

ANALYSIS OF THE IMPACT OF FILM TOURISM ON TOURIST DESTINATIONS

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ABSTRACT

Since the first decade of the 21st century, film productions have been used as a tool for the promotion of tourism. As Iwashita (2006) states, cinema and television have the capacity to influence people to choose a location as a tourist destination.

This reality shows that from the point of view of a destination, there is a need to understand the opportunities to be found by combining tourism and cinema.

Currently, many locations are beginning to consider film tourism as a distinct tourism strategy. In this context of growing interest, it's important to reflect on the different benefits that film tourism can produce in tourist destinations, in order to develop a range of services capable of generating a tourist experience as unique and enriching as possible.

The main objective of this study is to analyse the impact that film tourism can have on tourist destinations. To achieve this, in-depth interviews have been carried out with expert managers in entities related to the audiovisual and tourism world.

After conducting a qualitative and quantitative analysis, it can be concluded that film tourism, when properly implemented, can generate both economic and social benefits in the tourist destinations that decide to develop it.

Keywords: Audiovisual Productions, Destination Image, Film Tourism, Tourism Destination, Tourism Marketing

INTRODUCTION

Tourism and cinema have more in common than one might think. Although these two concepts are not usually related, these two industries have much in common, both because of their origins, both being the result of the search for new sensations and visual experiences, and because of their link to the world of culture, leisure and entertainment.

According to Lipoyetsky & Serroy (2009), both became popular in the 20th century as great attractions for the modern masses.

Although at the beginning, in the second half of the 20th century, the influence of cinema as a motivating factor when choosing to visit a destination was spontaneous and unplanned, since the last decade of the 20th century, this influence has been recognised. Nowadays, the influence of audiovisual productions on the image of a destination is undisputed. According to a study conducted by the Travelsat Competitive Index (TCI Research, 2018), in 2017, 80 million tourists decided to travel to a destination motivated by films and TV series. This study

also reveals that the number of tourists who choose a destination for this reason has doubled in the last five years.

For this reason, this study aims to study the "tourist" impact that film tourism can have on destinations and to analyse the potential of film tourism as a differentiating tourism promotion strategy for destinations.

In order to achieve these objectives, a methodical review of literature on film tourism was carried out. This review of the literature has led us to obtain a series of statements that have been put forward through in-depth interviews with experts in the field. In this way, the aim was to clarify the benefits of the binomial: film and tourism.

This study was designed in the following way. The literature review section deals with the approach to film tourism as a concept; the economic, social and cultural impact of film tourism and the image and cultural identity of the tourist destination. The following section sets out the methodology used to achieve the objectives, explaining the tools and techniques used in the research. The results section shows the results obtained in the in-depth interviews. Finally, the discussion and conclusions are presented and future directions for research are suggested.

LITERATURE REVIEW

Approach to the Concept of Film Tourism

One of the first ways to describe film tourism was the term "*movie induced tourism*" coined by (Riley & Van Dore, 1992), who noted the influence of the Seventh Art on the tourism industry. Although there are various accepted definitions of film-induced tourism, (Evans, 1997) proposes the term "*film induced tourism*". He defines it as "tourists' visits to a destination or attraction as a result of the destination being featured on cinema screens, television or video" (Evans, 1997). Years later, (Busby & Klug, 2001) introduced the term "*film tourism*" and, for the first time, proposed the relationship between the audiovisual sector and the tourism sector, pointing out that this type of tourism can offer beneficial opportunities for the development and promotion of tourism for tourist destinations.

These concepts have been addressed by other researchers, in this sense, (Beeton, 2005) distinguishes between the concepts of "*film induced tourism*" and "*movie induced tourism*". The former refers to an interest in travelling to a "real" place depicted in a film, series, etc. and the latter to an interest in travelling to a "not real" place associated with a film, series, etc., such as, for example, a theme park created for purely tourist purposes.

These terms are widely used in the English-speaking world. However, according to (López & Osácar, 2006), in Spain, the term "film tourism" is the one that has gained most acceptance in recent years.

According to Roesch (2009), it can be stated that film tourism refers to tourists who decide to travel to a place they have previously seen in a film or series. Roesch's definition refers to films or series.

A more updated definition proposed by Osácar defines film tourism as: Travel to places, prompted by their appearance in films or series, as well as the tourist experience through products and attractions linked to films and series (Osácar, 2018).

