

For the Sake of Film Pilgrims and Film Travellers: The Impact of *Laskar Pelangi* and *Ada Apa Dengan Cinta?2* on Local Economies

Ekky Imanjaya,^{1,a)} Sazkia Noor Anggraini^{2,b)}

¹ Film Department, School of Design, Bina Nusantara University

^{a)} eimanjaya@binus.edu

² Program Studi Televisi dan Film, Institut Seni Indonesia Yogyakarta

^{b)} sazkia.na@isi.ac.id

DOI:

Article Info Article history: Received 22 Des 2020 Revised 28 Jan 2021 Accepted 27 Mar 2021	ABSTRACT This research looks at how films contribute to the local economy, particularly their multiplier effects on its various sub-sectors. It focuses on <i>Laskar Pelangi</i> (2008, with 4.719.453 spectators) in Belitung Island and <i>Ada Apa Dengan Cinta? 2</i> (2016, with 3.665.509 spectators) in Yogyakarta and surroundings. This study argues that the analysis of tourism affected by both films is complementary: <i>Laskar Pelangi</i> case illustrates the macro conditions of tourism growth, while <i>AADC2</i> better explains the micro situations. The researcher used a mixed-method approach, qualitative and quantitative, by combining statistical data with key person interviews and participant observation. This study compares the situation before and after the films' release and patterns, trends, and anomalies amongst similar data. We identified two types of tourists: film pilgrims (<i>penziarah film</i>), film fans who visit locations specifically related to the films they love and seek the same experiences as the characters in said films, and film travellers (<i>pelancong film</i>) those who come after attracted by word-of-mouth, promotions, and innovation, even though they have not even watched the films. Belitung is the perfect example of a place where film travellers and pilgrims can gather. Meanwhile, the categorization of film pilgrims is found in the majority of visitors to <i>AADC2</i>-related sites. The authors have demonstrated the significant impacts of <i>Laskar Pelangi</i> and <i>AADC2</i> on their respective shooting locations, particularly their multiplying effect on the local economy, including job and business creation. In this context, both films not only created tourism destinations but also contributed significantly toward economic growth at the provincial or municipal level. Keywords: <i>film tourism, film pilgrims, film travellers, multiplier effect, economic growth</i> ABSTRAK Penelitian ini melihat bagaimana film berkontribusi terhadap ekonomi lokal, khususnya mereka menghasilkan dampak berganda- (<i>multiplier effect</i>) di berbagai sub-sektornya. Fokus tulisan ini adalah <i>Laskar Pelangi</i> (2008, dengan 4.719.453 penonton) di Pulau Belitung dan <i>Ada Apa Dengan Cinta? 2</i> (<i>AADC2</i>) (2016 dengan 3.665.509 penonton) di Yogyakarta dan sekitarnya. Studi ini berpendapat bahwa analisis kedua film tersebut saling melengkapi: <i>Laskar Pelangi</i> menggambarkan kondisi makro pertumbuhan pariwisata, sedangkan <i>AADC2</i> lebih baik menjelaskan situasi mikro. Peneliti menggunakan pendekatan metode campuran, kualitatif dan kuantitatif, dengan menggabungkan data statistik dengan wawancara tokoh kunci dan observasi partisipan. Studi ini membandingkan situasi sebelum dan sesudah rilis film dan pola, tren, dan anomali di antara data serupa. Kami mengidentifikasi dua jenis wisatawan: peziarah film adalah para penggemar film yang mengunjungi lokasi-lokasi khusus yang berkaitan dengan film-film yang mereka sukai dan mencari pengalaman yang sama dengan para tokoh dalam film-film tersebut, sementara pelancong film adalah mereka yang tertarik berwisata melalui info mulut
---	--

	ke mulut, promosi, dan inovasi, meski belum menonton filmnya. Belitung adalah contoh sempurna tempat berkumpulnya para pelancong film dan peziarah. Sementara itu, kategorisasi peziarah film ditemukan pada sebagian besar pengunjung situs terkait AADC2. Para penulis telah menunjukkan dampak signifikan <i>Laskar Pelangi</i> dan AADC2 di lokasi syuting masing-masing, terutama efek gandanya terhadap ekonomi lokal, termasuk penciptaan lapangan kerja dan bisnis. Dalam konteks ini, kedua film tersebut tidak hanya menciptakan destinasi pariwisata tetapi juga memberikan kontribusi yang signifikan terhadap pertumbuhan ekonomi di tingkat provinsi atau kota. Kata kunci : <i>pariwisata film, ziarah film, pelancong film, efek berganda, pertumbuhan ekonomi</i>
--	--

INTRODUCTION

In the last fifteen years, film-induced tourism has increased globally, with tourism driven by the *Harry Potter* series and the *Lord of the Rings* trilogy being particularly prominent (see Imanjaya & Kusumawardhana, 2016, p. 10). In Indonesia, this phenomenon became particularly commonplace in 2008, following the release of *Laskar Pelangi* (*Rainbow Troops*, Riri Riza, 2008). This film drew audiences of millions, and many of its shooting locations became tourism **destinations**. After the film's release, the island of Belitung¹—where the film was set—saw a 300% increase in tourism (marketing.or.id, 4/8 2016). *Eat Pray Love* (Ryan Murphy, 2010) was similarly a major driver of tourism, albeit not to the extent of *Laskar Pelangi*. In both cases, tour agents created special programmes related to the films (Imanjaya & Kusumawardhana, 2016: 15).

Ada Apa dengan Cinta? 2 (*What's up With Love 2*, Riri Riza, 2016), more commonly known as AADC2, may be considered as a more recent case of this phenomenon. As with the above cases, AADC2 resulted in a surge of film tourism, and many travel agents created AADC2 programmes (Kompas, 19/05 2016). These programmes not only attracted domestic tourists, but also foreign ones; Seta Tours & Travels in Sleman, for example, hosted around 200 Malaysian citizens in December 2016 (The Jakarta Post, 20/6 2016).

As reported in the media, such film tourism in Indonesia has promoted economic growth at the local level. Similarly, it has driven the improvement of public services, such as transportation—on land, at sea, and in the air (Kementerian Perhubungan, 26/5 2015). However, research on film tourism is still lacking—a gap that this study tries to address.

This study aims to develop a formula that can explain film's potential to drive tourism in certain areas. Through statistical analysis and interviews with key persons, the authors will demonstrate films' significant impacts on their respective shooting locations, particularly their multiplying effect on various local businesses and their role in job creation. It focuses on the experiences of Belitung with *Laskar Pelangi* (4,719,453 tickets sold) and Yogyakarta and Central Java with AADC2 (3,665,509 tickets sold, see www.filmindonesia.or.id). This study argues that analysis of both films is complementary: *Laskar Pelangi* illustrates the macro conditions of tourism growth, while AADC2 better explains the micro situations (such as the effects on the small businesses shown in the film).

¹ Belitung is also known as Belitong, based on how local people pronounce it.

Before discussing these films' impact on tourism, however, we would like to explore the discourses on film tourism in both film studies and in tourism studies, as well as the Indonesian context of cinema and its role in improving the national economy.

METHODOLOGY

This research seeks to gain a fresh look at how films contribute to the local economy, particularly their multiplier effects on its various sub-sectors. Two places were selected as representatives.

To obtain a greater understanding of these films, using both macro and micro perspectives, data have been collected in two ways. A mixed-method approach, combining qualitative and quantitative methods, will be applied. Quantitative data were collected from official institutions and other related institutions. First, we sent official requests for data to various government agencies: the Tourism Office; Statistics Indonesia; Local Government Offices; the Creative Economy Council (BEKRAF - 2015-2019), the Indonesian Film Board (BPI), etc., as well as travel agents related to *Laskar Pelangi* and *AADC2*. Statistical data regarding tourism in both Belitung Island (consisting of two regencies, Belitung and East Belitung) and Yogyakarta were collected. Further detail will be provided in the Data Collection section below. Afterwards, all data were analysed to identify trends, patterns, and anomalies, and to frame our focus to answer the research questions.

For qualitative data, Anggraini visited both locations and conducted interviews with informants who run local businesses and who have benefited financially from these films. Anggraini also participated in a *Laskar Pelangi* tour in Belitung to gain direct experience while simultaneously observing other participants. The researchers also conducted interviews with several key informants in the field, as well as policymakers. For more detail, see the Data Collection section below.

After data were collected, they were analysed to identify trends, patterns, and anomalies, and to frame our focus to answer the research questions. In order to support their findings and arguments, the researchers combine statistical data with qualitative data collected through interviews and participant observation. To understand the multiplier effects of the films and film tourism on local economic growth, the tables and figures below are presented chronologically, from the time of each film's release until 2018.

It is important to note that, when the researchers conducted the literature review, they could not find any papers on film tourism—let alone on film tourism in Indonesian cinema—that uses statistical data to investigate the films' effect on tourism and financial growth. Hopefully, this paper will offer a framework that can guide further studies.

Below, we will discuss the data collection process in detail.

DATA COLLECTION

For quantitative analysis, numeric data were compiled to support our argument on film tourism's local impacts, with particular focus on the frequency of visitors per annum (or month, in the period closest to the film's release) and business income and profit per annum (and per month, where possible). Data was collected from various institutions, such as Statistics Indonesia, Statistics Indonesia's local offices (in Yogyakarta, Belitung Regency, and East Belitung Regency), government offices (in the fields of tourism, small-and-medium enterprise, and immigration), BEKRAF, BPI, tour agents, tourist destinations, restaurant, cafes, small merchants, and service providers in both cities. All were compiled in graph form to trace their growth over time.

Although the researchers sent an official letter requesting data from various institutions, only a few responded, as follows:

1. From Statistics Indonesia's Belitung and East Belitung offices, we gathered information about the following topics from 2008 (the year *Laskar Pelangi* was released) to 2018:

- Hotel growth and development
- Gross Regional Domestic Product
- Restaurant Development in Belitung Island, 2008–2018
- Tour and Travel Agent and Bureau Development in Belitung Island, 2010–2018
- Craft Industry Development in Belitung Island, 2008–2018
- Other Services Development in Belitung Island, 2014–2018
- Development of Local and Foreign Tourist in Belitung Island, 2008–2018

- Tourism Growth in East Belitung, 2008–2018

2. From Statistics Indonesia's Yogyakarta Office, we received data from 2015 (the year AADC2 was released) until 2018 (the year AADC2-driven tourism waned) related to the following topics:

- Number of Tour and Travel Bureaus in Yogyakarta, 2015–2018
- Numbers of Tour Guides in Yogyakarta, 2015–2018
- Hotel and Accommodation Development in Yogyakarta, 2015–2018
- Restaurant Development in Yogyakarta, 2015–2018
- Number of Foreign Tourists in Yogyakarta, 2015–2018

The researchers also collected data regarding car rentals from many sources, thereby enabling comparison.

Interviews and observations were also necessary to obtain a deeper understanding of these numbers. Anggraini visited Belitung and Yogyakarta and conducted interviews with persons directly involved in film tourism. Interviewees included staff at the Museum Kata Andrea Hirata, Putera Belitong Tour, JS Tour, and Ito Tour & Travel, as well as manager of Bukit Rhema and the owners of Jogja Tour Ngangeni, Klinik Kopi, and Sellie Coffee. In addition, Anggraini also conducted interviews with officials such as Peranciscus Aryanto (Head of Promotion and Destination, Office of Culture and Tourism, East Belitung), Dewi Umayah Rahman (Deputy Chairperson of BPI), Rohili (Head of Promotion, Office of Tourism, Belitung Regency), and Lalu Roisamri (Head of Location Promotion, BPI).

While in Belitung, Anggraini collected data on tour companies and tourists through participant observation. She also observed the merchandise (t-shirts, keychains, fridge magnets, etc.) that used the *Laskar Pelangi* brand. Her anecdotal record is shared here, and contributes valuable insights that enrich the analysis. Some unique examples from other films are also elaborated.

This study will compare the situation before and after the films' release, as well as patterns, trends, and anomalies—especially amongst similar data (tourism growth; income growth among small, medium, and large businesses). It is hoped that these patterns will provide the government and film producers with the bigger picture of film's potential to support tourism.

