RESEARCH ON FILM AS AN INDUCER OF TOURISM: A METHODOLOGICAL REVIEW*

SEBASTIÁN SÁNCHEZ-CASTILLO

1. INTRODUCTION

At the General Assembly of the World Tourism Organization in Chengdu, China in 2017, a new definition of cultural tourism was adopted: "Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products at a tourist destination."

Based on this new context of cultural tourism, there is evidence of a growing, sustained worldwide cultural phenomenon of tourists visiting locations that were featured in successful films. Approximately 40 million international tourists a year choose their destinations after seeing a film set in a particular country that piqued their interest, according to the *Travelsat Competitive Index* published by the travel research agency TCI Research. This seems to suggest that cinema is a tourism inducer with the power to transform consumer products and tourist services.

As platforms for moving pictures, film and television have a much bigger direct influence on spectators' travel plans than any other audio, visual or textual media format (Peters et al., 2011; del Rey Reguillo, 2018). Research by Kim & Richardson (2003) demonstrates the power that films have to alter the cognitive and affective images that spectators have in their minds of the places depicted. The researchers conclude that films can significantly affect destination images on both cognitive and affective levels, which in turn suggests that visiting these places can result in positive or negatives changes in the mind of the spectator.

The existence of an effect on tourism seems to be confirmed in the comprehensive analysis by Nicki Grihault (2003), who suggests that a film can be used to promote specific locations, although in her study she stresses that marketing campaigns should be organised together with the release of the film to achieve the best effect in terms of inducing tourism, like the big marketing cam-

paign for Alnwick Castle that coincided with the release of the films of the *Harry Potter* saga (Chris Columbus; Alfonso Cuarón; Mike Newell; David Yates, 2001-2011), which doubled the number of international visitors to the site between 2001 and 2008. Another example that could be cited is the Egyptian musical comedy *Captain Hima* (Nasr Mahrous, 2008), as well as the studies by Grihault (2003) of the James Bond series and its numerous international locations.

The various locations in the film *Sissi - The Young Empress* (Die junge Kaiserin, Ernst Marischka, 1956) in the churches, museums, palaces, residences and open spaces of Vienna have also been the subject of analysis (Peters et al., 2011). The researchers used tourist data taken from direct interviews with tourists to determine a possible correlation between their knowledge of the film and their visit to the Austrian capital. Pre-test and post-test surveys were used in an effort to discover whether their impression of the city may have changed after the visit, as Kim describes in his methodology (2012). In addition, having seen the film several times ($p<0.047$) was correlated as a dependent variable with the number of visits to Vienna ($p<0.89$) (Grihault, 2003), clearly confirming the influence of cinema on tourists. The research revealed that the data on female tourists in Vienna, who represented the majority of fans of the *Sissi* film, exhibit a significant dependence in relation to the desire or intention to visit the real-life settings of the film ($p<0.001$). However, it is important to note that the film about the empress has been broadcast on television on numerous occasions, a fact that is not reflected in the research. These data corroborate other studies, such as those dedicated to analysing the effect on tourism of the settings for *The Lord of the Rings* (Peter Jackson, 2001-2003) in New Zealand (Di Cesare et al., 2009; Croy, 2010).

Generic advertising of commercial products referencing specific tourist destinations or attractions is also able to increase tourism to those destinations (Peters et al., 2011). However, tourist destinations or film locations integrated in a less obvious way into films may have a bigger impact on tourism, explicitly inviting viewers to visit the destinations in question (Young & Fernández-Young, 2008; Beeton, 2011, 2006; Busby & Klug, 2001; Riley et al., 1998; Tooke & Baker, 1996). Some authors see film-induced tourism as a possible way of diversifying tourism supply and demand (Martín-Fuentes et al., 2020).

The general objective of this study is to analyse the methodological models used in the scientific literature related to film-induced tourism. The huge quantity of scientific literature on this question and the disparity of methodologies used makes the logical organisation of the models that have proven most effective for identifying the correlation between film and tourism rather difficult. With this in mind, another specific aim of this research is the development of an inductive model and an analysis of the effectiveness of the examination of that correlation, considering the results obtained in the general objectives.

