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GRADO EN COMERCIO Y MÁRKETING

MARKETING & PSYCHOLOGY BEHIND FILM-INDUCED TOURISM

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ABSTRACT

Film-Induced tourism is a relatively new phenomenon that has just recently been an object of studies. The appearance of certain locations in films or series gift them with great exposure, acting as a motivational factor for spectators to travel and visit those places. Of course, to fully understand film tourism, we need to dig into the behavioral psychology behind it to better comprehend its effects and how are they managed by marketing agencies, public institutions and local businesses. However, to take full advantage from this phenomenon in the long term, good marketing and advertising strategies need to be put in place to help the numerous visitors maintain that connection to the film or series. Some of this strategies include: (i) the use of activities in the final destination, (ii) the use of classical marketing elements like product placement or keeping good public relations or (iii) helping some decaying or not so known places in the world to turn around their situation and finding new income sources through film-induced tourism.

Key words: tourism, film-induced tourism, motivations, imagination, curiosity, phenomenon, stimulus, leisure, recreation, intrinsic, extrinsic, supernormal stimulus, marketing, consumer, spectator, product placement, public relations, advertising, audio-visual media, film.

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INTRODUCTION

This project's main goal is to comprehend how the so called *Film-Induced tourism* phenomenon works and to what extent it has affected the inflow of people to tourist destinations, consolidating already quite popular places and managing to create new places of interest out of previously unknown sites. Furthermore, it is also considered of interest to give the reader an explanation on the ways used by local and national institutions to obtain the highest possible return from this phenomenon, seeking to maximize sustainable economic and social growth on their communities.

Summarizing, the various goals of this project are:

i. Framing a clear and detailed as possible explanation about *Film-Induced tourism*, its definition, importance and future potential.

ii. Describing the background behavioral psychology behind tourism and its relation to Film-Induced tourism

iii. Ways used to promote tourist destination as a consequence of their appearance on series, films or similar media.

iv. Explaining some of the most known examples of this phenomenon and its immediate consequences on the national and international context.

To achieve the correct attainment of the above proposed objectives, numerous references to films, series and other comparable media will be used as well as statistical data from different national or regional institutions, in order to give a well based and broad look on the evolution and consequences of the cinematographic related tourism.

Understanding the way viewers behave and process stimuli coming from cinematographic content will prove as a key element as to why film producers chose to portrait certain places and how can that affect the way viewers think of that place and generate a desire to visit it instead of other more mainstream destinations or types of tourism. However, the constant and rapid evolution of the film and tourist industries makes it almost impossible to keep up to date to the current tendencies on viewers reactions and behaviour, so related studies on this topic in particular conducted in current times are scarce. In spite of this, the already wide library of previous studies can be of great help in order to get a clear view of those behaviour, allowing us to understand current changes and predict future ones.

The way this project will be structured is in the form of chapters for the reader to get a full and a clear image of the Film-Induced tourism as well as the behaviour and influence of the numerous elements behind it.

Chapter one will provide a psychological background to this project, going through a detailed description about the origins of tourism as a human behaviour result of the many innate characteristics of human beings. The existence of tourism will be justified as a by product of numerous human responses to the environment that, along the innate will for knowledge in the human species, leads to the appearance of numerous motivations and an active processing of information with our human imagination also playing a head role in the way it is carried out. Moreover, the chapter will not be complete without referencing more technical definitions for tourism as well as the various forms it can take as a result of human motivations, explained via numerous theoretical models that have proved to be the spearhead for others researchers and its studies throughout recent history.

On chapter two, we will dive into the concept of the Film-Induced tourism phenomenon, providing a bit of context on its appearance as a consequence of certain socioeconomic events in history as well as the most agreed definitions provided to it by the novel research community on this specific matter. Furthermore, a relation between film-induced tourism and the previously explained process of human motivations is established, describing it as an influential element on the different variations this type of tourism can take and some of the known psychological consequences on spectators of this phenomenon that heavily modify the perception we can get over a certain portrayed location based on the way our brains process imagery and reacts to certain types of stimuli.

Chapter three of this project will elaborate on the marketing side of tourism and its film-induced version describing the evolution of marketing techniques in the industry, now resembling to more classical ways of selling, advertising and communicating with customers more common in the goods and services industries. This effect will be a key element to explain why the touristic industry has transformed into a highly competitive one where the correct uses of marketing and marketing strategies are essentials for achieving success and great results that substantially increases social and economical profits in local businesses and communities of the promoted destinations. Some of this techniques include product placement as a useful method to get the desired image of our locations and gain attention in order to persuade potential visitors to come to our country or region. Moreover, we will dig into other useful marketing methods that are equally as helpful, being public relations or on-destination activities and promotions somo of those examples.

As a fourth and final chapter of this project, we will get into the phenomenon of tourism and film-induced tourism in the northern region of Asturias, describing the recent history and evolution of it as one of the driving forces of its recent success in the industry, being more and more appealing to visitors than ever before. Asturias is a region that has managed to diversify its economy, moving forward and abandoning decaying industrial and mining industries, focusing on potentiating the elements that make it a unique region as the main attraction in incoming visitors. The continuous promotional and advertising campaigns from public institutions in the region have also managed to bring not only tourists but also film producers, getting Asturias into the big screen and reaching millions of potential visitors. Moreover, various of those films and series can be used to describe the effects that film-induced tourism has made in the region, however, the series “Doctor Mateo” will be used as is the best recent example of this phenomenon, changing the history of the Lastres village for years to come.

CHAPTER 1. TOURISM

1.1 CURIOSITY AND THE WILL FOR KNOWLEDGE AS A DRIVING FORCE OF TOURISM.

Throughout all of human history, it has always been mentioned by numerous philosophers, thinkers or psychologists the innate desire for knowledge as one of the distinctive elements that has driven humankind across all of its more than two million years of existence on Earth. Is this will into the unknown that could have, among many other forces, made the evolution as an species possible, triggering the way neolithic communities lived and making possible the first hints of what we understand as society and economics as of today, to the rapid and vast development in medical science and technology through the twentieth century and the past couple of decades of our current one.

One of the first figures in history to reason about humankind and its desires and capabilities was the ancient Greek philosopher Aristotle. As the first words on the opening book to one of its most recognized literary works "Metaphysics" state: *"All men by nature desire to know. An indication of this is the delight we take in our senses; for even apart from their usefulness they are loved for themselves; and above all others the sense of sight."* (Aristotle, 384 b.C.-322 b.C., pg.1)[1]. Humans feel the world by their senses and are guided through those stimuli that stand out among many others, catching our attention and responding accordingly to them by a process of reasoning and consciousness of our surroundings. This generally produces experiences that will drive future responses in future encounters.

