

## FILM INDUCED TOURISM: DESTINATION IMAGE FORMATION AND DEVELOPMENT

DONATA JUŠKELYTĖ<sup>1</sup>

Vytautas Magnus University (Lithuania)

### ABSTRACT

Film induced tourism or film tourism is a result of destination image formation and development through film industry with collaboration of other destination image stakeholders (policy makers, private and public investors, scholars and etc.). This postmodern tourism phenomenon links film driven emotions to the filming locations and at the same time is responsible for positive or negative destination image formation. In Lithuanian academic discourses this theory, as well as the impact of films towards local tourism, was not yet recognized. Therefore this article, according to the collected film tourism theoretical material, analyses Lithuanian potential for film induced tourism and how can it be turned into a destination promotion strategy. The conclusions show that there are real opportunities for Lithuania to use film industry as a tool of destination image formation, however it needs further analysis, a clear strategic plan, strong collaboration with Baltic region and the use of two recommendation models, which were presented in this paper. This research can be used for dynamic analysis as well as strategic planning in any specific institution related to filmmaking, tourism and regional image formation.

KEYWORDS: *film tourisms, destination image, film-based touristic image.*

JEL CODES: L82, L83; M31

### Introduction

Is it possible to use film industry and films as a tool in a touristic image formation process? According to foreign scholars of film and tourism studies – it is not just possible, but also vital. Some researchers state that certain motion pictures increases the awareness of the places they depicted and have tourist inducing effects (Busby, Klug, 2001; Tooke, Baker, 1996; Riley, et al., 1998). Films are not generally produced with the intent to attract tourists to a destination, but tend to influence viewers indirectly as a background part of the movie's message (Buttler, 1990)

It does not come as a surprise, because postmodern and especially western tourism, as well as postmodern tourists are highly influenced by film industry or popular culture. *Harry Potter*, *The Lord of the rings*, *Game of thrones* are not the only prominent cases in the field of film induced tourism. Schofield (1996) states that contemporary tourists' organic images of places are shaped through the vicarious consumption of film and television without the perceived bias of promotional material. This means that filmmakers, culture policy makers and other stakeholders can use films as promotion of a certain destination image without making the audience think that it is a commercial of a certain place. In other words we can think of the image of a country or a specific region as some sort of *placement*. Being a relatively new branch of marketing, country marketing often uses or adapts basic principles used for regular products and services. Considering country as a product, image formation becomes a regular practice of country marketing.

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<sup>1</sup> Donata Juškelytė – master student, Vytautas Magnus University, Economic and Management Faculty, Marketing Department. Scientific interests: tourism, place marketing, country's image formation  
Tel. +370 672 964 36  
E-mail: donata.juskelyte@fc.vdu.lt

These concepts and film tourism studies in Lithuania are barely recognised. Media and popular culture researchers might be interested in this subject, however filmmakers are still fighting against product placements. But what if instead of a product, they would form and promote a specific touristic destination? Morgan & Pritchard (1998) emphasise that placing a destination in a film is the ultimate in tourism product placement. In early 90's product placement in films was an emerging phenomenon, while today it is a common practice. In Balasubramanian (1994) study product placement has been defined as the planned entries of products into movies or television shows that may influence viewers' product beliefs and/or behaviours favourably. With that in mind the main problem of this paper can be defined with a questions: how to develop film industry and integrate it into city touristic image formation strategy?

In our region film induced tourism and films that helps to promote a specific destination are barely recognised. That is why Lithuanian researchers, so as filmmakers have to take this phenomenon into account. Mass media, in this case films, have a great influence on culture, politics and social behaviour. In order to understand the idea of film induced tourism, we need to study specific films, destinations on films, audiences', tourist behaviour and etc. A long tradition of 'ocularcentrism' (*The privileging of vision over the other senses*) in Western culture (Synnott, 1993) and the increased visualisation of culture and society through the very consumable popular media have been challenging the conventional tourism spaces and its associated tourist experiences (Urry, 1990). Researchers state that in creating a positive image, films and television series are important factors of country image formation (Şahbaz, Kılıçlar, 2009: 51).

