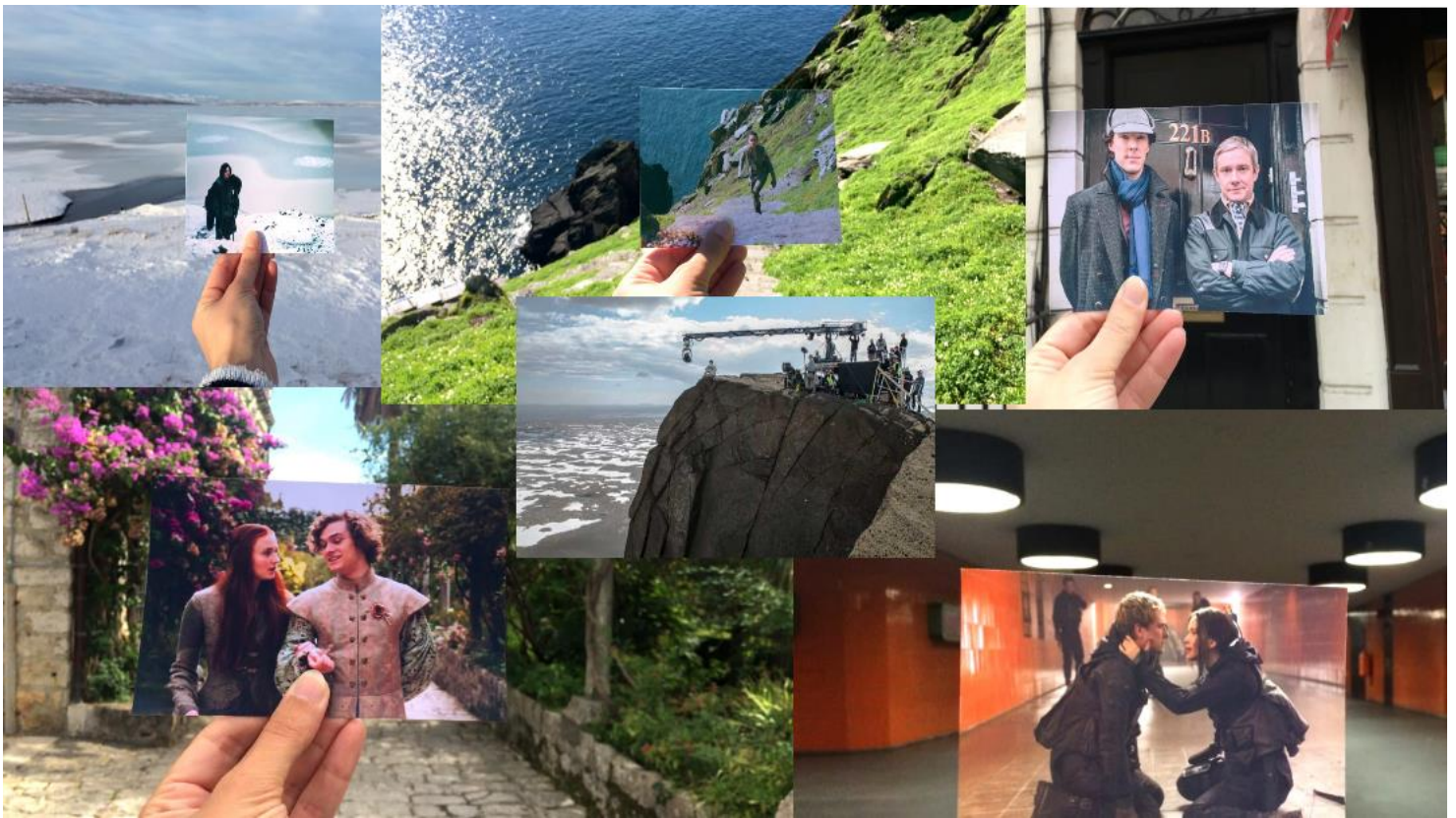


Master Thesis

Film-induced tourism

- a state-of-the-art review



Credit: Andrea David/ Filmtourismus.de

Handed in: 01.08.2019

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19617/59 pages

Abstract

Udgangspunktet for dette speciale er en særlig gren inden for turisme, kaldet *Film-induced tourism*. Med det forstås, at turister kan blive tiltrukket af at besøge steder, alene på den baggrund, at de er brugt som lokationer i en film eller TV-serie. Ønsket om at besøge det sted, der er portrætteret i en film kan handle om inspiration, at man får øjnene op for et sted, der kunne være værd at tilbringe den næste ferie på. Men det kan også handle om fascination, og det er denne vinkel, der hovedsageligt er fokuset i dette speciale. Fascinationen kan handle om, at seeren føler en sympati og et stærkt bånd til filmens historie og karakterer, og at det er ønsket om selv at være en del fortællingen, der driver turisterne til at besøge disse steder. Eksempelvis at stå lige der, hvor en særlig scene fandt sted, udspille scenen, gentage replikkerne og derved genopleve den følelse filmen gav én.

Siden år 2000 har der været et boom i forskning på området og det er denne forskning, som specialet her tager udgangspunkt i. Målet med specialet er, at præsentere og analysere den eksisterende litteratur. Hvad er den nyeste viden på området og i forlængelse af det, hvad kunne være relevant for videre forskning i fremtiden.

For at kunne præsentere dette, har det været nødvendigt at foretage et større holistisk litteraturstudie baseret på 92 indhentede videnskabelige artikler – alle med *film-induced tourism* som hovedfokus. Herefter er kerneinformationer fra artiklerne placeret i et datasæt, som efterfølgende er blevet brugt som arbejdsværktøj gennem arbejdet med specialets analyse.

Forskningen på området viser et klart potentiale i *film-induced tourism*, det kan ses som et supplement til eksisterende markedsføring, men kan måske især bruges i forhold til steder, der ikke har andre traditionelle faktorer at markedsføre sig på. Den øgede opmærksomhed omkring emnet gør, at der er kommet et større fokus på at arbejde strategisk med markedsføringen og udnytte de muligheder, en film kan betyde for promovning af et sted.

På trods af en general positiv opfattelse af *film-induced tourism*'s potentiale, præsentere dette speciale også nogle udfordringer. De relaterer sig blandt andet til store, pludselige, mængder af turister på små lokationer, der ikke er gearet til det og som er i fare for at miste deres autenticitet som følge af dette. En anden udfordring ligger i at måle succesen af *film-induced tourism*, da der ikke ligger nogle klare retningslinjer for det.

Disse, og andre problemstillinger, vil blive præsenteret i specialet. God fornøjelse!

Table of content

| | |
|--|----|
| Abstract | 2 |
| Table of content | 3 |
| 1. Introduction | 6 |
| 1.1 Research aim | 7 |
| 1.2 Structure of this thesis..... | 7 |
| 2. Definitions, concept and scope | 9 |
| 2.1. What is film-induced tourism? | 9 |
| 2.2. Form and Medium..... | 11 |
| 2.3. Stakeholders | 12 |
| 2.4. Scope of this thesis..... | 13 |
| 2.5. Delimitations of this thesis..... | 13 |
| 3. Method | 15 |
| 3.1. Research approach | 15 |
| 3.2. The literature review | 15 |
| 3.3. Data collection..... | 16 |
| 3.4. Table/ Dataset | 17 |
| 3.4.1. References | 17 |
| 3.4.2. Keywords | 17 |
| 3.4.3. Single or multiple cases | 17 |
| 3.4.4. Case, type and genre | 18 |
| 3.4.5. Geography and Country, Region, City | 18 |
| 3.4.6. Year of release and years between release and research..... | 18 |
| 3.4.7. Method | 19 |
| 3.4.8. Results | 19 |
| 3.4.9. <i>Research gaps/discussion points</i> | 19 |
| 3.4.10. Theory/models used in the articles..... | 19 |
| 4. Theory | 20 |
| 4.1. The Tourist Gaze | 20 |
| 4.2. The mediated gaze | 22 |
| 5. Overview of the dataset | 24 |
| 5.1. Descriptive parts..... | 24 |

| | |
|--|-----------|
| 5.1.1. When | 24 |
| 5.1.2. Where | 26 |
| 5.2. Methodology of the articles | 28 |
| 5.3. Cases | 28 |
| 5.3.1. Method | 30 |
| 5.3.2. Qualitative method..... | 31 |
| 5.3.3. Quantitative method | 31 |
| 5.3.4. Mixed Method | 32 |
| 6. In depth with findings..... | 33 |
| 6.1. Tourist Motivation | 33 |
| 6.2.1. Segmentation | 34 |
| 6.2.2. Film-induced tourists as pilgrims..... | 35 |
| 6.2.3. Cultural proximity | 36 |
| 6.3. Authenticity - Film-induced tourism experienced | 37 |
| 6.3.1. Reality vs. Hyperreality | 38 |
| 6.3.2. Heritage and film-induced tourism | 38 |
| 6.3.3. Nostalgia | 39 |
| 6.4. Marketing | 41 |
| 6.4.1. Film as 'pull' factor | 42 |
| 6.4.2. Product Placement | 44 |
| 6.4.3. Scenery or storyline? | 45 |
| 6.4.4. New media..... | 45 |
| 6.4.5. Measuring film-induced tourism | 46 |
| 6.5. Stakeholders | 48 |
| 6.5.1. Place perception and rural places | 49 |
| 6.5.2. Over-tourism | 50 |
| 7. Research gaps..... | 51 |
| 7.1. Methodological Issues | 51 |
| 7.1.1. Case Studies..... | 51 |
| 7.1.2. Sample Sizes | 52 |
| 7.1.3. Method Triangulation..... | 52 |
| 7.2. Genre | 53 |
| 7.3. Geography | 54 |
| 7.4. Segmentation | 54 |

| | |
|--|-----------|
| 7.4.1. Children | 55 |
| 7.4.2. Domestic film-induced tourism | 55 |
| 7.5. Cultural proximity..... | 56 |
| 7.6. Media..... | 56 |
| 7.7. Over-tourism and demarketing | 57 |
| 7.8. Rural vs. big cities | 58 |
| 7.9. Success Measurement..... | 58 |
| 8. Conclusion | 60 |
| 9. References..... | 62 |
| 9.1. Books | 62 |
| 9.2. Homepages..... | 62 |
| 9.3. Articles..... | 63 |

1. Introduction

Traveling is to escape the everyday life and to put ourselves into new contexts, especially in these postmodern times. However, destination choice is not easy. There are many great places to visit. It could be to visit the vibrant life of a certain city, visiting historic places or iconic landscapes that takes our breathe away. There are many options and therefore also a huge competition in attracting visitors.

In the end of the 1990' and beginning of 2000' Destination Management Organizations (DMO's) and researchers started to realize the potential in promoting places through the connection of films and tv-series. How films made it possible to adopt and create stories around the narrative of a film and use this storytelling to promote the place and make it stand out. This could lead to increase tourist flows or promote places without any other classical tourism pull factors (Riley & Van Doren, 1992). Even though the phenomenon is not new – locations has been portrayed in literature and has attracted tourist beforehand – but adding the visual dimension that films gives us, as well as working theoretically and strategically with the phenomenon is relatively new and has quickly gained popularity on its effect by the many positive voices and key examples, like Lord of the Rings and New Zealand (Croy (2010), Carl & Smith (2007), Peaslee (2011), Tzanelli (2004)). Also in Denmark, VisitDenmark and VisitCopenhagen for an example uses the hype of Nordic Noirs to promote locations in Copenhagen related to the series (VisitCopenhagen, 2019). And not without reasons. In a report formed by VisitDenmark shows that in 2017, 15% of the urban tourists visiting Denmark was inspired by film, tv-series and tv-shows. When it comes to British tourists, who in general, also has been fascinated by Danish crimes series and Nordic Noirs, the figures are 35% (VisitDenmark, 2019).

Even though there are many positive stories to film-induced tourism for local residents in earning possibilities, growth and increased awareness. *“Places need to be doing what business have been doing for years: Strategic market planning”* (Kotler et al 1993, p.79 referenced by Braun (2008), p. 34). By working strategically cities and places has the opportunity to set up some clear guidelines for the planning and execution of activities, and by knowing, what they will achieve from the initiatives it gives the opportunity to evaluate if the activities lived up to expectations.

However there is also a downside. Like it also is in tourism in general, several factors needs to be addressed, like the experience that tourist have visiting the location, expectations and the feeling of authenticity, the local residents and there capability to see themselves in the stories told and the political environment and the willingness to invest in the tourism potential are all crucial to create a successful and lasting tourist destination.

1.1 Research aim

The aim of this thesis is to create a holistic state-of-the-art literature review on the theme; *Film-induced tourism*, using scientific tourism and place marketing related literature. Having collected the relevant literature, next step is to analyze and discuss the findings and by this, identify research gaps relevant for further research.

The purpose of this, is to create an overview on the existing knowledge on film-induced tourism. The research presented on this area is primarily case studies and for a large part single case studies. This means that the knowledge on film-induced tourism seems fragmented. Therefore the aim of this thesis is to make a holistic literature review that would create the needed overview to establish what is known and in connection to that, where do there exist research gaps and what could be interesting for further research.

The literature review of this thesis is based upon 92 articles, identified from international peer-reviewed journals (ranked 4, 3, and 2 according to the Academic Journal Guide AJG) dealing with film-induced tourism. These articles are of various characters and are both conceptual and empirical – qualitative as well as quantitative. They were analyzed and transferred to a joint dataset (see APPENDIX 1) to create an overview, identifying joint themes and exploring potential research gaps.

1.2 Structure of this thesis

The structure of the thesis is as follow; it starts out with a presentation the scope of the thesis as well as an explanation of definitions. Here the concept film-induced tourism are introduced and the focus, this thesis has on film-induced, is narrowed down. It sets the frame.

Having introduced film-induced tourism and the focus of this thesis, the next step is to present the method used. With a aim of this thesis to present a state-of-the-art, the method of literature review is chosen and discussed.

The chapter about the theoretical background will focus on John Urry and his *Tourism Gaze*. Going through the research done on film-induced tourism different theoretical approaches and ideas are presented, however Urry and *The Tourism Gaze* lays a solid theoretical foundation on tourism and further on to mediated tourism.

When the overall from of the thesis is set, it is time to start the analysis. The focus of the literature review is to see patterns, see what is common and well established but also to identify what is out of the ordinary, what stands out. To do this, an overview is necessary.

Firstly the focus is on the descriptive parts, on what information that can be found by asking when, where and how. This tells something about how the research on film-induced tourism in general is. After having established this, it is time to (secondly) go more in depth with the content of the content of the existing research.

Film-induced tourism has, because of the increased interest on the subject, been analyzed and linked to different subthemes. To establish an overview and read thread through the analysis, the first subthemes focusses on the film-induced tourist. The tourists motivation, segmentation and the influence of cultural proximity.

Following that is the subtheme of authenticity. Authenticity is both linked to the film-induced tourist but also overlaps with initiatives on the location, marketers, guides etc. Here is themes on hyperreality, heritage and nostalgia dealt with.