Stimuli-driven responses have been a highly studied topic throughout history as a way of finding answers about why we behave as we do as a human race. As early as 1899, psychologist William James was already conducting some first experiments on this matter. A few of this experiments used children as its *guinea pigs*, something that today would be considered highly unethical by the scientific community but ethical codes were not such a thing as hindering progress and knowledge did not seem like an option at that time. The use of this kind of young subjects was majorly due to the common conception of children as a raw form of humans, meaning that they have not yet been exposed to society or its norms and values, leaving innate behaviour as their way of expressing themselves and responding to the world around them. The experiment showed that children were impulsed towards new

[1] *We are unaware of an exact date for the publication of this book as there is currently no reliable historical data, thus indicating the life span of the corresponding author (384 b.C. - 322 b.C.).

and sensational qualities, which he considered *bright, vivid and starling* (Celeste Kidd and Benjamin Y.Hayden, 2015), what could be argued as one of the main classic meanings of curiosity. More modern conceptions about human curiosity, however, define this term as an information-seeking process driven by internal motivations that are greatly intrinsic, although extrinsic motivations can also take place. Decision making is always a task of the upmost complication for someone to judge if it is either one or the other, due to the numerous thoughts and reasoning paths a subject can take when carrying an elective act.

Furthermore, Lowenstein (1994) offers us a distinct yet related concept of curiosity. A living being cannot get involved on a decision taking process without a driving force that motivates it to go ahead. Some of this motivations could be linked to basic needs in every living creature like hunger, survival or pain. However, he also mentions a third wave of studies that showed different ways the inertia carried from those motivations can be lost or highly increased based on the overall continuous exposure to certain stimuli. As shown in *Figure 1.1,* the lack of a certain element could cause the subject to experience an increased need of it leading to a higher motivation to achieve exposure. On the other hand, overexposure to an element could cause the subject to lose most of the interest about it and the stimulus gets ignored until required again.

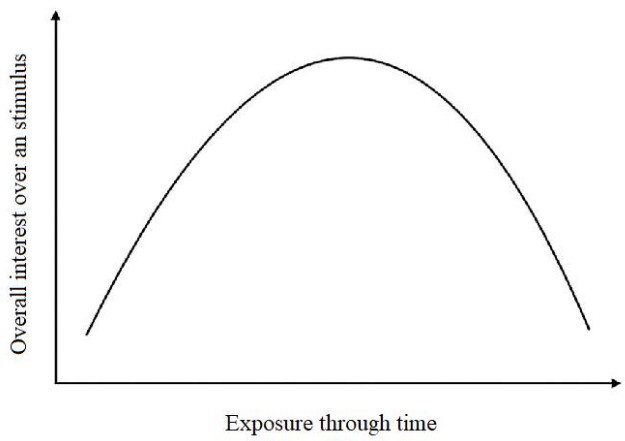

Figure 1.1 - Inverted U-shape graph representing Exposure - Interest relation. Own elaboration, on the basis of Lowenstein (1994).

George Lowenstein explains this through several examples but one of them seems easier to understand due to its everyday nature. Imagine you decide to have dinner accompanied by some friends or acquaintances, let's say you are really hungry and you have not seen those people in a long time. Two motivations make an act of presence in here, hunger and socializing. Throughout the dinner you are going to be eating some of the best food in town and you may exchange past experiences and gossips with your companions and at some

point towards the end, you will be completely full so that food will seem unappealing by that time.

Furthermore, conversation with friends may not flow as easy as at the start after hours of talking and conversations from surrounding tables may start to be more appealing to your ears.

Tourism as an exclusive human activity fits to perfection with all this different definitions of curiosity. Being such a small part inside such a big floating space rock like the Earth, can only make ourselves wonder how everything that escapes our range of view could be and at some point, we will start using our imagination to picture those unknown landscapes, the people that inhabit them and how life is on those places. As one of the meanings in the Oxford English Dictionary, we could define the human ability of imagination as *"The power or capacity to form internal images or ideas of objects and situations not actually present to the senses, including remembered objects and situations, and those constructed by mentally combining or projecting images of previously experienced qualities, objects, and situations." (OED, 2023).* Following the previously stated definitions for curiosity on this document, is not so far fetched to ponder that the innate human desire to know is behind all of this imagery processing method that constantly happens in our brains when confronted with something that catches out attention or we see for the first time.

Most of what we could consider civilizations through the different known stages of human history, have been in constant movement exploring nearby societies and lands in order to initiate in trade with them or just to explore them and acquire new lands and exploit their resources. As Robinson et al. describe (2020), some forms of what could be argue as tourism have been existing since the ancient times, from the trade travels of the Sumerians back in 4000 b.C., the Egyptians traveling far away to improve their diplomatic relationships with neighbouring empires or societies and bringing souvenirs on their way back or the massive exploring campaigns by Portuguese and Spanish explorers back in the fifteenth and following centuries.

As of today, definitions for what we could consider tourism and what not, have been described over various studies, establishing a certain degree of differentiation depending on the characteristics of the trip that individual carries out. However, are those elements that make it an arduous task to achieve consensus on this matter. The UNWTO (United Nations World Tourism Organization) defines tourism as the set of activities carried out by travelers who also happen to be visitors, understanding traveler as that individual who moves to a different location geographically for any purpose and visitor as a traveler that goes to a destination out of his frequent environment for any purpose other than to be employed. The

time those activities take to complete and their purpose has set a long lasting debate on the research community. This differentiation despite its not very clear need, serves of great usefulness for determine economic and social impact on local communities (Lickorish, 1997).

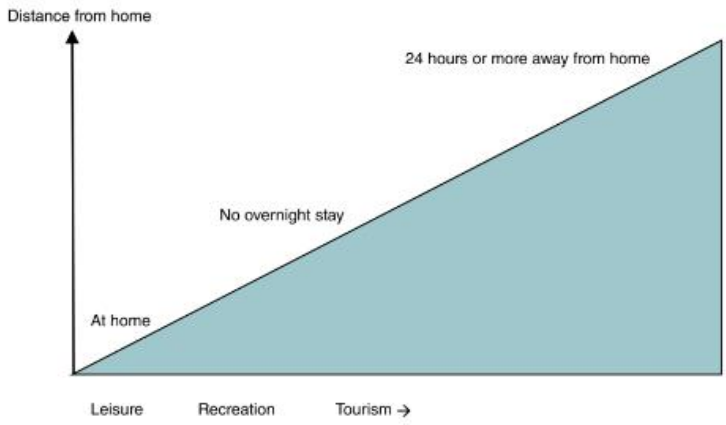

Figure 1.2 - Graph showing the differentiation between Leisure, Recreation and Tourism. Retrieved from Peter Robinson et al. (2020).

Following the three-term differentiation shown in *Figure 1.2* above, Robinson et al. (2020) describes different criteria that distinguish tourism from similar activities, that, although similar in some aspects, serve completely different purposes and have totally diverse effects over the communities they take place:

a) *LEISURE:* could be defined as the set of different activities that take place outside our homes during an specific time slot but not more than a complete natural day. This activities could be doing groceries, going to the bank, stroll or enjoying a concert among many similar others.

b) *RECREATION:* compiles similar activities to those characteristic from tourism and could be understood as a part of leisure. This activities take place on a local scope and also under a time span of under a day, usually linked to visiting museums, hiking, and so on. Could also be defined as doing tourism on your own city or area.

c) *TOURISM:* is defined as the movement of people far away from their everyday place of residence for a period of one or more overnight stays at another residence. The activities that made up touristic movements are similar to those described on the definitions of recreation and leisure, although tourism implies a higher monetary expenditure and greater time spent that can somewhat affect the local economies and society of those places that are being visited.

