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Tourism and the branded city: film and identity on the Pacific rim.
Stephanie H. Donald and John G. Gammack. Ashgate, Aldershot, England ; Burlington, VT: 2007.
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This book is a part of the series titled New Directions in Tourism Analysis, by Ashgate Publishing. There is no doubt about the timeliness of the series, as it aims to fill a gap of theoretical development in tourism research. As scholars, we can not deny the abundance of empirical investigation done in the field of tourism compared to theory development. Tourism and the Branded City attempts to fill this gap by introducing us to city branding and cinematic cities. The stated aims of the book are (1) to provide an interdisciplinary theoretical basis for understanding and critiquing city branding as a cultural and political phenomenon, and (2) to introduce the audience to the practice (p.1).

The predominant approach of the book is its interdisciplinary nature. It is easy to follow how this is achieved when the story of the book is understood. The book was developed after a project titled 'Branding Cities on the West Pacific Rim', by an interdisciplinary 'technology and culture' group (p.26). The study for the project has helped the group to appreciate the differences among disciplines of culture studies, psychology, new media studies, electronic business and digital technology, and yet shown how these can complement each other to make meaning of the world (p.26). Later, the two authors that have worked with the group have reflected this new un-

derstanding in their book. The reader can sense the richness offered by multiple disciplines through the investigation of the interrelationships between cinema, tourism and the branded city. In this manner the different professional backgrounds of the two authors, one from film and area studies and the other from psychology and business informatics, have become complementary.

The book targets scholars across multiple disciplines such as cultural research, cinema and media studies (p.7). I believe tourism marketing professionals and city planners would also benefit from this book. As the book forces one to read, feel, think and visualize it is very easy to drift away and take long breaks. While reading through the chapters, I started to question how little Istanbul, the city I live in, is represented in the film industry. I excitedly continued to imagine what might develop from a collaboration between tourism officials and film producers, especially during the European Capital of Culture 2010 celebrations. Even though the colorful style of the text makes it worth to read the book nonstop, the terminology from multiple disciplines often tires the reader. Therefore, as much as the book aids the reader to develop new perceptions, it is only recommended for the educated reader rather than the average student.

The central argument of the authors is

that the city is more than its solid self. It has "an image, an idea, a vision, a musical score or sound-scape" (p.9). They take Lynch's idea of "people make meaning of space by moving through it" (Lynch, 1960, cited in Donald & Gammack, 2007: 8) and add on to it Donald's idea of "the city space is also cinematic, literary and musical space" (Donald, 1999, cited in Donald & Gammack, 2007: 9). Thus, they challenge the readers to extend their perception of the city from a geographical space to an organic being. For the authors, the city, is more than the sum of its parts and besides geographical and environmental features, it includes a character at an imaginative level. To understand such a complex structure and to develop city branding over time they suggest the use of historical trajectories, cinema and mapping projects.

The book is presented in seven chapters. The introduction chapter explains the justification for the theme of the book. The first chapter focuses on describing the methodology of the study. The authors have utilized multiple ways of collecting data in three global cities of the West Pacific Rim, that is Shanghai, Hong Kong and Sydney. The choice of the cities is very good as they all have potential cinematic qualities, but one can't stop wondering why the authors did not consider Tokyo as part of the group. In exploring the idea of the city in the minds of the visitors and residents, the authors have used "textual analysis, occupation specific focus groups, extended administered questionnaires and location based surveys" (p.28). Through their "mapping conversations" with the occupational specialists they have gained insight into ways of collecting further data (p.27). The film professionals directed the authors to choose new films for analysis and tourism officials and urban planners showed new paths in the sample cities to explore. Concept mapping techniques among other analysis methods are clearly explained in the chapter. Examples are given on how the data started to appear on the model through concept mapping (p.36), and how it started to make meaning.

The second chapter introduces the readers to city branding. The chapter starts with the history of 'branding' and continues with discussing how the concept has ex-

tended to include more complex types of branding such as corporate branding and place branding (p.51). Examples are provided as to how some films have shifted the movement of people into certain cities (p.54) The authors assert that city branding is more complex than product and services branding and note that it is less controllable (p.58).