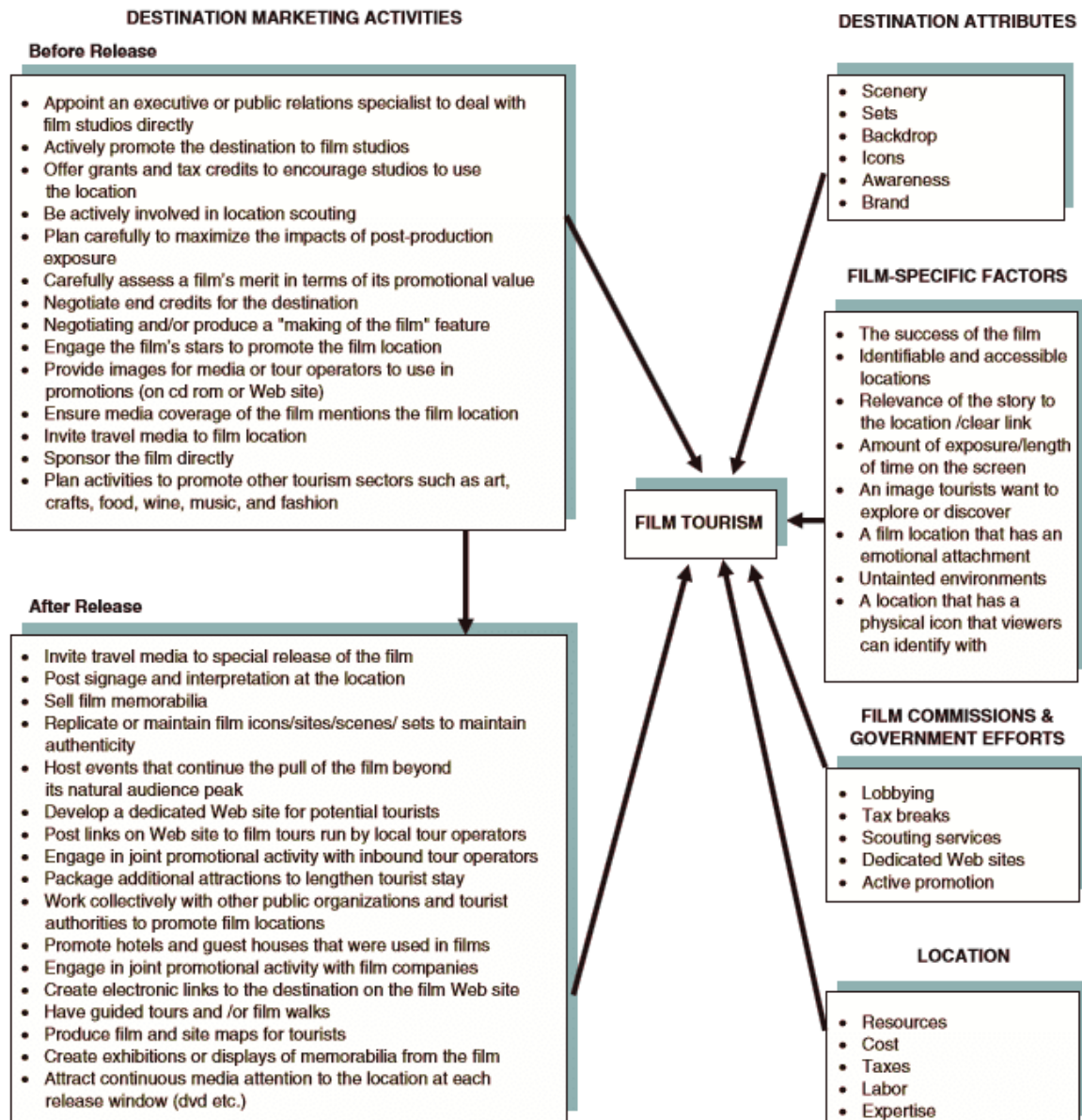
DISCUSSION

Discourses on Film Tourism

In the past decade, the topic of film tourism (also known as movie-induced tourism) has drawn increased scholarly attention (Imanjaya & Kusumawardhana, 2016: 9). As discussed by Walder (2010), Carl et al. (2007), Clewley (2006), New Line Cinema (2004), and NFO New Zealand (2003), both *Harry Potter* and *Lord of the Rings* series were major drivers of film tourism.

Hudson and Ritchie (2006: 387) define film tourism as tourist visits to a destination or attraction as a result of said destination/attraction being featured on television, video, or the cinema screen. The authors made a module to elaborate the factors that shape film tourism.

Figure 1: Film Tourism – A Model For Exploiting Film Marketing Opportunities
(Hudson and Ritchie, 2006: 390)



Hudson and Ritchie underline the importance of certain elements in developing film tourism, both before and after the release of the film. They also highlight the significance of destination attributes, film commissions, government efforts, and locations.

In an Indonesian context, conversely, little research has been undertaken. Imanjaya and Kusumawardhana (2016, p. 10) discussed the phenomenon of *Laskar Pelangi* (2008) and *Eat Pray Love* (2010). The authors, modifying the model above, concluded that these films were the only ones to successfully create film tourism because no other films had achieved such box office success. Furthermore, there were "...no sufficient destination marketing activities", as well as a "lack of government support" (Imanjaya & Kusumawardhana, 2016, p. 19). Moreover, they write:

"Both films have many similarities in their implementation of successful elements from 'film---specific factors'. Both are successful films; the locations are identifiable and accessible (Belitung is only one hour from Jakarta by plane, and Bali is a very popular island all over the world); there are very clear and relevant links between the films and the locations; untainted environments (all of Belitung's locations are little known among local tourists, and most of the locations in Bali represented in *Eat Pray*

Love are untainted); and both films have locations that have physical icons that viewers can identify with and are willing to explore more” (Imanjaya & Kusumawardhana, 2016: 20)

Meanwhile, Andriansyah et al. (2012) from Universitas Terbuka Padang underlined the importance of establishing home industries and producing souvenirs that involve local communities and the sector. They argue, by doing so, communities would become active contributors to economic growth rather than passive participants in governmental actions and plans.

Last but not least, Boronnia (2018) explores the positive effects of *Laskar Pelangi* on the people of Belitung, who have used it as a brand to promote economic development. Boronnia writes:

“The study has found that film tourism has been used by the local government by using the name of the movie in the destination branding tagline. The objective of this strategy is to create a destination identity using the most marketable image of the island, which is the film *Laskar Pelangi* itself. This brings an impact from the external side, i.e. the government agenda on the island, and causes an impact on the internal side, i.e. raising the Belitung people's awareness of the tourism sector” (Boronnia, 2018: 81).

This means that films can potentially lead to economic growth and positively contribute to local prosperity, with *Laskar Pelangi* as an example of best practices. This also means that *Laskar Pelangi* has become a strong brand that can be exploited by local communities to improve their economic growth.

Film Pilgrimage, Film Fans, and Film Travellers

Much theoretical discussion of film fans has emerged in the last decade. For example, Macionis and Sparks (2009) define film tourists as individuals that visit a destination after seeing it in a film, even though it is not one of their main itineraries. According to Roesch (2009), such visitors want on-site experiences that engage their emotions and tell them a story.

Macionis (2004) made an attempt to "identify, characterise, and understand both the potential and actual motivations of the film tourist" by mapping the typology of film tourists. In a figure titled "Continuum of Film-Induced Motivation", Macionis distinguished between three types of film tourists: serendipitous film tourists, general film tourists, and specific film tourists. The first may be defined by "those who just happen to be in a destination portrayed in a film", whose motivations include social interaction and novelty (Macionis, 2004). General film tourists are "those who are not specifically drawn to a film location, but who participate in film tourism activities while at a destination", and are driven by elements such as novelty, education, and nostalgia. Finally, specific film tourists are travellers who "actively seek out places that they have seen in film"; for such tourists, self-actualisation, pilgrimage, self-identity, fantasy, romance, and nostalgia are major motivations (Macionis, 2004).

For the purpose of this paper, and with reference to Macionis' terms, we conclude that there are two types of tourists visiting film locations in Indonesia. The first, film travellers (*pelancong film*), are tourists who happen to visit destinations that are directly related to specific films. This category resembles the serendipitous and general film tourist. They do not visit sites for the love of a particular film; some have not even watched the films when they visit the sites, and only find out afterwards through websites, word of mouth, or on-location discussion. The second, film pilgrims (*penziarah film*), are film fans who visit locations specifically related to the films they love; this category thus resembles Macionis' specific definition of film tourist.

Indonesian Cinema and its Economic Impact

How can the economic impact of films be measured in an Indonesian context, especially within the context of film tourism? Sasono (this volume, Oxford Economics 2010) has elaborated on Oxford Economics' findings and methods to explore the contribution of the film and television film industries in Indonesia, as well as those of the British Film Institute on the impact of the United Kingdom's film industry (Oxford Economics, 2012: 17–18). Oxford Economics focuses on three elements: direct impacts, indirect impacts, and induced impacts. Direct impacts are related to employment as well as pre-production, exhibition, and distribution activities. Indirect impacts, next, are related to the film industry's supply chain, including "... jobs supported by the manufacture of production equipment sold to production companies; the manufacture of goods sold at cinemas; the spending of film crews in hotels, restaurants etc.; business expenditure on TV, radio and other advertising; and a wide variety of activity

in the business services sector (legal, accountancy, IT etc.)." Finally, induced impacts—also known as "spill-overs"—can be understood as:

"... employment and activity supported by those directly or indirectly employed in the core film industry spending their wage income on goods and services in the wider economy. This helps to support jobs in the industries that supply these purchases, and includes jobs in retail outlets, companies producing consumer goods and in a range of service industries. But there are also a number of additional economic catalytic impacts ('spill-overs')" (Oxford Economics, 2012: 18).

This final category also includes the enhancement of the tourist industry, merchandising (DVD, books, toys, clothing), and branding. All three elements are directly related to this paper, and will be elaborated upon in the following sub chapters.

According to BEKRAF, Indonesia's film industry (including animation and video) has grown significantly, from 6.67% in 2015 to 10.09% in 2016 (Hariyanti, 2019). BEKRAF highlights the film industry's multiplying effect on local governments, particularly those in which films are set and shot. For example, since the release of *Laskar Pelangi* in 2008, Belitung has seen economic growth in the tourism sector of 1,800%. Tourism support facilities have been developed as well; Statistics Indonesia (Badan Pusat Statistik, BPS) records that the number of starred hotels in Belitung increased from 23 in 2012 to 44 in 2016. Bangka Belitung has seen an average economic growth of 4.51% per annum, which is better than Indonesia's other provinces. At Bromo Tengger Semeru National Park, after the release of film *5 cm* (Rizal Mantovani, 2012), the number of visitors increased from 2500–2700 visitors per annum to 5000 visitors per annum (Hariyanti, 2018a). In 2016, *Sellie Coffee*, in which the iconic characters Rangga and Cinta of *AADC2* met, received a significant influx in visitors. More recently, a tourism package called *Paket Uji Nyali Rumah Pengabdian Setan* (Test Your Guts in the House of Satan's Slave), based on film *Pengabdian Setan* (Satan's Slave, Joko Anwar, 2017) and offering visits to a tea plantation and old house in Pengalengan, West Java, was popular for a while (BEKRAF, 2017: 15).

According to the databank of the Yogyakarta Office of Tourism (*Dinas Pariwisata Daerah Istimewa Yogyakarta, Dinpar DIY*), the number of foreign tourists entering the Special Administrative Region of Yogyakarta (DIY) experienced an average increase of 15.72% per annum between 2006 and 2014, with figures ranging from 9–27% per annum; meanwhile, the number of domestic tourists visiting the province had an average increase of 20.29% per annum, with annual increases ranging from 10–40% per annum. The number of tourist attractions in the province, meanwhile, increased by an average of 5.92% per annum between 2006–2014, with annual increases ranging from 4–7%. Income from the tourism sector increased by an average of 43.99% per annum, with annual increases ranging from 10–43% (Sulistya, 2016).

In this paper, we will focus on the cases of *Laskar Pelangi* and *AADC2*, two films that stimulated the emergence of long-standing film tourism industries. We will elaborate in detail the multiplying effects of both films.