1.2 UNDERSTANDING MOTIVATIONS FOR TOURISM

As already explained in detail in the section that precedes this one in this project, curiosity plays a key role in the will for people to embark on the various and different adventures and activities that comprise more modern conceptions of what we commonly understand as tourism. Curiosity, as defined by the already mentioned George Lowenstein is the combination of several motivations, that pushes individuals into accomplishing different tasks or basic physiological needs. Described in *Figure 1.3*, tourism has grown into a set of behaviors throughout the past two centuries into something that needs to be taken into consideration and not thrown under the rug, as due to technological advancements specially in the passenger transport industry, has produced a democratization of tourism previously unknown, changing economic and social structures in some countries or regions.

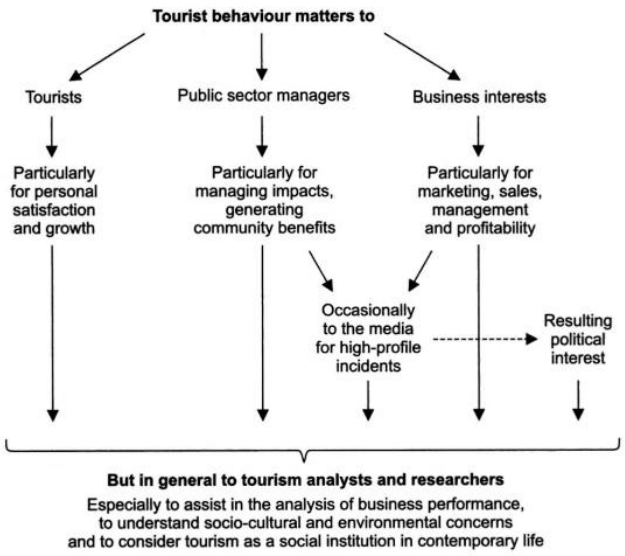

Figure 1.3 - The importance of tourism effects. Retrieved from Pearce (2005).

One of the first researchers to elaborate and conduct several studies to fully understand the individuals motivations for tourism was Pearce (2005). On his book "*Tourist Behaviour: Themes and Conceptual Schemes"*, he gives a deep observation on the importance of motivations to understand tourist behaviour and its natural challenge to be studied clearly. How a tourist behaves is largely conditioned by its own thoughts, wills and needs, in other words, each individual is highly driven by a series of intrinsic elements that only ourselves can measure with precision within our own consciousness. Only those elements with an

extrinsic nature can be measured through observation, as they can be understood as the physical and emotional representations of those intrinsecal elements being carried out as a response to the environment.

However, no human motivation can exist or manifest if there is not some type of need that backs it up or generates it, citing back the already provided definition of curiosity from George Lowenstein in this project. Human needs can manifest in a huge variety of forms due to the natural complexity of the human species and some sort of classification is needed to better comprehend human behaviour. Back in the twentieth century, American psychologist Abraham Maslow defined what, even to this day, is considered a fairly representative way of hierarchising human needs and its consequent motivations. Maslow understood both elements as something that was exclusive of the individual as a whole, not just a part of him: *"For instance, it means the whole individual is motivated rather than just a part of him. In good theory there is no such entity as a need of the stomach or mouth, or a genital need. There is a need of the individual"* (Maslow, 1954, pg.19). This argument would serve as a base element to understand its need prioritization model.

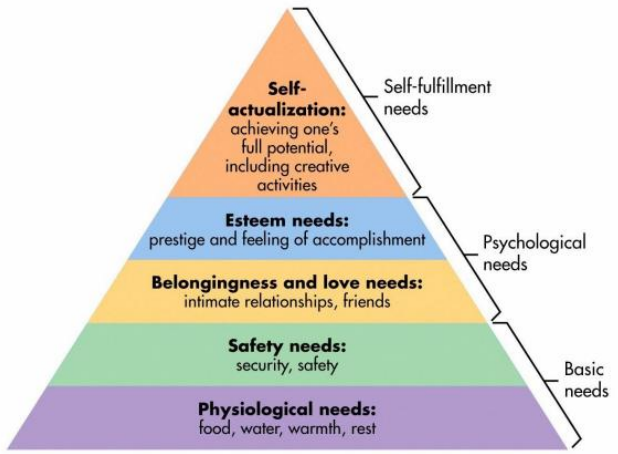

Figure 1.4 - Maslow's Hierarchy of Needs. Retrieved from McLeod (2018).

Maslow (1954) established five different levels based of how he observed humans to prioritize their needs. Through his model of hierarchy, Maslow stated that no individual would be capable of fulfilling higher needs without first satisfying those in the lower steps of the model, sort of like climbing a ladder. Individuals would always try to satisfy needs that affect their physical well being at the present moment and in the near future, followed by those that affect its physiological state. This two groups were thought by Maslow as deficiency needs (McLeod 2018), meaning that their emergence and subsequent satisfaction came up from a full or partial absence of them. Once this needs are accomplished, they do not represent

such a motivation for the individual, it now will focus its attention on desired objectives that makes them grow as a person and so increase their motivation.

1.2.1 The Travel Career Ladder (TCL)

Tourism as a concept has always been an arduous task to measure throughout several decades for researchers, as the background facts, already exposed previously in this project, that pull the strings behind why this human activity happens are of a extremely difficult nature due to the intrinsical motives that inhabit each individual's mind. Specially, understanding all of this matter is presented as an essential element for all the people involved in the commercial aspects closely related to touristic activity.

Pearce (1988) on his book *The Ulysses Factor*, created what, even to our date, is one of the main models that has helped researchers and commercial businesses to comprehend in a better way the motivations and wills of people behind tourism and its related activities (Ryan, 1998). The TCL model as elaborated by Pearce almost four decades ago, was based on the *Maslow's Hierarchy of Needs* shown at *Figure 1.4* above. Pearce justifies the use of Maslow's theory as the foundations of his work on the basis of a consecutive achievement of internal needs thoroughly driven by internal motivations of the individual, being the experience on previous touristic activities what helps him advance through the different steps that compose his ladder of needs.

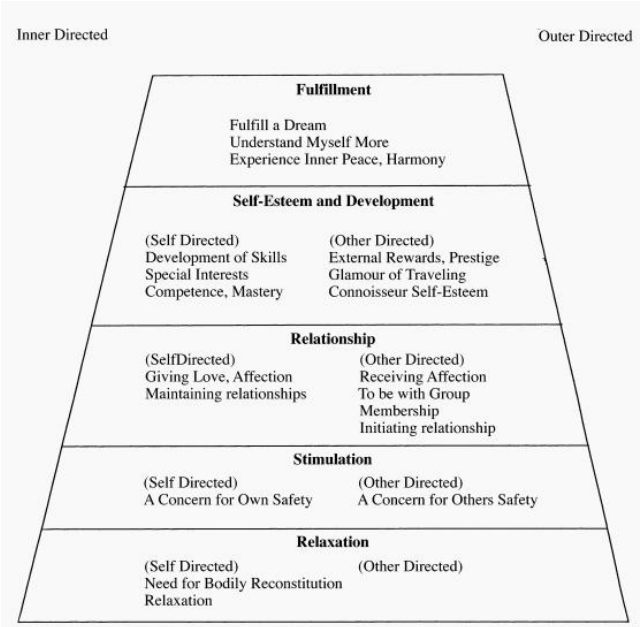

Figure 1.5 - The Travel Career Ladder. Retrieved from Ryan (1998). The author based this figure in turn on Pearce (1988).