The main object of this article is film industry based city touristic image. Therefore this research focuses more on film industry that induces tourism and forms a destination image, rather than evaluating positivity or negativity of touristic image. Therefore the aim of this article is to determine the development opportunities of Lithuanian film industry and its integration into city touristic image formation process as well as form recommendatory models. While in a wider scale the goal of this research is to change the perception of films and their influence on conventional tourisms so as on tourist experience. The traditional forms of tourism are supplemented and expanded by the introduction of new postmodern tourist forms, bringing new and different tourist offers to the marketplace (Gjorgievski, Trpkova, 2012: 97).

Tasks and research organisation:

1. To analyse terms of film tourisms and destination image: the concept of film influence on country's touristic image; traditional elements and factors forming touristic image; definitions of film induced tourism; peculiarities of film tourism; film elements influence on the formation of destination image.
2. To present destination image formation as an existing strategies: destination image as a strategy: The case of New Zealand, the home of Middle-earth; film tourism development in Lithuania: The case of BBC TV series "War and peace".
3. To suggest recommendation models for destination image formation and development based on film industry.

### Methodology

While achieving the aim of the article, the analysis of the scientific literature is provided. Foreign authors' studies in fields of film tourism are analysed as well as Lithuanian film industry situation. The article aims to reveal attitudes of different authors to the peculiarities of film tourism, film influence on country's touristic image and country image creation possibilities in movies. The general scientific research methods were applied for the theoretical analysis – the logical analysis and synthesis of the scientific literature. Research also involved interviews with film industry and tourism experts who helped understand real situation and real opportunities. However, just a few ideas from the experts are included in the paper, because this research focuses more on theoretical film tourism background, which is not yet analysed in Lithuanian academic context.

## 1. The concept of film influence on country's touristic image

Destination image is a set of *beliefs and perceptions* that people have about a given region, country or a place. Further, destination image is constituted of history, geography, art, music, citizens, and attributes. In tourism literature (Turizmo terminų žodynas, 2009) and studies (Čeikauskienė, 1997; Drūteikienė, 2005) the concept of touristic image is defined as a subjective visual, emotional perception of a particular object (product, service, company, person or group of people, location). The core elements of touristic image are visual and emotional, that is why film industry is a powerful tool of the destination formation. As we mentioned earlier – a long tradition of ‘ocularcentrism’ (*The privileging of vision over the other senses*) in Western culture (Synnott, 1993) and the increased visualisation of culture and society through the very consumable popular media have been challenging the conventional tourism spaces and its associated tourist experiences (Urry, 1990)

Mass consumption of films and TV shows influence the way we perceive image of real destinations. For instance term *displacement* reflects the perception of specific country or region formed by non-other than film industry. Bolan, et al. (2015: 2) state that displacement theory has become a common occurrence (especially in countries such as Ireland) and it is not unusual for a film to be made in a completely different country from that it portrays. This form of displacement creates issues of authenticity and implications as to where the tourist influenced by such a film will choose to visit. The concept of touristic image in the field of film tourism is quite complex. In order to understand it, we have to classify and determine core elements that helps to form a specific destination image in films (see table 1).

Table 1. Film influence on country's touristic image

Film / TV Series	Location	Impact
Braveheart	Wallace Monument	300 % increase in visitors year after release
Dances with Wolves	Fort Hayes, Kansas	25 % increase compared with 7 % for 4 years before
Close Encounters of the Third Kind	Devils Tower, Wyoming	75 % increase in 1975, 20 % visit now because of the film
Field of Dreams	Iowa	35% visit in 1991, steady rise
Dallas	Southfork Ranch, Dallas	500,000 visitors per year
Lord of the Rings	New Zealand	10 % increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48 % increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25 % increase year after release
Mission: Impossible 2	National parks, Sydney	200 % increase in 2000
Harry Potter	Various U.K locations	All locations – increase of 50 % +
Gorillas in the Mist	Rwanda	20 % increase in 1998
The Beach	Thailand	22 % increase – youth market 2000
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Saving Private Ryan	Normandy, France	40 % increase – American tourists
Pride and Prejudice	Lyme Park, Cheshire, U.K	150 % increase in visitors
Troy	Canakkale, Turkey	73 % increase in tourism
Captains Corelli's Mandolin	Cephalonai, Greece	50 % increase over 3 years

Source: Horrigan, 2009: 55; Hudson, Ritchie, 2005

Besides traditional definitions of touristic image, we also need to characterise the concept of *film induced* or *film influenced*. When we talk about film influence on touristic image what do we mean? Are we talking about tourist perception and mental image of a destination, or do we talk about changes in tourist

behaviour and decision making? Is there a difference between the mental image of destination and desire to travel? The impact on tourism can be measured not just economically, but also culturally. Some studies measure the immediate impacts of a film on the perceptions of viewers from different countries by using specific films (Hudson, et al., 2011: 177) while other scholars' focuses more on the big picture (concepts, social-cultural phenomenon). In this case concepts of *film influence* and *touristic image* will be qualitatively analysed.

