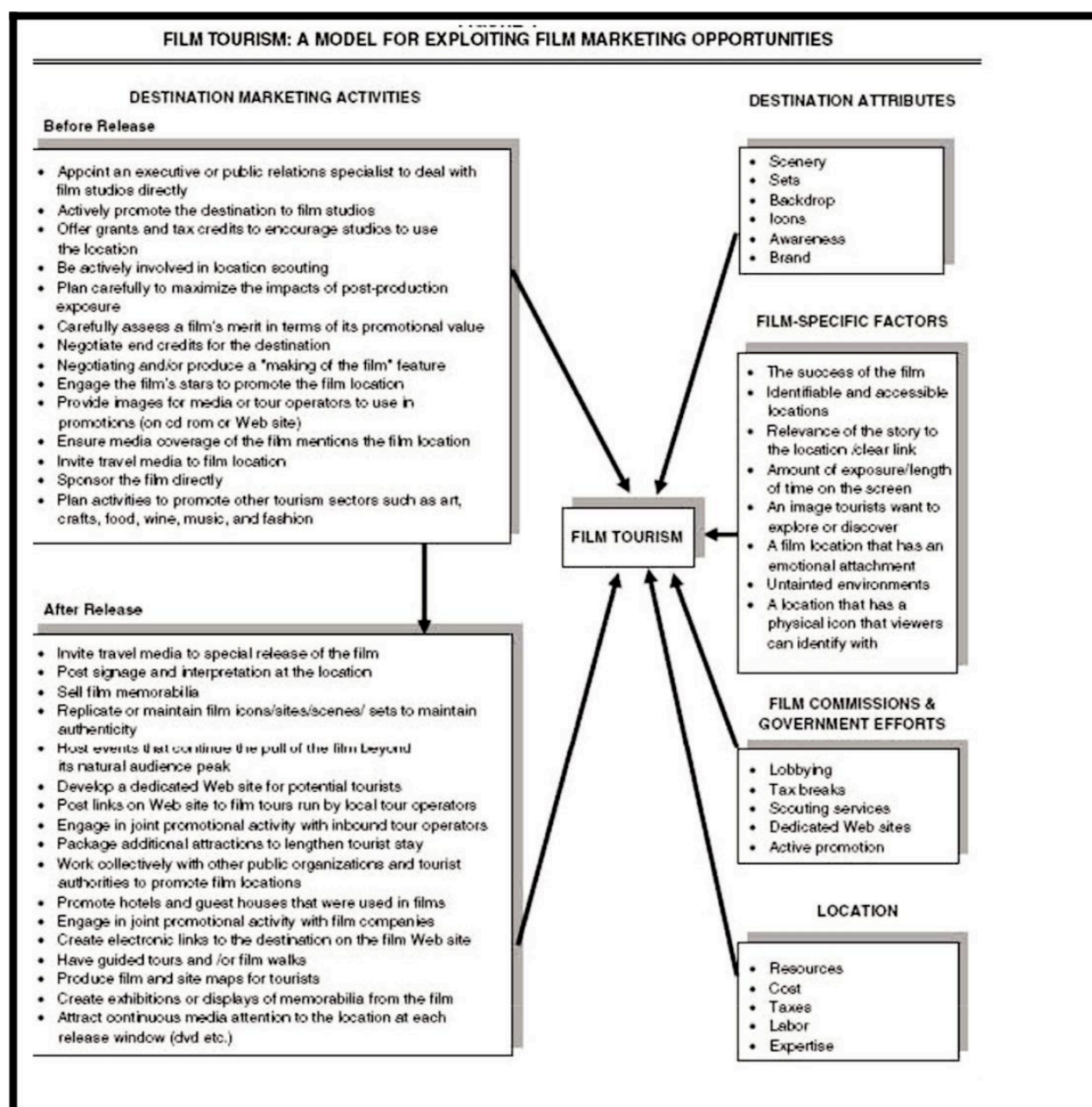
(4) Replicate or maintain film icons/sites/scenes/ sets to maintain Authenticity; (5) Host events that continue the pull of the film beyond its natural audience peak; (6) Develop a dedicated Web site for potential tourists; (7) Post links on Web site to film tours run by local tour operators; (8) Engage in joint promotional activity with inbound tour operators; (9) Package additional attractions to lengthen tourist stay; (10) Work collectively with other public organizations and tourist authorities to promote film locations; (11) Promote hotels and guest houses that were used in films; (12) Engage in joint promotional activity with film companies; (13) Create electronic links to the destination on the film Web site; (14) Have guided tours and /or film walks; (15) Produce film and site maps for tourists; (16) Create exhibitions or displays of memorabilia from the film; (17) Attract continuous media attention to the location at each release window (DVD etc.)

