

The Impact of the Film Industry on Tourism

Bachelor Thesis for Obtaining the Degree
Bachelor of Business Administration in
Tourism, Hotel Management and Operations

Submitted to Eva Aileen Jungwirth-Edelmann, MA

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Affidavit

I hereby affirm that this Bachelor's Thesis represents my own written work and that I have used no sources and aids other than those indicated. All passages quoted from publications or paraphrased from these sources are properly cited and attributed.

The thesis was not submitted in the same or in a substantially similar version, not even partially, to another examination board and was not published elsewhere.

10/07/2020

Date

Abstract

Topic: The Impact of the Film Industry on Tourism

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Content: A new emerging trend within modern tourism has been dubbed as film-induced tourism. While this growing phenomenon presents many benefits, it is crucial to address the potential disadvantages such as over-tourism and the lack of research about the topic. Accordingly, this thesis attempts to define film-induced tourism, as well as to explore the relationship between films and tourism. An analysis of the current tourist profile and the level of general knowledge of the term studied is examined. Moreover, imagery, consumer behaviour and motivation play a distinctive role when choosing a travel destination, being these analysed to understand tourists' motivations. Hence, the main aim is to investigate the influence that the film industry has on a destination and the motivational aspects that drive tourists to choose their next travel destination after consuming said content. A mixed-method of research was carried out through an online questionnaire, in which 201 subjects participated, and seven participants were contacted to perform semi-structured interviews. Regarding the findings, more than 53% of the participants have done a film tourism trip. While the most performed film tourism activities were visiting a film location, a movie set, a film studio and a film festival. Moreover, movies are a pull factor in tourist motivation, meaning that the destination image depicted on the screen is a great element to influence someone to travel to that destination, impacting an individual's travel decision. Overall, experts believe that film tourism positively impacts a destination, and with the use of modern technologies, it creates new experiences for travelers, while inciting local tourism, revitalizing destinations in danger of depopulation, and boosting the economy of a country.

Supervisor: Eva Aileen Jungwirth-Edelmann, MA

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List of Abbreviations

DMOs	Destination Marketing Organizations
FIT	Film-Induced Tourism
LOTR	<i>The Lord of the Rings</i>
STR	Smith Travel Research
TCI Research	Travel Competitive Intelligence Research
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization

1. Introduction

Traditionally, stories were passed on from one generation to another allowing a person to develop their imagination and discover new emotions, based on how the story was told and the news were spread. This form of communication and entertainment has become part of our culture (Dunnigan, 2004). Nowadays, we can visualize those stories primarily through screens (Dunnigan, 2004). Film tourism, generally encompassed within cultural tourism, is a type of tourism related to film locations that can be seen both on the big screen and on television (Bernardi, 2016).

Over the years, and especially in the last decade, cinema began to be considered as a means of promoting a destination, given that it projects images of landscapes, buildings, icons on the big screen or monuments that give a framework to the story seen through films (Bernardi, 2016). Movies help transmit the identity of a region or country, export customs and knowledge that can persuade the spectators to travel to a certain destination, thus having an impact on the image of the destination (Bernardi, 2016).

The presence of a destination on a screen becomes a resource that can help diversify the tourist offer of a site or overcome seasonality, based on the creation of experiences, monuments related to a film, or the place filming venue (Bernardi, 2016). A destination in a film can, not only become popular but, also benefit from the advertisement and the image it creates in the minds of the viewers (Bernardi, 2016).

1.1 Motivation and Cognitive Interest

According to a study presented by TCI Research in 2018, more than 80 million travellers choose worldwide film destinations, which demonstrates the strong tourist attraction of places that have become famous through film or television (TCI Research, 2018). The influence of films on travellers' motivation to visit a country is determined by the creation of "new images, alter negative images, and strengthen weak images" of a destination while becoming the main asset in promoting tourism (Beeton, 2016). Millions of tourists travel with the aim of visiting the scenes of a movie or in an

attempt to relive the sensations and experiences that took place on the big screen. For the targeted destination, it is a way to attract new tourists and achieve greater financial benefits due to an increase in tourist demand. However, the film industry has often been undervalued as a promotional tourism activity, but it is, without a doubt, one of the most indirect forms of inducing a future tourist to a destination (Beeton, 2016). Therefore, the importance of researching this topic is proven to be crucial to comprehend the motivation behind every individual that travels and how they perceive the film-exposed destinations. In addition, film tourism provides such a personalised and unique experience for every individual, that it is a challenge to measure this concept since it depends on the “viewer’s emotional responsiveness, personality, background and the ability to interpret the media images” (Kork, 2013, p.14).

While many researchers have examined the relationship between film and tourism, Robinson et al. (2011) argue that there is little evidence to support it. However, the authors believe that film destinations and the movies themselves induce tourism. The topic addressed in this research is one of the most recent studies of tourism; therefore, it is appropriate to explore the main causes that drive viewers to choose film locations as their next destination. While Beeton (2006) considers that initial studies, dating back to the late 1990s, were lacking consideration for film-induced tourism by certain academics, Robinson et al. (2011) argue, however, a relationship between films and tourism began in the 1960s. Furthermore, a group of academics named Riley, Tooke, Baker, and Van Doren began to consider the concept of “movie-induced tourism” (Beeton, 2006; Robinson et al., 2011). Gradually, the interest for researching more complex issues about film-induced tourism has been growing (Beeton, 2006). While Kork (2013) believes there is a gap in literature when exploring film tourism, Roesch (2009) addresses the importance of not only focusing on the theoretical sight of film tourism but rather on the analysis of the behaviour and experience of film tourists.

1.2 Outline of the thesis: Aim, secondary aims, research questions and hypothesis

This research is about demonstrating the degree of impact that films have when generating motivations for viewers to choose a tourist destination for their next travel experience. Therefore, it is important to investigate the main causes that drive an individual to select or have a certain interest on a destination after watching it in movie theatres. At the same time, an analysis on the different activities that tourists can realise once travelling to the destination will be made to understand their motivations and what they expect from the destination site. Hence, the main aim is to investigate the influence movies have on a destination and analyse the motivational aspects that affect tourists' experiences.

Research about motivations that most influence tourists when making travel decisions lead to the following secondary aims:

- Analysing the role that films play on destination promotion
- Analysing the viewer's perception of the destination
- Investigating the relationship between films and the behaviour of tourists
- Evaluating the degree of memory people have about places and attractions after watching films

To further investigate this topic, the analysis of cinematic information and tourism data will help understand the relationship between tourism and film. Therefore, the following main research questions have been considered to answer to the problem investigated:

- What is the concept of film-induced tourism?
- What are the most popular attractions of this form of tourism?
- When have films become a promotion tool for the travel industry?

- How does a destination image impact an individual's travel decision in film-induced tourism?
- In what cases has the film industry functioned as a motivator for the development of a tourist attraction?
- How does film tourism impact tourists' travel experiences?

Based on all of the above, the following hypothesis has been formulated:

Film-induced tourism strongly influences an individual's willingness and motivation to travel to the portrayed destination, which indicates a strong relationship between film and tourism that plays a not unsubstantial role in modern tourism.

1.3 Limitations

One limitation of this topic is that the researcher, due to not being an active part in the film industry, has a lack of competent knowledge about the subject; however, this will be overcome by doing extensive research on the topic through secondary data collection from mainly journal articles and academic literature. Furthermore, time is an issue, as this research has to be completed in a limited amount of time, the research cannot be conducted for a longer period of time. In addition, the expertise on the tourism film in terms of experiencing it first-hand or having travelled to a destination for this purpose is very low, which causes a completely lack of information from a touristic point of view. However, at the same time, this can be taken as a positive approach since it generates an unbiased opinion and leaves room for different points of view.

Moreover, some limitations might arise during the literature review process and gathering of data as the student might not be able to find enough cinematic information to support the main research questions previously developed. Lastly, the interviewing process can be a challenge since a) only a few professionals from the field and/or film-induced visitors will be part of this research, which leads to b) an insufficient amount of data to delve into this topic.

2. Literature Review

Tourism is, considerably, the largest industry in the world, but it is also influenced by many factors. According to UNWTO (2018), the number of international tourist arrivals worldwide reached its (current) highest increase during the global economic crisis of 2009. Furthermore, the UNWTO continues by stating that in 2017, more than 70% of total forecasted international arrivals were registered, which exceeded already the annual forecasted percentage from 2010 to 2020. Hence, the growth of tourists' arrivals has a direct effect on a particular country since they need to have enough resources and space to welcome all different types of tourists. Similarly, the film industry begins by "raising awareness of places" (Robinson et al., 2011, p.191), captivating the attention of the viewer and encouraging the individual to visit a destination. In addition, Hudson et al. (2010) mention that movies, "after family and friends and the Internet," are the second most influenceable factor when choosing to travel to a particular country (Hudson et al., 2010, p. 178). However, occasionally, the idyllic image of a destination portrayed in movies gives the viewer an impression of cultural and social beliefs of the country, creating a distorted perception of the destination that "tourists identify with and wish to explore or rediscover" (Riley and van Doren, 1992; Hudson et al., 2010, p. 179).

The way we consume popular media today can influence our travel behaviour: what activities we do, at which restaurant we decide to eat, in what hotel we stay in and how we interact with other individuals. In the past, literature, music and poetry were important elements of how the media was spread (Beeton, 2016). Before the development of film and television, only certain groups could access written works (Beeton, 2016). Karpovich (2010) mentions that during post-industrial times, film and tourism began to be related, both conceptually and historically. An example that proves this new correlation can be seen in one of the first Lumière brothers' films, which illustrated a moving train. From this film, two symbols of modernity and technology were represented by "offering the possibility of witnessing never-before-seen sites and sights to mass publics of the late nineteenth century" (Karpovich, 2010, p.7).

Beeton (2016) also argues that during the 20th century, film and television became one of the most utilized media communications system, which in turn affected the tourism industry and consequently involved moving images with travel.

2.1 Film

The origins of cinema date back to the 1890s where, with the aid of technology, images could be projected on a screen with the use of a *cinématographe* to create a sense of movement represented through optical illusions (Connell, 2012). The first ever displayed film came from the Lumière Brothers in 1895 in Paris, presented as a documentary about people and places, and was originally without sound (Connell, 2012). First, black-and-white movies were produced through tinting, toning and stencilling (National Science and Media Museum, 2011). Later on, by 1906, colour was added in into the moving images with a British Kinemacolor, which was publicly presented in 1909 (National Science and Media Museum, 2011).

Karpovich (2010) also states that the first films began to be simultaneously produced as the first automobiles. Furthermore, the origins of mass tourism have been associated, or even initiated by, the start of the mass production of long-distance transports. Also, both tourism and cinema are “predicated on movement,” referring to the travelling spectator in first position and the moving image in second (Karpovich, 2010, p.7). Therefore, the meaning behind the relation between film and movement gives a clear idea that films will have a significant influence on the tourism industry.

Film not only drives motivation to visit a place but also creates or builds an image based on other current images, thus motivating an individual to perform further research about the destination while playing a role in “potential tourist image building and decision making” (Croy, 2010, p.25). Although, the first films lacked from a structural storyline and, instead, only captured movement, filmmakers developed a ‘film language’ – or a set of grammar rules on how to tell stories on film (Film Education, 2013). Moreover, in 1914, various national film industries were established, mostly developing in Europe, Russia and Scandinavia, and being as

important as in America. Thus, films “became longer, and storytelling, or narrative, became the dominant form” (National Science and Media Museum, 2011).

Throughout the 1930s and 1940s, cinema became one of the main forms of popular entertainment, where people attended movies twice per week (National Science and Media Museum, 2011). For instance, in Britain in 1946, the number of spectators going to the cinema is one of the highest ones registered with over 31 million visits each week (National Science and Media Museum, 2011). Simultaneously, countries such as India and the United States have been consistently growing in terms of production and distribution of feature films in yearly basis (Statista, 2020). However, in India, the number of digital feature films is slightly over with more than 1,800 films released in 2018 across the country, whereas in the United States just over 500 films were produced that same year (Statista, 2020).

2.1.1 Storytelling

One of the oldest forms of communication and entertainment began with storytelling. It has often been used as a tool to share stories and information while reaching mass audiences. This long-established tradition had the ability “to excite then resolve tension and restore equilibrium in a neat and satisfying way” (Dunnigan, 2004, p.7). Stories have always been present in our culture. Some of these, such as “soaps, tabloid scandals, medical histories, workplace gossips,” and the continual streaming of movies and videos, build our dreams of memories, experiences and liberations (Dunnigan, 2004, p.8). Hence, stories can “inspire, heal, inform, and empower” the way we reflect upon something new, how we develop our imagination, or how we obtain further knowledge (Dunnigan, 2004, p.8).

From a linguistic and cultural perspective, storytelling goes back to tens of thousands of years, where “cultural knowledge, myth, superstition, religious, and cosmological beliefs were shared and passed down through speeches, anecdotes, and stories” (Kent, 2015, p.481). Also, “Narrative” comes from the Latin word *gnarus*, translating into “knowing,” and story comes from the Welsh root, meaning “to see” (Dunnigan, 2004, p.9). In terms of defining the concept of film, Dunnigan (2004) states that it

started as “a narrative and dramatic tradition in which the art of storytelling is a central concern” (Dunnigan, 2004, p.7). Although each filmmaker chooses its ways to narrate their story, they explore other elements such as the interaction between image and sound, or rhythm and gesture (Dunnigan, 2004).

A story can be shared between family members, partners and spouses, and children, friends and co-workers, and even between strangers who just met a few minutes ago (Kent, 2015). Stories have also become an essential tool for advertising and marketing, as it helps marketers compete for brand and customer loyalty (Woodside, 2010, cited in Kent, 2015). When hearing or reading a story, the listener or reader is drowned into a scene and feels the emotions the characters feel, which tells that the individual is able to experience similar events or settings that become meaningful (Morgan & Dennehy, 1997). This means that the story is likely to be remembered because it involves both visual image and emotion (Morgan & Dennehy, 1997, p.494).

2.1.2 Imagery

A representation of a movie on the screen can emphasize the image of a destination in the mind of the consumer and at the same time promote and improve this image making a destination become a potential one (Bolan & Williams, 2008). Looking into a more psychological perspective, the mental image that the brain creates consists of a combination of knowledge about the environment that surrounds the individual who perceives the image, along with information about places outside the individual’s habitat (Araújo, 2012). This is simplified with the term “tourist destination image,” which is important when analysing the viewer’s perception of the destination (Araújo, 2012).

The image of a destination varies depending on the influence of different sources of information: it can be for commercial purposes as well as for spontaneous nature-related purposes (Araújo, 2012). The image can be divided into three categories: organic, based on sources unrelated to tourism interests; induced, as a result of product advertisement; and complex, a combination of the previous two categories. However, the first type of image is considered to be more reliable since it shows a

more natural representation of the location (Baloglu & McCleary, 1999; Campo, Brea & Muñiz, 2011, 2011; Hudson & Ritchie, 2006; Hudson, Wang, & Gil, 2011; Kim & Richardson, 2003; Shani, et al., 2009 cited in Araújo, 2012).

Another form of image, known as organic image, can create awareness and motivation to an individual that has visualized a destination for the first time. Croy (2010) defines organic images as “a product of personal and social events, and stimulus factors from the day-to-day environment” (Croy, 2010, p.24). In addition, the author argues that books, films and news, with the aid of promotional techniques such as word-of-mouth have become the two most important sources of information (Baloglu and McCleary, 1999; Croy, 2010). In addition to the variety of information sources, the way this information is processed can also help construct the image of a destination (Gallarza, Saura, & García, 2002). Thus, there are different conceptions in terms of which components build up a destination image (2002).

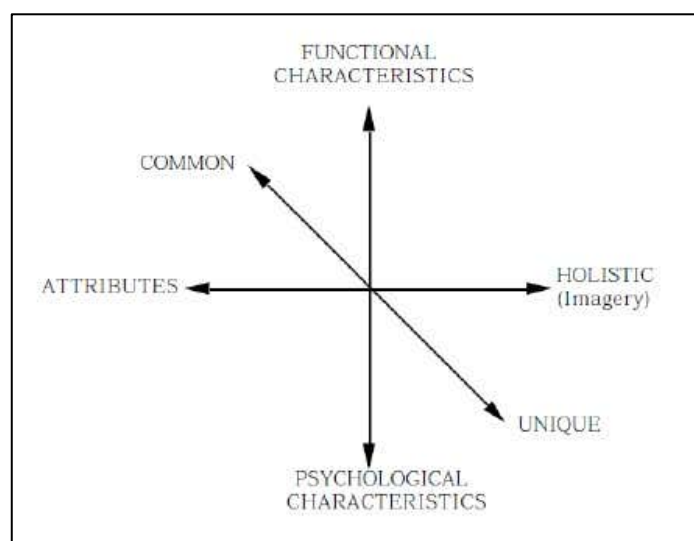


Figure 1: Tridimensional Tourist Destination Image Model

Source: Adapted from Echtner & Ritchie (2003) in Araújo (2012)

In order to address the lack of academic regularity about the subject in matter, Echtner & Ritchie (2003) suggested a tridimensional model to define and measure a tourist destination image, represented in Figure 1. From this model, the formation of the image can be represented by three dimensions. The first one is formed by functional or psychological characteristics, the second by attributes or holistic beliefs,

and the last, by common traits or unique features (Araújo, 2012, p.4). These traits represent an individual's own (re-)interpretation of a depicted image, which can affect the process of how the person will recall it. Hence, imagery is extremely relevant when analysing consumer behaviour after seeing a destination, and most importantly how film, in present-day society, is a determinant for such imagery (Bolan & Williams, 2008).