## 2. Traditional elements and factors forming touristic image

Destination image has an important influence on tourist's consumption behaviour (Blažević, Stojić, 2006: 57). But how destination image should be formed and presented for tourist to consume it? In recent research cases the image formation process is linked to tourists' emotional responses.

The image is created in anticipation of the emotional response, but not the rationale substantiation, because it affects society through the feelings, a well-developed image stimulates the public benevolence, which later develops into a trust and ultimately results in rating and choices (Lamakinaitė, et al., 2015: 87).

However, touristic behaviour itself is influence by many factors and elements, not just emotions. G. Počepcov (Почепцов, 2001) describes the touristic image as the intersection of four main elements: Marketing; Sociological; Situational; Communicative. These four core elements can also be found in film industry. As we mentioned earlier a destination image can be placed in a film, just like any other marketing product. It is also difficult to deny the sociological means of films, because by all means films form communities of fans. We can also find the situation factor in the making and screening of films, while the medium itself is a way of communication.

Further definitions of traditional touristic image also includes such elements as: Geographical information; Culture & History; Business; Events; Architecture; Local People; Accommodation; Shopping; Cuisine; Activities.

We can meticulously describe the influence and specifics of each and every factor that might change the way tourists perceive a destination image, or the way they choose a specific destination, but in this case we have to find the link between traditional and postmodern forms of tourism, so as the link between film industry and formation of a destination image.

Geographical information, culture & history, business, events, architecture, local people and etc., all these elements might be used and represented by film industry. However, the most important question is this: do they induce tourism to a specific destination? How do these correlate with elements of filmmaking?

Through the years scholars and especially media researchers have been focusing on film industry as some sort of interdisciplinary phenomenon. That is why the traditional forms of tourism are supplemented and expanded by the introduction of *new postmodern tourist forms*, bringing new and *different tourist offers* to the marketplace (Gjorgievski, Trpkova, 2012: 97). When we analyse the influence of films and TV shows on destination image, we have to determine what are the main film elements that induces tourism and forms a specific destination image?

## 3. Definitions of film induced tourism

Terminology of film induced tourism may vary. Film tourism discourse in the international bibliography might be referred with the terms "film induced tourism", or "media induced tourism", or "movie induced tourism", or "cinematographic tourism", or even "media pilgrim" seen as a media pilgrimage (Horrihan, 2009: 55). All of these terms represent a niche and alternative form of tourisms, however it has a potential for development and mass audience. Tourism itself has many characteristics and types (from business, politics to recreation and relaxation).

Tureac & Anca (2008: 93) distinguish six types of tourism: Relaxing tourism; Relaxing and health care tourism; Visiting tourism; Transit tourism; Reduced distance tourism; Professional tourism.

Film induced tourism can either fall into *professional tourism*, or just an ordinary *visiting tourism* category. However films and TV shows are a part of culture and creative industries. Exploiting creative arts and culture for tourism has therefore been an established destination marketing tool which has included the familiar and the emergent, from literary tourism and trails; film and television locations; architecture tours and branding (Evans, 2007: 61). McKercher & Cros (2002) states that films are part of expression of art and culture and local traditions as well as part of the entertainment industry, film tourism can be called as part of the cultural tourism branch. It is also a form of tourism that can fit under the umbrella term of *cultural tourism* and it is encouraged by the growth of entertainment industry and international travel (Hudson, Ritchie, 2006: 387).

Cultural tourism is another research case, however it shares some similarities with film tourism – knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor, 1871: 491). Definitions and discourses of culture are complex and interpretational, while the idea of film tourism is straightforward. To sum it up – film induced tourism is a visitation to sites where movies and TV programmes have been filmed as well as to tours to production studios, including film-related theme parks. Besides mapping film locations and creating new trails for tourists, this form of tourism can be used as a marketing tool. Nonetheless studies of film induced tourism helps us to understand the relationship between film industry, audience, destination image and tourism. In order to understand these links we need to define peculiarities of film tourism.

