Descriptive Analysis of the Recent Advances of Film-Induced Tourism: Identification of Strengths, Gaps and Opportunities

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Film-induced tourism is a recent topic in academic research, only studied since the '90s, and especially in the US and UK, followed by Australia, Asia, and Europe, becoming a worldwide theme with its expansion to Asia. In the beginning, the main studies were focused on justifying the importance of studying the topic and concentrating on the power of film and TV productions in motivating tourism demand, followed by a theoretical and methodological improvement focused on impacts, development, and marketing initiatives. At the moment, studies are focused on a cross-disciplinary approach and commodification of location and culture. Nowadays, numerous studies focus on this subject, and this paper intends to analyse the latest advances in the field over the last eight years. Our study explores their strengths, potential, gaps, and opportunities. In terms of results, we can affirm the strengths related to the studies centred on the impacts of film-induced tourism on destinations, film-induced tourism as a motivator for the intention to visit through exhibited images, and tourism marketing activities and initiatives based on film and TV productions. In terms of gaps and opportunities, these are related to tourist experiences and authenticity, celebrities, sustainable planning, cross-disciplinary studies, residents' perspectives, consumers' answers to brand placement, the role of governments in terms of strategies and policies, the importance of social networks in the field, and the need for more studies to be developed worldwide, not only based on western examples.

Keywords: film-induced tourism, tourism, film and media, television, tourist destinations

Introduction and Background

Tourism to places shown in film productions has been prevalent since the advent of cinema (Beeton, 2011; Kim & Reijnders, 2018) and became even more critical when producers decided to start contemplating several locations in the city besides the studios, which

began to arouse interest among audiences in visiting the portrayed places. Some examples of early film productions are *Roma, città aperta* (1945), *Sciuscià* (1946), *L'amore* (1948), *Villa Borghese* (1953), *Roman Holidays* (1953) and many others. After that, many film productions also started to bet on specific destinations for their recordings, staying less in studios. The relationship between tourism and cinema stopped being casual as the two sectors began working together, leading to the film-induced tourism phenomenon.

Many recent works have called attention to this phenomenon, mainly focused on four main categories: the influence of productions on the decision to travel, the actions carried out by destinations, the economic impacts of film tourism, and the marketing and commercialization of tourist activities (Béric et al., 2013). From the authors' perspective, it seems a limited approach that ignores other components actively correlated with film-induced tourism. Our study attempts to move a step further and identify more categories that influence the film-induced tourism dynamic.

This paper's main objective is to analyse the strengths of the recent advances in the field from the last eight years that should be recognized, valued, and applied by tourist destinations and to explore the gaps and opportunities that will suggest new lines of investigation for future research in the field. This research is vital as it can provide significant insights for tourism destinations managers, stakeholders, and film commissions and contribute to local communities' wellbeing.

Methodology
As stated before, the majority of studies have focused mainly on the economic impacts and benefits from this type of tourism in the tourist destinations portrayed, on the influence that film and TV productions have on the image of a tourist destination, on the motivations and preferences of visitors, and on the branding strategies carried out by tourist destinations (Riley & Van Doren, 1992; Riley et al., 1998; Tooke & Baker, 1996; Hudson & Ritchie, 2006a, 2006b; Iwashita, 2006; Kim & Richardson, 2003; O'Connor et al., 2008; Kim & Assaker, 2014).

The purpose of this research is to analyse the latest advances undertaken within the film-induced tourism field since 2013, noting strengths, gaps, and opportunities for future research. To address the problem, an in-depth analysis was conducted based on descriptive research and secondary data from the studies within this topic through an extensive review of scientific journals available on Web of Science (WOS), Scopus, SSCI and books. The reason for including books relates to the fact that some of the most significant work in the field is presented in books that have a far more multidisciplinary and complex approach.