2.1.3 Influence on Human Behaviour

There has been continuous research on how humans have developed behavioural changes over time. It all started in late nineteenth century, where several psychologists began to study the laws and characteristics that can be noticed in the conduct of any person (Popescu, 2014). Individuals can react and behave differently depending on the situation, past experiences, social and cultural backgrounds and societal influences (Popescu, 2014). This proves that individuals undergo phases of change throughout their entire life. Therefore, behaviour is defined as the "total response of an organism, in reply to living circumstances, depending on the environmental stimulation and its internal tension of successive movements which are oriented in a significant way" (Popescu, 2014, p. 443).

Films can also be interpreted in a diverse number of ways by different individuals, offering the possibility of exploring different point of views on human behaviour. Beeton (2016) agrees upon the idea that, not only do films influence behaviours but rather, the role that these play on tourist motivation and behaviour. Moreover, it is essential to discuss the power of motivation of films and its consequences along with the potential negative behavioural influences of film (Beeton, 2016).

Fearing (1947) argues that an important psychological aspect in human behaviour is the process of participation. When involving media, individuals have the chance to project themselves into situations that would not happen in real life and, to a certain extent, share these experiences (Fearing, 1947). The fact of participating into a world other than their own reality can bring a sense of social identification and belonging, by taking part in social groups possibly unattainable (Fearing, 1947). At the same time,

individuals can have the opportunity to experience new situations and, later, observe their first-time reactions (Fearing, 1947).

2.1.4 Films and Tourism Behaviour

Films and behaviour are two concepts that are closely connected, which implies that one affects the other in a direct or indirect way. Films can influence someone in their impression and desire to visit a tourist destination, which is when the concept of film tourism is identified (Araújo, 2012). Therefore, film tourism refers to “any movement of people directly or indirectly motivated by audio-visual products” (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006 cited in Araújo, 2012, p.7).

Moutinho’s (1987) approach to tourist process focuses on the aspect of tourism behaviour. It depends on the behaviour of the tourist that is influenced by diverse factors such as “Personality”, “Learning”, “Motivation”, “Perception” and “Attitudes”.

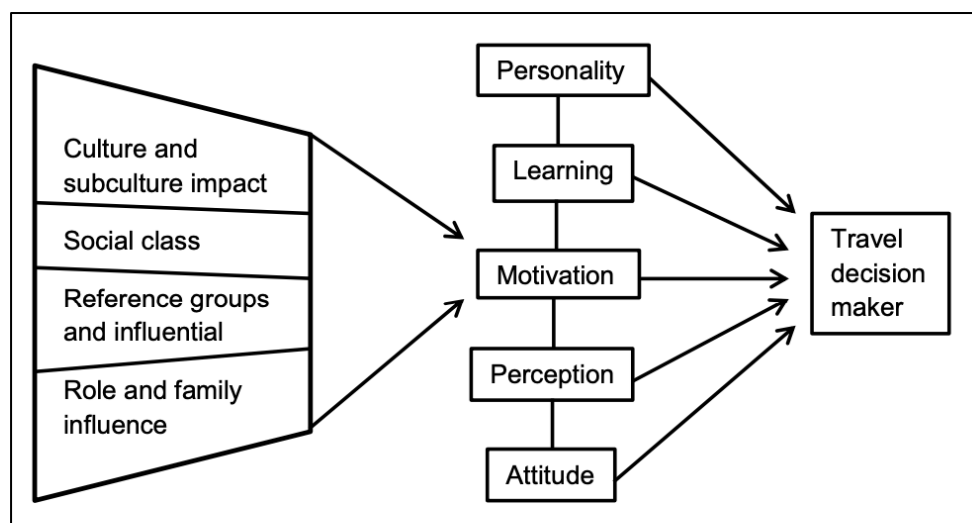


Figure 2: Influences on Individual Travel Behaviour

Source: Adapted from Moutinho (1987)

The planification of a trip has become a much longer process than the actual vacation, thus travellers’ vacationing behaviour has matured and become more sophisticated (Moutinho, 1987). From Figure 2 one can deduce such behavioural factors are shaped by past influences and cultural backgrounds; influencing the decision-making process of an individual. In order to develop marketing strategies and campaigns, it is crucial

to have a deeper understanding on how people perceive destination areas, learn to travel and consume, make travel decisions, and which personality traits affect those decisions (Moutinho, 1987). In addition, an analysis of what motivates and influences “individuals’ travel decisions; how attitudes are formed; and how various groups affect travel behaviour” is performed (Moutinho, 1987, p.5).

2.1.5 Films as a Motivation for Tourism

When researching about film-induced tourism, it is crucial to investigate the motivation of visitors to travel to a film site, as well as more complex insights such as private and personal motivations (Beeton, 2010). Motivation is perceived, among other variables, as one of the contributors that can help explain tourist behaviour (Crompton, 1979, p.409). Macionis (2004) has attempted to define motivation as “the driving force within an individual that impels them to action” (Crompton, 1979; Macionis, 2004, p.88).

In order to understand tourist motivations, most theories revolve around the "pull" and "push" factors concept. Crompton (1979) explains push factors as the socio-psychological intentions for going on vacation, and the pull factors as the main motive influenced by the destination rather than from the traveller. The second concept shows the cultural aspect since the destination itself is the one that “pushes” or influences the person to travel. Therefore, push motives explain “the desire to go on vacation while pull motives have been thought useful for explaining the choice of destination” (Crompton, 1979, p.410). While Riley and Van Doren (1992) believed that movies are a pull factor in tourist motivation, Macionis (2004) interpreted Crompton's push and pull theory as “a simple and intuitive approach for explaining the motivations underlying film tourist behaviour” (Beeton, 2010, p.89). However, Beeton (2005) argues that motivation can be more intricate because visitors that decided to travel to film sites were coming “to re-live an experience (or even emotion) encountered in the film, reinforce myth, storytelling or fantasies, or for reasons of status (or celebrity)” (Beeton, 2010, p.2).

Moreover, different forms of film-induced tourism are relevant to understand an individual's motivation behind traveling to a film tourism site. Beeton (2016) distinguishes between two different forms of film-induced tourism such as 'on-location' tourism and 'off-location' tourism. The first one involves the film site as an attraction, film tourism as a holiday, and organized movie tours. The second type of form involves film studio tours and film studio theme park tours, among others. Also, different events such as movie premieres, film festivals and fan-based events are part of the experience of film tourism (Beeton, 2016; Karpovich, 2010). Furthermore, Karpovich (2010) argues that the second category of tourism that Beeton (2005) described as 'off-location tourism' has been essential for the development of moving images (Karpovich, 2010). Imagery, consumer behaviour and motivation play an important role in the film and tourism industry. This, in turn, has become recognized by the academia and the industry as a whole as 'film-induced tourism' (FIT) (Bolan & Williams, 2008).

2.2 Film-induced Tourism

Tourism can turn out to be the main protagonist, or on the contrary, the worst antagonist of a country. Beeton (2016), while examining the impacts of it, states that tourism can be "a force for peace, an economic and social generator and diversifier, and can bring communities together" or apart. Film tourism sites have influenced tourists to visit a certain country or location while hoping to increase the inflow of tourists in developing countries (Beeton, 2005). Hence, FIT can be defined as "establishing an image of a place in people's minds and encouraging or influencing consumers in their travel choices" (Bolan and Williams, 2018, p. 385). While FIT presents numerous benefits, it is essential to address the negative aspects of it. As Beeton (2005) argues that the effects of film tourism can affect both negatively and positively a destination over a period of time. A major negative effect experienced in FIT is the massification of tourists on a destination.

Within the tourism industry, several trends have been distinguished. Some of them include experiential tourism, growing tourism, affordable luxury tourism, personalization in the travel, and responsible tourism, among others (STR, 2019). The

tourism industry has been changing in the past year, which has been reflected upon the evolution of society (STR, 2019). This has led to an increase in disposable income, a higher life expectancy, and an improvement in technology empowering customers, who developed the ability and power to plan and book their travel by themselves (STR, 2019).

2.2.1 Tourism Trends

Martin and Mason (1987) state that the terms 'tourism' or 'tourist' involve diverse activities, all connected "by the fact that the people involved are travelling away from their homes" (Martin & Mason, 1987, p.112). The first recurring trend is 'growing tourism', which means that globally, tourism is becoming one of the largest and fastest growing industries. This is proven by the international tourist arrivals in 2018, which increased by 6% for all regions (STR, 2019). With this growth, the intent to spend has also been rising for both short (1-4 days) and longer (more than 4 days) holidays (STR, 2019). The second trend is 'affordable luxury tourism' where customers decide to go for luxury options but at a lower budget. The democratization of luxury has led to new forms of tourism such as "glamping and pay-for-what-you-use business models, and personalized experiences in destination" (STR, 2019). 'Experiential tourism' is another trend that has greatly influenced consumers in their holiday decision-making, where these, simply seek for a more authentic and enriching experience rather than receiving "generic messaging and services from brands" (STR, 2019). The fourth trend is known as 'travel personalization' where travellers' desire to plan and book holidays for themselves has impacted the way they receive the information, adapting it to their wants and needs. The last trend is 'responsible tourism' where travellers have increased their awareness in "the environmental, social and economic impact of their travel" (STR, 2019).

Furthermore, social changes have a direct influence on how the tourism market is shaped. During the 1990s, shifts in the population system, and the development of social values and lifestyles in combination with "increased leisure time and disposable incomes can determine the amount and nature of holidays and travel" (Martin & Mason, 1987, p.112). While many operations assume that tourism consists of an

overnight accommodation, different forms and travel services have become the key ingredient of the tourism product. Martin and Mason (1987) argued that a new emphasis has been made on the creation of new destinations as well as accommodation and travel. The authors believe that social change revolves around three areas within the market:

- people - age structure, family lifestyles, education;
- attitudes - awareness, concern about quality; and
- leisure time - growing amount, greater flexibility.

Martin & Mason, 1987

This shift in tourism indicates that all types of tourists will be looking for “tourist destinations and tourist packages that offer more than just a chance to enjoy the weather, the surroundings, the view or the company” and certain elements such as activities, experiences, participation and learning will be part of the future tourism product (Martin & Mason, 1987, p.114). This can justify the emergence of film tourism as a trend based on factors such as seeking new experiences and actively participating in the travel or destination process.

2.2.2 Relation between Film and Tourism

Film tourism has been defined by Buchmann et al. (2010) as the “visitation of a site or a location, that is or has been used for or is associated with filming” (Buchmann et al., 2010, p.233). The correlation between film and tourism has been several times recognized and acknowledged through a number of case studies and in marketing campaigns of DMOs around the world (Tooke & Baker, 1996; Riley et al., 1998; Morgan et al., 2003; Jones & Smith, 2005; O’Connor et al., 2010 cited in Hudson et al., 2010). In terms of statistics, a survey done in the UK showed that 8 out of 10 individuals choose their next holiday destination based on a recent film they watched, and 1 in 5 “actually make the ‘pilgrimage’ (Beeton, 2005, p.34) to the location of their favourite film” (Hudson et al., 2010, p.178).

Furthermore, with the emergence of the area of film-induced tourism, TV series also become part of the same movement (Mordue, 1999, 2001; Beeton, 2000, 2001). This new field, introduced as movie-induced tourism, encompasses television and cinema.

However, the focus was mainly placed on business-related issues, including destination marketing, image and tourist motivation (Beeton, 2010).

Travelers arriving at a destination do so because of the image they have received from the city through film and television (Bernardi, 2016). The locations of the filming or venue of recordings, refer to the sites where the plot of the film is developed, to the locations where the film studios are located, to destinations linked to the life of actors, producers, scriptwriters or directors, and also includes museums and other resources related to films (Bernardi, 2016).

2.2.3 Forms of Film-Induced Tourism

Another definition used by Horner and Swarbrooke (2016, p.4) to explain tourism is a “short-term movement of people to places some distance from their normal place of residence to indulge in pleasurable activities.” However, the authors state that the concept of tourism is not a simple one since it does not englobe the profitability of the business field of tourism where the aim of the trip is solely work rather than leisure-related (Horner & Swarbrooke, 2016). Therefore, it is important to differentiate the types of tourism within the film-induced tourism field. It may involve a traveller doing a trip for the sole purpose of visiting the site, also as part of an organised tour location, or to visit a particular spot where a scene has taken place (Roesch, 2009, p.10). Also, different characteristics of film tourism are defined by the type of location portrayed in the film (Roesch, 2009, p.10). This means that a film venue can act as the main attraction or, on the other hand, it can benefit from the illusion that the filming has taken place somewhere else than where it was portrayed (Hudson & Ritchie, 2006, p.261).

Form	Characteristic
<i>On-Location</i>	
Film tourism as primary travel motivator	The film site is an attraction in its own right – strong enough to motivate visitation
Film tourism as part of a holiday	Visiting film locations as an activity within a larger holiday
Film tourism pilgrimage	Visiting sites of films in order to ‘pay homage’ to the film. Example: Lord of the Rings sites

Celebrity film tourism	Film locations that have taken on celebrity status. Example: Hollywood Homes
Nostalgic film tourism	Visiting film locations that represent another era
Commercial	
Constructed film tourism attraction	An attraction constructed after the film to attract/serve tourists
Film/Movie tours	Tours developed to various film locations
Guided tours at specific on-location set	Tours of specific sites, often on private land
Mistaken identities	
Film tourism to places where the filming is only believed to have taken place	Movies and television series that are filmed in one place that is created to look like another; often in other countries for financial reason
Film tourism to places where the film is set, but not filmed	The films have raised interest in a particular country, region or place, where the story is based, not where it was actually filmed
Off-Location	
Film studio tours	Industrial tours of working film studios, where the actual filming process can be viewed. Example: Paramount Studios
Film studio theme park	Specifically built for tourism with no actual filming or production taking place. Example: Universal Studios
One-off Events	
Movie premieres	Set outside traditional sites such as Hollywood
Film festivals	Cities that hold film festivals that attract film fans for the event. Example: Cannes Film Festival
Fan-based events	Events where participants may dress in character, meet the stars and purchase collectibles. Example: Comic Con

Table 1: Forms and Characteristics of Film Tourism

Source: Adapted from S. Beeton, *Film-Induced Tourism* (Channel View Publications, Clevedon, 2005) p. 10-11.

Travelers differ from one another from their personal travel purpose, whether they go for a recreational, educational, medical, or cultural trip. In film-induced tourism, there are different forms of tourism, which are described in Table 2, and where Beeton (2005) differentiates them as being ‘on-location’ and ‘off-location’. In particular, they “involve visiting film sites as an attraction, as part of a holiday, guided tours of the film location, and even assisting to movie premieres, or visiting film theme parks” (Beeton, 2016).

2.2.4 Tourist Motivations

In relation to the motivation and attractiveness of film locations, Hudson and Ritchie (2006), Walaiporn (2008), and Sellgren (2011), among others, mentioned the ‘push and pull motivation theory’ to have a deeper understanding of the motives behind an individual who visits a destination based on several factors. Push factors or internal drivers symbolize the necessity of socializing or escaping one’s own reality. External drivers such as the visualization of a film on a screen at home or at movie theatres, and the film itself, are pull factors that motivate film tourists to travel (Hudson & Ritchie, 2006). Furthermore, Macionis (2004) classified these factors into three categories – *Place* (location, attributes, landscape, and scenery), *Personality* (cast, characters, celebrity) and *Performance* (plot, theme, and genre) (Hudson and Ritchie 2006, p.260 & Hudson et al., 2010). The “3 P’s” can help categorise film tourism motivations so that it focuses on “specific media representations and attributes that are important to film tourists” (Macionis, 2004, p.90).

Pull Factors (Film)			Push Factors (Internal Drive)
<i>Place</i>	<i>Personality</i>	<i>Performance</i>	
Location attributes	Cast	Plot	Ego enhancement
Scenery	Characters	Theme	Status/Prestige
Landscapes	Celebrities	Genre	Fantasy/Escape
Cultural origin			Second-hand experience
Social origin			Search for self-identity
Activity origin			

Table 2: Push and Pull Motivation Theory

Source: Adapted from Macionis (2004)

A summary of the push and pull theory is shown in Table 2, where movies are the ‘pull’ factor (attraction) and these are situated in ‘push’ locations (Riley & Van Doren, 1992). ‘Pull’ factors drive tourists to a determined destination, and these can be the typical attractions of sun, sea and sand, or based on cultural, social and activity origins. While, on the other hand, “push” factors, refer to the tourist as the principal subject and give the individual the predispositions to travel, based on physiological or psychological motivations (Riley & Van Doren, 1992). Many authors have validated this theory and believed that films can successfully induce visitors to go to film

locations, being a great motivational factor for it (Riley & Van Doren, 1992; Tooke & Baker, 1996; Beeton, 2001; Kim & Richardson, 2003, cited in Macionis, 2004). Hence, many of these destinations convert their film sites into tourism attractions, making them valuable places to visit (Macionis, 2004, p.91).

Category	Motivations
<i>Physical</i>	Refreshment of body and mind for health purposes; participating in sports, fun activities; excitement; romance; entertainment; among others.
<i>Cultural</i>	Curiosity about foreign countries, people and places; interest in art, music, and architecture; visiting historic places; experiencing once in a lifetime events; among others.
<i>Personal</i>	Visiting friends and relatives; meeting new people; seeking new and different experiences in different environments; escaping from personal routines; desire for change; visiting places and people for spiritual reasons; among others.
<i>Prestige and Status</i>	Pursuing hobbies; continuing education and learning; obtaining business contacts and professional goals; conferences and meetings; keeping up with others, etc.