#### 4. Peculiarities of film tourism

Kim & Richardson (2003: 218) states that we choose touristic destinations upon the upfront expectations. Those expectations can be formed by a wide range of non-touristic practises, such as films, literature, press, music and videos. In this case films and film industry creates a strong imagery of a specific destination, therefore in recent years marketers noticed its advertising potential. However, the effect and result of touristic image integrated into films, depends on the film tourism form (see table 2) itself.

Table 2. Peculiarities of film tourism (1)

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

Source: Adapted from Busby & Klug, 2001

However, destination image demonstration in film should be based on strategic planning and the analysis of film tourism peculiarities, film audience experience, destination specifics and etc. Film tourism researchers (see table 3) agree that films are a destination marketing tool, but it can also create new tourism destinations and at the same time have a positive impact on destination formation and development.

Table 3. Peculiarities of film tourism (2)

Peculiarities	Author, year
Niche, but has a potential for massive audience	Papathanassis 2011, 149
Various target audiences (variation of film target audiences)	Olsberg / SPI, 2007: 40
Motivating and reaching tourist through mass media (media convergence)	Månsson, 2010 Kim, 2008
Ability to create or simulate new tourism attraction places (displacement vs authenticity, film location vs film setting)	Optimal Economics, TNS Research International, 2012
Emotional audience involvement	Kim, 2012
Influence on country's economy through film and film tourism revenues	Ruiz, 2015
Promoting the country, so as creating or recreating its destination image	Kim, 2005 Joliveau, 2009

Sources: Papathanassis, 2011; Månsson, 2010; Kim, 2008; TNS Research International, 2012; Kim, 2012; Ruiz, 2015; Kim, 2005; Joliveau, 2009

Film tourism is a growing field of research and different scholars explore this subject from different perspectives. Some of the researchers are trying to understand audience experience (Kim, 2012; Macionis, 2004), while others are focusing on destination image formation and its marketing potential (Kim, 2005; Joliveau, 2009). But what is more important is a type of tourists that specific films attract. N. Macionis (2004) states that destination image placement in films can induce threefold tourism: serendipitous, general and specific (see table 4).

Table 4. Film induced travel motivation

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*Increasing interest in films*

Serendipitous film tourist	General film tourist	Specific film tourist
Serendipitous tourists - those who just happened to be in a destination portrayed on film	General tourists – those who are not specifically drawn to a film location but who participate in film tourism activities and destinations	Specific tourists – those who specifically seek out places that they have seen in films
Motivation	Motivation	Motivation
Social interaction Novelty	Novelty Education Nostalgia	Ego – enhancement Self-actualisation Pilgrimage Vicarious experience Fantasy Status / prestige Romance Nostalgia

*Increasing self-actualisation motivation*

→

*Decreasing importance authenticity*

→

*Increasing importance of Push Factors*

→

Source: Gjorgievski, Trpkova, 2012

These three types of tourist have different motivation factors and different effect on a destination itself, but the biggest film tourism potential comes from the fandom (specific tourists), fans of films who

travel the world and follow their favourite film characters footsteps. But before a film has such an impact on tourist decision making process, it should have specific elements that influence formation of a destination image.

### 5. Film elements influence on the formation of destination image

These push and pull factors (see table 5) are strongly linked to film tourism, but they all are part of 5 basic film elements: narrative, cinematography, sound, mise-en-scene, and editing. As it was mentioned earlier in order to place a destination on film, you have to think about the film specifics. A touristic destination in films should be a part of the plot, or it can also be displaced like in the case of New Zealand and “Middle-earth”.

Table 5. Push and Pull Factors in Film Induced Tourism

Push factors Location	Personalities	Performance	Pull factors Internal drive
Location attributes Scenery Landscapes Climate Cultural origin Social origin Activity origin	Cast Characters Celebrities (stars)	Plot Theme Genre	Ego enhancement Status / Prestige Fantasy / Escape Vicarious Experience Search for self-identity