2. GENERAL OBJECTIVE: LITERATURE REVIEW AND HYPOTHESIS

In response to the challenge of establishing evidence, studies conducted in recent years have focused on the ability of films to influence tourist travel (Im & Chon, 2008; Iwashita, 2008; Tooke & Baker, 1996), on how tourists are motivated and influenced by films (Beeton, 2005; Macionis, 2004) and, finally, on how decisions related to tourist activities are made (Di Cesare et al., 2009; Young & Fernández-Young, 2008). In the scientific literature, the effect studied has been given very different names, including "film-induced tourism" (Beeton, 2005; Riley et al., 1998), "media-related tourism" (Busby & Klug, 2001), "popular media-induced tourism" (Iwashita, 2008), "mediatized tourism", "cinematic tourism", and "media pilgrimage" (Reijnders, 2010). All these academic

reviews offer empirical conclusions on the impact of the phenomenon of film-induced tourism, observing the rise in visits to specific destinations (O'Connor et al., 2008; Busby & Klug, 2001; Riley et al., 1998; Tooke & Baker, 1996), in addition to business opportunities, impact on employment, and the exploitation of opportunities in the broadest sense (Beeton, 2005, 2006).

Evans suggests that film-induced tourism "comprises tourist visits to a destination or attraction as a result of the destination being featured on television, video or the cinema screen" (Evans, 1997: 35). Beeton (2005: 9) proposes that the term "film-induced tourism" refers to tourism that follows the success of a film set or shot in a specific region. Various researchers have found evidence of tourist flows following the release of a film that promotes certain destinations (Peters et al., 2011; Busby & Klug 2001; Riley et al., 1998; Tooke & Baker, 1996; Riley & Van Doren 1992; Iwashita, 2008; Im & Chon, 2008; O'Connor et al., 2008; Kim et al., 2006), or after such films have won awards (Nieto Ferrando et al., 2017).

In the academic research, media effects on tourism have also been considered as a form of popular culture (Im & Chon, 2008; Busby & Klug, 2001; Riley et al., 1998). The consumption of popular and mass culture like cinema and television has influenced preconceived ideas that tourists hold about a place first experienced visually, suggesting that such viewing is a determining factor in decisions made by travellers (Im & Chon, 2008; Butler, 1990). The cinematic image is not a substitute for the real object, and thus consumption of an image can be considered a first experience or notice to encourage the viewer to visit the reality rather than just an imaginary space. However, Hernández (2011) describes tourist itineraries as specific imagined routes that possess characteristics and resources that are imagined or created artificially, resulting in a reinvented place.

In response to the question "what is it that motivates tourists to travel to a specific location?",

Beeton (2006), Macionis (2004), Riley et al. (1998) and Riley & Van Doren (1992) argue that the decision is conditioned by various factors. Prominent among these are the specific characteristics of the destination, the marketing activities at the destination, and especially push and pull theory (Hudson & Ritchie, 2006), in relation to audience-generating advertising activity aimed both at the general public and at a select target audience.

Various authors have studied the effectiveness of film-induced tourism from the direct perspective of tourists themselves. The images depicted on screen, consumed at home thousands of miles away, increase awareness of the original location, and the spectator's indirect participation in and identification with the locations are definitive for raising the profile, appeal, and finally the profitability of the tourist destination (Riley & Van Doren, 1992). Research taking this perspective includes descriptive studies of the tourist site in the story told and the promotion of the region (Nieto et al., 2015; del Rey Reguillo & Nieto, 2012; Rodríguez Campo et al., 2012; Di Cesare et al., 2012).

A different perspective is offered by Riley et al. (1998), which recognises that visual media, in addition to inducing high enough levels of anticipation and fascination to motivate viewers to travel, is also able to create icons as entertainment packages with stories, themes, characters, events, etc., creating exotic worlds that can be recreated by visiting the film locations. However, the attraction at each location may prove disappointing for travellers if they find that the physical reality fails to live up to the settings depicted, as settings totally different from expectations will undermine tourist motivations. This suggests that travellers see themselves as motivated by the prospect of finding settings exactly like those viewed in the film.