Table 3: Travel Motivators

Source: Adapted from Camilleri (2018a)

Different individuals might consider different qualities when choosing a destination. For example, some choose to include sporting facilities, and others prefer including social activities and night clubbing (Camilleri, 2018). Four categories of travel motivators are mentioned and described in Table 3. When travelling for leisure and pleasure, a range of emotions and drives are characteristics for the decisions made by individuals, which are sometimes difficult to measure and explain (Camilleri, 2018). However, human motivation relates to an “individuals’ will to travel,” and these motivations could demonstrate factors such as behavioural intentions, and inner feelings, hence “why people do what they do” when they travel (Camilleri, 2018, p.4). Although, Camilleri (2018) argues that the main motivation to travel is the desire to be away, even for a short period of time, from daily activities.

2.3 Impacts of Film-Induced Tourism

Film-induced tourism presents opportunities and challenges that affect the surroundings and the travellers themselves. For instance, some questions referring to the film tourism industry can be narrowed to how are films affecting the image of a

destination, whether it is positively or negatively, the extent by which is affected, on a lower or bigger scale, and whether it will promote tourism (Croy, 2010). Based on all these variables, and the film and audience's interpretation, it is necessary to analyse the benefits of films for marketing purposes (Croy and Walker, 2003; Beeton, 2005; Hudson and Ritchie, 2006 cited in Croy, 2010).

Some of the benefits of film tourism include the appeal to large and varied markets, as it offers something for everyone, and tourism organizations “can use films as springboards for marketing campaigns if the films are seen as appropriate for the destination” (Hudson & Ritchie, 2006, p.256). In terms of marketing opportunities, it is a great showcase to get to know a destination when the film is being released and distributed worldwide reaching millions of screens. Moreover, it gives a great opportunity to business and services that are looking for “the extension and strengthening of the visitor season” (Hudson & Ritchie, 2006). In general, a higher number of visitors leads to a positive impact on the economy. One of the main economic benefits and factors of film tourism is that visitors can go to the film destination at any time, making it an all-year attraction, and lowering seasonality problems (Hudson & Ritchie, 2006). In addition, it helps with turning buildings and streets from ordinary and unknown to suddenly acquiring status and attraction (Hudson & Ritchie, 2006).

Another relevant aspect of film tourism is its capacity to endure (Hudson & Ritchie, 2006), proving that films keep attracting visitors each year. A study by Riley et al. (1998) discovered that, even though the highest interest comes after a film is released, the visits to a film destination increased by 54 percent five years after their releases (from the 12 films they studied) and proved that images were retained for a long period (Rewtrakunphaiboon, 2009; Hudson & Ritchie, 2006). These enduring effects portray the success of some destinations where connections between the real-life image and the screened image is more apparent, which lead to a tourism increase in that area even when the film was released a while ago (Hudson & Ritchie, 2006).

Film	Location	Impact of visitor number
<i>Braveheart (1995)</i>	Wallace Monument, Scotland	300% increase a year after release
<i>Four Weddings and a Funeral (1994)</i>	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
<i>Harry Potter (2001-2011)</i>	Various locations around the UK	Increase of 50% or more in all filmed locations
<i>Mission Impossible 2 (2000)</i>	National Park, Sydney	200% increase in 2000
<i>Notting Hill (1999)</i>	Kenwood House, England	10% increase in one month
<i>Pride and Prejudice (2005)</i>	Lyme Park, England	150% increase
<i>The Beach (2000)</i>	Phi Phi Islands, Thailand	22% increase in youth market in 2000
<i>Troy (2004)</i>	Çanakkale, Turkey	73% increase

Table 4: Impact of Films on Visitor Number

Source: Adapted from Hudson and Ritchie (2006a) cited in Rewtrakunphaiboon (2009)

There are a number of studies shown in Table 4 that reveal the increase in visitation numbers at film locations (Rewtrakunphaiboon, 2009). Several academic authors investigated this number of increases by giving several examples from different movies. For instance, Riley et al. (1998) analysed the variations in the number of visitors from ten film sites in the United States. Moreover, Busby and Klug (2001) examined visitor profiles from an area in London, Notting Hill. Also, Kim and Richardson (2003) investigated how the movies *Before Sunrise* and *Groundhog Day* influence the viewers' impression of Vienna and Pennsylvania, respectively (Rewtrakunphaiboon, 2009).

Furthermore, while the benefits for film tourism are evident, there are negative impacts emerging from film production and film tourism that have been acknowledged (Beeton, 2005; Croy & Buchmann, 2009; O'Connor, Flanagan & Gilbert, 2009 cited in Croy, 2010). As in all types of tourism, the potential impacts for film tourism "need to be managed to make the most effective and sustainable use for the destination and the destination's communities" (Croy, 2010, p.22). In addition, Hudson and Ritchie (2006) mention several negative impacts such as the increase of prices and labour costs; crowding; exploitation of local population; environmental

impacts and location different to film. The first consequence are price costs that, even before the release of a film, increase due to production crews (Riley et al., 1998). Also, the vulnerability of traditional holidaymakers who travel with an inexpensive budget and cannot afford staying at those locations anymore (Beeton, 2005). Furthermore, capacity becomes an issue from the large demand of services and the increase in visitors (Tooke & Baker, 1996). This could dramatically result in the loss of privacy and local facilities for locals, an increase in traffic, and pedestrian congestion (Hudson & Ritchie, 2006). And, in turn, these problems can lead to a loss of visitor satisfaction caused by the different portrayal of the location in the film and in the real world (Hudson & Ritchie, 2006, p.261).

2.3.1 The Effects of Over-tourism on a Destination

Because of the constant growth of international travellers in the past years, many countries have been a target from a concept known as 'over-tourism'. This term – popularly known as mass tourism – depends on “the characteristics of the affected destinations and their residents, and the relative scale of tourism in those communities” (Dodds & Butler, 2019, p.262). While many researchers have tried to define this relatively new term, in a very similar way is a tourist destination that has been overcrowded. However, Dodds and Butler (2019) simplify the definition of over-tourism as a concept in which there is an excessive number of tourists in a particular destination. Hence, it “exceeds the ability, limits or capacity of the destination involved” (Dodds & Butler, 2019, p.2). Cities like Barcelona and Venice have been a target of tourism masses due to an uncontrollable excess of visitation (Dodds & Butler, 2019).

In addition, the UNWTO defines over tourism as “the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors’ experiences in a negative way” (Koens et al., 2018, p.3). A frequent case of over-tourism is well illustrated in the movie *The Beach*, which showcases the negative aspects of film-induced tourism portrayed by the excess of tourists in the Phi Phi Islands. After releasing the film, the immediate and massive inflow of tourists, wanting to “step foot on Leo’s beach,” left the island unprepared

for such intake (Taylor, 2018, p.98). This not only had negative repercussions for the site attraction as it surpassed its maximum capacity but also affected the prices for food and accommodation while “generating environmental concerns in respect of water and noise pollution” (Taylor, 2018, p.98). The massification of tourists in this type of environment affects the natural resources of the island, its surroundings, its vegetation, and its crystalline waters. The constant access restrictions to the island mean that all these resources can be preserved and that tourists understand and respect the environment. Hence, this raises the question of whether film tourism is viable for “sustainable tourism development” (Taylor, 2018, p.99). Dodds and Butler (2019) state that over-tourism results from the irresponsible actions taken by humanity, hence the urgent need to take immediate action. Also, one of the biggest threats of over-tourism relies on its environmental impacts (Dodds & Butler, 2019). Therefore, greater importance must be given to nature over tourist interests, while raising awareness of the economic costs that involve the inhabitants of that country.

Moreover, the movie industry transformed into a new form of cultural landscape impacting the image of a destination (Taylor, 2018). When traveling to a country, one can get immersed in the culture, customs, and traditions of the country itself. Films that display beautiful sceneries or tourist sites from a country tend to ‘idealize’ the destination, which awakens the interest of the viewer to travel there. Taking the previous example, in the movie *The Beach*, the main character, played by Leonardo DiCaprio, is driven by the desire to live new and exciting experiences and decides to travel to Thailand (Taylor, 2018). The scenery takes place on the island of Koh Samui, precisely on Phi Phi Islands, where the landscape became the main attraction for tourists after the movie was released (Taylor, 2018). Since then, it has been closed due to the vast increase in demand of visitors, which caused problems with the infrastructure of the island, the lack of capacity to accommodate all tourists, and many societal and environmental issues, among other factors (Taylor, 2018).

Another more recent example that reflects over tourism is coming from the Disney movie, *Frozen 2*, where the small village of Hallstatt, in Austria, an UNESCO World Heritage, is target of the millions of Disney fans who want to be part of what inspired

the fictional kingdom of Arendelle (Holson, 2020). Although the impact has not been as damaging as the one from the beach in Koh Samui, where it will not reopen until 2021, many places have been forbidden to tourists who do not act responsibly (Holson, 2020). In 2012, a replication of the village was built in China's Guangdong Province, becoming one of the favourite attractions to visit there (Holson, 2020).

2.3.2 Role of Films in Destination Promotion

The association of films with organic images are "increasingly creating 'incidental' tourism promotional images" (Croy and Walker, 2003; Hudson and Ritchie, 2006; di Cesare, D'Angelo and Rech, 2009 cited in Croy, 2010, p.21). The representation of a place in a film can benefit a country by advertising all the goods and products they have to other film producers, building the location's industry (Croy, 2010).

In addition, the potential impacts of film on tourism must be well managed "to make the most effective and sustainable use for the destination and the destination's communities" (Croy, 2010, p.22). This is applied to all other forms of fictional media, which can positively impact a destination and its community, to the extent of not damaging the area and its surroundings (Croy, 2010).

However, Hudson and Ritchie (2006) argue that destinations must be more innovative and creative in their marketing and promotion. Films that expose a city, region, or country act as an advertisement tool that reaches a potential audience, who "cannot be reached through traditional tourism promotions" (Hudson & Ritchie, 2006, p.394).

2.3.3 Destination Image

In film-induced tourism, a place image can be defined as the "sum of beliefs, ideas, and impressions that a person holds" about a place or location (Gallarza et al., 2002, p.60). In addition, Bolan and Williams (2008) define destination image as "the perception of a place gained from organic images of possible tourist destinations and induced images obtained from film and television" (Bolan & Williams, 2008, p.384). The portrayal of tourist sites and destinations on movies can introduce and give insights into a particular culture. Kim and Richardson (2003) affirm that films are

essential components that represent elements of a culture. An example of cultural exposure and influence from a film is portrayed in the movie *Eat, pray and love*, where several cultural backgrounds are illustrated to expose diversity through Italian, Indian and Balinese traditions. This approach leads the viewer towards building an image perception of a country, its customs and its community based on cultural aspects reflected on a movie, without even having travelled to that particular destination (Kim & Richardson, 2003). Therefore, the imagery and portrayal of that particular location “determine whether or not someone will choose to visit the destination in the first place” (Bolan & Williams, 2008, p.384). In addition, Quintal and Phau (2015) believe that the image of a destination develops two types of attitudes, one being the attitude “towards an object” and the second “towards a behaviour” (Quintal & Phau, 2015, p.103). Thus, the object turns into a “positive emotion” towards the depicted countries, and the behaviour becomes the “positive feeling” towards visiting those countries (Quintal & Phau, 2015, p.103). This means that the people who have the firm intention to visit a place, their behaviour from this feeling will translate into the action of traveling to that same destination (Quintal & Phau, 2015).

Henkel et al. (2006) categorized marketed images by being either a ‘mental image’ of a product conceived and designed intentionally by a marketing department or an ‘associative image’ that has been developed by the consumer’s perception of the product (Bolan & Williams, 2008). Furthermore, Kim and Richardson (2003) present further empirical evidence on how films can impact a destination image. The authors worked on an experimental design that determined “the extent to which viewing a specific film altered cognitive and affective images of the place it depicted” (Kim & Richardson, 2003, p.216). From the experiment, they found that in the movie *Before Sunrise* (1995) there were some image components affecting the destination, and in this case, the interest in visiting the city of Vienna. The movie portrays the romantic journey of two university students who meet on a train, and unexpectedly get down together in Vienna and spend the day exploring the city and falling in love. Therefore, throughout the movie, the spectator can get an insight of the historical and cultural

attractions of Vienna while witnessing the interactions between the two characters (Kim & Richardson, 2003).

Croy and Walker (2003) believe that further research is necessary to evaluate the different components of an image and to measure the effects of films' impact on an image (Hudson et al., 2010). In fact, Beeton (2016) believes that many destinations have the capability of inducing tourism through films. However, negative images about a destination can be generated from unrealistic visitor expectations and authenticity aspects (Beeton, 2016). For instance, travellers that visit some sites feel "disappointed that the community does not behave or dress in the manner described in a film" (Beeton, 2016). Another issue that reflects a 'mistaken identity' is when a story is set in a peculiar region but is filmed somewhere different (Beeton, 2016). Therefore, due to the growth of filmmaking productions, it is now becoming more common that "sites are chosen on the basis of cost rather than authenticity" (Croy and Walker, 2001 cited in Beeton, 2016, p.155).

2.3.4 Destination Marketing

A simple image can directly influence a tourism decision-making purchase (Bolan & Williams, 2008; Kim & Richardson, 2003), which can explain the powerful impact of films on destination marketing. Beeton (2005) states that the role of destination marketing is to promote "an intangible product," such as the experience to travel to a certain location. Furthermore, this concept of marketing a destination helps "reinforcing the existing image in the potential visitor's mind" (Beeton, 2005, p.54). Particularly, when individuals cannot live their own experiences, films become, due to their visual impact, the main vehicle that drives them to those places previously unknown to them, transmitting their authentic meaning (Kim & Richardson, 2003). One of the first examples that reinforced the influence of the film industry on tourism was after the release of the first trilogy of *The Lord of the Rings*, which impacted the economy of New Zealand and mostly promoted inbound tourism (Beeton, 2005). Even though it is hard to identify the economic benefits that were influenced by the *LOTR*, as Beeton (2005) argues, the promotional effects from the movie are clear. While the influence of films on a tourist destination helps promote the destination itself, it is

important to address how the landscapes and sceneries are perceived on the screen in comparison to how they look in real life (Beeton, 2005).

Films can act as a channel to reach certain markets where traditional marketing might not. The level of interest that a destination generates by simply appearing on a movie is so powerful that even marketers are unable to attain it (Tooke & Baker, 1996). The exposure of a city, province or country in a film, turned to be an advertisement viewed by 72 million people, which was the average worldwide screen audience for a movie (Tooke & Baker, 1996, p.88). Furthermore, the type of exposure of, especially, an acclaimed and/or successful film “is something most bodies responsible for tourism promotion simply could not hope to pay for nor be able to produce” to popularize a destination (Bolan & Williams, 2008, p.384).

2.3.5 Marketing and Imaging

According to Baloglu and McCleary (1999), the image of a destination consists of the “mental representation of knowledge (beliefs), feelings, and global impression” a person has about a place or location (Baloglu & McCleary, 1999, p.870). Beeton (2010) believes that television news and popular culture (such as films, television programs and literature) can provide valuable information about a place in a short time. Furthermore, Kim and Richardson (2003) argue that the use of this information and the sources it comes from can be relatively objective and unbiased for a person when compared with traditional advertising.

Goodall (1990) proposed a model where tourists’ holiday preferences and decisions, and other sources of information are all important elements that influence destination image and selection. Additionally, Baloglu (1997) states that there are numerous sources of information that recognize the development of images. The media and personal communications englobe, to a large extent, image construction and can provide environmental information (Baloglu, 1997). Two other sources of information are generally addressed to explain the formation of images in a destination: organic images and induced images (Gunn, 1972, cited in Baloglu, 1997). The first images formed are based on non-tourism information such as news stories,

documentaries, magazine articles and books. On the other hand, induced images result from marketing a destination with brochures, advertisements and promotional campaigns. However, “organic images may be substantially different from induced images because each stage has a different level of information search” (Baloglu, 1997, p.223).

A second point that analyses the power of film comes from Butler’s (1990) idea of ‘the actual place versus the imagined’ place, created through film, revealing that many are often not shot at the locations depicted in the story (Beeton, 2010). This authenticity approach in films has been acclaimed by many other authors, when referring to the promotional power of film (Beeton, 2010). However, Croy (2010) argues that the level of impact that film has on tourist visitation is not always beneficial. It is crucial to implement an image-based strategy that can positively influence and sustain the potential benefits of film for tourism (Beeton, 2010). Therefore, in the case of the *LOTR*, several aspects related to tourism planning (Croy, 2010), including the cinematic and tourist image of a destination have been crucial for its popularity. However, Beeton (2010) agrees that increased visitor numbers are not viewed as indicators of “success” in film tourism, but rather the awareness and familiarity with a destination. Hence, a positive image associated with New Zealand helps generate media and promotional materials for international travellers (Croy, 2010).

3. Methodology

The following section will justify the methodology chosen for this thesis and the procedures that will be undertaken throughout the process. The main method of research will be a mixed one, by designing and distributing an online questionnaire to tourism and hospitality students and individuals who travel frequently and internationally, which will help analyse the impact of films on tourism. Also, each participant must specify their tourism intentions when visiting the places, whether it was for a film holiday tourism, a film site attraction, a film studio tour, a film studio theme park, a film festival and/or a fan-based event (Beeton, 2016). Moreover, personal semi-structured interviews will be carried out with tourism and film experts, and film tourism travellers.

