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Film-Induced Tourism : Basic Relations Between Films and Tourism from Tourism Destinations Perspective

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**FILM-INDUCED TOURISM. BASIC RELATIONS
BETWEEN FILMS AND TOURISM
FROM TOURISM DESTINATIONS PERSPECTIVE**

Abstract

The objective of the article is to discuss relations between films or other TV productions and tourism industry from the perspective of tourism destinations. The article presents an in-depth review of literature references, both scientific ones offering theoretical studies and business ones describing examples of film tourism. The authors present the essence of set-jetting and city placement, as well as advantages for cities and regions resulting from implementing such activities. Further part of the article points to film as the crucial factor enhancing tourism development of many areas. Additionally, film tourism is presented as the important sector of research in tourism. The authors have also undertaken an attempt of this tourism form typology with particular emphasis on the conducted activities' effects, as well as the division into diverse forms based on numerous domestic and foreign examples. The final part of the article discusses practical activities carried out by local authorities aimed at attracting film producers.

Keywords: film tourism, set-jetting, city placement

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Introduction

A rapid expansion in the literature over a ten year period and a developing body of knowledge as demonstrated by the quantity of new research, and the number of journals featuring special issues on the subject of film-induced tourism, including: *World Hospitality and Tourism Themes* (2011), *Teoros, Revue de Recherché en Tourism* (2011), *Tourism Planning and Development* (2010), *Tourism Review International* (2009), *Tourism Analysis* (2009), *Journal of Travel and Tourism Marketing* (2008), *Tourism, Culture and Communication* (2006) and *Tourist Studies* (2006) reflects growing importance of the topic.¹ However, most of the papers are case studies and summaries and theory development trials are rare.

The aim of the paper is to outline and group basic links between films, and other similar productions, like TV series and programmes, and tourism industry visible from the perspective of tourism destinations. The most important notice, which is presented with more in-depth review is the fact that being presented in a film might enhance destination's product and/or destination promotion depending on the nature of the film and the presentation and on action taken in the destination. Proposed structure of described relations is developed on the basis of literature review including scientific literature containing theoretical issues as well as data on particular described cases and business literature presenting numerous facts and data about results of use of films in tourism development.

1. Literature review

Arguably, film became the dominant art form of the 20th century. As Shiel argues, "cinema is the most important cultural form".² Films as they are now commonly referred to while not produced with the prime intent of inducing people to visit destinations as tourists nonetheless enhance the awareness, appeal

¹ J. Connell, *Film tourism – Evolution, progress and prospects*, "Tourism Management" 2012, Vol. 33, No. 5, p. 1008.

² M. Shiel, *Cinema and the city in history and theory*, in: *Cinema and the city: Film and urban societies in an urban context*, M. Shiel, T. Fitzmaurice (eds.), Blackwell, Oxford 2003, p. 1.

and profitability of locations through the power of imagery and fantasy of story that they portray.³ A growing body of evidence from authors such as Hudson and Ritchie,⁴ Beeton,⁵ Grihault,⁶ Riley et al.,⁷ Tooke & Baker⁸ and Butler⁹ support this phenomenon of tourists visiting particular destinations because of their association with particular films.¹⁰

The most commonly cited definition of film-induced tourism is the one given by Hudson and Ritchie. According to those authors, tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen.¹¹ Despite being a relatively niche element of tourism activity, a marked uptake of film tourism initiatives by destination marketing organisations (DMOs) and economic development organisations, eager to capture additional promotion, visitor awareness and visitor numbers, is notable within an increasingly global context. Film tourism is a growing phenomenon worldwide, fuelled by both the growth of the entertainment industry and the increase in international travel, and in addition research shows the main motive for this type of holiday is purely for entertainment and enjoyment and therefore for some, may provide a sense of excitement or a thrill. Important features of this particular type of holiday to some include the aspect of reality. Whilst this type of tourism is not a new phenomenon, it is only in recent years that tourism authorities such as Visit Britain have attempted to capitalise upon the beneficial effects of screen

³ N. Macionis, *Understanding the film-induced tourist*, in: *Proceedings of the international tourism and media conference*, W. Frost, W. G. Croy, & S. Beeton (eds.), Tourism Research Unit, Monash University, Melbourne 2004.