Another line of research considers film-induced tourism motivations as part of a cult of celebrity arising from celebrity worship syndrome (Maltby et al., 2001). On the other hand, Macio-

nis (2004) argues that an appeal factor of a film may be related to the characteristics of the place it presents (landscapes, real spaces, etc.), personality traits (cast, characters, stars, etc.) and performance features (genre, plot and theme). Thus, the push and pull factor will be determined by certain internal controllers within each individual that are expressed through ego, fantasy, personality or self-identity.

Schramm (1973) theorises more directly with the magic bullet theory (similar to the hypodermic needle model), which suggests that the media aims at defenceless targets (spectators), exerting a direct and decisive influence on them. However, the applicability of this theory to cinema and tourism may be questionable, as otherwise every film released would necessarily produce an avalanche of travellers, which is obviously not the case.

Theorists applying less deterministic models argue that spectators are responsible for deciding on the meanings of the images and their interpretation is based on the subjective reasoning of each individual (Young & Fernández-Young, 2008). These authors consider it appropriate to separate the effects of visual advertising marketing products from the impact of films.

As a general objective, Table 1 presents a list of the most important scientific explorations of these questions over the last 30 years (1990 to 2020), showing the methodologies used, their authors, year of production and knowledge area.

Based on this review of the scientific studies of the potential for film to induce tourism, and of their methodologies proposed as a general objective, I have posited the following research question: What research methodologies are used most in the academic literature on film-induced tourism? And the following hypothesis: The use of new exploratory methods, statistics and data mining may prove useful to demonstrate significant dependence relationships between film and tourism.

SPECIFIC OBJECTIVE: PROPOSED METHODOLOGY

In view of the data collected following an inductive analysis of the academic literature listed in Table 1, a methodological reformulation is needed to ensure the use of new forms of monitoring the language on platforms like social networks, new information and communication technologies and big data, to be able to conduct research with complex statistical tools in order to gain a first-hand understanding of the motives behind certain cultural consumer traveller flows. The specific objective of this research is the development of a methodology that can overcome the limitations identified in the studies analysed above by taking advantage of new analytical techniques to respond to the needs of the tourism market apparently induced by film consumption. If we accept that advances in the use of metadata have a direct influence on society, and therefore on the cultural consumption of its consumers, we need a faster and more effective methodology that links the collection of data to the in-depth analysis of its possibilities. This means accepting that the use of big data constitutes one of the keys to development in any field of knowledge.

THIS RESEARCH LISTS THE MOST IMPORTANT SCIENTIFIC EXPLORATIONS OF THE LAST 30 YEARS

The performance and assessment of predictive analysis supported by data mining to understand the growth and geographical concentration of tourist flows in certain places as a result of audiovisual persuasion and recommendations is essential for understanding the scope of opportunities in what is known as "screen tourism", a business that is attracting a growing audience. The film screen has now attained the same level

Table 1. Research and Methodologies in Film and Tourism. Period 1990-2020 (Prepared by author)

