

Article

Films and Destinations—Towards a Film Destination: A Review

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Abstract: The destination image is a complex construction in which the different sources of information consulted are decisive. Among these information sources, we can find films, which have a relevant function to create destination images. Films are one of the factors that most influences people in their motivation to travel to a destination. The academic literature on film tourism has grown considerably in recent years, but an updated revision is needed. Due to this fact, the main contribution of this paper is the proposal of an updated review of the academic literature focused on film tourism and destinations and their management implications. The general objective of this research is to analyse the existing literature, systematising the relationships that exist between films, film tourism, destination image, and tourist destination. To this end, a systematic review of the literature has been carried out, with two aims: on the one hand, a review of the existing literature from a descriptive perspective, showing the main publications, authors and topics, and on the other hand, a review from a thematic perspective. The results of the latter will be addressed in the discussion and conclusions. The results of the descriptive analysis highlight the significant growth in the literature analysed over the last 45 years, especially between 2005 and 2015. They also underline that the most studied topics are film destinations, marketing and destination image. The results of the thematic analysis highlight the importance of films and series as important information sources on the creation of destination images. The thematic analysis also provides information on the negative and positive aspects of film destination management.

Keywords: film tourism; film destination; series; marketing; destination image; leisure; literature review



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1. Introduction

Cinema is a key information source for the creation of images of destinations; this is of great importance, since these images have a decisive influence on the tourist's choice of destination [1–3]. Destination managers have come to realise the growing importance of cinema, and the number of destinations opting for this form of promotion continues to grow [4–6]. Tourist spaces have the opportunity to show the most outstanding elements of the destination through films, and this helps individuals to perceive the destination image according to what the destination manager wants to show. This communication channel is considered one of the most influential, given its inductive nature and since it is not as aggressive as conventional advertising [3,7–10]. Film tourism is one of the fastest growing tourism products in recent years, although it is a phenomenon difficult to quantify [11]. The number of travellers motivated by film tourism has increased from 40 million tourists in 2012 to 80 million in 2018 [12]. This increase has gone hand in hand with the strong development of the audio-visual world in its different genres [13].

Cinema is presented as a great opportunity to promote tourist destinations, but at the same time, the tourist sector should be clear about what image it wants to reflect and

take care of the way in which a destination is publicised in the different cinematographic means [14]. Otherwise, the transmitted image may not be in accordance with the image the destination wants to show; in some cases, the transmitted image may even be negative and could harm the actual destination's image [15]. Integrating cultural products such as films or series into people's routines helps the broadcasted tourist destinations become part of the daily lives of individuals; thus, films and TV series have become one of the main sources of tourist knowledge [3,9].

In film tourism research, much progress has been made in the last decade. While the first studies of the 1990s presented this new phenomenon in which cinema and tourism were examined on the basis of the benefits provided by tourist activity in the destinations [16–18], studies from 2000 onwards have analysed this form of tourism in greater depth [19], carrying out research that is classified into two main groups:

1. On the one hand, we find that research on film tourism in which an analysis of the practical context is conducted is prevalent. This analysis affects the impact of this type of tourism, the role played by marketing, and the opportunities and challenges presented to destination marketing organisations (DMOs). This new research covers both the benefits and the negative effects that can arise from the location of a high-impact film in a destination [7,20–22]. Other negative impacts include overcrowding at some locations and environmental impact due to unplanned visitor flows to sensitive sites.

2. On the other hand, we find research with a predominantly theoretical or conceptual approach. These studies focus on analysing the constructions that stimulate and explain tourism activity linked to cinema [11].

Although the notion of film-induced tourism is not new to the world of tourism promoters, film commissions and media in general [23–25], it is only recently that it has been studied with more interest. This is the reason why in recent years DMOs have begun to make decisions that favour this type of tourism in their destination [26].

With regard to the specific subject matter of the research, authors have addressed a wide variety of topics. This is due to the broad scope of the sector itself and of film tourism in particular. Most of the studies have been carried out on marketing, cases of study, and films and series. The number of studies on the relationship between destination image and films and the role of films as fundamental information sources is increasing every year. Films and series are key information sources on the creation of destination images. They provide a way of communication that destinations should explore, study, and take advantage of, in order to improve their images and promote themselves [7].

The general objective of this research is to systematise the relationships between cinema, film tourism, destination image, and tourism destination, based on an exhaustive review of the existing literature, and to contrast the positive and negative aspects of film tourism that may entail for the management of the film destinations. We followed the same method of Bălan (2021) [27], who used a two-pronged structure. This systematic review of the literature has two aims: (i) to review the existing literature from a descriptive perspective, showing the main publications, the year of publication, and the main topics, among others; (ii) to propose a review from a thematic perspective focused on the main aspects in the discussion.

The main contribution of this article is the proposal of an updated review of the academic literature focused on film tourism and destinations and their management implications. This literature review provides evidence of the importance of films and series as important information sources on the creation and modification of destination images. It also provides conclusions aimed at the general improvement of film destination management and the identification of the positive and negative aspects derived from films and series. To achieve these objectives, a new methodology is proposed that combines qualitative and quantitative analyses, thus providing a deeper and more applied knowledge of the studies analysed.

2. Methodology and Research Context

This study has a theoretical and conceptual approach based on a review of the film tourism literature, with a special focus on tourist destination management. The literature review method has two processes. The first one is a descriptive literature review and a quantitative approach (Steps 1–5). The second is a thematic analysis with a more qualitative approach (Step 6), which will be developed in the discussion and conclusions. This is a methodological combination that is recently gaining importance and has been employed by other authors [27–29]. The specific characteristics of tourism and the sciences and techniques around it that are highly interdisciplinary led us to develop this methodological approach. In this line, as Weaver and Oppermann (2000) [30] state “tourism is strategically placed at the interface of so many disciplines that inherently tourism is an interdisciplinary field. This should stimulate interdisciplinary approaches using multiple methods as well as using different data sets and investigators in the quest for ‘truth’” (145).

In recent years, the strong growth in research related to film tourism has made it necessary to update this issue. According to Connell (2012) [19], this topic requires a thematic review of the main ideas and perspectives in order to analyse the present and future practical implications of this type of tourism.