On *Figure 1.5*, we can clearly observe analogy between Maslow's pyramid and Pearce's TCL. Following the same principles, Pearce established five different levels of motivations a tourist can be presented with, carrying an upwards motion through the ladder, jumping from step to step based on the fulfillment of those needs below and the experience acquired from previous travels or touristic activities. Furthermore, we can find the same categorization of some steps based on the nature of that motivation, whether its physiological (Relaxation and Stimulation) or psychological (Relationship and Self-Esteem and Development). Finally, we find Fulfillment in the upper part of the ladder, which acts as a self-growth process where the tourist will search for activities that bring him something new, as he has already satisfied those lower steps of the ladder based on the deficiency of a certain need.

As any other research study that enjoys the prestige and the popularity as Pearce's, it has not go unnoticed for other researchers who did not hesitate on stating their comments or concerns over the model proposed by Pearce (1988). As Ryan (1998) describes on his paper *The Travel Career Ladder: An Appraisal,* the TCL model relates in a certain way to the extended view in marketing research on the relation between self actualization and the self image of ourselves: *"Essentially, the argument is predicated on the realization that purchasers have a certain view of themselves, and sustain that view by selecting and purchasing those items that are congruent with that self image."* (Ryan, 1998, pg.3). Why certain tourists tend to carry out certain activities or visit certain places is closely related to how they see themselves as tourists, based on how confident or experienced they are. For instance, a tourist may not want to travel to certain places in the world or do a certain type of tourism if they have never gone to similar destinations or have only done basic tourism such as pre-organized holiday packages.

However, several concerns over the validity and the process behind the construction of this model have also being raised in several occasions by researchers (Pearce, 2005). Some of those criticize the overall empiricism of the studies alleging that the number of steps in the model was too short, concerns over the lack of predictive certainty of the model or stating that the model could lead researchers to think of tourism motivations as irrational or unpredictable. Moreover, the main criticism over the TCL postulated by Pearce (1988) has come over the use of the term *ladder*, as understanding tourism as a set of consecutive one-at-a-time achievable steps in the efforts of the author to make his theoretical work understandable for general public. This led Pearce to the creation of a reviewed model of the TCL into the TCP or Travel Career Pattern in Pearce (2005).

CHAPTER 2. FILM-INDUCED TOURISM

2.1 A DEFINITION FOR FILM-INDUCED TOURISM

2.1.1 Context on the appearance of Film-Induced tourism and other modern forms of tourism.

Throughout all of human existence on Earth, different forms of exploration or activities related to it that happened to exist at certain times in history, give us the possibility to believe that some sort of tourism have been taking part form centuries and millennia ago. As explained on the first instances of this project, tourism has evolved from mere business driven activities and world-wide exploration missions, to a more mature and differentiated process due to its natural evolution linked to society's own growth and evolution.

Nowadays, tourism has become a source of entertainment and personal fulfillment for a huge percentage of the global population, more than ever before in history. Although this growth in overall touristic activity could be linked to the immense and continuous increase in population during the nineteenth and twentieth centuries (see *Figure 2.1*) as a result of the first and second industrial revolutions, we should not let out of the equation the fact that technological advancements and the expanding global economical situation that had its first steps on the decade following the end of the second World War, has produced an unknown reduction in costs and consumer prices in everything related to global goods and people transportation. This has effectively lead to a phenomenon we could somewhat call *Tourism Democratization,* as it became a more accessible activity to carry out by most population strata in first world countries and rapidly developing ones.

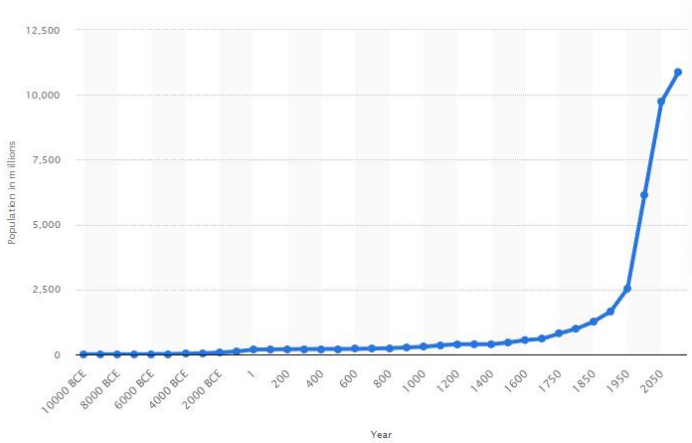

Figure 2.1 - Graph showing the estimated global population from 10,000 B.C. to 2100 - Retrieved from - www.statista.com

It is not just wishful thinking to believe that as of today, tourists have become better informed as customers due to the huge availability of sources that help them decide whether if their final decision on their traveling destination is the correct one or there are better options to their disposal. This has made the old days where countries or touristic sites carried out little to no effort on their promotion practices past gone. The huge accessibility of information form potential customers has made of this sector an increasingly competitive one, where more modern and complex ways of marketing should be put in practice just to appeal to new people, with the not so simple objective of creating new destinations to be sold (Walaiporn, 2009), rather that just sit and wait until tourists decide to appear on them.

Some marketing related concepts on how customers perceive value given by real or abstract aspects of a certain product, have been proving key on the various strategies that institutions follow in order to get their regions on the map and on the mind of everyone looking to travel and visiting other places. Terms like product differentiation, have now grown into vastly important entities. Highlighting the strengths of those sites you are trying to promote, not to mention the thousands of possibilities of creating a symbolic universe around it, could be the correct path to follow if you want some degree of success.

Film-Induced tourism as well as all other modern forms that tourism has transformed into, are not more than a quite logical result from all of that has already been stated through this chapter. The rapid development of technology has made audio-visual content accessibility more possible than ever before, presenting video streaming services like YouTube, Twitch, Netflix or more traditional and massive channels like TV as great ways of getting potential tourists to know about your existence. As any other massive way of promoting yourself, it comes as a double-edged sword.

Films and series come in very different forms and formats, and the way content producers are going to make use of certain sites, may not be favorable at times. Although not very common, it is always going to exist the possibility of being portrayed in a not so positive form, which could lead to the complete opposite effect touristic institutions are looking for. This is what is commonly known as the *Halo Effect* (Dai Duong Pham and Yeong-Hyeon Hwang, 2022). People tend to evaluate things based on already known traits of them and on self-made assumptions of those aspects that they do not happen to know. If a certain film or series give viewers a negative view on our site's attributes, this could lead to a more simplistic and comfortable way of processing the information received, thus generating a negative halo that will have further impact on other aspects, not just on that particular site, but on the country it is located as a whole.