Author(s)	Methodology	Knowledge Area
2020, Martín-Fuentes, E. et al.,	Qualitative/Survey	Communication/Marketing
2019, Afinoguénova, E.	Qualitative/Discursive	Tourism
2019, Espeso-Molinero, P.	Qualitative/Discursive	Tourism
2018, del Rey Reguillo, A.	Qualitative/Discursive	Communication
2017, Nieto Ferrando, J. et al.,	Qualitative/Discursive	Communication
2016, Dzhandzhugazova, E. et al.,	Qualitative/Discursive	Economics
2015, Álvarez-Sousa, A.	Survey/Statistics	Marketing
2015, Nieto Ferrando, J. et al.,	Qualitative/Discursive	Communication
2014, Rodríguez Campo, L. et al.,	Qualitative/Survey	Economics/Marketing
2013, Pires, R. et al.,	Qualitative/Survey	Tourism/Economics
2012, del Rey Reguillo, A. et al.,	Qualitative/Discursive	Communication
2012, Kim, S.	Survey/Statistics	Tourism
2012, Di Cesare, F. et al.,	Qualitative/Survey	Tourism
2011, Peters, M. et al.,	Survey/Statistics	Marketing/Applied Science
2011, Beeton, S.	Qualitative/Discursive	Tourism
2011, Hernández, J.	Qualitative/Discursive	Social Anthropology
2010, Croy, W.G.	Qualitative/Discursive	Tourism
2010, Raki, T. et al.,	Qualitative/Discursive	Tourism
2010, Reijnders, S.	Qualitative/Discursive	Tourism
2008, O'Connor, N. et al.,	Qualitative/Discursive	Tourism/Economics
2008, Iwashita, C.	Qualitative/Survey	Tourism
2008, Mestre, R. et al.,	Qualitative/Discursive	Communication/Tourism
2008, Young, R. et al.,	Survey/Statistics	Tourism/Economics
2008, Im H.H. et al.,	Survey/Statistics	Tourism
2006, Hudson, S. et al.,	Survey/Statistics	Tourism
2006, Kim, S. et al.,	Survey/Statistics	Tourism/Marketing
2004, Macionis, N.	Qualitative/Discursive	Economics
2003, Grihault, T.N.	Qualitative/Discursive	Tourism
2002, Hanefors, M. et al.,	Qualitative/Statistics	Economics
2001, Busby, G. et al.,	Survey/Statistics	Tourism
2001, Maltby, J. et al.,	Survey/Statistics	Psychology
1997, Evans, M.	Qualitative/Discursive	Tourism
1996, Tooke, N. et al.,	Qualitative/Survey	Geography
1996, Squire, S.J.	Qualitative/Discursive	Geography
1992, Riley et al.,	Qualitative/Survey	Tourism
1991, Echtner et al.,	Qualitative/Discursive	Tourism
1990, Urry, J.	Qualitative/Discursive	Sociology
1990, Butler, R.W.	Qualitative/Discursive	Geography

Note. Due to the large quantity of scientific literature related to film and tourism, the list includes only those articles included and analysed in this study.

of influence as travel agencies and advertising, offering big opportunities for destinations to benefit from a promotional channel whose ultimate objective is to enhance the tourist experience and decipher the emotions of the traveller.

Both the general and specific objectives considered for this research have been pursued by means of reflection on the methods used to develop scientific knowledge about cinema and tourism. The methodology adopted is based on a discussion of the epistemological foundations of knowledge through an inductive analysis, drawing on the examination and comparison of the scientific literature analysed here as "primary sources" (Cea D'Ancona, 1996: 220).

RESULTS

In response to the research question, based on an analysis of the most important studies of the last thirty years, apart from a few very well-developed studies (Beeton, 2005; Tooke & Baker, 1996; Riley et al., 1998; Busby & Klug, 2001; Nieto et al., 2015; del Rey Reguillo & Nieto, 2012; and others), the literature dealing with film-induced tourism consists of assertions that are "largely irrelevant from an academic point of view" (Young & Fernández-Young 2008: 196). Many of the studies published about the processes of film-induced tourism have generally referred to a particular scene, a specific fictional space and a character portrayed by a famous actor. For example, the method used by Young & Fernández-Young (2008) focuses on the decision of a single potential tourist, assuming that the inducement affects not the whole but only some specific point of what the authors call a "causal chain" due to a specific pattern. Nor are there any studies offering data on the effectiveness of the inducement over time, or whether that effectiveness is consolidated or diluted by new films, except for the studies by Di Cesare et al. (2009), who, based on empirical findings on the long-term intensity of inducement,

conclude that there is a gradual weakening of its effects.

Research based on surveys conducted by tour operators and local institutions seems rather limited, leaving little room for accepting proposals other than those based on simple audiovisual persuasion. The results are consistent with the view expressed by Urry (1990) that although surveys are extremely valuable instruments for analysing tourists and their motives for holiday travel, they are generally presented in a superficial and inefficient way.