Source: Gjorgievski, Trpkova, 2012

### 6. Destination image as a strategy: The case of New Zealand, the home of Middle-earth

As Tourism New Zealand organisation states, they successfully marketed New Zealand as the home of Middle-earth for the past 15 years. Their success story began in 2001 with a “Lord of the rings” production, but it reached its peak with “The Hobbit Trilogy”. Marketing strategies “The 100 % Pure Middle-earth” and “100 % Pure New Zealand” focused on converting the international attention to New Zealand, from their destination placement in films into travel. The International Visitor Survey shows that 13 per cent of all international visitors surveyed July 2013 – June 2014, say The Hobbit was a factor in stimulating their interest in New Zealand as a destination (Tourism New Zealand Corporate Website / Statistics New Zealand, 2014: 5). Because of Tolkien’s and Sir Peter Jackson’s Lord of The Rings and Hobbit trilogy fandom, tourism numbers in New Zealand grows every year. Such effect (see figure 1) would not be possible without marketing, PR and partnership with Warner Bros that was designed to demonstrate how easy it is for people to come to New Zealand, experience Middle-earth’s stunning landscapes, embracing people and unique activities (NZIER report to Tourism New Zealand, 2014).

Why New Zealand destination image strategy (The home of Middle-earth) has a lasting effect? Such films as Hobbit and Lord of the rings, or other film franchises (Harry Potter, James Bond, Star Wars and etc.) has an *afterlife*, this means that after film is released and is acclaimed by fandom, an entire industry builds around it, theme parks, memorabilia, new tourism paths, merchandise, events, conference and etc. However, strong marketing strategy should be integrated into film pre-production, production and post-production stages.

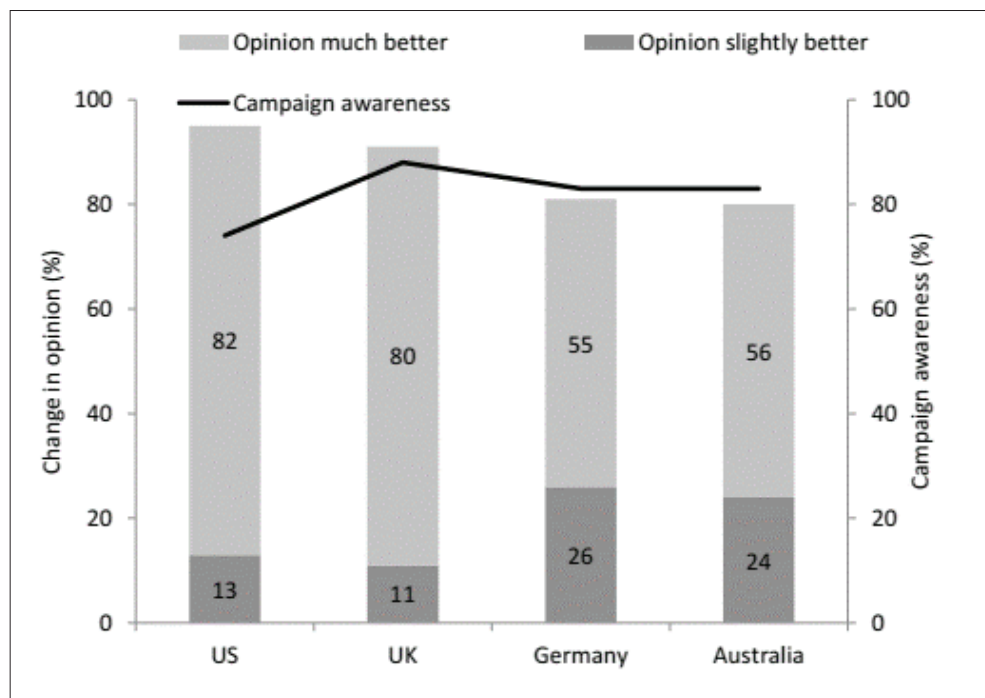


Figure 1. Middle-earth campaign effectiveness matches lift in advanced-economy visitors  
Source: Tourism New Zealand, 2014: 5

## 7. Film tourism development in Lithuania: The case of BBC TV series “War and peace”

A year ago film tourism phenomenon in Lithuania didn't exist in practise, it was only known as western countries success story and a growing world phenomenon. However, today we have an existing film tourism routes. The State Department of Tourism under the Ministry of Economy (hereinafter – STD) with a help of Vilnius film office introduced the route to filming places of the BBC series “War and Peace” in Vilnius and in Lithuania (see figure 2).