To gather the information, the authors followed the qualitative approach and developed content analysis, hermeneutics, focusing on 128 published articles in the field of film-induced tourism. In terms of sampling technique, the authors used the criterion method, which allowed for analysing specific articles and books published since 2013. Since undertaking a comprehensive and meaningful study of the field is virtually impossible due to its multidisciplinary nature and the high number of studies, the authors decided to establish an exclusion criterion. Therefore, the authors prioritized higher-quality studies, studies that analysed a new approach to the area, and studies that consider diverse types of productions and see film-induced tourism as a broader concept, and excluded articles that offer a limited approach to the field and where the new advances and progress in the field were not considered.

After analysing the studies, the authors decided to use the qualitative method quotation banks (see Figure 1), where relevant quotations were organized into categories or themes. Based on the results, the authors propose that film tourism can be categorized into five broad types presented below, where it can be seen that film studies have evolved from impacts, motivation, and marketing activities developed by tourist destinations to an analysis of tourism experiences, involvement, nostalgia, and authenticity (Nunes et al., 2020).

The authors also decided to adopt a different methodology compared with previous studies with a similar approach. The goal was not to describe the evolution of studies in the field, which was already done by several authors (Connell, 2012; Beeton, 2016), and also not to replicate, support, and reinforce the most
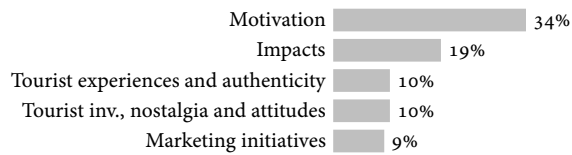
Motivation	34%
Impacts	19%
Tourist experiences and authenticity	10%
Tourist inv., nostalgia and attitudes	10%
Marketing initiatives	9%

Figure 1 Quote Bank about the Film-Induced Tourism Studies (2013–2021)

critical studies, giving credit to specific authors, which has also been the approach of the majority of the studies in the field. Instead, the authors decided to aggregate the studies that brought a new perspective and advances in the field between 2013–2021 and analyse film-induced tourism knowledge achieved and recognized in the field up to this point. This methodology will also allow for comparison of the number of studies per category.

In addition, the authors were confronted with some overlap given the connections of perception, image, and intention of visit; however, these studies were organized by the main explored topic within the spectra of film-induced tourism and organized by data. Furthermore, the aforementioned similar studies in the field took place years ago; therefore, this study fills a significant gap that can bring about a further discussion of the field of film-induced tourism.

Category 1. Economic direct and indirect impacts of film-induced tourism on destinations (O'Connor & Kim, 2013; Balli et al., 2013; Martin-Jones, 2014; Quintal & Phau, 2014; Corton & Ebrahimpour, 2014; Kim et al., 2015; Yoon et al., 2015; Bharti, 2015; Beeton & Cavicchi, 2015; Di Blasi & Arangio, 2015; Di Cesare & La Salandra, 2015; Pratt, 2015; Costa, 2016; Kim & Nam, 2016; Mandic et al., 2017; Tkalec et al., 2017; Li et al., 2017; Bąkiewicz et al., 2017; Park, 2018; Taylor, 2018; Schmidt et al., 2019; Du et al., 2019; Depken et al., 2020; Lundberg & Lindstrom, 2020).

Based on the studies presented, we can affirm that there are several benefits of film-induced tourism in tourist destinations, usually analysed in the form of direct and indirect impacts. The direct impacts are related to the expenses from the audiovisual production teams, the generation of employment and taxes, and the indirect impacts derived from the high number of tourists attracted to the destination in the short, medium, and long term due to the film and TV productions. In terms of direct impacts and depending on the type of production (films, commercials, TV programmes, documentaries, photo shoots), the production team can have more than 100 professionals. The duration of the stay can be as long as three months, adding two months for preparation. In terms of cost for three months of shooting per production on average, the expense would be around USD 21 million.

In terms of indirect impacts, it is proved by the presented studies that the exposure of film or TV production location leads to an increase in tourism demand not only after the production release but also in the following years. It also leads to a rise in tourism revenue. The increment of tourism demand and tourism revenue varies from 25% to 150% on average, and in some cases, the increment is up to 200% to 300%. For instance, New Zealand saw their tourism demand rise threefold with the release of the trilogy *The Lord of Rings* (2001, 2002, and 2003) and Miami saw an increment of 150% in tourism demand with the production *Miami Vice* (2006); Thailand, with the production *Lost in Thailand* (2012), also saw an increment rise of 93% in its tourism demand.