The assumption that visitors are only influenced by on-screen products to a certain degree (fractional or fuzzy effect) could be more effectively argued with the support of personal surveys at the destination, aggregated in Likert scales with higher levels of agreement or disagreement, which may give a more accurate picture of opinions on complex statements than simple yes-or-no questions, as very effectively described by Rodríguez Campo et al. (2012). The inducement probability level adopted by Young & Fernández-Young (2008) should form part of the methodology of the questions for respondents, with the capacity for interpretation and multiple answers that this type of survey requires. On their own, surveys will not clear up the mystery of inducement. A more ambitious multidisciplinary methodology will be needed to be able to correlate different data sources (direct or cross-sectional) that will facilitate more reliable identification of the relationship between viewing a film location and the need to visit the tourist site in real life. And in these recommended methodologies, data mining or big data will no doubt play a fundamental role.

Big data or metadata processes can be defined as "datasets whose size is greater than the capacity for capture, storage, management and analysis of database instruments" (García, 2013: 27). Big data processes are essential to obtain enormous quantities of a wide variety of data, in increasing volumes and at a faster rate, especially from new

institutional data sources (ministries, film commissions, the National Institute of Industry, the Spanish Society of Authors and Publishers, etc.). Useful metadata would include economic data, family expenses, routes taken, duration of holidays, number of visits, etc. On the other hand, metadata based on geolocation open up countless possibilities for our knowledge about users and their origins. Marketing (Álvarez-Sousa, 2015) and geolocation can reveal behaviour patterns on a mass scale, with the capacity to combine demographic data via a customer database (movie maps, tours, age, sex, place of residence, spending, cultural preferences, etc.). To this we could add positioning on social networks, which bring together a bigger number of users with a given profile, because the experience of internet users on social networks plays an important role in the positioning of destinations.

A paradigmatic example of the use of big data is Google Flu Trends, a web service used to track the geographical spread of the flu based on Google searches by millions of users related to its symptoms, and thus to create maps that can predict the future direction of the disease. It is also possible to use big data for philanthropic purposes through the UN Global Pulse initiative, dedicated to making use of real time macrodata for development and humanitarian action.

Considering the huge importance that metadata management could have for the identification of film-induced tourism, and based on an analysis of all the articles proposed, there is a clear need for big data techniques and complex statistical processes, thus confirming the hypothesis. Although, as shown in Table 1, the use of such techniques is limited, there are a few studies of cinema and tourism that are based on the use of big data. The authors Lobo & Pedregal (2015) used big data to analyse the intensity, seasonal behaviour and geographical origin of searches for the town of Osuna following an ad broadcast on HBO about the choice of this town in the Spanish province of

Seville as the location for the fifth season of *Game of Thrones* (David Benioff & D. B. Weiss, 2011). Based on their analysis they concluded that Google searches were a predictive factor for tourist behaviour in the town and asserted that the use of metadata can help predict changes in tourism trends. In the field of tourism, it is also possible to support research with metadata. For example, Mérida et al. (2017) confirm that mass use of data makes it possible to analyse the characteristics and behaviours of consumers and/or potential tourists in more depth.

It is also possible to use big data processes to determine the reach and influence of cinema news (new releases, awards, etc.) on travel to tourist sites or locations. This metadata processing should be considered from a "multidisciplinary" perspective (Moreno et al., 2019), i.e., from the perspective of consumer anthropology, sociology, behavioural sciences, and communication studies. As Paolo Fabbri (2015) explains from a semiological point of view, when we talk about big data we should not just refer to the huge amount of data, but also to the strategic type of use of that data.

Based on the conclusions drawn from the research question and hypothesis, the specific objective of this research is set out in Graph 1, which summarises the methodological proposal aimed at identifying the effective influence of the audiovisual space on tourism, as well as the source of the data necessary to confirm that influence. First of all, it is possible to identify a direct inducement for spectators whose travel is very clearly the result of their desire to explore chosen tourist sites. Another group of users may be influenced by intrinsic factors (economic level, age, sex, cultural knowledge of the film, previous interest in a related literary work, media consumption and behaviour, etc.) and extrinsic factors (bigger impact of marketing, advertising prior to release of the film, contribution of the destination to marketing and dissemination, etc.).