In UK “War and Peace” was reviewed as “one of the most wonderful things ever shown on TV”, and was almost entirely filmed in Lithuania. STD states that in 2015, the number of foreign tourists increased by 2.3 percent in Lithuania, while tourism flows from the United Kingdom grew by 17.2 percent in 2015. This is only a first step toward film tourism practise in Lithuania. As Vilnius film office director Jūratė Pazikaitė told in the interview for this reasearch, together with STD they are planning to develop more filming site routes in Vilnius (Pazikaitė, 2016). Vilnius is not just a capital of Lithuania, it is also a centre of national film industry and every year it attracts more foreign film crews. In recent years there was a growth in international film co-productions based in Lithuania. During 2015 seven foreign film companies shoot their projects in Lithuania and it was the highest figure in the history of Lithuania. As Lithuania film centre (LFC) states, tax incentives (*the production company receives up to 20% of the budget when filming in Lithuania and the local sponsor is motivated by the opportunity to reduce the local corporate income tax*) introduction in 2014 put Lithuania on the international film map. However, tax incentives was not the only success factor, as director of LFC Rolandas Kvietkauskas emphasized that local producers, film service providers and Lithuanian film centre participation in international film forums and markets helped to promote Lithuania as “Filming friendly location” (Kvietkauskas, 2016). This example shows that in order to develop and form a destination in films, first you need to think about the development of film industry itself. Today the biggest potential of Lithuanian film industry, in a matter of film tourism, is attracting international filmmakers and at the same time building and promoting a “Filming friendly” image.



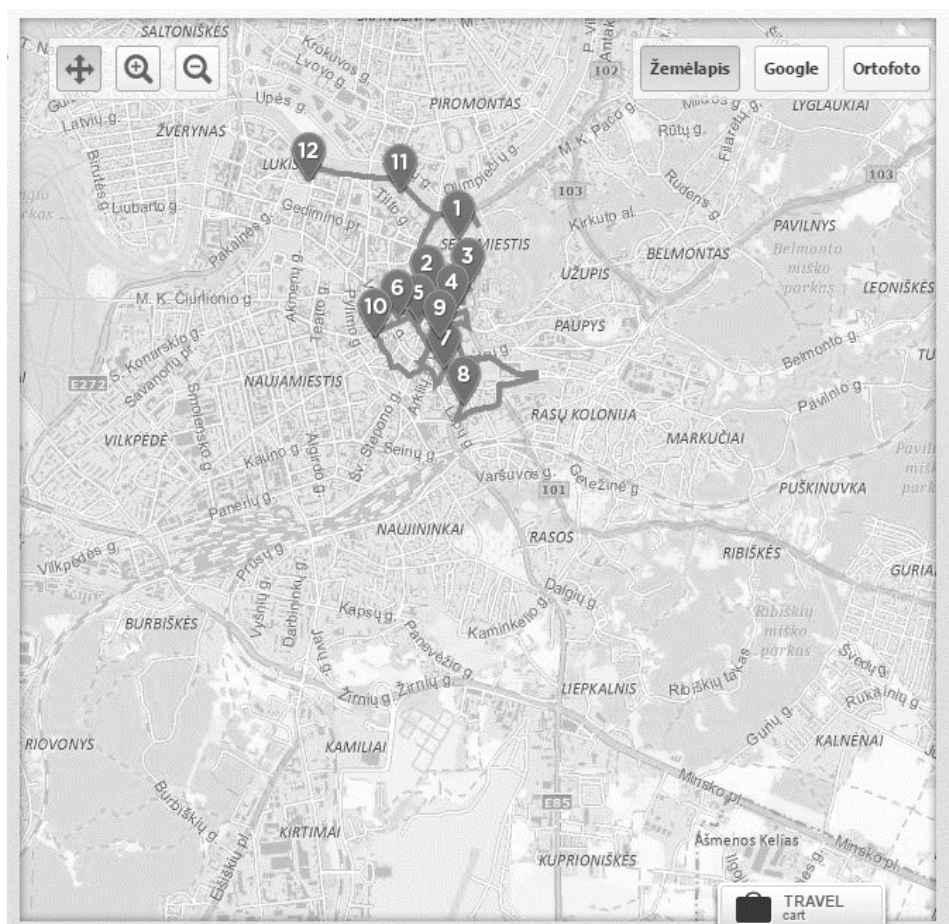


Figure 2: BBC “War & Peace” filming sites in Vilnius

Source: The State Department of Tourism under the Ministry of Economy, 2016

## 8. Recommendation models: film-based destination image formation and development

There are two possible models for further development of a destination image through films. These two models were formed during my research on film tourism perspectives in Lithuania (2015 March – 2016 May) and this paper presents basic results of that research.