Also, new parts of cities started to be included in the tourist areas and promoted the increase of the tourism supply on the tourist destination; this is the case with *Slumdog Millionaire* (2008), where tour operators and travel agents started organizing commercialized tours to the slums. Hotels also gained recognition and started being overbooked for a few years after the production's release, for instance, The Crown Hotel from the production *Four Weddings and a Funeral* (1994). In addition, some tourist attractions had increased visitors, such as Wallace Monument, Scotland, from the production *Braveheart* (1995), the National Parks of Sydney through the production of *Mission Impossible* (2000), Rosslyn Chapel in Scotland with the production *The Da Vinci Code* (2006), Highclere Castle in the United Kingdom through the production *Downtown Abbey* (2010), and the Devils Tower in Croatia through *Game of Thrones* (2011).

These impacts had been noticed since the analysis of earlier films and TV productions, such as *Dallas*

(1978), *Crocodile Dundee* (1986), *Dances with Wolves* (1990), and *Forrest Gump* (1994); however, after the year 2000 and especially after the film production *The Beach* (2000), the impacts on tourism demand and tourism revenue stopped presenting itself as a slight influence and became a worldwide phenomenon with incredible increases of tourism demand and revenue. In addition, those indirect impacts came to be increasingly higher due to the development of new media technologies, such as cable television, video, and internet, among others, which allow repeated visualizations.

Category 2. Film-induced tourism as a motivator for intention of visit through exhibited images and media (Carvalho, 2013; Chen, 2013; Mwaura et al., 2013; Basanez & Ingram, 2013; Spears et al., 2013; Mathisen & Perbensen, 2013; Josiam et al., 2014; Josiam et al., 2015; Baloglu et al., 2014; Tessitore et al., 2014; Rittichainuwat & Rattanaphinanchai, 2015; Ali, 2015; Liu, 2015; Poonia & Chauhan, 2015; Quintal & Phau, 2015; Loureiro & de Araujo, 2015; Lopez et al., 2015; Pennacchia, 2015; Puleo, 2015; Oviedo-Garcia et al., 2016; Lee & Bai, 2016a; Fu et al., 2016; Hetland et al., 2016; Chiu et al., 2016; Stylos et al., 2017; Kumar & Dung, 2017; Itoo & Nagar, 2017; Yang et al., 2017; Ismail et al., 2017; Meneguel et al., 2017; Nunes, 2018; Terzidou et al., 2018; Wen et al., 2018; Dubois & Gibbs, 2018; Tham & Kim, 2018; Lian & Yu, 2019; Du et al., 2019; Liu et al., 2020; Pookaiyaudom & Tan, 2020; Blanchet & Fabry, 2020; Chen et al., 2021; Vila et al., 2021; Singh et al., 2021).

Based on the studies presented, we can confirm that in general, studies carried out show that the images of a tourist destination, when it is transmitted through a film or TV production, can be a powerful and effective strategy increasing the destination's brand notoriety and image.

Film productions and literature expose tourist destinations and can influence the travel preferences and motivations of individuals to have the desire to live the same experiences presented by the production, as they develop feelings, emotions, and attitudes when visualizing the production. The more involved the spectator is, the more their interrelationship with the destina-tion will develop, and their idea and motivation will be to try to live the same emotions as the protagonists of the production. For instance, over 80% of Britons plan their holidays after seeing tourist destinations in film productions. Also, it is estimated that three million of the thirty million foreign tourists that the UK receives each year are attracted by the places and landscapes that they have seen in films. It is estimated that one-tenth of British tourism can be attributed to the impact of films shot at the destination; the ratio between the two sectors is estimated to represent £2.1 billion of visitor spending per year.

Category 3. Film-induced tourism marketing activities and initiatives (Silva et al., 2013; Lara, 2013; Béric et al., 2013; Hao & Ryan, 2013; Rodriguez Campo et al., 2014; Ozdemir & Adan, 2014; Urso, 2015; Shao et al., 2016; Candrea et al., 2016; Pan et al., 2017; Sharma, 2017; Nunes et al., 2020).