The information obtained via metadata processes can be managed using advanced programming languages like R Studio, Python, CRAN or JSON, which can mine data directly from institutional repositories (ministries, governments and public agencies, film commissions, film repositories, public archives, film and video libraries, etc.) and adapt them for subsequent use in descriptive processes in order to correlate data and obtain statistical evidence. There is also a variety of inferential and descriptive statistics software that should be considered, such as SPSS, Stadis, Estaplus, S-Plus, Stata, Minitab, Statsoft, etc., although it is important to note that these programs on their own are not able to provide specific information without very precise tabulation and encoding of data beforehand. Useful types of statistics for this type of research include descriptive statistics, operational estimating, dependent and independent variables, and bivariate and multivariate analysis.

With the data obtained, it is especially important to perform what are known as multiple regression processes, which refers to a statistical technique aimed at analysing the main explanations for a particular phenomenon. By means of these processes, it is possible to identify which independent variables (causes) explain a dependent variable (result) and to compare and check causal models. In other words, it would be extremely useful for identifying the level of significant dependence between a traveller's behaviour and the reason behind their travel, although in reality it serves to compare and check explanatory models and predict values of a variable, i.e., to make an approximate prediction of a behaviour or state based on certain characteristics.

Although these advanced tools are rarely used in research into cinema and television (see Table 1), there are a few authors who have conducted some significant studies making use of such me-
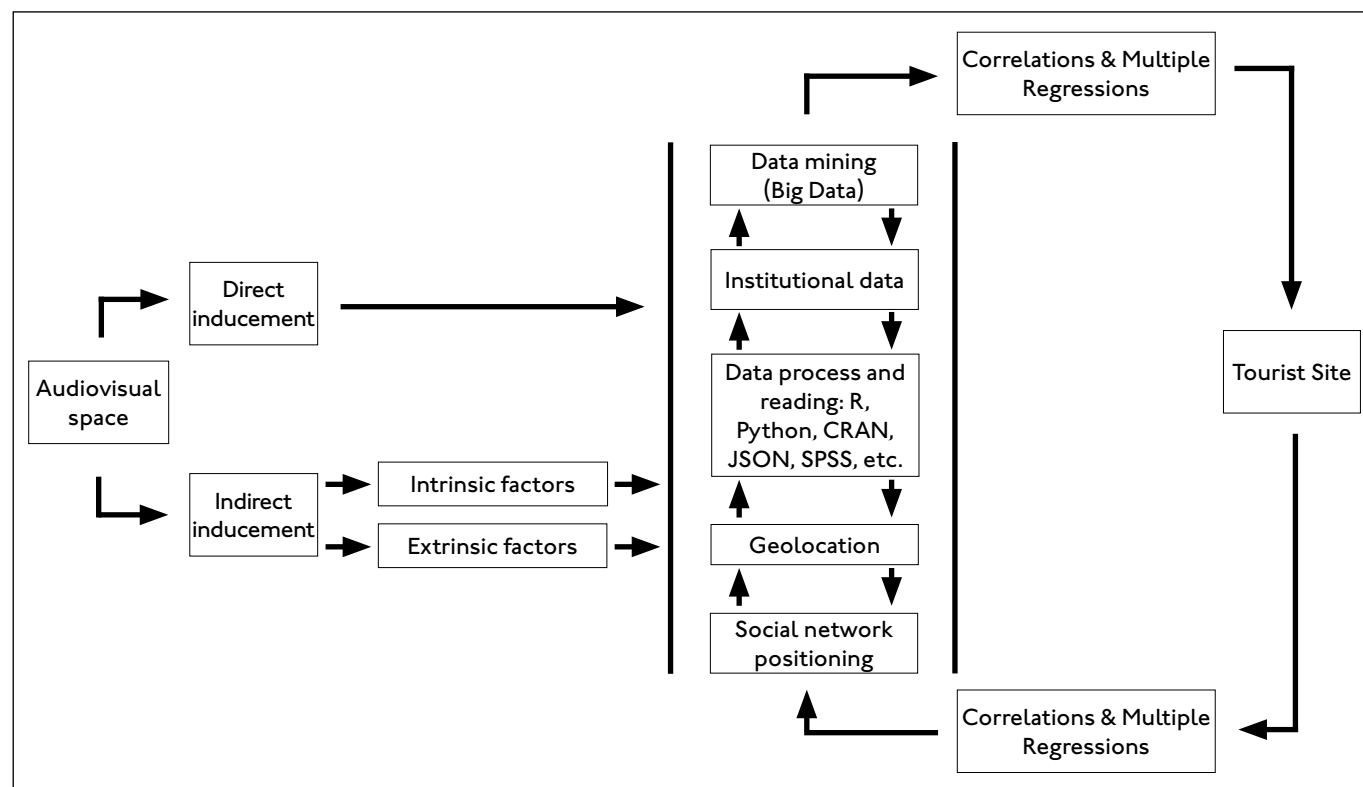
Graph 1. Inducement process and analysis of effectiveness (Prepared by author)