A second significant elements is “Destination Attributes” (Scenery, Sets, Backdrop, Icons, Awareness, Brand) and Film-Specific Factors (The success of the film, Identifiable and

accessible locations; Relevance of the story to the location /clear link; Amount of exposure/length of time on the screen; An image tourists want to explore or discover; A film location that has an emotional attachment; Untainted environments; A location that has a physical icon that viewers can identify with.

Last but not least, third element is "Film Commissions & Government efforts which consists of Lobbying, Tax breaks, Scouting services, Dedicated Web sites, and Active promotion. Figure.5

Figure.5 Film Tourism: A Model For Exploiting Film Marketing Opportunities



Source: Hudson and Ritchie (2006)

Adapting the theory of Hudson & Ritchie (2006), it is clearly answering why there is no single film, both local and international production, boosted film tourism in Indonesia, before the release of *Laskar Pelangi* (2008) and *Eat Pray Love* (2010). The main general reasons are the box office status of the films, no sufficient Destination Marketing Activities, as well as the lack of Government support.

How about LP and EPL? In this paper we argue that both films apply elements in Destination Attributes and Film-Specific Factors, and the application of the latter played important roles in making their film sets as tourist primary destinations. Below, we will elaborate the explanation.

Both films have many similarities in ways of implementing most of elements from “film-specific factors” successfully. Both are a successful films, the locations are identifiable and accessible (Belitong is only one hour from Jakarta by plane, and Bali is a very popular island to all over the world), there are a very clear and relevance link between the films and the locations, untainted environments (all of Belitong’s locations are rarely known by local tourist, and most locations in Bali represented on EPL are untainted), and both films have locations that have physical icons that viewers can identify with and are willing to explore more.

Firstly, it is a direct relation between the place and the movies. Both Bali and Belitong are represented as the real location on screen and have emotional attachment to the audience. The stories are not set in nowhere land (and the locations are just the place to shoot the film), but directly mentioned both locations as the spatial backgrounds. Thus, the tourists have desire to visit the real particular set, such as in Ubud (to visit Ketut Liyer the Healer Guru and Wayan, which are main character’s friends), Pasar Gantong, the rickety school and some beaches in Belitung. For Belitung case, the places even put sign “Laskar Pelangi” at the location—they even change the harbor Pangkalan Pandan with Laskar Pelangi harbor.

The second similar element is that both films were adapted from best-selling novel adored by many die-hard novel fans. ELP is stated as one of New York Times bestseller which has sold more than 9 million copies worldwide (Banikarim and Olivares, 2010). Whereas LP was sold over 5 million copies and also became bestseller in South Korea within a month, and was translated into 26 languages in 30 countries (Anon, 2012).

The third element, the most essential one, is that the two films are Box office movies. BOX Office Mojo updated the fact and figure of Eat Pray Love which generated almost US\$ 205 million for worldwide audience whereas its Domestic Total Gross reached approximately US\$ 80 million since August, 13, 2010 (Box Office Mojo, 2012). On the other hand, Laskar Pelangi becomes the box office of all time in Indonesian cinema history which got 4.606.785 audience precisely, excluding spectators of free show by Layar Tancap (mobile cinema) in 22 spots in all over Indonesia (Film Indonesia (2010), ATI (2008))

The two first elements, places and best-selling novel, are the main reason why other Indonesian films were not succeeded to influence tourism industry. Another case on Film production titled Mirror Never Lies (2010) failed to turn Wakatobi as tourist primary destination just because the film was not commercially prospered, although the site were successfully hold international environmental film festivals.