Economic, Social and Cultural Impact of Film Tourism

As mentioned in the introduction, according to (TCI Research, 2018), in 2017 there were eighty million international tourists who made tourist trips to visit destinations where films, series or commercials were shot.

In this sense, it can be said that the impact of filming in a territory implies an effect on the economy on three levels: during filming, after filming and with regard to the image of a

destination (Shooting in Spain, n.d.).

The first tends to generate an economic effect from the hiring of professionals: "it is estimated that more than 30% of the overall budget of a production takes place in the chosen locations, either through direct, indirect and induced expenses" (Shooting in Spain, n.d.).

The second, related to the economic impact after filming, is directly related to film tourism: the increase in the number of films and, above all, globally successful series, has allowed destinations to create tourism products that allow viewers to visit locations and routes that are known worldwide thanks to these audiovisual works.

Thirdly and finally, the effects of film tourism on the image of a destination are very positive, as they considerably improve a destination's reputation. Thus, viewers prolong the experience lived in the series through their social networks, extending their experiences to the place where the world-famous series or film was shot: "the contents and the locations where they were made continue to live on and are talked about in different ways in the digital world" (Shooting in Spain, n.d.). For example, this is the case of *Game of Thrones*, which has helped to promote destinations through its great impact on social networks thanks to a large fan base.

If we look at the economic impact of film tourism, it's important to clarify that, due to the lack of economic data collection by most tourism administrations in different countries, measuring this impact, not only in economic figures, but also in increased numbers of tourists, is advisable. Thus, taking as an example the figures shown in Table 1, "Impact of film tourism", it is possible to observe large increases in visitors as a consequence of film tourism. This is the case, for example, with *Braveheart* (Mel Gibson, 1995), which stimulated a considerable increase in visitors to the W. Wallace monument in Scotland, achieving figures of 300%.

FILM OR TV SERIES	LOCATION	IMPACT ON VISITOR NUMBERS OR TOURIST REVENUE
Braveheart	Wallace Monument, Scotland	300% increase in visitors year after release
Bailando con lobos	Fort Hayes, Kansas	25% increase compared with 7% for previous 4 years
Close Encounters of the Third Kind	Devils Tower, Wyoming	75% increase in 1975 20% visit now because of the film
Thelma and Louis	Arches National Monument in Moab, Utah	19.1% increase in 1991
Field of Dreams	Iowa	35,000 visits in 1991 Steady increase every year
Dallas	Sothfork Ranch, Dallas	500,000 visitors per year
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48% increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25% increase year after release
The Fugitive	Dillsboro, North Carolina	11% increase year after release
Little Women	Orchard House, Concord, Massachusetts	65% increase year after release
Bull Durham	Durham, North Carolina	25% increase in attendance year after release
Harry Potter	Various locations in U.K.	All locations saw an increase of 50% or more
Mission: Impossible 2	National parks in Sidney	200% increase in 2000
Gorillas in the Mist	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20,5% increase in U.S. visitors 1981 to 1988
The Beach	Thailand	22% increase in youth market in 2000
All Creatures Great and Small	Yorkshire Dales	Generated 5m pounds for Yrokshire Dales

To the Manor Born	Cricket St Thomas, Leisure Park, England	37% increase between 1978 to 1980
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Mrs. Brown	Osborne House, Isle of Wight, U.K.	25% increase
Notting Hill	Kenwood House, England	10% increase in 1 month
Saving Private Ryan	Normandy, France	40% increase in American tourists
Sense and Sensibility	Lyme Park in Cheshire, U.K.	150% increase in visitors
Cheers	Location in Boston	\$7 m in unpaid promotional advertising each year
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Forrest Gump	Savannah, Georgia	7% in tourism
Troy	Canakkale, Turkey	73% in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase over 3 years

Source: own elaboration from: Riley & Van Doren (1992); Tooke & Baker (1996); Grihault (2003); Croy & Walker (2003); Cousins & Aderek (1993); Busby, Brunt & Lund (2003); Riley & Van Doren (1998).

On the other hand, there is no doubt that film tourism has a great impact on the social and cultural side of people, as films significantly influence people's behaviour.

According to Berger & Luckmann (1966), the lived experience or the social construction that each individual formulates through what surrounds them allows them to construct meaning in their lives. In this individual construction that gives meaning to life, media such as cinema play a very important role, as pointed out by Saurette (1992); Johnston (1989, 1992); Janson (2002). Moreover, this construction is linked to the meaning that each individual gives to their social context (Goffman, 1974). Thus, mass media becomes one of the main influences on social construction.