3.1 Research Methods

In order to conduct a reliable and accurate study, it is crucial to research and comprehend the topic in order to gather as much information as possible. Research helps explore a certain area of investigation, collect and analyse data, develop theories to conduct empirical studies, and provide evidence and explanations (Flick, 2011; Babbie, 2013). According to Creswell (2003) there are three approaches to research: quantitative, qualitative and mixed methods. A quantitative research is appropriate when collecting numeric data (Creswell, 2003), and focuses on measuring the attitudes and behaviour towards the field of research while identifying the causality between variables (Flick, 2011; Fowler 2013). Method designs to conduct a quantitative research are surveys and experiments. On the other hand, a qualitative research is key for obtaining detailed information, while exploring their motivations or reasons from a particular life situation (Flick, 2011). Some of the methods used to conduct a qualitative research are interviews and focus groups, among others. Moreover, the mixed method approach is a combination of both forms of research (Creswell, 2003). The first two methods can contribute individually into a paper, but the combination of both gives a more profound ground to the research process (Flick, 2011).

For this thesis, a mixed-method approach will be conducted. The justification for choosing this method of research is that it adds more value to the work by “increasing validity in the findings, informing the collection of the second data source, and assisting with knowledge creation” (McKim, 2017, p.203). Specifically, surveys will be used as a method to conduct a quantitative research, while interviews will be used for the qualitative one. One way to carry out a survey is by means of questionnaires (Flick, 2011). A survey is defined as "the collection of information from a sample of individuals through their responses to questions" (Check & Schutt, 2012, p.160). Survey data can be collected through personal interviews, mail and telephone questionnaires (Hackett, 1981), or via the Internet (Flick, 2011). In order to reach a greater audience, online questionnaires will be the preferred quantitative method to conduct the research. Online questionnaires are often less costly and the fastest alternative for data collection (Babbie, 2013). Some of the advantages for online questionnaires are that they only require one person to send out the surveys to the targeted groups, and the participants can submit the questionnaire anonymously, having the option to reconsider their final answers (Babbie, 2013). Regarding the disadvantages, online questionnaires can only be carried out by participants who have access to the internet, which could affect a segment of the sampling population (Babbie, 2013).

Additionally, four types of interviews are frequently used in social research studies. These are: one-on-one interviews, unstructured interviews, semi-structured interviews and focus group interviews (Alshenqeeti, 2014). For this research, semi-structured interviews are the preferred qualitative method. The reason for choosing semi-structured interviews for data collection is that it will help “gather information from key informants who have personal experiences, attitudes, perceptions and beliefs related to the topic of interest” (DeJonckheere & Vaughn, 2019, p.2). One of the advantages is that it offers more flexibility than structured interviews (Alshenqeeti, 2014). Also, the interviewer is able to select the person that will answer the questions, when usually in a mailed questionnaire approach is mostly unlikely (Williams, 2019). DeJonckheere and Vaughn (2019) mention multiple ways in which semi-structured interviews can be conducted, for instance face to face, via telephone,

text/email, individually, in a group, and in-depth. Researchers can obtain different types of information when using semi-structured interviews such as collecting original exploratory data, divide the data or validate it based on the respondents' feedback from the results obtained (DeJonckheere & Vaughn, 2019). Therefore, semi-structured interviews are a useful method to collect data when the researcher wants "to collect qualitative open-ended data, explore participant thoughts, feelings and beliefs about a particular topic and delve deeply into personal and sometimes sensitive issues" (DeJonckheere & Vaughn, 2019, p.2). Other the other hand, semi-structured interviews may cause some disadvantages to the interviewer such as not possessing enough skills or not having done sufficient training, which may cause inaccuracy and incompleteness on the data (Williams, 2019). Moreover, emotions can play an important factor when interviewing. For instance, the person could answer in a certain way to just please the interviewer or the interviewer may get too involved (Williams, 2019). Also, it is crucial to do a proper study-design, so that the quality of the questions match the objectives of the research and the data collected is useful and valid (Williams, 2019).

3.2 Unit of Analysis

Dolma (2010) describes a unit of analysis as "the entity that is being analysed in a scientific research" (Dolma, 2010, p.169). It tends to answer 'what' and 'who' is being studied in a research (Kumar, 2018). It is essential to differentiate each unit in order to know why each source is valuable for this thesis. There can be several categories of unit of analysis within a study (Dolma, 2010). The author classifies them as individual level, group level, organizational level and social artifacts and interaction level. An example of individual level unit of analysis are students, employees, faculty members, etc. (Dolma, 2010). Multiple individuals form groups which consist of study groups, work teams, departments, families, etc. (Dolma, 2010). These tend to be individuals who interact with each other, sharing common interests and characteristics (Kumar, 2018). In an organization level, units are wider than groups including corporations, academic departments, colleges, business organizations, to name a few (Kumar, 2018). The social artifacts level refers to objects, representations, institutions who "are created by humans for social beings or their behaviour" (Kumar, 2018, p.75).

While social interactions can be used for a social science study and include anything from books, songs, tales, scientific discoveries, laws, meetings, etc. (Dolma, 2010).

In this thesis, three main units of analysis have been identified. The first unit is the literature review section. It is classified as part of the social interactions level since it proves the relevance of the study and provides justified knowledge on the topic. Online questionnaires are another unit of analysis, which belong to the social artifacts level since the questionnaire has been created by the researcher to obtain data that can help analyse and put into figures the information received from others. Lastly, the individuals or participants of both the survey and the interviews are also a unit of analysis. They are part of the individual level and are a crucial element in the development of the research. Without them, the research cannot be carried out and the answers to the main research questions will not be solved.

3.3 Data Collection and Analysis

One of the first steps to conduct a survey or an interview is to clearly establish the objectives that want to be achieved within this research. These objectives have been established as means to analyse the impact of the film industry on tourism. Thus, the objective of this research is to find out how many respondents, who were influenced by the sceneries displayed in films, travelled to the actual destinations, and:

- Investigate the impacts of film tourism and the motivations behind traveling to a destination
- Evaluate the image that people have about destinations and site attractions after watching movies
- Analyse the influence of film promotion on a travel destination

Furthermore, the online survey will be sent via social media platforms, such as Facebook since it is a powerful tool to reach a large audience, with the objective to reach 200 participants. It will be designed to have standardized questions, where all series of questions and answers will be the same for each participant and predetermined by the researcher, so that results are reliable, valid and objective (Flick, 2011). This gives an advantage as results will be easy to compare and evaluate.

After gathering all the information and collecting the data, it will be interpreted and analysed with a spreadsheet software (Excel) to explain visually the results obtained from the online surveys.

In terms of the interviews, they will be conducted via phone or videocall primarily due to the covid-19 situation and for the safety of everyone involved. The main advantage of personal interviews is that they involve personal and direct contact between the interviewer and interviewees (Alshenqeeti, 2014). Moreover, interviews will be audio recorded so that the researcher can focus on doing the interview and building affinity rather than getting distracted with extensive note taking (DeJonckheere & Vaughn, 2019).

In order to analyse the data, statistical data analysis Microsoft Excel software will be used to analyse the data gathered from the questionnaires. According to Mujis (2011) with online questionnaires, answers can be stored in a database which saves time (and money) and can be adaptive since it can be modified based on the answers obtained. Textual analysis such as language and observations (McCombes, 2019) will be used to analyze the responses from the interviewees. Each response is considered and transcribed to obtain more information about the participants' perceptions, motivations and emotions on the topic.

3.4 Questionnaire Design

A survey usually brings together three different methods: sampling, designing questions and data collection (Fowler, 2013). First, the sample consists of a representation of a small subdivision of the population within an entire society (Fowler, 2013). Secondly, using questions as measures to obtain reliable and meaningful answers is an essential part of the survey process (Fowler, 2013). Lastly, the fastest way of collecting data is through the Internet because, nowadays, a large part of the population has access to it and surveys are being used to receive direct feedback and, thus, obtain fast quality data (Fowler, 2013).

The questionnaire for this thesis (see Appendix C) was developed to respond to the research questions about the impacts of the film industry on tourism. The survey consists of 15 closed questions, with some open-ended answers, and are grouped in four sections.

The first section will help reveal the participants' travel behaviour and attitude towards traveling. This will aim to find out which activities they like to do at the destination, how they obtain information about a travel destination, the type of trips they do and with whom. The options to answer the question which activities participants have performed during their last trips are sightseeing, cultural activities, nature-based activities, relaxing activities, night-life activities, religious activities, attending an event and others. This will indicate the motivations behind their travel. Based on Table 3, Camilleri (2018) distinguished 4 categories pertaining to each of these activities and will reveal the principal motivation from the trip, whether it is a physical, cultural, personal or prestige and status motivation.

The second part of the questionnaire is about participants' cinematic habits. It is a short section containing only two questions. The first question is about how many movies participants watch per week in average and the second question is about the monthly periodicity of attending a cinema on average. This information will provide the researcher whether going to the cinema or watching movies regularly induces a person to travel to a destination.

The third section of the questionnaire is about film-induced tourism. With it, the goal is to find out if the respondents are familiar with the terminology and if they have ever participated in this tourism activity. As mentioned in the literature review, Beeton (2005) distinguishes between eight different activities related to film tourism. This will showcase the most popular activity done among tourists and their experiences while visiting the destination. Furthermore, the question "Have you ever travelled or thought about travelling to a film destination after being featured in a movie?" is useful to understand the role that destination image and promotion play on film tourism. Also, the next question that asks respondents to write down the name

of destinations or locations that they associate a film with (even if they do not visit them) will help evaluate the degree of memory that people have about attractions after watching a movie.

In that same section the main motivations to travel to a film destination will be analysed based on Macionis' (2004) pull and push motivation theory, where respondents may select between the 8 factors, they believe can motivate them to go to a movie destination. Next, participants will be asked whether they have experienced one or more activities from film tourism. These activities include visiting movie sets, film locations, doing a movie tour, going to a film premiere, going to a film festival and/or visiting a film studio theme park. Beeton (2005) also mentions that these activities (mentioned above) are aspects that help engage in film induced tourism. In the next question the participant is asked whether he or she has done any of these activities and has to specify which ones, at which film location it was done and which movie it was about. This will be used to analyse which tourist attractions have had more demand.

Ultimately, the last section of the questionnaire will include the respondents' personal data, namely their gender, age, nationality and occupation. The link of the survey can be found in Appendix A.

3.4.1 Reflections Concerning the Questionnaire

First, the questions created by the researcher have been constructed based on the research questions presented at the beginning of the paper. The intention of these survey questions is to help gather data about film tourism and its characteristics, and then, to re-interpret it through graphs. As mentioned in the questionnaire design section, the survey is divided in four sections. Each participant can go back to the previous section if he/she wishes to modify the answers and each of the sections are about a different topic so that the respondent will not get confused. The time of completion is under five minutes since the researcher believed that shorter questionnaires keep respondents engaged and give more accurate responses. Moreover, most of the questions are required to be answered in order to move

further to the next section, except for two, where the respondents can indicate whether they have travelled to a destination to where they had been to, and in terms of the film tourism activities, the participant can indicate for which movie or location he/she has done them.

In order to have a better analysis on the questionnaire, the researcher will break down each question and explain what was intended to be achieved from each section. The first section includes general travel behaviour:

• Please rate how important travelling is for you in your spare time
• What type of trips do you usually do in a year?
• When going on a leisure trip, what is your preferred style of travelling?
• Where do you obtain the information about a destination you want to travel to?
• What type of activities do you usually perform during your trip?

These questions were used to find out more about the respondents' approach towards tourism. The first question helps investigate the importance of travelling for each participant. A rating from very important to not important at all was used to assess if the respondents prioritize travelling as part of their spare time. Secondly, when going on a trip, the respondent will have to clarify the length or type of trip they do the most on a yearly basis. This includes one annual trip with a duration of 20 days, two medium trips of 10 to 15 days or only short trips. Afterwards, they will have to indicate their preferred style of travelling, whether it is with friends, family members, partner, alone or with a group tour. It is also interesting to know the source of information they use when booking a trip, in order to obtain information about the destination. Therefore, the next question offers six multiple answers that the respondent is able to choose from, such as the Internet, OTAs, WOM, travel agencies, tourism offices, and cinema advertising. The last question asks the different activities respondents generally do during their trips with 7 different options, where they can select multiple answers; and an open box for any activity they want to add.

The second section, includes questions regarding cinematic habits such as:

• How many movies do you watch per week on average?

- | |
|--|
| <ul style="list-style-type: none"> • How many times do you go to the cinema per month on average? |
|--|

This part of the questionnaire is the shortest section since the only intent is to find out the cinematic profile of each respondent. The first question is only about the movies they watch during the week. The options are 0, between 1 and 2 movies, 3 and 4, 5 and 6, or more than 6. The researcher believed that, in general, students are more likely to watch movies at home and have an easier access to streaming platforms, thus it can be measured on a weekly basis. While going to the movie theatre is an activity they perform less, partially due to exam periods, the second question is measured by the visits to the cinema on a monthly period and uses the same scale.

The third section, are film-induced tourism questions related:

- | |
|--|
| <ul style="list-style-type: none"> • Have you ever heard of the concept of film-induced tourism before? |
| <ul style="list-style-type: none"> • To which activities do you relate film-induced tourism to? |
| <ul style="list-style-type: none"> • Have you ever travelled or thought about travelling to a film destination after being featured in a movie? |
| <ul style="list-style-type: none"> ○ If you selected "Yes" in the previous question, where did you travel? Or where did you wish to travel? |
| <ul style="list-style-type: none"> • Please write down below names of destinations/locations that you associate a film with (even if you have not visited them) |
| <ul style="list-style-type: none"> • What are or would be your motivations to travel to a film destination? |
| <ul style="list-style-type: none"> • Have you ever done any of the activities mentioned below? |
| <ul style="list-style-type: none"> ○ If you selected one or more, please specify which movie(s) and film location(s) you have done |

This section is the largest one and all questions were constructed based on the main aim and the research questions relevant to the study. The first question is a simple yes or no question, which expects participants to just select whether they are familiar with the term film-induced tourism. In addition, they must indicate what are the characteristics they find to be related to FIT. The answers will be useful to know what the most popular attractions of this form of tourism are. Therefore, multiple answers can be selected, and respondents may choose between 8 different activities that Beeton (2005) mentions in Table 1. The next question intends to investigate whether

films have an impact on the tourist or whether an image impacts the travel decision of an individual in the future. Participants who travelled to a film destination can indicate the name of the location and/or the movie. Moreover, to evaluate the degree of memory, all respondents must write down any location that reminds them of a movie, even if they did not visit it. The following question will help analyse the motivational aspects that could make tourists choose a destination as their next travel experience. These motivations are based on the pull and push motivation theory (Table 2), and participants may choose multiple answers. The last two questions go hand in hand and are related to the activities that tourists have performed on a film tourism trip. When selecting one or more activities, the researcher will be able to analyse the most mentioned places and activities done by the respondents.

And lastly, the final section refers to general information like:

<ul style="list-style-type: none"> • Gender (Male or Female)
<ul style="list-style-type: none"> • Age
<ul style="list-style-type: none"> • Nationality
<ul style="list-style-type: none"> • Occupation

The reason to ask personal information about each participant at the end of the questionnaire was because these types of answers do not require much thinking and the person might lose the interest or concentration by the end of the survey. Hence, the last section is simply personal information from each respondent. All the questions have open answers, except for gender, which only provides two options, male and female.

3.4.2 Reflections Concerning the Interviews

The second form of the questionnaire is completed through semi-structured interviews. Two interviews have been created (see Appendix D) to have a deeper knowledge on the topic presented. Seven participants have been contacted to answer the interview questions. Five of them are film tourists that have taken part into several film tourism related activities concerning film sites. The other two respondents are a tourist agent and an expert from the film industry. Furthermore, the researcher will

be able to obtain a deeper insight about the relationship between films and tourist behaviours and motivations. Some of the questions will help demonstrate financial and promotional aspects of film tourism and investigate the most demanded forms of film tourism among tourists. All the interviews will be audio recorded and all the answers will be transcribed into another document. Moreover, the researcher hopes to answer the aim of this research as to whether movies can influence a destination, and, additionally obtain personal and real experiences from film tourists.

3.5 Limitations

One limitation regarding the quantitative research method chosen, is that when distributing the surveys to the participants, the level of honesty and accuracy cannot be controlled. Also, the distribution of surveys will be limited to a sample size since it is impossible to send it to every person worldwide, thus a bigger sample would probably enhance the reliability of the research. Another limitation regarding the potential participants for the online survey is that the researcher has no control over who has actually visited a certain destination after being influenced and seen it in a movie, however, with the aid of the interviews, the researcher is able to obtain more accurate information. Furthermore, in terms of the qualitative research method, personal interviews may take more time than just filling in a survey. Also, the researcher does not have the capacity and knowledge to do professional interviews and, due to time constraints, there must be a limited number of interviewees. However, the election of including a mixed methodology was to obtain more information about the participants and add more credibility to the study.

4. Summary and Interpretations

From the survey 'The Impact of Films on Tourism', 201 responses were collected over a period of 29 days. Respondents included university students and international travellers who have certain interest on films. In the following section, the questionnaire and interview answers are summarized and interpreted through a variety of graphs and tables. Furthermore, each figure is explained, and conclusions are drawn, based on existing literature.

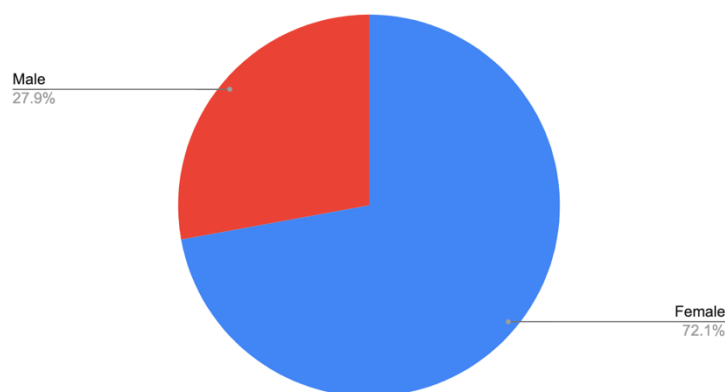


Figure 3: Gender

Regarding demographics, more than 72% were females and almost 28% were males. These numbers will show a higher female point of view rather than a male one when analysing the results. Also, females have a higher tendency to answer faster questionnaires, being the reason for the high amount of female responses. Therefore, for this research, a female point of view is mostly represented.