The following focuses on marketing, how film can create 'pull' factor, the use of product placement, managing the place linked to film-induced tourism, as well as measuring on the effects.

As a closing note to the analysis the last subtheme is on stakeholder relations and especially on the experience of local residents 'hosting' the film-induced tourism. This part of the analysis presents some of the more critical issues related to film-induced tourism through like stakeholder relations, rural places and over tourism.

Having presented the content of the existing research, there will be a presentation of research gaps and suggestions for further research before a conclusion sums the main points up.

2. Definitions, concept and scope

This chapter seeks to explain the frame in which the thesis has been written. Firstly, the concepts of film-induced tourism and the different types of tourists within this area will be discussed, this will be followed by a presentation of the scope and delimitations the of the thesis.

2.1. What is film-induced tourism?

In the following, I will explain what film-induced tourism is and what characterizes this special kind of tourism. This is to give an overall sense of the theme of this thesis and is necessary to understand my further work in analyzing existing scientific literature on the subject. The term “film-induced tourism” describes a phenomenon where tourists are *induced* to visit a place related to a film they have seen. As Connell (2012, p. 1009) states; “*Film tourism is often referred to as film-induced tourism, whereby tourist visits are induced or stimulated by viewing a film location on-screen.*” .

Even though film-induced tourism is a niche within tourism, it is complex and has many different varieties. Overall, Connell (2012) suggests that there are two main discourses in film-induced tourism and the scientific literature written on the subject. The first discourse has an overall practical approach regarding implementing management as well as marketing opportunities and challenges. What in the tourism research there is need to set out concrete directions for DMO’s to implement In other words, there is a focus on understanding film-induced tourism from a management perspective, where “*understanding, recording and mapping activity and outcomes*” (Connell 2012, p. 1008) is the goal of the research. The second discourse is more theoretical founded, and seeks to explain the “*activity, meaning, behavior and responses*” (Connell 2012, p. 1008) of film-induced tourism. So, where the first discourse primarily has a practical approach, the second approach is about understanding and creating knowledge about the behavior of, for instance, the visitors of a film-induced location. This difference between the two discourses is also reflected in their general approach to methodology and collection of data. I will expand upon this later in the paper.

Connell (2012, p. 1010) presents a model including nine different types of film-induced tourism (see figure 1.)



Figure 1 The scope of film tourism (Connell 2012 p. 1010)

This figure describes different types of destinations for film-induced travels. Some destinations are closely linked to the film and some can seem quite distanced. For instance, as described by Roesch (2009, p. 11), *“Film location tourists may even visit locations that have nothing to do with the actual filming. [...] For instance, the movie Seven years in Tibet (1997) [...] Filmed in the Andes and Tyrol, the movie portrays Tibetan landscapes that do not exist.”*. Another example of this is the film Braveheart, which is supposed to portray Scotland, however is mainly filmed in Ireland. This is relevant to the theme of authenticity, which will be discussed in chapter 3.6.

Figure 1 shows that some tourists seek the location of filming of specific places portrayed in the film, while others seek the place portrayed in the film. Some participate in organized or self-guided tours and some visit film-themed attractions and film studios. Finally, there are film festivals and celebrity spotting. These last two will not be dealt with in this thesis, then the focus will be on dealing with places and locations directly related to the content of films and tv-series.

Now the issue of, how films and tv-series are presented to the viewer and how that can influence the viewer and thereby how the films induce tourism, will be addressed.

2.2. Form and Medium

It is not without influence in which form and through which medium a tourist gets influenced. In literature there a distinction has been made between different forms of film and tv-series as well as the media of cinema and television. As Connell (2012, p. 1009) describes:

“Some distinctions should be made between the form (i.e. a film or television program) and the medium through which the image is transmitted (...) Such a distinction may have implications for the way in which we perceive and relate to the full effect of a filmic experience”.

Addressing the form first, the main difference between film and tv-series is that tv-series are exposed to the viewer over a longer period of time. This arguably gives the viewer a greater possibility to develop empathy for the characters and engage with them. Additionally, the viewer is exposed to the place in which the tv-series take place to a wider extent than in films. However, films, when shown in cinema, have a greater opportunity to wow and seduce the viewer due to the form, as illustrated in the table below. Viewing a film in a cinema gives a greater feeling of community, and visually has the opportunity to involve the audience to a more extended degree due to screen size and sounds effects.

There is no existing literature that deals directly with streaming. Some of the elements of streaming can be compared with the elements of TV-Series, it is viewed in a private atmosphere, the screen is often small, and can also be smaller, than it is the case when watching television. The viewer of streaming has however, a much greater control in when the series or film should be seen. With streaming it is possible to “binge”, that is to watch all episodes of series in a row, without having to wait until next week for the next episode. This gives the viewer an opportunity for a more intense viewing experience.

With these notions in mind it is relevant to look at the influence of streaming on film-induced tourism.

The differences between the medias Cinema and television are listed in this figure inspired by Roesch (2009 p. 28).

| | <i>Cinema</i> | <i>Television</i> |
|------------------------|---|---|
| | <i>Public event</i> | <i>In private, more casual atmosphere</i> |
| <i>Image and sound</i> | <i>Highly developed image</i> | <i>Medium sound, small screen</i> |
| <i>Narrative</i> | <i>Specific problem that needs to be resolved</i> | <i>Prefers open-ended serial Series of interconnected episodes.</i> |

| | | |
|--------------------------------|---|--|
| | | <i>(the viewer has time to develop empathy)</i> |
| <i>Demands on the audience</i> | <i>An inquisitive audience that seeks to connect with the narrative and its meaning</i> | <i>Has passed over the responsibility to the television broadcaster.</i> |

Figure 2. Cinema and television broadcast. (Reworked from Roesch, 2009, p. 28).

2.3. Stakeholders

In this section, the different stakeholders will be presented. I will briefly present the different stakeholders of film-induced tourism. I will go further in depth with this in chapter 6.6.1.

In general the stakeholders of tourism initiatives more or less all play a significant part in creating a full tourist experience. The destination marketers should present the place in relation to image and on the same time the interest of local residents and the influence of political willingness to invest in tourist project, as well as behavior and expectations of tourist are key factors.

Looking at stakeholders in connection to film-induced tourism, Heitmann (2010) presents five different parties involved:

- The *film industry* decides whether a filming should take place and where. The film industry focuses primarily on the film itself and limits to the production of the film, they are not necessarily involved in the place and the effect the filming has on the place.
- *Destination marketing organisations* (DMO's) are the ones launching central marketing initiatives and creating awareness around the film. However, even though they often collaborate with the film industry, even in the early stages, they do not really anything to say when it comes to the content of the films and how locations are presented in them.
- *Tourism businesses* are anchored in the local community and experience, how tourists look and behave when visiting locations.
- *Communities* are represented by local residents. They are a big part of creating authenticity. They represent the story, but has no greater influence on the story told. As Heitmann (2010) describes; *"However, where film tourism in particular impacts on the local community is arguably the issue of authenticity and representation. Just as the tourism planners have little influence over what is represented on screen, the local community has to live with the consequences of what image has been portrayed, and to whom the image has been portrayed."* Heitmann (2009, p. 39).

- *Tourists* are the one induced to travel by film. An overall segmentation, however shows that not all tourist visiting a location of a film are there primarily to see the film location, some are there more or less by coincidence, where some has the film location as only and primarily focus.

The politicians influencing the political landscape are not explicitly described by Heitmann (2010). However, I will argue that the DMO's and their resources given as well as their marketing focus are a reflection of the existing political landscape.

There are many aspects to the concept of film-induced tourism and therefore it has also been necessary to narrow down the scope of the thesis and introduce some delimitations.

2.4. Scope of this thesis

The scope of this thesis is to understand what induces tourist to travel and what effect a film production can have on its surrounding area.

The focus will be on film and TV-series with fictional-based content as well as, there only will be dealt with film-induced tourism related to the content of the film. Either the story and characters presented in them or the place portrayed in them.

2.5. Delimitations of this thesis

The delimitations of this thesis has been made as a result of the time given, resources and number of reserchers.

The thesis will not focus on activities that take place before the launching of a film. This includes how DMO's actively can attract film productions to produce film located a specific place, and how tax, economic fonds and political priorities of a certain place or country create opportunities or boundaries for film productions.

Neither will documentaries, travel programs, film-festival, film premieres and celebrity spotting, be dealt with due to the scope of this thesis.

There will be no distinguish between the terms *film* and *movie*. Oviedo-Garcia, Castellanos-Verdugo,Trujillo-Garcia, & Mailya,(2016) argues that there is a semantic difference between the two terms: films are characterized as art, whereas movies have a primarily commercial focus. However this will not be addressed and instead the term *film* will be used as an overall term. Additionally, *film* will be used as a cover term that includes both tv-series and streaming. This author is aware of the differences between film and tv-series. However, in the parts of the analysis where the distinction between the different types of

broadcasts is not relevant for the overall context, using the cover term will make the reading flow float easier . As a last remark , the scope of the thesis will not include literature tourism, it is however acknowledged that the phenomenon of people being motivated by cultural products to travel to a location did not come about with the advent of film. However, while literature induced tourism can be seen as the original type of "induced tourism", this thesis will only touch upon tourism induced by film. An example of literature-induced tourism can be the Castle of Kronborg, in Elsinore, Denmark, portrayed in William Shakespeare's *Hamlet*.

With the description of film-induced tourism made above as well as a presentation of the limits of this thesis, I will now present the theory used as frame for this thesis as well as main theories connected to the theme on film-induced tourism.

3. Method

This chapter seeks to explain the choice of research methodology and methodical framework of this thesis.

The process of writing this thesis has not been linear but as Berg & Lune, 2013, p.25 suggests rather following the “*Spiraling Research Approach*”. Starting with the rough idea, and from there a process of narrow the focus as the knowledge increases and points of interest arrive.

The method used for the thesis is an descriptive, inductive method. Inductive reasoning is frequently used as a form of theory development in which the analysis seeks to discover the crucial patterns that can best explain the data (Berg & Lune, 2013).

3.1. Research approach

This thesis is produced in the frame of social science research. By social science research social life is seen as constructed by patterns rather than strict rules. These patterns makes people in general act in an expected way, however smaller underlying patterns makes some people act unexpected. The meaning behind expected and unexpected patterns is what social science tries to find out (Berg & Lune, 2013, p. 19). This is in line with, that the inductive method of analysis is used in this thesis, meaning that empiric data and separate cases are gathered, from which a common hypothesis (patterns) will derive.

The qualitative method is chosen because this type of research "refers to the meanings, concepts definitions, characteristics, metaphors, symbols, and description of things" and not to their "counts or measures" Berg & Lune, 2013, p. 3). This research answers why and how a certain phenomenon may occur rather than how often.

3.2. The literature review

The method of this thesis, is a literature review. By literature review is understood “*a re-view of something that has already been written*”. This literature review is a traditional literature review which can vary in style and format, and in this case be a *stand-alone review* (Jesson, Matheson & Lacey, 2011, p.9).

Writing the literature review means collection of existing research and findings – a summary. This summary however is influenced by the interpretation of this author. The interpretation is expressed in the scope of this thesis, in the choices in what to highlight as crucial points and how the work is brought together in a critical way (Jesson, Matheson & Lacey, 2011, p. 10-11).

In this thesis the aim is to present a state-of-the-art review. The main purpose of wanting to create a state-of-the-art review is to “bring the reader up to date on the most recent research on the subject.” (Jessen, Matheson & Lacey, 2011, p. 15).

With the aim to create an overview existing and recent literature the choice was to write a holistic state-of-the-art literature review.

3.3. Data collection

When starting the data collection it has been crucial to keep the research question and scope of the thesis in mind to ensure that the articles found, could contribute in answering the research question and on the same time were kept in the frame in which this thesis is written (Jessen, Matheson & Lacey, 2011, p. 20-21)

The goal is to collect relevant scientific literature on film-induced tourism and therefore it was relevant to search for articles in the CBS (Copenhagen Business School) database of scientific journals. To ensure a certain level of quality in the articles, the ABS (Association of Business Schools) Academic Journal Guide from 2015 and partly from 2018 was used. And only articles from tourism related journals ranked with 2-4 stars or marketing (economic) journals ranked with 3-4 stars were used. However this way of sorting out relevant articles are criticized by Jesson, Matheson & Lacey (2011, p. 22). They argue that wanting to convey knowledge, all knowledge should be included also from articles published in lower ranked journals. In spite of this critic, the choice in this thesis is to use the ABS ranking as a way to narrow down the focus on the empirical data.

Starting the search for relevant articles key words like *film-induced tourism*, *movie-induced tourism*, *film tourism* and *movie tourism* were used. In the literature both *film* and *movie* are used and therefor they were both used in the search (Jessen, Matheson & Lacey, 2011, p. 27).

Having collected all the articles from the right ranked journals related to the chosen keywords it was time to take a closer look of the content of the articles. Again, due to the scope and resources of the thesis, it was necessary to narrow down a scope of the topics that was going to be dealt with. This scope is presented in chapter 2.4

The goal was to collect around 100 articles to base the state of the art on the thesis ended up with 92 scientific articles. Even this though this was not 100, it still places this thesis in the high end when it comes

to number of references used in general for literature reviews on film-induced tourism, where the average is around 60-70 articles, as described further down in chapter 5.3.1.

3.4. Table/ Dataset

Having collected the relevant articles it was time to pull out the relevant information and to create an overview of the content. For that purpose a dataset was constructed, and I displays that displays the following data points for each of the collected articles (see attachment 1 – the dataset).

The dataset has been a useful tool in identifying issues relevant for this thesis and to create an overview of the collected articles. Not all categories have contributed with useful information, but was based on assumptions of which elements could be relevant. Lichtman (2014, p. 226) points out that a literature review “*helps set the framework and stage your own research*”. The scope of this thesis has been to create a state of the art review. This holistic approach fits well with a qualitative literature review and has arguably also helped creating a presentation of research gaps within the subject.

3.4.1. References

The references are noted according to the APA style required by CBS.

3.4.2. Keywords

The *keywords* are an easy way to identify main points of the article and helps in getting a quick overview .

3.4.3. Single or multiple cases

One of the issues I want to investigate in this thesis is the method used in the existing literature. The number of single case studies and narrow empirical data has been mentioned as a critique of existing literature, for instance by Connell (2012). Therefore, this category was established.

Working with the literature discovered some limitations in only dividing the category in *single* or *multiple* cases were discovered and therefor a *general* and a *single embedded* category were added. *General* represents the articles that are not based upon own empirical research but rather based on literature review, and *single embedded* are the single case studies with a single overall case theme, however using several

that have such a narrow focus, that even though they involve multiple cases, the results are not based on stronger evidence than the single case studies.

3.4.4. Case, type and genre

A description of the *case*, *type* and *genre* helps with several points of information. *Case* helps quickly to identify, what types of cases that has been target for research. Some cases are repeated several of times and others are only used one time. There is a tendency to repeat cases that have gained a lot of attention and popularity with researchers and in the population in general.