Markwell (2001) recognises this media influence and also relates it to tourism, pointing out that the visual elements of popular culture have a significant influence on the ideas and beliefs that tourists construct about a destination. In this sense, cinema stands as one of the most influential forms of mass media for tourism and travel, through fiction and non-fiction films, despite the fact that the works with the greatest impact tend to be series and feature-length fiction films (Beeton, 2000, 2001; Cohen, 1986; Riley, 1994; Tooke & Baker, 1996). Ultimately, many film tourists seek out destinations to relive film experiences *in situ* (Beeton, 2005). Maltby, et al., (2001), point out that there is a celebrity worship syndrome, whereby tourists travel to certain places where celebrities live. There are also cases such as the film *Titanic* (James Cameron, 1997), which increased tourist interest in cruises (Tucson's Future, 1998).

In summary, and based on all these examples, it can be affirmed that film tourism can have an economic, social and cultural impact on destinations.

The Destination's Image and Audiovisual Productions

Several authors (Croy & Wlaker, 2003; Hyounggon & Richardson, 2003; Morgan & Pritchard, 1998; Schofield, 1996) recognize that the visual media have a decisive influence on the formation of the image of the tourist destination. Moreover, among the different media, cinema is considered to be one of the most powerful. According to (Morgan & Pritchard, 1998), this is largely due to the fact that nowadays more importance is given to the visual than to the written.

For example, Riley & Van Doren (1992) take the film (Dundee, 1986) to illustrate the

role of film in shaping the image of the location and the potential it has in creating the cognitive and affective image in the minds of potential tourists through empathy, thereby boosting motivation to travel to the destination.

According to Gartner (1993), the appearance of a destination in film or television has transformed the cognitive and affective component of the destination image known to tourists, thus forming a new overall image of tourism.

Researchers Kim & Richardson (2003) believe that tourist destinations featured in films and series can easily gain recognition and admiration from less psychologically resistant viewers than the usual advertising. In this process, empathy is produced, that is, the audience gains shared affection, putting themselves in the place of the protagonist of the story. According to the same authors, the higher the degree of shared feeling, the easier it is to transform tourist motivation into action.

According to Grihault (2003), it is those films that reflect an authentic image of the destination that tend to engage tourists the most. Tourists want to know and experience what they see in the images they see in films, because they long for authenticity (Urry, 1990).

Iwashita (2006) points out that images of tourist destinations constituted through popular media such as television, literature and film play an important role in influencing the choice of the place to visit.

Although, according to Parra & Beltrán (2016) the importance of a destination's image does not end with its selection, it could be affirmed that, in the decision-making process, the image of the tourist destination is increasingly considered as an essential element within the process of travel. "The importance of destination image is increasingly recognised by the public" (O'Connor, Flanagan & Gilbert, 2010).

Cultural Identity and Audiovisual Productions

One might think that the relationship between cinema and tourism is based solely on the projection of images that help to position and/or enhance the value of certain destinations. But, in reality, their relationship is much deeper and goes much further.

According to López & Osácar (2006), film can act as a transmitter of elements of identity and even help to reinforce the positioning attributes defined by the different tourist destinations.

Before beginning to explain the close relationship between cultural identity and film, and in order to understand the concept of identity, the following definition proposed by (Camprubí, 2009) is given:

The identity of a place is *"a set of elements and attributes that distinguish the society inhabiting it, among which history, traditions and culture stand out, taking into account that this same identity has been formed on the basis of certain social processes"* (p.79).

Taking these authors into account, it can be affirmed that film, as a form of artistic expression, and given that it has its own language and its own codes, can act as a very powerful tool for transmitting these elements of identity: history, traditions and culture.

In short, films tell stories and these serve as a vehicle to portray the cultural nuances of the society in which their actors are immersed. It is important to consider film as a powerful tool in the construction of identities, precisely because it is capable of connecting with both the rational and irrational interests of people (López & Osácar 2006).

METHODOLOGY

In addition to a systematic review of the literature, in this study, in-depth interviews were conducted with a total of seven experts, with the aim of finding out about the influence of (audiovisual) film when choosing a tourist destination, as well as identifying the advantages that film tourism can generate in tourist destinations. It is important to point out that these

experts hold management positions in entities related to the audiovisual world, specifically with management positions in different Film Commissions, and that they have extensive experience in the subject matter of the research.