Scientific knowledge is cumulative, and this research is based on the knowledge gathered by other researchers. The literature review that has been carried out starts from a concrete definition of the concept and from that point, documents have been exhaustively searched for and selected. The selection of the papers included responses to criteria of relevance and impact, including those references with academic impacts and that contribute to scientific knowledge in this area of research. The review carried out has been concise, complete, impartial, and followed a logical structure. Thus, a systematic literature review has been carried out, which in the last decades has been very popular for the analysis of research in the tourism field. A systematic literature review has been chosen—not a narrative review—since it provides a more exhaustive, transparent and more accurate literature review [31]. This paper employed a systematic literature approach to map and review existing tourist studies on film destinations. This method emphasizes a systematic process to the literature search, extraction, and synthesis, and by mapping the boundaries of the existing literature, it gives the opportunity to see what is known, hence identifying research gaps [32,33]. This type of review is comprehensive because it synthesises a great number of interdisciplinary studies and it minimises partiality [32]. The aim of this review is to map the research on film destinations, which involves multi- and interdisciplinary literature from the fields of tourism, economics, geography, communication and media studies. A systematic literature review was therefore considered an appropriate approach.

This systematic literature review has been divided into different steps to ensure a clear and unbiased process (Table 1). Before starting the review, there was a first step in which research questions were defined, meaning that the topic also had to be defined, to determine review aims and to formulate research questions. The objectives have already been mentioned in the Introduction. The main aim is to systematize the relationships between cinema, film tourism, destination image, and tourism destination. This is carried out through a literature review.

Table 1. Systematic review and analysis process.

Step 1: Define research questions
<ul style="list-style-type: none"> • Define topic • Determine review aims • Formulate research questions
Step 2: Establish review protocol
<ul style="list-style-type: none"> • Identify search terms/keywords • Identify databases • Establish literature selection/exclusion criteria
Step 3: Search literature
<ul style="list-style-type: none"> • Search databases • Screen search outcomes against the criteria • Exclusion of repeated papers
Step 4: Extract literature
<ul style="list-style-type: none"> • Structure a summary table • Enter bibliographic information • Appraise literature quality and relevance • Extract relevant and useful information
Step 5: Synthesise results
<ul style="list-style-type: none"> • Analyse summary • Identify gaps and noteworthy information • Report findings
Step 6: Discussion and practical implication of the main results
<ul style="list-style-type: none"> • Discussion of the main results • Implication of the main results

Source: Adapted from Yang et al. [34].

In this research, we formulate two main research questions: (i) what is the current situation of film tourism research: main keywords, most cited publications, main topics ... ? (ii) What are the main advantages and disadvantages that film tourism poses for destinations? The first question is discussed in the results of the systematic literature review and in the following sections describing the analysis of the main components of the research. The second question is answered in the discussion and conclusions.

Step 2. Following our analysis method of data source, a review protocol was established. ScienceDirect and EBSCOHost online databases and Google Scholar search engines were selected to identify and gather related articles, since these are three of the largest and most popular online databases and search engines in the field of tourism [35,36]. To give credibility and consistency to the theoretical basis and systematization of the articles reviewed, databases of great prestige were used, which have been contrasted by multiple authors. Some authors highlight the importance and wide coverage of Google Scholar with regard to bibliographical searches. They also state that it shows a consistent quarterly growth for both publications and citations [37,38]. Other authors highlight the importance of EbscoHost and Science Direct in the field of tourism [35,36,39–43].

In order to provide a broad overview of the existing literature on film tourism, first the keywords “film tourism”, “film tourist”, “film destination”, and “destination image” were

selected to search for papers published in international refereed journals on ScienceDirect and EBSCOHostall. Then, we decided to conduct further search—this time including Google Scholar—to spot any paper that was not identified in the previous search because, for instance, it did not include an abstract nor keywords. Then, selection/exclusion criteria were also established. This included: (1) the study must be in English; (2) the study must be a peer-reviewed paper or a book chapter of a recognised editorial; (3) full text must be available; (4) the study must be closely related to the established keywords and topic.

In Step 3, the search was carried out in the aforementioned databases using the previously established keywords (Table 2). Two different types of analyses were performed during this research. First of all, a qualitative analysis was conducted to identify the research topics of the selected papers. Then, an identification analysis was carried out to determine the distribution of these articles based on the publication year, research category, and research country. Selection and exclusion criteria were then applied to the search outcomes and repeated papers were also excluded. At the end of this process, a total of 118 valid studies were found and 48,936 articles were excluded, 97.9%, most of them from Google Scholar.

Table 2. Main keywords in the research literature and search results previous to the selection and exclusion criteria.

Keyword	EBSCO	ScienceDirect	Google Scholar
<i>Destination image</i>	860 (1989–2020)	1928 (1976–2020)	41,800
<i>Film destination</i>	5 (2015–2020)	12 (1993–2020)	416
<i>Film tourist</i>	8 (2002–2018)	24 (1994–2019)	438
<i>Film tourism</i>	58 (2006–2020)	102 (2000–2020)	3710
<i>Film-induced tourism</i>	40 (2004–2020)	65 (2002–2020)	2690
<i>Total</i>	971	2131	49,054

Source: own elaboration.

3. Descriptive results

In this section we present the main results according to Step 4. First, we present the chronological analysis of the selected articles (Figure 1), the main authors cited in the field of study (Figure 2), the major topics extracted from the articles studied (Figure 3), and finally, a geographical distribution of the investigations.

In this respect, the first specific film tourism study was conducted by Cohen in 1986 [44]. Previous studies do not make a direct analysis. In the 1990s, the first conceptual and impact studies on tourist destinations regarding tourism film were carried out. Since the year 2000, researchers analysed in greater depth the activities related to film tourism and the destinations specialized in this tourism product. Among the 118 articles and documents, 22.2% were published between 1975 and 1999, 38.5% between 2000 and 2009, and 39.3% from 2010 to 2020, when the number of published papers reached its highest percentage. The years with the most publications were 2006 and 2011. As shown in Figure 1, the interest in film tourism and destinations has been gaining importance since the 2000s.