Type tells something about the distribution between film and tv-series. It has shown however not to be that simple to distinguish between, because in circumstances of multiple cases and single embedded cases, for instance covering the Hallyu phenomenon (A group of film and tv-series that has induced especially Asian tourists to visit South Korea, The Korean wave) , the researchers deal with film and tv-series at the same time.

At last, the Genre category was made with the main purpose of locating whether the genre of the film/tv-series had any influence on the popularity and success of the film-induced tourism.

3.4.5. Geography and Country, Region, City

To establish a picture of where the main research on this subject has been done, the category *Geography* was added. By geography is understand countries.

The point of adding *Country*, *Region*, *City* was to identify the issue, also addressed later on with rural places vs. big cities (7.8.).

3.4.6. Year of release and years between release and research

The *year of release* is mainly used to present the *years between release and research*. The point of investigating the years between film release and research is to identify if there exists some common understanding on how long a period of time there should be to make useful research and if there is some distinctions between research done shortly after release and those done long after. For instance, the case of Dubrovnik (Tkalec & Recher, 2017) shows that the research has had a positive attitude towards film-induced tourism of the city, however time has now shown some problematic issues and a new research would probably present another result.

3.4.7. Method

Research on film-induced tourism is generally based on case studies (see attachment 1 - Dataset) and *Method* is a crucial category because it makes it possible to investigate what the common method is and discusses the potential and limitations of the applied method. At the same time, the sample sizes are presented, which also highlight an issue relevant for further research (chapter 7.1.2).

3.4.8. Results

The conclusions of the articles are presented in *Results* column and there is a focus on identifying whether the results are positive or negative towards the potential of film-induced tourism. This is due to being able to quickly identify the areas of film-induced tourism on which there could be some issues.

3.4.9. *Research gaps/discussion points*

Presenting research gaps in the subject is a crucial part of this thesis, and in relation to that, a collection of research gaps in the collected articles is useful as it allows me to identify the areas that have developed over time, where newer research covers gap from earlier research, and where there still exists a lack research.

3.4.10. Theory/models used in the articles

This category gives an overview of the theory and models used in each paper, and especially if there are some models or theories standing out or not used in that context before.

4. Theory

The following chapter depicts the theories and concepts used in this thesis. Insofar as it is a literature review, this thesis will be dealing with a number of articles and related theories throughout the analysis and research gap discussion. However, it does not make sense to present them all on a long line here, but rather do it as they become relevant throughout the thesis. Below the main theoretical approach to analyzing and viewing film-induced tourism will be represented. These theories represent the overall theoretical foundation of film-induced tourism.

One can argue that social constructivism can be seen as a framework of the theories used in this thesis. Social constructionism is a sociological theory of knowledge. The basis of the modern social constructivist theories stems from Peter L. Berger og Thomas Luckmann who wrote the book *The Social Construction of Reality* in 1966 (Pedersen, 2012 p.192-193). Social constructivist theories focus on the creation of reality and how individuals view the world. Social constructionism holds that reality is a social construction and that there is no such thing as objective knowledge. Individuals interpret reality in different ways. Our perception of reality is constructed through the use of language and concepts in interactions with others and is influenced by history, society, and culture. These dominating paradigms can be seen as discourses that are products of their historic context and thus changeable. The role of science is to uncover these discourses, to describe them and describe the changes of discourses over time (Pedersen, 2012).

4.1. The Tourist Gaze

John Urry published his book "The tourist gaze" in 1990 and with this book he laid out a theoretical foundation and concept of tourism and tourist motivations.

How we behave as tourists has change with the economic growth, whereas in the nineteenth century travelling unrelated to work or business were mainly for the upper class, this has now spread to the great middleclass. And it is now a common thing to travel only for pleasure and with no relation to work (Urry & Larsen ,2011, p.6) And this development has a great meaning for the tourist gaze.

The way Urry uses "gaze" is to describe how "*we gaze what we encounter*" (Urry, 1990, p. 1). In that way Urry takes the gaze into the theory of social construction and Connell's (2012) discourses; "*Gazing refers to the 'discursive determinations', of socially constructed seeing or 'scopic regimes'*". (Urry & Larsen, 2011, P. 2).

Urry argues that the gaze is not static, it is socially organized and systematized. That means that there is not spoken single gaze. *“There is no universal experience which is true for all tourists at all times”* (Urry (1990), p. 1). Instead the gaze is influenced by the perception, experience and background of people. *“People gaze upon the world through a particular filter of ideas, skills, desires and expectations, framed by social class, gender, nationality, age and education”* (Urry & Larsen (2011), p. 2). This means, that when people are visiting tourist sights, they seek out the things that are out of the ordinary and stands in contrast to what they have at home. But what is considered out of the ordinary then depends on what is ordinary for the individual in the first place.

“The gaze therefore presupposes a system of social activities and signs which locate the particular tourist practices, not in terms of some intrinsic characteristics, but through the contrasts implied with non-tourist social practices, particularly those based within the home and paid work” (Urry, 1990, p. 2)

In order to sum up the arguments above, it can be said, that according to Urry, people are attracted to and gaze upon the elements that are out of the ordinary, and what that is, depends on what is ordinary to them. In that way the gaze becomes a social construction based on discourses. A social construction because of the preferences, experiences and background people as individuals carry with them, but which at the same time places them in discourses and social fellowships with other people.

“The notion of the tourist gaze is not meant to account for why specific individuals are motivated to travel. Rather we emphasize the systematic and regularized nature of various gazes, each of which depends upon social discourses and practices, as well as aspects of building, design and restoration that foster the necessary ‘look’ of a place or an environment. Such gazes implicate both the gazer and the gazed in an ongoing and systematic set of social and physical relations. These relations are discursively by many professionals (...).” (Urry & Larsen (2011) p. 17-18)

Another site to the gaze is that the gaze is anchored in the semiotics. As Urry argues *“the gaze is constructed through signs, and tourism involves the collection of signs”* (Urry ,1990, p. 3).

To shortly address the semiotics and Pierce sign theory; Signs are constructed in a triangulation of sign, object and the interpretant. Here the the sign can be seen as the signifier, the object as the signified and the interpretant as the relation between the sign and the object (Rønn, 2006, p. 200-202) That means that signs according to Pierce, like the tourist gaze, is not static. Signs can be “read” differently according to cultural, historical etc. background.

This also links to the idea, that out-of-ordinary depends on what is ordinary.

As some examples on different types of “out of the ordinary” gazing Urry & Larsen (2011, p.16) identify following;

- *Seeing a unique object.* Distinct objects famous for being famous. (Eiffeltower Grand Canyon etc.)
- *Seeing of particular signs.* “This mode of gazing shows how tourists are in a way semioticians reading the landscape for signifiers of certain preestablished notions or signs derived from discourses of travel and tourism” Urry & Larsen (2011) p. 16 (Japanese garden, American skyline etc.)
- *Seeing unfamiliar aspects of what had previously been thought of as familiar.* Like visiting museums.
- *Seeing ordinary aspects of social life being undertaken by people in unusual context.*
- *Seeing of particular signs that indicate that a certain other object is indeed extraordinary, even though it does not seem to be so.* Like a moon rock

The gaze was originally presented as visual, however the tourist gaze focusing only on the visual aspects was been criticized by literature since the publication and therefor Urry & Larsen (2011, p. 14-15) modifies the description of the gaze to include all senses “*The tourist Gaze 3.0 rethinks the concept of the tourist gaze as performative, embodied practices, highlighting how each gaze depends upon practices and material relations as upon discourses and signs*”.

With this notion the tourist gaze is in place and it is time to take a closer look on the mediated gaze.

4.2. The mediated gaze

While Urry’s book from 1990 laid the foundation of understanding and working with the tourist gaze, his later addition “*The Tourist Gaze 3.0*” presents different discourses within the tourist gaze, and one of them is the mediatized gaze. The mediatized gaze comes as a natural development in the postmodern society, where we are more and more effected and confronted by images or text’s. This means that “*The tourist gaze is increasingly media-meditated*” (Urry & Larsen 2011, p. 116) and that “*the tourist gaze and media gaze highly overlap and reinforce each other*” (Urry & Larsen,2011, p. 116) because people are watching and are induced by images from around the world either because of travelling, physically, or “through” media. This has rapidly made marketers realize the potential of film. It gives them the opportunity “*to invent new destinations or inscribe old destinations with new imaginative geographies or place myths.*” Urry & Larsen (2011) p. 117. And in relation to that, taking into account that “*Tourist places are not given or*

fixed ; they can appear and disappear, change meaning and character , and move about according to how they are produced or reproduced in media cultures” (Urry & Larsen (2011), p. 116).

5. Overview of the dataset

The empirical base on which my thesis is build is the dataset below (see attachment 1), which contains a description of 86 scientific articles. In the following chapter, I will present the content and results gathered from these articles. Firstly, I will create an overview including figures and tables and after that I will go into depth with the findings in the content of the articles.

5.1. Descriptive parts

Firstly, I will present the descriptive parts, which can tell us about *when* (and where?) the research on film-induced tourism has been done.

5.1.1. When

Research focusing on film-induced tourism is a relatively new thing. Despite a few examples of earlier research, including Urry (1990 in Connell (2012), p 1012). suggesting that non-tourist activities, like film and television, could influence the tourist gaze the wave of film-induced tourism related articles increased in the last part of the 2000's as shown in the timeline below (only years where articles have been posted are named, for the sake of giving a clearer overview):

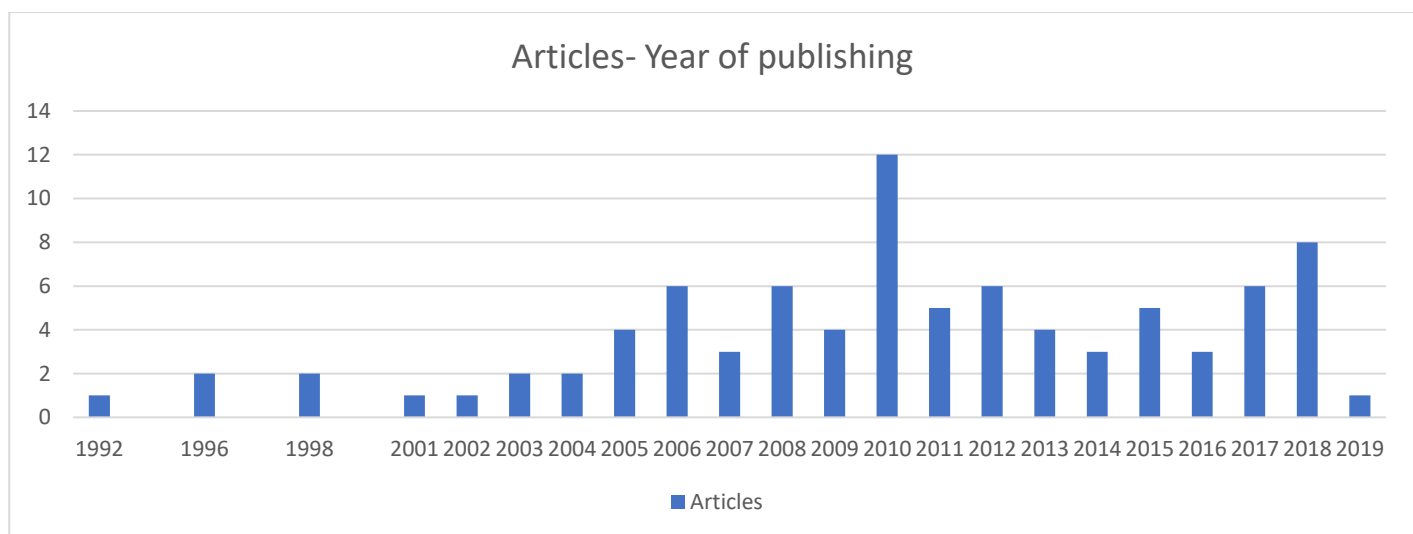


Figure 3. Timeline of film-induced tourism related articles (based upon the dataset. See attachment 1)

Figure 3 shows that since 2001 the interest among researches to work on the topic film-induced tourism has gained in popularity and more or less has maintained the interest.

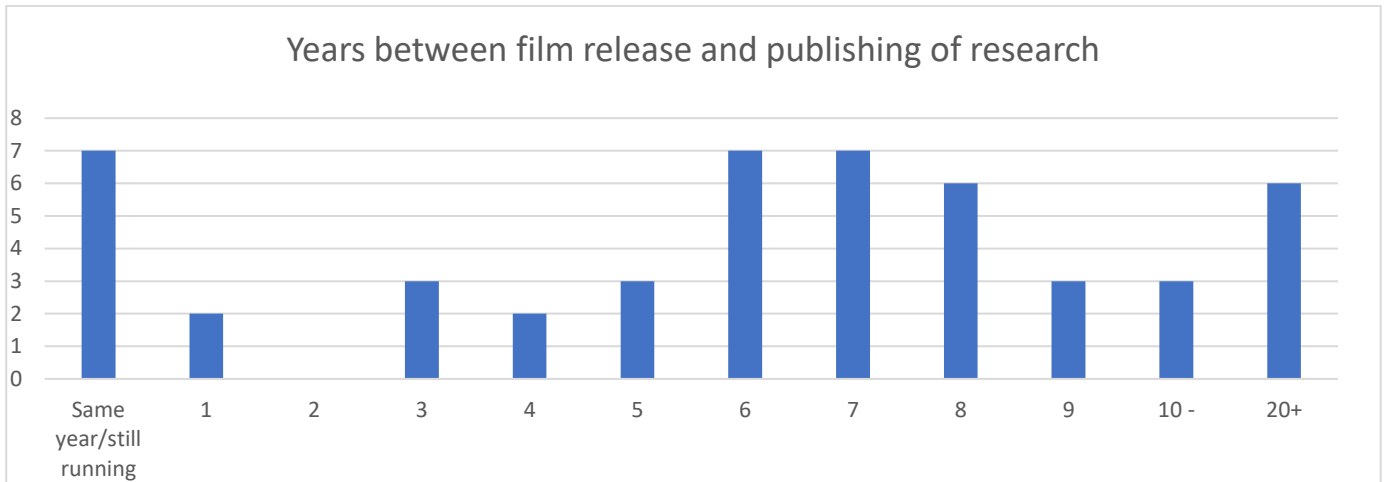


Figure 4 Years between film release and publishing of research (based upon the dataset)

Figure 4 shows that there is a large variation in when to publish research in relation to the film release. For a majority of the articles there is a time frame of about 6-8 years between the films/case being released and the journal being published. A few articles are published while shooting is still taking place, this is in the cases of tv-series; *Balamory*, *Doctor Who* and *Heartbeat*. Examples of the cases with the longest period of time between film release and research publication is *The Sound of Music* and *Hong Kong films*.