2.1.2 Film-Induced tourism

As it has already been described, the incessant development of technology, has made the access to films and other similar media easier for the grater public. The appearance of on-demand platforms like Netflix or Amazon-Prime Video, has allowed people to watch the content they want, how they want and whenever they want, transforming those into mass media and so their importance as a way of getting our products into the eyes of thousands of viewers. Product placement, a concept that is mostly known by researchers in the marketing industry, has now drifted into the touristic industry, being now considered an effective strategy due to the nature of mass media. As stated in the first instances of the article *Halo effects of a Country in film-induced tourism: A case study of the Ha Long Bay, Vietnam in 'Kong: Skull Island': "Being chosen as a filming location is a very effective advertising strategy for tourism promotion. Product placement in a film is considered an effective marketing strategy since it subtly presents and promotes the product through films without attempting to deliver persuasive messages to the viewers"* (Dai Duong Pham and Yeong-Hyeon Hwang, 2022, pg.2).

Although this type of tourism has existed for as long as the first films were starting to be filmed back in the last stages of the eighteenth century using what for our current standards could be considered primitive technology, it has not been a matter of study since the consolidation and diversification of tourism as such during the decade of the nineteen-nineties and the decade that begins the twenty-first century (Depken II et al., 2020). As a consequence, it has recently been proved that many touristic places in the world have been affected by this phenomenon, seeing their yearly visitors increase in huge figures just by the fact of being used as the ambience scenario for many films through time.

Research on this topic in spite of being quite such a novelty, it does not scarce. Many definitions could be provided to the concept of Film-Induced tourism or tourism triggered by audio-visual media, yet researchers that have dedicated some time into studying this matter have all reached similar conclusions on the definition that better suits this cause-effect phenomenon. Film-Induced tourism is mostly described as the continuous movement of tourists towards places featured in films and other forms of media (Walaiporn, 2009) or the desire of people to travel or to see with their own eyes those scenarios featured on series or films of their liking (Depken II et al., 2020).

Film-Induced tourism can, as like any other type of tourism, adopt notably distinctive forms depending on the motivations a tourist has and the stimuli he has been exposed through the media. As explained in detail in the description of the Travel Career Ladder in the previous

chapter, tourists cannot be considered to have de same needs and so, some sort of equal behaviour towards tourism. Experience has been proved to play a key role as a decisive element when deciding what is the most suitable destination to visit and, although each tourist's own preferences and likes can also take part on this decision making process, it is no lie that experience can limit how influenciable we are by the different stimuli present on the films or series we have happened to watch at some point in our lives.

The *Halo Effect*, as explained above, describes the silent but powerful influence films have over people's opinion about a certain place or country depending on how its portrayed and the possible backlash the film could have if its somewhat controversial. This effect is just a result of a multiple combination of factors that influence the opinion we tend to generate over that film and the places shown in it. Film producers can mold this opinion on viewers by using a mix of different elements like landscapes, nature or those regions inhabitants and their culture. Fabricating a good opinion by a specific use of those elements will certainly produce a better return for those regions or places by increasing their reputation and image and most surely increasing their yearly visitors. Moreover, generating a bad image will obviously produce the complete opposite effects or consequences over that area.

Form	Characteristics
1. Film-induced tourism as part of a main holiday	Tourists will visit film location or book a film tour for a holiday without any previous destination knowledge
2. Film-induced tourism as a main purpose out of special interest	The booking of a holiday to a destination as a result of its profiles on the screen
3. Film-induced tourism icons as focal points of visit	Natural beauty, historical places, actors can serve as icons
4. Film-induced tourism to places where filming is only believed to have taken place	Tourists visit the filming places even if the film represents a different setting.
5. Film-induced tourism as part of romantic gaze	Tourists like to gaze on places reinforced by the films in solitude, establishing a semi-spiritual relationship with the place
6. Film-induced tourism for reasons of escape	Visiting film locations elevates tourists beyond the mundane reality of everyday life

Figure 2.2 - Forms and Characteristics of Film-Induced tourism. Retrieved from Walaiporn (2009).

Every tourist is different on their own, and as such, motivations behind visiting places that have serve as scenario for different films or series, making it quite a complicated task trying to structure and classify the various forms film-induced tourism can adopt. Although some researchers and studies have proposed different models to identify and group certain types of behaviors or activities, each individual has a mind of their own, thus changing the way each tourist understands and carries out tourism.

2.1.2.1 Supernormal Stimulus

Although this topic is not directly related to the matter of studies in this chapter, Film-Induced tourism, I believe in its overall importance as a resource that could help to better understand the already described influence of certain images and elements used to gain the attention of the viewer on films, series or other similar media. This influence is set to produce motivations through the stimuli present in those films or images, which will certainly guide behavioral tendencies on tourists.

Barrett (2010) on her book (S*upernormal Stimuli: How Primal Urges Overran Their Evolutionary Purpose)* explains how the over-exaggeration of certain aspects present in mundane objects of our daily lives causes a more intense response on us due to our animal instincts. She justifies it on the overwhelming difference on pace of our evolutionary process as species and the technological evolution carried by us, causing us to live on an advanced and developed world trapped on the same bodies of those humans that inhabited the earth hundreds of thousand years ago, whose life was fully dedicated to survival in a wild world.

Her studies is built on the basis of Tinbergen (1951) *The Study of Instinct*. This researcher reached its conclusion about the presence of this effect, later named Supernormal Stimulus, by conducting a series of experiments with a wide variety of wild animals. One that gained more repercussion over the others, consisted on painting a series of dummy eggs highlighting several aspects of them, like size, colour or markings. He discovered that female geese would abandon their real eggs to take care of the fake ones, thereby demonstrating that exaggerated stimuli could override the power the effect produced by normal stimuli in its favour.

It might seem that these effects that cause intense response on wild animals could not be reproduced in ourselves, the human species, as we enjoy a greater capacity for reasoning. Although this last premise could be partly true, as greater reasoning capabilities could help us not rely on our instincts that much, we are still highly affected by them as our animal bodies have not yet adapted to our current times. Overstimulating our five senses, creates a greater release of dopamine, the hormone of happiness and joy, which makes our body crave for repetition of that stimuli. In modern times we can clearly see this effect on everyday things like fast food restaurants, who sweeten or add chemicals to their products to make them tastier; in fashion catalogs, which computer modified images of models create the so called perfect body to increase sales of clothes. The same way this two examples create intense response on us, film makers can try to create the same effect on us through the actors, landscapes or scenarios used, which could explain tourism to those portrayed places.

CHAPTER 3. MARKETING

3.1 CREATING A TORUISTIC DESTINATION

Throughout the various stages of history, tourism and its related activities have drastically changed, adopting several different forms depending on the nature of those activities, the time spent to carry them out, the people and the form of transportation used to get from our starting point to the final destination. As explained on previous instances of this project, societies have experienced a constantly paced evolution linked to the technological and economical advances, causing the way people relate and behave to carry out its own parallel evolutionary process in accordance to those changes.