On *Laskar Pelangi* and *AADC2*

Both films were produced by Miles Production and directed by Riri Riza. *Laskar Pelangi* is a 2008 film based on the best-selling novel by Andrea Hirata, it follows the struggles of Ms Muslimah and Mr Harfan, teachers at the Muhammadiyah Elementary School in Mangar Village, Belitung. They must keep their ten students in school, even as these students—who live in poverty—must work to support their families. On screen, the film depicts the beauty of Tanjung Tinggi Beach as well as exotic locations in Manggar and Gantong, East Belitung Regency, the settings of this film.

AADC2 or *Ada Apa Dengan Cinta? 2* (*What's Up with Love? 2*) is the 2016 sequel to *Ada Apa Dengan Cinta?* (2002), which depicted the romance of Cinta (literal meaning, love) and Rangga. After fourteen years of separation, during which Cinta lived in uncertainty regarding Rangga's whereabouts, the two finally meet in Yogyakarta. They travel to mainstream and non-mainstream sites in Yogyakarta and its surroundings, including Ratu Boko Palace, Bukit Rhema, Punthuk Setumbu, and cafes such as *Sellie Coffee* and *Klinik Kopi*.

Findings

Policy and Stakeholder Views

Within Indonesian government policy, film is divided into two categories, each of which is under the purview of a ministry. As art and culture, film is under the domain of the Ministry of Education and Culture and related bodies (the Film Development Centre before 2019, and the Directorate of Film, Music, and New Media after 2020). Meanwhile, as part of the creative industry, film is under the Ministry of Tourism and Creative Economy and related bodies (particularly the Creative Economy Agency, or BEKRAF). The Indonesian Film Board (BPI) offers a means of guaranteeing public participation. In the context of this research, we will focus more on how BEKRAF sees film as a means of improving Indonesia's economy. As stated by BEKRAF's Deputy of Marketing, "films can be engines for multiplier effects in various sub-sectors of the creative economy, such as culinary, tourism, culture, etc. If the effect becomes real, the economy of Indonesia will also improve" (www.wartaekonomi.co.id, 07/02 2019). In September 2019, the government enacted legislation (the Creative Economy Law) to encourage the growth and development of Indonesia's creative economy. Government Regulation (PP) No. 142/2018 regarding the Master Plan for Developing the National Creative Economy (Rindekraf) offers a roadmap of the government's plans for developing the national creative economy between 2018 and 2025. This regulation is closely related to the view of film as a creative industry. Article 16 states, "Development of the business ecosystem in the creative industry is carried out in the following sub-sectors: (g) film, animation, and videos."

Dewi Umay, Deputy Chairperson of BPI, specifically mentions "online and integrated services for licensing and developing transparent and accountable licensing systems, for example the licensing process of shooting by filmmakers" (interview with Dewi Umay, 02/09/2019). In an interview with the researchers, Roisamri—the Director of Location Promotion at BPI—underlined that Indonesia's regional film commissions (komisi film daerah, KFD) were initially designed to sell regions for tourism purposes. KFD throughout Indonesia work with the local Office of Tourism; in some places, they work with the local Financial Office. Today, however, all tourism and economic activities under the coordination of KFD are expected to increase local government income. KFD thus serves not only to introduce specific regions, but also to attract filmmakers who may have a positive effect on local communities and the local economy. Indonesia receives a significant percentage of its revenue from the tourism sector, surpassing even the oil and gas sectors. This affects not only sectors related to tourism (attractions, hotels, and transportation), but also all aspects of the local economy (interview with Lalu Roisamri, 03/09/2019).

Below, based on the data we have collected, we will discuss the effects of the films being analysed on the local economies of Belitung and Yogyakarta, respectively.

The Case of *Laskar Pelangi*

Data collected through interviews and visits to Belitung Island, as well as statistical analysis, shows that film tourism has developed significantly since the release of *Laskar Pelangi* on 25 September 2008. Belitung's development as a new tourism destination is undeniable. Nevertheless, several interesting findings were made in the field. All informants attributed advances in Belitung's tourism sector to *Laskar Pelangi* (both the novel and the film). They regarded Andrea Hirata, the author of the novel, as a local hero (viz. interviews with the Head of Promotion, Office of Tourism, Belitung Regency, 25/07/2019; and a tour guide, 28/07/2019). Economic data similarly shows an increase in the number of hotels and restaurants, as shown in Table 1 and 2:

Table 1: Hotel Development in Belitung Island, 2008–2018

(Source: BPS Kab. Belitung, 2010: 207; 2013: 207; 2014: 178; 2015: 188; 2016: 223; 2017: 209; 2018: 209; 2019: 209; BPS Kab. Belitung Timur, 2012: 231; 2015: 127; 2017: 190; 2019)

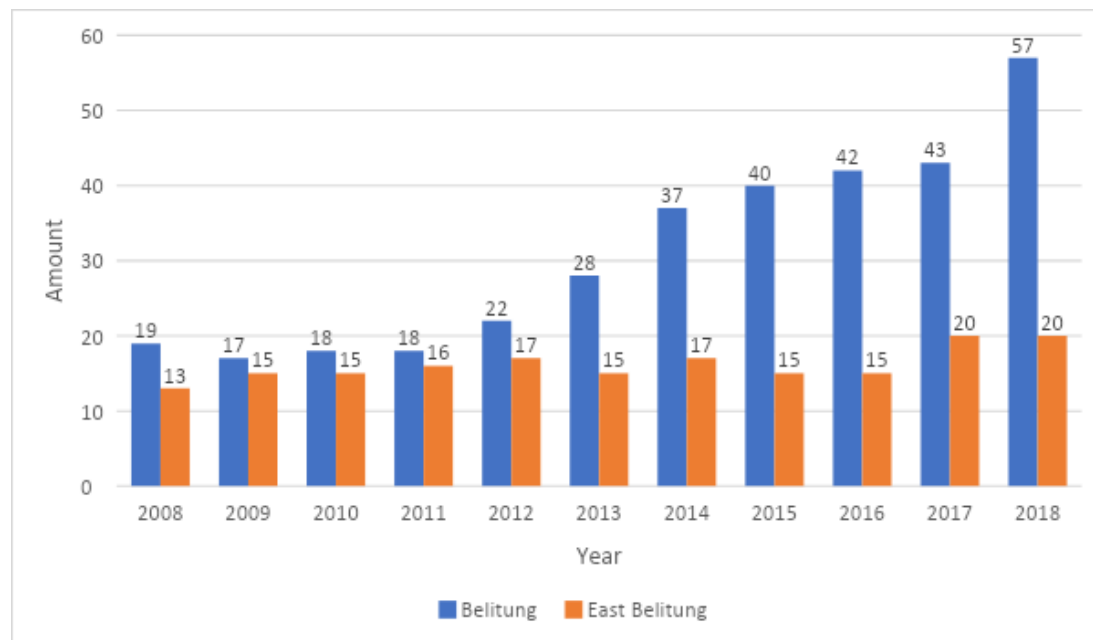
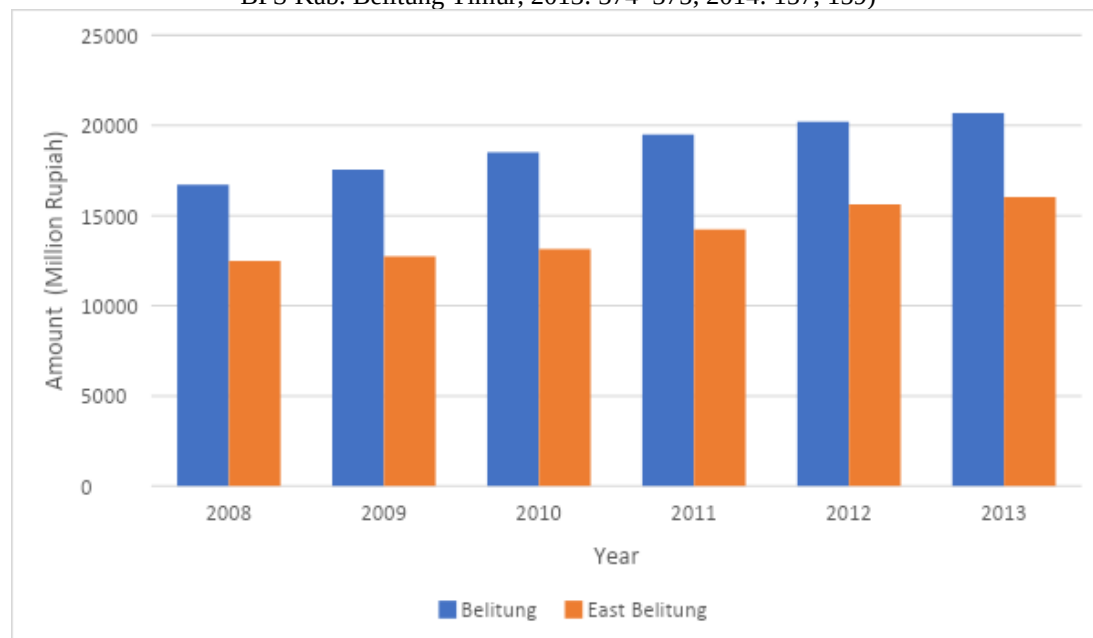


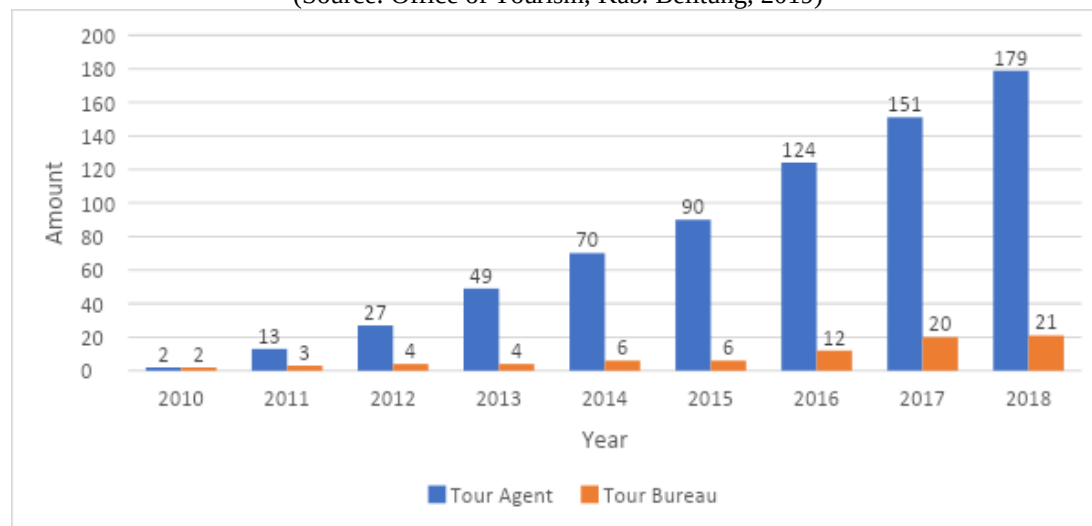
Table 2: Restaurant Revenues in Belitung Island, 2008–2013
(Source: BPS Kab. Belitung, 2013: 285–286; 2014: 250, 252;
BPS Kab. Belitung Timur, 2013: 374–375; 2014: 157, 159)



From Table 1 and 2 above, it may be concluded that the local economy in Belitung—particularly in the hotel and restaurant sectors—has grown gradually and consistently since the release of *Laskar Pelangi*. Between 2008 and 2018, the number of hotels increased by 200%; similarly, in five years, revenue from restaurants increased by 23%.

The increasing numbers of hotels, restaurants, and culinary businesses is directly correlated with the mushrooming of tour and travel agencies, as shown in the table below. These agencies often collaborate with specific hotels and restaurants by including them in the tour packages.

Table 3: Tour and Travel Agency and Bureau Development in Belitung Island, 2010–2018
(Source: Office of Tourism, Kab. Belitung, 2019)



At least five new business types also emerged as a direct consequence of *Laskar Pelangi* and its popularity. First, a restaurant (see Table 2) was constructed in Gantong and Manggar, East Belitung, where shooting took place. Housed in a wooden building and serving a traditional menu, it attracts most of the tourists who arrive in Gantong near lunch time. Previously, guides had taken tourists to Fega Restaurant in Manggar, East Belitung, some thirty minutes from the site. The brand new restaurant in Gantong significantly cut the travel time and gave more restaurant options to the tourists.