Based on the abovementioned findings, it could be interesting to examine whether the result of the research is influenced by the number of years that has passed since the film was first launched. If the research on the effect of the film-induced tourism, as a result of a specific film, is done shortly after the release, its reflections might be influenced by the hype of the release. It could therefore be interesting to examine further, how the number of years passing could influence the research insofar as the 'wow' effect could diminish over time. However, due to the scope of this thesis, this will not be examined further, but merely presented as a possibility for further research.

Most research done on film-induced tourism is positive (see attachment 1 – Dataset) and describes film-induced tourism as an opportunity to market places and cities, but a few are more critical. The question is then whether a link exists between the time from release to publishing and the attitude towards film-induced tourism.

The articles published while filming is still ongoing are mainly critical (Connell, (2005a), Connell (2005b), Mordue (2001) and Mordue (2009)). However these four research articles has more in common, than just being published while the shooting is still going on. They are all also focusing on the issue of rural places and film-induced tourism. As I will go further in depth with in chapter 6.6.1. It can be reasoned that the

critical attitude of the researches rather should be linked to the common setting of rural places, rather than having a direct link to research published while still shooting.

However, as these critical articles are all published within a shorter period of time, they can also be seen as an expression for a need of criticism towards a field of research that has arguably mostly received positive attention. An example of the fact that doing research too soon can give a wrong impression is the case study done on Dubrovnik and *Game of Thrones* by Tkalec (2017). The article concludes that *Game of Thrones* has had a positive influence on visitor numbers to Dubrovnik, however the research is done in such an early stage, that the issues of over-tourism Dubrovnik recently are experiencing is not included in the article. Further developments have shown that the popularity is now causing problems for Dubrovnik and that they risk losing their UNESCO World Heritage mark (Associated Press, 2018).

Another point that can be linked to the years between film release and research is that that several of the articles based on films released 20 years or more ago describe a new trend, where film-induced tourism gets linked with nostalgia (Kim & Kim (2018), Kim et al (2019a), Kim et al (2019b)).

5.1.2. Where

In order to provide an overview I have created a figure that indicates where the film have been shot.

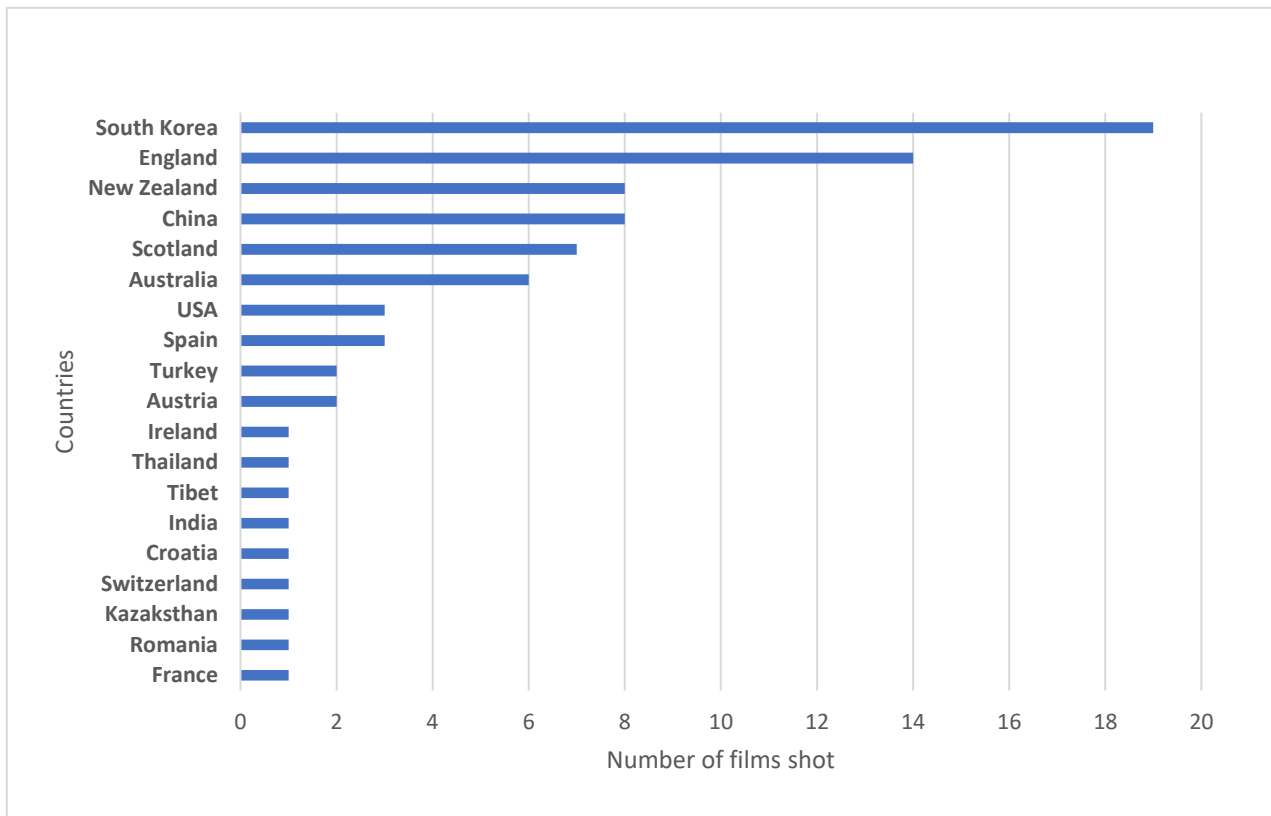


Figure 5 Geographically disposition of cases (based upon the dataset)

Figure 5 shows the geographical disposition of cases from the dataset.

With 19 articles dealing with cases from South Korea, it is placed in the top of the figure. These articles all deal with the Hallyu phenomenon, also known as the South Korean wave. Hallyu is a cover term for a group of South Korean tv-series and films like *Winter Sonata*, *Daejanggeum*, and *Jewel in the Palace*, which have been successfully exported to other countries, especially in Asia, but also countries like Saudi Arabia (Kim et al (2009)). The articles and research dealing with Hallyu almost all show a positive attitude towards film-induced tourism and suggest that Hallyu has not only meant an increase in tourist numbers but also a change in image and can be used as a tool to market South Korea. Yoon et al (2015) however focus on locals and their perception.

In second place lies England (see Figure 5). Articles here are based on the case of the Harry Potter movies but also other cases like the tv-series *Heartbeat* and the issue of rural places and film-induced tourism. I will come back to this in chapter 6.6.1.

New Zealand comes in at a third place and these movies are only linked to the cases of *Lord of the Rings (LotR)* and *The Hobbit*. Research done on LotR is primarily positive towards film-induced tourism and LotR is often used as a scholar example of film-induced tourism, because it is arguably so relatable around the world. However, two articles are more skeptical in their outlook on film-induced tourism utilizing these famous films; Croy (2010) concludes that the focus rather should be on expecting a higher level of awareness and familiarity of the place rather than just an increase in visiting tourists as a consequence of film-induced tourism, and Li et al (2017) use the CGE model as an argument for concluding that LotR did not have an economic impact on New Zealand's economy, but rather that *The Hobbit* did.

As with *Harry Potter*, these cases are obvious for research dealing with authenticity and reality vs. hyperreality - as will be dealt with in chapter 6.3.1.

China (which also includes Hong Kong) and Australia comes in as fourth and fifth.

Only 5 of the research articles focus on films shot in the USA, which contradict the impression of existing literature on film-induced tourism you get from, for instance, Connell (2012). But the findings of this literature review shows a lack of literature describing films shot in this area.

Another remarkable finding is that films shot in India is only subject of one research article, which uses the film *Slumdog Millionaire* as its case. India has a large film industry and Bollywood produces 300+ films a year, however Bollywood films are only present in one article by Gyimóthy (2018) and here the research is centered about Bollywood-induced tourists visiting Switzerland, which has been used as a location for multiple Bollywood films.

5.2. Methodology of the articles

The information on method used in existing research on film-induced tourism tells us something about how useable the research is and some of the criticisms raised on existing research done on film-induced tourism (Connell, 2012), is that it is often based on single case studies and with a small or convenient sample size.

5.3. Cases

Case studies is the preferred method among researchers dealing with film-induced tourism – only Kim & Richardson (2003) stands out by using experiment as research method. The case study is a social science method and is well fitted to answer research questions about *how* and *why* through a case. They do not

require any control of behavioral events, like experiments, and are therefore suited to focus on contemporary events (Yin, 2009, p. 8 (fig. 1.1.));

“The essence of a case study, the central tendency among all types of case study, is that it tries to illuminate a decision or set of decisions: why they were taken, how they were implemented, and with what result (Schramm 1971, emphasis added)” Yin, 2009, p. 17

Yin (2009) divides case studies into four different types. Firstly it can either be based on a single or multiple cases and furthermore he makes a distinction between the holistic and embedded case(s).

This means that Yin (2009) ends up with following four case designs:

- Type 1; single case (holistic) design
- Type 2; single case (embedded) design
- Type 3; multiple case (holistic) design
- Type 4; multiple case (embedded) design

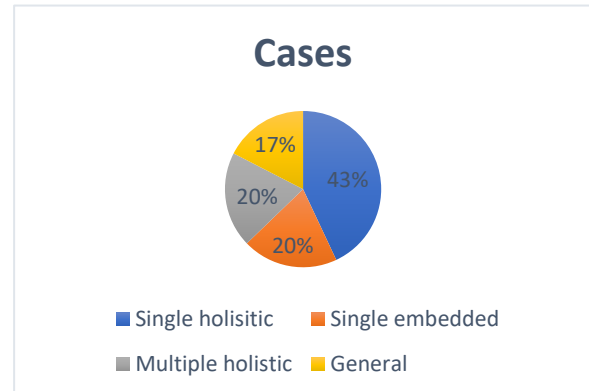
Using case study as research method has some issues that are important to address. Yin (2009) presents four main concerns (Yin, 2009, p. 14-15);

- The quality of the case study research are often questionable. They are *“sloppy”, “has not followed systematic procedures”* and *“has allowed equivocal evidence or biased views to influence the direction of the findings and conclusion”*
- They are not suited for *“scientific generalization”*. Case studies can be used *“to expand and generalize theories (analytic generalization) and not to enumerate frequencies (statistical generalization)”*. This means that you cannot adapt the results on to a population but you can use the results to confirm the research question or upgrade a theory.
- *“They take too long and they result in massive unreadable documents”*
- Case studies used wrong and compared with experiments has decreased their value. Case studies should be seen as compliment to experiments.

Having chosen to use case study as research method, the question of single or multiple cases comes into mind. The decision on whether to use single or multiple cases are often a question of resources. Creating multiple cases is expensive in time and money, however they are more trust worthy as they use more data to reach a conclusion (Yin, 2009, p.53). Single cases are criticized for being less valid however can be justified in situations, where they are either investigating an *“out-of-ordinary”* or rare situation, represents a *typical* case or are used for critical dealing with an existing theory (Yin, 2009, p. 47-49).

Having decided between the options above, further dissensions should be made on either using, qualitative, quantitative or mix method. These are not limited of the choice of doing a case study, but instead depending on the research question and the aim of the research.

Looking at the articles on film-induced tourism 43% of them are *single holistic* case studies. 20 % are *multiple* cases and 20 % are single embedded. At last 17% are *general* which means they are based on literature reviews and do not include case based empirical research.



20 % of the cases being multiple-cases shows that the criticism is well placed. When research only focuses on a single case and not multiple cases, it becomes more or less guessing when trying to apply the conclusions of the research into a more general and broader perspective.

But one thing is the use of either single or multiple cases in research; another is the methodical focus the researchers use to make their conclusions.

5.3.1. Method

The following chapters briefly depicts the methods used in the research articles. The qualitative method is the most commonly used in the research done on film-induced tourism (see attachment 1 - Dataset). As shown in figure 6, 51 of the articles are based on empirical data collected with a qualitative method. 27 articles are based on data from quantitative methods and at last 12 uses a mixed method – i.e. a combination of qualitative and quantitative data. The different methods are suited for different purposes.

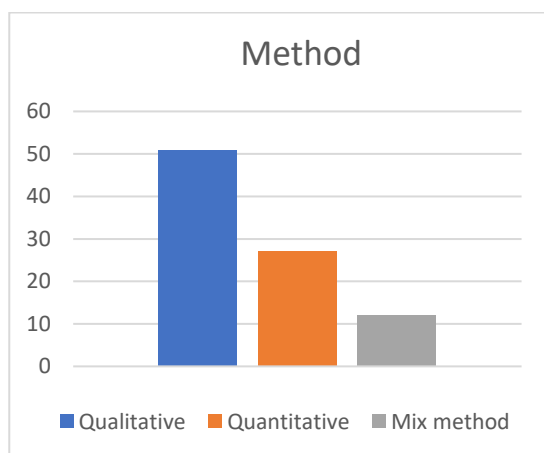


Figure 6. Method used (se attachment 1 - Dataset)

5.3.2. Qualitative method

Roughly said, the qualitative method are suited for telling something about motivation and intentions of the tourists, whereas the quantitative are suited for tracking or mapping behavior as well as producing statistics.

The qualitative method is by far the most used approach in film-induced tourism research. The sample size is not in focus, and rarely passes 200 respondents and more commonly 100 or less. (see attachment 1 - Dataset)

The qualitative method used in the collected data can be divided into:

- Analyzing existing research and literature (literature review)
- Interviews
- Questionnaires - open questions
- Observations
- Film analysis
- Experiment

The articles based on literature reviews has an average of 60-70 references to build their research upon (see attachment 1 - Dataset). Which places this thesis in the higher end, when it comes to references.

Even though the main focus of the qualitative research method is not necessarily the sample size, it can be problematic when the research is based on data from two smaller focus groups (Kim & Richardson, 2003), interviews of 12 (Lee,2012) or 14 people (Peaslee, 2011) as well as observations that are not followed up by any other data (Ross, 2017), as explained above.

5.3.3. Quantitative method

When we look at the quantitative method, it is a method that provides us with information from a larger sample of the chosen population than the qualitative. The data is suited for making statistics and gives an overview. Looking at the sample sizes for the quantitative research method, it is mostly in the area between 350-750 respondents (see attachment 1 - Dataset), this means that the sample sizes are rather small and hardly generalizable. They are convenient sample sizes.

Another issue is when the quantitative data is collected for a certain purpose but is used to analyze and conclude on another. This is seen in Kim (2012b), Kim (2012c) and Kim and Guy (2014). They are based on questionnaires done in association with Daejanggeum in 2007, and even though the case is the same, the focus is slightly different and this raises the question whether the data fits the research. Another example is Connell (2005a) and Connell (2005b) and the case of Balamory.

The most problematic example of this issue we see in Redendo (2012). The article presents by far the highest number of respondents with 10.409. However, the data is collected by AIMC in Spain for another purpose, not related to film-induced tourism. McKercher & Chan (2005) investigates whether secondary data analysis can be used to understand the behavior and intention of special interest tourists and conclude that it is not a useful method. It is not appropriate to use second data analysis to understand behavior and intentions.