The other similarity is that the locations are considered as exotic and untainted places nothing seen or experienced by tourist before, Belitong for Indonesian tourists and Ubud for international (female) tourists, respectively. As tourist destination, Belitong was rarely known in local tourism scene and only few people visited the location. After the release of LP, the number of tourists increases significantly, as mentioned earlier. On the other hand, ELP offers unusual scenery of Bali, specifically Ubud and Padangpadang beach, paddy race, and art market, not only popular beaches like Kuta, Sanur, and Jimbaran.

For EPL, it is obvious that the beaches are very popular since the Dutch colonial era, so the film producers sell the exotic of the island, enhanced by the popularity of the novel. The same case happened in LP as Putrawan, the owner of Kasih Karunia Tour, started to offer a tour package called Laskar Pelangi tour in 2012 which some reasons was because following the commercially success of Laskar Pelangi the movie as opportunity moment to introduce the new product to a market. He wrote in an email that "It was not because of the demand of tourists but, as the owner of tourist agency". (M. Putrawan, personal communication, September 26, 2012)

Putrawan began to create and put it on the market of a special package which would saleable for a tourist to come to Belitung in regards to LP movie production. The result was incredible amazing, as Putrawan said: "Once it was launched online, thousands of tourist, both local and international such as from Australia, Abu Dhabi, Beijing, Singapore, Malaysia, and Taiwan, came and joined the tour package". Following to that, he plans to participate in an international tourism exhibition in Beijing, China, along with other Bangka's tour operators and agencies sometimes in year 2013. (M. Putrawan, personal communication, September 26, 2012)

The last element we found is very unique: both films depict spiritual journey of the characters and universal good spiritual virtues and values. From the beginning, "Eat Pray Love" tour package offer spiritual journey to international tourists, such as visiting Ketut Liyer the spiritual healer. If we check out the tour agencies we know directly about this spiritual matter: Spirit Quest Tours, Divine Revelation, etc.

LP is based on Islamic values considering that the story represents the life of poor teachers and students of Muhammadiyah Elementary School, which is under the Educational Department of Muhammadiyah, the second biggest Muslim organization in Indonesia. On screen, we can see the struggle of the characters to maintain both personal and social piety and the values of education and modest life as well as the idea of being honest. At the closing scene, we can hear students and the teacher sing a song on Rukun Iman (five pillars of Faith) which they should implement to daily life.

Of course there are also some differences between ELP and PL in creating film tourism effect. In LP case, there is no direct cooperation between DMOs with the film producers, whereas DMOs in EPL got direct partnership event with Sony Pictures. Patrick Evans, the owner of STA Tours elaborates:

"The tours we created came from a partnership we had with Sony Pictures, the production company behind the film version of EAT PRAY LOVE. The packages were created with the help of several of our existing vendors to do our best to recreate the experience Elizabeth Gilbert had in the film - the experience of food, spirituality and love. The EAT PRAY LOVE tours were only available for a limited time and can no longer be purchased due to licensing restrictions in regards to our relationship with the film". (P. Evans, personal communication, 6 February 6, 2012)

In LP case, Putut Widjanarko, one of the film producers stated that the producers do not have to and do not need to get involved with the film tourism related to the film. He said that it is the right of the novelist who got the benefit from the tour, since the producers only got the right to make the movie based on the movie, and nothing beyond that (P. Widjanarko, personal communication, February 8-9 2012)

Matus Putrawan, one of local travel agencies, states that there is no single connection between his company and the program with the novelist nor the film producers (M. Putrawan, personal communication, September 26, 2012).

The second different element is the target market, even though they both come from the bestselling novels. ELP tourism packages focus more on female spectators and readers from abroad which want to explore the same experience of Elizabeth Gilbert on the movie or novel. LP DMOs' target Indonesian spectators, since the movie has inspiring story to many local audience.