Nationality	Number of respondents
Spanish	80
Austrian	16
German	15
Mexican	9
Italian	8
Polish	8
British	6
Colombian	6
North American	5
Indonesian	4
Romanian	4
French	3
Turkish	3
Ukrainian	3
Guatemalan	3

Irish	3
Taiwanese	2
Pakistani	2
Hungarian	2
Brazilian	2
Belgian	2
Jordanian	2
Nicaraguan	1
Indian	1
Dutch	1
Singaporean	1
Australian	1
Croatian	1
Malaysian	1
Chinese	1
Slovak	1
Serbian	1
Armenian	1
Portuguese	1
Greek	1
TOTAL:	201

Table 5: Nationalities

Table 5 represents the country of origin of all the participants. In total, 35 different nationalities were registered. The majority of the respondents are from Spain, who represent the largest sample; because of the country of origin of the researcher, more responses were obtained. Following that, other nationalities that were recurring are Austrian, German and Mexican.

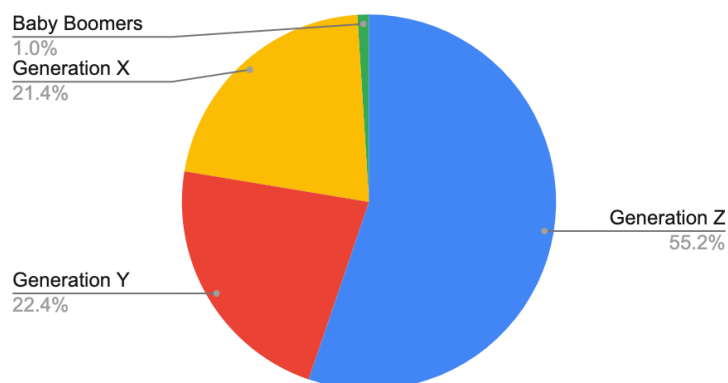


Figure 4: Age Generations

Furthermore, the age range of the respondents was between 17 to 70 years old. From Figure 4, four different generations have been portrayed based on the age range of the participants. Generation Z includes everyone born between 1994 and 2010; generation Y from 1993 and 1980; generation X from 1979 and 1961 and baby

boomers from 1960 and 1945. Thus, more than 55% of the participants belong to the generation in their mid 20s or 'Generation Z', followed by 22.4% who represent 'Generation Y', 21.4% belong to 'Generation X' and only 1% represent the 'Baby Boomers'. Therefore, the portrayal of these results will reflect the perspective of a younger generation over an older one.

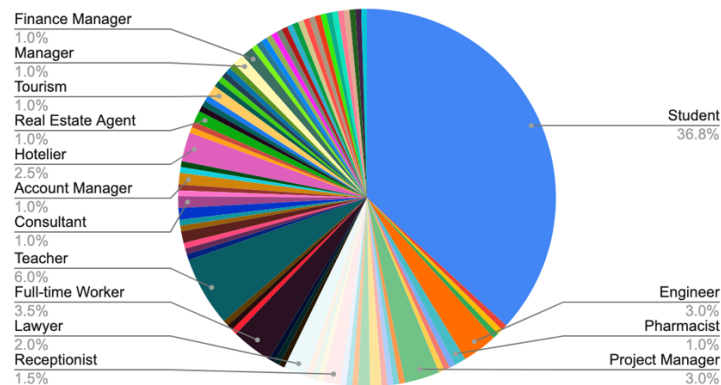


Figure 5: Occupation

Regarding occupation, the majority are students (36.8%) while the rest are divided between jobs from the tourism and hospitality sector, the education sector and the public sector. This also shows that all participants have reached or obtained a high education level in their studies.

4.1 Attitude towards Tourism

In the next section, participants were asked about their behaviour and attitude towards tourism. In the first question, individuals had to rate from “not important at all” to “very important” how important is to travel in their spare time.

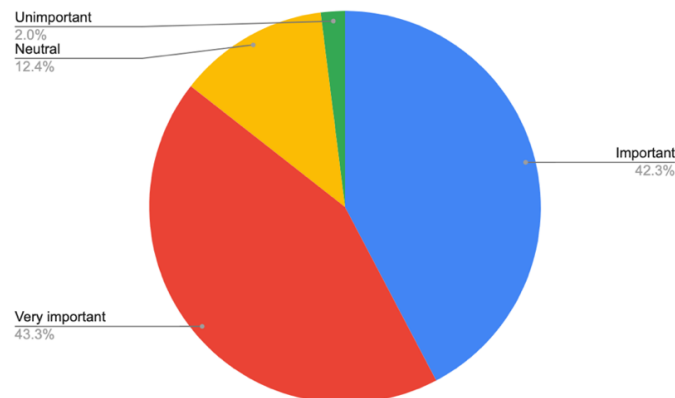


Figure 6: Importance of Travelling

Figure 6 demonstrates that the majority of respondents find it very important (43.3%) and important (42.3%) to travel in their spare time, meaning that they think about going somewhere whenever they want to escape from their routines. From the literature review, Camilleri (2018) states that individuals' main motivation to travel is the desire to be away from daily activities. Therefore, the majority of the participants find that travelling is an important activity in their day to day life.

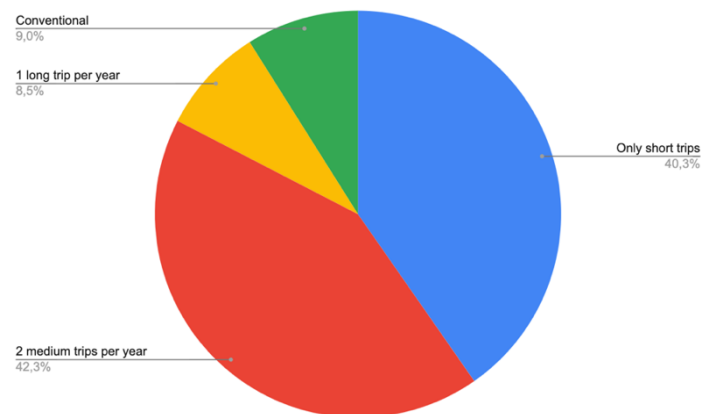


Figure 7: Tourism Typology

Participants had to specify the type of travelling they usually perform. The approach of this variable (Figure 7) consisted of trying to differentiate tourists who invested all their vacations in making a single trip to the same place, which is written under the label of conventional (9% of the participants); to those who prefer to carry out a long annual trip with an approximate duration of 20 days (or make short ones throughout the year to complete the entire vacation) and who represent 8.5%; and those who distribute them in two more or less proportional periods of 10 to 15 days and which are called "medium trips" (42.3%) and, the rest are included in "only short trips" (40.3%). From the literature review, a trend that has been emerging these past years is that the tourism industry is growing globally (STR, 2019) becoming one of the largest growing industries in the world. Thus, with this growth, more arrivals have been registered and people tend to book shorter trips (1 to 4 days) the most, which reflects the higher amount of people booking short trips or several medium trips throughout the year as their preferred travel choice.

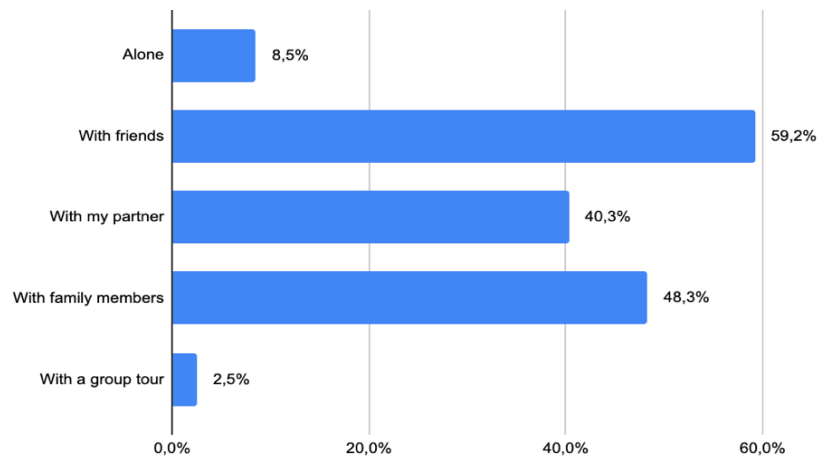


Figure 8: Travel Groups

Regarding travel groups, Figure 8 shows that almost 60% of the respondents travel with friends. The sample is fairly similar when traveling with family members (48.3%) and with their partner (40.3%). Few people travel alone (8.5%) or in a group (2.5%). The question offered multiple choices. This demonstrates that travelling is a collective activity, where people prefer to share an experience with someone rather than going alone. However, only few people choose to travel with a group tour, and this could mean that they booked their trip with a tour beforehand or went for a package tour trip.

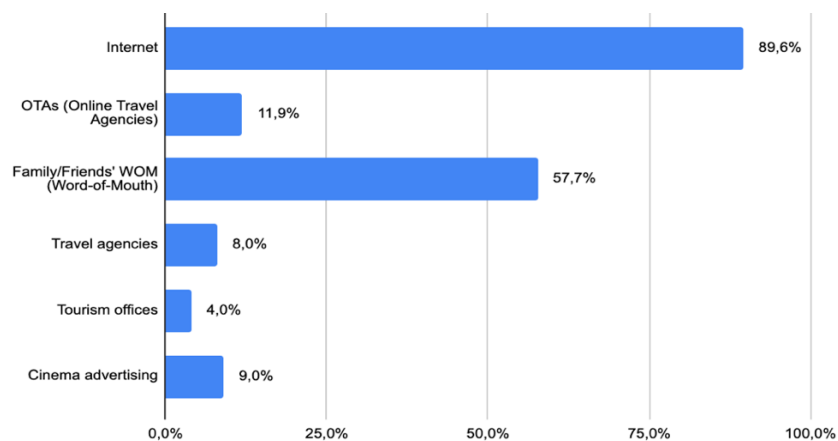


Figure 9: Sources of Information

Figure 9 analyses the source of information individuals use when planning or booking a trip. By large, the most used source is the Internet (89.6%), followed by WOM (57.7%) and OTAs (11.9%). Living in a digital world, this explains the use of digital information when going on holidays and not much demand for personal interaction.

The faster and more efficient the service is, the easier it is to book a trip. Moreover, Croy (2010) mentioned that that books, films and news, with the aid of promotional techniques such as word-of-mouth have become the two most important sources of information. Although cinema advertising is not a common source of information when booking a trip, it can influence the individual in selecting the next destination for their holidays.

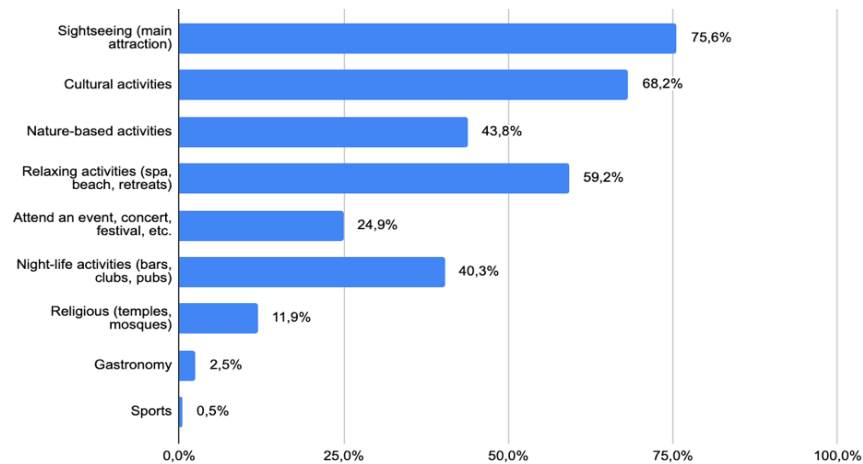


Figure 10: Tourism Activities

Lastly, participants were asked to select one or several options regarding the activities they performed during their travel. Figure 10 shows that the most frequent activities were sightseeing (75.6%), cultural activities (68.2%), and relaxing activities (59.2%). Multiple responses were accepted and, in the box, 'Other' few respondents added gastronomy and sports as part of their tourism activities. According to Camilleri (2018a) four categories are distinguished when travelling for leisure based on the activities chosen by the individual. These are: physical, cultural, personal, and prestige and status. The physical motivator is anything related to a refreshment of the body and mind; thus, the traveller chooses to travel for nature-based activities, sports, and relaxing activities. The cultural motivator involves curiosity about foreign countries, people and places and an interest in art, music, and historic places, therefore the traveller decides to go for cultural activities, sightseeing, or to attend an event, festival, concert, etc. The personal motivator seeks new experiences in different environments, meeting new people, and visiting places for spiritual reasons, which involves going for a religious retreat, perform night-life activities or going on a

gastronomy tour. Therefore, the two main motivators among the respondents were the physical and the cultural one.

4.2 Cinematic Habits

The second section analyses participants' cinematic habits on a weekly and monthly basis. The chart below (Figure 11) shows the movies a person watches per week and the times he or she goes to the cinema per month on average.

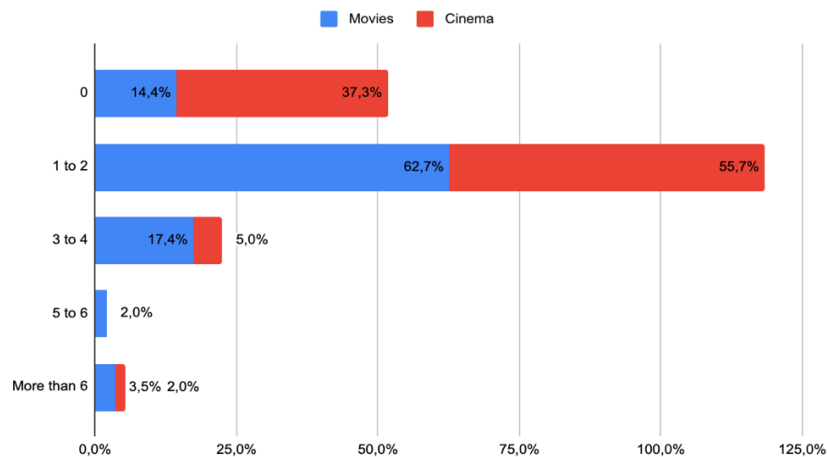


Figure 11: Weekly Movies and Monthly Cinema Visits on Average

Based on the figure above, one can observe that more than 62% of participants watch 1 to 2 movies per week on average, 17.4% watch 3 to 4 movies and more than 14% do not watch movies regularly. Only 3.5% watch more than 6 movies per week. This means that the majority of people watch 4 to 8 movies per month.

Furthermore, respondents had to select the amount of times they go to the cinema on a monthly basis. Results show that more than 55% of people go once or twice per month and more than 37% go to the cinema once every two to three months. This indicates that, in general, people prefer to watch movies at home rather than spending time at the movie theatre. Also, younger generations, with the launch of streaming platforms such as Netflix, HBO, Amazon Prime, find it more convenient to watch movies and series at home. Lastly, from the literature review Hudson et al. (2010) mention that 8 out of 10 individuals choose their next holiday destination based on a movie they have recently watched and 1 in 5 actually make the actual trip.

Therefore, the habit of watching movies either at home or at the movie theatre gives the possibility to incite someone to travel to a film destination.

4.3 Film-Induced Tourism Familiarity

The next section intends to determine if the respondents have heard before about the term film tourism (Figure 12) and, if so, what forms are comprised on this type of tourism (see Figure 13). On one hand, results indicate that almost 38% of people have heard of this concept before, whereas 62.2% did not.

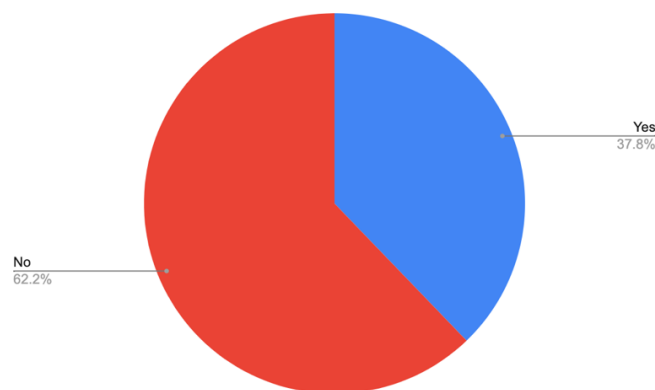


Figure 12: Have you ever heard of the concept film-induced tourism before?

On the other hand, it should be noted that more than 54% of people associate the term film tourism with the locations where the film is set but not filmed, and that more than 46% with the places where the film is believed to have taken place and film tourism as part of a holiday. Almost 33% associate it with film tours and 25% with cities where large film studios are located. Also, almost 20% associated this term with the cities that organize film festivals, and 12.9% assisted to a movie premiere. Fan-based events have only been pointed out by 4.5% of the respondents. The question allowed multiple answers. In terms of the literature review, Beeton (2005) distinguishes between two forms of film-induced tourism. In this case, people tend to relate film tourism to 'on-location' sites where the set of the film becomes an attraction in its own. Furthermore, one of the forms found in film tourism is 'mistaken identities' where many believe that movies are filmed in one place but represents another city or the storyline is based somewhere else where the movie was actually filmed.