Second, new destinations have been constructed in the area. Pelabuhan Harapan (the Port of Hope) was constructed near the Muhammadiyah Gantong Elementary School (a replica of the film's set), and was used to observe a total solar eclipse. Several restaurants also opened near Pelabuhan Harapan. The Andrea Hirata Literary and Literacy Museum, popularly known as Museum Kata (Word Museum), was built in 2010 and remains popular, despite some tourists and tour guides complaints about unreasonably high ticket prices. Nearby is Kampung Ahok (later renamed Kampung Fifi, after Ahok's sister), which was initiated in 2014 to commemorate former Governor of Jakarta Basuki Tjahaya Purnama (Ahok)², who was born and raised just 100 m from Museum Kata. These new destinations have been added to tour and travel itineraries, and thus attracted more tourists.

Third, tourism has also affected the craft industry, which has produced a range of merchandise related to *Laskar Pelangi*—from t-shirts to keychains (Figure 1). Such merchandise is often sold at flourishing gift shops (*toko oleh-oleh*), many of which work in conjunction with tour guides and travel companies. Tour guides earn 15–25% of revenue earned from tourists; they even receive parcels or holiday allowances (*tunjangan hari raya*) during *Eid al-Fitr* (interview with Ghofar, JS tour guide, 28/07/2019).

Figure 1.
Merchandise: T-shirts, Keychains and Fridge Magnets using the *Laskar Pelangi* Brand

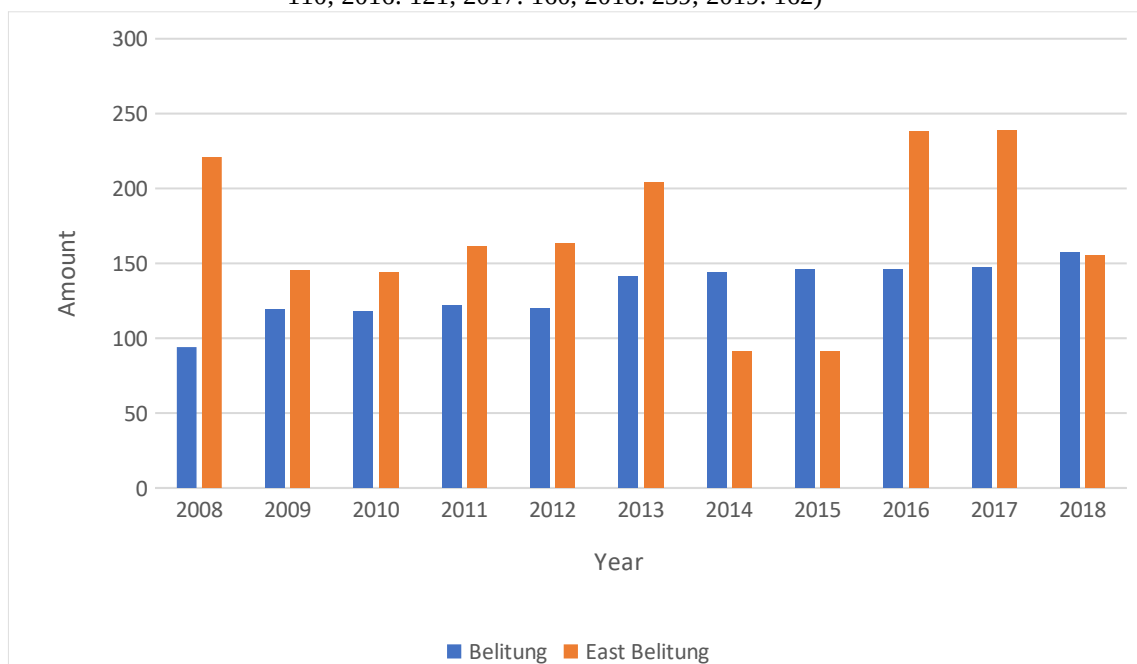
²For details about the case of Ahok, read: <https://www.theguardian.com/world/2017/may/09/jakarta-governor-ahok-found-guilty-of-blasphemy-jailed-for-two-years>



(Source: Researcher's Documentation)

Table 4: Craft Industry Development in Belitung Island, 2008–2018

(Source: BPS Kab. Belitung, 2009: 212; 2010: 217; 2011: 210; 2012: 203; 2013: 216; 2014: 169; 2015: 159; 2016: 193; 2017: 183; 2018: 183; 2019: 183; BPS Kab. Belitung Timur, 2009: 241; 2010: 247; 2011: 249; 2012: 246; 2013: 253; 2014: 110; 2015: 110; 2016: 121; 2017: 160; 2018: 239; 2019: 162)



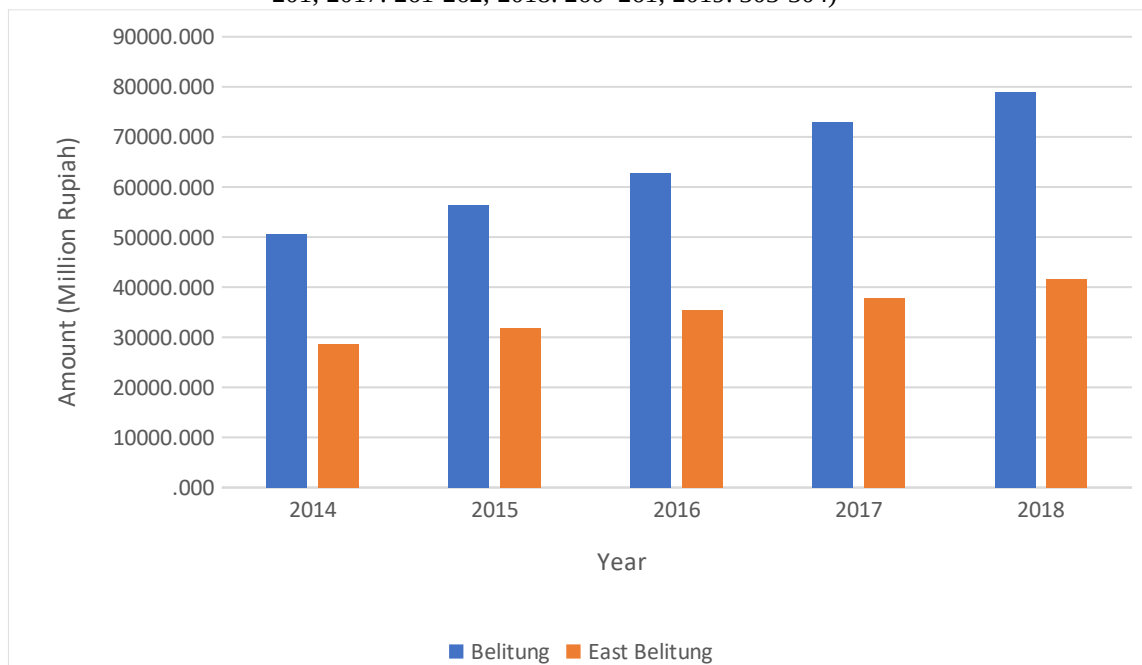
Fourth, tourism has promoted growth in the service sector. New innovations have been implemented by tour and travel agencies. They provide access to drones, from which birds-eye views of the island

and *Laskar Pelangi* sites. This equipment enables tour groups to document their activities in various ways, against the backdrop of the island's natural beauty. Pre-wedding photography has also developed rapidly in South Belitung, a distance far from major tourist destinations that offer the best backdrops. Photographers from as far as Jakarta use the backdrop, paying exorbitant prices to rent cars from local tour and travel agencies (Interview with Ghofar, JS tour guide, 28/07/2019).

Fifth, new tours have emerged, focusing not only on Laskar Pelangi, but also exploring areas of Belitung that are not directly correlated with the film. These findings are supported by Table 5 below, which shows the growth of the service sector in Belitung over the past five years.

Table 5: Revenue from Other Services in Belitung Island, 2014–2018

(Source: BPS Kab. Belitung, 2019: 278, 280; BPS Kab. Belitung Timur, 2015: 156, 158; 2016: 200–201; 2017: 261–262; 2018: 260–261; 2019: 303–304)



As mentioned earlier, *Laskar Pelangi* has directly impacted local communities and transformed their livelihoods. For example, many former miners left the industry and entered the tourism sector, opening restaurants, becoming tour guides, or selling souvenirs and other wares. As raw materials had run out, and as it was difficult to obtain new mining permits, many tin-mining companies were closed. More opportunities were available in the tourism sector. In this context, beaches—already a mainstay of tourism in Belitung Regency—were later incorporated in *Laskar Pelangi* tour packages and presented as expansions of activities in East Belitung Regency. Over time, tour and travel services began providing tours that were not specifically framed with reference to *Laskar Pelangi*, but rather brought visitors to the island's beaches and Tanjung Pandan City (the capital of Belitung Regency). This, in turn, has led to the development of alternative destinations. Even though the *Laskar Pelangi* brand remains strong, and attracts both domestic and international tourists (Boronnia 2018: 25), today its activities are primarily insert locations; unrelated destinations, such as beaches, islands, restaurants, museums, and even temples, are the mainstays of most recent tourism packages.

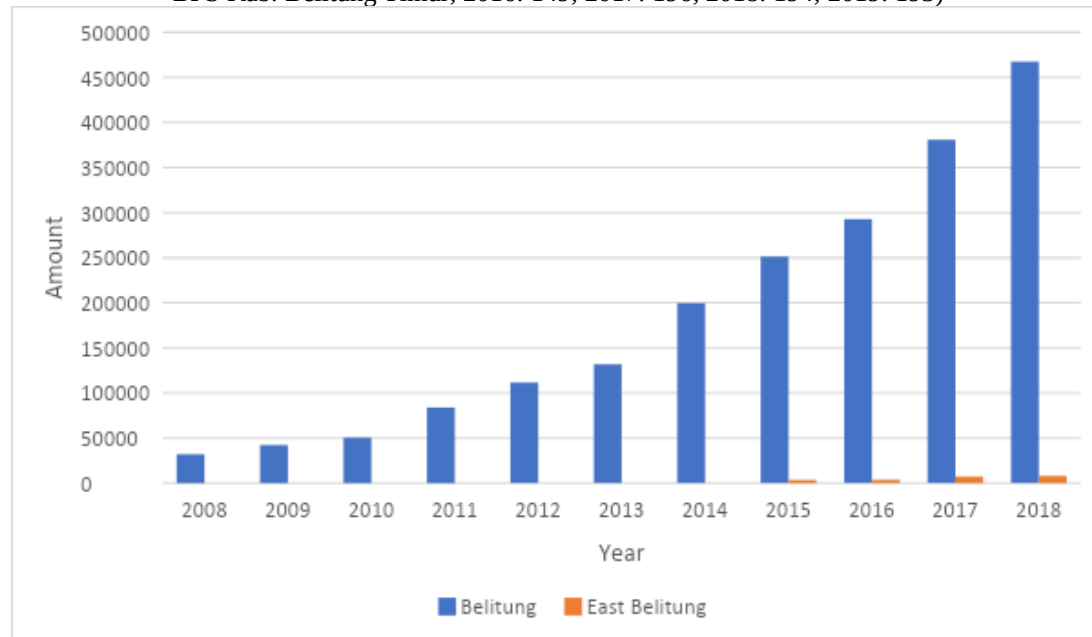
Film Pilgrims and Film Travellers in Belitung

It is important to note that *Laskar Pelangi* did not have any immediate impact on tourism in Belitung in 2008, the year the film was released. Its impact only became tangible in subsequent years, beginning in 2010—two years after the film's release. Between 2010 and 2018, the number of tourists increased

consistently; numbers began declining in 2019, as airfare increased. The increased number of tourist visits to Belitung can be seen in Table 6 below.