⁴ S. Hudson, J.R.B. Ritchie, *Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives*, "Journal of Travel Research" May 2006, Vol. 44.

⁵ S. Beeton, *Film-Induced Tourism*, Channel View Publications, Clevedon 2005.

⁶ N. Grihault, *Film Tourism – The Global Picture*, Travel and Tourism Analyst, 2005 October.

⁷ R.W. Riley, D. Baker, C.S. Van Doren, *Movie Induced Tourism*, "Annals of Tourism Research" 1998, Vol 25, No. 4.

⁸ N. Tooke, M. Baker, *Seeing is Believing: the Effect of Film on Visitor Numbers to Screened Locations*, "Tourism Management" 1996, Vol 17, No. 2.

⁹ R. Butler, *The Influence of the Media in Shaping International Tourist Patterns*, "Tourism Recreation Research" 1990, Vol 15, No. 2.

¹⁰ P. Bolan., S. Boyd, J. Bell, *Displacement theory: Probing new ground in film-induced tourism*, in: 6th Annual Tourism and Hospitality Research in Ireland Conference, June 2010, Shannon, Ireland.

¹¹ S. Hudson, J.R.B. Ritchie, *Promoting...*, op. cit., p. 256.

tourism through promotional tie-ins or “movie maps”. This increased focus upon the potential of screen tourism has coincided with a marked shift in the direction of film policy in many countries like the UK for example.¹² Bolan and Williams stated six year ago that although many regions have benefited tourism-wise from this, in many cases there still has not been enough real support from tourist authorities to this growth phenomenon, and as such, the full potential of film to tap into the consumer psyche has not yet been fully realized.¹³ However, in the latest studies we can find information that a number of high-profile tourism destinations utilise film-related aspects in inbound marketing campaigns, most notably the UK, USA, Korea, Australia and New Zealand. In the UK, film has featured as a distinct arm of the VisitBritain marketing portfolio since the 1990s, while the 2004 Visit America Alliance inbound television (TV) marketing campaign featured the line: ‘*you’ve seen the movies, now visit the set*’.¹⁴ Among the most notable examples of the impact of film-induced tourism on tourism destinations development Bolan, Caterer and Williams point the *Lord of the Rings* trilogy (2001–2003) and the impact on New Zealand tourism, *Braveheart* (1995) and its impact on tourism to Scotland and *The Sound of Music* (1965) and its impact on Austria (most notably Salzburg).¹⁵ This list is even prolonged by Connell who gives examples of films of different kinds together with scientific research dedicated the link between film and tourism.¹⁶ Her list include: blockbusters and ‘must-see’ films like *Braveheart*,¹⁷ *Lord of the Rings*,¹⁸ romantic films

¹² P. Bolan., S. Boyd, J. Bell, *Displacement...*, op. cit.

¹³ P. Bolan, L. Williams, *The role of image in service promotion : focusing on the influence of film on consumer choice within tourism*, “International Journal of Consumer Studies” 2008, Vol. 32, No. 4, p. 382.

¹⁴ J. Connell, *Film tourism...*, op. cit.

¹⁵ P. Bolan, J. Caterer, L. Williams, ‘*If you film it, they will come!*’ *Film and TV-related Tourism and Screen Policy in the UK*. In: Media, Communication and Cultural Studies Association (MeCCSA) Conference, National Media Museum, Bradford, UK. 2009.

¹⁶ J. Connell, *Film tourism...*, op. cit.

¹⁷ T. Edensor, *Mediating William Wallace: audiovisual technologies in tourism*, in: *The media and the tourist imagination. Converging cultures*, D. Crouch, R. Jackson, & F. Thompson (eds.), Routledge, London 2005.