Nowadays, technology has made possible for individuals to have access to a huge virtual libraries of information. This has inevitably caused consumer purchase behaviour to be of a more complex and tedious nature than before, thus making producers and other institutions or entities to give a second thought to the already existing classical ways of marketing communication like advertising or brand image. The tourism sector has been turned into an unprecedented hostile and competitive environment, where the old fashion ways of promoting destinations consisting of taking advantage of our already existing reputation and existence on tourists minds needs to be thrown away. Touristic destinations now need to be created and sold as if they were mere products or services, creating a universe of symbolism around it where the customer or visitor is given a way to bond to that place of and its interest for visiting it grows over time.

Its now been over three decades where tourism has adopted a sort of democratized form, where people's access to it is now easier than ever. Of course we cannot assure that the majority of people in this world of ours has access to tourism, but the overall reduction in costs in the physical elements that compose tourism, specially in the use of mainstream means of transport like plane travel or ferry, allows certain population segments that were previously indirectly excluded from this activities to get involved in them at least once a year.

This huge accessibility to information and tourism in general has modified the consumer patterns for the whole industry, where the tourist will surely go through a process of evaluating their needs caused by motivations and continue through a series of steps consisting of evaluating alternatives to choose the destination that suits them the best, in other words, tourists are going through the classical model of consumer buying process as described in *Figure 3.1*, something quite new in this sector of a country's economy.

Figure 3.1 - The consumer buying process. Retrieved from Qazzafi (2019)

Correctly understanding consumer behaviour over a product or service, in our case tourists over destinations, will serve to institutions, entities and regional governments as a clear advantage in order to adequately focus their advertisement campaigns in the right path to bring tourists attention and persuade them enough to, at least, consider those locations as a viable option in their future travels.

Successfully going through the process of advertising and promoting a touristic location as well as any other product, is an enough complex task on itself and mostly a trial-error cycle. There is not a perfect or unique way to go through this process that could fulfill our plans, as motivations have already been proved in the first chapter of this project to be a truly intrinsic matter and can take many different forms depending on each individual. However, influencing tourists thoughts and generating needs and motivations on them could be a great starting point to create a new touristic destination, where, as already described a couple of pages back, film-induced tourism can be a good opportunity to make locations be seen and create a good perception of them on spectators.

3.2 PRODUCT PLACEMENT AS A METHOD OF ADVERTISING LOCATIONS

The incessant growth of the film industry over the last few decades and what could still be considered a quite recent appearance of film and series streaming services like Netflix, has caused it to be more accesible than ever before in history. People do not need to go to cinemas or theaters anymore to enjoy upcoming films or re-releases of old ones, as these platforms allow them to watch films anywhere and when they want. Another less discussed effect of this evolution in the industry is the possibility for small film and series makers to produce and release new content at a lower cost than before, as they do not need to bear in mind the money spent on getting your films into the mostly oligopolistic market of the big screens, causing for large libraries of movies to be present on those streaming services.

Films as well as other forms of audiovisual content have always been a great channel for products to be promoted and shown to the public, specially on those productions that depict everyday scenarios. In spite of this, product placement is a concept that has only been recently coined in marketing language, as the modern consumer society was starting to develop and transform undisputedly into one of the main pillars of the capitalist model of world economics. As defined by Williams et al. (2011, pg.2), Product Placement could be simply understood as *"a marketing practice in advertising and promotion wherein a brand name, product, package, signage, or other trademark merchandise is inserted into and used contextually in a motion picture, television, or other media vehicle for commercial purposes"*. Being part of such reputed events like a film or a series offers the possibility of getting your product seen by millions of people and harvesting a great mass of potential customers which some will surely transform into future sales of our product, service or location.

Figure 3.2 - Sean Connery as James Bond with an Aston Martin DB5 in the film Goldfinger (1964). All rights reserved to *Metro-Goldwyn-Mayer Studios Inc.*

Following a product placement strategy is partly successful on itself, as you get huge exposure, probably more than following traditional ways of advertising. However, the presence of other elements in films like the actors or the context in where that product appears during the film, can enhance the effects it causes. Williams et al. (2011) describes the use of actors as a way of creating a link between the product and the character, associating the image given by the last one to the product shown. In marketing and advertising this is known as the use of an endorser, understanding it as an element that gives support to what is claimed through a product, observed in *Figure 3.3* and *Figure 3.2.*

Figure 3.3 - CocaCola product placement in Breaking Bad series. S5 E13 (To'hajiilee). All rights reserved to *AMC, Gran Via Productions, High Bridge Productions and Sony Pictures Television*.

Locations that get promoted or shown through films or series, enjoy the same advantages from product placement as conventional products and services. When a location is used as the scenario of some scenes in a film or series, it gets people to know about that place and associates that location to the characters and the context of what is happening in that specific moment in the film, making it into something iconic that can serve as a motivation to visit that place in the future.

Furthermore, film producers are not the only entity well aware of this effects previously described. Numerous local and national governments and institutions have noticed it and have taken measures to promote themselves as ideal places for films and series to be recorded at, as the effects of location product placement go far beyond the already stated. The possible resulting increase in tourism can well affect the societal and economic environments of those places, generating economic growth and employment in the region.

3.3 THE IMPORTANCE OF MARKETING ON PROMOTING LOCATIONS THROUGH FILM-INDUCED TOURISM.

Film-Induced tourism, as described multiple times through this project, is a relatively new phenomenon born from the side effects of the development in technology and other socioeconomic effects like the previously mentioned *democratization of tourism*. Discovering and visiting new places across the globe has never been easier, which has caused the number of travelers to be on a constant growth since the start of the decade of the nineteen-nineties as shown in *Figure 3.4*. Having a big enough piece of those tourists to visit a country or region serves as a great opportunity for creating an environment of social and economical development in local communities and businesses, thus of great interest for local governments and institutions.

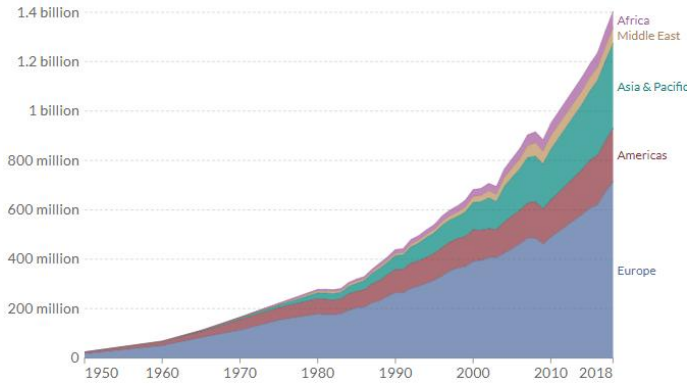

Figure 3.4 - International tourist arrivals by region. Retrieved from www.ourworldindata.org

Being such a new matter of studies, there is no such a great library of reports or papers that explain the main way of promoting and advertising locations through films or series. However, we can clearly deduce an increasing effort from public institutions to bring the attention of film makers and producers and get their countries and its landscapes to be used as the scenario of upcoming films or series to take advantage of the long term effects caused by film-induced tourism (Hudson and Ritchie, 2006). Public institutions and marketing agencies are starting to make huge investments to bring big film producers to their countries and facilitate their labour as much as possible, as the long term economical revenue from the resulting film-induced tourism far exceeds those costs.