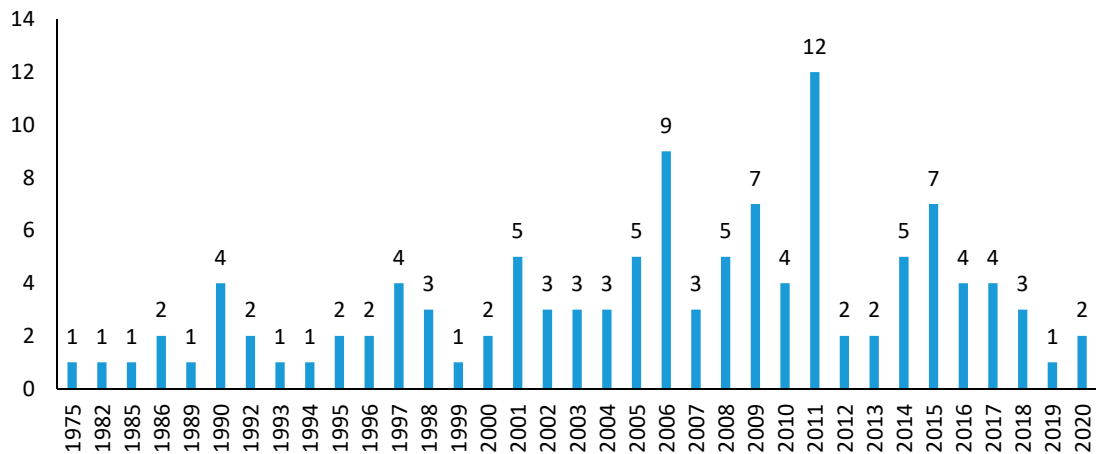


Figure 1. Studies analysed according to publication year ($n = 118$). Source: own elaboration.

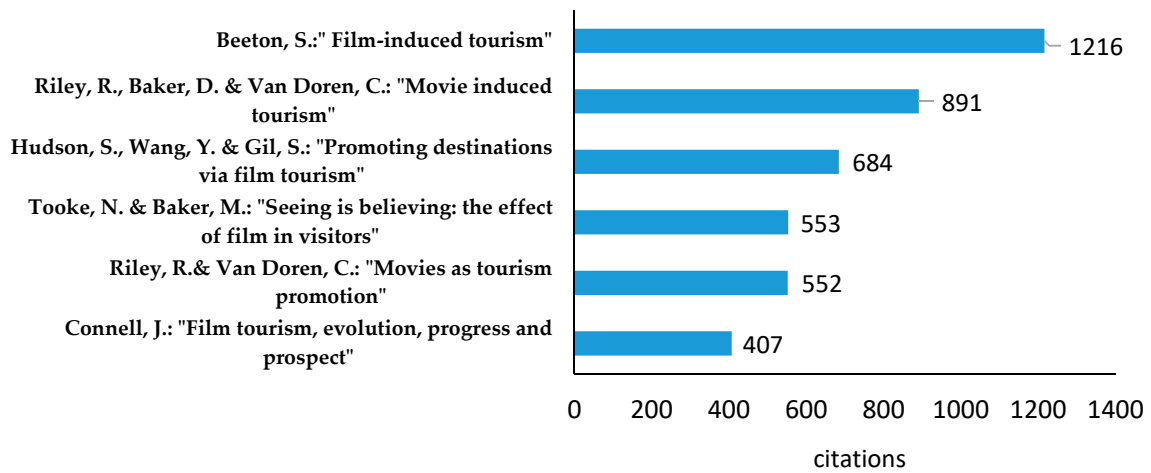


Figure 2. Most cited publications on film tourism in 2020. Source: own elaboration.

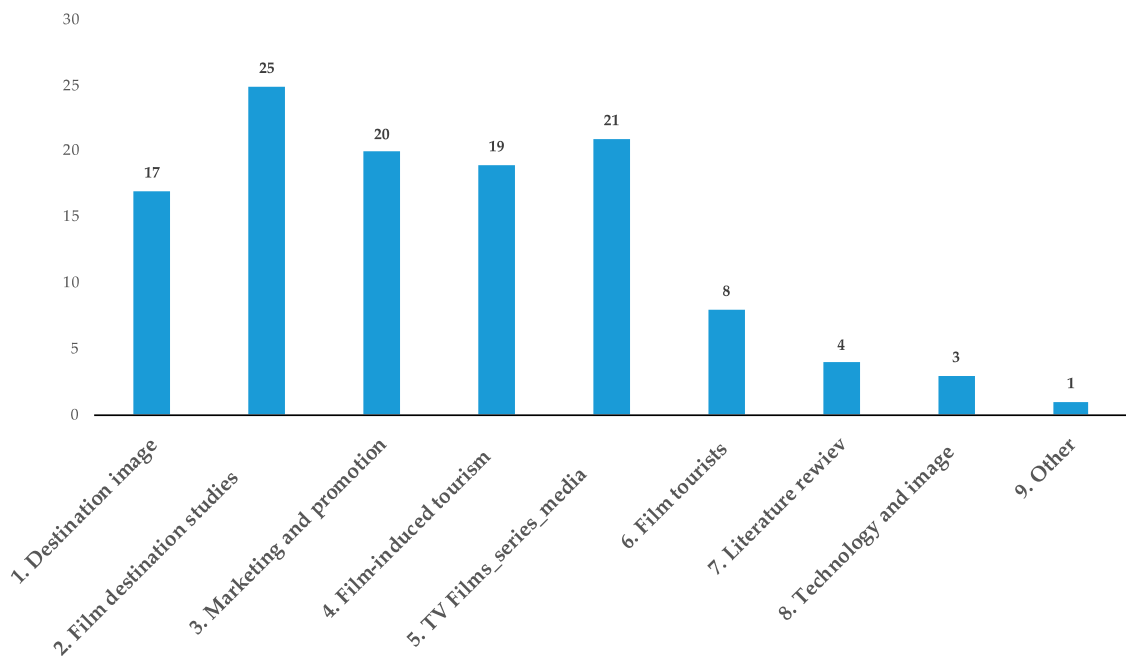


Figure 3. Main topics from the analysed literature ($n = 118$). Source: own elaboration.

In 2020, the most published authors in the field of film tourism were Sue Beeton, who has a publication that is used as a reference in the field of film tourism (film-induced tourism, with 1216 citations); Glen Roy (1607 citations in film tourism publications); Sangkyum Kim (1555 citations in film tourism publications), and other authors who combine their papers on film tourism and other fields of tourism, such as Joanne Connell, Simon Hudson, J.R. Brent Ritchie, Roger Riley, and Carlton Van Doren. The overall number of citations for these articles is 4307 (Figure 2).