¹⁸ D. Jones, K. Smith, *Middle-earth meets New Zealand: authenticity and location in the making of the Lord of the Rings*, “Journal of Management Studies” 2005, Vol. 42, No. 5.

like *Notting Hill*,¹⁹ heritage and costume film and TV dramas, such as *Pride and Prejudice*,²⁰ *Sense and Sensibility* and *Downton Abbey*; continuing dramas, or ‘soaps’, such as *Winter Sonata*,²¹ more cult offerings like *Monty Python*,²² through to thrillers such as *Motor Cycle Diaries*,²³ travel-gastronomy style shows such as those presented by Rick Stein, and; even children’s programmes such as *Balamory*.²⁴

The curiosity of the places, in which the famous film and TV productions were shot become, for many people, the major incentive encouraging them to visit such locations. The study conducted in Great Britain by *Halifax Travel* revealed that in case of locations presented in films the increase of tourists arriving to visit them amounted to 30%. It was also observed that 25% of all British tourists decided to choose their holiday destination based on a film, a book or a TV series. More intensive tourist traffic of the British was recorded, among others, in Japan. In 2003, within three months from the emission of two films – *The Last Samurai* and *Lost in Translation*, the number of British tourists visiting Japan went up by 28%. A year later the Oscar winning movie *Sideways* became a stimulating factor for Great Britain citizens to visit California at a mass scale (the increase by 42%), in the vineyards of which the films was shot.²⁵

The scope of advantages for a city, resulting from the city placement, covers the following:

- higher city recognition,
- the possibility to show the most interesting places and facilities,

¹⁹ G. Busby, J. Klug, *Movie-induced tourism: the challenge of measurement and other issues*, “Journal of Vacation Marketing” 2001, Vol. 7, No. 4.

²⁰ A. Sargent, *The Darcy effect: regional tourism and costume drama*, “International Journal of Heritage Studies” 1998, Vol. 4, No. 3/4.

²¹ S.S. Kim, J. Agrusa, H. Lee, K. Chon, *Effects of Korean TV dramas on the flow of Japanese tourists*, “Tourism Management” 2007, Vol. 28, No. 5.

²² S. Beeton, *Film-Induced...*, op. cit.

²³ A. Shani, S. Wang, S. Hudson, S.M. Gil, *Impacts of a historical film on the destination image of South America*, “Journal of Vacation Marketing” 2009, Vol. 15, No. 3.

²⁴ J. Connell, ‘*What’s the Story in Balamory?*’: *the impacts of a Children’s TV programme on small tourism enterprises on the Isle of Mull, Scotland*. “Journal of Sustainable Tourism” 2005, Vol. 13.

²⁵ S. Sachno, A. Sijka, *Podróże z filmem [Travelling with a movie]*, “Wprost” 2008, No. 26 (1331).

- changing the image of a particular territorial unit,
- increasing the city prestige,
- attracting new groups of the city product clients, e.g. young people,
- higher level of local residents' identification,
- advantages for entities functioning in the city,
- the growing number of investments,
- the possibility of presenting information about a city in other TV productions, e.g. breakfast TV.²⁶

Film tourism has emerged also as a major growth sector for research in tourism and it is widely recognised as a driver of tourism development for many destinations. To date, there has been a relatively substantial literature on the subject, little of which has sought to synthesise and engage with the wider social science paradigm of culture, film and media research. Much of the research to date in this field has focused on the promotional aspects and the impacts of the phenomenon with little research into the motivations of the film induced tourists themselves.²⁷ Many of publications are concentrated on identifying the occurrence and impact of film tourism, and the associated management and marketing implications, opportunities and challenges. Research in this category more usually comprises empirical study of a particular destination or film/TV production.²⁸ However, many of the studies explore other topics connected with film-induced tourism taking demand or supply perspective: the film tourism as a consumer (characteristics and profile of the film tourist, tourist motivation, the experience of being a film tourist, perceptions of destinations); the impact of film tourism (mainly economic, community, cultural and social implications, and some environmental themes); the business of film tourism (consumer marketing initiatives, destination branding, marketing to film-makers); and the appropriation of place through film tourism (power relations, conflict, misrepresentation of place, people and cultures).²⁹

²⁶ P. Zawadzki, *City placement as an element of town tourism product promotion*, in: *Tourism economy in the region*, A. Rapacz (ed.), Research Papers of Wrocław University of Economics No. 304, Wrocław 2013, p. 375.

²⁷ P. Bolan, S. Boyd, J. Bell, *Displacement...*, op. cit.