Table 6: Local and Foreign Tourist Development in Belitung Island, 2008–2018

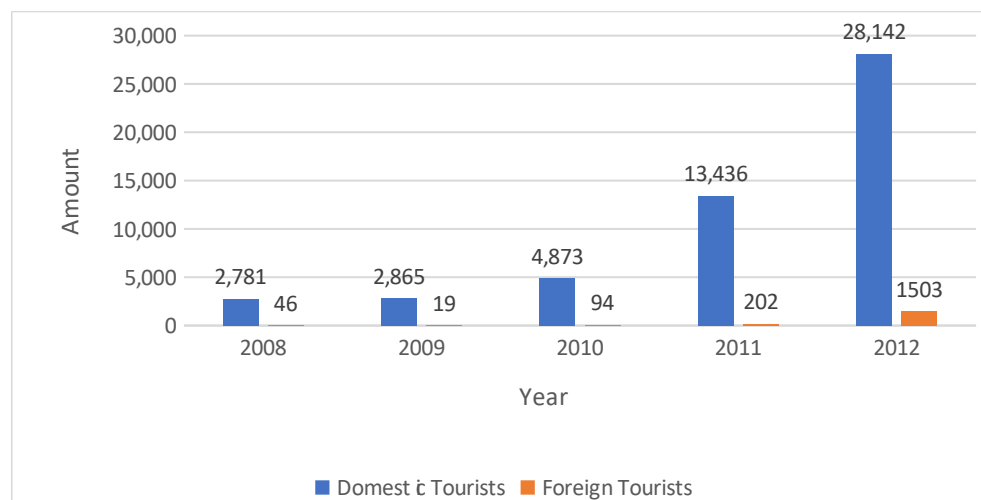
(Source: BPS Kab. Belitung, 2013: 208; 2015: 189; 2017: 210; 2019: 210, BPS Kab. Belitung Timur, 2016: 149; 2017: 196; 2018: 194; 2019: 193)



The seeming gap in data from East Belitung Regency is addressed in Table 7 below. Although numbers were not as high as in Belitung Regency, the data nonetheless show that tourism began to increase in 2010. Data were confirmed through interviews with key persons.

Table 7: Growth of Tourism in East Belitung Regency, 2008–2018

(Source: BPS Kab. Belitung Timur, 2012: 234; 2013: 241)



After conducting direct observations in the field, as well as interviews with key persons in Belitung, we identified two types of visitors: film pilgrims (*penziarah film*) and film travellers (*pelancong film*). Film

pilgrims are those fans who intend specifically to visit locations from *Laskar Pelangi*. Such pilgrims existed even before the film was released, being readers of the novel *Laskar Pelangi* (2005) who sought to visit the sites mentioned in the novel. Many such pilgrims aimed specifically to meet and speak with the real Ms Muslimah, one of the novel's main characters. They visited sites sporadically, either individually or in small groups. When the film was released in September 2008, more *Laskar Pelangi* fans began to visit Belitung. Their visits were also sporadic and independent, without using the services of tour agents. According to interviews with Ito Tour and Travel, the first tour agency in Belitung, only four tour and travel agencies existed in Belitung in 2008. Film pilgrims, and film tourists in general, were few and far between. However, as tourism began to flourish, and as tourism infrastructure in Belitung was developed, tour and travel agents mushroomed. This phenomenon attracted another kind of tourist: film travellers.

As mentioned above, a surge of new kinds of tourists occurred in 2010, two years after *Laskar Pelangi* was released. Many of these tourists visited Belitung not as fans of the novel or film, nor did they intend specifically to visit related sites. In fact, some had never watched the film nor read the novel. Rather, they participated in tours as members of office/ school groups. Based on direct observation and interviews, it was found that tour and travel agencies even played the *Laskar Pelangi* film for tourists while they were travelling, thereby interesting them in exploring Belitung and its attractions. Such an activity refreshed tourists' memories of the film and connected tourists' destinations with the film's story. A JS Tour guide explained that, "After lunch, during the 1.5-hour trip to East Belitung, the tour provider screens the film on bus, so the travellers can relate to the story and its scenes during their trip" (interview with Ghofar, JS Tour Guide, 28/07/2019). Belitung is the perfect example of a place where film travellers and pilgrims can gather. Some come to Belitung as part of a pilgrimage, seeking to remember the film's most memorable scenes, but many have never watched *Laskar Pelangi* before.

Film travellers, those who have no direct attachment with the film, nonetheless visit its shooting locations. Quoting Boronnia (2018: 27), *Laskar Pelangi* has become a strong brand, one closely affiliated with Belitung. As such, even those who have not read the novel or watched the film are interested in Belitung, as they are curious and want to learn more about the *Laskar Pelangi* brand. Importantly, this brand is most strongly associated with the first *Laskar Pelangi* film. Observations in the field indicate that the film's sequels, *Sang Pemimpi* (The Dreamer, Riri Riza, 2009) and *Edensor* (Benni Setiawan, 2013), had little effect on visitors' decision to travel to Belitung.

The Case of *Ada Apa Dengan Cinta? 2*

AADC2 also affected film tourism in Yogyakarta and Magelang Regency, Central Java. As in Belitung, some local businesses— particularly shooting locations—have experienced significant benefits since the film's release on 26 April 2016. Unlike *Laskar Pelangi*, where the tourism boom was delayed for two years, AADC2 had an immediate effect on tourism in Yogyakarta. This is clarified in the tables below:

Table 8: Tour and Travel Bureaus in Yogyakarta, 2015–2018
(Source: BPS DI Yogyakarta, 2019: 337)

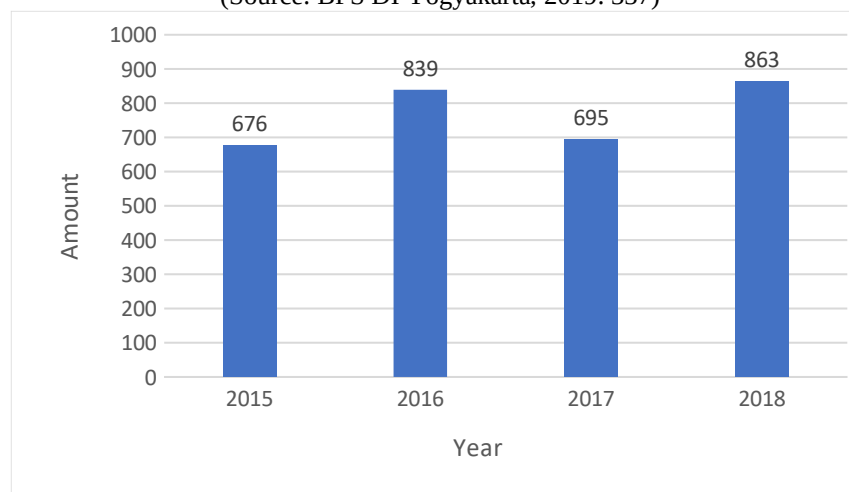
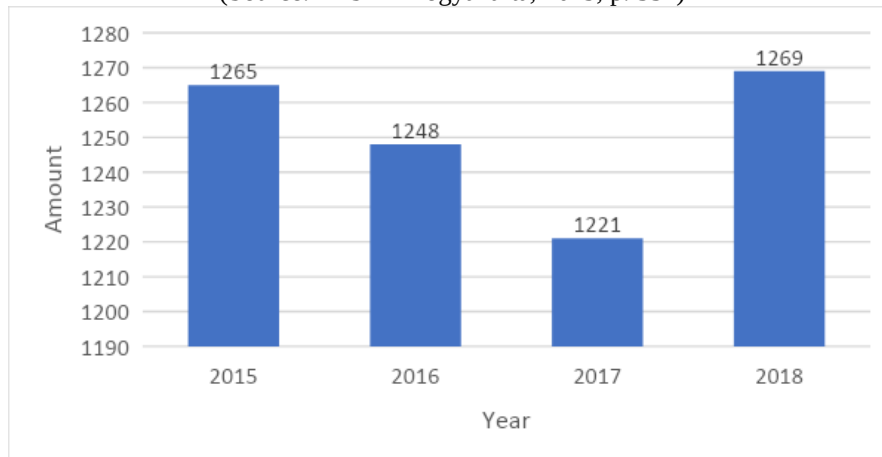


Table 9: Tour Guides in Yogyakarta, 2015–2018
(Source: BPS DI Yogyakarta, 2019, p. 337)



The number of tour and travel bureaus, as well as the number of tour guides, even declined one year after ADDC2's release. Rather, the number of travel bureaus peaked in 2016. These numbers show that AADC2-themed tours became popular directly after the film's release, but did not last long. Tourism trends can also be traced through the development of hotels and restaurants in Yogyakarta, as shown in Table 10 and Table 11 below.

Table 10: Hotel and Accommodation Development in Yogyakarta, 2015–2018
(Source: BPS DI Yogyakarta, 2019: 328–332)

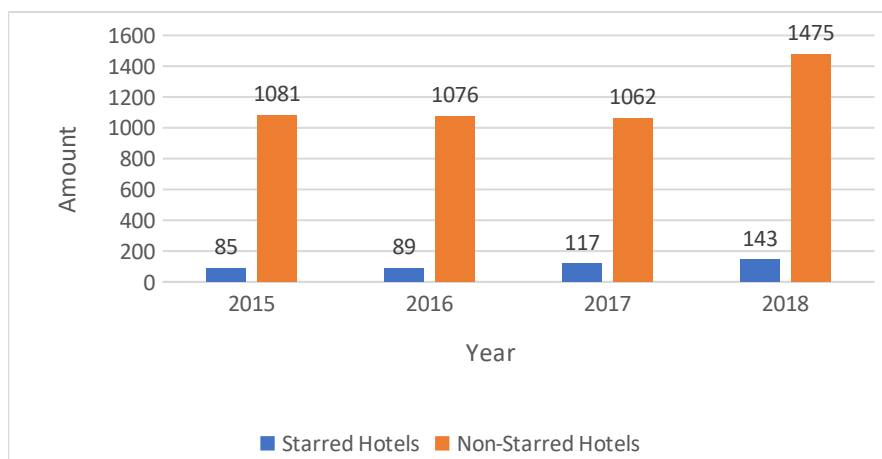
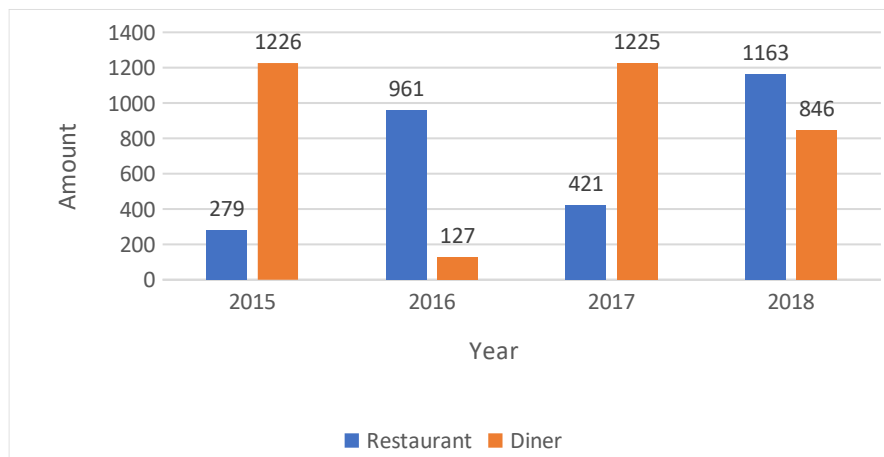


Table 11: Restaurant Development in Yogyakarta, 2015–2018
(Source: BPS DI Yogyakarta, 2019: 337)



However, the AADC2 brand is not as strong as *Laskar Pelangi*. Generally speaking, the film's direct impact on local economic growth lasted for only three or four months. For example, Jogja Tour Ngangeni (JTN), one of tour agencies that offered AADC2-themed itineraries, acknowledges that they arranged AADC2-themed tours for only one or two months after the film's release. Only twenty tours were held in total, reaching approximately eighty tourists per month. Participants were film pilgrims who wanted to visit specific film locations, to feel the same nostalgia as *Cinta and Rangga*. After four months, demand had significantly decreased; film pilgrims had already travelled to most of AADC2's sites. According to the owner of JTN, "I provide transportation services... most of them individually rented cars to travel to AADC2's shooting location. On average, approximately six cars were rented per week" (Interview with Pandu, 18/08/2019). Other travel agents' experiences were similar.

However, within months, trends had changed. According to interviews with tour and travel providers, as well as freelance tour guides, by 2017 film travellers had become more common. Travelling solo, or in small groups, these tourists visited particular places and ignored others destinations. Most visited were Bukit Rhema (popularly known as '*Gereja Ayam*'), *Sate Klathak* Pak Bari, *Sellie Coffee*, and *Klinik Kopi*. "I think it's just because of the viral effect of AADC2 film and memes. Tourist interest in AADC2 thematic tours has decreased significantly; now they're more interested in well-known tourism destinations that are 'Instagrammable'" (Interview with Pandu, 18/08/2019). Mostly, film travellers hired private cars along with their drivers, as seen in the table below. All prices are for a recent model of car, with up to seven seats/passengers, and exclude the cost of fuel.

