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Movie Culture: A New Space for the Promotion of Film Tourism in Shanghai



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Tbale of Contents

Abstract	3
Introduction	4
1 Film-induced Tourism	4
1.1 The origin and evolution of the concept of Film-induced Tourism	5
1.2 Basic characteristics of Film-induced Tourism.....	10
1.3 The effects of Film-induced Tourism on the destinations	11
2 Film-induced Tourism of Shanghai.....	17
2.1 The Strategic Position of Film-induced Tourism in the Development of Shanghai Tourism 17	
2.2 Movie Cultural Resources in Shanghai	20
2.3 SWOT Analysis of Shanghai's Film-induced Tourism.....	24
3. Application of film tourism cluster in the case of Shanghai	27
3.1 Film tourism cluster.....	27
3.2 Feasibility of film tourism in Shanghai	28
3.3 Combination of film tourism cluster and Shanghai's case	30
3.4 Plan of promoting film culture theme tourism cluster.....	34
3.5 Prospects of Shanghai film tourism development in combination with the "One Belt, One Road" policy	37
3.6 New technologies help Shanghai film tourism in the era of Covid-19	39
Conclusion.....	40
Bibliographical references.....	42

Pictures

Picture 1	6
Picture 2	10
Picture 3	12
Picture 4	12
Picture 5	13
Picture 6	14
Picture 7	15
Picture 8	16
Picture 9	17
Picture 10	21
Picture 11	22
Picture 12	23
Picture 13	31
Picture 14	32
Picture 15	32
Picture 16	33
Picture 17	33
Picture 18	34

Abstract

With the continuous development of film tourism, the trend of integration of related industries is more obvious. The communication effectiveness of film has become the basis for the development of film tourism, the boundless tourism attraction has become the condition for film and television to provide tourism content, and the cultural industry of film and tourism has essentially become the common ground of the two. Therefore, it is of great significance to study the development of film tourism.

Combined with the specific situation of Shanghai, this paper makes a detailed analysis, and based on this, makes a plan for the development of film tourism in Shanghai as a reference.

Key words: film-induced tourism, Shanghai, movie culture

Introduction

In recent years, the popularity of "film + tourism" has only increased, but some scenic spots soon quieted down after they burst into flames. What is the future development prospect of "film + tourism", which is different from the government led tourism development? What is the significance of the local spontaneous development of this new industry to the whole cultural and tourism market?

"Film + tourism" is the product of the integrated development of tourism industry and film and television industry. Its formation is accompanied by tourists' curiosity about film and television shooting, performance and production process, pursuit of film and television stars and infatuation with film and television dramas.

Based on this tourism motivation, "film + tourism" takes the film exterior shooting place or film interior base as a tourism destination, integrates film culture, supplemented by modern technology, integrates film and television tourism elements, and provides film tourism products and services for film audiences. Its appearance not only promotes the development of local economy, but also enriches people's material and cultural life and widens the new ideas for the development of tourism.

General objectives:

The general objective of this master's thesis is to investigate the application of film-induced tourism in the development of Shanghai's tourism.

The specific objectives are:

1. Analyze the theory of film-induced tourism theory from several aspects;
2. Deepen the research of film-induced tourism of Shanghai;
3. Propose a specific project about Shanghai's film tourism cluster.

1 Film-induced Tourism

Worldwide, in the golden age of film development, film has become an important part of urban

culture without exception, which has a profound impact on the appearance and spirit of urban culture. Despite the rapid development of mass media, the influence of film as a media has changed. Film is a big media (film centered, including cinemas, various media with film content, such as film magazines, film and television programs, etc.). Because of its highly communicable and infectious characteristics, it still plays an important role in the construction of Shanghai urban culture. Based on the perspective of industry driving force of market consumption and industry integration, taking cultural leisure tourism as the breakthrough point will help to better build the pattern of Shanghai's big film industry.

1.1 The origin and evolution of the concept of Film-induced Tourism

Film and television tourism is a kind of tourism form that causes media's attention and investment due to a certain character of a specific object, strengthens the particularity of the object through television broadcasting and film, and produces more extensive social attention, thus leading to the tourism effect. (Chandler, 1962). For example, Liu Yifei's version of the domestic TV series *Tianlong Babu* takes location in Yangshuo, Guilin, which makes Yangshuo the first choice for many tourists to Guilin. The landscape of Western China is desolate, open and magnificent, which has become the scene of many martial arts novels and historical dramas. The western film and television city of Zhenbeibao in Ningxia has also become the best choice for many tourists to go north in autumn.

Picture 1



Tianlong Babu (Source: [百度--您的访问出错了 \(baidu.com\)](http://www.baidu.com))

Evolution of the concept of Film-induced Tourism worldwide

The international definition of film and television tourism is mainly based on Evans' broad definition (1997): film and television tourism refers to the tourism caused by the attraction of television, radio and film. The international film and television tourism started earlier, and the research on it is also relatively early, mainly focusing on the concept of film and television tourism, the reasons for the rise of location tourism, the role of film and television works in the tourism image of the location, and the impact of film and television works on the tourism community of the location. (Kogut, 2000)

In the mid-1990s, some economic experts in the United States, Britain and Australia began to

discuss film and television tourism (Sharon, 2006). They called it "movie and TV induced tourism", and they defined it as "all tourism achievements caused by the development of film and television activities", including film and television shooting place tourism, film and television festival activities tourism, film and television culture tourism, etc., which are collectively referred to as film and television tourism. (Carl, Kindon and Smith, 2007)

Film and television tourism began in 1955 when the first Disneyland was built in California. Walt Disney, the film animator, combines various technical means and rich imagination used in the past to make films, and copies the character scenes in the animation into various amusement projects (Kogut, 2000). He uses the stage colors, plots, theme hints, etc. to create a magical and exciting atmosphere, so that tourists can fully enter the role, Created a grand realistic new form of entertainment (James, 2008). At the same time, there are comprehensive tourism facilities around the amusement park, such as hotels, restaurants, shopping centers, etc. Disneyland has achieved great success and is known as the happiest place on earth. As part of Disneyland into the film and television art, it is called the germination of film and television tourism (Dany and Ard, 1996).

The real start of film and television tourism started in 1963, the first Universal Studios theme park. In Universal Studio Hollywood, people can visit the production of films, uncover the mystery of stunts, and review the highlights of classic films (Carl, Kindon and Smith, 2007). Because of its extensive use of film and television art and its attraction, we think it is the beginning of film and television tourism. In the following decades, the construction of film and television theme parks around the world is surging. So far, the world's most famous film and television tourism products include 5 Disneyland and 11 Disney theme parks, and 5 Universal Studios theme parks.

Evolution of the concept of Film-induced Tourism in China

In November 2004, Liu Binyi and Liu Qin published "The current situation and trends of China's film and television tourism development" in the *Journal of Tourism*, which opened the prelude of China's academic research on film and television tourism. This article has also become a pioneering work of China's film and television tourism. In this paper, the author puts forward a more recognized definition of film and television tourism: a tourism activity with the whole process of

film and television shooting and production and the things related to film and television as attractions.