In spite of all of this great and nearly utopic forthcomings, no marketing campaign can be on the path of success if its not taken with care and agencies and institutions are not able to correctly manage the resulting effects from it. We have already compared the new state of

the tourism industry to the classical and vastly studied world of products and services and, continuing along with this line of discourse, I have now to talk about the importance for public relations in marketing campaigns' results. Public relations could be understood as a way of keeping lines of communication open with all the people and entities involved on the marketing and advertising of a product through carefully planed activities in order to manage its effects in the most responsible way, in accordance to the definitions proposed by Alison Theaker (2021) on her book *The Public Relations Handbook.*

Going back to the model for promoting touristic destinations by Hudson and Ritchie (2006), they highlight the importance of having public relations and product placement experts on marketing teams for bringing as many tourists as possible to our desired locations through exposure in films, television or other similar media. They distinguish several factors that influence, most of them already covered or mentioned in some way in this project, the final effects of film-induced tourism. Nevertheless, they give great importance on describing the various ways local institutions and marketing agencies promote destinations before and after the release of a film, although giving special importance to the second of this two.

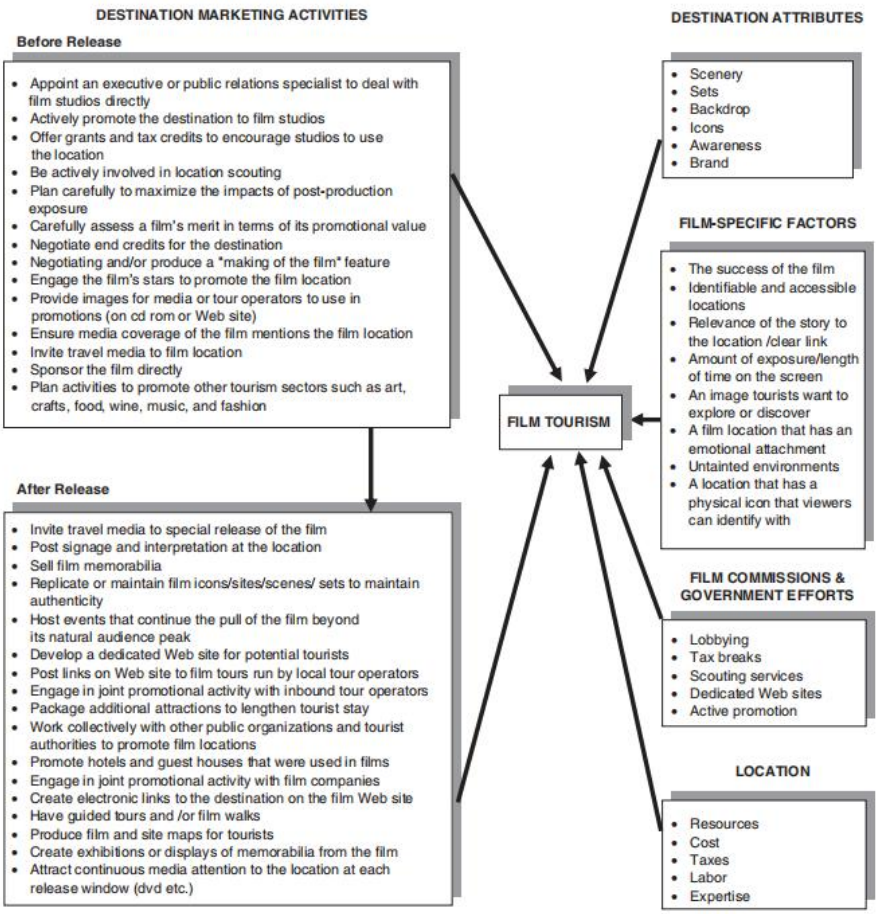

Figure 3.5 - Model describing the influences over film-induced tourism. Retrieved from Hudson and Ritchie (2006).

The importance given by both to activities done during and on the following moments to a film or series release is explained through the increased and continuous exposure from spectators to the locations and sites portrayed in them. On advertising, this phase is considered crucial due to a open-minded state on the message receivers, where they are more predisposed to receive and process information in an active way, thus intensifying the flow of information about that place. As stated on their description of their model, taking full advantage of this window of marketing opportunities will prove key to convert views into commitment for future visits of that place that is being promoted.

Most of the after release activities are closely involved with having good public relations and marketing strategies. Being the scenario to a film or series is as important as getting yourself seen afterwards and reinforcing the association between the film and the location. This will help lengthen the span of time where the effects of film-induced tourism occur.

Figure 3.6 - An ad for a guided tour through the multiple locations used in the filming of the Game of Thrones series in Dubrovnik, Croatia. Retrieved from www.getyourguide.com

Some of the mentioned activities and better regarded are the *on site activities*. This activities may adopt several forms as there is no unique way of carrying them out, but fulfill one of the main objectives pursued by marketing and public relations agencies, offering a direct link between the film or series and the location. How this sort of activities tend to be the most successful of them all may come from the fact that they directly satisfy the needs and motivations and adds the element of getting visitors to feel the closest as possible to being part of the film itself, providing experience and advancement into higher levels of tourism, as

explained in the TCL model by Pearce (1988) represented in *Figure 1.5* in the first chapter of this project.

On the particular case for Dubrovnik, its appearance over various episodes across the series Game of Thrones had a significant impact on the city's tourism. According to Tkalec et al. (2017), the total number of visitors increased on more than 224,000 over the span of three years, estimating the overall revenue in the local economy of more than 126 million euros. This figure is pretty large considering that Dubrovnik is not such a big city.

CHAPTER 4. FILM TOURISM IN ASTURIAS

4.1 ASTURIAS AS A PERFECT LOCATION FOR FILM SHOOTING AND TOURISM.

During this last few decades, a clear development and growth can be observed through the autonomous community of Asturias. The region has managed to make a hundred-and-eighty degree turn on their economical situation, leaving the decaying times of an economy linked to a not so profitable coal mining industry long gone. Through a prolonged and tedious process, the public institutions in the region have managed to diversify the region into other sectors like tourism. However, the success of this process did not come at zero cost, needing from several public investments advertising and promoting the region to the outside world. As of today, Asturias has managed to create an image around it for tourism by enhancing the geographical and social characteristics of the region, to the point of associating it to the widespread connotations of *paradise* and *nature*.