Table 12: Comparison of Car Rental Services in Yogyakarta

(Source : <http://jtntransport.com/> & <http://www.sewamobiljogja.org/lepas-kunci>)

Car Rental with Driver ¹		Car Rental without Driver ²	
Price	Time	Price	Time
IDR 250,000	6 hours	-	-
IDR 300,000	10 hours	-	-
IDR 350,000	12 hours	IDR 225,000	12 hours
IDR 450,000	24 hours	IDR 275,000	24 hours

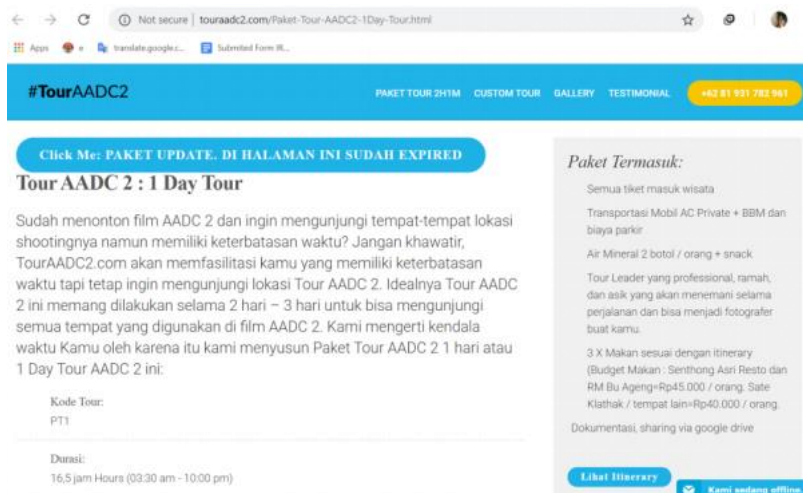
Given the average car rental prices seen in Table 12, the AADC2-themed tour packages were considered too expensive. Packages ranged from IDR 800,000 to IDR 2,145,000 (for packages that included a view of Borobudur Temple at sunrise) per person. Even though those packages included transportation, accommodation, and meals, the fact that Yogyakarta already included proper tourism infrastructure

might be one reason why tourists preferred car rentals over tour packages. Tourists could easily find accommodation and meals that suited their preferences and their budgets.

As enthusiasm for AADC2-themed tours decreased, most tour and travel providers stopped offering such packages, as shown in Figure 2 below. During field research, we had difficulty contacting most of the tour providers. From this evidence, as well as the data above, we can conclude that the significant price difference between AADC2-themed tour packages and other forms of tourism in Yogyakarta contributed significantly to these touri' demise.

Figure 2. AADC2-themed Tour Package on a Website Page
(Marked as No Longer Available)

Source : <http://touraad2.com/Paket-Tour-AADC2-1Day-Tour.html>



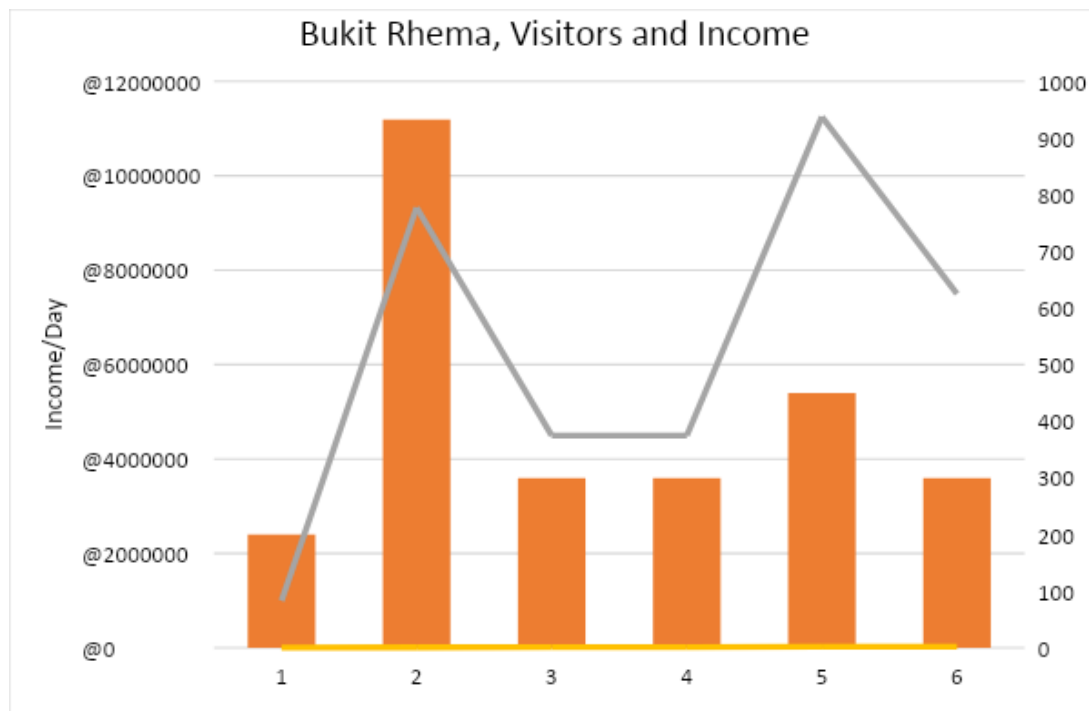
This information was verified through interviews with the owners of tour and rental agencies. Loss of interest was caused, in part, by film travellers feeling uncomfortable as destinations were becoming increasingly crowded, and thus lost their sense of exclusivity. Many tourists felt uncomfortable with this situation, limiting tourists' enjoyment (interview with Pandu, 18/08/2019).

As film travellers chose to visit particular places related to AADC2, and the researchers wanted to analyse the film's impact on the micro-level impacts of the film, it was thereby decided to explore the most visited/popular places related to AADC2.

Bukit Rhema and Puthuk Setumbu

Bukit Rhema, more popularly known as Gereja Ayam ('Chicken Church') owing to its form, was constructed by Daniel Alamsyah as a multifaith house of worship. Although it was not built for tourism, after Bukit Rhema featured in several scenes in AADC2 (including one in which Rangga gives a romantic surprise to Cinta) it was immediately flooded with tourists. According to Edward, a manager (interview, 14/08/2019), Bukit Rhema saw a sudden increase in visitors in 2016, and numbers remained stable in 2017. As mentioned previously, AADC2 even attracted tourists from Malaysia, as the film was screened there. Most Malaysian tourists came in 2017, being enticed by word-to-mouth (partly on social media). The enthusiasm for Bukit Rhema in Malaysia can also be seen in its Google review page.

Table 14: Bukit Rhema, Visitors and Income, 2016–2019
(Source: Interview with Edward, 14/08/ 2019)



The above table shows the approximate number of visitors to Bukit Rhema. The most popular *AADC2* tourist destination, it saw a 366% increase in visitors after the film's release. Visitors peaked in the mid-2016, during the Eid al-Fitr holiday, just two months after *AADC2*'s release. At its peak, the number of tourists was almost five times as much as normal, and thus income increased drastically. Further evidence of Bukit Rhema's increased popularity can be seen in its ticketing policies. Before the release of *AADC2*, entry to Bukit Rhema was free of charge. As the number of visitors increased, they decided to begin charging Rp 5000 per person in early June 2016; this increased to Rp 10,000 during and after the Eid holiday. Between 2017 and 2018, ticket prices remained stable, at Rp. 15,000 per visitor. More recently, ticket prices have increased to Rp 20,000 per person for local tourists and Rp 30,000 per person for foreign tourists, respectively; in Table 14, this is simplified by taking the average price.

AADC2 also had a significant impact on the income of local communities around Puthuk Setumbu, located around 800m from Bukit Rhema. Located on the slope of Menoreh Hill, Puthuk Setumbu offers tourists an opportunity to enjoy Borobudur Temple from a different perspective. The most common time to visit Puthuk Setumbu is during sunrise, when Borobudur seems to be floating in a thin mist. Interestingly, this site was not featured heavily in *AADC2*; the main characters only passed it while travelling elsewhere. Edward (interview, 14/08/2019) even said that Cinta and Rangga had not reached Puthuk Setumbu, but simply walked 'there' (a hiking path near Bukit Rhema); tourist guides continue to identify this path, 2.5 m wide and 430 m long, as Jalur Cinta dan Rangga (Cinta and Rangga's Path). Since the film's release, Puthuk Setumbu has charged visitors Rp 20,000 (for locals) and Rp 50,000 (for foreigners), respectively.

From those findings, we can conclude that *AADC2* has stimulated local economic growth. Moreover, it has empowered the community, primarily by promoting the development of tourism villages. This may be attributed in part to the local government's tourist programme, the 'Tourism-Conscious Groups' (Kelompok Sadar Wisata, Pokdarwis), which helped the villages near Bukit Rhema and Puthuk Setumbu. In addition, as tourists were required to stay overnight to enjoy the sunrise, homestays and other accommodations also emerged near Puthuk Setumbu. In the nearby village of Karangrejo, residents planted flower gardens and created accommodations; they also allowed locals to act as guides. *AADC2* tours created new job opportunities, enabling locals to become tour guides or sell cassavas to Bukit Rhema's management (interview with Edward, 14/08/2019). This has made it possible for villagers to improve their own economic situation, as their farmlands had been damaged by the construction of brick homes.

Figure 3 & 4. A Homestay in Karangrejo Village and Flower Garden near Puthuk Setumbu**Figure 5.** Activity and Products from Karangrejo Villagers

Coffee Shops

Several of the places visited by Cinta and Rangga during their reunion experienced a significant increase in popularity after the film's release. Sellie Coffee and Klinik Kopi are the best examples of local coffee shops that benefited from AADC2. According to Wisnu, one of Sellie Coffee's owners, the coffee shop's gross income increased by 30–50% after the release of AADC2 (interview, 9/08/2019). Klinik Kopi, though it did not have specific data, profited enough that it was able to upgrade its roasting machine from 1 kg capacity to 3 kg capacity (Interview with Pepeng, owner of Klinik Kopi, 14/08/2019).

Both Sellie Coffee and Klinik Kopi received many visitors from outside Yogyakarta; although the majority were from Jakarta and Bandung, tourists from other cities in Java also went to Klinik Kopi. The majority of international tourists, at least in Sellie Coffee, were from Malaysia at Sellie Coffee; Klinik Kopi claims that many of its foreign visitors come from Australia and even, recently, Slovenia. Some Indonesian and Malaysian visitors were curious about these venues after watching AADC2, and took pictures similar to those of Cinta and Rangga. Some were disappointed, as they perceived the scenes in AADC2 as much better than the reality of the coffee shops.

Anggraini conducted interviews with, and observed, eight visitors (mostly university students) at Klinik Kopi. Most visitors had learned about Klinik Kopi from YouTube and Instagram, or through word-of-mouth. Two had been inspired primarily by AADC2. As the owner explained, the phenomenal popularity of AADC2 made the café 'worry-free' and 'debt-free'. Not only could the café improve its roasting machine; its owner could also improve his quality of life. Klinik Kopi has now expanded its

scope, not only selling coffee but also hosting events and selling merchandise. Sellie Coffee, meanwhile, opened a second location near Malioboro, a major tourist street in Yogyakarta. Interestingly, tourists have still posted pictures of themselves in this location with the hashtags #AADC2 and #SellieCoffee, even though it was not featured in the film.

Culinary and Cultural Tourism

One crucial factor behind the decline of AADC2 tours was the lack of exclusiveness. Most places, including those selling food and art, were less popular or mainstream before the film was released. Since then, these places have become increasingly popular and crowded, hence reducing the ambience of exclusiveness and specialness. Once exclusive places became mainstream. Moreover, for some restaurants, as the number of visitors increased, so did waiting times. Greenhost, an eco-friendly hotel and the location of an Eko Nugroho exhibition on film, has become very crowded even non normal days; room rates also increased drastically, and thus some guests sought alternative accommodations. Sate Klathak Pak Bari, a local purveyor of satay, became suddenly famous after the release of AADC2; since then, hour-long wait times have become common. Papermoon Puppet Theatre, which did not hold regular shows, ultimately forbade tourists from attending without a prior appointment. Similarly, Padepokan Seni Bagong Kussudiharja—an art centre that was originally not intended for tourists—has had to cope with many AADC2 fans seeking to experience the scene of Cinta and Rangga's major fight. The reduced exclusiveness of these destinations decreased interest in AADC2 tours. This can be seen, for instance, in the fact that the number of tourists did not increase significantly within five years; indeed, between 2015 and 2018, the number of international tourists even decreased by more than 140,000.