The last difference is the popularity of the locations. Belitong, before LP, was not a popular and main tourism destination, whereas Ubud, as the main set of the ELP is a very popular, for foreign tourists, even though it is not that popular for spiritual healing process—not to mention the movie has some other unpopular locations to be explored by Gilbert, such as Padang Padang beach.

In decision, the differences between Eat Pray Love and Laskar Pelangi related to Film Tourism can be identified as below:

| EAT PRAY LOVE | LASKAR PELANGI |
|--|--|
| <ul style="list-style-type: none"> • More into female international tourists | <ul style="list-style-type: none"> • Local tourists from any gender |
| <ul style="list-style-type: none"> • Ubud already known as tourist destination | <ul style="list-style-type: none"> • Only few tourists came to Belitong before the movie released |
| <ul style="list-style-type: none"> • Cooperation between DMOs and film producer | <ul style="list-style-type: none"> • No connection between film producer and DMO |

Another interesting point to be noted was the lack of Government financial support (the Ministry of Culture and Tourism as well as other official institution related to Indonesian Government or Municipal Governments) for both film production and film tourism development. But, indeed, there were other non-financial supports to the phenomenon as indicated by Putrawan (2012) that there were supports from both Governments of Indonesia and Municipal of Bangka Belitung Province by conducting a training courses for tourist guide and monthly guidance from Tourism department of Ministry of Culture and Tourism. Addition to that, the Minister of Culture and Tourism decided to establish Belitung as the tourist destination after Bali (M. Putrawan, personal communication, September 26, 2012) A similar case also occurred in film production of Laskar Pelangi and Eat Pray Love. Widjanarko (2012) recalled that Bangka Belitung Municipal Government only supports few amount of money. Moreover, Soebli (2012) mentioned that although there were lack financial support from both Indonesian government and municipal government of Belitung and Eastern Belitung, but indirectly they became the so-called facilitators to support the needs of the production on the shooting days i.e. facilitating shooting location permission (A. Soebli, personal communication, October 11, 2012). While on Eat Pray Love movie, it was highlighted in the newspapers and magazines that the Indonesian government and municipal government has not given significant support despite of doing official ceremonials

such as Official Gala Dinner, designated photo session with film crews and movie stars and to put free hassle at bureaucracy matters i.e. permit letter.

Above of all, as mentioned earlier, after EPL and LP, the Ministry of Tourism and Creative Industry (the recent name of Indonesia's cultural and tourism department) has realized the positive impact and significant contribution of film industry to tourism development. Therefore, the Indonesian government authorities are starting to put their attention in concern of foreign film production such as *I, Alex Cross* and *Philosophers*.

In regards to eco-cinema, both of the case studies did not have an attempt to do something related with the issue related. They both just merely look in doing business as film production companies as well as natural business of tours and travel agencies (P. Evans, personal communication, 6 February 6, 2012; P. Widjanarko, personal communication, February 8-9 2012)

Conclusion

As a topic of research, film tourism gets more attention to many film scholars, particularly from Hotel and Tourism department. On the other hand, Indonesia is popular for its tourism sites and the number of local and international visitors is increasing significantly every year. But, there is no single contribution from film industry to the increasing number of tourists, not until *Laskar Pelangi* (2008) and *Eat Pray Love* (2010). This fact raises a question: why? We conclude that both films applied many of elements from Hudson and Ritchie (2006); especially in "Location", "Film-Specific Factors" and "Locations". Both films are adapted from a bestselling novel which turn into box office movies, the sets represent the real locations which have direct emotional engagement towards the spectators, and lastly they offer spiritual journey to the tourists.

After the two films, and *Mirror Never Lies* (2011), Government (particularly Ministry of Tourism and Creative Economy) and Municipal Governments became more aware about the power and the economical potential of film tourism. Hopefully, there will be more official support from the Government for films which represent beautiful locations to build and manage film tourism and the officials can work together with both Indonesians and foreign film producers and DMOs to create more film tourism.

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