Based on the studies presented, we can affirm that nowadays, when the market is very competitive and where all countries try to promote their tourism products using the most diverse marketing techniques, film and TV productions can be constituted as an important marketing tool for the promotion of tourist destinations, because it is a way to minimize costs, as the cost of promoting a tourist destination is extremely high. Also, results are more effective than the traditional promotion strategies since the images are not biased, as they are not intended for commercialization and advertising; viewers are more likely to respond emotionally to the perceived information which influence the decision to visit. In addition, they are much more comprehensive than advertising, thus reaching more potential consumers.

Moreover, film-induced tourism has a great capacity to make tourist destinations known, transforming locations without great tourist expression into authentic tourist attractions, as a brand based on film and TV production creates visibility. It can increase brand loyalty concerning consumer choices. Film and TV productions keep viewers interested in a tourist destination in an innovative and accurate way. Film and TV productions reach a very public audience and exert great power on the viewer's imagination.

Also, a campaign rarely remains in the viewer's memory, contrary to what happens with film and TV productions that have a long-lasting effect due to the emotional connection they arouse, since TV and cinema productions can be rewatched through numerous existing communication channels, such as cinema, DVD, and TV.

In addition, tourist destinations organize tours supported by maps, interactive brochures, and websites based on film productions, such as *The Devil Wears Prada* (2006), *Mamma Mia!* (2008), *Australia* (2008), *The Bridges of Madison Country* (1995), *Harry Potter* (2001, 2002, 2004, 2005, 2007), and *Ratatouille* (2007), which have attracted numerous visitors.

Last but not least, tourist destinations can also invest in alternative initiatives. One of these initiatives is film commissions, which are public, non-profit organizations, usually public bodies. These entities work to attract audiovisual productions, promote regional competitive advantages, and organize support and negotiation services with the government. Another alternative is to invest in film festivals, which are of great importance, as they not only attract many people who want to be present but also cause a promotional and economic impact in the region due to the presence and dissemination of the media. There is a continuous growth in film festivals, such as in Venice, Cannes, Hong Kong, Berlin, Vienna, Los Angeles, New York, London, Edinburgh, Goa, and Manila.

Category 4, Film-induced tourism analysis of tourist experiences and authenticity (Kim & Assaker, 2014; Bryce et al., 2015; D'Alessandro et al., 2015; Yen & Croy, 2016; O'Connor & Kim, 2016; Kirillova et al., 2017; Rittichainuwat et al., 2018; James et al., 2018; St-James et al., 2018; Nechita et al., 2020; Lovell & Thurgill, 2021).

Based on the studies presented, we can affirm that some displacement occurs in the film-induced tourism context since the locations portrayed in the film and TV productions sometimes do not correspond to reality. There are many examples of displacement: for instance, the movie *Sex and the City 2* (2010) was shot in Morocco, not in Abu Dhabi as mentioned in the production; the majority of the scenes in *Braveheart*

(1995), a fictionalized retelling of how Scotland fought for its independence during the Middle Ages when England threatened to take it over completely, were actually shot in Ireland due to tax breaks the country offered; and *Saving Private Ryan* (1998), one of Spielberg's most critically acclaimed movies, was actually shot in Ireland, instead of Normandy, among other examples.

This displacement will lead to a negative and inauthentic experience and affect tourism demand and satisfaction. Film-tourists have high expectations of the images portrayed and expect hyper-real experiences based on motivational drivers such as nostalgia and scenery. We can affirm that film tourists attribute a higher value to their judgments of authenticity, and their experience is built through action. Film tourists are like pilgrims who focus on having an authentic experience, even with physical exercise and discomfort. The focus is to be a part of a temporary community (fellowship) where the engagement with the experience providers is primordial, and a displacement could lead to a less meaningful experience. Therefore, producers and tourist destinations must consider the negative impacts that displacement could bring and bet on authentic portrayed scenarios.