As regards the main topics analysed in the literature studied in this research, it can be pointed out that these topics are related to case studies of film destinations. This is an aspect that has developed a lot in recent years due to the close connection between the success of some films or series and the destination where it was shot. This is followed by specific studies of aspects linked to cinema, television, social media, media, etc., and movie-induced tourism. Two other groups of relevant topics in film tourism are destination image analysis and marketing and promotion. The notable growth of film tourism and destinations specializing in film tourism has come hand in hand with marketing techniques and the creation of destination images. Film tourism has become a fundamental part of the image of many destinations (Figure 3).

Most of the publications analysed have an international reference, without a specific country or destination (43.1% of them). A great number of studies have been conducted in Europe (23.3%), with the United Kingdom standing out with 12 investigations, followed by Spain (seven papers). The topics analysed are mainly related to the impact of film tourism in certain destinations (Barcelona, London) and the use of films and series as promotional tools. Asia is the continent with the second largest number of papers (15.5%), with Korea having six studies, mostly related to the impact of the Hallyu Wave, and China having five papers studying the impact of films in some destinations. America represents 10.3% of the publications studied. Most of the research focuses on the USA (12) and the topics are broad: from studies of the impact on certain destinations (Rocky Mountains, California, Alaska, New York, etc.) to aspects related to promotion. Finally, Oceania represents 7.8% of the publications, with New Zealand standing out with seven publications, most of them linked to the success of "The Lord of the Rings" films, and two papers in Australia. No publications from Africa have been examined.

Step 5: In this step, we answer the first of the research questions, which also serves to summarise the main results. According to Figure 3, the main studies have focused on film destination (21.2%), followed by marketing (16.9%), film-induced tourism (16.1%) and destination image (14.4%). Research has been growing significantly since the 1970s, reaching a peak in 2011. In recent years we have seen a decrease in research. The less studied subjects (film tourists, literature review and new technologies) are the ones that have been growing the most in recent years, especially new technologies. The maturity of the sector analysed explains the existence of the literature review section. Finally, we can see that some authors (Figure 2) assign a lot of importance to the research we are carrying out and are essential references for the analysis of film tourism, cinema, and destinations.

During this step, we also observed some limitations such as an unbalanced distribution of studies by continents or countries. We do not have any significant research on Africa, while other countries and continents are over-represented. Likewise, as regards thematic units, we have not obtained many studies on film tourists, while research on destinations and marketing are very abundant.

Step 6: Based on the systematic review process, some topics have been identified as more recurrent in recent years (Figure 3). These topics will be developed in the following sections of the research, in the last step. There, we will develop the discussion on main issues (Section 4) and the Conclusions (Section 5). We will also analyse the practical implications of the information obtained and answer the second research question.

4. Discussion

4.1. Destination Image

4.1.1. Destination Image and Information Sources

Given the importance of image in the process of selecting a destination, it is essential to understand the factors or variables that influence its formation. Most of the studies highlight the existence of a group of factors that influence the formation of the destination images which, following the scheme proposed by Baloglu and McCleary [45], are the so-called stimulus factors and personal factors. Stimulus factors refer to a physical objects, experience or external stimulus (sources of information and previous experience), while personal factors correspond to the psychological characteristics (values, motivations, personality) and social characteristics (e.g., age, education, marital status) of the individual.

The other group of factors influencing the formation of destination image comprises information obtained through different sources, as well as the visit to the destination itself. Gartner [46] believes that the process of image formation can be considered as a continuum of different agents or information sources acting independently to form a single image in the individual's mind. Gartner [46] classifies these sources of information into different groups: overtly induced (information given by tour operators, relevant institutions in the destinations, conventional advertisements in the media); covertly induced (celebrities in destination promotion activities, reports or articles about the destination); organic (information provided by friends and family); autonomous (news in the media, documentaries, television programmes, cinema); visiting destination, which constitutes the final point in the information process.

Phelps [47] distinguishes between primary and secondary images. A primary image is formed once a destination has been visited. In contrast, a secondary image is formed from induced and autonomous information sources. Insofar as the choice of a destination involves risk, these secondary information sources play a very important role, as they provide a certain amount of security when choosing a destination.

It should be noted that the information included in audio-visual products in the cinema or on television is not perceived by individuals as invasive, unlike advertising messages, and this is taken into account by destination managers [4–6]. Films are a popular medium that stimulate the visitor's interest to travel a specific destination [48]. Films can reach millions of people, showing a solid image of a destination, either creating an image for the first time or altering a previous image in a short period. The effect that this type of information source can have on potential tourists is very important since it affects their desire to travel to that destination in a very powerful way [49].

Gartner [46] believes that these autonomous sources of information have a particular strength in creating an image of the tourist destination. This strength lies in the fact that in a very short time they can offer a great deal of information about a destination, create an image of it or alter an existing one [49], and that, as has been pointed out, the individual does not perceive this information as persuasive, especially if we compare it with traditional forms of advertising [6]. In addition, elements of popular culture, such as film, are so integrated into the daily lives of individuals that they have a greater chance of achieving a remarkable market penetration [9]. Films and TV series have an impact on many people in a short period and, according to Butler [1], their ability to form images is more powerful than that of written media or literature, and much more so than other types of information source mentioned [50], especially because of the great accessibility of these information sources.

4.1.2. The Impact of Cinema on the Destination Image

Films and TV series continually show the places, streets, and cities where they are located. They have the capacity to help us imagine a destination, and they help the individual in the formation of a destination image according to the information perceived from these media [7,16,51]. This has always been possible, but it is in recent decades that destinations have realised the power of media and they have decided to use them to attract

tourists [7,52–54]. Thus, what used to be a source of information that was not intended to induce any kind of precise image about a destination is today used as a really important marketing strategy with a lot of potential, since, despite the fact that films are not generally produced with the intention of attracting tourists to a destination, they tend to influence viewers indirectly as a background message [1].

Similarly, Schofield [55] believes that the destination images that tourists create before visiting the destination come, above all, from the indirect consumption of films and series without perceiving these as a means of promotion. In addition, many researchers claim that certain films increase awareness of the places in which they are located and clearly have touristic effects [17,18]. However, some studies suggest that media exposure of certain film locations and negative representations of destinations that have appeared in films or series may not increase viewers' intention to visit those film locations and may, in fact, stimulate the opposite effect in relation to the destinations shown on screen [2,56–58].

That is why more and more destination managers are working together with film production companies to promote their destination as a possible location for the film [59], taking care of the message given by the destination in that film or series. This fact is tangible proof of the importance of films in the creation and improvement of the destination images [9,60]. Films are not only a mechanism to attract tourists but are also a long-term strategy aimed at the sustainable development of the place. Obviously, the films provide familiarity with the destination, but this is reflected in a very important improvement of the image. Moreover, it is important to consider the audience ratings and the emotional involvement, since the larger the audience, the more likely it is that the places shown will be visited [61].