5.3.4. Mixed Method

Mixed methods combine quantitative and qualitative research methods arguably give the most solid data to build research upon. With mix method the statements from the qualitative method can be supported with hard statistic conclusions from the quantitative method – or vice versa. When it comes to researching film-induced tourism, Rittichainuwat & Pattanaphinanchai (2015) suggests a triangulation method as the most useful way to create a nuanced picture. They suggest a mix of survey, interview and participants observations.

The problem with mixed methods is however, that it costs a lot and takes much time. This could very well be the explanation for why only twelve of the articles use this approach.

6. In depth with findings

In the early years of working with film-induced tourism research has been centered about defining the phenomenon and understanding it. Other research has then focused on confirming the existence of film-induced tourism and its potential, as well as trying to incorporate other disciplines like marketing and consumer(tourist) behavior in an attempt to put out some guidelines to profit from film-induced tourism (Connell ,2012; Beeton, 2010)

Most studies take up overall themes like product placement, authenticity, but uses narrow empirical work to investigate and work with the themes. As previously mentioned, many of the research articles is case based, and often uses a single case or cases familiar to each other, oftentimes including a narrow and convenient sample size.

In the following chapters the analysis and discussion of the findings in the articles will presented. The analysis is divided into following headlines; *Tourist motivation* , *Authenticity*, *Marketing*, and *Stakeholders*.

6.1. Tourist Motivation

What motivates tourists to travel? What motivates film tourists to visit a sight of a certain films or Tv-series? Understanding the motivation of film-induced tourists is a good place to start, when working with film-induced tourism. It gives the marketers the possibility to work strategically with the phenomenon and maybe even, to a certain point, predict which films they that could have potential for film-induced tourism in the future.

This is also the purpose of the research done by Oviedo-Garcia, Castellanos-Verdugo, Trujillo-Garcia & Mallya (2016). Using the case of Seville, Spain, they identify five tourist motivations linked to film-induced tourists (Oviedo-Garcia, Castellanos-Verdugo, Trujillo-Garcia & Mallya, 2016, p. 722-724);

- *Film site experience* – To experience scenes and locations of the film at first hand.
- *Fantasy* – Being able to put one-selves in the actions of the film.
- *Novelty* – To experience something out of the ordinary, something, that cannot be experienced somewhere else.
- *Touring the film* – To experience exactly that place, that has a special meaning in the film.
- *Personal film location connection* – The added positive personal feeling achieved by visiting the place.

These five motivation factors are usable to DMO's to keep in mind, in trying to create a film-induced tourism experience worth experiencing.

But worth keeping in mind, is the level of involvement among the film-induced tourists, because this has an influence on which factors are of greatest importance.

6.2.1. Segmentation

This thesis has until now, written about film-induced tourists as an overall term, and that could leave the impression that it is a homogenous group, which however is not true. Film-induced tourists are diverse in age, gender etc. but also in their involvement towards the location and the film represented through the location. Heitmann (2010) suggests a segmentation of the tourist related to the level of involvement and present following model;

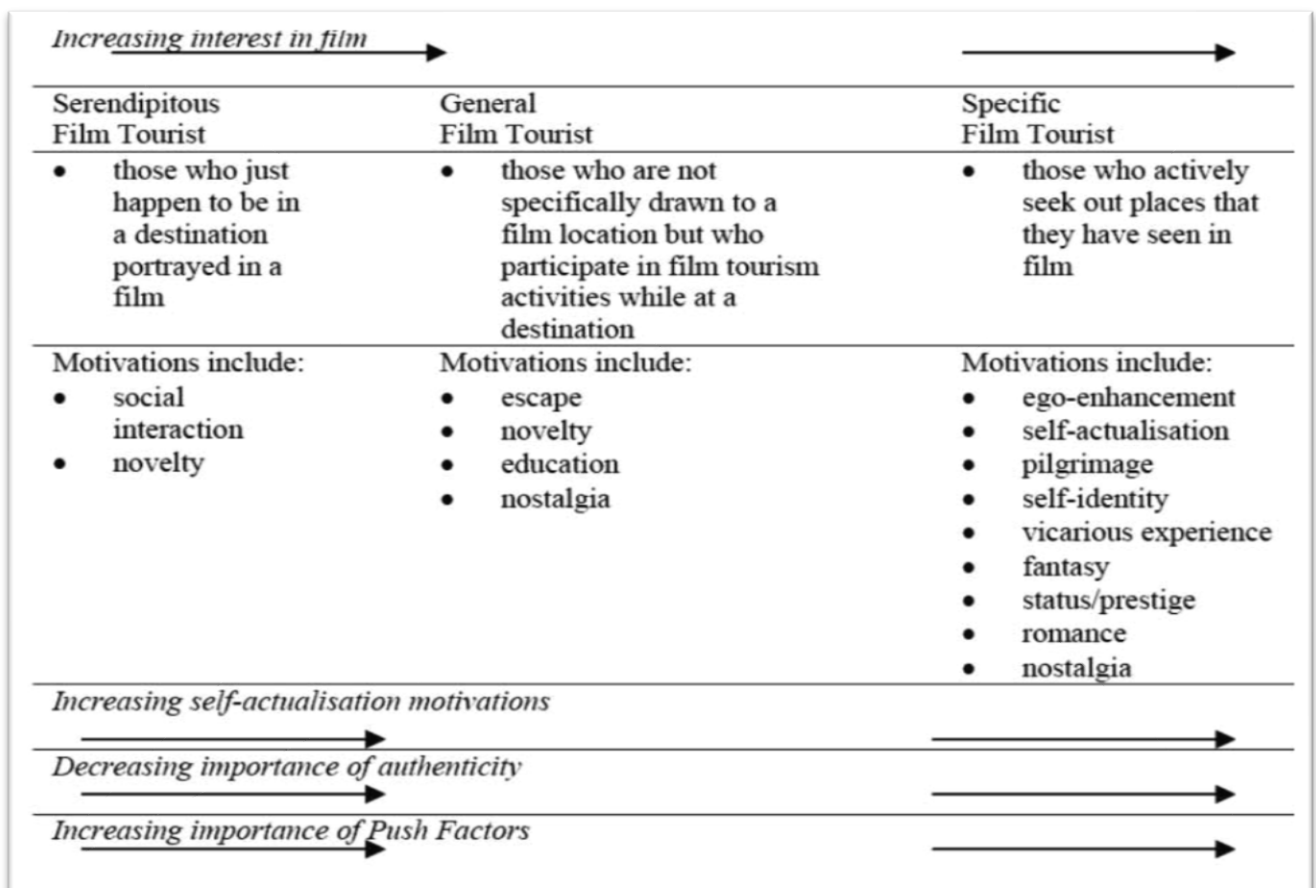


Figure 7. Film tourist motivations (Maiconis 2004, p. 95 used in Heitmann 2010, p. 34)

This figure segments the tourists into three types, the *serendipitous film tourist*, the *general film tourist* and the *specific film tourist*. Looking at this model the level of involvement increases the more specific the tourist get. For the *specific film tourist*, visiting a location is much more part of expressing him-/herself, i.e. a very personal project. However when it comes to the *serendipitous film tourist* and the *general film tourist*, a motivation factor like novelty is important and the social aspects also seems to play a greater role. For the *specific film tourist*, the question of authenticity is of great importance, due the high personal involvement in the film (authenticity will be touched upon in chapter 6.2). The *specific film tourists* are because of their engagement and devotion also compared with pilgrims by some researchers (chapter 6.1.3) and in the media referred to as “set jettlers”(The Guardian, 2005).

Kim, Lee & Chon (2010) also presents a tree step division of the tourists based on their involvement and inspiration of the film /tv-series. The types presented are; the *low involvement type*, the *consumption pursuing type* and the *active film-induced tourism seeking type* (Kim, Lee & Chon ,2010, p. 359). Heitmann (2010) and Kim, Lee & Chon (2010) in this way, has a similar approach to segmenting the tourists.

Based on the notions above the definitions from Heitmann (2010) will be used in this thesis, when segmentation is relevant.

Looking at the research on film-induced tourism in general, there is no clear consistency on whether the research is focusing on film-induced tourists as a whole, or if they narrow it down to for instance what can be described as the *specific film tourist*.

Segmentation of the film-induced tourist contributes to understanding the behavior and needs of the tourists, because that varies across the segments. This can also help tp point DMO’s in the right direction when it comes to directing the marketing initiatives to the tourists, as well as understanding the needs and behavior of the tourists.

6.2.2. Film-induced tourists as pilgrims

The dedication of the film-induced tourists, to the film or tv-series, can be compared to the dedication pilgrims show to sacred places (Buchmann, Moore & Fisher, 2010, Roesch, 2009, and Kim, Kim, & Petrick, 2019).

“Thus the actual film tourism experience is spiritually meaningful to tourists and pilgrimage-like in character.” (Buchmann, Moore & Fisher, 2010, p. 240).

Urry (1990, p. 10) notes that when tourists are traveling from “*a familiar place to a far place and then returns to the familiar place* “ and on the far place, they “*engage in ‘worship’ of shrines which are sacred, albeit in different ways, and as a result gain some kind of uplifting experience*”.

This comparison between film-induced tourists and pilgrims are addressed[in] the *specific film tourist*[definition, as people] who are willing to travel long distances based on their devotion to the film or TV-Series, but as Buchmann, Moore & Fisher (2010) finds, even the tourists with lower level of devotion, like the *general tourist* and maybe even the *serendipitous film tourist*, can experience the pilgrimage-like feeling. *“Tourists report a spiritual and meaningful relationship with Lord of the Rings touring even in cases where individuals know relatively little about the films or books.”* (p. 240). This finding underlines the potential of film-induced tourism in creating unique and memorable experiences.

6.2.3. Cultural proximity

Looking at film-induced tourism as a worldwide phenomenon has prompted researchers to ask if cultural proximity has any significant influence on the motivation of the film-induced tourist.

By cultural proximity is understood: *“ sharing of an identity, or the feeling of belonging to the same group, similar to the degree of affinity between two countries”* (Su, Huang, Brodowsky & Kim, 2011, p. 808)

The issue with cultural proximity in the film-induced tourism research is that the term is very broadly used and therefore analyzing the concept of cultural proximity gives some fragmented results. This is for example seen in studies of Su, Huang, Brodowsky & Kim (2011), Chang (2016) and Kim, Long and Richardson (2009). They are all using the concept of cultural proximity in connection to South Korea and the Hallyu phenomenon. Kim, Long and Richardson (2009, p. 317-318) uses cultural proximity in connection with broadcasting of TV-series in other countries and argues that cultural proximity plays a significant role, when it comes to circulation of popular media programs. Because where the Hallyu phenomenon is a great success among East Asian viewers, the success does not travel beyond these “borders” .

Su, Huang, Brodowsky & Kim (2011) uses cultural proximity in connection with product placement and argues that placing heritage- and cultural effects has a positive influence. *“Through the constant exposure to the cultural symbols, the viewers around the world will become more with the cultural heritage of particular country and consequently increase their cultural proximity toward that country”*

Thirdly, Chang (2016) investigates whether cultural proximity has an effect on the motivation to travel, on TV-drama viewers, and finds that this is not the case. The cultural proximity has a higher effect on the viewers who has not got an enduring involvement in the TV- series.

These three examples above show the variety in use and results, which the concept of cultural proximity can be used in.

In the research of Chang (2016, chapter 6.1.3.) the results can be put in connection with the idea of film-induced tourism and pilgrims. In the way that the *specific film tourist*, in this case described as the ones with an enduring involvement, are more dedicated to the story and the tv-series in its self, and experience the connection through that. Where as the ones with lower involvement are more focused on the culture proximity presented as effects, buildings and so on in the Tv-series which than can be linked to the findings of Su, Huang, Brodowsky & Kim (2011).

As a fourth example Kim (2012) investigates however cultural proximity has an influence on on-sit-tourists and concludes that it does.

Looking at these results existing it is clear, that cultural proximity is a wide used term, and that it rather should be linked and researched as a part of a subtheme (like product placement, travel-motivation, tourist behavior etc.) than seen as an independent theme in its self.

6.3. Authenticity - Film-induced tourism experienced

Experiencing authenticity when traveling is essential for the most tourist, film-induced or not. It is what makes the travel special and adds to the feeling of something *out of the ordinary* (chapter 4.1.).

The difference between the film-induced tourist and the “ordinary” tourist is, that the authentic experience, that the film-induced tourist seeks can be a constructed authenticity to different degrees based on the setting and content of the film. This is an issue that has been addressed by several researchers wanting to investigate the influence of hyperreality on the experience of authenticity. This will be addressed shortly, but firstly Buchmann, Moore & Fisher, 2010, p.240 suggests that there is three facets for tourist to achieve “*an existentially authentic experience*” ;

- Authentic place
- Embodied presence in the place
- A socially authentic experience

The authentic place can, as mentioned, be constructed in different degrees, some are authentic in themselves, where others, for instance are based upon constructed settings like Hobbiton (Lord of The Rings) and Coronation street.

By *embodied presence in the place* is meant that the tourists “enters” the place and with all the senses experiences to be in the unique place that are related to the film.

The third point of *a socially authentic experience* shows that tourist guides, fellow tourists and for instance locals all take part in creating the authentic experience.

6.3.1. Reality vs. Hyperreality

Speaking of a real, authentic experience in relation to film-induced tourism can be a truth with many variations. In many cases the reality presented in the film are similar or close to similar as the reality on the place. But in some cases the reality presented in the film, is staged to a degree that it becomes a hyperreality.

“The fact that real places are confused with imagined ones, and that imagined locations are sought by tourists, indicates the practice by which film tourism locations are socially constructed and perceived as somewhere else in the spatial appropriation of place for cinematic purposes.” (Connell, 2012, p. 1015)

The cases of hyperreality is especially present in location connected to the fantasy genre, with cases like *Lord of The Rings*, *Harry Potter* and *Avatar*, and the question raised in research has been on whether the film-induced tourists achieve the same experience of authenticity in a hyperreality compared to reality.

Lee (2012), Tzanelli (2004), Tzanelli (2015) and Buchmann, Moore & Fisher(2010) are positive towards that hyperreality can evoke the same emotions as reality. Carl, Kindon and Smith (2007) and Buchmann (2010) are also positive but adds that the presentation of the hyperreality plays a significant role, in how it is experienced by tourists. It should be an authentic hyperreal experience.

“if the film tourist’s ‘real’ experience matches with his/her ‘hyper-real’ expectations, an authentic experience is thought to have been achieved (Pocock 1992), which results in satisfaction” (Carl, Kindon & Smith, 2007, p. 52)

6.3.2. Heritage and film-induced tourism

The meeting between heritage and film-induced tourism is an (niche) area that have not got much attention from researchers. However Frost (2006) and Bakiewicz, Leask, Barron & Rakic (2017) deals with the issues. Heritage in this connection can be seen in two different ways.

- Heritage in connection with historic films, or
- Historic places portrayed in film.