The authors Liu and Liu give three characteristics of film and television tourism, briefly discusses the development situation and current situation of China's film and television tourism, points out the existing problems and future development trend of film and television tourism at that time, and thinks that China's film and television tourism is still in the development stage. The author believes that since 1987, China has entered the entertainment activities for tourists to visit film and television cities and film and television theme parks, which are characterized by the combination of dynamic and static activities, focusing on participation and interactive entertainment.

The purpose of their tourism is to have all-round, high-intensity and comprehensive entertainment experience and life enjoyment, so that they can enjoy with body and mind and increase their knowledge.

The development of China's film and television tourism began with the completion of CCTV Wuxi film and Television City in 1987. Wuxi film and television base is the first film and television base in China. When CCTV renovated the sanatorium in Wuxi, Jiangsu Province, it also built the art palace of journey to the west to place the props, costumes and equipment used in shooting the TV series journey to the West for future use. When the art palace opened to the outside world, it became a hot tourist spot in Wuxi City. At that time, a ticket cost 1 yuan, with the highest daily income of 10000 yuan. The next year, all the investment was recovered.

Soon after, CCTV built the Tang city and the Three Kingdoms city one after another in order to shoot TV series such as the emperor of the Tang Dynasty. Influenced by the popular TV series, a large number of tourists have come to the film and television base for sightseeing. The scene originally designed for film and television creation has become a new kind of tourist destination, which not only promotes the development of local economy, but also expands the popularity of Wuxi City, maintains the combination of film and television culture and Jiangnan customs, and makes film and television tourism develop well.

The great success of Wuxi film and television city has led to the climax of the construction of film and television cities all over the country. Zhongshan, Wuxi, Taihu, Zhenbeibao and Hengdian have set up film and television cities one after another, and large and small film and television cities are blooming all over the country. According to the statistics of the National Tourism Administration, as of 2005, there are more than 2000 theme parks of various sizes in China. With the great success of Wuxi film and television base, the climax of film and television city construction has been set off all over China.

The concept of "Film-induced Tourism" in this thesis

Film-induced tourism theory will be applied in the project of concrete case of promoting Shanghai's tourism development. "Film and television + tourism" as a product of the integration of tourism industry and film and television industry, its formation is accompanied by tourists' curiosity about film and television shooting, performance and production process, their pursuit of film and television stars and their infatuation with film and television plays (Evans, 1997).

In my view, it is precisely based on such tourism motivation that "film and television + tourism" takes the film and television location or film and television interior base as a tourism destination, integrates film and television culture, complements modern technology, integrates film and television tourism elements, and provides film and television tourism products and services for film and television audiences. It not only promotes the development of local economy, but also enriches people's material and cultural life, and widens the new ideas of tourism development (Glen, 2011).

Today, the cultural industry has become a key industry of the national economy. As an important cultural media, film and television induced tourism has become another powerful engine for the development of cultural tourism industry in various regions. It plays an important role in promoting the diversified development of cultural tourism industry and stimulating the new vitality of cultural tourism market. However, we should also see that "film and television + tourism" is often rooted in the development of tourism destination (Wang, Wu and Wu, 2010). It is affected by the image of the tourism destinations, supporting facilities and upstream and downstream industrial chain, and even

easily affected by the development mode of "film and television + tourism" and scenic spot governance.

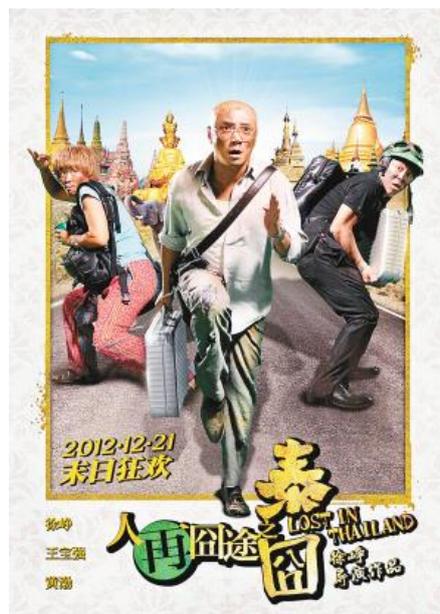
1.2 Basic characteristics of Film-induced Tourism

After an overview of the resources related to the basic characteristics of film-induced tourism, there are principal content of this area:

1. A wide range of audience and outstanding publicity effect

Companies invest a lot of time and resources to make suggestions for the marketing of tourism products, but the results are often not very effective. However, a film and television work in the hands of the screenwriter and director can have a significant driving effect on the development of tourism industry intentionally or unconsciously. For example, the show "If you are the one" makes Xixi Wetland in Hangzhou known to all, and the hit of "Lost in Thailand" brings the popularity of tourist routes in Chiang Mai, Thailand. The wide audience of films and TV plays, as well as the unique publicity effect of new media, make the information of tourism landscape rapidly radiate to the public. (Zhang, 2008)

Picture 2



Lost in Thailand (Source: [404 Not Found \(xiancn.com\)](http://404notfound.xiancn.com))

2. Film and television implantation causes "film and television landmark complex".

Film and television works show the natural scenery, history, culture and national customs. In addition to visual stimulation, they also have twists and turns, beautiful and moving plots, which give the public a kind of emotional identity. Objectively, they play the role of publicizing tourism landscape and stimulating tourism desire (Chen, 2006).

3. The reality of the non-real world enables tourists to participate in the experience personally.

Film and television works show the fictional, non-real world, while tourism with film and television works as the theme can show the non-real world in reality (Chen, 2006). Tourists can experience the scenes in the play in person, and realize the maximum combination with the ideal world depicted by the film and television works, so as to experience the extraordinary visual impact and emotional shock.

1.3 The effects of Film-induced Tourism on the destinations

Positive effects

1. It is conducive to developing the tourism theme and shaping the image of the tourist destination. Film and television tourism is a kind of special cultural tourism. Therefore, while film and television culture is disseminated, it also virtually publicizes the natural and cultural resources of the tourist destination on which this culture depends, so as to shape its own unique image and make tourists have a more intuitive and profound impression, Form the tourism motivation of potential tourists and promote the final tourism behavior (Zhang, 2008). Many places use film and television works to shape local tourism themes and carry out film and television tourism. Film and television theme parks are a typical example. Film and television theme parks established according to film and television works to develop tourism themes and shape their own unique image have great attraction to tourists, such as Disneyland. (Hou, Huang and Xu, 2011)

2. It is conducive to disseminating tourism information and improving tourists' perceptual knowledge. If tourists want to choose a destination, they must first have a necessary thinking and perceptual knowledge of the destination, so as to improve tourists' satisfaction with the destination. Film and

television works, through mass communication tools, more intuitively and effectively show the audience the cultural landscape, regional scenery and national customs of the place where the story takes place, so as to stimulate the interest of the audience. For example, the films *Third Sister Liu* (Su Li, 1961), *Five Golden Flowers* (Wang Jiayi, 1959) and *Love in Lushan Mountain* (Huang Zumo, 1980), have infected the audience with their strong ethnic customs and lingering love stories (Hou, Huang and Xu, 2011). People also remember the beautiful landscape of Guilin, the beautiful Dali scenery and the style of Lushan Mountain.