thodologies. One notable example is Álvarez-Sousa (2015), who analysed the results of tourist surveys through a descriptive analysis of covariance, adjusting the model for the creation of structural equations to analyse and relate the motivations, as well as the origins of the travellers. Another example is Kim (2012), who used SPPS to develop a multiple regression model and an exploratory factor analysis in order to identify the experiences of tourists at real-life locations associated with television drama series. On the other hand, Im & Chon (2008) chose to use a one-factor analysis of variance (ANOVA) and post-hoc tests to explore the relationship between sound in a film and its inducement to visit that film's locations.

CONCLUSIONS AND DISCUSSION

In the academic community there is a large number of publications on the influence that films have on the success of a tourist site, and the vast majority of them are structured around one particularly successful case, a film or a limited number of productions with very little statistical consistency, around which the research is articulated. The conclusions of this study support the findings of Young & Fernández-Young (2008) that the general belief that film (and television) consumption that can encourage viewers to increase or change their tourism product consumption habits is due to a line of academic research often founded on anecdotal information that fails to fully explain the causes of the relationship.

Many of the studies, instead than examining perspectives aimed at understanding how the audience's audiovisual constructs are chosen and what effects they have, are underpinned by marketing logic and the value that on-screen presentation has for tourist visits, i.e., based on traditional mass media theories like the hypodermic needle model (Schramm, 1973) or the empirical tradition of effects theory that investigates the connection between media consumption and its effects on public behaviour. In short, inducement appears to be a complex equation that can only be resolved by correlating numerous variables, such as the associated materials, product viewing, the influence of other opinions, prior knowledge of the destination, personal attitudes, empathy, and many others.

It is not clear whether film-induced tourism is the product of personal viewing or whether future travellers are in reality influenced by a set of actions aimed at promoting the tourist destination by making use of content from the film, as suggested by Di Cesare et al. (2012) and Croy (2010). The idea that the whole audience will respond to any film by visiting the locations it shows is clearly implausible. It is absurd to assume that the enjoyment of a single film, for example *Pain and Glory* (Dolor y gloria, Pedro Almodóvar, 2018), is the only reason to visit the Valencian town of Paterna, as out of a wide variety of films only a very small number have a significant impact on tourist numbers.

There continues to be a shortage of instruments to effectively measure the impact of media coverage and images of destinations, especially within the industry and its management. As Hanefors & Mossberg (2002) point out, films mildly induce spectators to travel in an unspecific way, as many plotlines are so general that they could potentially be set in any of a number of destinations around the world.

There are many methodologies used to understand the reasons why a viewer would seek out real locations in reaction to fictional spaces, but none of them have been found to be definitively effective. The evolution of methodologies points towards an acceptance that the magnitude of the inducing effect varies widely between destinations and that it is related to the persuasive effects of the screen in different ways. It is necessary to examine the nature of the relationship between film consumption and tourism to prevent the results from being to fuzzy and va-

THE EVOLUTION OF METHODOLOGIES POINTS TOWARDS AN ACCEPTANCE THAT THE MAGNITUDE OF THE INDUCING EFFECT VARIES WIDELY BETWEEN DESTINATIONS AND THAT THIS IS RELATED TO THE PERSUASIVE EFFECTS OF THE SCREEN IN DIFFERENT WAYS

gue in scientific terms. Research methods in the social sciences are evolving with the increasing availability of information sources in more inter-disciplinary ecosystems of data, sources, methods and applications, especially those intended for forecasting tourist flows and analysing parallel businesses. The use of big volumes of data, both structured and unstructured, has clearly become essential for understanding the nature of film-induced tourism, as a basis for decision making in keeping with technological advances in areas like information and communication technologies and especially big data. In this study, I have sought to analyse the methodological models that have been used to tackle the question of film-induced tourism from a scientific perspective. This question is of great importance for countries like Spain and other parts of Europe where tourism is one of the main sources of culture and revenue.