Category 5. Film-induced tourism and tourist involvement, nostalgia, celebrities, and pilgrimage (Busby, Huang, et al. 2013; Busby, Ergul, et al., 2013; Wong & Lai, 2013; Yen and Teng, 2015; Yen & Croy, 2016; Beeton, 2016; Kim & Kim, 2017; Chen, 2018; Kim & Kim, 2018a, 2018b; Kim, Kim, & King, 2019; Kim, Kim, & Han, 2019; Li & Liu, 2020).

Based on the studies presented, we can affirm that celebrities are seen as human brands, and it has been proved that they influence consumer behaviour through celebrity involvement. Celebrity involvement is a state of motivation towards an activity through emotional attachment, which is translated into celebrity endorsements or worship. The relationship with celebrities and actors of a film or TV production will create a high level of interest, empathy, and admiration and lead to strong associations, increasing the motivation to visit the location portrayed. The more emotional involvement the audience develops, the greater the like-

lihood of their visiting film tourism locations and developing place attachment.

Several destination marketing organizations have used film celebrities to promote destinations (e.g. Bae Yong-Joon in South Korea and Jackie Chan in Hong Kong) since they are an effective marketing promotional tool due to the high levels of celebrity attachment transferred into place attachment. Celebrities play an important role in the process of selecting a tourist destination, and they are seen as an important pull factor with attributes such as trustworthiness and attractiveness. Therefore, celebrity attachment is positively related to place attachment, affecting the behavioural intentions of tourists. Tourist destinations can also develop place attachment by emphasizing affective and cognitive destination experiences.

Besides the presented five categories, the authors also recognized some other areas due to the evolution of the studies on film-tourism research spectra, which have started to become an interdisciplinary approach that involves other areas, such as the broader field of sociology, anthropology, and psychology, media, and audience studies, cultural studies, cultural geography, cultural heritage, marketing and environmental studies (Beeton, 2010; Reijnders, 2011; Connell, 2012). However, these new categories lack sufficient evidence and studies to be established as categories. Also, these studies need a broader context analysis and methodology. These recent studies can be sorted into twelve new areas, such as:

- *Effects of film-induced tourism on the local community* (Yoon et al., 2015; Garcia et al., 2015; McKercher et al., 2015; Zhang et al., 2016; Beeton, 2016; Mendes et al., 2017; Kim et al., 2018; Saltık & Dönmez, 2020a; Kim & Park, 2021);
- *Loyalty* to a tourism destination through film-induced tourism and its factors (Chiu & Zen, 2016);
- *Sustainable planning* in the tourism destination through film productions (Lundberg & Lindstrom, 2020);
- *Role of cultural proximity* between the film production and the audience and its impacts on tourist motivations and demand (Chang, 2016);

- *Negative impacts* for the communities hosting film site locations (Bąkiewicz et al., 2017; Itoo & Nagar, 2019);
- *Consumers' answer to brand placement* in movies (Nagar, 2016);
- *A cross-disciplinary academic approach* which includes new areas related to film-induced tourism studies and exploring cause-effect relationships among factors (Basanez & Ingram, 2013; Fu et al., 2016; Saltık & Dönmez, 2020b);
- *Connection between film-induced tourism and voluntourism* (Shao & Gretzel, 2018);
- *Off-Location* such as film-themed events and theme parks related to a T V series or movie (Beeton, 2016);
- *Government cultural strategies* associated with the film-induced tourism phenomenon (Kim & Nam, 2016);
- *Tourist experiences have been transformed in the field* due to the impacts and changes of roles and functions where those experiences were performed (Park, 2018);
- *Understanding and approaching the relationship between media and tourism* (Månsson et al., 2020).

After analysing the significant studies undertaken within film-induced tourism over the last ten years, strengths and gaps will be presented and discussed.

Discussion of the Main Results
Strengths are related to the studies identified as category 1, category 2, and category 3. The following paragraphs present the main strengths based on the referenced authors.

A variety of studies allow us to affirm that film-induced tourism brings critical positive economic impacts for the tourist destination in terms of the direct effects and indirect effects; the latter results are extended in the years following the film or T V production launch.