One of the most famous advertising campaigns, and still going to this date, goes by the name or slogan *"Asturias Paraíso Natural"*. This campaign has its origins on the boom effect of tourism that took place on the Spanish society during the decade of the nineteen-eighties. By this time the economical situation of the country allowed for middle classes and others previously excluded form this sort of activities to gain access to, at least, domestic tourism. Of course, this national wide situation served as the perfect breeding ground for advertising and promotion practices of the different regions across the country. Back in the day, this campaign focused on a more rural and natural tourism far away from the frantic and noisy cities and metropolitan areas. This last four decades have led to numerous changes in the way the region is advertised, as the likes and behaviors of society are in constant evolution, but the focus point and the elements used in the campaign have never changed, still selling this region through its beaches, mountains, villages and green countryside.

	Total number of yearly visitors in Asturias				
	2018	***2019***	***2020***	***2021***	***2022***
National	*4.859.144*	*4.844.535*	*2.741.192*	*3.156.575*	*4.052.575*
Foreign	*299.357*	*317.860*	*92.222*	*161.462*	*277.267*

Figure 4.1 - Table showing the total number of yearly visitors in Asturias. Own elaboration. Data retrieved from *Instituto Nacional de Estadística* - www.ine.es .

However, tourists are not the only group that have felt attracted by the attributes of Asturias and decided to visit it. On recent times the region has been used as an scenario for various films and series, not only by the national film makers but also on the international level. The growing interest on the region by film producers required the creation in 2016 of a regional film-dedicated institution to regulate and help film shootings in their lands. The Asturias Film Commission offers film makers information about filming in the region as well as a wide catalog of services ranging from basic production assistance to promotional and location seeking services.

It may be logical to think that, due to the way Asturias has been described across this first paragraphs of this chapter, the region has a lot of unexploited potential. However, the idea of making Asturias the perfect ground for tourism and film shooting it is not so outlandish. The attributes that makes the region unique have revealed some degree of interest among individuals and film makers to choose this region as the perfect destination. As shown in *Figure 4.1*, tourism has somewhat managed to recover its pre-pandemic level and its expected to grow throughout this next couple of years, reaching above four million visitors throughout this last year.

Moreover, Asturias has also been a filming ground for quite some time now. Film makers have seem to found something in the region that caught their attention, may be due to its distinctive natural attributes, the huge promotional efforts from the institutions or the increasing interest from tourists on our region. What we do know as a matter of fact is that this productions have helped and still does influence the image the region gives to the outside and can serve as a motivation for creating future potential travelers. Throughout the years, the region has been the scenario for several small and not so small productions, even reaching international production levels. Some of the most known cases are “El Orfanato” (2007), Doctor Mateo (2009) or Marrowbone (2017). However one of the most famous relationships between Asturias and film makers is probably the love story between director and film maker Woody Allen and the city of Oviedo as well as the region itself.

Figure 4.2 - Scene from the film Marrowbone (2017). Filmed at Frexufle beach in Asturias. All rights reserved to *Telecinco Cinema* and *Lions Gate International*.

4.2 CASE STUDY

4.2.1 Doctor Mateo series (2009)

The Doctor Mateo series produced and released by Spanish private television channel Antena 3 was one of the first series of that caliber and importance to use Asturias as the main background scenario to narrate its story. This series was filmed in a small coastal village named Lastres. It tells the story of Mateo, a surgeon of great success that abandons its long career in New York to become the doctor of this small and cozy village where he used to spend most summers in during his childhood.

On words of the director of the series, the decision for choosing Lastres as the main scenario came from them wanting to find a location that matched to perfection with the story of the series and their characters. Moreover, they wanted to give special protagonism to the village itself, adapting their filming equipment to fit its steep streets and being able to record on the best and most comfortable way as possible, allowing spectators to see the scenery and transmit them the attractiveness and coziness intended through numerous transition shots during the episodes and the series intro itself.

Figure 4.3 - Frame from the intro to the series Doctor Mateo (2009) showing a wide shot of the village of Llastres. All rights reserved to *Antena 3 Televisión* and *Notro Films.*

This series went on to be a national success, grabbing huge audience shares for its time and making itself one of the most memorable series of its decade and still in the mind and memories of those that watched it at some point.

When the series was finally aired, it presented this little village with a great opportunity to bring tourists in, which would mean an increase in revenue in the economy of local businesses. Although the exact consequences of film-induced tourism in Lastres cannot be precisely quantified due to the longevity of the series and the absence of data related to the increase of visitors in the area due to the specificity of the required information and unawareness of the existence of this phenomenon at the time, we can find numerous press articles of local and national newspapers that estimate an increase of 300% in visitors during the first seasons of the series, proving the existence of a direct relation between the large number of spectators and the consequent increase of tourism in Lastres and so the presence of tourism with a film-induced nature.

	Doctor Mateo (2009)	
	Average Audience	***Average Share***
Season 1 (2009)	*3,764,300*	*20.13%*
Season 2 (2009)	*2,905,786*	*16.21%*
Season 3 (2010)	*2,500,333*	*13.60%*
Season 4 (2010)	*2,424,333*	*12.79%*
Season 5 (2011)	*1,897,166*	*10.71%*

Figure 4.4 - Table showing the average audiences and shares for the Doctor Mateo series across all seasons. Own elaboration. Data retrieved from www.wikipedia.com

As of today, the series is no more than a memory for those who watched it at the time. In spite of this, the effects of film-induced tourism are still present on the village, as the series managed to put Lastres on the map and acted as a motivation for visitors back then and is still one of the most visited places in Asturias among others like Llanes or Villaviciosa. Moreover, visitors can still access a film-map on the Colunga town hall website marked with all the points of interest for those looking to see the main locations of the series with their own eyes.

CONCLUSIONS

All throughout the various chapters of this project, it has been proved the highly important role that the cinematographic industry has acquired in the promotion and advertising of locations shown in films, series and other similar types of content. Showing this locations has proved to be a great source for exposure and getting them to be known by millions of people, as the rapid evolution of internet and technology has made it possible for most people in the world to gain access to immense online libraries of cinematographic content. However, this great exposure has its opposite side, as the overall image given to a place or destination when appearing on a film escapes from the control of the public institutions in that region, being up to the film itself how that place is portrayed and the effects caused on it.

Managing this exposure and achieving long lasting effects from film-induced tourism its not an easy task at all. Public institutions and marketing organizations must work together. Creating successful marketing plans and strategies have been proved in this project to be a crucial element to benefit from those effects. As stated several times during the course of this project, the tourism industry has abandoned its traditional tendencies to transform into a highly modern and competitive environment, adopting characteristics from the traditional goods and services market. Adapting to this changes will prove key to achieve the desired effects of the marketing and advertising campaigns.

Lastly, as I described on the first instances of this project, it is essential to understand the psychology behind tourism and all of its variations including film-induced, as correctly comprehending the motivations and behaviour of potential tourists will help entities and institutions get better predictions. This motivations have been described as a result of a combination of our own innate curiosity and imagination, causing an active state of information seeking. As its logical, these motivations can vary in each individual, which makes it impossible to get a unique and perfect answer to this question. The models presented throughout this project provide a clear description of some common patterns in all individuals, stating intrinsic and extrinsic needs and the overall experience and exposure of someone to a certain subject as the main influential elements on the appearance of certain motivations.

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