Picture 3



Third Sister Liu (Source: [1961年的《刘三姐》的拍摄导影是那位?_百度知道 \(baidu.com\)](http://www.baidu.com))

Picture 4



Five Golden Flowers (Source: [五朵金花 电影海报 图集 电影网 1905.com](http://www.1905.com))

Picture 5



Love in Lushan Mountain (Source: <http://mz.mop.com/a/180624083146969.html>)

3. It helps to enhance the tourist experience and enhance the attraction of the scenic spot. Taking the film and television shooting place as the background of film and television works, the audience naturally has the desire to see the scene and experience the situation at that time because of the resonance of the film and television plot, so as to improve the attraction of the scenic spot. In the film *Time Goes by Like Water* (Huang Lei and Hu Qiang, 2003), the scenery of small bridges, flowing water, wupeng boats and people in Wuzhen, Zhejiang Province are presented to the audience incisively and vividly, which makes the audience not only have the impulse to go to the ancient town with their lovers, but also experience the simplicity and tranquility of the water town, thus stimulating the tourism style of ancient water towns in Jiangnan (Sun, 2007).

Picture 6



Time Goes by Like Water (Source: [似水年华-电视剧-腾讯视频 \(qq.com\)](http://qq.com))

4. It is conducive to carry out tourism marketing and tourism destination promotion. Every scenic spot needs a good communication mode for marketing publicity. Now, if we can't use a variety of effective ways for marketing publicity, it may be forgotten or even abandoned in the highly competitive tourism market environment (Zhang, 2008). As film and television works not only bring people material and spiritual enjoyment, but also attract them to travel to the shooting place of film and television works, the resulting tourism effect is unmatched by other marketing means. For example, Red Sorghum launched Zhenbeibao film and television city and Red Lantern Hung high marketed Qiao's courtyard.

It is conducive to expand the tourism market by increasing the number of tourists. The popularity of film and television works has not only cultivated a large number of fans, but also cultivated a large number of potential tourists. They are eager to feel the truth by personally visiting the underground

hall in film and television works. Han Min is a successful example of film and television tourism. According to the statistics of Korean Tourism commune, 230000 people visited Korea in 2003 to visit the location of Korean dramas or hope to see Korean drama stars. Their consumption accounts for 10% of the total tourism revenue (Lu and Li, 2006). Among them, Nanyi Island, the location of *Winter Love Song*, has 1.5 million tourists, including nearly 900000 foreign tourists (Zhang , 2009).

4. It is conducive to innovating tourism products and developing its cultural industry. Film and television tourism can be used by tourist destinations to plan new tourism routes or industries. Many tourist destinations use the production style of film and television works and the form of large-scale song and dance performances to combine the local scenery and cultural characteristics into a complete story, which brings different feelings and even shock to tourists. For example, television series such as *Impression Sister Liu*, and *Eternal Love of Song City* (Liu and Liu, 2004).

Picture 7



Impression Sister Liu (Source: menpiao.kanghui.cn)

It contributes to promoting economic development, improving the employment rate of residents, film and television shooting and the resulting tourism effect. The most intuitive benefit is the growth of local economy (Liu and Liu, 2004). In the film shooting process, whether it is the rental of the shooting sites or the daily consumption of the crew's meals and accommodation, it can bring a

considerable income to the local area. Therefore, many surrounding residents have seen business opportunities and opened their own stores to develop related industries. In the process of film and television shooting, many extras are needed, which also provides employment to local people to a certain extent.

Negative effects

1. Reduce the tourism carrying capacity and increase the pressure on the scenic spot. The tourism carrying capacity includes ecological, psychological, social and economic carrying capacity, which refers to the maximum capacity of the tourism destination to receive foreign tourists without reducing the satisfaction of tourists (Yang, 2007). The tourism destination is publicized by film and television works, resulting in many tourists going at the same time, which brings heavy pressure on the local Fengsui fair, culture and economy.

2. It destroys the ecosystem of the tourist destination and causes garbage and pollution. In the process of film and television shooting, the crew did not have a good awareness of environmental protection and the local functional departments lacked supervision and management, resulting in great environmental persecution to the scenic spot. For example, the destruction of Pearl Beach vegetation by the crew of *Heroes* in Jizhaigou and the damage to the original ecological landscape by the crew of *Jing Qing Shennongjia* when shooting in Shennongjia. In addition, a large number of film and television crew members make a lot of domestic garbage in the scenic spot every day. For example, the garbage left by the crew of promise after shooting in Shangri La replaces the original Rhododendron sea. (Zhang, 2008)

Picture 8



Jing Qing Shennongjia (Source: [惊情神农架_百度百科 \(baidu.com\)](http://baike.baidu.com))

Picture 9



Heroes (Source: [张张艺谋《英雄》\(12月21日 12:32\) 影音娱乐 新浪网 \(sina.com.cn\)](http://www.sina.com.cn))

3. It causes the price of scenery to rise and restricts the development of tourism destination. The shooting of film and television works not only brings economic benefits to the tourism destination, but also causes the abnormal rise of the price of the destination (Bao, 2003). Many problems have emerged, such as the increase of rent and the soaring price of shooting places, which limit the sustainable development of tourist destinations.

2 Film-induced Tourism of Shanghai

2.1 The Strategic Position of Film-induced Tourism in the Development of Shanghai Tourism

First of all, as the birthplace of Chinese film culture, Shanghai has unique conditions for the integrated development of film and cultural tourism. For more than a century, Shanghai metropolis and Shanghai movies have been mirror images of each other. In the flow of light and shadow, movies reflect the city of impression and constantly tell the stories of Shanghai.

Secondly, the film production level is becoming more and more sophisticated, leading the trend of audio-visual technology and audio-visual consumption, and has significant technical advantages in

the field of cultural communication and consumption.

Thirdly, the pace of integration of film and cultural leisure and entertainment industry has accelerated. For example, new cinemas have begun to be built more in large-scale commercial complexes and cultural and creative parks, and more large-scale and self-contained urban film theme parks have emerged.

Finally, the symbiotic relationship between film and other media and industries has become increasingly prominent, becoming the content source of many media, with a wide range of derivative products, such as audio-visual, games, toys and many other industries. For example, first-class films are not only film texts, but are integrated into a series of broad films. The pan cultural commodities and their presentation methods include TV, D, Internet, music, advertisement, derivative goods and popular culture. (Li, 2006)

It can be seen that the current film participates in urban culture. The construction has significant fusion, and the way is more recessive.