The first focus, is the focus of Frost (2006). Frost (2006, p. 248) presents two possible issues in the meeting of historic films and heritage places;

- *“tourists are responding to a destination image based on the heritage and historical associations of place rather than its scenic attributes”*
- *“historic films present already known and established stories, and tourists’ knowledge and expectations may be influenced by other sources, such as history books”*

Linked to this Frost (2006) also argues that the interest is story-based rather than visually-based (Frost, 2006, p. 253). This links well to the conclusion in chapter 6.4.3, but perhaps is even more the case with historic films. As a closing remark Frost (2006) argues, that *“the influence of historic film on tourism may be evolutionary rather than revolutionary”* (Frost, 2006, p.253). By this meant, that historic films can add to existing tourism, but not in that way generate new tourism in itself.

The other point of view on film-induced tourism and heritage is presented by Bakiewicz, Leask, Barron & Rakic (2017). Their focus is on historical locations portrayed in films with no further connection to the heritage of the place. This causes some issues for the managers and guides of the places. They have to manage both the tourist visiting the place in relation to its heritage and on the side the film induced tourists

“... according to the Heritage Interpretation Manager at Alnwick Castle, existing heritage interpretation had to be expanded and modified to include Harry Potter in the overall offering; otherwise, the site would have very quickly lost visitors who visit due to the Harry Potter connection” Bakiewicz, Leask, Barron & Rakic (2017, p. 558)

This also relates to the statement from Urry & Larsen (2011, p. 116) *“Tourist places are not given or fixed ; they can appear and disappear, change meaning and character , and move about according to how they are produced or reproduced in media cultures”*

The consideration about heritage places can be relevant for DMO’s to incorporate when they are faced with issues related to this.

6.3.3. Nostalgia

A newer concept added to the film-induced tourism research is *nostalgia*.

“Nostalgia is an intrinsic psychological factor that can trigger tourists’ thoughts and feelings such as pleasure and sadness toward past memories (Creighton 1997; Hsu, Cai, and Wong 2007) and involves a

distinctive attitude toward the past as portrayed in contemporary culture (Berliner 2012)." Kim, Kim & Petrick (2019, p. 285).

Nostalgia is in this sense associated with positivity and the sadness described in the quote above is more of *"a longing to return to the past"* Kim, Kim & King (2018, p. 237).

But why is it relevant in the film-induced tourism research? Films like classics or favorite films evoke the nostalgic feelings within and with nostalgia being *"widely regarded as a positive, social, and past oriented emotion, evoking memories of previous happiness"* Kim, Kim & King (2018, p. 237), it is something that film associated locations find attractive, because this means that nostalgia has functions *"as a push factor"* (Kim, Kim & Petrick, 2019, p. 294).

Being nostalgic about a thing or a place, means that there is a strong connection towards, in this case, the film that the thing or the place represents, and that presumably places the audience for nostalgia in the *specific film tourist* of the segmentation presented in chapter 6.1.2.

In order to use nostalgia strategically by DMO's, for instance Kim, Kim & Petrick (2019) uses the *transfer theory* and *symbolic communications theory* in order to understand the connection between film and nostalgia and conclude that;

"A stronger connectedness between film seen and the filmed locations are formed by audience's reenactments such as mimicking and imitating movie stars' action (Kim 2010, 2012; Reijnders 2016) (...)nostalgia- simulating can be used as tools to attract existing film fans by adding symbolic values and additional meanings to things associated with the films" (Kim, Kim & Petrick, 2019, p. 293).

This means that focusing on creating an authentic experience, seeking to install elements that can evoke the memories from the film, would benefit DMO's and Tourism Businesses, by using nostalgia as pull factor (chapter 6.3.1.).

This is in line with the findings of Kim, Kim & King (2018), where factors like *"memory of mimicking"* and *"memory of backdrops"* are significant when it comes to intentions and behavior of the film-induced tourist.

This new theme of film-induced tourism research, *nostalgia*, is in alignment with the general research adds on film-induced tourism. But as conclusions there are more direct suggestion for marketers to go further with.

A real life example of this concept in action is the Danish real life copy of the fictional town Korsbæk, which is central to the series 'Matador' from 1978. The town opened at Dyrehavsbakken in Klampenborg in 2015

and the scenery is copied down to the smallest details, with restaurants serving Danish food from the time of the series' setting. Many Danes of the age 45 or up associates this show, written by Lise Nørgaard, with the very essence of being Danish and they travel in great numbers to dine with actors playing main characters from the series and experience them play out scenes. It is a place that utilizes the feeling of nostalgia and uses it to generate traffic of visitors, or tourists.

6.4. Marketing

Film creates potentials to market places for tourists in a new way. In the competitive market of tourism and place branding films adds potentials for places to market them self and differentiate them in an highly competitive market.

"... in an increasingly competitive and crowded marketplace, destination placement in films and Tv-shows is an attractive marketing vehicle that increases awareness, enhances destination image, and results in significant increases in tourism numbers succeeding where traditional marketing efforts cannot." Hudson and Ritchie, 2006, p. 395

Looking at this notion from Hudson & Ritchie, 2006, DMO's are expected to experience different benefits when succeeding in attracting film-induced tourists. As main benefits can following be mentioned (Hudson & Ritchie (2006), p. 393);

- Stronger destination image or brand
- Positive economic impacts
- Higher tourist visitation

But to achieve success, DMO's has to work strategically and be aware of potentials and limitations on the film-induced tourism area.

The research related to marketing fits the first discourse presented by Connell, 2012 p. 1008, with a more practical approach on the research and a perspective on management. This relates to the need for the findings to be adapted more or less directly by the DMO's and being able to implement into marketing strategies.

In the following some of the marketing initiatives related to film-induced tourism will be presented. Also issues of measuring the success and the influence of media will be presented.

6.4.1. Film as 'pull' factor

Realizing the potential of film-induced tourism, Riley & Van Doren (1992) identified how films are capable of being 'pull' factors. By 'pull' factor is meant that they "attract the tourist to a given [destination] and whose value is seen to reside in the object of travel" while "'push' factors (...) refer to the tourist as subject and deal with those factors predisposing him [or her] to travel." (Riley and Van Doren, 1992, p. 270). Pan and Tsang (2014) has created a model that relates both 'pull' and 'push' factors to the film-induced tourism, as presented below in figure 8.

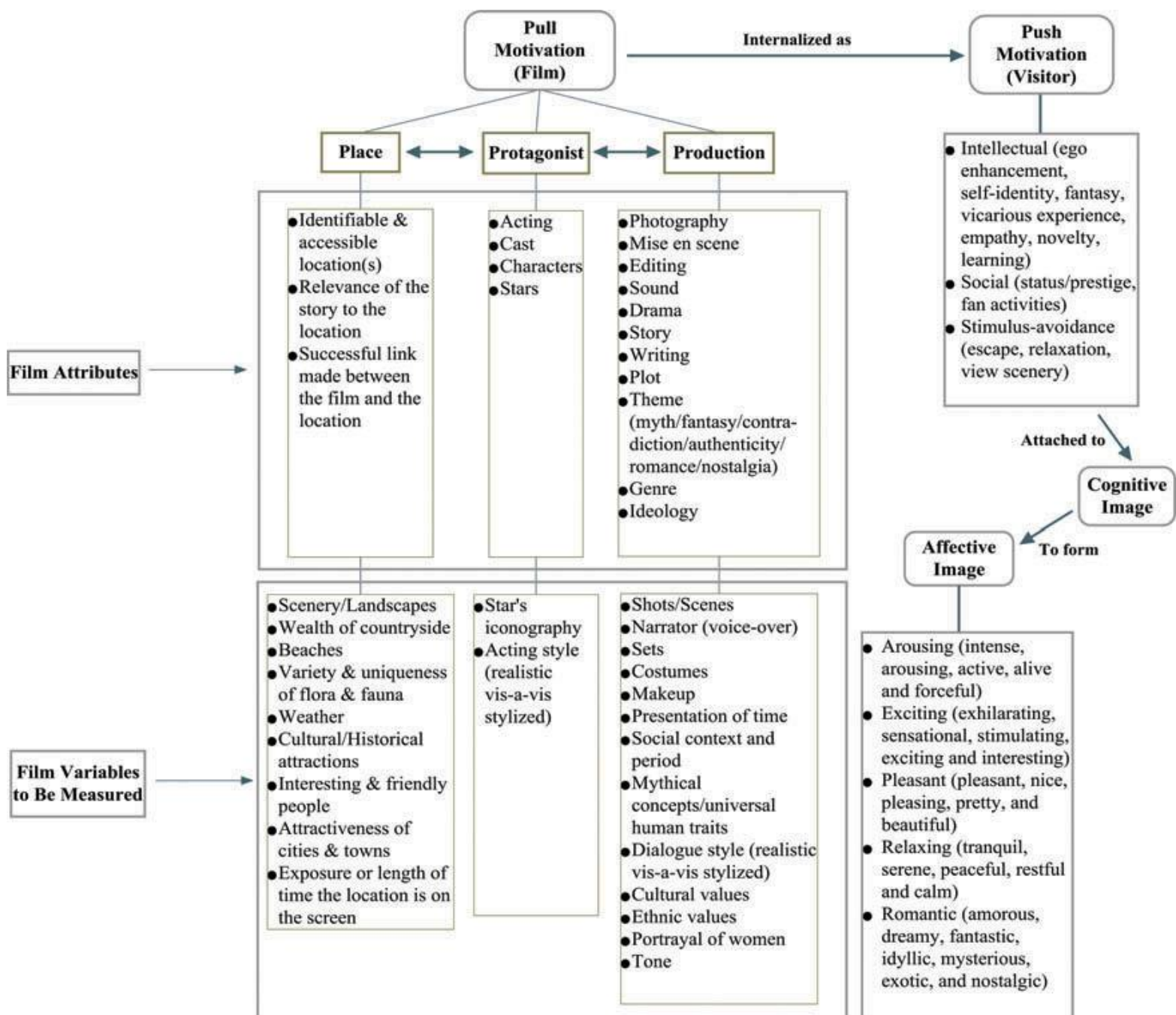


Figure 8. A model of film tourism motivation, destination image and film attributes (Pan & Tsang, 2014, p. 402)

When watching a film the viewer can be pulled by its attributes that push us to the location to experience them and his dynamic function ideally has potential to motivate the tourist to travel more than regular advertising, because of the way it is 'served'; "When viewing movies, consumers are able to experience attractions vicariously without leaving the security of home and without the 'hard-sell' impressions inherent in paid advertising." (Riley and Van Doren, 1992, p. 270) .

But to get this dynamic between 'pull' and 'push' to function and in fact induce tourists to travel, Pan & Tsang (2014, p. 398), argues that

“whether a movie can induce its viewers to visit the places depicted in the film arguably depends to a certain extent on the motivations that have been ‘pulled’ after watching the film” and that “before a film can stimulate travel motivation, a film needs to create meaning” (Pan & Tsang, 2014, p, 400). This is due to the fact that “pull motivations are normally stimulated after watching the destinations/locations featured in a film. The stimulants involve where, what, who, when and how the destination and people (or protagonists) are featured, and the glue of these 5 ‘W’s’ is the plot” (Pan & Tsang, 2014, p. 401).

6.4.2. Product Placement

A way researchers work with marketing in an attempt to create film-induced tourism, is by seeing the place represented in the film as a variation of product placement (Hudson & Ritchie, 2006).

Using product placement as a tool to promote a place, calls for initiatives from DMO's both before and after the release of the film. Having a scope for this thesis only focusing on postproduction issues, the before release activities will not be handled in depth, however activities like actively promoting the place to film studios and engaging actors, media and etc. in promoting the film location (Hudson & Ritchie 2006, p. 390) will be discussed below.

“DMOs were more likely to be successful developing film tourism if they were first proactive in encouraging producers to film in their locations and then proactive in promoting the film location after release of the film.” (Hudson & Ritchie, 2006, p. 393).

After the release of the film, there are a number of activities that can carry on the 'pull' effect of the film. It could be things like hosting of events, presenting for instance icons, sets etc. related to the film (also to support the creation of the feeling of authenticity), create tours, guides and site maps or other initiatives that makes the tourists able to walk in the footsteps of the characters in the film (Hudson & Ritchie 2006, p. 390).

The key point to take from these notions about product placement is that DMO's not should expect film-induced tourism to just happen by itself; in order to create a long-term successful promotion of the place it is necessary to work actively with marketing initiatives that maintains the link between the place and the film.

6.4.3. Scenery or storyline?

Having dealt with both film as 'pull' factor and a way to promote a place through product placement, it is relevant to discuss whether the scenery or the storyline of the film are the most important when it comes to motivate and induce tourists to travel. Looking only at product placement, placing the place or location in a film should ensure an opportunity to promote the place, but this is not necessarily the truth.

Pan and Tsang (2014, p. 407) look at the classical cinema and states; *"The golden rule of classical cinema is that everything must be subordinated to the narrative (Lefebvre, 2006). Therefore, a film with a good storyline is already half successful"*. They also thereby states that *"landscape in a movie per se, can only play a supporting, not a leading role."* (Pan & Tsang, 2014, p. 407). This is supported by Frost (2010), Chang, (2016) and Couldry (1998), as well as Kim (2012a) and Kim (2012b), all stating that empathy with the story told or the characters in the film, plays a more significant role in inducing the viewer to travel than the scenery of the film. *"The possibility for TV drama series to develop the viewer's stronger travel motivation is higher if the viewer has a higher level of enduring involvement with the drama"* Chang, 2016, p. 405

However scenery cannot be fully ignored, taking this back to Urry and the Tourist gaze , Pan & Tsangs' model for 'pull' and 'push' factors (chapter 6.3.1.) and findings like this from Riley and Van Doren (1992, p. 274); *"The key for the construction of a favorable destination impression appears to be a formula of idyllic or extraordinary landscape qualities, a unique social and cultural vantage point, and/or an image that tourists identify with and wish to explore or rediscover"*. It underlines that even though the scenery does not play the key role in motivating and inducing tourists to travel, it plays an important supporting role. Without *signs* to place the place, the film could have taken place anywhere and the travel to relive the story becomes less important.

The research thereby concludes that the storyline and the empathy viewers feel towards the story and characters, are both of significant importance in inducing and motivating the viewer to travel. However, scenery still plays a relevant and supporting role.

6.4.4. New media

The rapid development in media and technologies challenge marketers to keep themselves updated on new developments on the area. This include both the potentials that lies in the hands of distribution of films, the way DMO's can motivate and engage tourists, but also in the way tourists consume during their visit.

Firstly, the distribution of film. By this is meant the influence of streaming. This has already been addressed in chapter 2.2. and will therefore not be discussed further. But secondly, new media like Social Media and Blogs brings new possibility for DMO's to activate and motivate tourists. As Månsson, 2011, states; The tourists plays an active part of consuming and producing the tourist space. Understanding this, gives the possibility to increase involvement of the tourist. *"consumers become producers of media content of consumers to take part in: a process conducted alone or in collaboration with other media consumers."*Månsson, 2011, p. 1639. Social media and bloggers is a relatively new type of mouth-to-mouth marketing – or as Månsson (2011, p.1639) argues *"consumer-to-consumer networks"* .