Table 15: Foreign Tourists in Yogyakarta, 2015–2018
(source: BPS DI Yogyakarta, 2017: 318; 2019: 336)



AADC2 Tourism Sites: Highlights

To conclude this analysis, based on the data collected through interviews and visits to AADC2-related sites in Yogyakarta and Magelang, several points may be highlighted:

First, AADC2 was widely discussed on the internet, and many viewers visited shooting locations. Such locations fell into two categories: those that were already established and popular amongst local and foreign tourists (Ratu Boko Palace, Bu Ageng Restaurant) and those that only became popular after the film's release (Bukit Rhema, Putuk Setumbu, Sellie Coffee, and Klinik Kopi). The latter, many of which were in the culinary and cultural sectors, benefited most from the increased number of visitors to Yogyakarta.

Second, the majority of visitors to AADC2-related sites were best categorised as film pilgrims. In other words, they were persons who had watched AADC2 and thus, as film fans, desired to visit the various restaurants and cultural locations depicted in the film. This pattern, we argue, resembles that of Laskar

Pelangi (both novel and film) in 2008–2010, when fans visited film-related sites sporadically, independently, and did not use tour and travel companies.

Two other factors are worth considering. First, although dedicated AADC2-tour packages can be tracked digitally, the researchers had difficulty participating in such tours. Despite promoting these AADC2 packages, due to a lack of interest businesses did not actually offer them. As such, in the context of AADC2, participatory methods could not be used. Second, we argue that the increased number of car rental business and drivers was heavily informed by the rising number of film pilgrims, who arrived sporadically (be it individually or in small groups) and sought to rent their own vehicles to pursue their own particular itineraries.

CONCLUSION

Before drawing any conclusions, particularly regarding films' multiplying effect on their respective regions, it is important to highlight the types of film tourism present in Indonesia. By analysing statistical data, as well as conducting interviews with key persons, the authors have demonstrated the significant impacts of *Laskar Pelangi* and AADC2 on their respective shooting locations, particularly their multiplying effect on the local economy (including job and business creation). We identified two types of tourist: film pilgrims and film travellers. The first, film pilgrims (*penziarah film*), are film fans who visit locations specifically related to the films they love, and seek the same experiences as the characters in said films. Later, a second wave of tourists—film travellers (*pelancong film*)—are attracted by word-of-mouth, promotions, and innovation. Unlike film pilgrims, film travellers do not visit locations for love of a particular film; some have not even watched these films, learning about sites from the internet or while on-location. Trends may vary. After the release of *Laskar Pelangi*, Belitung was visited primarily by film pilgrims between 2008 and 2010, then by a combination of film pilgrims and film travellers between 2010 and 2019. On the other hand, AADC2 predominantly inspired film pilgrims.

The authors conclude that both films had a multiplying effect on the local economies of their respective locations.

Belitung shows the best practices for using films for tourism. *Laskar Pelangi* continued to have an effect on the island even ten years after its release. Between 2008 and 2018, hotel development in Belitung increased by 200%, and revenue from restaurants increased by up to 23% over five years. Tourism also promoted growth in the craft industry and the service sector. New businesses and innovations emerged rapidly as local residents found new sources of employment, leaving the mining industry to work in tourism as guides or merchants. The film also transformed the local government's paradigm regarding tourism development. Belitung plans to transform Tanjung Kelayang into a Special Tourism Economy Zone. The Governor of Bangka Belitung, Erzaldi Rosman, has even said that "with this policy, regional original income in Belitung will increase by 43.7%. Hence, with [the new zone], we will get the multiplier effect" (Bayu, 5/11 2018). Further supporting growth efforts, Air Asia began operating daily flights between Jakarta and Belitung in October 2019 (www.antaranews.com, 20/08 2019). This finding supports BEKRAF's claims about film and its economic function.

When AADC2 was released, Yogyakarta was already an established tourism destination. As such, the film's popularity did not make any significant changes (as evidenced by the decreasing number of tourists in 2017). The authors argue that AADC2's branding is not as strong as that of *Laskar Pelangi*, and its specific local identity is not as strong; AADC2, unlike *Laskar Pelangi*, did not become the pride of the land, and as such its impact on tourism was not as enduring. Second, viewers of *Laskar Pelangi* (both film pilgrims and film travellers) used tour packages to visit relevant sites, while most of AADC2's viewers preferred to set their own itineraries.

It is important to note that *Laskar Pelangi*, both as a novel and film, has provided a strong brand that has significantly affected local income for years. Even ten years after the film's release, many in Belitung (from the local government down to individual actors) still use *Laskar Pelangi* as a brand for businesses, for tourism, for events, and for merchandise. It has been strong enough to attract both film pilgrims (fans) and film travellers (non-fans). At the same time, the tourism sector has expanded, combining locations from *Laskar Pelangi* with ones from elsewhere—particularly beaches and urban destinations—whilst retaining the *Laskar Pelangi* brand.

Nonetheless, it is evidenced that both films have strongly benefited the local economies in Belitung and Yogyakarta. The trickle-down effects has affected many business sectors, as follows:

Figure 6. Film Tourism and Its Economic Impact



In Figure 6 above, we can see the multiplying effects of the films being analysed. At least ten local business sectors, both extant/improved (hotels, restaurants, car rentals, etc.) and newly created (drone photography, tourism villages, tour guides, new film-tailored tour itineraries, etc.) have been affected by the films. In this context, both films not only created tourism destinations, but also contributed significantly toward economic growth at the provincial or municipal level.

Below, we elaborate on ten business sectors impacted by these films:

Table 16

Element	Type	<i>Laskar Pelangi</i> (2008–2019)	<i>AADC2</i> (2016–2019)
Hotels and Accommodations	Improved	V	V
<i>Desa Wisata</i>	Newly created		V
Car Rental and Driver Hire	Improved		V
Tour Guide	Improved; newly created (as main source of income)	V	V
Drone Photography	Newly created	V	
Film-related Merchandise	Newly created	V	
Restaurants	Improved	V	V
Farmers	Newly created		V
New Tourist Destinations	Newly created	V	V
Tour Packages/itineraries	Newly created	V	V

Moreover, regarding the types of visitors, *Laskar Pelangi* primarily attracted film pilgrims between 2008 and 2010, whilst between 2010 and 2019 it attracted a combination of film pilgrims and film travellers. On the other hand, visitors attracted by AADC2 were mostly film pilgrims.

Regarding digital marketing, tourism-related business sectors (particularly tour and travel agencies) used social media and websites to promote their products. However, such online promotion was not always successful and effective, as in the case of the AADC2 package tours, where online promotion was common but access to packages was difficult. Word-of-mouth techniques was more effective, especially in relation to culinary sites.

AADC2 was strong as a brand, with an existing audience; fans of the first film tended to see the second one, and were intrigued by the shooting sites. The film, obviously, was able to attract film pilgrims; however, it was less successful in attracting the film travellers. It may thus be concluded that film travellers play an important role in maintaining a strong and sustainable brand.

Recommendation for Policymakers

As discussed above, there is evidence that films can improve local economies by transforming filming locations into primary tourist destinations.

While the Yogyakarta government tourism office did not specifically support AADC2 and its branding, *Laskar Pelangi* became the pride of Belitung and received support from local governments and local government offices, both in Belitung Regency and in East Belitung Regency. We can conclude that, despite subsequent films and film tourism, particularly AADC2, *Laskar Pelangi* (or, rather, the first film in the *Laskar Pelangi* series) continues to illustrate the best practices for film tourism. Its economic effects remained tangible for more than ten years.

Reflecting Oxford Economics (2010, see also Sasono 2019), both films—particularly *Laskar Pelangi*—have had a multifaceted effect on the local economies of filming locations, including through indirect impacts and induced impacts. The "spill-overs" of both films include retail outlets (merchandise), consumer goods, and service industries; in this paper, the authors have focused primarily on the enhancement of the tourism industry, merchandising (keychains, clothing), and branding.

The need for local governments to synergise with locations and entrepreneurs is significant, as evidenced by the case of *Laskar Pelangi*. Nevertheless, in the case of AADC2, collaboration was sporadic and poorly well-planned. Ideally, efforts to promote film tourism and economic growth must include (but not be limited to) the local Tourism Office and the Indonesian Association of Tour and Travel Agencies.

BEKRAF and BPI's plan to establish and develop local film commissions must adopt the film tourism model offered by Hudson and Ritchie (2006). These commissions could provide an alternative source of support, endorsing film tourism and buttressing the local businesses that support it. The authors recommend reconsidering the functions of these commissions, ensuring they focus not only on regulations that support film production, but also maintain local tourism destinations and other related activities (such as film festivals). Indeed, film festivals can potentially be used to stimulate domestic and international tourism. For example, at the Indonesian Film Market and Business Forum (AKATARA), an event organised by BEKRAF, the Madani Film Festival has received positive support from four local film commissions (in Siak, Bandung, Banyuwangi, and Bojonegoro); said commissions have provided facilities and organised events in their respective regencies (Fathurrozaq, 2019).

As clearly mentioned in their guidelines, local film commissions—together with tourism offices, local government agencies, and local stakeholders—create synergy and build strong brands. For this, *Laskar Pelangi* may provide a benchmark; as mentioned earlier, the Belitung government has attracted not only film pilgrims, but also film travellers (the key to sustainable film tourism development). Accessibility, combined with beauty, are necessary for successful tourism; in such cases, films could provide a good medium for promotion.

In addition, film-induced tourism must target both film pilgrims and film travellers. It must not only target a niche and limited market (such as film fans), but also mainstream visitors who are attracted by films' branding. From the discussion above, we can conclude that the film travellers (ordinary tourists interested in film tourism) are more numerous than film pilgrims (film fans with a specific inclination to visit film locations). As such, we recommend that all key persons in tourism make an effort to attract film travellers. This could be best realised, we find, by ensuring that tourist destinations are 'Instagrammable' and attract positive word-of-mouth.

Data collection, significantly, is another issue. Therefore, the authors recommend that local governmental bodies open and manage an integrated database, preferably under supervision of BEKRAF and/or BPI. By doing so, researchers, film producers, and local businesspersons can have access to data and analyse it accordingly before making plans.

Finally, the researchers recommend that all forms of institutional support must be synergised and thoroughly and interconnectedly planned under the coordination of the Ministry of Tourism and Creative Economy.

REFERENCES

_____. (2017). *Jakarta Governor Ahok Sentenced to Two Years in Prison for blasphemy*. The Guardian. Retrieved 24 January 2020 from <https://www.theguardian.com/world/2017/may/09/jakarta-governor-ahok-found-guilty-of-blasphemy-jailed-for-two-years>

_____. (2018). *Paket Update di Halaman ini Sudah Expired. Tour AADC2*. Retrieved 3 October 2019 from <https://touraadc2.com/Paket-Tour-AADC2-1Day-Tour.html>

_____. (2019). *Maskapai Air Asia Resmikan Dua Rute Baru di Belitung*. Antara. Retrieved 4 October 2019 from <https://www.antaranews.com/berita/1020972/maskapai-air-asia-resmikan-dua-rute-baru-di-belitung>

_____. (2019). *Sewa Mobil di JTN Transport*. JTN Transport. Retrieved 2 October 2019 from <http://jtntransport.com/>

_____. (2019) *Sewa Mobil Lepas Kunci Tarif Mulai Rp. 175/12 jam*. Sewa Mobil Jogja. Retrieved 2 October 2019 from <http://www.sewamobiljogja.org/lepas-kunci>.

_____. (2018). *Peraturan Presiden Republik Indonesia Nomor 142 Tahun 2018 Tentang Rencana Induk Pengembangan Ekonomi Kreatif Nasional Tahun, 2018–2025*.