2.1.1 The importance of SIFF (Shanghai International Film Festival) in promoting Shanghai's Film-induced Tourism

With the continuous deepening of cultural tourism integration, the tourism effect of an influential film festival for the city is becoming more and more prominent. Shanghai International Film Festival is a non-specialized competition type of International Film Festival recognized by the International Film Producers Association. Relying on the rapid development of China's film industry and the strong driving force of Shanghai's construction of an international cultural metropolis, it builds a platform for cultural exchange between China and foreign countries with professionalism and authority, and expands its influence around the four main activities of awards, market, forum and exhibition, One belt, one road and one way, has been strengthened. The charm of Jin Jue has been deeply rooted in the hearts of the people. (Tian, 2005)

2.1.2 Develop Film-induced Tourism to take advantage of Shanghai's unique tourism resources

2.1.2. Combining Shanghai's tourism resources with movie culture

Shanghai is the birthplace of China's film industry, with a profound film and television culture. Shanghai's old films are full of historical light and are one of the symbols of old Shanghai. There are many people who have a special liking for those fleeting shadows, because it has the mark of that era, can evoke people's good memories (Tian, 2005).

It can be seen that Shanghai has unique advantages in the development of film and television tourism. Shanghai Chedun film and television city and Shanghai Songjiang Shengcheng film and television base are both famous film and television bases in China. The biggest feature of Chedun film and television base is the old Shanghai style of *Shiliyangchang*, Nanjing Road, Shikumen Lane, Tram, Catholic Church and European architecture in the 1930s.

Songjiang film and television base has never been open to tourists so it can strongly stimulate the curiosity of tourists and has great development potential. The two major film and television bases in Shanghai are not far apart, which is conducive to the combination of resources, and the surrounding area is Sheshan tourist resort, which has laid a solid foundation for the marriage of film, television and tourism.

In addition to the above two major film and television bases, Shanghai also has many movie and television fairs and theaters, such as Donghai film and television paradise, Yonghua movie city and Meggie theater. Many of them have condensed the history and essence of Shanghai films. In addition, the high-profile Disneyland has officially announced its settlement in Shanghai, which is conducive to the combination of traditional and modern Shanghai film and television (Lu, 2008).

Traditional Shanghai films and TV programs attract middle-aged and old people, while foreign films and TV programs like Disney attract young people. Whether from the traditional or modern point of view, Shanghai's film and television tourism resources are unique in China. Shanghai should use its own advantages to take the lead in competing for China's film and television tourism

market.

2.1.3 Film-induced Tourism is an effective way to give full play to Shanghai's advantages

In recent years, Shanghai not only faces the dual competitive pressure of tourism in the surrounding areas and other domestic cities, but also lacks its own development potential. Shanghai is a city lacking well-known mountains and rivers and paving historical and cultural accumulation. In recent years, city landscape construction relies on technological progress and high-tech means to create attractive architectural attractions with a view to enrich the landscape content of urban tourism, such as the Shanghai global financial center built on the Oriental Pearl Tower and Jinmao Tower in 2008.

Nevertheless, the development of urban tourism in Shanghai has had to meet important challenges. On the one hand, there is limited space for the central city to continue to build the advantage landscape. On the other hand, the efficiency of the artificial landscape around the city is low, except for Sheshan, Dianshan Lake, Zhujiajiao and Chongmingsen.

A few tourist attractions, such as the forest park, are attractive to the public and tourists, but the other general benefits are not positive. The single and poor tourism landscape resources in Shanghai lead to the development of urban tourism in Shanghai. The potential is insufficient. In this case, film and television tourism can enrich the inner space of urban tourism in Shanghai to enhance its competitiveness in the national and international tourism market.

2.2 Movie Cultural Resources in Shanghai

2.2.1 Interpretation of Shanghai's Movie Cultural Resources

The vigorous development and cultural prosperity of Shanghai films can be traced back to the beginning of the 20th century. In that period of ten miles of foreign markets and lights, Shanghai films have always been an important school in the culture of the Republic of China. Due to

well-known historical reasons, Shanghai in the first 40 years of the last century has been divided up by the great powers, thus forming a colonial rule period with the concession as the main body. There is no doubt that the environment of that dark era was extremely bad for all aspects of cultural development.

However, it was in such a bad situation that the first generation of filmmakers in Shanghai overcame all kinds of difficulties and acted against the trend, making Shanghai's film culture as bright as a flower blooming in the dark in the silent film period.

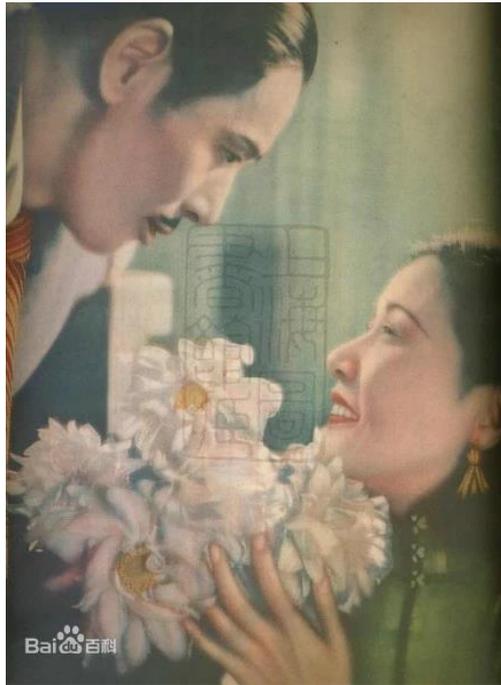
Pearl crown, *Yuguang Song*, *New Women* and other popular films are all enduring classics, and the "top ten celebrities in Shanghai" represented by Ruan Lingyu, Bai Yang and Zhou Xuan have written the most gorgeous and eye-catching page in the century long history of Shanghai. That is, from this period, the so-called "film" finally broke away from the category of "drama", began to become an independent concept, and gradually became deeply rooted in the minds of Chinese people. From this point of view, the contribution of Shanghai films to Chinese culture is indeed outstanding.

Picture 10



Pearl Crown (Source: [堆糖 404 页面 \(duitang.com\)](http://duitang.com))

Picture 11



New Women (Source: [新女性（民国电影）_百度百科 \(baidu.com\)](http://baike.baidu.com))

2.2.2 Combining Shanghai's Movie Cultural Tourism Resources

Film and television tourism must rely on the carrier of film and television works in order to realize its influence on film and television shooting publicity to make it a tourist destination. Film and television works with strong cultural connotation can move the audience, stimulate the audience's tourism desire and meet the audience's spiritual needs. Therefore, we should put on a mysterious "cultural veil" for film and television tourism and create a cultural atmosphere full of historical or commemorative significance for tourism resources. For instance, *Qiao's Courtyard* successfully publicized Shanxi Merchant Culture and attracted many tourists. Shanghai can also use the old Shanghai style in the blockbuster to publicize Shanghai style culture.

Picture 12



Qiao's Courtyard (Source: [如何评价《乔家大院》这部电视剧？ - 知乎 \(zhihu.com\)](https://www.zhihu.com/question/26611111/answer/10111111))

2.2.3 The potential of Shanghai's Film-induced Tourism resources

First of all, as the birthplace of Chinese film culture, Shanghai has unique conditions for the integrated development of film and cultural tourism. For more than a century, Shanghai metropolis and Shanghai film have mirrored each other. In the flow of light and shadow, the film reflects the city of impression and constantly tells the story of Shanghai.