Model No. 1 (see figure 3) includes audience research, aim of their visit so as determination of core film elements that might affect destination image perception (positive, neutral, negative, attractive and touristic). Through basic understanding of your target audience, their motives, emotional involvement, demography and visit possibility, you might determine the aim of their visit. In film and tourism industries it is vital to study your audience. In Lithuanian cinema case international audience studies are not yet discovered, however, internal film market is evolving. In order to attract tourist from foreign countries we have to broaden our research and choose strategy that is working in our region. Lithuanian language films about local problems might not attract global audience attention, but it might put us on the map.

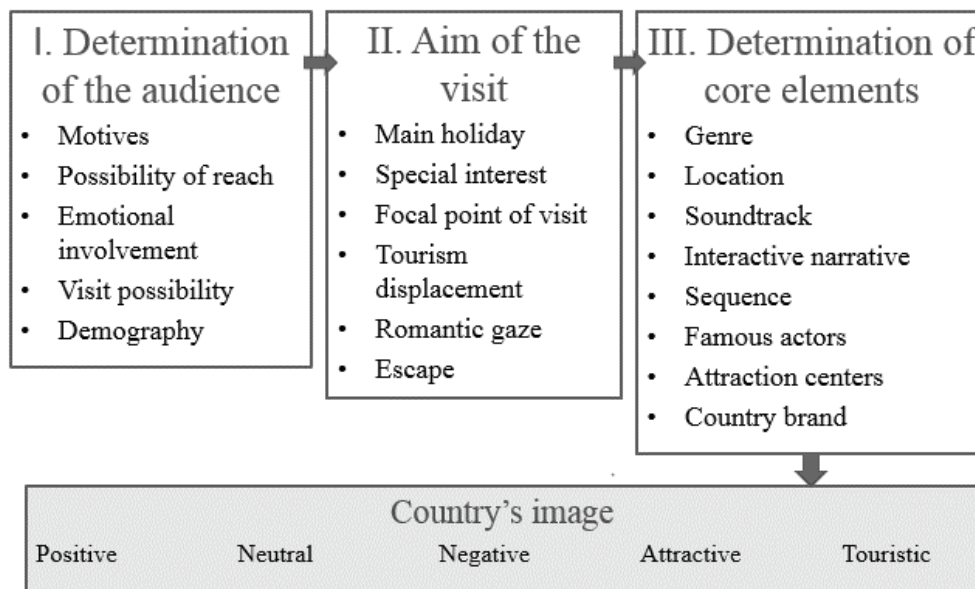


Figure 3. Model No. 1 film-based country's touristic image creation

Model No. 2 (see figure 4) is more global and it involves various stakeholders' initiatives. This model has three basic stages and it starts from "the bottom" – film industry development and formation. In order to create and develop film tourism practises we need to invest in a destination promotion as potential filming location. However, filming location is only one part of film industry mechanism, it also includes financial base (tax incentives) and human resources (filmmaker, producers, film agents, runners and etc.). That is why education institutions, city municipality and private business should be involved in the destination image formation process. These stakeholders should help build industry by providing good filming conditions, attracting and educating young filmmakers to stay in Lithuania or in one city, as well as build a financial basis. Film office, film commission these are institutions that bridge the gap between the city municipality and filmmakers, that is why they are involved in every stage of this model. They are also responsible for promoting a city as a "filming friendly location".

The second stage of this model revolves around filmmaking (pre-production, production, post-production) and destination marketing. During film pre-production phase, city can suggest its locations and stories, which can be placed in a film, just like any other product or a brand. Of course filmmakers might be *easily corrupted* by financial benefits (tax incentives) that city or a country offers, but what is more important that it is a *win-win* situation for both sides. Production companies receive up to 20 % of the budget back, while a destination gets a promotion chance. As many searches stated, *selling* a destination through films can have a lasting effect on tourism and a destination reputation. Therefore, film industry is both beneficial financial and promotional investment.

Third stage of this model is only possible if film industry is fairly developed and a city or a country has a number of internationally acclaimed films (in New Zealand case only two franchises was enough). Film tourism is a result of the first and the second stage synergy. What is important to understand, that in this stage monitoring and feedback is essential. Therefore, the State Department of Tourism, city tourism information centre and film office need to cooperate and analyse the number of tourists that chose this destination, because they saw it on a big screen or TV. In our region a prime example of such cooperation is BBC "War & Peace" routes in Vilnius and in Lithuania.

