

CINEMATOGRAPHIC TOURISM SUBTYPE OF CULTURAL TOURISM

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Abstract: *Cinematographic tourism, its forms, cine tourism, film tourism, induced tourism film, motivated tourism film, pilgrimage film, induced tourism movie or screen tourism, is a subtype of cultural tourism, in which tourists visit places presented in movies or where they were shot films, being a growing phenomenon due to the number of international trips and the high-level development of the entertainment tourism industry. This subtype of cultural tourism - cinema tourism is at the intersection of cultural geography, with film and media, marketing, psychology and tourism management. Tourists who practice film tourism do so for several reasons, because the favorite actor played in a film in a certain place, that they liked the film shot in that place and to relive the experiences they had while watching the film. To these reasons can be added the reason to be able to say that they were in a certain place they can be considered accidental movie tourists visiting a movie attraction because it is part of the tourist program, being little interested in the destination, general movie tourists, who visit a cinematic tourist attraction to associate it with an event in their life being moderated by motivated and specific cinematic tourists who visit a cinematic tourist attraction because it gives them the opportunity to meet one of the stars of their favorite movie and see the favorite movie.*

Keywords: *cultural tourism, cinema tourism, subtypes*

INTRODUCTION

Cinematographic tourism includes a number of forms, being a subtype of cultural tourism (3, 5, 7) but in the 21st century, films, for the big and small screen, have surpassed the literature as a form of influence through the media. The explanation lies in the fact that the films presented to the public create strong emotional connections with the areas where they were shot and propose activities that visitors want to imitate or experience (1, 2, 18). The film as an environment can have a strong effect on its audience, including the desire to travel to the places where a film was shot

- whether real or fictional, recreational destinations, logistics, places made famous by locations, facts and events (10, 11, 19).

There are a wide variety of forms of film tourism: commercial, event, unique identity, and in a studio location, cinema, home (4, 13, 14) (Table 1).

Table 1. Forms of film tourism

Forms of cinematographic tourism	Destination/tourist product
<i>Commercial</i>	
Attraction of cinema tourism built immediately after filming	Trojan horse from Canakkale, Turkey
Movie tours in different filming locations	
Guided tours to certain locations, often on private land	Hobbiton, New Zealand (Lord of the Rings)
<i>Unique events</i>	
Film festival	Cannes, France
Film premieres, other than Hollywood	Sydney, Australia (Mission Impossible II)
<i>Wrong identities</i>	
Film tourism in places where filming is believed to have taken place	Clayburn County, USA (Deliverance)
Cinema tourism in places where the action of the film takes place but no filming was done	Action in Scotland, filming in Ireland (Braveheart)
<i>In the studio</i>	
Film studio theme park	Universal Studios
Industrial film studio tours	Paramount Studios
<i>In a destination</i>	
Movie tourism as part of the holiday	
Film tourism as a pilgrimage	Lord of the Rings
Film tourism as the first motivator of the trip	Isle of Mull, Scotland (Balamory)
Movie tourism related to celebrities	Hollywood
Nostalgic film tourism	Heartbeat (1960s)
<i>Armchair tourism</i>	
Gastronomy programs that take tourists to different places in the world	No reservations
Travel TV programs as successors to travel guides	Pilot Guides

Source: (1)

A real case of misidentification (8, 9, 15) which highlights the consequences of the specific use of the urban location and how these images can influence the role of the Hungarian capital, Budapest in film tourism where the results of the study show that:

- international tourists would be interested in discovering the locations where the films were shot in the city:

- tourists could not link the titles of films shot in Budapest to the actual location. The explanation would be that in half of the films shot in Budapest, the city represents other locations, Berlin, Buenos Aires, Frankfurt, London, Paris, St. Petersburg, Vienna or unidentified cities in Germany. It is concluded that when the film is a fantasy, there is no question of "wrong identity", this is also the case with the Warp of Thrones series, filmed in Croatia, Northern Ireland, Iceland, Malta, Morocco, Scotland, Spain (17, 20, 21) - locations that have other names in the series. In this case, the cinematographic tourist is looking to simply visit the places where the episodes were filmed after resonating with:

- the landscapes presented in the film;
- attached to those destinations;
- wants to see the places presented in the film;
- gathered information about those places;
- outlined his intention to travel to that destination.