Thirdly, the new media has potential to influence the behavior of the film-induced tourist. In the following is an example of how new media can influence tourist behavior in a positive or in a negative way. Looking at the positive first, this is related to the second point on consumer-to-consumer networks and is the example of bloggers. There are several examples of different blogs where either one person or more, collect images and stories of the visit to film-related locations (David, 2019). If DMO's use blogs like these in their marketing strategies, they have potential for strengthen these strategies.

On the other side, tourists behaving inappropriate on tourist locations in the eager to get the right selfie, has been popping up in tabloids from time to time. This is also the case with the series "Chernobyl" on the streaming service HBO. "Chernobyl" has induced tourist and influencers to travel to the village of Pripjat. However the focus are not on the history and tragedy of the place, but rather on taking the right pictures in the ghost-city surroundings (Villadsen, 2019).

To sum up, new medias gives the possibility to DMO's to activate the film-induced tourist in becoming a promoter of the place themselves. This can however also have some downsides, when as the case with Pripjat, where it seems scenery becomes more important than storyline and historical heritage.

New medias should be addressed in future research of film-induced tourism.

6.4.5. Measuring film-induced tourism

Measuring film-induced tourism is relevant for DMO's to justify the energy and initiatives invested in attracting film-induced tourists. However this is not necessarily an easy task.

One way to measure the success of film-induced tourism is to look at the visitor numbers- the flow of tourists. Here the literature presents several examples of increase in visitor numbers related to film-induced tourism, for instance Hudson & Ritchie (2006, p. 389). However it is clear that there is no clear guidelines on how, when and in witch period of time the visitor numbers are measured. As the example below shows (Hudson & Ritchie, 2006, p. 389):

- *Notting Hill* meant an increase in visitor numbers of 10% in 1 month.
- *Crocodile Dundee* meant an increase of 20,5% on U.S. visitors from 1981 to 1988.

Creating some guidelines for measuring visitor numbers and tourist flows would create some more comparable data and would give the research some consistency.

Measuring the tourist flow and increase of tourists, however do not directly tells about the economic impact the film-induced tourism has on the place.

This issue attempt Pratt (2015) and Li *et al* (2017) to address. They both use *the computable general equilibrium model* (the CGE-model). This macroeconomic model are used to measure the influence of film-induced tourism on national level. The results of this measure method are giving a more critical view on the economic impact of film-induced tourism. Li et al (2017, p. 183) concludes that *Lord of the Rings* did not had an influence on New Zealands economic, but the *Hobbit* did. This result can seem surprising compared with the popularity that the *Lord of The Ring* has in general as a case study in the film-induced tourism research. Pratt (2015) concludes that the film of *Borat* meant an increase in visitor numbers, but had a negative effect on the economy. These findings of Li et al (2017) and Pratt (2015) also raises the question on the usability of using the CEG-model in this context. The CEG-model in itself is questionable because of the many uncertainties and bias connected to the model, another issue is that film-induced tourism not necessarily generate economic growth on national level but rather has potential to do it on a smaller scale like a region or city. As a last point Croy (2010) concludes that film-induced tourism rather should be seen as a way to create awareness and attention about the place instead of a directly generator of economic growth.

Looking at the notions above, it is clear that there is a need to discuss, how the success of film-induced tourism is measured and what is understand under success.

6.5. Stakeholders

The stakeholders are the last subject dealt with. As described in chapter 2.3 there are five stakeholders identified by the Film industry, Destination Management Organisations (DMO's), Tourism Businesses, Community and of course the Tourists (Heitmann ,2010, p. 37)

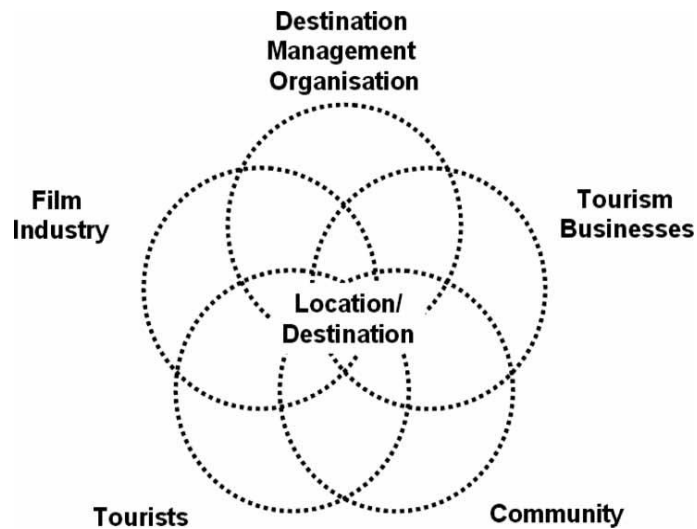


Figure 9 Film tourism stakeholders (Heitmann 2010, p.37)

Especially relevant and leading to the following chapter is the issue that Heitmann (2010) and Beeton (2004) addresses, and is the issue of the mismatch interests and the power to influence:

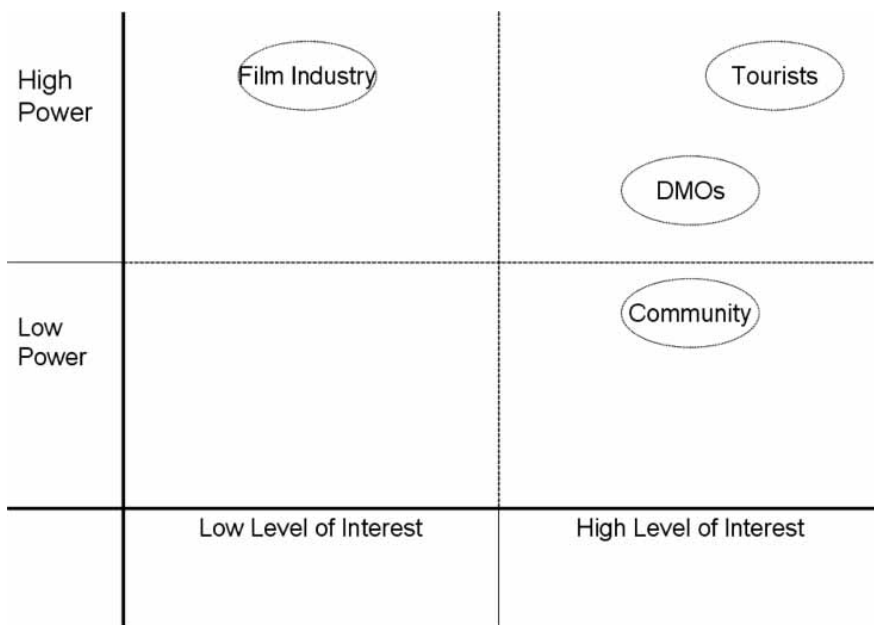


Figure 10 Film stakeholder map (Heitmann 2010)

Because when it comes to film induced tourism the film industry possesses a high level of power, especially towards the community, compared to the level of interest. This is illustrated in a case like with *Harry Potter* where the community and local businesses are not allowed to market themselves, when it comes to for instance using the special words related to the films. This gives obstacles to benefit and promote the place through the connection to *Harry Potter*, otherwise suggested widely in the film-induced tourism research (Roesch, 2009).

Another issue related to this mismatch between power and involvement is the issue of how involved the local community is during the filming process. This is controlled by the film productions, however has a significant influence when it comes to locals taking the identity as being hosts of film-induced tourism.

“In areas where the community was more involved in the filming process, the filming had a positive effect on the social identity by creating a sense of local pride” (Roesch, 2009, p. 53).

The above mentioned issues cannot be ignored and should be taken into consideration by DMO's when working with film-induced tourism.

Looking at the research done on film-induced tourism presented in this thesis, one issue especially influences the attitudes towards whether film-induced tourism is perceived as a positive thing or not, and that is the place perception of film-induced tourism in rural places.

6.5.1. Place perception and rural places

The topic of local residents is the one with most issues regarding film-induced tourism in the literature (Mordue, 2001, Mordue, 2009).

Tourist flows of film-induced tourism can increase rapidly in a short period of time and be significant in size. This especially causes issues to rural places that are more fragile to huge tourist flows.

“Where film tourism in particular impacts on the local community is arguably the issue of authenticity and representation” (Heitmann, 2010, p. 39)

The concerns of rural places are related to authenticity, but also things like infrastructure and the dynamics of the place. The concerns of local residents are on how to maintain the rural feeling of the place while many tourists are filling up the place (Mordue, 2001, Mordue, 2009).

As noted by Connell (2005);

“Aside from the obvious physical impacts created by a surge in visits, such as traffic congestion and overcrowding (Tooke & Baker, 1996), and more obtuse social impacts, such as changes in community structure (Beeton 2001; Mordue 2001), impacts centered on business operations management also emerge. In effect, destinations will receive visitors regardless, and must be prepared to develop a strategy to manage the influx of visitors in a sensitive yet high-yielding” Connell, 2005, p. 231-232

These findings suggest, that strategies in film-induced tourism research should be evolved addressing the issues of rural places.

6.5.2. Over-tourism

Closely another issues that cause negative attitudes towards film-induced tourism is the issues of over-tourism. This issue is not isolated to film-induced tourism, but rather also exist here.

Some recent examples has been “The Beach”, where the beach was closed by Thailand government because of tourist destroying it (Secher, 2018) and the issue of Dubrovnik, The Game of thrones induced city that also faces huge problems, because of big tourist flows from cruise ships. The tourists arrives in such big numbers, that they cannot get the right sense of the place and at the same time, they do not spend any money being there, because there cruise is all inclusive. This location also faces a loss of their place in UNESCO (Foster, 2017).

The difference between over-tourism in film-induced tourism and tourism in general is the lack of power DMO’s have on controlling the exposure the place experiences, as described with the case of *Nyhavn* earlier.

This calls for some further in depth research on how to handle over-tourism in relation to film-induced marketing, because *“The importance of local community’s support and involvement should not be ignored, as they form the basis of all tourism experiences either directly or indirectly”* Yoon et al, 2015, p. 309

7. Research gaps

Having analyzed the existing literature and research done on film-induced tourism now allows to identify and present the gaps relevant for further research in the future. Based on the information gathered in the analysis it shows that there is room for further development and future research, especially when it comes to methodological issues and the concepts dealt with in film-induced tourism.

7.1. Methodological Issues

The field of film-induced tourism research are highly dominated by simple case studies (Yin, 2009). However, this method also comes with limitations, such as questionable generalizability, time-issues or problems in comparability (Yin, 2009): Especially, the high percentage of single case studies might be a methodological and conceptual problem.

7.1.1. Case Studies

The research done on film-induced tourism are for the majority of the cases based upon single cases (43%) and multi cases but with narrow focus (20 %) only 20 % are based on multi cases and the last 17% are general, that bases upon and sums up existing literature and research. This tendency makes it difficult to use the research results in a greater context and make it to overall conclusions about film-induced tourism in general. This means that the research done only tells us about the circumstances around the single case and taking it further is to guess and assume but not evidentially based.

That film-induced tourism has the potential to increase the numbers of tourists visiting a certain location has been pointed out in so many cases that there seems some certainty, that film or tv-series has a potential to influence the tourist flow in a positive way. However, critically reflected, it is much more difficult to generalize here because of the lack of evidence, when the research is only based on single case studies. This issue makes it difficult for researchers and practitioners, such as DMO's, alike to adopt and transfer results into practical implications, because arguments may not be solid enough. This has already been commented several times for instance by Connell and Meyer (2009, p. 205): *"However, one of the obstacles to progressing screen tourism research is the major methodological issues in researching the extent to which a screen production influences tourism. Consequently, lack of raw data to justify investment and expenditure by local enterprises by public agencies remains a constraint in screen tourism as a tourism and economic strategy worth pursuing."*

An improvement here might be the use of case-triangulation (Stavros & Westberg, 2009). Future studies, using a case study approach, might search for multiple cases with a similar outcome to reveal and compare what circumstances might be relevant here – or search for cases with similar characteristics but different outcomes to explore which factors are of relevance for successful film-induced tourism.

7.1.2. Sample Sizes

Another methodological issue in previous research is the sample size and collection of data. Both in research based upon qualitative or quantitative data the impression is, that there is a little focus on presenting a fitting sample size. This can very well and as earlier mentioned, have something to do with money, time and priorities, but is – however – still serious problem in the exiting research as Connell (2012, p. 1025) also states: *“A feature of much of the film tourism motivation, experience and destination image research is that it has the potential to inform, but because studies are often exploratory and experimental, based on a small discrete population, only do so on a limited basis.”*

7.1.3. Method Triangulation

At last, an issue worth mentioning is that there is a tendency to either use qualitative or quantitative research method and not a combination of both or so-called mix methods. There are several arguments for, that a mix method is the most preferable method.

The qualitative method can be used to tell us something about the reasons behind behavior of tourists. Experiences, needs and desires. The quantitative method are suited for showing behavior, creating statistics and adding facts to assumptions. The strengths of the qualitative and the quantitative method can complement each other very well and creating stronger arguments to base the conclusions upon (chapter 5.3.1)

Rittichainuwat and Rattanaphinanchai (2015) suggests in there research a triangle of method types to as the most suited to use in research dealing with motivations of the film-induced tourist, such as a mix of a qualitative and quantitative method with survey, interviews and observations. *“Due to the fact that a self-administrated questionnaire is highly structured, respondents did not have a chance to explain their motivations not listed as measurement items. Thus, nesting qualitative into quantitative research ensures a more accurate portrayal of the range and variation of the target population”* (Rittichainuwat & Rattanaphinanchai, 2015, p. 145).

It is not necessarily the best suited method for every research, of course the research questions define the method suitable for the research, however it is good to keep in mind, that the research stands stronger with a reliable and nuanced empirical base. The research done on film-induced tourism lack in many cases this base and that should be focus for further research

7.2. Genre

Besides Redendo (2012), that links different genres with certain types of tourism, this is partly supported by Diekmann & Hannam (2012) that investigate the circumstances around how films like *Slumdog Millionaire* makes an increase in western slum-tourism. However in general, there is a lack of focus on if the genre of the films has an impact on the image of the place.

In the existing literature the cases based on TV-series are of the genres; soap opera or drama (Hallyu, Heartbeat, Coronation Street). It would be interesting to draw in some cases of a different genre, for instance Nordic Noirs. The rather dark and cold atmosphere of the Nordic Noirs could perhaps lead to other expectations of authenticity or bring other motivations to the tourist. Pratt (2015) concludes that *Borat* (comedy), meant a greater awareness of Kazakhstan and an increase in tourist flows, but had a negative influence on the economy (on macro level).