On the other hand, some authors who have studied the destination image claim that a person can only experience a destination by visiting the place, as this is the only way to obtain accurate information about it and to create a realistic image of the destination. However, much of the film literature implicitly suggests that people can experience a place indirectly by identifying with the characters [62]. Moreover, films also serve as a means of familiarising viewers with the places and attractions projected in the film, which helps to reduce prior insecurity and increase potential tourists' knowledge of and their confidence in the destination [17]. If potential tourists feel familiar with the destination, they are likely to have more accurate knowledge about what the destination offers and this gives them confidence, which can help them in their choice of their final trip.

However, it should be borne in mind that this indirect experience through film and familiarisation could have negative effects [63] if the intention of the film is to show the most negative image of destinations. In general, though, the vast majority of authors highlight the positive effects that films and television have on the creation of destination images and the consequent increase in the number of visits to these places [17,18,64].

As a result, film tourism can be an effective marketing tool for destinations that do not have many financial funds for strong advertising campaigns [8], as long as the destination where the film is located clearly differentiates itself from its competition and is positively positioned in the minds of consumers [65]. According to Morgan and Pritchard [66], the challenge for destinations is to find the best way to use images, stories, and emotions to capture the attention of tourists, and to create a destination image that can be reflected and differentiated in the cinema. Based on the destination image that can be created by cinema or television, more and more tourists decide to visit the destination in order to see the places that appear in the film or series [67]. Often this phenomenon extends to a wider area of cinema, such as visits to film studios, film festivals or theme parks of a cinematographic nature. In this way, film tourism is born.

4.2. Film-Induced Tourism and Film Tourist

4.2.1. Film Tourism Concepts

Film tourism, or film-induced tourism, is a quite recent concept, despite the fact that the phenomenon has a long tradition and it has been studied in different fields, such as

sociology or psychology, among others [68–70]. Most of the authors who have carried out research in this field include the typology under the umbrella of cultural tourism [7,71,72], although there are some authors who are more sceptical and think that this point of view does not have to be this way. Despite the fact that film tourism can be classified as an artistic expression of a culture, which shows day-to-day and traditional aspects of a certain society, there are authors who consider that it does not always show real aspects but a distorted reality, or one based on unreal facts that pretend to offer an expression of entertainment. This is why some academics are reluctant to classify film tourism within cultural tourism and choose to include it under the umbrella of “others point of view” [73].

Most of the studies that have been carried out agree that the term “film tourism” includes both film- and television series-induced tourism [7,57,70,72–76], although some authors define this concept as the tourism generated by films only [48,77]. In this study, film tourism will be treated as a tourist product, included in cultural tourism, which refers to the motivation of tourists to visit specific destinations or places through audio-visual motivation, either directly or indirectly [7,48].

Cultural tourism is a typology of tourism through which individuals have the opportunity to meet and learn about different lifestyles of diverse societies. Cultural factors are the means by which a destination presents itself to visitors, through gastronomy, architecture, music or leisure activities [78]. As cinema is part of artistic and cultural expression and the entertainment industry, film tourism can be considered as a branch of cultural tourism [7,71,72]. In the same way that, through cultural tourism in general, a tourist can approach and visit a destination’s emblematic places or places of cultural interest, film tourists travel to the destination in order to see in person those places that they have previously seen when watching a film or series. These tourists usually go further, and in addition to looking at those places that are part of the cultural heritage of the destination, they may decide to visit other places that may not have an important cultural value for the cultural tourists themselves, such as locations of films or series.

Film tourism, in short, is linked to a special tourist interest, and the motivation of these tourists is what distinguishes it from other forms of tourism. It is therefore a niche tourism with its own characteristics and with a focus on specific groups of people. One of the most peculiar features is that although the motivation, in broad terms, is to visit the specific places or destinations that appear in the films or series, the film tourism niche not only serves a specific group of individuals, but each film and series has its own group, with diverse characteristics between groups [79].

Due to the breadth of approaches studied by film tourism, Table 3 is shown below, which contains the main authors who have addressed this topic and the main issues analysed.

Table 3. Main issues of film tourism and authors.

Film tourism	Concepts	Hudson and Ritchie [7]; Hao and Ryan, 2013 [69]; Martin-Jones, 2014 [70]; Rittichainuwa and Rattanaphinanchai, 2015 [68]; McKercher and Cross, 2002 [72]; Gymóthy, Lundberg, Lindström and Larson, 2015 [71]; Flores, 2016 [73]; Evans, 1997 [74]; Roesch, 2009 [76]; Pennacchia, 2015 [75]; Cardoso, Estevão, Fernandes, 2017 [57]; Beeton, 2005 [48]; Goeldner and Ritchie, 2006 [78]; Papathanassis, 2011 [79]
Film tourism, location, and destination	On location	Hudson and Ritchie [7]; Riley and Van Doren, 1992 [17]; Beeton, 2005 [48]; Tooke and Baker, 1996 [50]; Evans, 1997 [74]; Roesch, 2009 [76]; Hudson and Ritchie [80]; Tzanelli [81]; Rugojeva [82]
	Off location	Beeton, 2005 [48]; Roesch, 2009 [76]
Film tourist	Motivations	López, 2009 [83]; Kim and Kim, 2018 [84]
	Activities	Beeton, 2005 [48]; Roesch, 2009 [76]; Urry and Larsen [85]; Love and Sheldon, 1998 [86]

Source: own elaboration.

4.2.2. Film Tourism and Locations

Film tourism is closely related to filming locations. Depending on the type of location the film or series, it is possible to identify two major types of film tourism:

(a) On-location film tourism

Real settings are the locations of films or series, or locations related to them, which are in a natural or real environment, such as large buildings or simply the streets of a city. Some of these locations are already of interest to tourists and have not reached this level because of their appearance on screen, such as the Eiffel Tower or the Roman Colosseum, but the projection of these monuments or locations on screen has increased tourist demand. On the other hand, there are real settings or landscapes that have never had a relevant tourist interest, but interest has grown considerably after their appearance on the screen, and with it the number of tourists, becoming a new destination attraction [17,18,48,74,76,80]. Within this typology, as established by Beeton [48], we see that film tourism can sufficiently motivate someone to visit an express destination, while on other occasions, visits to these places shown on screen form part of a complementary activity together with other main motivations.