²⁸ J. Connell, *Film tourism...*, op. cit.

²⁹ Ibidem.

2. Classification of relations between films and tourism

When taking tourism destinations perspective, the link between film industry and tourism development might be regarded from two main sides. The first is connected with the promotional effect that is benefitted by destinations shown in films. The second includes development of new tourism product connected with visiting places presented in films (or in TV productions also). Both areas are strongly interconnected but needs different actions and attitudes taken by destination stakeholders and generate different effects.

2.1. Product development and set jetting

Contemporary research revealed that travelling to the places presented in films or TV productions called often as set jetting embrace visiting many different places. The most common is the division between on-location and off-location film-induced tourism.

On-locations are filming locations or film-related locations found from the natural environment like actual buildings and streets. Some locations have been touristic attractions on their own and they have not reached their popularity because of the portrayal in a film, yet people visiting them because inspired by a film can be called film tourists. Other locations can experience a high rise in visitor popularity and can be turned into attractions because their appearance in a film. In these cases lands that have earlier been considered as unimportant can turn into touristic attractions off their own. Sometimes even set pieces are left behind by the filming crews and tourist attractions are created around them, for example the *Star Wars* movie set in Tunisian desert that was left behind after the filming and is still standing because it was seen so important tourist attraction by the locals.³⁰

Beeton lists several forms of on-location tourism.³¹ Sometimes the film set oneself is strong enough motivator that it can be the whole purpose of a trip or sometimes film tourism can be part of a general holiday trip. Film tourism can be nostalgic tourism, where the locations present another era or the film in general

³⁰ S. Roesch, *The experiences of film location tourists*, Channel View Publications 2009.

³¹ S. Beeton, *Film-Induced...*, op. cit.

can inspire the person to visit historic locations. Film tourism can show oneself in a form of a pilgrimage where visitors want to honour the movie by visiting the places, feel connected to the imaginary world and maybe even re-act parts of the film on-location. Similarities with pilgrimage can also be seen in the communality as the first pilgrims tend to travel in groups and see the journey also as a social event, so do many times the film tourists. Part of the film tourism experience is the sense of belonging and meeting other people with similar interests. Also buying souvenirs of a film location and placing them on display can be compared to the relics and religious figures that were brought home by the pilgrims.³²

Off-locations are artificial and built especially for the filming or for tourism purposes like film studios or film parks.³³ Nowadays almost every major film studio, like Warner Bros, Universal and Fox, is operating either film studio tours or themed film parks. Probably the most well known themed park is the Universal Studios in Florida which is built entirely for tourism purposes including several movie based rides like the Terminator and E.T and themed areas like Harry Potter and Jurassic Park also including souvenir shops based on the movies. In theme parks there has not been any filming or production taking place. From the existing tourism destinations the most tempting is the idea of becoming on-location film-induced tourism destination and building the tourism product for film tourists on the basis of existing potential. Although attracting film studios to build new off-location film-induced tourism attractions, this topic seems to be restricted for very limited number of destinations world-wide.

More in-depth classification of activities which might be labelled as set jetting presents Connell. According to her they include:

- visits to locations portrayed within a specific film/television production;
- visits to studio sets;
- visits to specific film/TV theme parks and attractions;
- visits to themed attractions with a film theme: the world's most popular visitor attractions and theme parks are directly related to film but have general tourist appeal;
- visits to locations where filming is taking place;

³² Ibidem.

³³ S. Roesch, *The experiences...*, op. cit., pp. 6–7.

- visits to a location marketed as a filmic location, where the film may not have been experienced by the tourist but attractive marketing imagery induces interest: e.g. *Braveheart Country*, which has touristic value in recognition of Scottish national identity and heritage, regardless of the film connection;
- participation in organised tours of film locations;
- participation in organised tours of film celebrity homes, haunts and associated film sites;
- visits to film festivals.³⁴

2.2. Promotion and city placement

2.2.1. Promotional potential of city placement

Achieving the promotional effect is often connected with the wider idea of city placement. According to Morgan and Pritchard, placing a destination in a film is the ultimate in tourism product placement.³⁵ Product placement is an emerging phenomenon, and has been defined as the planned entries of products into movies or television shows that may influence viewers' product beliefs and/or behaviours favourably.³⁶ Its growth has been spurred by the diminishing effectiveness of traditional advertising techniques, and marketers are realizing that communications via product placement can be more sophisticated, more targeted, and more widely seen than traditional advertising methods.³⁷ Just as product placements will influence a viewer's attitude toward a brand, so too will films have an impact on destination image if the location plays a part in a film.³⁸ Because destination images influence tourist behaviour, a destination

³⁴ J. Connell, *Film tourism...*, op. cit., pp. 1009–1010.