MATERIAL AND METHOD

Cinematographic tourism is considered a growing phenomenon in the world tourism industry, due to the growth of the entertainment industry and the number of international trips to destinations presented in films, for these reasons, studies in this scientific approach have been done by analyzing the following directions, researched by specialists in the field of cinematographic tourism (6, 16) in certain periods of time:

- a. marketing activities in cinema tourist destinations;
- b. the impact of film tourism on tourists and host communities;
- c. the motivations of the cinema tourists who are the basis of visiting a destination because it is considered that the practice of cinema tourism is stimulated both by films with positive actions and by those that present negative life stories, some destinations becoming preferred from this perspective by service consumers/products of this kind.

RESULTS AND DISCUSSIONS

The phrase cinematographic tourism shows what the literature calls as specific subtypes of cinematographic tourism the following (figure 1).

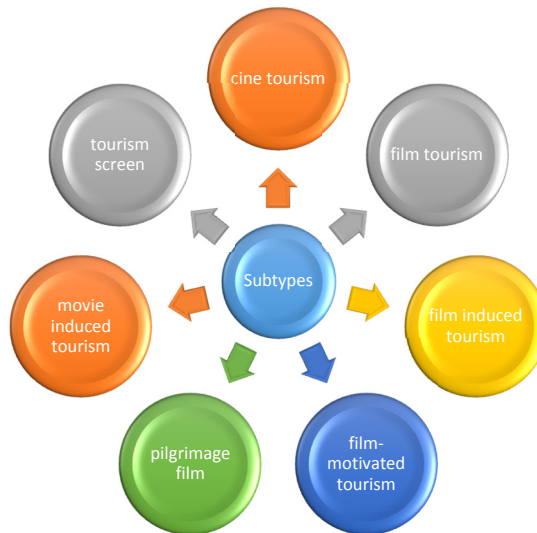


Figure 1. Subtypes of film tourism

Like other forms of niche tourism, cinematographic tourism is a subtype of cultural tourism in which tourists travel to destinations to visit:

- places presented in movies;
- places where movies were shot;
- places where they assume that the action took place, a destination directed and promoted as a tourist product;
- places that have nothing to do with the action presented in the film.

Analyzed from the perspective of the social sciences, we consider that cinematographic tourism is at the intersection with (2):

1. cultural geography - art, culture, nature, place;
2. with the film;
3. media - cinematography, media coverage, film theory;
4. marketing, branding, consumer behavior, image, promotion methods;
5. psychology - cognitive, social;
6. tourism:
 - a. the behavior of tourists at destinations;
 - a. the impact of tourist flows on the sustainable development of the areas;
 - b. marketing management of tourist products/services.

Through destination marketing activities, cultural tourism with its niche forms can be supported (O.E.C.D. 2009) by local authorities by:

- a. brand and image development;
- b. implementation of Internet platforms with accommodation and event booking functionality,
- c. encouraging filming in the region at the destination with a vocation;
- d. offering discount cards and thematic products (attractions, events, cultural routes;
- e. organization of thematic events, cultural and creative groups;
- f. promotion of products/services, joint promotions with tourism operators.

The analysis of the optimal marketing factors that encourage tourists to visit destinations that appear or are described in movies highlights four types of marketing activities in which destinations can engage to promote tourism:

- marketing activities to promote the location of the film after production;
- peripheral marketing activities that capitalize on the tourist potential of the film;
- efforts to generate media advertising on the subject of film;
- promoting the destination/location where the action of the film took place;
- proactive efforts to encourage producers and studios to film in a specific location.

The researchers in the analyzes performed (5) concluded that there is a high correlation between:

- the success of film tourism and the latter type of tourism marketing activities which involves active involvement in finding a location;
- between it and the appointment of a public relations specialist, for the active promotion of the destination among film studios and the reduction of filming taxes. Other experts in the field (6) have focused on how the image and authenticity of the tourist destination are affected by movies, because the destination image corresponds to the created image. Tourists, who visit a destination motivated by movies, if they are provided with appropriate logistics, do not feel fooled by the tourist product promoted by modern marketing methods. We find that (10, 12) from the analysis of the relationship between cinema tourism and the image of the destination, the film can recreate:

- a. a new image of the rural space;
- b. makes positive the image of the rural area;
- c. increases the attractiveness of the authentic rural space.

We can conclude that the films with historical content, directed in the rural area are perceived by the cinema tourists both as:

- ecotourism, silvopastoral, agrotourism destinations with emphasis on nature, culture, history and cultural-historical heritage;
- on the rural area as a less promoted tourist destination;
- authentic natural environment, consolidating previous perceptions about country life.