LIMITATIONS OF RESEARCH

This article has analysed the methodologies used in academic research on the possibility of film-induced tourism, but the study has not been without its limitations. The main limitation is in turn the first recommendation for future research. An in-depth exploration of all the excellent scientific literature in this area is beyond the scope of this study. Therefore, the results should not be taken as representative of all academic production, but only as a rigorous initial approximation. Future research should cover a wider universe,

and even make use of data mining or big data, as discussed here, in an effort to determine whether conclusions obtained from metadata are reasonably consistent with the findings of the original studies; in other words, to corroborate the results available so far and contribute some definitive conclusions to the field. Reflection on and reinforcement of the theoretical and methodological frameworks with advanced tools will contribute to more substantial research of objects of study in the future. ∎

NOTES

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RESEARCH ON FILM AS AN INDUCER OF TOURISM: A METHODOLOGICAL REVIEW

Abstract

This study explores new research methods and techniques that facilitate a more effective analysis of how cinema is able to foster positive and negative images of tourist destinations, and what impact this has on decisions made by tourists. It is important to study and understand the nature and intensity of the connection between films and tourism, not merely to state that a connection exists. Until now, most studies in the field of tourism have been of one-off successes that have offered a range of insights, but seldom have they included more in-depth scientific discussion. This study questions some of the traditional models and discusses the need for research practices that take different, more original and more conclusive perspectives on the relationship between cinema and tourism.

Key words

Communication Research; Spanish Cinema; Tourism; Audiovisual Communication, Cultural Management.

Author

Sebastián Sánchez-Castillo (Valencia, 1967) holds a PhD in Audiovisual Communication and Art History. He is an Associate Professor at Universitat de València and has published numerous studies on audiovisual persuasion, empathy with fictional characters and the processes of audiovisual production. He has been a visiting lecturer at universities in Chile, Argentina, and the United Kingdom, and also worked for Valencia's regional broadcaster RTVV from 1989 to 2013. Contact: sebastian.sanchez@uv.es.

LA INVESTIGACIÓN SOBRE EL CINE COMO INDUCTOR DEL TURISMO. UNA REVISIÓN METODOLÓGICA

Resumen

Esta investigación explora nuevos métodos y técnicas de investigación que posibiliten analizar de forma más eficaz cómo el cine es capaz de inducir imágenes positivas y negativas sobre los destinos turísticos y como estas impactan en la toma de decisiones turísticas. Es importante investigar y comprender la naturaleza e intensidad de la conexión entre las películas y el turismo y no solo afirmar que existe esta conexión. Hasta la fecha, la mayoría de los estudios en el campo del turismo han sido casos singulares de éxito, que han creado un conjunto de conocimientos, pero rara vez se integran con una discusión científica de mayor profundidad. Se cuestionan algunos modelos tradicionales y aborda la necesidad de unas prácticas de investigación desde distintas perspectivas, más novedosas y concluyentes entre el cine y el turismo.

Palabras clave

Investigación en Comunicación; Cine Español; Turismo; Comunicación Audiovisual; gestión cultural.

Autor/a

Sebastián Sánchez-Castillo (Valencia, 1967) es doctor en Comunicación Audiovisual y en Historia del Arte. Profesor Titular en la Universitat de València. Ha publicado numeras investigaciones sobre la persuasión audiovisual, empatía con los personajes de ficción y los procesos de realización audiovisual. Ha sido profesor invitado por universidades de Chile, Argentina y Reino Unido. Profesional de RTVV de 1989 a 2013. Contacto: sebastian.sanchez@uv.es.