³⁵ N. Morgan, A. Pritchard, *Tourism promotion and power: creating images, creating identities*, John Wiley & Sons Ltd, 1998.

³⁶ S.K. Balasubramanian, *Beyond advertising and publicity: Hybrid messages and public policy issues*, "Journal of Advertising" 1994, Vol. 23, No. 4.

³⁷ J.A. Karrh, K.B. McKee, C.J. Pardun, *Practitioners' evolving views on product placement effectiveness*, "Journal of Advertising Research" 2003, Vol. 43, No. 2.

³⁸ S. Hudson, J.R.B. Ritchie, *Promoting...*, op. cit.

must be favourably differentiated from its competition and positively positioned in the minds of consumers.³⁹ Schofield suggested that contemporary tourists' organic images of places are shaped through the vicarious consumption of film and television without the perceptual bias of promotional material.⁴⁰

Local authorities are more and more often verifying the effects of cooperation entered into with film and TV series producers. For this reason they use, among others, telemetry studies provided by TV and obtain information about, e.g. the range of city promotion in a given TV series. For many local authorities such projects are more profitable for a city than financing advertisement campaigns involving billboards or TV spots.

It has to be emphasized that the effectiveness of city placement depends, to a great extent, on a movie rating – the more attractive a film is for its viewers the more interested they become in the location where it is shot. Such transfer of information can additionally be strengthened by the main characters starring in a movie. Combined with beautiful views they constitute an even more powerful encouragement to visit the city. This tool can play the publicity role provided it is in line with an overall city promotion strategy.

Woody Allen sets his films in his favourite cities worldwide. It was already in 1978 when this director, in his film entitled *Manhattan*, presented the life of a young woman and her friends living in Manhattan, the neurotic part of New York. In 1996 the two most romantic cities in the world – Venice and Paris – became the venue of his the film entitled *Everyone Says I Love You*. It is the first, in over twenty years, film made by Woody Allen which was shot outside USA. The film represents a type of picture-postcard of both cities, observed through the eyes of an American tourist. The next movie by this director, taking place in London, is the film entitled *Match Point*.

The potential of city placement was best experienced by such cities as Rome (*To Rome with Love*), Paris (*Midnight in Paris*) or Barcelona (*Vicky, Cristina, Barcelona*), where the above-mentioned films are set. In each of these productions Woody Allen presents the urban space of the most culturally intensive cities in Italy, France and Spain. In case of Barcelona the advertisement was part

³⁹ S. Pike, C. Ryan, *Destination Positioning Analysis through a Comparison of Cognitive, Affective, and Conative Perceptions*, "Journal of Travel Research" 2004, Vol. 42, No. 4; M.D. Joppe, W. Martin, J. Waalen, *Toronto's Image as a Destination: A Comparative Importance-Satisfaction Analysis by Origin of Visitors*, "Journal of Travel Research" 2001, Vol. 39, No. 3.

⁴⁰ P. Schofield, *Cinematographic Images of a City*, "Tourism Management" 1996, Vol. 17, No. 5.

of the film in which the city authorities invested about 2 mln Euro. Additionally, apart from the fact that the city name is part of its title, it also appeared in a song promoting this film. The production was accompanied by great popularity among its viewers and the promotion of Catalonian capital turned out extremely beneficial.

The most recent film by Woody Allen also refers to the activities connected with city placement. *Blue Jasmine* is set in two cities located at the American coast – Eastern coast represented by hectic New York and Western coast with its sunny San Francisco. More and more cities are waiting for their turn with Woody Allen, one of which is also Cracow. It is, however, estimated that the expenses associated with attracting Woody Allen to a given city currently amount to 5–10 mln Euro.