When we look at the films, there is a group of causes related to the fantasy genre – *Lord of the Rings*, *Harry Potter*, *Game of Thrones* and partly *Avatar*. The research has determined that hyperreality is as affective as reality when it comes to film-induced tourism, but perhaps it can be taken a step further. The fantasy genre creates a strong myth, and perhaps this creates a higher level of *specific film tourists* with a pilgrimage-like behavior and expectations to the authentic feeling. Does the genre influence, in to what degree the location should match the setting of the film. In the case of *Lord of the Rings*, Hobbiton was recreated to meet tourist desires and their need for authenticity.

As mentioned the genre has not been much in focus of the literature, but having established a brought knowledge around the behavior and motivations of the film-induced tourist (putting the knowledge of all the single cases together), it could be relevant to go in depth with a theme like genre and perhaps especially focus on how the genre can influence the image of the place and how it sets up expectation of authentic experience.

7.3. Geography

An unexpected finding of this thesis, was the high level of Asian case studies. Former literature reviews presented on film-induced tourism indicated, that rather USA than Asia contributes with research in this area. But as described earlier, this thesis found a significant amount of research from Asia and especially South Korea and the Hallyu phenomenon.

The Hallyu phenomenon and the TV-series and films connected to this, has meant a positive increase in the tourist flows in South Korea. But why this is, can perhaps be explained by different factors.

Asia has experienced a delayed economic growth compared to the western part of the world, has however developed much in the past decades. This means, that there has been a rapid increase in middle income families with the willingness and resources to travel for holidays. This increase in Asian tourist is felt around the world.

Another factor could be the positive expression South Korea has given in hosting huge sport events – the Seoul Olympics in 1988 and the co-host of the FIFA World Cup in 2002. These events has shown South Korea as a potential tourism destination (Kim, Long & Robinson, 2009, p. 312)

A last factor could be the (natural) willingness to focus on the success stories and try to learn from them. This could also explain the relatively large focus on New Zealand due to the cases of Lord of the Rings and the Hobbit.

7.4. Segmentation

Heitmann (2010) is a very critical voice when it comes to film-induced tourism, and presents some relevant points about stakeholder power and sustainable tourism. However, when she argues, that film-induced tourism is just a trigger of other existing tourism types (nature tourism , slum-tourism), there are good arguments to not follow her line of argumentation, for instance when we look at segmentation and how other researchers argues of the connections between high involved tourists and pilgrims it is difficult to see how film-induced tourism should not be accepted as an independent part of tourism.

To divide tourists visiting a location portrayed in a film or TV-series makes sense and is useful when it comes to market the place for the tourist. As mentioned in **earlier** the tourist can be divided into three categories according to their degree of motivation. There are the ones, where it is the purpose of their travel, the “set jettors”, the high involved, the “pilgrims”. Then there is the one where the film location are a priority besides other priorities of their vacation. Where the film location is a pull factor but not main factor and at last, the ones who are not influenced or induced by the places connection to a film.

This is a good overall starting point and helps to narrow and focus future research. However, there are many angles of segmentation that have not been investigated or dealt with yet.

Redondo (2012) tries to combine film-genres with location types. He concludes that there could be general and particular rules present. For example; when visitors to amusement parks has positive attitudes towards family films it is general. But when beach tourists (in Spain) has negative attitudes towards musicals it is a particular, cultural, rule. A trend. (Redondo, I., 2012, p. 726). Having this aspect in mind, it might be relevant to investigate and apply Redondos (201?) model to film-induced tourism further. For example, why is it that 15 % of urban/city tourists in Denmark are inspired by film and only 7 % are, when it comes to visiting the coasts of Denmark. It is the focus tourists that are different, or simply, that the film and tv-series exported from Denmark mainly takes part in Copenhagen?

Amusement parks and theme parks have not been researched much upon, but could also be a subject worthwhile of attention. Does a “Pegga Pig” theme in Paultons Park (Paultons Park, 2019) attract visitors in a wider range than other similar parks with no film or TV-series connection?

7.4.1. Children

This also leads to a segment with little research focus – children. The only literature found focusing on children so far is Connell (2005a; 2005b) as well as Connell and Meyer (2009), all dealing with the case of *Balamory* (a childrens show) and the Isle of Mull. It could be interesting to investigate the expectations of children and the expectations of their parents visiting a location related to a film. Connell and Meyer (2009) comments it briefly and it seems that there are different expectations when it comes to experiencing authenticity and focus on facilities of the location.

7.4.2. Domestic film-induced tourism

Another so far under-researched aspect could be domestic film-induced tourism. While the issue of cultural proximity is taking the focus of the global tourism, tourist travelling inside their own country (domestic tourism), is also an important phenomena. The tourist are, as earlier mentioned, seen as a whole or segmented according to level of motivation and engagement. It could be interesting to see how big domestic film-induced tourism is. Are the motivations and expectations the same? Frost (2006) and Kim and Long (2012 mentions domestic tourism in relation to film-induced tourism, however without going in depth with the phenomenon.

Nevertheless, is there any difference between domestic tourist and tourists from other countries? Maybe domestic tourists feel a stronger connection to the place and thereby treat it with more respect to the local community. Maybe their expectations are higher when it comes to authenticity because of a closer connection to the place and location or maybe their expectations are lower due to the same reasons. Maybe there is no significant differences between the domestic and the other tourists. At this point, it is still unknown.

7.5. Cultural proximity.

Besides methodological issues also content-wise there is room for further improvement. As, for example, Connell (2012, p. 1025) states: *"We have a large number of destination and film case studies, and a great deal of discussion around the existence of the phenomenon. It is an opposite time to move on from this point to prompt a more critical understand of the film tourism, and in this shift, it will be essential to draw from cultural geography, social psychology, media studies and film theory approaches in future research."*

For instance, cultural proximity (relates to cultural geography) has been a topic for the research since 2009 and has shown some contradicting outcomes, stating that cultural proximity has an important influence and not, depending on the angle of the research. As described in chapter 6.2.3.

Pan and Tsang (2014) takes a closer look on shot lengths and uses a narrow film analysis to explain the success and less success in promoting Australia with the films "Crocodile Dundee" and "Australia". They argue, that the significantly longer shot length in "Crocodile Dundee" plays a significant role as well as the themes and scenery presented in the film. Their point could be a way for DMO's to determine in which films to invest, but the research suffers from a narrow empirical base, and this weakens their conclusions. More research to determine whether or not elements like shoot lengths plays a significant role could/should be done. Also in terms of the conclusions of other researchers, that determine, that the story and not the scenery is the key factor for whether a film is a suitable for film-induced tourism or not (chapter 6.4.3.).

7.6. Media

The next aspect worth developing is media and broadcasting. *"Mediatized tourism is like is like Pandoras box with many layers and challenges that need to be researched"* (Maanson, 2011, p.1649). How we see film and TV-series are a part of the rapid going technology development and has changed dramatically over a short period of time. We used to see films on the big screens in the cinema and tv-series on the

television. Now other smaller screens like smart phones or iPads are used for watching films. Does this smaller screen has an impact on the visual impact?

“Our understanding of how film is watched, the difference between cinema attendances, watching television at home or through digital personal devices and the propensity for the viewer to be affected by the visual imagery is very limited. With the shift towards narrowcasting and viewing via small, personal devices particular in younger age groups, it is unclear whether the same propensity to emotionally bond with cinematography and story will permutate in the future” (Connell, 2012, p. 1025).

Streaming is also a new element that need to be taken into consideration as the Game of Thrones case shows. A hit-series that hits worldwide on the same time through HBO streaming service. No (or few) country boundaries and delays. The world following the same series, at the same time, wanting to visit the same location. This leads to a pressure on the film related destinations that are difficult to cope, as we see with the city of Drubovnik. A sudden increase in tourist numbers calls for action from DMO's, politicians and locals to keep a good relation between local residents and tourist as well as presenting an authentic experience.

7.7. Over-tourism and demarketing

Until now, a lot of the focus of the research has been on proving the positive sites to film-induced tourism. That film can be used to promote a location and that it can increase visitor numbers. However, what happens when the tourist flows gets out of hand and the pressure on the local community gets too heavy? Tensions reaches the surface and the nature and/or infrastructure suffers. What then? From general place marketing, we can borrow the term and theory of demarketing, but as earlier mentioned in Heitmann (2010) points out the mismatch of power, when it comes to stakeholder relations. DMO's, local residents and politicians has very little, if some at all, to say or influence the production of the film and they are not able to control what happens afterwards.

“The primary role that film play in the planning process as highlighted in the preceding discussion show that there is potential for conflicting relationships due to the different levels of power and interest in the development process. As sustainable tourism planning and development suggests the involvement of all stakeholders , the film industry plays a vital part of this process. However, the film industry is the involuntary stakeholder – it has a different agenda is not too concerned about the tourism consequences of their filming ones they have left the location” (Heitmann, 2010, p. 43-44).

Wonderful Copenhagen has recently decided not to promote places like “Nyhavn” with marketing initiatives any longer (Hartmann, 2019) in an attempt to spread the tourist to other parts of Copenhagen. This initiative are made because they want to avoid too many tourists in inner city and to maintain the mainly positive attitudes the local residents of Copenhagen has towards tourist and tourism. However when the opportunities of controlling the exposure of the place do not exist, what then? In Thailand years with huge tourist flows visiting, and partly destroying, the small location of Maya Bay portrayed in the film “The Beach” has forced the government to close the bay in an attempt to restore the nature. The case of Maya Bay is extreme, but not necessarily a single case. Research need to be done on how to prevent and handle film tourist flows, with the limitations of power the places experience.

7.8. Rural vs. big cities

The research indicate that it is mainly rural places and small villages that are experiencing struggles related to film-induced tourism but at the same time, they seem to be the one benefitting the most from film-induced tourism. Film-induced tourism is presented as a way for rather unknown places to differentiate and market them self in the highly competitive market of tourism. However, rural places and small communities are fragile. The tourist flows can change the dynamic of the place. But what then about big cities with capacities? Does film-induced tourism make a significant impact here or do it drown in the many opportunities of the big cities? Maybe, when presented in a film, the big cities stands stronger with their own brand and just inspirers tourist to visit, because they want to feel the atmosphere of the city presented, and not necessarily linked to the scenes and story of the film. So you could say that a big city might not risk “loosing” its identity to the story and brand of a film, but is rather a brand in its self, presented in a movie. Alternatively, this could be linked to the concept presented by Redendo (2014) previously: that big city tourist, in general, seeks something different. If a film does not influence or interrupt the dynamics of the big cities, how can it then inspire travelers, so that for an example 15% of the tourist to “big” cities of Denmark are induced by films? Is it the case with big cities, that film is rather a trigger for an already existing tourism like Heitmann (2010) states?

This could be interesting for further research.

7.9. Success Measurement

Measuring tourism in general is not an easy task; however, there are different possibilities like measuring the numbers of hotels bookings, how many people spent the night, or looking at sale in restaurants and shops, or counting visitors to tourist destinations with entrance. Nevertheless, there always exist a bias and

it is difficult to isolate the figures completely. How important are things like the weather, general trends in the tourism industry and other events not necessarily linked to the film. With tourism, it can be difficult to present figures without being able to put a question mark behind them, therefore it is often number of guest to guided tours, number of hotels bookings, visitor numbers to museum can be used as indicators.

Like earlier presented Pratt (2015) and Li *et al* (2017) introduces the CGE-model as a way to measure the economic outcome of film-induced tourism and concludes that in spite of its good reputation in this field, *Lord of the Rings* did not have a significant influence on the macroeconomy of New Zealand - but the *Hobbit* did. However, they also found that the *Borat* film meant an increase of tourists but had no significant influence on the economy. These findings do not fit well with the main part of the literature stating the big potentials of film-induced tourism. Some of the explanation lies perhaps in how relevant it is to put the influence of film-induced tourism into a macroeconomic context as a "thing". In addition, the macroeconomy CGE-model in itself consist a numbers of bias and uncertainty, that the results are added another question mark.

Maybe instead of focusing on purely financial outcomes, other measures like brand awareness, familiarity and brand associations (like suggested by Croy (2010) could be used instead. *"The level of understanding of the business aspects of film-induced tourism is so low that the success of any film-induced tourism business is more by serendipity than good design"*, as Beeton (2006, p. 186) puts it.

Measuring tools from place branding, like the place brand web, could be interesting to implement on film induced tourism – or other models, that are rather focusing on the place brand perception instead of the directly economic outcome of the film-induced tourism might be the solution here. Focusing on branding might also be a way to measure the long-term effects film-induced tourism. It may be a way to keep the place on track in offering what the tourists expect and maintaining the brand over time. It would be interesting for further research to investigate the opportunities and translation of (destination) brand models and theories, and how they perhaps could be used to further explain film-induced tourism.

8. Conclusion

In the following I will present the findings made throughout this thesis.

The purpose of this thesis was to present a holistic state-of-the-art review. For doing that, research literature dealing with film-induced tourism. 92 articles all in all, these were complimented with books and articles relevant to the content of the theory, method and analysis.

The research were put into a dataset (attachment 1) to ease the further work in analyzing the descriptive parts as well as the content.

On the descriptive parts, this thesis found several key findings. The issue of the high number of single case studies were addressed. Furthermore an unexpected founding in the dividing of cases based on the location the films are shot, shows a large number of articles using South Korean *Hallyu* related films and TV-series.

Analyzing the content and issues dealt with in the research some key findings were found.

The overall impression on the attitude towards film-induced tourism and its potential is positive among researchers. Film-induced tourism has pull-factor and can motivate some tourist to a degree that can be compared with pilgrims.

Working with film-induced tourism sets up expectations towards DMO's and the place to deliver a sense of authenticity. Both when it comes to reality, but also when the case is hyperreality. Here the research shows that hyperreality can give the same feeling of authenticity as real places.

Heritage places meets some issues when it comes to both presenting the history of the place and the connection to the film. The DMO's and locals needs to find a way to adapt the film into the setting of the heritage.

One of the main issues about film-induced tourism that are addressed in this thesis, is film-induced tourism in rural places.

The power of film-induced tourism can hit hard and fast, and this especially sets up some obstacles for rural places and small communities in handling the increased tourist flow (infrastructure) and keeping the authenticity of the place. Local resident can feel they lose the village-feeling they love about living there, and tourists can experience that they are not having the authentic experience.

Another issue worth to address is the mismatch in the relation between the stakeholders of film-induced tourism. The film producers has a high level of power, however there involvement is low. This is caused to the fact, that they are in charge of the film and how the film represents the place but not necessarily engage in developed film-induced tourism or in other ways include the local residents in the process.

As a closing remark on the key findings of the analysis is the issue of measuring the success of film-induced tourism. Measuring tourist flows are a way, but used so differently, that the figures are hardly comparable. Another attempt to measure is use The CEG-model, and it is discussed if it makes sense using a macroeconomic measuring model on film induced tourism. A last point of view presented, is the one saying, that the success of the film-induced tourism rather be measured on level of improved awareness about the place.

Having analyzed and discussed the findings of the analysis, the research gaps are presented. The research gaps is based on the knowledge gained through the work with the thesis and are suggestions interesting key point that could be relevant for further research on film-induced tourism.

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