In addition, we can affirm that film-induced tourism also has a vital role in the tourist destinations' promotion since it can constitute an important marketing tool that can make the difference in maximizing

costs and images portrayed on film and tv productions, and also increasing the possibility of the tourist destination being selected for a further visit. Due to this recognition, tourist destinations invest funds to capture productions and even facilities for producers, as well as developing many activities based on the film and tv productions.

In conclusion, we can say that this type of tourism brings numerous advantages to tourist destinations, such as regenerating neglected areas, revitalizing rural communities, increasing employment, increasing the number of visitors, increasing and improving infrastructure, boosting economic growth, increasing revenue, trade growth, awakening the call to visit, providing tourist visibility, making images of a place remain in the memory of spectators, improvement in cultural interest, decrease in seasonality, and contributing to the creation of new products and services in the tourist destination. It is recognized as an innovative marketing tool, able to catch a large audience that would never be reached through so-called promotion and to create local companies with unique characteristics related to production that cannot be replicated by other tourist destinations.

Gaps and Opportunities

After analysing the primary studies carried out on this theme, significant contributions were found. However, some gaps would be pertinent to study since they would allow for knowing more about the theme and allow anticipation and preparation of the tourist destinations. The gaps are related to the studies identified as category 4 and category 5. Also, category 1 and category 2 present some gaps in particular features that deserve our attention and further analysis, even though those categories were included in the strengths of this study. The main opportunities are related to new approaches and methodologies as well as new areas interconnected with film-induced tourism.

The *first gap* focuses on tourist experiences and authenticity, even though many authors have carried out several studies as presented previously. However, there is a need for more studies since there is still a lack of understanding of the importance of authenticity. The previous studies proved its importance in

terms of tourists' perspectives; it means film-induced tourists recognize the issues with commodification. However, the same does not happen concerning the industry; there is still a lack of understanding and recognition, ignoring film locations when displacement occurs. Currently, most productions focus on creating unrealistic expectations from visitors based on the transmitted images on the film or tv productions since the location portrayed in production is different from reality. This situation is more common than we usually think; producers are influenced to pick a destination that offers the best advantages related to incentives, location, services, infrastructures, and costs. Therefore, producers have been pressured to select the most competitive tourist destination regarding film-induced tourism, such as the United States, Canada, New Zealand, the uk, and Australia.

This process leads to problems related to authenticity, so it is vital to make an accurate transcription of reality, even though the films are notoriously works of fiction. The focus should be on developing film locations instead of story settings and prioritizing activities related to existential authenticity that film-induced tourists can experience to match hyperreal expectations and give them a sense of belonging based on cognitive, emotional, and behavioural involvement. Therefore, it is necessary to develop more studies on how to implement new strategies for the tourist destination to analyse how tourism bodies, authorities, and film commissions can work together and create an adequate analysis of displacement and the potential negative consequences for the tourist destination, including the concept of commodification.

In addition, tourists' experiences in the places visited and how they perceive, interact, and relate to the tourist destination should also be evaluated. In other words, we can say that there are no studies that measure the degree of satisfaction of tourists after an experience of film tourism, and this would be very important. It is also pertinent to analyse what kind of activities tourists are looking for in the destination and the ones which satisfied/dissatisfied them the most. Among the possible actions, the analysis should focus on a tour regarding the production locations, visits to film studios, theme parks depicting produc-

tions, events, film festivals and premieres, and visits to celebrity houses, among others. In addition, it would be very important to analyse how the tourist's experiences changed over time due to the impacts of film-induced tourism and changes in the functions of the portrayed places.

The *second gap* focuses on tourist involvement, nostalgia, and celebrities; even though many authors have carried out several studies, as presented previously, there is a need for more studies to understand to what extent the associations with celebrities could also bring negative connotations besides the already proven benefits. Celebrities can also be a risk since it is impossible to predict their career and behaviour in terms of morals and ethics. More studies should be developed to understand the cause-effect relationship between celebrities and different tourist destinations and impacts on the tourism demand when celebrities are involved in incidents, to analyse if this negative awareness would affect the tourism demand and satisfaction.