The type of sampling used in the in-depth interviews is intentional, since the interviewees were selected because they are Spanish experts in audiovisual and/or tourism, as mentioned in the previous paragraph.

According to Morales & López (2008), this type of interview is ideal when there is already a base of knowledge on the subject. To do this, after defining the objectives to be achieved, a set of questions was drawn up based on the information required for the research.

In terms of its level of structure, rigidity and formality, a structured and guided questionnaire was designed. The questions were asked in an open-ended manner to allow the interviewees to express their opinions. According to the same authors mentioned in the previous paragraph, the script of this type of interview serves as a guide, but the interviewer has the freedom to formulate or direct the questions in the way they consider most convenient, for greater understanding, and even to discover those unforeseen aspects that were not initially considered.

With regard to its level of depth, a semi-directive type of interview was proposed. This type of in-depth interview, according to (Navarrete, 2003), has a previously defined structure and content, based on a specific sequence in the conversation on the part of the interviewer, which allows for the interview to be guided. Even so, according to this author, there is great flexibility with regard to the form, order and language in which the questions are asked. The questions posed are set out below:

- 1) Do you personally believe that cinema induces tourism? What data/figures demonstrate the power of film tourism to attract tourists to a destination?
- 2) Do you think film tourism has an effect on the image and reputation of a tourist destination? (note that this can be either positive or negative).
- 3) Do you think that film tourism has the capacity to contribute to economic development in terms of employment and turnover for the tourism industry? Can you identify any specific cases?
- 4) Do you think that film tourism represents an important alternative for diversifying the attractions for tourists, combating seasonality and helping to position destinations?

RESULTS

This section sets out the results obtained from the interviews. The aim is to show the vision that the interviewees have of the influence of cinema and the audiovisual sector as a whole when it comes to travelling and choosing a tourist destination, as well as identifying the advantages that film tourism can generate in the destination.

The results obtained for each of the questions posed to the participants are shown below:

Tourism and Cinema: A Successful Pairing. Cinema Induces Tourism: There are Figures.

The interviewees consider that cinema induces tourism, since the images shown in films, on television, on the Internet or in advertising are a motivating factor when travelling to a certain destination, and in turn create a prior image of a destination and therefore induce tourism.

Expert 1 strongly believes that the *Spain Film Commission* has been a forerunner in analysing and highlighting the relationship between the audiovisual and tourism industries. He is convinced that cinema induces tourism. They base this assertion on data obtained regarding the impact on the viewer of the locations that appear in an audiovisual work. These data are included in the book, "*Cine y Turismo, una nueva estrategia de promoción*", (Cinema

and Tourism, a New Promotion Strategy) published in 2006, written jointly with Piluca Querol, director of the Andalucía Film Commission. *“For example, in England, 36.1% of international tourists and 11.6% of domestic tourists surveyed admitted that they had decided to travel to their chosen destination after seeing it in the cinema or on television”*.

Those interviewed with positions in the different Film Commissions believe that film tourism is clearly expanding, basically due to the exponential growth of locations used in the audiovisual world and the promotional work carried out by the Film Commissions.

Four of the interviewees refer to the TCI Research study, published in 2018, on the number of tourists who choose a destination based on the films or series they have seen.

Expert 2 believes that the images shown in films, on television, on the internet or in advertising are a motivating factor when travelling to a certain destination. In his own words: *“Many German tourists ask about the locations of some successful series, even old ones, such as “Hotel Paradies” in Deiá, or the location La Fortalesa, in Pollença, which after the appearance in the series “The Night Manager”, which was broadcast on British television, experienced an increase in the demand for this space for weddings”*.

Expert 3 believes that cinema, and more recently, TV series, have created new vocabulary, a way of relating to places: *“The combination of phenomena such as this mass language, the improvement of accessibility and mobility and the emergence of tourism as a global phenomenon from the second half of the 20th century onwards have given concrete expression to the influence of cinema and TV on tourism”*.

On the other hand, both expert 3 and expert 4 agree that in Spain there are unfortunately no reliable generalized, regularly updated statistics available to support the assertion that cinema induces tourism. According to both interviewees, this is the opposite of what happens in other European countries, where they claim that such data does exist. They give as an example "Harry Potter" filmed in the UK and Scotland, or "Game of Thrones" filmed in Ireland, Croatia and Malta.