Another significant example of the city placement idea application is the series entitled *Sex and the City*, presenting the lives of four friends from New York. In this soap opera the city plays a particularly important role, the name of which (even though not literally) appears in the title. The series viewers are fully aware that the “great city” is New York where the main characters live and work. The city is the crucial background for the films events, whereas the busy streets, skyscrapers and exclusive restaurants make the space of New York, created in the film, a very characteristic one.

2.2.2. Active and passive attitude of local stakeholders

There are numerous examples, also widely analysed in the literature, showing that the way in which placing a destination in a film or TV production might influence destination’s image in very different way. The first, and probably the most important difference is connected with the level of engagement of local authorities in promotional use of placement the destination in a film. Even though, the term city placement indicates some kind of marketing activity which is undertaken, numerous examples prove that image improvement might be “donated” to a destination actually without any effort of its stakeholders. This might be the case of Cracow, and especially its Jewish quarter called Kazimierz, which became extremely popular among international tourists and improved its status from dangerous to fashionable and expensive thanks to being shown in Steven Spielberg’s film *The Schindler’s list*. Neither municipal authorities

nor tourism businesses from the city didn't attract film producers nor used it in promotion when the film was ready, at least at the beginning, still the image was boosted and the number of tourists increased steadily. At the opposite end the case of the *Lord of the Rings* trilogy might be presented. New Zealand tourism authorities from the very beginning attracted Peters Jackson and his team to make the film in this country. Additionally this fact was widely used in tourism promotion messages for a long time. Finally the product for set jetters was produced.

Similar examples of active attitude of local authorities might be found also in Poland. Here participation of Świętokrzyskie voivodeship Regional Tourism Organization in production of TV series *Father Matthew* might be the best and the most commonly cited example.⁴¹ The authorities of Świętokrzyskie region and the Regional Tourist Organization signed an agreement with Polish Television and 2 mln PLN was spent on taking advantage of city placement in 20 episodes of the soap opera.⁴² In the subsequent seasons of *Father Matthew* the action of selected episodes was also taking place in other cities of the region (e.g. Kielce, Bałtów, Busko-Zdrój, Solec-Zdrój, Pacanów, Michałów, Krzemionki Opatowskie and Opatów). It has already been several years that the city has been experiencing crowds of visitors arriving from all over the country to visit the places in which the main movie characters are functioning. The local division of Polish Tourist Society in Sandomierz, in response to the increasing tourist traffic, prepared the route "Following the Father Matthew Footsteps" and a leaflet under the same title. The publication includes the city map and pictures of the main movie characters and also the list of streets, buildings and other places (e.g. Pieprzowe Mountains, Saski Garden), which appeared in the soap opera. Additionally, an alley presenting photos from *Father Matthew* soap opera making was created. The city popularity is also beneficial for both hotel and restaurant owners who take advantage of the famous reverend character image. In case of this TV series it is also important that the TV station – the producer of the first season – made the promotion of Sandomierz for free and the city itself incurred minor costs covering only the preparation of locations to shoot the film scenes. In the times when city authorities from all over Poland spend more and more money on advertising

⁴¹ *The attraction of screen destinations*, Euroscreen Case Studies 2013. Euroscreen, London 2013.

⁴² J. Mateusz, *Serial ściąga turystów*, "Rzeczpospolita" 2010, No. 5858, p. 9.

campaigns and participate in the race of ideas to present original promotional spots by outsourcing them with professional advertising agencies, Sandomierz is an example of the city which received such promotion almost for free and at the scale which other cities can only dream of.

Another example of city placement activities was the promotion of Cracow in the soap opera entitled *Majka*, produced by the commercial TVN TV station. The series uses the stereotype of Cracow, perceived as one of the most beautiful cities in Poland, visited by tourists from all over the world. City placement was, however, applied in order to change the city image. It was taken advantage of, not so much to show Cracow's attractions, but rather to present its image as a modern business centre offering extensive opportunities for professional development. Moreover, the soap opera popularity was combined with the tourist attractiveness of the city and a book entitled "Majka in Cracow. A guide to the film and the city" was prepared. The idea was quite original and resulted in an additional promotion of both, the city and the soap opera.