Agmasari, Silvita. (2016). *Tur Ala AADC? 2 Banyak Wisatawan Jadi Baper*. Kompas. Retrieved 19 May 2019 from <https://travel.kompas.com/read/2016/05/19/113000627/Tur.ala.AADC.2.Banyak.Wisatawan.Jadi.Baper>

Andriansyah, Tati Rajati, and Fatia Fatimah. (2012). *Novel dan Film Media Pemicu Pengembangan Pariwisata dalam Menanggulangi Kemiskinan*. Paper President at the National Seminar, FISIP-UT 2012.

Badan Ekonomi Kreatif Republik Indonesia. (2017). *Shooting Lancar Daerah Tenar, Pedoman Pembentukan Komisi Film Daerah*. Jakarta: Badan Ekonomi Kreatif

Badan Ekonomi Kreatif. (2018). *Data Statistik dan Hasil Survey Ekonomi Kreatif*. Jakarta: Badan Ekonomi Kreatif dan Biro Pusat Statistik

Badan Pusat Statistik (BPS - Statistic Indonesia). (2012). *Number of Foreign Visitor Arrivals to Indonesia by Country of Residence, 2002–2010*. Retrieved 18 February 2012 from http://dds.bps.go.id/eng/aboutus.php?tabel=1&id_subyek=16.

Badan Pusat Statistik Kabupaten Belitung. (2009). *Belitung dalam Angka 2009*. Belitung: BPS Kabupaten Belitung.

Badan Pusat Statistik Kabupaten Belitung. (2010). *Belitung dalam Angka 2010*. Belitung: BPS Kabupaten Belitung.

- Badan Pusat Statistik Kabupaten Belitung. (2011). *Belitung dalam Angka 2011*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2012). *Belitung dalam Angka 2012*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2013). *Belitung dalam Angka 2013*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2014). *Belitung dalam Angka 2014*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2015). *Belitung dalam Angka 2015*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2016). *Belitung dalam Angka 2016*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2017). *Belitung dalam Angka 2017*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2018). *Belitung dalam Angka 2018*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung. (2019). *Belitung dalam Angka 2019*. Belitung: BPS Kabupaten Belitung.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2009). *Belitung Timur dalam Angka 2008/2009*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2010). *Belitung Timur dalam Angka 2010*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2011). *Belitung Timur dalam Angka 2011*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2012). *Belitung Timur dalam Angka 2012*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2013). *Belitung Timur dalam Angka 2013*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2014). *Belitung Timur dalam Angka 2014*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2015). *Belitung Timur dalam Angka 2015*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2016). *Belitung Timur dalam Angka 2016*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2017). *Belitung Timur dalam Angka 2017*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2018). *Belitung Timur dalam Angka 2018*. East Belitung: BPS Kabupaten Belitung Timur.
- Badan Pusat Statistik Kabupaten Belitung Timur. (2019). *Belitung Timur dalam Angka 2019*. East Belitung: BPS Kabupaten Belitung Timur.

- Badan Pusat Statistik Provinsi D.I. Yogyakarta. (2017, 1 February). *Jumlah Penumpang Pesawat Udara di Bandara Adisutjipto D.I. Yogyakarta Bulan Desember 2016 Naik*. Berita Resmi Statistik, Vol. 19, No. 08/02/34).
- Badan Pusat Statistik Provinsi D.I. Yogyakarta. (2019, 1 March). *Perkembangan Pariwisata dan Transportasi Udara Daerah Istimewa Yogyakarta Januari 2019*. Berita Resmi Statistik, Vol. 21, No. 17/03/34.
- Badan Pusat Statistik Provinsi Daerah Istimewa Yogyakarta. (2016). *Daerah Istimewa Yogyakarta Dalam Angka 2016*. Yogyakarta: BPS DI Yogyakarta.
- Badan Pusat Statistik Provinsi Daerah Istimewa Yogyakarta. (2017). *Daerah Istimewa Yogyakarta Dalam Angka 2017*. Yogyakarta: BPS DI Yogyakarta.
- Badan Pusat Statistik Provinsi Daerah Istimewa Yogyakarta. (2018). *Daerah Istimewa Yogyakarta Dalam Angka 2018*. Yogyakarta: BPS DI Yogyakarta.
- Badan Pusat Statistik Provinsi Daerah Istimewa Yogyakarta. (2019). *Daerah Istimewa Yogyakarta Dalam Angka 2019*. Yogyakarta: BPS DI Yogyakarta.
- Bayu, Dimas Jarot. (2018). *Dua Daerah di Bangka Belitung Bakal Jadi Kawasan Ekonomi Khusus*. Kata Data. Retrieved 4 October 2019 from <https://katadata.co.id/berita/2018/11/05/dua-daerah-di-bangka-belitung-bakal-jadi-kawasan-ekonomi-khusus>.
- Biro Komunikasi dan Informasi Publik - Kementerian Perhubungan Republik Indonesia. (2015). *Dongkrak Potensi Wisata, Kabupaten Belitung Benahi Transportasi*. Bureau of Public Communication and Information, Ministry of Transportation of Indonesia. Retrieved 26 May 2015 from <http://www.dephub.go.id/post/read/dongkrak-potensi-wisata,-kabuparen-belitung-benahi-transportasi>.
- Borrionia, Arni Dewi. (2018). *The Making of Negeri Laskar Pelangi (The Rainbow Troops): Film tourism as placemaking in Indonesia*. Master Thesis: Wageningen University and Research Department of Environmental Sciences Cultural Geography Chair Group Master Leisure, Tourism, and Environment
- Carl, D., S. Kindon, and K. Smith. (2007). *Tourists' Experiences of Film Location: New Zealand as 'Middle Earth'*. Tourism Geographies, Vol. 9, No. 1: 49–63.
- Clewley, Michael. (2006). *Film Tourism: The Ultimate Tourism Advertisement (The Da Vinci Code Case Study)*. DestiNations. Retrieved 16 February 2012 from <http://torc.linkbc.ca/torc/downs1/filmvisitbritian.pdf>.
- Dewi, Jannisha Rosmana. (2019). *RUU Ekonomi Kreatif Telah Sah Menjadi Undang-Undang*. BEKRAF. Retrieved 23 January 2020 from <https://www.bekraf.go.id/berita/page/8/ruu-ekonomi-kreatif-telah-sah-menjadi-undang-undang>.
- Dinas Pariwisata Daerah Istimewa Yogyakarta. (2016). *Statistik Kepariwisata 2015*. Yogyakarta: Dinas Pariwisata DIY.
- Dinas Pariwisata Daerah Istimewa Yogyakarta. (2017). *Statistik Kepariwisata 2016*. Yogyakarta: Dinas Pariwisata DIY.
- Dinas Pariwisata Daerah Istimewa Yogyakarta. (2018). *Statistik Kepariwisata 2017*. Yogyakarta: Dinas Pariwisata DIY.
- Dinas Pariwisata Daerah Istimewa Yogyakarta. (2019). *Statistik Kepariwisata 2018*. Yogyakarta: Dinas Pariwisata DIY.

- Fathurrozak. (2019). *Para Penerima Dukungan di Akatara 2019*. Info Screening. Retrieved 16 January 2020 from <https://infoscreening.co/para-penerima-dukkungan-di-akatara-2019/>.
- Hariyanti, Dini. (2019a). *Prospek Bisnis Film 2019: Saluran Distribusi Digital Kian Mewabah*. Kata Data. Retrieved 20 June 2019 from <https://katadata.co.id/berita/2019/01/02/prospek-bisnis-film-2019-saluran-distribusi-digital-kian-mewabah>.
- Hariyanti, Dini. (2019b). *Sineas Minta Komisi Film Fokus Promosikan Insentif di Daerah*. Kata Data. Retrieved 19 June 2019 from <https://katadata.co.id/berita/2018/12/31/sineas-minta-komisi-film-fokus-prmosikan-insentif-di-daerah>.
- Hudson, Simon, and Ritchie Brent. (2006). *Film Tourism and Destination Marketing: The Case of Captain Corelli's Mandolin*. Journal of Vacation Marketing, Vol. 12, No. 3: pp. 256–268.
- Imanjaya, Ekky, and Indra Kusumawardhana. (2016). *Film Tourism, Indonesian Style: The Cases of Laskar Pelangi and Eat Pray Love*. Communicare, Vol. 3, No. 2.
- Isna, Tanayastri Dini. (2019). *Bekraf: Film sebagai Lokomotif Pertumbuhan Nilai Ekonomi Indonesia*. Warta Ekonomi. Retrieved 19 June 2019 from <https://www.wartaekonomi.co.id/read214602/bekraf-film-sebagai-lokomotif-pertumbuhan-nilai-ekonomi-indonesia.html>.
- Macionis, N. and B. Sparks. (2009). *Film-induced Tourism: An Incidental Experience*. Tourism Review International, Vol. 13: pp. 93–101.
- Macionis, Niki. (2004). *Understanding the Film-Induced Tourist*. In Warwick Frost, Glen Croy, and Sue Beeton (eds.). International Tourism and Media Conference Proceedings (pp. 86–97). Melbourne: Tourism Research Unit, Monash University. 86- 97
- New Line Cinema. (2004). *The Lord of the Rings*. New Line Cinema, Retrieved 14 February 2012 from <http://www.lordoftherings.net/>.
- NFO New Zealand. (2003). *Lord of the Rings Market Research Summary Report*. Wellington: NFO New Zealand
- Oxford Economics. (2010). *The Economic Contribution of Film and Television Industries in Indonesia*. Oxford: Oxford Economics.
- Oxford Economics. (2012). *The Economic Impact of the UK Film Industry*. Oxford: Oxford Economics.
- Purwanti, Selvi. (2016). *Dinas Pariwisata Yogyakarta Komentari Film AADC2*. Merah Putih. Retrieved 19 June 2019 from <https://merahputih.com/post/read/dinas-pariwisata-yogyakarta-komentari-film-AADC2>.
- Roesch, Stefan. (2009). *The Experiences of Film Location Tourists*. Bristol: Channel View Publications.
- Saunders, M., P. Lewis, and A. Thornhill. (2003). *Research Methods for Business Students*, 3rd edition. Harlow: Pearson Education Limited
- Sulistya, Albertus Bima. (2016). *Tren Perkembangan Pariwisata Daerah Istimewa Yogyakarta, Periode 2006–2014*. Bachelor Thesis, Universitas Sanata Dharma Yogyakarta.
- Supriadi, Cecep. (2016). *'Bintang di Langit Belitong' Angkat Pariwisata Belitong*. Marketing. Retrieved 19 June 2019 from <https://marketing.co.id/bintang-di-langit-belitong-angkat-pariwisata-belitong/>.

Walder, Marie. (2010). *Film Tourism in the 21st century – A new trend among travelers?*. Tourism Issues and Development. Retrieved 16 February 2012 from <http://www.tourism-master.nl/2010/09/24/film-tourism-in-21st-century-%E2%80%93-a-new-trend-among-travelers/>

Wira, Ni Nyoman. (2016) '*Ada Apa Dengan Cinta 2' Tours Popular Among Malaysian Tourists*. The Jakarta Post. Retrieved 20 June 2019 from <https://www.thejakartapost.com/travel/2016/08/27/ada-apa-dengan-cinta-2-tours-popular-among-malaysian-tourists.html>.

Interviews

Alfi, staff of Museum Kata Andrea Hirata. (2019, 28 July). Personal communication.

Alvi, guide at Putera Belitong Tour. (2019, 25 July). Personal communication.

Edward, manager of Bukit Rhema (2019, 14 September). Personal communication.

Peranciscus Aryanto, Head of Promotion and Destinations, Office of Culture and Tourism, East Belitung Regency. (2019, 26 July). Personal communication.

Ghofar, guide at JS Tour. (2019, 28 July). Personal communication.

Ito, owner of Ito Tour & Travel. (2019, 2 August). Telephone communication.

Pandu, owner of Jogja Tour Ngangeni. (2019, 18 August). Personal communication.

Pepeng, owner of Klinik Kopi. (2019, 14 August). Personal communication.

Rachman, Dewi Umay, Deputy Chairperson of BPI. (2019, 3 September). Personal communication.

Rohili, Head of Promotion, Office of Tourism, Belitung Regency. (2019, 25 July). Personal communication.

Roisamri, Lalu, Head of Location Promotion, BPI (2019, 2 September). Personal communication.

Wisnu, owner of Sellie Coffe. (2019, 9 August). Personal communication.