The *third gap* is related to the impacts since all the studies are mainly focused on the positive economic impacts of film and TV productions; however, not all the impacts are positive, and sociocultural and environmental impacts should also be part of the analysis. Traffic issues, over-tourism, sustainability, and the role of the local communities as the host of film site locations should also be analysed. The role of film-induced tourism in the sustainable planning and development of a tourist destination also deserves special attention. In addition, the majority of the studies focused on the analysis of the impact of a specific production and in a specific tourist destination which can bring a minimal approach and uncredible results since specific results are not appropriate for making general conclusions.

The *fourth gap* is related to the motivations; even though many authors have carried out several studies, as presented previously, the process that pushes viewers to visit the site portrayed in the film or TV production is still unclear since not everyone who watches it decides to visit. It is essential to understand the role of the perceived value, emotional involvement, familiarity, empathy, identification, attitude, and connection with the production and determine how they can af-

fect the decision process. Only seeing place attributes alone may not explain the process: it needs to combine behavioural components, such as cultural, psychological, emotional, and physical elements of landscape and place consumption. Therefore, it is crucial to understand the cultural, social, personal, and psychological factors that are more likely to be connected with film-induced tourism.

After analysing the presented gaps, we can conclude that studies of the field would require a broader context focus on large-scale studies. Some studies are also focused on a specific film and TV production where results cannot be accepted generally.

Concerning new opportunities for further research on the field, the *first opportunity* concerns the analysis of film and TV productions which expose undesirable images of the tourist destination. The studies should focus on the hypothesis that revealing negative aspects of the tourist destination will lead to a negative image which can lead to a lack of interest in a future visit to the tourist destination. Or the opposite, since the engagement with special interest tourism, such as dark tourism and slum tourism, among others, is a strong trend in terms of consumer behaviour.

The *second opportunity* consists of the analysis of cultural perspectives on film-induced tourism motivation and experiences. It is imperative to analyse whether different cultures among film and TV productions and viewers make it less likely to identify and motivate consumers' decisions to travel to a tourist destination portrayed on the film or TV production. Also, the role of culture on the film-tourist experiences and correspondent satisfaction or dissatisfaction should be analysed.

The *third opportunity* consists of analysing the role of the media in this whole process; the goal is to investigate if popular culture can influence destination image. Even though there are some studies, they are not enough to draw general conclusions. When media expose the production with a positive or negative perspective, the consequences on the tourism image and demand could differ.

The *fourth opportunity* consists of the analysis of film-induced tourism in a cause-effect relationships perspective among factors correlated directly with

the field, such as the relationship between authenticity and loyalty, or celebrity and tourists' satisfaction, among others. Film-induced tourism is a complex topic, requiring in-depth explanatory research seeking to explain relationships between phenomena, besides the already achieved cross-disciplinary academic approach with complementary areas such as popular and media culture, cultural geography, film studies, and theory approaches; cultural perspectives, media, and tourism; social psychology, and new media platforms.

The *fifth opportunity* consists of studying different approaches to keep the longevity of the tourism initiatives related to film-induced tourism contributing to sustainable planning and development of a tourist destination. It is imperative to maintain the longevity of film tourism initiatives and extend the benefits for the tourist destination in a long-term perspective, besides the importance of sustainable development and its sustainable development goals. All tourist destinations are focusing on a long-term aim to preserve environmental, natural, and social-economic equity, and film-induced tourism could be an essential tool for this achievement.

The *sixth opportunity* consists of studying if different genres might impact tourist visitation; it means to what extent different genres of film or TV production have the ability to influence tourism motivation and demand positively or negatively. It would be crucial to analyse if, for instance, horror movies and productions focused on controversial themes would also lead to tourist motivation and demand. It is vital to take into consideration different studies due to the subjectivity of the film and TV productions.

The *seventh opportunity* consists of studying residents' perspectives and attitudes towards film-induced tourism. With so many examples in the industry primarily related with over- and mass tourism in result of culture clashes based on cultural differences, economic inequality between locals and tourists, and failure to respect local customs and moral values, it is imperative to develop further research to analyse the satisfaction of residents in the planning, development, and establishment of film-induced tourism initiatives. In addition, it would be important to analyse how the extent to which local residents' perceptions and attitudes towards film-induced tourism have changed, transformed, or adjusted over time.