At the beginning of 2013 the Information Agency PRESS-SERVICE Media Monitoring analyzed the results of 11 locations' names presence in the context of 12 selected titles of Polish soap operas. The top position, in terms of the number of publications and potential information contacts with viewers, was taken by Sandomierz showed in the series *Father Matthew*. In 2012 the city name was presented almost 900 times and the publication range presented the level of 550 mln people. Toruń where the soap opera *Doctors* was shot and Wrocław (*First Love*) also exceeded the level of 800 publications. The chance to come across some information about the city of Copernicus had almost 450 mln viewers. By almost 100 mln less such potential contacts were recorded in case of Lower Silesian capital. Next in the ranking, considering the number of media reports, were the following cities: Łódź – 650 (*Alex the Police Officer*), Lublin – 487 (*Everything before us*) and Cracow (*Julie*). It is, however, worth emphasizing, that Lublin and especially Cracow, which received less media coverage, exceeded Łódź, in terms of reaching viewers, by over 20 mln.⁴³

Contacts with film producers have become possible for local authorities as the result of appointing regional film funds, following the local government

⁴³ More about the Information Agency "PRESS SERVICE Media Monitoring" at http://www.marketingmiejsca.com.pl/wiedza-i-praktyka---marketingmiejsca.com,19,wiedza-i-praktyka,18,city-placement_-czyli-polskie-miasta-w-filmach-i-serialach,1110 (accessed 18.02.2014).

authorities' initiative, which provide funding for the best productions directly related with a given region. In 2012 eleven funds were functioning in Poland at the regional level and covered the following cities: Łódź, Gdynia, Gdańsk (suspended), Lublin and the provinces: Śląskie, Zachodniopomorskie, Mazowieckie, as well as the regions: Poznań and Wielkopolska, Wrocław and Lower Silesia, Cracow and Małopolskie.⁴⁴ These funds have, at their disposal, the resources amounting to about 1 mln PLN and are, to a large extent, dependent on a given local authority budget. There are over 100 funds operating in the European Union and financing film projects, the scenes for which are shot in different locations. The majority of such organizations function in Germany where almost all cinematography is supported by the resources coming from such funds. The level of budgets at their disposal exceeds the total of 50 mln Euro.⁴⁵

Local authorities also offer the producers all possible organizational support. Among such activities city authorities grant permissions to change a given facility function, most often a public one, in order to adjust it to the needs of a particular film or a TV series. In case of *Father Matthew* the City Hall building in Sandomierz functions as the local Court, the Revenue Office is the seat of the Police Station, whereas the Oleśnicki's Tenement House, where Polish Post Office is situated on a daily basis, functions as a bank.

City authorities are becoming more and more intensely involved in numerous projects focused on attracting film producers. Among the tasks performed by local authorities and aimed at attracting them the following are listed:

- financial support by establishing special, regional film funds to finance the selected film productions;
- participation in branch meetings, conferences and fairs, e.g. 'Regiofun' International Film Festival in Katowice;
- lower charges for film makers, e.g. for occupying a road lane or discounts in transportation fees;
- film production support by making selected city locations available for film makers;
- granting permissions to change a given public facility function for the purposes of a film or a TV series;

⁴⁴ The data provided by Polish Film Institute.

⁴⁵ Vide D. Kalinowska, *Miasto movie*, "Press" 2011, No. 3 (182), p. 81.

- organization of trips for films producers and screenwriters to visit particular cities and regions which could become a film making venue in the future.