The studies in the three cities are presented in separate chapters. The third chapter presents Hong Kong in the period of the SARS (Severe Acute Respiratory Syndrome) epidemic. Firstly, the authors discuss the elements of their framework. They call it "structures of attention", building on Williams' idea of "structures of feeling" (Williams, 1977, cited in Donald & Gammack, 2007: 64). The authors assert that visitors and residents experience a city through "nostalgia, everyday life and aspiration", and each needs to be studied to understand the city branding (p.34). Throughout the chapter films are used to explore people's responses to "structures of attention". For instance they cite the series titled 1.99, nineteen short advertisements promoting the city after the SARS epidemic, that were developed through a collaboration of the local film makers and the tourism officials (p.64). The series demonstrate the local professionals' attempt to shaping the city image, hence the branding. In the chapter's conclusion, the authors draw our attention to the conflict between what is experienced as residents and visitors in the city and what is projected by the media and films.

The fourth chapter explores Sydney from the eyes of the users. The authors suggest that cities have a human element and how well this is represented in the minds of the people will determine a complete image of the city (p.87). For extracting the image of Sydney from people's minds the authors have utilized a creative approach. They have taken Lynch's idea of "paths" and "nodes" of a city and asked short visitors to Sydney to draw their own maps (Lynch, 1960, cited in Donald & Gammack, 2007: 91). The authors have shared some of these drawings with the readers in the chapter. The practice has shown that the maps had no human element, and were more like the two dimen-

sional "flatlands" of Tufte (Tufte, 1990, cited in Donald & Gammack 2007: 94). The authors highlight that cities with a strong cinema representation create stories in people's minds even before their visit, such as New York. In that manner they note that even if Sydney is a global city it is highly underrepresented in the film industry to tell the true story of the city.

Among all the other chapters, I found chapter five the most imaginative. Authors assert that "distinctive colors" have "distinctive branding effects" on city imagery (p.134). Throughout the chapter many examples are provided on how history, physical characteristics and culture of the city affect the meaning associated with colors. Authors have used online questionnaires to explore the effects of chromatic contours on the image of a city, besides interviews with film professionals and tourism officials. Their analysis showed that respondents primarily associated Sydney with blue, representing the color of its clear skies and water as well as its young spirit (p.136). Hong Kong was mainly associated with red, representing its vibrancy and energy (p.137). The association of color with Shanghai was rather vague varying from red to blue to brown. With the focus on making comparisons between the city image in the minds of people and how it is projected in the media and films, authors concluded that "Sydney's tourism marketing and logos" used rightly blue in their efforts while blue was not that clearly used in films yet (p.138, p.139).

Chapter six starts with comparisons of Shanghai in the cinema through time. The authors cite Shanghai Express (Sternberg, 1932), with Marlene Dietrich as the leading actress, to demonstrate how films in the 1930s have declared Shanghai's "superiority to other cities" and have also induced long-remembered scenes in the minds of people (p.142). In comparison, they note that latest films (90s) do not reflect Shanghai's changing character, sort of trying to forget its recent past. The authors point to many inconsistencies about the city. For instance on the one hand "environmental protection is an officially stated aspiration in Shanghai" (p.161), while on the other hand they let the "external city image" to rule over these decisions. In conclusion,

Shanghai is changing at a very fast pace and so is the branding, but the "organic history" is yet to take place in the branding of the city.

Chapter seven presents conceptual conclusions based on the previous chapters, by evaluating the data introduced. The chapter summarizes the findings about the three case cities through the lens of the framework "structures of attention". The chapter concludes with the discussion of city branding's limits and how it might contribute to tourism.

In conclusion, Tourism and the Branded City is a comprehensive study that shows the potential of city branding. There are prior studies that consider the projection of cities on cinema, but this book differs by its interdisciplinary methodology and its discussion of tourism, city and cinema through branding. While the book recommends a new framework for interpreting the complex nature of the city and the city branding, it is also able to capture a city's qualities much beyond what other studies offer. The book has displayed that everyday life and nostalgia are as important as aspirations in creating a complete picture of the city. Besides actual experience, we have seen that films play a significant role in creating a city image for the residents and visitors. The interdisciplinary methodology of the book is able to include various stakeholder views, as it had promised. Overall, the book promises to offer a good theoretical framework for further studies.

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