Secondly, the level of film production has become increasingly sophisticated, leading the trend of audio-visual technology and audio-visual consumption, and has significant technical advantages in the field of cultural communication and consumption.

Thirdly, the integration of film and culture, leisure and entertainment industries has accelerated. For example, new cinemas have begun to be built in large commercial complexes and cultural and creative parks, and more large-scale and self-contained urban film theme parks (such as Feng Xiaogang film commune) have emerged.

Finally, the symbiotic relationship between film and other media and industries has become increasingly prominent, becoming the content source of many media. The range of derivative products is wide, radiating many industries such as audio-visual, games, toys and so on.

2.3 SWOT Analysis of Shanghai's Film-induced Tourism

<p>Strengths</p> <p>world-famous historical ancient city</p> <p>rich tourism resources</p> <p>convenient transportation competitive advantage</p>	<p>Weakness</p> <p>Policies and regulations need to be improved</p>
<p>Opportunities</p> <p>National policy support</p> <p>tourists are increasingly dissatisfied with shallow sightseeing tourism</p>	<p>Threats</p> <p>Film and television tourism is highly competitive</p> <p>Compared with other products, the life cycle of film is shorter</p>

It is necessary to analyze these four factors in the analysis of SWOT and it can be described as the following elements.

2.3.1 Strengths of Shanghai's Film-induced Tourism

The best place to shoot many film and television dramas. In terms of human history, Shanghai is a world-famous historical ancient city. It has rich tourism and film and television tourism resources, and comprehensively analyzes the number of tourists, tourism income, proportion of tourism industry, transportation convenience and tourism infrastructure of the city. After measurement, the interface news released the "list of Chinese tourist cities", and among them, Shanghai has ranked third in the list for four consecutive years, second only to the capital Beijing. It can be seen that the prosperity of Shanghai's tourism industry cannot be attributed to Shanghai's rich tourism resources.

Moreover, Shanghai also has a very convenient transportation competitive advantage. Whether it's by rail, air or sea. The internal and external transportation extends in all directions, creating

convenient transportation conditions for the development of film and television tourism.

2.3.2 Weaknesses of Shanghai's Film-induced Tourism

Policies and regulations need to be improved. When formulating the tourism regional planning, the government did not include the development of film and television tourism resources. It did not start to transform the original scenic spots according to the requirements of film and television production environment and facilities until there was a film site shooting. The government has not issued any specific policies and regulations to support the development of film and television tourism industry, resulting in serious ecological damage and loose management in many film and television tourism destinations.

2.3.3 Opportunities of Shanghai's Film-induced Tourism

National policy support. The state has also issued a series of policies to boost the development of cultural tourism industry. For example, in 2009, the opinions on accelerating the development of tourism issued by the State Council mentioned the need to vigorously promote the integration of tourism, culture and other related industries and industries and cultivate new tourism growth points. The establishment of the Ministry of culture and tourism in 2018 also further promoted the integrated development of culture and tourism. As one of the important forms of cultural tourism industry integration, film and television tourism can also take advantage of the east wind to develop steadily. It can be said that the national policy support provides new opportunities for the development of film and television tourism.

At present, China's per capita GDP exceeds 10000 US dollars, and cultural tourism consumption has changed from an indispensable "luxury" to an indispensable "necessity" for people's pursuit of a better life. In the era of experience economy, tourists are increasingly dissatisfied with shallow sightseeing tourism and pay more attention to the interaction and participation in the tourism process, which is one of the characteristics of film and television tourism. In conclusion, compared with other forms of tourism, the income level and the development of experience economy have created better opportunities for the development of film and television tourism.

2.3.4 Threats of Shanghai's Film-induced Tourism

Film and television tourism is highly competitive. The film and television tourism resources in the surrounding provinces are also rich and highly competitive. Mining the cultural connotation of film and television tourism. The core of film and television tourism is film and television, and film and television itself has cultural attributes. The core is to convey spiritual contents such as outlook on life, values and world outlook, and provide non-conscious contents such as science, technology and language. Watching film and television dramas is not only a simple appreciation of landscape images and a taste of story plots, it is rather the deep understanding of the cultural connotation of film and television drama and the experience and enjoyment of its spiritual content. Tourism is also an experience. With the development of social economy, this experience has changed from superficial "false events" to become "a spiritual journey to find and change". Thus, the experience level of tourism is gradually deepened. In tourism, learners can seek knowledge and broaden their horizons meaning, and then obtain the transcendental experience of sublimating spirit and realizing self.

The long-term development of film and television tourism. Compared with other products, the life cycle of film is shorter. The complete life course of a mature commercial film can be divided into "introduction period, growth period, maturity period and recession period". The development of tourism destinations caused by film and television is also limited, which is similar to the life cycle curve of tourism, that is, film and television itself. To sum up, the life cycle of film and television tourism changes with the dynamic process of film planning, shooting, broadcasting and offline. When the popularity of film and television dramas recedes, the attraction of film and television tourism destinations will be greatly reduced. How to prolong the life cycle of film and television tourism destinations and avoid a flash in the pan is also a flash in the pan for the long-term development of film and television tourism.

3. Application of film tourism cluster in the case of Shanghai

3.1 Film tourism cluster

The definition of film tourism cluster

Michael E. Porter (1998), a strategist, defines industrial cluster as "a geographical cluster of interconnected enterprises and institutions in specific fields." He believes that the geographical agglomeration of industries can have a broad and positive impact on the competitive advantage of industries. The enterprises in the cluster can compete and cooperate, divide labor and cooperate, form the continuous innovation power of enterprises, form the cluster competitive advantage and improve the regional competitiveness.

Once the concept of cluster is put forward, it has aroused extensive discussion in industry and business circles. Different researchers and practitioners often emphasize different aspects of the notion of cluster according to their specific needs. Danny Jacobs and Pieter de Man have summarized a range of research literature and found that there are three different cluster definitions:

① Regional cluster is the form of regional concentration of economic activities in relevant departments. This definition generally exists among regional decision makers. Porter's cluster, Marshall's industrial zone and Krugman's modern interpretation of Marshall theory are examples of this method;

② Vertical industrial chain cluster refers to the vertical industrial network formed by enterprises in adjacent stages of production process, such as suppliers, assemblers, sellers and customers around core enterprises (Morawetz, Hardy and Haslam, 2007).

③ Department cluster refers to a higher-level cluster formed by enterprises in the same department, such as "film industry cluster", or a cluster in the form of higher-level department cluster, such as cultural industry cluster.

According to the power source, clusters can generally be divided into planned clusters promoted by the government and naturally occurring clusters driven by the market. Because some planned film

tourism clusters continue to encounter development bottlenecks, they have aroused widespread doubts.