The Capacity of Film Tourism to Contribute to Economic Development, Understood as a Generator of Employment and Business for the Tourism Industry

All the interviewees agree that film tourism has the capacity to contribute to economic development as a generator of employment and business for the tourism sector. Two of them agree that there are still many difficulties in the commercial exploitation of a film tourism activity and that the support of the citizens and the various local companies is necessary for this activity to operate sustainably over time.

According to the expert, there is potential, but there is still a long way to go. The interviewee comments that in the 2018 business perception survey, carried out by Madrid Destino's Tourism Intelligence Centre (CIT), when asked about the demand for tourism products and services, the "cinematographic" category came last with 0.23%; the same figure as health tourism. The interviewee believes it necessary to devise a national strategic plan for film tourism, coordinated at the national level, following the model of other countries such as New Zealand or the United Kingdom.

Thus, expert 7 states that: *“film tourism is here to stay and to grow”*.

For his part, expert 6 believes that it can contribute, but in his opinion there are many difficulties in the commercial exploitation of a film tourism activity since, for example, Disney, Star Wars, Harry Potter, Asterix, etc. are registered trademarks that have their own leisure and tourism factories and do not usually cede graphic materials, sets or props from filming, unless there is a contract or agreement.

Expert 1 answers the question with a resounding yes: *“audiovisual productions shot in certain locations open a window of opportunity that the tourism industry can take advantage of”*. He considers that the increasing diversification of filming locations broadens the offer of destinations, which creates a new means to generate wealth for all players involved in

traditional tourism, either as an objective in itself, or because it is considered as part of the existing offer.

Expert 2 answers with: “yes, that is undoubtedly the case”. The interviewee believes that this wealth generation is directly related to filming and has figures that confirm this reality. He refers to the fact that, on average, 30% of the budget for filming expenses goes to companies in the tourism sector. He points out that: “*Out of an estimated turnover of around 30 million euros per year in the audiovisual sector in Mallorca, one could consider that around 10 million euros would be business from the tourism sector*”.

It is worth mentioning that the expert points out that, in his view, film tourism has the capacity to generate wealth, but that initiatives based on sustainability and the participation of residents must be promoted and be aware of the effects of a sudden, unplanned boom in tourism on the locations of films and TV series. He gives the example of the overflowing arrival of tourists to San Juan de Gaztelugatxe after the filming of Game of Thrones. In his own words: “*there is a risk of trivialising the territory that must be addressed*”.

The Effect of Film Tourism on the Image and Reputation of a Tourist Destination

Most of the interviewees consider that film tourism has an impact on the image and reputation of a destination, given that audiovisual productions are powerful drivers in the creation of a destination's initial image.

Expert 5 believes that audiovisual productions are powerful triggers for the formation of a destination's initial image. She explains that Madrid, through Almodóvar, its most emblematic and mediatic filmmaker, has created a collective image of the city associated with his films that transcends the stage and connects with a way of life, the imprint of the “*Movida madrileña*”, a city with an open, roguish, welcoming and “*cañí*” spirit.

Most of the participants agree that this image and reputation does not always have a positive effect, as there are films that have a negative effect on the tourist potential of certain destinations.

In this regard, expert 6 refers to the film “The Impossible” which, in his opinion, discourages travel to destinations where tsunamis may occur; or “Jaws” and its sequels. On the positive side, he comments that, if we think of New Zealand, before and after the filming and promotional campaign of the Lord of the Rings, we can see how the country's image and its unique tourist appeal have burst onto the market and generated new lines of international business. “*Before Lord of the Rings, no one would have thought of going on a honeymoon or family trip to New Zealand*”.

Expert 2 comments that film tourism in itself has not yet developed significantly in Mallorca. On the negative side, however, he points out that some films and television programmes in certain areas of Mallorca, such as Ballermann in Playa de Palma, or Magaluf in Calviá, have projected an image of the destination which was not what its managers had hoped for. On the positive side, he feels that “The Night Manager” has provoked a great deal of interest in the north coast of the island.

Expert 1 considers that it has an influence and explains that the reputation factor is essential for the sustainability of the resource and this is not based on the location's beauty or attractiveness, but on the destination's capacity to articulate a correct promotional campaign with the involvement of the private sector in the creation of specific products.