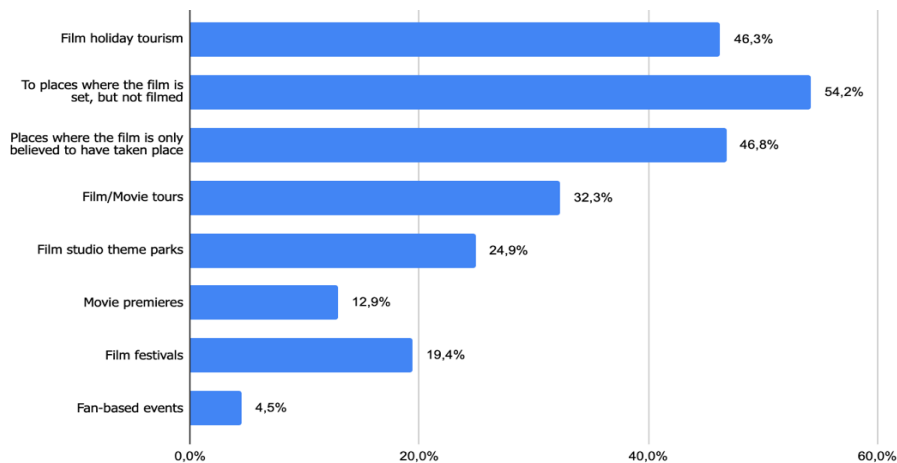


Figure 13: Film Tourism Forms

Furthermore, interestingly enough, more than 53% of participants travelled or thought about travelling to a film destination after being featured in a movie in contrast to 46.3% who did not (Figure 14). Based on the question whether participants have heard about the concept of film-induced tourism, a higher number answered that they did not, although more have thought about travelling or travelled to the destination. This could mean that they were not aware of the terminology used for this type of tourism. Hence, it shows that there is not enough information about film-induced tourism and should be promoted much more on a national and international level.

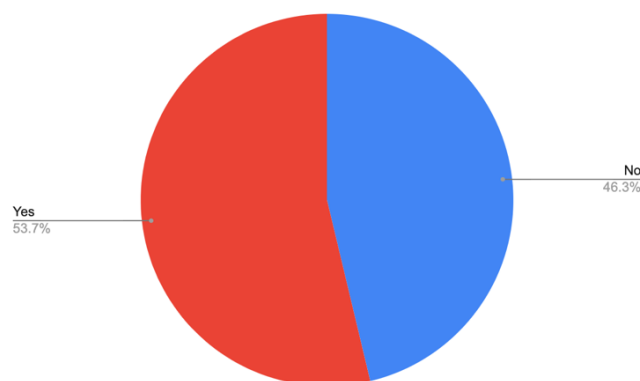


Figure 14: Have you ever travelled or thought about traveling to a film destination after being featured in a movie?

Additionally, the participants who selected “Yes” in the previous question, had to indicate where they have travelled, or, wished to travel. In total 48 places have been mentioned, and the destinations have been summarized and represented by their

respective continent (Figure 15). Notably, countries within Europe and Asia have been the most named.

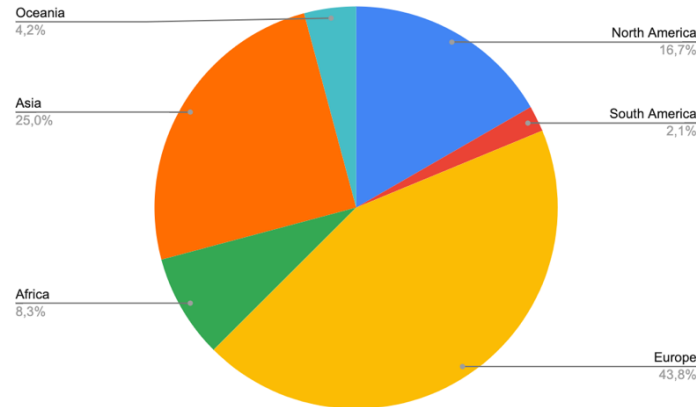


Figure 15: Travelled or Wish to Travel by Continents

From 110 responses obtained, places such New York, New Zealand, UK, Italy, Japan, Scotland, Paris, Croatia, Iceland, and Los Angeles were the most named, probably, due to their tourist authorities on promoting these destinations through cinema for years. The graph was decided by the researcher to be summarized by continents, based on the top ten countries/cities that were most mentioned by the respondents (Figure 16), so that the viewer can easily have an image of the most visited or wish to visit places.

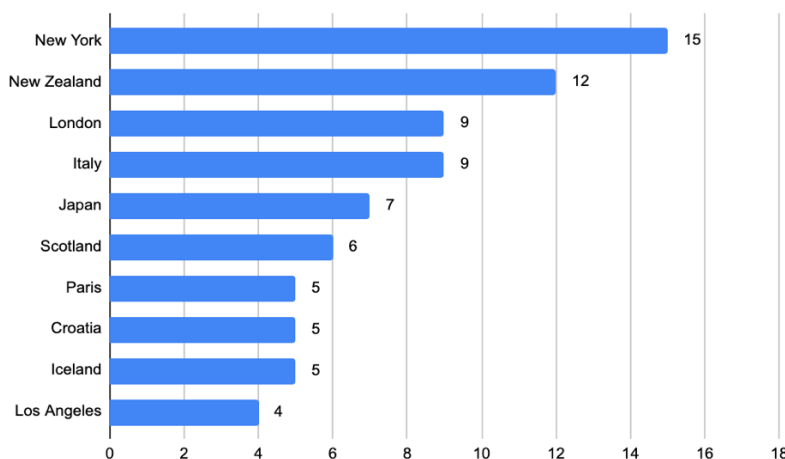


Figure 16: Top 10 Most Mentioned Destinations

One of the research questions was to analyse the degree of memory of the participants by asking them to write down the names of destinations or locations they

associate a film with, even if they have not visited it. A summary of all the answers can be found in Table 6.

Destination/Location	Film/Series
Albuquerque (USA)	High School Musical*, Breaking Bad**
Bali (Indonesia) and Rome (Italy)**	Eat, pray, love
Barcelona (Spain)**	Vicky Cristina Barcelona
Bergues (France)**	Welcome to the Sticks
Berlin (Germany)**	Unknown
California and Florida (USA)	Scarface
Chatsworth House in Derbyshire (UK)**	Pride and Prejudice
Coppola (Romania)*	Dracula
Delhi (India)**	Gandhi
Dubai (UAE)**	Mission Impossible (2011)
Dublin (Ireland)**	PS I love you
Dubrovnik (Croatia)**	Game of Thrones
Dunkirk Beach (France)**	Dunkirk
El Cairo (Egypt) and Damascus (Syria)*	Lawrence of Arabia
Florence (Italy)**	Inferno
Forks (Washington)*	Twilight
Hawaii*	Pearl Harbor
Iceland*	The secret life of Walter Mitty
Ireland and Iceland**	Game of Thrones
Japan*	The last samurai
Kauai (Hawaii)**	Jurassic Park, The descendants
Kenya (Africa)**	Out of Africa
Las Vegas (USA)**	21 Blackjack
Llanes (Spain)**	The Orphanage
Lombardy (Italy)**	Call me by your name
London (UK)**	Love actually, Notting Hill, Match Point, Wimbledon, King's Speech, Green Street
Los Angeles (USA)	Ocean's Eleven*, La la land**
Malta**	Troy, The Count of Monte Cristo, Game of Thrones
Mongolia*	Burn your maps
Mumbai (India)**	Slumdog millionaire
Netherlands (Amsterdam)**	The Fault in our Stars, The Diary of Anne Frank
New York (USA)**	Sex and the City, King Kong*, American Psycho*, Batman, Night at the museum, The Devil Wears Prada, Madagascar, Wall Street, The Great Gatsby*
New Zealand**	The Lord of the Rings
Paris (France)**	Midnight in Paris, Taken, Ratatouille, Moulin Rouge*, Amélie, Da Vinci Code
Petra (Jordan)**	Indiana Jones
Phi Phi Island (Thailand)**	The Beach
Rio de Janeiro (Brazil)**	City of Gold
Rome (Italy)*	Gladiator
Russia*	Anastasia
San Francisco (USA)**	The Pursuit of Happyness, The Princess Diaries
Santorini (Greece)*	The sisterhood
Savoca (Sicily)*	The Godfather
Scotland**	Highlander, James Bond (Skyfall)

Seoul (Korea)**	Parasite
Seville (Spain)**	Star Wars 2
Singapore**	Crazy Rich Asians
Sitka (Alaska)*	The Proposal
Skopelos (Greece)**	Mamma Mia
Spain**	Game of Thrones
Venice (Italy)**	Indiana Jones 3, The tourist
Verona (Italy)	Romeo and Juliet*, Letters to Juliet**
Vienna (Austria)**	The third man, Mission Impossible, The Illusionist*
Washington (USA)**	Independence Day

Table 6: Degree of Memory

*Film is set there but not filmed

**Filming takes place

The aim of this question was to find out which destinations and movies first come into the mind of the participants and that they relate to each other. A total of 60 locations were obtained. Some of the movies that were the most mentioned and associated to these locations are *The Lord of the Rings* (for New Zealand), *Sex and the City*, *King Kong*, *Night at the museum*, *The Devil Wears Prada*, *Wall Street*, *The Great Gatsby* (for New York), *Harry Potter* (for England, Scotland and Ireland), *View from the top*, *Midnight in Paris*, *Moulin Rouge*, *Amelie* (for Paris), *Mamma Mia* (for Greece), *Call me by your name*, *Letters to Juliet*, *Romeo and Juliet*, *The tourist*, *Eat, Pray, Love*, *Gladiator*, (for Italy) or *Jurassic Park*, *Pearl Harbor*, and *The Descendants* (for Hawaii). However, despite different locations being only used as the set of many movies, the actual filming sometimes took place somewhere else. Therefore, the depiction of different destinations might not be as authentic as they are in real life, which explains why on Figure 13 the 54.2% of respondents believe that most of the films are set in a different place than where they are being filmed.

Furthermore, the next question asked to select the motivation(s) that would impulse the participant to travel to a film destination.

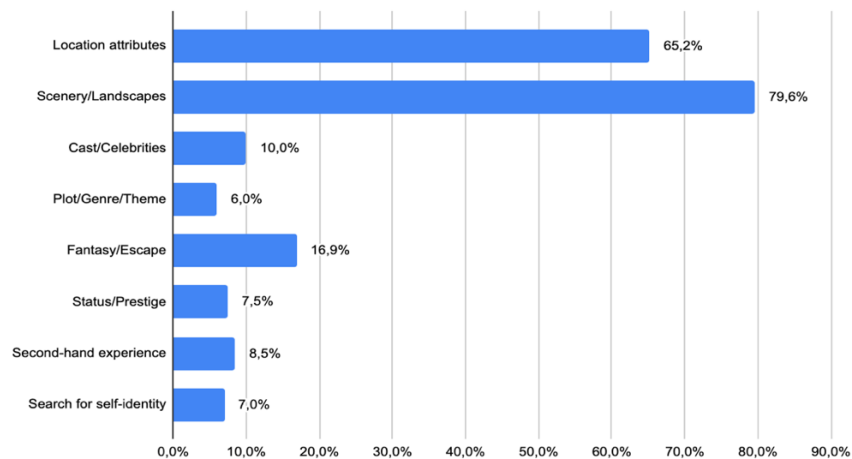


Figure 17: What are or would be your motivations to travel to a film destination?

Results show that more than 79% of the participants would travel to a destination because of its landscapes or the sceneries seen on the movie, while 65.2% selected location attributes as their main motivation. Almost 17% mentioned fantasy or escape as their motivation and 10% and less would be motivated to go because of the cast or celebrities appearing on a movie; as a second-hand experience (8.5%); because of their status and prestige (7.5%); as part of their search for self-identity (7%) and because of the plot or theme of the movie (6%).

Based on the push and pull motivation theory from Macionis (2004), the first four options are pull factors, meaning the movie itself is a motivation to visit a destination, while the last four options are part of the push factors that give individuals a motive to travel based on their physiological and psychological needs. Therefore, the largest motive comes from the film rather than from the person, which means that the destination image portrayed on the screen is a great element to influence someone to travel to that destination, and thus can impact an individual's travel decision.

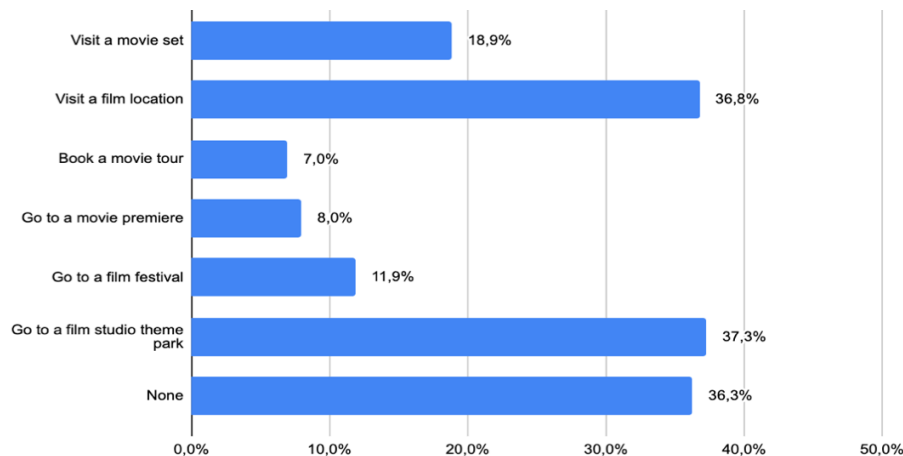


Figure 18: Have you ever done any of these activities?

While more than 36% of the participants did not realize any of these activities, visiting a film location (36.8%) and going to a film studio theme park (37.3%) are two of the most recurrent activities performed by the participants. Then, less than 20% of participants have visited a movie set, have gone to a film festival and a movie premiere, and have booked a movie tour. However, all these activities, that are characteristics of film tourism, have been performed to a greater or lesser extent by most of the participants.

Those respondents who have done any of these activities, were asked to indicate the name of the movie or location where they performed at least one of the film tourism activities. A summary of all the locations, and activities visited by the participants was performed by the researcher based on the 92 responses obtained. The most repeated activities were film studios, film locations, movie sets and film festivals. Concerning visits to film studios, the most named were Universal Studios (24 times), Warner Bros (9 times) and Walt Disney World (6 times) in several locations such as Orlando, Paris, and LA. In terms of film locations, New Zealand for *LOTR* and *The Hobbit* (4 times), Rome for *Gladiator* and *The Two Popes* (4 times), Venice for *James Bond* (3), and Paris for *Bon Voyage* and *Amélie* (5), Dubrovnik for *Game of Thrones* (3), and Spain for *Star Wars* and *Lawrence of Arabia* (4) were the most mentioned. For movie sets, mainly all of the Harry Potter sets in London and the making of Harry Potter was mentioned 13 times, New York is a full of iconic sets and was mentioned 8 times, and several sets of the Game of Thrones series in Spain, Iceland, and Morocco was mentioned 5 times.

Lastly, for film festivals, the two most popular were the Berlinale Film Festival in Germany (3 times) and the Venice Film Festival in Italy (2 times).

4.4 Interview Results

The following section includes some background information of each interviewee, the exact question from each interview and its transcribed answer, and the analysis, summary and interpretation for each table. For both semi-structured interviews, ten questions have been written by the researcher in order to find out personal experiences from five film travellers, and two experts; one from tourism sector and the other from the film industry. It is important to mention that, due to the pandemic crisis, different experts have been contacted but no answer was obtained from them.

For the interview agents, their full name, occupation and years of experience in the field/age were requested:

Name	Occupation	Years of experience in the field/age
Alisa Nillas	High-school student	18
Angelica Guerra	University student	23
Arifa Anees	Optometry student	22
Isabel Spina	Project engineer	25
Loles Peña	Journalist, audio-visual producer and cultural manager; currently President of the Association of Audiovisual Festivals of Andalusia (ASFAAN).	10 years of experience
Luciano Mendes	CEO of Stroll Viagem (Tourism Agency)	15 years of experience
Natalia Marín	Lawyer	25

Questions and answers from both interviews will be compared between film tourists and experts. Therefore, there will be two tables with the transcribed answers from each interviewee and underneath, interpretations and conclusions will be made. Although, different questions from the two interviews created were asked to the participants, the researcher has connected the two questions that have the most similarities and given an interpretation comparing both film travellers and experts' responses.

What are the most typical forms of film-induced tourism?

Surname	Response
Mendes	The biggest forms of travelling, or three most common experiences nowadays, are the cultural experience, in terms of adventure, a religious experience and a sport experience. Within all these forms, the film industry takes a big part on it. Because in all the places you go, one can find film sites and locations to visit. So, the film-induced tourism englobes all these forms. Because in the cultural, it will be the gastronomy, the daily activities of the people of that place. The cinema is directly linked to all these activities in a way.
Peña	Tourism and cinema are two concepts that are closely related. Any city that has hosted significant filming for film history immediately becomes a place of interest. For instance, we can identify this in <i>Game of Thrones</i> , a television series that has become a world phenomenon and whose locations have become pilgrimage sites for fans.

What activities have you done once arriving at the film destination?