It is undeniable that since the development of film tourism in China is still in the primary stage, the role of planned cluster method in protecting traditional culture and cultivating market power cannot be ignored. (Rile, Baker and Van, 1998). However, the development of film tourism needs more market-oriented strategies to meet the needs of market competition at home and abroad. Therefore, in the process of film tourism development, the transformation from plan oriented cluster to market-oriented cluster is imperative, and the establishment of market organization of film tourism cluster has become an inevitable choice.

3.2 Feasibility of film tourism in Shanghai

In the era of experience economy, tourism demand has changed: tourists pay more attention to perceptual tourism products that can resonate with their own psychological needs or realize their own value. Tourism consumers have changed from passive to active participants in the design and manufacture of tourism products. Tourism consumers pay more attention to the cultural connotation of tourism products. The individual needs of tourists are becoming more and more diverse, which can be met by film and television tourism. Popular movies and TV dramas will have a great influence on people, and people will have a strong longing for the location of the play and the film and television shooting base.

This strong yearning urges people to "travel with film and television", and finally satisfies people's curiosity and knowledge caused by watching movies, expresses and releases rich and complex emotional experience, and fully satisfies people's spiritual needs for self realization. Under the background of experience economy, the development of film and television tourism is to follow the trend.

As a competitive element of a country's comprehensive strength and an important part of the national economy, cultural industry has been highly valued by the central government in recent years. The

Shanghai municipal government puts forward the strategy of transformation to modern service industry, which will inevitably improve the important role of cultural industry in Shanghai's economic development.

At the same time, the Shanghai municipal government will pay more attention to the commercial operation of cultural industry. According to Mr. Wei Xiaoan, "a tourism enterprise is actually an enterprise that produces and sells culture, and tourists are actually buying and enjoying culture," which shows the cultural nature of tourism. Among many tourism types, film and television tourism has more cultural color, because it is a related product of film and television culture, so film and television tourism resources are expressed with typical cultural characteristics. Therefore, Shanghai's move to enhance the status of cultural industry is a great opportunity for the development of film and television tourism.

Shanghai itself has rich film and television tourism resources. Shanghai is the birthplace of China's film industry and has an extremely profound film and television culture. Shanghai's old films are shining with the light of history and are one of the symbols of old Shanghai. Up to now, many people still have a special liking for those fleeting years, because it leaves the mark of that era and can recall people's good memories. It can be seen that Shanghai has unique advantages in developing film and television tourism.

In addition to the above two major film and television bases, Shanghai also has many movie and television fairs and theaters, such as Donghai film and television paradise, Yonghua movie city and Meggie theater. Many of them have condensed the history and essence of Shanghai films. In addition, Disneyland, which has attracted much attention, has officially announced its settlement in Shanghai, which is conducive to the combination of tradition and Modernity of Shanghai film and television. The traditional Shanghai film and television attracts the middle-aged and elderly groups, while the "foreign film and television" like Disney attracts the young groups.

From both traditional and modern perspectives, Shanghai's film and television tourism resources are unique in China. Shanghai should take the lead in competing for China's film and television tourism market by taking advantage of its own advantages.

In the context of the current financial crisis, China's film market is developing rapidly against the current, and the influence of Shanghai International Film Festival is also increasing (Zhou and Zhang, 2006). The opening of the film festival attracted many tourists to Shanghai, which greatly promoted the rapid promotion and development of Shanghai's tourism industry.

To sum up, Shanghai has three forms of film and television tourism, and each has its own characteristics. At present, it has strong competitiveness in the domestic film and television tourism market.

3.3 Combination of film tourism cluster and Shanghai's case

In the history of Chinese film, no city can be so repeatedly reflected, present such a diverse urban image and precipitate such a profound urban cultural memory as Shanghai. The ups and downs of Shanghai films over a hundred years reflect the urban landscape and lifestyle of Shanghai and its' social psychology. The film records the urban changes of Shanghai in the past 100 years. This valuable cultural resource provides a developable overview for people to look back on the urban cultural changes of Shanghai

My proposal to promote Shanghai as a tourist destination will start with the idea of carrying out a theme line culture. The return trip must be through the integration of classic films, historical scenes and viewfinder, celebrity culture and theme leisure formats, and the combination of modern urban scenery and the old customs of ancient Shanghai to form a high-quality cultural tourism route, so as to provide people with "Shanghai film memory" and "travel to Shanghai with films".

Tourism routes should be few and precise. In terms of the amount of available cultural resources and the difficulty of integration, it is most feasible to make a thematic display of Shanghai's development in stages according to the historical context. It is suggested to design four theme lines (Zhou and Zhang, 2006). The theme contents are as follows: first, Shanghai, which has become the center of China's modernization after the opening of the port; second, Shanghai between the two

world wars; third, Shanghai during the Anti Japanese War and fourth, Shanghai under the leadership of the Communist Party.

The presentation of film culture in urban public spaces is an important link in the design and development of theme lines. With film stories, scenes and symbols as materials and urban space as the carrier, through the space-time artistic expression of modern audio-visual technology, highlight the aesthetic value of film as space-time art, and arouse people's understanding, cognition and imagination of Shanghai city. (Zhou and Zhang, 2006)

The choice of urban space can be quite broad. It can be fixed places such as high-rise buildings, museums, stations, park squares, streets and alleys, amusement parks, or mobile means of transportation such as subway and bus. They participate in narration, render an emotion or create an atmosphere, and become an important carrier of urban cultural landscape. It is suggested to select Xujiahuiyuan scenic spot, Huanshang university cultural and creative industry cluster, Xujiahui and Shangtiguang subway stations, Xuhui riverside and Metro Line 11 as the key areas or carriers for urban space culture construction.

Picture 13



Xujiahuiyuan scenic spot (Source: [徐家汇源_百度百科 \(baidu.com\)](http://www.baidu.com))

Picture 14



Huanshang university cultural and creative industry cluster (source: [文化創意產業園研究報告：區域建設狀況分析 - 中投顧問|中國投資諮詢網 \(ocn.com.cn\)](#))

Picture 15



Xujiahui subway station (source: [高效图片_高效图片大全_高效图片素材_全景视觉 \(quanjing.com\)](#))

Picture 16



Shangtiguang subway station (source: [上海上海体育馆（上海大舞台）游玩攻略简介,上海上海体育馆（上海大舞台）门票/地址/图片/开放时间/照片/门票价格【携程攻略】\(ctrip.com\)](#))

Picture 17



Xuhui riverside (source: [POCO 摄影图片社区 - 领先的时尚摄影平台, 摄影视频, 摄影爱好者分享作品和技巧首选, 个人空间](#))

Picture 18



Metro Line 11 (source: [上海地铁11号线线路图下载 最新高清版 - 比克尔下载 \(bkill.com\)](http://www.bkill.com))

3.4 Plan of promoting film culture theme tourism cluster

Cultivate clusters and build three film culture tourism agglomeration areas might have a big impact on the promotion of Shanghai as a tourism destination. Building a film tourism cluster is an effective means to integrate Shanghai culture, film industry, leisure industry and urban tourism, and quickly form consumption hotspots and market cultivation. Relying on the existing resource base and combined with the established strategic deployment, Shanghai can focus on planning and development.

The following three thematic clusters have their own characteristics.