On other occasions, film tourism in real settings does not have anything to do with the places projected on the screen itself, but with activities related to films or series in general, such as visiting houses where the actors in those films or series live. However, sometimes tourist attractions are built and scenes are recreated after the film with the intention of satisfying tourist expectations and increasing the number of visitors [76]. It is therefore not purely the place of filming that has relevance to film tourism, but also what occurs around and outside the filming location; this goes a step further in the approach of the next typology.

(b) Off-location film tourism

Off-location film tourism refers to artificial locations created especially to be able to shoot the film or series, as would be the case for film studios, or for tourist purposes, such as film amusement parks [74]. Theme parks are a great tourist attraction that big production companies, such as Warner Bros, Universal Studios or Fox, have been able to take advantage of, creating a pure tourist product from scratch since they do not part in film production activities. This once again demonstrates the close relationship between cinema and tourism. On the other hand, visits to film studios are another attraction within this typology of tourism, as there are many people interested in seeing the inside of the cinematic world and being able to see the settings created especially for their favourite films or series. Unlike theme parks, these are built for purely practical purposes—that is, for filming—and they are used to a lesser extent as tourist attractions.

Film premieres or film festivals are also to be considered in this section. These are not concerned with filming but are part of the cinema world and can cause an increase in visitors and tourists to a destination [48,76]. This is because the “red carpet effect” is gaining strength every day; more and more people are willing to travel to attend a film event, see film stars, and feel, in some way, part of the film.

4.2.3. The Motivations and Activities of Film Tourists

Most film tourists have in common a desire and motivation to connect through real places with the imaginary world shown on the screen [76]. This desire can be fulfilled by visiting the places that appear in the scenes of the films or series, by visiting the recording studios where films have been shot, by going to premieres or film festivals—in short, by having the expectations acquired through the screen met at the destination [87]. Therefore, the role of the destination does not end when the shooting of a film is finished, but it must offer certain elements that meet the expectations of film tourists.

In the same way that the motivations that drive an individual to travel and see a destination can be diverse, the motivations that film tourists have can differ [83,84].

- (i) Identification: This is the most common motivation, since tourists are looking for places where their favourite film or series has been shot.

- (ii) Experience: These tourists desire to experience the emotions they felt when watching the film or series. Here, a more emotional bond is shown in which the viewers see themselves reflected in the characters or feel a scene as if they were part of it.
- (iii) Cultural interest: These tourists have an additional interest. Their main motivation is simply to tour the filming locations but, after viewing them, an additional interest is to get to know the destination better as a whole in terms of its culture, people, language or cuisine.
- (iv) Research: The main motivation for this tourist is to discover all the little details of the world of the film or series and to establish differences between the real place and the one projected on the screen. To this end, the individual analyses and studies are all aspects of both the projection and the location.

At the same time, films and television series are information sources that have the capacity to awaken that look of desire and curiosity about different locations, creating thoughts and fantasies about the places [48,85]. In this way, when film tourists visit the locations they have previously seen on the screen, they have different ways of observing the environment and they do this from different viewpoints [76]. Organisers at destinations must take into account the different types of tourists and their motivations in addition to understanding that each film or series attracts a different type of tourist, so they should adjust their actions accordingly [76].

Tourists who decide to visit a location and participate in some of the various activities provided by the destination look forward to a number of specific activities. The impossibility of carrying out some of these activities will have a negative impact on the perception of the destination [76]. Some of these activities may include:

- (i) recreation of a sequence, meaning that tourists try to remember an exact scene that has taken place in that location and try to imitate it.
- (ii) representation of a scene, when a group of people get together to represent a scene, often dressed in a similar way to the protagonists of the film or series.
- (iii) acquiring additional information, meaning that tourists expect to find images or additional information about the exact place they are in, recalling the scene that took place there or explaining the role that the place played in the film or series.
- (iv) buying souvenirs, since it is a way of continuing to “consume” the film or series after the visit to the place by acquiring a concrete and tangible memory of the experience [48,86].

4.3. Films and Series as Destination Promotion Tools

Films and TV series have become powerful information sources and tourist motivators. The fact that a destination appears in a film can arouse the interest of a large number of potential tourists. This is why many destinations try to attract these tourists through a series of secondary elements, such as tours of film locations, souvenirs or museums. Some destination managers who have focused their efforts on film tourism have developed the actions discussed below.

4.3.1. The Role of Marketing

Not all destinations can compete for sun and beach, nature or historical tourism, as they depend on their tourist resources. On the other hand, almost all destinations can offer themselves as settings for films and therefore participate in film tourism. Any destination can be ideal for shooting a film or series, depending on the characteristics of the film or series and the wishes of the director and the production company. Therefore, the recruitment of film shoots very much depends on the actions taken by destination management bodies and film commissions. Likewise, inclusion of the destination as an audio-visual stage must be integrated into the marketing promotion actions of the destination. In the same way that companies use films or television series to introduce their products so that the product forms part of the normal scene, more and more destinations are choosing to promote their product, the destination, through films [88]. The fact that

a film or series shows a destination in a positive light can clearly differentiate it from competing destinations, foster traveller loyalty, and generate positive connotations with respect to the destination's image [76]. In fact, as mentioned in previous sections, this marketing strategy seems to be one of the most effective in recent years due to its indirect inductive nature, which is not as aggressive as persuasive advertising [7]. Some of the strategies to which film tourism can give rise are:

(i) Access to a wider market. Films and television series are a widely used leisure element all over the world. Therefore, the destination has the opportunity to reach homes and theatre screens around the world, becoming known and arousing an interest in knowing more about it. In addition, films can address different audiences, so the destination can connect with audiences that it might not otherwise reach;

(ii) Reinforcement and differentiation of the destination image. The destination has to guide the location scouts of the production companies and advise on the places to shoot; in general, it has to show what it wants to show to a large audience [7]. This is why a strategy is essential in order to know which elements, both landscape and cultural, could be the most suitable to make the place known, since for many viewers it may be the first "real" image they get of the destination. Therefore, the image that the film shows must coincide with the image that the destination wants to show, so that it becomes a great marketing tool [7]. In addition, the image projected of the destination should be focused, as far as possible, on the destination's target market and should be different from images of other competing destinations [89]. It is extremely important that each destination identifies the elements it wants to show according to its destination image in order to reinforce the image and differentiate it from others [89];

(iii) Deseasonalisation—one characteristic of film tourism is that it does not require a particularly favourable climate; nor is it an activity that can only be carried out at times of the greatest tourist influx. Rather, it is a segment of cultural tourism that can be carried out all year round [7];

(iv) New tourist attractions—this tourist segment, in addition to enhancing or promoting further the destination's most emblematic places, can also create new tourist attractions from scratch, such as a cafeteria, a library, a restaurant or even some means of transport that appears on the screen [7].