2.2.3. The role “played” by the destination

Another important factor influencing the way in which a destination might benefit being placed in film or TV production is the “role” played by the destination. The most typical and easiest in promotional use is the situation when the plot of the film is located in a real place shown. This is the case of Krakow in *The Schindler list* or New York and *Sex and the city*. The effect can be even strengthen if this place gives an important, positive background or other input to the plot like Sandomierz in *Father Mathew* and/or is presented in the title of the film like *Vicki Christina Barcelona* or *Notting Hill*. Much more difficult situation to be benefited is when a destination is playing the “role” of a different place. This is mainly connected with fantasy and s-f films in which real places have to “pretend” those which where invented by the writers or screenwriters. This can be observed in the case of New Zealand and the *Lord of the Rings* trilogy and in Tunisian *Star Wars* village. In the first situation, when the place plays itself, the promotional effect might be achieved even without purposely conducted activities, like it happened in Krakow. However, there is no guarantee that the image improvement is going to happen then. We might compare with the example of the effect of *The Schindler list* in Krakow, the case of the film on very similar topic and similar popularity worldwide which is *The pianist*. The plot is located here in Jewish quarter of Warsaw. In this example any effects of the film on the image of Warsaw or on the tourism traffic in the city can be observed.

Surely purposely taken promotional actions, and even preparation of specific tourism product is necessary to benefit image improvement on the base of a destination playing a role of non-existing places. The success of New Zealand would not be possible without strong and well prepared promotional support. The same example also proves that this promotional support needs big effort and cost to be spent. This makes destinations authorities might not be willing to do so and purposely not benefiting the chance. Another fantasy film with only a bit lower popularity worldwide is the Narnia stories which was partially filmed

in Poland and The Czech Republic and this fact is almost unknown for tourists and film lovers. Such information even can't be found at the places being showed in the film (Kamieńczyk Waterfall in Karkonosze Mountains for example).

Division between promotional effect achieved by destinations playing in films the "role" of themselves or other places is for some extent similar to the division between on-location and off-location film destination. Off-location destinations might exercise similar problem to the places playing the role of imagined, not existing places from fantasy films. Many places in Dinara Mountains in Croatia like Paklenica Canyon still benefit the fact that several years ago they "played" American Rocky Mountains in Yugoslav-German films about *Winnetou*. However, this would not happen without promotional effort (mainly leaflets and web pages content) and without preparation of attractive product (tables informing tourists about which scenes were filmed in particular places).

Conclusion

Tourism destination might benefit their presentation in popular film production. Those benefits might be of different importance and of different kind. In the paper there was offered a basic typology of effects that might be achieved thanks films by a tourism destination. The destination might increase attractiveness of its product as well as use it in its promotional activities. Both situations were illustrated by various examples from Poland and from other countries. Those examples prove that some of positive effects might be achieved even without purposely taken actions, but might happen only in some circumstances. However, big success usually depend on strong involvement of local tourism stakeholders even from the moment of decision of producing the film by the film company and director and should be continued during peak popularity of the film and even later on.

Proposed classification of benefits connected with ways of achieving them and necessary circumstances should be useful both for academicians developing the theory of film-induced tourism and practitioners looking for inspirations for their decisions. Presented examples of success on tourism market thanks to wise use of presentation in a film show that those benefits are not only in the theory but they are achievable for many different destinations.

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TURYSTYKA FILMOWA. GŁÓWNE RELACJE POMIĘDZY FILMAMI A TURYSTYKĄ Z PERSPEKTYWY TURYSTYCZNYCH KIERUNKÓW DESTYNACJI

Streszczenie

Celem artykułu jest pokazanie powiązań między filmami i innymi produkcjami telewizyjnymi a przemysłem turystycznym z perspektywy destynacji turystycznych. W artykule zaprezentowano wnikliwy przegląd literatury, zarówno literatury naukowej zawierającej zagadnienia teoretyczne, jak i literatury biznesowej opisującej przykłady w zakresie turystyki filmowej. Autorzy prezentują istotę *set-jetting* oraz *city place-*

ment, a także korzyści dla miast i regionów wynikające z zastosowania tych działań. W dalszej części artykułu wskazano na film jako istotny czynnik rozwoju turystyki wielu obszarów, a także przedstawiono turystykę filmową jako istotny sektor badań w turystyce. Autorzy przedstawili również próbę typologii tej formy turystyki ze szczególnym uwzględnieniem efektów prowadzonych działań, a także podział na różne formy w oparciu o liczne przykłady krajowe i zagraniczne. W końcowej części zaprezentowano praktyczne działania realizowane przez władze lokalne, których celem jest przyciągnięcie producentów filmowych.

Słowa kluczowe: turystyka filmowa, set-jetting, city placement