1. Xujiahuiyuan film culture theme block

Xujiahui is the birthplace of Shanghai's local culture, and film culture is its important economic resource. As a cultural and leisure tourism area, Xujiahuiyuan is still in its infancy in the production of film cultural resources, with great development space. Therefore, it is suggested to rely on the framework of Xujiahuiyuan large tourist area, take film cultural tourism as a new theme functional

plate for the expansion and upgrading of scenic spots, combined with urban renewal, create a theme creative block with Chinese film culture as a new landmark of Shanghai urban cultural tourism, and timely apply for Xujiahuiyuan 5A scenic spot.

The value core of this theme line in terms of touristic promotion would be tracing the origin of Chinese (Shanghai) films and my sites selection proposal to develop this touristic product would be Shanghai Film Museum as the center, the block to the north of film street and the block to the south of Ciyun street. With film culture as the core value and driving force, through the dramatic means of festival celebrations, landscape planning and entertainment places, the whole block might become a situational stage. Entertainment, catering, shopping and other activities take place in these stages every day, so as to form a tourism, leisure, entertainment and shopping center with a distinctive theme culture.

2. Shanghai (Chedun) film theme park

Chedun film and television park developed and constructed by Shanghai Film Group is now a 3A scenic spot. In addition to being a shooting location, tourism products mainly stay at the low-level sightseeing level. Different from Disney and happy valley, Chedun film and television base should be upgraded to become the first truly local cultural theme park in Shanghai. It's core value lies in Shanghai's urban changes in the past century.

A development idea for this product would be to build a number of professional film and television studios, configure film talent apartments and other supporting facilities, and form a gathering place for Chinese filmmakers and film and television shooting. Re plan, design and build the urban block of "century Shanghai". Taking the classic film scenes of Shanghai in different periods as architectural planning elements, it presents the urban style of Shanghai in the whole last century.

In order to create a distinctive tourism product it would be necessary to carefully configure functions and formats, and gather different brands and characteristics of food, theme restaurants, film salons, cinemas, old teahouses, dance halls, boutiques, boutique hotels, theme clubs, nostalgic time and old object stores, star word galleries and film themed wedding photography.

With Shanghai Film Group as the controlling party, it cooperates with professional tourism groups (such as CYTS) to carry out cross-border cooperative development with famous directors to improve market operation and market appeal.

3. Huanshang university cultural and creative industry cluster

As one of the major projects in the construction of Shanghai's cultural metropolis, the area around Shanghai will be built into a "Shanghai cultural and creative industry cluster with global film post production as the core" and become the third important puzzle of Shanghai Film themed leisure tourism area.

From the perspective of the market demands of leisure tourism, we should focus on the value theme of "film technology and fashion", and strengthen the close combination of film technology and fashion consumption such as post production, new technology, animation games and derivatives, such as post production experience center, training base, film fashion party Urban film parks and other mass leisure tourism projects.

Finally there are some additional recommendations I think would have an effective impact on the renewal of the image of Shanghai as a tourist destination in connection with the film industry. Starting with the need to take Shanghai International Film Festival as the starting point to further strengthen its brand value and driving effect. Some more specific measures would be the following:

- Establish a department cooperation mechanism between Shanghai culture, broadcasting and Shanghai Tourism Administration to speed up the connection with urban tourism products;
- Strengthen the interaction and cooperation between the film festival and the three film tourism clusters to form a long-term mechanism.
- Strengthen the film consumption atmosphere and expand film exhibition activities in multiple places (cinemas, communities, scenic spots) and channels (cinemas, Internet and

television).

- Launch the Shanghai film culture month plan, intermittently carry out a number of pulse small film theme activities before and after the film festival, constantly create excitement in multiple regions, plan and hold the Shanghai Film Carnival to prolong the festival effect.

3.5 Prospects of Shanghai film tourism development in combination with the "One Belt, One Road" policy

Silk Road Economic Belt and the maritime Silk Road in twenty-first Century were proposed by China's president Xi Jinping during the visit to Central Asia and Southeast Asian countries in September 2013. One belt, one road initiative, was also called for the joint construction of the "one belt and one road" initiative. On March 28, 2015, authorized by the State Council, the national development and Reform Commission, the Ministry of foreign affairs and the Ministry of Commerce jointly issued the vision and action of promoting the joint construction of the Silk Road Economic Belt and the 21st century Maritime Silk Road; China's one belt, one road leading group office one announced the "one belt, one road" concept: practice, and China's contribution in May 2017.

One belt, one road, has been transformed into action from the vision to reality. It has been transformed into a reality that is the most extensive international cooperation platform that fits the trend of economic globalization. It has been the 4 most successful and responsive support of the more than 100 countries and international organizations in the world.

One belt, one road movie series related activities one belt, one road, was opened in the Shanghai international tourism holiday area at the twenty-fourth International Film Festival. A group of key film and television culture enterprises signed and settled.

This year "one belt, one road" movie means that the latest film results of the "one belt" along the route will show the colorful culture and diverse civilization of all countries. 20 new excellent films will be

available for the audience. The film week also relocated from Shanghai into the Yangtze River Delta for the first time. Six selected films were exhibited in five Yangtze River Delta cities: Hangzhou, Nanjing, Hefei, Suzhou and Ningbo from June 13 to 19. Filmmakers Donnie Yen, Jia Ling and Zhang Xiaofei were invited to serve as ambassadors for the promotion of the film week. As of May this one year, the "one belt, one road" Film Festival alliance has covered 53 movie institutions in 46 countries. Relying on this unique platform, this year, the Shanghai Film Festival received applications for 1136 film works from countries along the line.

At the launching ceremony, 17 companies signed contracts to settle in Shanghai international tourism resort. According to the idea of internationalization, high-end and branding, the resort continues to promote industrial agglomeration, and has introduced more than 80 film and television enterprises, including many domestic leading enterprises participating in the post production of films at the top of the national box office, such as Beifei TV, sunglasses Trina Solar, Tiangong brilliance, etc. In addition, Shanghai science fiction film and television industry base was also unveiled and settled in the shared space of Pudong International Film and television industry park yesterday.

The 5G digital film and television creation cloud platform project jointly built by Huawei cloud computing Co., Ltd. and Shanghai Mingluo film and Television Technology Co., Ltd., supported by the Management Committee of Shanghai International Resort and guided by China Film Science and Technology Research Institute, was launched and released phase results yesterday. In the second half of this year, the project will organize the cloud production test of the post production head enterprise project, and is scheduled to open to the domestic film and television market early next year.

With the commercialization of 5G and the maturity of cloud computing, digital technology has been applied to the whole process and links of film and television creation and production, which will deeply affect and change the future of the film industry. The resort gives full play to the strong foundation and advantages of Shanghai and Pudong in the high-tech field, takes film and television digital production as the main line and high technology as the guide, creates the "Pudong International Film and Television Industrial Park", promotes the in-depth application of big data, artificial intelligence, virtual reality and other technologies in the film and television production field,

creates the film and television digital production process and jointly constructs the film and television digital industry ecosystem.