4.3.2. Attracting Film Production Companies to the Destination

The first challenge destinations face is to get production companies' location scouts to consider their destination as a shooting location. Therefore, in the destination, there are several public or private organisations which must jointly intervene to make the destination an attractive scenario for the audio-visual world. Among organisations, film commissions, tourist agencies, film agencies, and local organisations stand out.

The first reason why location scouts may be interested in filming in a destination is undoubtedly because of the destination's infrastructure and landscape [76]. In this case, it could be seen as an advantage or a disadvantage depending on the type of shooting, since the landscape or setting of a destination is something that cannot be changed. In this sense, film commissions promote the destination and highlight its landscape qualities, while offering film production companies information and logistical support on the conditions for filming in it. The location promotion activities carried out by these film commissions are vital to get different film production companies to choose the destination they represent [7].

In addition, film production companies take into account the legal facilities or incentives that the destination may offer them, so the joint collaboration of the administrations and management bodies of the destinations is essential for agreements to be concluded.

4.3.3. Making the Most of the Promotional Value of Films and Series

It is important that film tourism, since it is a tourist segment, is managed from a tourist point of view by film commissions and by DMOs. Cooperation between the two is of the utmost importance to ensure the success of the destination. DMOs are in charge of

promoting a country, region or city to attract tourists and, similar to film commissions, they can be organised at a state or regional level. These DMOs usually take part in activities to promote the destination; they also often intervene in the promotion of a destination for film tourists [90], especially in those destinations where there are no film commissions. According to Hudson and Ritchie [7], there are different factors that affect the level of success in transforming films into promotional material and making the destination an ideal place for film tourism. Among these factors are the characteristics of the destination, factors directly related to the film, such as the importance of the director or cast, or the plot, but above all, there are the promotional activities carried out by the destination. These activities must be carried out before production, during production, and after production of the film or series in order to achieve the greatest promotional success.

(i) Before production: The first important step must be taken before production of the film—even before the production company has decided where to shoot—because if the destination does not show an active attitude towards production companies in offering the destination, nothing can be done [74]. The appropriate places that the destination has for filming must be shown, as well as the capacity to accommodate a high number of people for a long time and provide information on legal issues surrounding filming, schedules or taxes. Without this prior movement by the destination, it is very difficult for production companies to decide to shoot there [7].

(ii) During production: When the production company has selected the destination, the destination should inform the media in order to let them know about the production. One of the most used tools during shooting is the video diary, by means of which actors, directors, and other crewmembers working behind the camera record videos informing on the day-to-day aspects of the shooting, what they think about the destination, or the gastronomy or the hospitality of the local population. This is an important marketing tool which is disseminated through social networks and internet channels such as YouTube, and which individuals do not perceive as aggressive.

(iii) After production: Once the film has been shot, there are different tools that DMOs can use to capture the attention of potential film tourists. The first promotional action is to organise the premiere. The destination should try to reach an agreement with the promoter so that the premiere takes place in the same destination as where the film was shot, which would lead to a large influx of people to see the stars of the film, similar to the case of film festivals, in addition to attracting the interest of different media. On the other hand, the destination should make the connection with the film or series visible by all possible means—among others, by using images from the shooting on the website [7]. Once the film or series is released, the destination must turn the places into tourist attractions [76], since many people will visit the places they have seen on screen. To do this, it must adapt the places to receive visitors, creating visitor centres, information posts and posters, encourage the development of specific merchandising, and develop guided tours or specific actions such as film maps. The destination can even create a tourist attraction from the audio-visual scenes, as is the case of Platform 9 $\frac{3}{4}$, created expressly after the Harry Potter film so that visitors who come to the place can live a closer experience to the film and meet their expectations [76]. The creation of museums and interpretation centres around the films is one of the most common options for destination managers and one that provides the best results [7].

5. Conclusions: Practical Implications

In this section, we answer the second question about the advantages and disadvantages of film tourism for destinations, and moreover we explain the objective of the research related to the role that film tourism plays in the management of destinations. The way in which an audio-visual product modifies the image of a destination and the real effectiveness of the promotion action carried out by the destination are the elements that should interest the destination manager the most [7].

5.1. Positive Implications

Film tourism is an activity that, by 2018, was mobilising at least 80 million tourists annually [12]. This will continue to increase at a remarkable rate, and it provides numerous advantages to the destinations. The relationship between film and tourism is clear [91], and the importance that tourism agencies give to films and series as a marketing tool and a means of attracting tourists to the destination is growing [7,52–54]. We cannot ignore the fact that cinema is a very effective tool for changing the image that individuals have of a destination [7,16,51]. Therefore, it is extremely important that the destination has a marketing plan regarding the use of film tourism [52]. Such a plan should focus on the attributes of the destination image that it wants to disseminate and on the type of tourism that it wants to attract.

As several authors [7,9,16,51] state, the fact that a film or series is located in a destination means that viewers can create or modify an image of the place. This can provide visibility or familiarity with emerging destinations that still have a weak or even no image, and an advantage to mature destinations that, although they have a preconceived image, see the need to attract new tourist segments by changing or broadening the spectrum of that image. This is very interesting, since improving the familiarity of tourists with the destination helps to reduce the pre-trip insecurity they may have while increasing the number of potential tourists choosing the destination [17].

Film tourism increases the number of tourists visiting the destination [17,21,56,92]. Moreover, this tourism is not seasonal [7] and this is especially interesting for destinations that experience seasonal tourism, such as sun and beach resorts or winter sports destinations. Another characteristic of film tourism is that it allows the capture of tourist segments with significant purchasing power and increases the average length of stay [9]. These are all obvious advantages for any destination, since all of them, to a lesser or greater extent, seek to increase the number of tourists, reduce seasonality or make the destination economically profitable. A good example of this is Dubrovnik, a Croatian city, that saw a 10% increase in the number of tourists visiting the destination between 2012 and 2015 as a result of the filming of the *Game of Thrones* series in this coastal city [93].