Film Tourism as an Alternative for Diversifying the Tourist Offer and Combating Seasonality and Helping to Promote the Status of Destinations

Most of those interviewed consider that film tourism, if well managed, would make it possible to diversify and reduce the seasonality of the supply and demand for tourism in

Spain. Even so, they believe that, in some cases, these initiatives come up against private interests. According to expert 1, this was the case with the GOT Cities Network, which came up against the interests of Movistar.

The participants believe that film tourism can help to attract tourists in times of lower demand, in areas that focus on other types of tourism such as cultural tourism, convention tourism, gastronomic tourism, etc. They also believe that this type of tourism can offer a more diverse image of the destination, reaching new destinations.

On the other hand, there are also mixed opinions on the subject, whereby film tourism is seen as a great opportunity to be integrated naturally into the existing offer. However, the participants also felt that there have not been many successful initiatives in this respect.

The interviewees also consider that some films or series, even advertising spots, with a high impact on viewers, can have an impact on the destination's standing, or create elements of added value to the destination's traditional standing.

DISCUSSION AND CONCLUSIONS

As evidenced in the literature review, film induces tourism. Figures such as those presented by the Travelsat Competitive Index, (TCI Research, 2018), state that eighty million tourists chose their holiday destination based on film in 2017. Many authors such as (Berger & Luckmann, 1966; Cohen, 1986; Riley, 1994; Tooke & Baker, 1996), among others, believe that film is one of the most influential mass media for tourism and travel. According to (Beeton, 2005), many film tourists in destinations seek to relive film experiences *in situ*. All the experts interviewed agree with these statements and also believe that it is a growing trend and that film tourism is here to stay.

It is clear from Table 1 that film tourism has the potential to contribute to economic development, understood as a generator of employment and business for the tourism industry: Impact of film tourism. All the experts interviewed agree with this statement. In particular, expert 5 considers that there is potential, but that there is still a long way to go. She also believes that it is necessary to devise a national strategic plan for film tourism, coordinated on a national level.

Authors such as Markwell (2001) consider that film tourism has the capacity to contribute to social and cultural development. In this regard, expert 3 considers it important to promote initiatives based on sustainability and resident participation, focusing attention on the effects that sudden and unplanned growth can have on film and TV series locations.

Regarding the effect that film tourism can have on the image of a tourist destination, authors such as (Croy & Wlaker, 2003; Hyounggon & Richardson, 2003; Morgan & Pritchard, 1998; Schofield, 1996) recognize that visual media have a decisive influence on the formation of the image of a tourist destination. This statement is supported by most of the interviewees, as they agree that audiovisual productions are powerful drivers in the creation of a destination's pre-image.

In addition to the image, the experts consider that film tourism can influence the reputation of these destinations. Expert 5, for her part, believes that audiovisual productions are essential drivers in the creation of the prior image of a destination and gives the example of the project: "Madrid through Almodóvar".

In this regard, it is important to note that some of the interviewees point out that this image and reputation does not necessarily have to be positive, as there are films that convey negative effects. In particular, expert 6 refers to the film "The Impossible" which, according to this expert, discouraged tourists from travelling to tsunami-prone areas.

Authors such as López & Osácar (2006) go further and state that cinema can act as a transmitter of elements of identity and even help to reinforce the positioning attributes defined by the different tourist destinations.

Regarding whether film tourism can represent an alternative for diversifying the tourist offer, tackling seasonality and helping to position destinations, most experts believe that despite the fact that there have not been many successful initiatives in this sense, film tourism contributes to the fight against seasonality, as it can help to attract tourists at times of the year when tourist numbers are lower. Although the majority of the interviewees share this opinion, some of them consider that it represents a great opportunity for natural integration within the existing range of tourism services. The experts also consider that it can have an impact on the destination's positioning, generating elements of added value to the destination's traditional positioning.

As a final reflection, it can be concluded that the combination of cinema and tourism is a successful one which, if well articulated, can have a positive impact on tourist destinations.

Future Lines of Research

As future lines of research, it would be interesting to study the way in which film tourism should be integrated into the marketing plans of tourist destinations, as well as to analyses who should be the agents involved in this integration and promotion of destinations through the audiovisual.

ENDNOTES

Film Commissions can be defined as specialised offices supported by a governmental entity, belonging to the public administration, whose purpose is to promote a destination through the development of films, series or any type of audiovisual production.

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