The *eighth opportunity* consists of analysing consumers' answers to brand placement in movies. Due to the increment of competition, companies can see an opportunity in film and TV productions since those are alternative opportunities for advertisement. Besides, film and TV productions reach a larger audience and have a longer life span than short commercials.

The *ninth opportunity* consists of analysing in a further and more in-depth perspective the role of governments in terms of strategies and tourism policies in film-induced tourism, analysing their effects on the host communities and the creative industries.

The *tenth opportunity* consists of developing more studies on the field, based not only western examples, predominantly from the UK, Ireland, Australia, and the USA, but also including Asian studies. The authors Kim and Reijnders (2018) made an excellent contribution to the field with their book *Film Tourism in Asia,* however, more studies of this kind are needed to strengthen knowledge and achieve results.

Last but not least, the *eleventh opportunity* consists of developing studies on the importance of social networks in film-induced tourism in terms of motivation and image.

Further empirical studies in this area should then cover those gaps and opportunities that would help understand this typology of tourism in its fullness and reinforce the studies and the knowledge already achieved in the current literature review about the topic. Even though there are many studies in the field, it remains an emerging area that would benefit from this cross-disciplinarity.

Conclusion

After all the presented analysis, we can conclude that film-induced tourism, despite being a theme that has only begun to be recognized for its importance since the '90s, has generated many studies with the aim of understanding it as a whole. The first studies reported analysis on the US and UK, followed later by Australia, Asia, and Europe. Those studies were based on the positive economic impacts of a film or TV produc-

tion, film-induced tourism's role on tourist motivations, and the importance of film-induced tourism in marketing activities and initiatives from tourist destinations portrayed on film or TV productions. Those studies were about specific productions and specific tourist destinations, which are questionable for being applied to other destinations and film and TV productions.

In the last 20 years, more studies have been added within the spectra of film-induced tourism research which also started focusing on tourist experiences and authenticity and on the role of celebrities in tourist involvement, which has given a more extensive understanding and approach to the theme; however, those topics remain an emerging area for further empirical studies.

We can conclude there is insufficient evidence to date in specific areas viewed as potential gaps in film-induced tourism literature, besides the fact that previous studies did not explore a correlation between concepts that would allow a broader perspective and comprehension. The gaps are therefore related to tourist experiences and authenticity, tourism involvement, nostalgia and celebrities, negative impacts of film-induced tourism on destinations, and film-induced tourism as a motivator for the intention of visit through exhibited images; where place attributes alone might not be able to explain this process, it is also necessary to add the behavioural components. Not all viewers feel motivated to travel after watching a film or TV production.

The main opportunities related to new studies focusing on the connection of film-induced tourism with sustainable planning and development are as follows: to analyse if different genres of film and TV productions and different cultures among film and TV productions and viewers have different effects in terms of motivation and satisfaction; to analyse if film and TV productions that expose negative images about a tourist destination would imply a negative image leading to a lack of tourism motivation to visit the tourist destination; to focus on the cross-disciplinarity between factors and even exploring cause-effect relationships among them, and on residents' perspectives and attitudes towards film-induced tourism, the role of the

media on tourist motivation and consumers' answer to brand placement in movies.

In all, the presented authors can conclude that film-induced tourism is a profitable and growing sector worldwide that provides economic importance for the tourist destinations where the productions are made due to the increase in international travel and the growth in the entertainment industry. Therefore, it is imperative to invest in further research filling the gaps pinpointed by this study in terms of gaps and opportunities to keep taking advantage of the present benefits.

The best examples are destinations like New Zealand, the United Kingdom, the United States, and Australia, among others, who have adopted film-induced tourism as a way of promoting their tourist destinations, taking advantage of the opportunities generated, and becoming part of the panorama of the leading world tourist destinations. This example can be applied to other tourist destinations if further research takes place contributing to empowering managers, film commissions, stakeholders and local communities.

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