Any destination can be valid for developing this type of tourism since there are various types of film and series that require all kinds of locations [7]. The scenarios or elements projected can be very varied: they can be a small cafeteria in a neighbourhood, a bench by the sea, or the facade of a specific building. Any of these elements may intentionally or unintentionally become a tourist attraction. An example is the park bench where Forrest Gump (1994) waited for the bus [94]. This bench was put in place specifically for the shooting of the film, and was removed once the shooting was over. However, due to complaints from tourists who came to see it and to experience the feeling of sitting on it, Savannah City Council had no choice but to install one there. Fictitious places can even become real, and this is the case of Bubba Gump Shrimp Restaurant, which, inspired by the film, has become a chain of restaurants naming its dishes after the film. These kinds of examples are numerous, and we must be aware of the importance they have as an element of attraction for tourists.

Another important advantage is the economic growth that film tourism can bring to the destination before and after shooting [1,68,73,88]. The announcement of the shooting of a film in a particular destination makes potential film travellers familiar with it and may encourage subsequent travel to the location. During filming, news related to the development of the film or series is produced, which sustains interest in the location. At the end of the filming, a great deal of information is generated by the film's release, merchandising, media campaigns to promote the film, etc. All these elements produce a great diffusion of the locations of the shooting destinations.

Film tourism is more than just going to a destination motivated by having watched a film on a screen: it is a much broader type of tourism. Going to a film festival to watch films, meet the protagonists or take part in the activities linked to the festival is also film tourism. In this sense, film festivals offer additional prestige and world recognition for

the destination [21,95,96], as in the case of Cannes or San Sebastian, which are difficult to achieve through other tourist typologies.

5.2. Negative Implications

However, some authors also include the negative side of this phenomenon. It is extremely important for destinations to take these issues into account when establishing their strategic approaches and showing their destinations on film.

One of the main negative factors is clear: if the destination image projected is negative, it can mean that viewers' image of it becomes worse [15] or, in cases where the viewer does not have a previous image of it, that a negative destination image is directly created. This, in addition to the detrimental effect on the destination due to the damage of its image and all that this entails, could mean a reduction in the number of tourists [2,56–58], or that the destination is related to a type of tourism different from that which was sought. For example, Mexico and Brazil have often appeared in the cinema as lawless places in which drug trafficking, violence and crime are rife.

On the other hand, the growth in tourism may lead to unplanned mass tourism [97] and consequent contamination of the destination. In addition, this growth in tourism is not always well received by the locals and there may be cases of tourism-phobia or rejection by residents [98]. Let us not forget that the places likely to become points of interest after appearing on the screen are of all kinds, and this can be a great nuisance in the day-to-day lives of the locals. A clear example of this is Durham Cathedral: after appearing in the Harry Potter saga, the number of tourists who come to visit it is much higher, and this prevents the faithful from participating in their religious activities normally.

Another factor to consider is the life of the film or series. The time during which the destination can continue to benefit from film tourism is limited [17], except in the case of major or cult films or series. Although great works of cinema such as *Braveheart*, *Star Wars*, *Singing in the Rain*, *James Bond* or *La Dolce Vita*, or current world-renowned ones such as *The Lord of the Rings*, *Harry Potter*, *The Da Vinci Code* or *Game of Thrones*, still enjoy great repercussions among tourists despite the passage of time, the vast majority of films and series have limited time as far as film tourism is concerned. Therefore, with a few exceptions, it is a tourism that cannot be relied upon in the long term. At this point, it is worth commenting that TV series may have greater longevity in terms of attracting tourists [97], since their projection is prolonged in time and the images of the destinations are therefore present for longer in the imagination of the viewers. As Connell [21] points out, a television series that is prolonged in time is more likely to generate long-term interest, given the enhanced emotional relationship that is created between the viewer and the characters, the story, and the places that appear.

Finally, another negative point is that if the film does not show the real image of the destination, the tourist may feel cheated and this will have a great influence on the level of satisfaction of the tourist himself [56]. They may even feel cheated if the film is shot in location that is different from its setting. This is the case with the film *Braveheart* (1995), which was shot in Ireland but set in Scotland. Similarly, if the destination does not offer the tourist an experience according to their expectations, they will be disappointed [16]. Some of the elements that affect this assessment are interpretation centres, guided tours, merchandising or signs.

5.3. General Implications and Limitations

Therefore, the fact that a destination appears in a film or series is not an advantage per se, and it is the management of the destination that will make the difference. In this management, it is essential that there is a joint strategic approach between all stakeholders: film commissions, public institutions, private agents that develop the tourism offer, and even the residents of the place. This approach or orientation must be coherent, coordinated and with a common objective. As advocated by Connell and Meyer [99], such coordination will make film-induced tourism more intense. Of course, this approach must have the

image of the destination as a fundamental point, creating or projecting an adequate image that allows the destination to take advantage of the benefits of film tourism as much as possible [88,100]. This image must certainly show a true picture; it must be authentic, evocative and attractive. The images have a clear symbolic power and act as an important factor in influencing the choice of destination, even generating a feeling of connection with it.

Attracting tourists must be an objective, but not in a massive and uncontrolled way. The satisfaction and loyalty of the tourist, and profitability in economic terms, must prevail. The factors that affect demand and supply must be considered, seeking a sustainable balance in the long term.

Many authors have focused on the sustainable development of destinations, mainly small and medium-sized destinations, where sustainability must be a priority and a primary objective [101]. In addition, in relation to tourism, it is also shown that the green image of a destination fosters the loyalty of the tourist, which will have an impact on long-term development [102].

This research should be completed with future studies over time that analyse the changes that occur in destinations and in the audio-visual sector. This sector is especially dynamic and subject to changes in trends, demands and supports, which affects destination management. The relationships between destinations, their images, and the audio-visual sector need periodic analyses. Likewise, this study has been based on a review of the literature around the central issue of destinations, image, and cinema. This study would be more complete if we could have acquired the opinion of destination managers and experts specializing in tourism and cinema.

The conclusions in this work may be interesting for destination management, as different key elements are identified that can favour the creation of a tourist destination from cinema. Everything raised in this study can serve as a reference to create, plan and promote a place or destination. Finally, the state of the art of film tourism is important to understand this very dynamic academic field, in which a large number of studies are carried out every year. This research comes to fill a gap in film tourism and its relationship with destination image.

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