A marketing plan for cinema tourism, which should help to improve the management of the destination before and after the release of a film shot in a certain location, must include (15):

Table 2. Marketing plan for improving the marketing management of cinematographic tourism

Item	Before launch	After the release of the film	
Management	Launch planning	Maximizing the positive impact	Minimizing the negative impact
Marketing	Marketing	Marketing	Marketing
	<ul style="list-style-type: none"> • Marketing strategies • Competitive business • The image of the destination • Media coverage • Post-production exposure • Production action plan • Promotion • Relational marketing 	<ul style="list-style-type: none"> • Brand marketing • Cooperative marketing • Online marketing • Marketing campaign • Market research • Product marketing techniques • Relationship management 	<ul style="list-style-type: none"> • Business • Economic • Environmental • Quality • Social

Film tourism has a major impact on cultural tourism, tourists and the gas population through the positive and negative effects of film.

- Positive effects:
 - economic:
 - it diversifies opportunities;
 - diversifies residents' incomes;
 - prolongs the seasonality of tourist activities;
 - it increases the length of the stay.
 - environmental:
 - increase the awareness of residents;
 - increases the degree of ecological awareness of tourists;
 - social:
 - contributes to local projects through film studios;
 - it increases the cohesion and pride of the community;
 - it trains people in new activities;
 - improves public health;
- Negative effects:
 - economic:
 - limits financial gains to certain segments of the community;
 - redistribute public funds to the detriment of education and health;
 - environmental:
 - inappropriate recreational activities;
 - an agglomeration;
 - changing the place according to the appearance of the film;
 - social:
 - it causes the community to disintegrate due to limited earnings;
 - it causes tensions between residents and visitors;
 - misinterpretation of inappropriate roles by visitors;
 - it changes the ambiance of the destination;
 - it causes injury to visitors who want to imitate their favorite heroes;
 - it is confronted with recreational tourists.

Cinematographic tourism as a motivation to visit a destination, through the films presented is part, along with the geographical accessibility of the destination, the climate of the destination region, the availability of the tourist product, "heard" information, information provided by specialized tourist environments, health problems and vaccination and political travel restrictions,

among the external motivations of the tourist (2). Tourists practicing film tourism do so for at least four reasons because (10):

- a. their favorite actor/actress acted in a film shot in a certain place,
- b. their favorite film was shot in that place;
- c. that they liked the film shot in that place;
- d. relive the experiences you had while watching the film shot in that place.

We believe that to these reasons can be added the reason of all tourists in the world, regardless of the type of tourism practiced a reason to say - I was there. Film tourists are of several types depending on the motivation to visit a cinema tourist attraction:

a. Accidental cinema tourists who visit a cinema attraction because it is part of the tourist program, being little interested in the destination, which in turn can be:

- disinterested;
- incidental
- visitors.

b. general cinema tourists, visit a cinematographic tourist attraction to associate it with an event in their life being moderately motivated;

c. specific cinema tourists visit a cinema tourist attraction because:

- gives them the opportunity to meet one of the stars of their favorite movie;

- see the places shown in your favorite movie.

The film is not necessarily successful but it is a favorite film and for these reasons tourists are very motivated. Movie tourists are also attracted to:

- the authenticity of the tourist destination, which must correspond to the image of the destination in the film;
- the possibility of being both participants and spectators at the same time, when officially visiting a film studio;
- the low commercial status of the tourist destination, a destination where no entry fee is paid;
- the type of interaction with the tour guides organized for the fans;
- unofficial, unorganized and unguided tours (6).

CONCLUSIONS

Cinematographic tourism is a subtype of cultural tourism in which tourists travel to destinations to visit the places shown in the movies, where they were shot, where they assume that the action took place. Analyzed from the perspective of social sciences, film tourism is at the intersection with cultural geography, film, media, marketing, psychology, tourism. Tourists who visit a destination motivated by movies, if they are provided with appropriate logistics, do not feel fooled by the promoted tourist product through modern marketing methods. We find that there is a relationship between cinematographic tourism and the image of the destination, because the film can recreate a new image of the rural area, make positive the image of the rural area and increase the attractiveness of the authentic rural area. Cinematographic tourism as a motivation to visit a destination, through the films presented is part, along with the geographical accessibility of the destination, the climate of the destination region, the availability of the tourist product, the information provided and travel restrictions among the external motivations of the tourist. Directed films whose action takes place in rural areas are perceived by film tourists as ecotourism, silvopastoral, agrotourism tourist destinations with emphasis on nature, culture, history and cultural-historical heritage, on rural areas as a less promoted tourist destination and the natural environment authentic, thus consolidating previous perceptions of life in the countryside.

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