Surname	Response
Anees	Sightseeing, museums. I also went to the making of <i>Harry Potter</i> where different sets took place.
Guerra	I had the opportunity to go visit one of the sets of <i>Friends</i> , and more exactly the famous café, Central Perk where it is a very iconic place in the series. Although, the series was not filmed in NY, it was set there. So, when I went to Los Angeles, I went to the Warner Brothers Studio where <i>Friends</i> was filmed so I got to see the set of <i>Friends</i> and Central Perk, and since I was already a fan before that, it was pretty exciting. I did go because I was a fan of <i>Friends</i> , but I did not go to New York because of <i>Friends</i> .
Marín	Mostly sightseeing and movie tours. However, in my village, Sitges, there is an important film festival that takes place every year in Spain. So, for example, one of my favourite TV shows, <i>Breaking Bad</i> was actually released in the festival and all the actors came to present it.
Neelis	I was a very big fan of <i>Harry Potter</i> so I asked my parents if we could go to Universal Studios and go to the <i>Harry Potter</i> world. I really liked how they made everything in the book come to life. They had exact replicas of the most iconic places that were in the novels.
Spina	Yea, mostly sightseeing. However, the trip I did to Valencia I went to see a <i>Harry Potter</i> exhibition, where sceneries took place and all the costumes used in the movie. And in the trip to London, I went to visit the train station (King's Cross Station) where one of the scenes take place. In Scotland, I went on my own to visit several places where <i>Harry Potter</i> was filmed, so for example, the castle of Alnwick and the lake of ness.

In terms of tourism activities, sightseeing was the most common activity among the film tourists. Furthermore, Mendes distinguishes between three forms of film-induced tourism, which are the cultural experience, the religious experience, and the sportive experience. While Peña identifies film-induced tourism to be 'any city that has hosted significant filming for film history' has become a place of interest and a

pilgrimage for tourists. Very similar to the results for the questionnaire, where the vast majority of respondents perform cultural activities. In terms of film tourism, visiting a film location, a movie set, going to a film studio and going to a film festival and exhibitions are the activities that the interviewees have done. It is important to notice that 3 out of the 5 have mentioned activities related to *Harry Potter*, whether it is the world exhibition, the theme park or a movie set, which is a common answer among respondents of the questionnaire. Therefore, depending on one's personal interest, film-induced tourism offers different forms of travelling along with multiple activities to be done at the chosen location.

How frequent do you travel to a destination?

Surname	Response
Anees	Once a year, so generally I do one long trip per year with my family.
Guerra	It depends. Some people tend to travel and make a goal of every destination they are going to; however, they don't count with the financial basis that these travellers do. So, I try to travel as often as I can, but the last time I travelled outside of my country was 2 years ago.
Marín	Long vacations and small weekend trips every 2 months more or less.
Nillas	Yearly trip around 2 weeks and sometimes small trips during the year.
Spina	Every 4 months more or less. I try to go on a trip 3 times a year and generally is a weekend or long weekend trip about 3 to 5 days and every two years I go for a long trip.

How often do you watch movies per week?

Surname	Response
Anees	Twice a week.
Guerra	Pretty often, about two to three movies a week. I also like to go to the movie theatre when they release movies I want to watch. However, when I am at home, I prefer to watch TV shows. I would go a minimum of 2 times per month.
Marín	Per week around 2 movies.
Nillas	Once a month, although now I am watching more movies now, so about 2 to 3 movies.
Spina	I would say once a week.

These two questions are very similar to the questions asked in the survey and give an orientated behaviour on film tourists. Yearly trips and small trips are the most common answers. While the majority of respondents in the questionnaire prefer to go on short trips and medium trips, film tourists prefer short and/or long trips. Usually the long trips happen once a year with a duration of 2 to 3 weeks, whereas short trips can last a weekend or long 4-days weekend. Therefore, the average length for a trip

among film tourists is between 3 to 15 days, and for the typology, 3 short trips and 1 long trip per year. For the cinematic behaviour, film tourists tend to watch on average 1 to 2 movies per week. It also coincides with the answers obtained from the questionnaire, where most respondents watch between 1 to 2 movies (62,7%). This indicates that the average film consumption for the entire sample is from one to two movies per week.

What is the most popular attraction of film tourism among visitors?

Surname	Response
Mendes	I believe it is Central Park in New York. In many films you can see the park portrayed in so many different perspectives that it proves to be one of the most popular locations to visit and one of the most known places in the world. Also, the Eiffel Tower in Paris, the Colosseum in Rome, Big Ben in London; they have become film icons of these cities.
Peña	Social media is undoubtedly a big “culprit” for locations to become a touristic attraction. The eagerness to know the places where movies have been filmed and share that moment with their own followers, have generated a double interest in the locations. Fans not only want to know the locations; they want to show the world that they know them. So, countries such as Greece, Italy, Spain, Great Britain or USA have iconic attractions that make tourists become attracted to visit them.

Which movie(s) made you search for information related to the place where it was filmed?

Surname	Response
Anees	<i>Twilight</i>
Guerra	There is this movie called <i>What’s your name</i> and it was based in Boston. I am not sure whether it was filmed in Boston or just it was set there. So, at the same time, there is that difference where a film is set to where it was actually filmed. For instance, the movie <i>Mamma Mia</i> , it is set in Greece and people would want to go to Greece because of that but it was actually filmed with green screens, so I am not sure whether it was filmed in Greece. So, it really depends on where it would inspire me to go and not so much as to where it was filmed. So, yea I would occasionally research the place where it was set.
Marín	Yes, from the tv show <i>Outlander</i> and the movie <i>Harry Potter</i>
Nillas	Actually when I watched the movie <i>The Hobbit</i> , the landscapes that you could see on the movie really impressed me and I searched where the movie was filmed, which was in New Zealand, so I did research a lot about it because I thought it was very pretty.
Spina	In my case it was more the other way around. I have first an interest in going to the destination and after going there I get interested to see a movie that was shot there. For example, with the <i>Harry Potter</i> movies, when I went to Scotland with my parents, they told me that they wanted to do a trip to Scotland, and I said that I wanted to visit the castles from these (Harry potter) movies. So, in that case, it was more about choosing the destination first and then looking up things to visit there. Also, when I went to Valencia with a friend, we wanted to

	go there to eat paella and, once we were there, we went to see the <i>Harry Potter</i> exhibition.
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According to the experts, some of the most popular attractions are New York, Paris, Rome and London. Apart of showing recognizable monuments or attractions, these places are very popular among social media platforms. These cities have also been mentioned among the respondents' answers from the questionnaire. For the second question, film tourists have mentioned that they have researched the place where a film took place, and the most repeated answers are the movie sets from *Harry Potter*. Others such as *Twilight*, *The Hobbit* or *Mamma Mia* were also worth to be researched because the landscapes and the images impacted the person and they wanted to know where the film took place. Therefore, with the use of the Internet and the popularity of films, many destinations have become an immediate attraction, targeting large audiences to perform this new form of travel.

What is usually the profile of a film tourist? Does he/she travel individually or in groups?

Surname	Response
Mendes	First of all, that person must be a cinephile. It needs to be a person who likes to watch movies. Secondly, someone who would love to have the same experience as what happens in the movie. For instance, going on a carriage through Central Park; drinking a good glass of wine in Tuscany. So, I believe that the main motive for a film tourist is to be inserted into the movie; become a "character." The film tourist likes to travel with family and in groups. The experience must be shared with someone, so you can comment back on it. I feel it is so much better to travel with someone.
Peña	I think there are two clear profiles: The profile of the fan, who generally travels in a group, and with friends with whom he or she shares a hobby. This profile, usually, belongs to a younger audience and is attracted by both cultural interest and "fan" sentiment. The second profile I would say generally travels in group to specialized film festivals, film conferences or special exhibitions. This one tends to fall into an older generation type, with a high cultural level or specialized in the world of cinema; which is usually not so moved by the world of social media. This second profile usually has a higher economic level than the previous one and also generates a higher tourist and economic impact.

Do you usually travel individually or with a relative/partner/friend?

Surname	Response
Anees	Usually with my family.
Guerra	I would not travel alone; I don't mind going with a family member and the places that I've gone where mostly been with family members. However, when I do not go with someone of my family, I'd rather go with a friend to not go alone.

Marín	With friends, family members and my partner.
Nillas	Yea mostly with my family.
Spina	I usually go with friends or my partner.

Both questions intend to investigate the profile of a film tourist. While the experts agree that they must be a cinema lover, who watches movies frequently, and also needs to like to be seeking new experiences. Also, Peña differentiates between a younger audience who travels with friends and share a common hobby, and an older generation profile type, whose interest is focused on cultural activities and have a higher economic position generating higher tourist and economic impact. Furthermore, film tourism is better when being shared with someone. In general, the interviewees travel with family the most, followed by friends and partner. All agree that they prefer to go with someone than to travel alone, and the answers prove to be very similar to the ones from the questionnaire. Therefore, film-induced tourism can be classified as a collective activity where experiences are better enjoyed when being shared with someone else.

Which attractions have become famous because of the cinema?

Surname	Response
Mendes	There is one in particular, which is the suite at the Hotel Plaza Athénée in Paris, that became famous because of a scene from <i>Sex and the City</i> . You had the views of the Eiffel Tower from the room. And I find it very curious that many people wanted to book the suite in reference to the movie. Also, another reference that comes into my mind, is from the movie <i>Big</i> (1998) with Tom Hanks and the toy store that appears in one scene. It became very popular after Hanks danced on a big toy piano in FAO Schwarz.
Peña	So many. Almería, the province where I live in Spain, is a historical natural set. Great films from cinema history have been filmed here: Sergio Leone's great Westerns, <i>Patton</i> (1970), <i>Indiana Jones</i> (1989), <i>Lawrence of Arabia</i> (1962), or the modern <i>Wonder Woman</i> (2017), <i>The Sisters brothers</i> (2018) and <i>Terminator</i> (2019). We have also hosted filming of series such as <i>Game of Thrones</i> , <i>Doctor Who</i> or <i>Black Mirror</i> . This has made our province a place of tourist pilgrimage. Every year thousands of people come to Almería to visit the caves where <i>Conan the Barbarian</i> (1982) was filmed, visit the fortress of <i>Game of Thrones</i> , and the beaches of Mónsul, in Cabo de Gata, where <i>Indiana Jones</i> scared away the seagulls, for example. Such tourist demand made the Almería City Council organized thematic routes around the history of cinema in Almería, generating a greater impact on tourism and the economy of Almería.

Have you taken a trip to a destination after seen it in a movie? To where?

Surname	Response
Anees	After seeing one of <i>Harry Potter's</i> film, I visited the bridge where a scene took place on the movie.

Guerra	Yes, however it was not the main motivation to go there because of the movie. It just happened that I was visiting a friend in Boston, however the prospect that that movie was supposed to be filmed in Boston was exciting because of how the city was portrayed in the movie and I got excited to go there. I just imagined that maybe I am just standing where this scene was filmed or where Chris Evans stood.
Marín	I have but in two ways. I have taken a trip to a destination where the film was set but not filmed and some other times to where I knew the film was actually shot. For example, when I went to the Harry Potter World Exhibition in Valencia in 2019. Also, to Universal Studios in Hollywood to see where many movies have been filmed and Universal Studios Orlando where the theme park of Harry Potter takes place, the castle and all kinds of attractions. I also have two upcoming trips planned this summer to go to Scotland, to visit some sites from the series called <i>Outlander</i> , and also at the same time, go ride in the Hogwarts Express train from <i>Harry Potter</i> that goes 120km as if you were doing the trip like in the movie. There is also another castle that is reflected in the movie, close to Edinburg, where I would go do a class of quidditch. Another destination that I have in mind is Bilbao, where a scenario of <i>Game of Thrones</i> takes place. It's in a cliff close to the sea. But I went to the world exhibition of Game of Thrones in Barcelona. However, when going to a film destination, if the place is far away, I travel to visit the country and once I am there I take the opportunity to visit some film sets, etc., but for example, if it is in another city in Spain, then I would expressly go there because of the movie, so it is my main motivation to go there. Therefore, in most cases, I am attracted to visit a country mostly because I see it in the movie.
Nillas	I have not been to a film destination; however, I went to Universal Studios in Hollywood.
Spina	Yes, so in this case, as I previously mentioned, I have taken the trip first and then, once I was there, I visited some sites in relation to the movies I saw they were filmed there. So, I have been in Scotland, Valencia, London, Prague, and people recommended me a film where those destinations appeared so in every destination, I took the opportunity to visit something in relation to that film. Right now, I do not remember which movie was filmed in Prague.

When asking the attractions that have become more famous after the release of a movie, Mendes mentions in particular two attractions: the suite in Plaza Athenée in Paris with a view of the Eiffel Tower and the toy store FAO Schwarz in New York. Moreover, Peña alludes to several movies that were filmed in Almería, Spain, where there was such touristic demand that the city council organized thematic routes around the history of cinema in Almería, generating a greater impact on tourism and its economy. In contrast with the film tourists, they were asked whether they have taken a trip to a destination after seeing it in a movie. The answers very interesting, since 3 out of the 5 interviewees did not, expressly, visit a destination because of a movie, but rather travelled to a destination and after decided to visit some scenario

or film set that they remembered from a movie. This means that their main motivation was not the film itself, or the ‘pull factor’, but by the individual, who took the opportunity to visit some movie set related to a destination where the film took place. Furthermore, other activities such as film studios or exhibitions were also done by two of them. In contrast with the responses of the questionnaire, the motivation came, mainly, from the movie’s landscapes and location attributes. This demonstrates the power of films and its impact on individual’s travel decisions.

In which year(s) would you say there was an increase of demand on a destination after a movie was released? From which movie(s)?

Surname	Response
Mendes	Well in Brazil, for example, there isn’t really a culture for film tourism. So, it does not really work, for Brazilians, to travel somewhere after seen it on a movie. However, we have received many international tourists because of movies where the Copacabana beach appeared and other famous monuments from Rio. A movie that helped a lot is <i>City of God</i> (2003), showing the Brazilian culture but also the real image of the rich versus poor communities and the depiction of the favelas in Rio. Also, during the 50s and 60s Italy became quite popular, mostly the region of Tuscany.
Peña	In the case of Almería, I think this happened in 2014, after the filming of <i>Exodus</i> (2014), a film by Ridley Scott that marked a return to the “Golden Age” of filming in Almería. After this film came <i>Risen</i> (2016), <i>Assassin’s creed</i> (2016) and, of course, <i>Game of Thrones</i> , which made the real boom in film tourism here.

The purpose of this question was to address the point of view of an expert about the demand that film tourism can have once planning a trip to that destination. Mendes mentions the popularity of the movie *City of God*, where Rio de Janeiro became a demanded attraction after the release of the film. Whereas, Peña specified how the south region in Spain, Almería, turned from an unknow destination to a popular one after certain scenes from the movie *Exodus* were filmed in that area. After their release, these movies have taken the impact of films on tourism destinations to new levels, accelerating the demand of tourism on a destination and increasing its popularity.

What do you think about the idea of promoting a city because of a movie?

Surname	Response
Mendes	It is great because it can promote a destination at a massive scale, because movies can reach millions of people, and if portrayed well, it can incite many to

	visit it. Also, in terms of the culture, it can help promote the way of living that others might not know about, so that when the person decides to travel, he knows how to react to some situations and adapt to the timings. One example is Miami. They made a campaign promoting several movies that were filmed there to give incentives to the companies so they would film there to attract people to visit it. Because it was cheaper to film in Miami than in Los Angeles. So, during the 90s, movies such as <i>The Specialist</i> (1994), <i>Bad Boys</i> (1995), <i>True Lies</i> (1994) were all filmed there and helped promote the city at that time where, although people knew about Miami, it help “resurrect” the city and give it a more modern view. Another film is <i>Scarface</i> (1983) with Al Pacino. At the same time, the cinema sometimes needs the location, which means that certain locations that are an attraction already by themselves, help the movie promote itself better. One movie that does that is the movie <i>The Tourist</i> (2010) with Johnny Depp.
Peña	I think it is an excellent idea and, in fact, it is something that has meant a revitalization of many geographical areas that, due to centralization, were being abandoned. It generates a high-level of tourist and economic impact, by generating jobs in areas where people no longer lived due to the lack of job opportunities. In Spain there are very significant cases such as Soria, a small province in the north of Spain, which has become a small filming centre, and which is serving as a revitalizer of that area in danger of depopulation.

Has any film destination or site disappointed you after seen it in real life?

Surname	Response
Anees	Not really. It was very exciting to see it.
Guerra	No, I think not because if you’re as big of a fan of Friends, Disney or Universal as myself, there is always going to be a certain amount of excitement because you know it is a new experience.
Marín	The Harry Potter exhibition I thought it will be different. It did not disappoint me that much, but I was expecting something different. There was all the material used for the movies, costumes, furniture, and there was music from the film, but it felt really short for the money I paid.
Neelis	No, actually I thought it was better than what I thought it would be.
Spina	Yes, one of the castles of Harry Potter; I had another image in my head, I thought it was bigger than how it looked in real life.

Usually, when promoting a city through cinema advertisement or a movie, it tends to show an ‘idyllic’ picture of a destination. Therefore, when asking about the idea of promoting a city because of tourism, experts believed that it is a great tool to help promote a city and incite tourists to visit it. Moreover, it helps revitalize areas that might be in danger of depopulation and boost the economy of the country or region. In general, most of the interviewees did not find any disappointment when visiting any film tourism activity. Many mentioned that the excitement of visiting a place in real life after watching it only through a screen made it a unique experience. However, a few mentioned that some attractions were not as they expected it to be. This indicated that, sometimes, the image a destination depicts on a screen can be

unrealistic, similarly to the answers of the questionnaire, where more than 50% of the respondents believe that films are set in a different location than where the filming takes place. Claiming again the importance of promoting this type of tourism so it becomes familiar among travellers, offering different alternatives when traveling and spreading information of the destination, while contributing to the local economy.

How does film tourism impact tourists' travel experiences?

Surname	Response
Mendes	I believe it impacts them in a positive way whenever they enjoy the movies where that place was depicted. So, for someone who does not, generally, watch movies or does not enjoy going to the cinema, the experience is not as spectacular or impactful. So being a fan helps a lot but also, it isn't necessary; sometimes you promote a destination and talk to the tourist so that he or she becomes a part of the movie.
Peña	I think it is one more incentive when traveling. Today we have everything at our fingertips, from our phone, computer or any technological device. We know the locations, we can see different makings of the filming, and even very specific details, but the only thing we cannot treasure digitally is the experience of 'living' that place. I think that is the key to film tourism, living the experience of knowing the Tabernas desert and walking around the studio where Clint Eastwood filmed <i>For a Few Dollars More</i> (1965) or even sleeping in the same hotels where big Hollywood stars have.