3.6 New technologies help Shanghai film tourism in the era of Covid-19

How can global inbound tourism destinations be reshaped under the influence of the pandemic? How can travel agencies use technical means to empower in product development, promotion and operation? From a historical perspective, the rise and development of modern tourism is always inseparable from the empowerment of science and technology. China's inbound tourism enterprises applied digital technology and Internet tools early, and there are many very successful enterprises. In terms of integrating the supply chain and improving the user experience, we have made very good innovations and achieved very good results.

Since the rise of digital technology, tourism is the key area of digital technology application. The promotion of "Internet plus tourism" will not only enhance the digitalization level of tourism industry in a country, but also help the country's digital construction. Specially since the outbreak of the pandemic, the digital economy supported by digital technology has developed strongly and become more dynamic. It has become an important support to ensure the stability and long-term development of China's economy and a new driving force to build a new development pattern.

The current global pandemic has given the tourism industry more opportunities to learn, improve and precipitate. Efforts can be made in upgrading products, broadening channels, organizing training, content output and so on. For the overseas market, it is particularly important to organize the sharing training, demand research, product iteration, publicity and promotion of overseas customers, which can be completed by using digital technology and Internet means. At the same time, in terms of inbound tourism, targeted marketing and promotion should also be carried out for different source countries.

With the increase of personalized demand, people pay more and more attention to tourism experience. As an important means to improve service quality, the application of science and

technology in the field of tourism will not only bring tourists more innovative and intelligent experiences and more efficient and intimate services, but also promote the deep integration of tourism and culture and bring greater value space to the scenic spot. Therefore, it is an important trend for the development of tourism industry to enable cultural tourism industry by science and technology and innovate and develop smart tourism. At present, many scenic spots have gradually used big data, cloud computing, Internet of things, 5G and other technologies to develop new service projects such as big data monitoring and command platform, biometric electronic tickets, AI customer service, VR / AR immersive entertainment, hotel robot, intelligent translator, glass plank road with fragmentation effect, intelligent navigation system, and innovative tourism services Tourism management and tourism marketing.

The application of these new technologies enables the systematic integration and in-depth development of tourism resources and tourism information, changes the extensive management into fine management, changes the scenic spot from traditional service to information intelligent service, improves the tourism experience of tourists and enhances the overall competitiveness of tourism.

Conclusion

Today, when the cultural industry has become a major industry in the national economy, film, as an important cultural media, makes both film and television tourism a powerful engine for the development of local cultural tourism industry, which plays an important role in promoting the diversified development of cultural tourism industry and stimulating the new vitality of cultural tourism market. However, we should also see that "film + tourism" is often rooted in the development of tourism destinations. It is affected by the image of tourism destinations, supporting facilities and upstream and downstream industrial chains. It is even vulnerable to the development mode of "film + tourism" and scenic spot governance. In China, due to the intensification of the contradiction between developers and communities caused by the poor governance of scenic spots, the once popular "film and television + tourism" scenic spots have gradually quieted down, which has to arouse our deep thinking.

In addition, when developing film tourism products, local governments are expected to make reasonable planning, open up upstream and downstream industries, have a clear understanding and

accurate positioning of cultural consumption at different levels and groups in combination with market demand, maintain the long-term vision of investment culture and lasting enthusiasm for culture, and promote the healthy and sustainable development of the culture and tourism market.

There are still some deficiencies in the current development of "film + tourism".

First, the life cycle of film tourism destination is short. Film and television works have a life cycle, and the audience's enthusiasm will rise with the popularity of film and television dramas, and will subside with the end of broadcasting. Therefore, under normal circumstances, the effect of film and television works often focuses on a certain period of time, during which tourists flock. Once the film and television tourism boom subsides, the marketing measures can not keep up, and then the tourist destination will soon enter the decline period of the life cycle, which is easy to cause a waste of local assets, idle resources, and the closure of some corresponding industries.

Second, destroy the ecological environment of film tourism destination. On the one hand, during the shooting process, the crew may change the original style of the tourist destination due to the need of shooting, and then cause a certain degree of damage to the environment of the shooting destination. On the other hand, under the influence of the publicity of film and television works, a large number of tourists poured in, resulting in the decline of the carrying capacity of the tourist destination and a large amount of domestic waste.

Third, the innovation of film tourism products is insufficient, and the tourist experience is poor. At present, the homogenization of film and television tourism products makes tourists have visual fatigue, which runs counter to the increasing personalized needs of tourists.

How should the state regulate and guide this market in terms of policy? This is a key question to which I have tried to provide some tentative answers. First of all, increase guidance and control to promote the development of film tourism to benign competition. While encouraging and supporting the integrated development of film and television and tourism industry, the state should control the number of film shooting bases, avoid homogeneous products, encourage innovative profit models and pay attention to quality improvement.

Secondly, it would be necessary to enhance the cultural connotation and create the brand image of film tourism destination. Film tourism destinations should organically integrate the culture contained in film and television works with local traditional culture, form a unique tourism culture of the tourism destination, go out of the differentiation strategy, actively develop tourism brands with market centripetal force, form brand influence, and make the tourism destination more vital and lasting.

Finally, strengthen environmental supervision and guide film production units and tourists to enhance the concept of environmental protection. On the one hand, local departments in charge of environmental protection, construction and cultural relics at all levels perform their respective duties, strengthen the supervision of film and television shooting activities in nature reserves, scenic spots and cultural relics protection units in an all-round way, and realize the rational development and sustainable utilization of tourism resources. On the other hand, we should actively guide tourists who are attracted by the name to visit green, so as to avoid damage to tourist destinations.

Numerous cases have proved that successful film and television works can bring opportunities for local tourism and economic development. Many previously seemingly unattractive shooting places have also attracted many tourists because of the publicity of film and television plays. With the continuous improvement of Shanghai's attention to the cultural industry, the development space of film and television tourism in Shanghai is also expanding. Shanghai should make full use of the influence of film and television works to improve the popularity of tourism destinations, take advantage of the publicity of film and television works to take the lead in competing for China's film and television tourism market, and then promote the development of tourism and economy in Shanghai.

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List of movies and televisions that have appeared in the thesis

Name	Director	Year
<i>Tianlong Babu</i>	Ju Jueliang	2003
<i>Lost in Thailand</i>	Xu Zheng	2012

<i>Third Sister Liu</i>	Su Li	1961
<i>Five Golden Flowers</i>	Wang Jiayi	1959
<i>Love in Lushan Mountain</i>	Huang Zumo	1980
<i>Time Goes by Like Water</i>	Huang Lei and Hu Qiang	2003
<i>Impression Sister Liu</i>	Zhang Yimou	2017
<i>Eternal Love of Song City</i>	Chen Dejun	2015
<i>Heroes</i>	Zhang Yimou	2002
<i>Jing Qing Shennongjia</i>	Ning Jingwu	2005
<i>Pearl Crown</i>	Zhu Shouju	1929
<i>New Women</i>	Cai Chusheng	1935
<i>Qiao's Courtyard</i>	Hu Mei	2006