Do you consider yourself a fan of a movie/tv show? In this case, do you believe you have to be a fan in order to perform film tourism?

Surname	Response
Anees	Not really. Although, mostly fans would go to those kinds of places, many people that are not fans just go out of curiosity.
Guerra	No, not at all. The places that I mentioned are widely known around the world, so it is more about you getting to know the culture of that country or city and not so much that you have to be a fan.
Marín	Yes, I am a Harry Potter fan, and really like Outlander too. But I do not consider that you have to be a fan in order to perform film tourism, I was not a big fan of many of the movies I've watched, but it made me excited to see where a movie was filmed, so for example when I went to Universal Studios Hollywood.
Neelis	I love Harry Potter. And I don't think you have to be a fan in order to do film tourism, some people can just see a place in a movie and think how nice it is and then just want to go, so I don't think you have to be a super fan.
Spina	I really like Harry Potter, but I do not consider myself a huge fan. And in order to perform film tourism I don't think you have to be fan, it's more in relation to culture and curiosity. You don't have to have an interest in a certain movie to visit that particular destination but if someone tells you that a movie was filmed there then you get curious to see how that place is.

Would you recommend this type of experience to someone who is not a fan?

Surname	Response
Anees	I would probably make them be interested in the book or movie first, and then get them to go rather than recommending the place first.

Guerra	Yea, definitely. Amusement parks and theme parks like Disney and movie studio sets like Warner Brothers, it is something interesting and exciting to go do, even if you are not particularly a fan.
Marín	Yes, definitely.
Neelis	Films are what the thing that peeks people's interest, so for regular tourism there is not much of an incentive to go, but if you see something with nice landscapes then you'd want to go there and it leads to research about the place and then want to book a trip to go there. So, I would definitely consider doing film tourism again.
Spina	Yea, absolutely. I feel it is an interesting fact to know that some movie was filmed in a place and you can then say that you have been there.

In terms of tourist travel experiences, experts believe that film tourism turns out to be a positive activity when being a fan or show an interest for a movie or series. Both experts agree upon the idea that film tourism is about living the experience, becoming part of the movie, which is what Peña describes as something that cannot be treasured digitally. When asking the film tourists, in general, all interviewees do not consider themselves huge fans of any film or tv show. However, they believe that anyone who is not a fan can perform film-induced tourism, whereas Mendes mentions that being a fanatic is not necessary but helps more to enjoy the experience. Unanimously, all interviewees would recommend this experience to someone who is not a fan. Therefore, film tourism is not only consumed by individuals who are fanatics of a movie or tv show, but rather by anyone who enjoys assisting a movie theatre and get immersed into the narrative of the movie.

The concept of over-tourism is defined as exceeding the ability, limits or capacity of a destination involved; what is your opinion on it? What are some negative repercussions from film-induced tourism?

Surname	Response
Mendes	One of the cities that has suffer from a tourist massification is Barcelona. In summer there are too many people and due to the huge demand, the locals are also affected by it. However, these are more touristic factors that make it an over-tourism destination rather than through films. In terms of cinema, one TV show that caused over-tourism is <i>Breaking Bad</i> , where the real location where the series were filmed, Albuquerque, became from one day to another a famous location and many wanted to visit it. Another place affected by over-tourism is Fatima in Portugal. Yet again is another tourism example, in this case emphasized in a religious activity. They also did some movies there, from the Saint, which might have also carried out this demand to visit it. Another one is the Amalfi Coast, in Italy, during the 60s it became a very glamorous destination among tourists and since then it is become one of the biggest attractions for foreigners.

Peña	The concept of over-tourism I believe is not so threatening in the world of film tourism. Although, it is true that it is a tourism that moves a lot of people, but I think that it does not become a tourism of massification; even when it occurs at times high media impact of international filming. It is not a tourism that exceeds the resources of the city as if it could happen at key moments with some music festivals, which host more than 100,000 people.
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Have you ever experienced a massification of tourists on the destination you've travelled to?

Surname	Response
Anees	No, at the time I went. It is true that it was a bit busy, but it wasn't overcrowded.
Guerra	Before I answer that question, I believe that is what happened in Croatia. Since Croatia was not a very touristic place, and a lot of locals are getting annoyed because there is so many people going because Game of Thrones was filmed there, so I can see how it is a bad thing to some extent. When it comes to the ones where I have been to, it is always going to be crowded so I guess you have to go mentally ready for it. So, I have experienced it, but at the same time, there are so many American films based in NY that you can feel that massification, although sometimes it is not so much because of the films but because NY is jam-packed with people. So, I feel that every popular destination, be it because the film industry or just tourism in general, it is inevitable to not have experienced that when you want to travel go sightseeing or film places.
Marín	In the Harry Potter theme park, they opened an attraction this summer and when I went there, it was just one week since they inaugurated it, I had to wait in line for 4 hours. I did it because I thought this is my only chance to go and I don't know if I will be able to come back again.
Neelis	When I went to Universal, we went during the summer, so it was more popular during that time and we had to wait really long for all the attractions.
Spina	Yes, in London, when we went to the King's Cross Station, we had to wait in line for more than one hour. And in the end, it was just such a small attraction for the amount of time we waited.

The objective of these two questions was to find out whether a film tourist has experienced any type of massification when going to a destination or perform any film tourism activity and how the experts see over-tourism as a repercussion of film tourism for a city. Some of the destinations affected by it are Barcelona, due to tourist factors, Albuquerque in USA, due to the success of the series Breaking Bad, and the small area of the Amalfi Coast in Italy, as Mendes mention. Whereas Peña believes that film tourism does not fall into the category of 'mass tourism' since it does not exceed the resources of the city, which could certainly happen when hosting music festivals. On the other hand, film tourists described their experiences of a massified destination they have travelled to, and, in general, none have experienced an overcrowded situation in a destination, however, they had to wait for a long time when visiting certain attractions. This indicates that, although, over-tourism can

negatively affect a destination, tourists who express the desire to travel or classify themselves as fanatics, are willing to wait in line to attend an event or exhibition of their favourite artist or movie character.

Which countries are affected positively from film-induced tourism?

Surname	Response
Mendes	So, we talked about it already, but New York is a huge one; Italy, Spain, France too. London became also very iconic and it has been associated a lot to many music bands. For example, for the band The Beatles, many people wanted to visit Liverpool to see the beginnings of the band.
Peña	Without a doubt, Spain is one of them and, of course, New Zealand, Croatia, the United Kingdom, Ireland, etc. They are benchmark countries when it comes to managing filming, with large studios and landscapes, tax benefits, etc. All this makes them key spaces to film and, of course, to generate film tourism.

Economically, does film tourism bring more profit than any other type of tourism? Does it affect the country to the same extent?

Surname	Response
Mendes	It is true that there are some cities that have invoiced a lot of money after a movie was filmed there. In Las Vegas, due to all the casinos seen in different movies, made it become the destination that is known today. Therefore, that increase in notoriety, thanks in part to films, has brought more profit to the country. Also, Hawaii, from <i>Jurassic Park</i> , has helped a lot promote the country, thus increased the inbound of tourists every year. And the same happened with Scotland and <i>Harry Potter</i> .
Peña	Film tourism is a tourism of great economic impact, you just have to think about the profiles that we have previously defined among film tourists: people who are fans of certain movies or series, who travel to any part of the world (for which they are already willing to spend enough money) and whose average stay is going to be 3 to 5 nights. I think that sometimes it is a little exploited type of tourism, a tourism unknown to the institutions and that little by little is making its way in our cities. A few years ago, it was unthinkable in Almería and today you can find digital tools in any corner of the city (QR codes or Apps) that inform tourists about locations or movies filmed in the city. So, I believe that we have a lot of work to do in the field of film tourism, but it is becoming more and more prevalent in the national sector.

Lastly, the final two last questions were written to find out, statistically, how much profit can film tourism bring as a whole and for the country itself. While over-tourism can negatively affect a destination, film tourism proves to have many benefits. Experts mentioned that countries such as USA, Italy, France or Spain have been positively affected by this form and have brought notoriety to certain attractions that are now iconic and automatically related to a country. Therefore, film tourism shows great economic impact on the destination, by embracing modern technologies and creating new experiences for travelers.

5. Conclusion

Film-induced tourism, today, proves to be an emerging trend that is increasingly in demand, where almost 38% of the respondents of this questionnaire have heard about it. Although the number is not as high as the ones who did not, more than 53% have performed film tourism. The ones who have travelled or consider travelling to a film destination in the future, find that landscapes or sceneries, and location attributes play an important role in their motivation to travel. Furthermore, these characteristics are generally attributed to pull factors, where the movie itself becomes the main motivation to visit a destination. Hence, the hypothesis is accepted since movies can influence a destination into motivating an individual to travel, indicating a strong relationship between film and tourism playing a not unsubstantial role in modern tourism.

Regarding the different activities associated with film induced tourism, the most recurrent among respondents were visiting film locations, film studios, movie sets and film festivals. From all the answers obtained, New Zealand as a film location for *The Lord of the Rings* was the most popular response; Universal Studios as a film studio theme park; many of the movie sets of *Harry Potter* were the most visited throughout England, Ireland and Scotland; and the Berlinale and Venice Film Festival were some of the most cited film festivals. Furthermore, the three most attractive continents based on film destination interests were Europe, Asia, and North America. Specifically, cities like New York, London, Rome, Paris, Los Angeles, and Dubrovnik were among the most popular film destinations.

The profile of a film tourist can be summarized as individuals (mostly females) between 17 and 70 years old, but more representative of the generation Y and Z, with a high level of education. Regarding their tourism and cinematic habits, the average movie consumption is between 1 to 2 movies per week and a visit to the cinema once or twice a month. Experts perceive them as cinephile individuals who enjoy new experiences and seek to become part of the reality of the movie. Predominantly, the time dedicated to their trips is usually short trips throughout the year, and two

medium trips per year. Even though, occasionally, they book long trips with a duration of 15 to 20 days once a year on average. Moreover, they prefer to travel accompanied by friends or family members, and are mostly informed through the Internet, although they also take into account the opinions of family and friends. In addition, when making a trip they go on cultural activities such as sightseeing, attending museums, exhibitions and events, and physical ones such as nature-based and relaxing activities.

Moreover, in terms of destination image and promotion, experts in the field recognize that films play a substantial role into motivating an individual to travel. An image-based strategy can positively influence and sustain the potential benefits of films for tourism (Beeton, 2010). Furthermore, the association between a film and a destination helps generate promotional materials for international travellers (Croy, 2010) since findings from interviews show that several destinations have become popular after a filming took place and incited local tourism, revitalized the destination in danger of depopulation, and boosted the economy of that country or region. Therefore, imagery, consumer behaviour and motivation play an important role in the film and tourism industry.

Some of the limitations that were encountered during the interview process were the difficulty to obtain responses from experts on the field of film tourism, and due to the global pandemic crisis, that happened during that period, most of the organizations have not express any interest in performing an interview. In the questionnaire, the sample mainly represents a specific age range, which consisted of individuals between 20 and 30 years old as it was the highest number of responses from that age frame. In addition, time is another limitation for obtaining analytical data; given more time, it had been more interesting to include more experts for the interviews.

Future research in this field is essential as there are still many gaps in the research into film tourism, and for individuals that do not have the resources to travel to a film destination, it will be an advantage to be able to obtain more information online. More specifically, the Internet, and all the images that are shared on different platforms on social media could help create more awareness for younger generations.

On the other hand, the idea of projecting a destination through the big screen, is an attractive and economic approach for both national and international entities to expand knowledge about historical and cultural aspects of a country. However, it must be taken into consideration the economic development that this industry can bring. Therefore, taking a closer examination at how much is a country economically affected by film-induced tourism, nationally and internationally, in comparison to other countries, would be an interesting future field of research.

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Appendices

Appendix A: Facebook Post

Facebook post including link to the survey, April 2nd, 12:30am:

Hello everyone! What a better way to go through a quarantine than to help me finish my bachelor thesis by filling out my survey. My topic is about the impact of films on tourism. It won't take more than 5min (I promise!) :)

Here is the link to my survey: <https://forms.gle/PA9nw7b3uq6TojFV9>

I would very much appreciate it and I thank you in advance!

Take care & good vibes to everyone,

Andrea

Appendix B: Questionnaire

The Impact of Films on Tourism

This survey is part of my Bachelor Thesis about the impact films have on a destination. The aim of this research is to investigate the influence movies have on a destination and analyze the motivational aspects that affect tourists' experiences.

It is an anonymous survey; hence all answers will be kept confidential.

The time of completion of the survey is no longer than 5 minutes. I would very much appreciate your contribution to my work.

If you have any questions or would like to know the results, please do not hesitate to contact me per e-mail: 1711019@modul.ac.at

* Required

The first question is about your attitude towards traveling. Please rate how important traveling is for you in your spare time: *

- Not important at all
- Unimportant
- Neutral
- Important
- Very important

Tourism typology: What type of trips do you usually do in a year? *

- Conventional (to the same place every year)
- 1 long trip per year (20 days or more)
- 2 medium trips per year (10 to 15 days)
- Only short trips

Travel group: When going on a leisure trip, what is your preferred style of travel? *

- Alone
- With friends
- With my partner
- With family members
- With a group tour

Source of information: Where do you usually obtain information about a destination you want to travel to? (Various possible answers) *

- Internet
- OTAs (Online Travel Agencies)
- Family/Friends' WOM (Word-of-Mouth)
- Travel agencies
- Tourism offices
- Cinema advertising

What type of activities do you usually perform during your trip? (Various possible answers) *

- Sightseeing (main attraction)
- Cultural activities (museums, exhibitions, community events)
- Nature-based activities (hiking, climbing, camping, national parks)
- Relaxing activities (spa, beach, retreats)
- Attend an event, concert, festival, etc.
- Night-life activities (bars, clubs, pubs)
- Religious (temples, mosques)
- Other: _____

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Cinematic Habits

How many movies do you watch PER WEEK on average? *

- 0
- 1-2
- 3-4
- 5-6
- More than 6

How many times do you go to the cinema PER MONTH on average? *

- 0
- 1-2
- 3-4
- 5-6
- More than 6

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Film-Induced Tourism

Have you ever heard of the concept of film-induced tourism before? *

- Yes
- No

To which activities do you relate film-induced tourism to? (multiple answers) *

- Film holiday tourism
- To places where the film is set, but not filmed
- Places where the film is only believed to have taken place
- Film/Movie tours
- Film studio theme parks
- Movie premieres
- Film festivals
- Fan-based events

Have you ever traveled or thought about traveling to a film destination after being featured in a movie? *

- Yes
- No

If you selected "Yes" in the previous question, where did you travel? Or where did you wish to travel?

Your answer

Degree of memory: Please write down below names of destinations/locations that you associate a film with (even if you have not visited them) *

Also include the name of the movie

Your answer

What are or would be your motivations to travel to a film destination? *

- Location attributes
- Scenery/Landscapes
- Cast/Celebrities
- Plot/Genre/Theme
- Fantasy/Escape
- Status/Prestige
- Second-hand experience
- Search for self-identity

Have you ever done any of the activities mentioned below? (multiple answers) *

- Visit a movie set
- Visit a film location (e.g. New Zealand from the movie The Lord of the Rings)
- Book a movie tour
- Go to a movie premiere
- Go to a film festival
- Go to a film studio theme park (e.g. Universal Studios)
- None

If you selected one or more activities, please indicate for which movie(s) and/or location(s) you have done it

Your answer

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You're almost done! This last part is just some personal information:

Gender *

Female

Male

Age *

Your answer _____

Nationality *

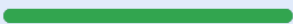
Your answer _____

Occupation *

Your answer _____

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Appendix C: Interview Questions

1. Interview to Professional Tourist Agents from the Field

- A. Context questions about the interviewee
 - a. Name
 - b. Occupation
 - c. Years of experience (in the field)
- B. What are the most typical forms of film-induced tourism?
- C. What is the most popular attraction of film tourism among visitors?
- D. What is usually the profile of a film tourist? Does he/she travel individually or in groups?
- E. Which attractions have become famous because of the cinema?
- F. In which year(s) would you say there was an increase of demand on a destination after a movie was released? From which movie(s)?
- G. What do you think about the idea of promoting a city because of a movie?
- H. How does film tourism impact tourists' travel experiences?
- I. The concept of over-tourism is defined as exceeding the ability, limits or capacity of a destination involved; what is your opinion on it? What are some negative repercussions from film-induced tourism?
- J. Which countries are affected positively from film-induced tourism?
- K. Economically, does film tourism bring more profit than any other type of tourism? Does it affect the country to the same extent?

2. Interview to Film Travelers

- A. Context questions about the interviewee
 - a. Name
 - b. Age
 - c. Occupation
- B. How frequent do you travel to a destination?
- C. How often do you watch movies?
- D. Did any movie(s) made you research for information related to the place where it was filmed?
- E. Have you ever taken a trip to a destination after seen it in a movie? To where?
- F. Do you usually travel individually or with a relative/partner/friend?
- G. What activities have you done at the film destination?
- H. Do you consider yourself a fan of a movie/tv show? In this case, do you believe you have to be a fan in order to perform film tourism?
- I. Would you recommend this type of experience to someone who is not a fan?
- J. Has any film destination or site disappointed you after seen it in real life?
- K. Have you ever experienced a massification of tourists on the destination you've travelled to?