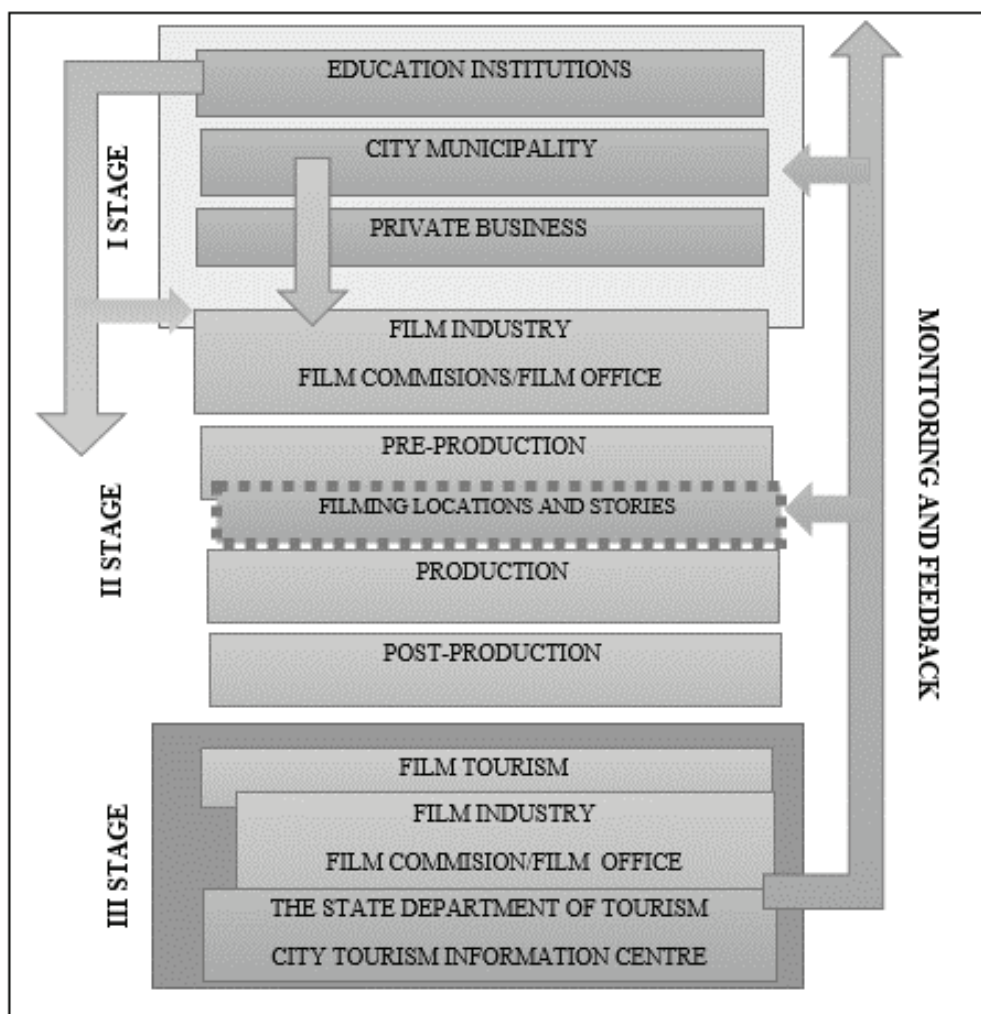


Figure 4. Model No. 2 Film industry based city touristic image formation

## Conclusions

Basic findings of this research in correspondence to the tasks are:

In terms of film tourism and destination image. Film tourism – it is a postmodern tourism marketing practise responsible for the tourist perception of a given destination and his touristic behaviour towards it. Today the use of traditional elements and factors in destination image formation is insufficient, therefore marketers choose different practises and extend their strategy with various elements of film industry. Basic definitions of film tourism represents a niche and alternative form of tourism, however it has a potential for development and mass audience, from fandom to professional filmmakers. Film tourism peculiarities includes not just different forms and characteristic of this phenomenon, but also create different types of tourist (serendipitous, general and specific). There are specific film elements and push and pull factors (location, personalities, performance, internal drive) that have influence on formation of a destination image and they correlate with 5 basic film elements (narrative, cinematography, sound, mise-en-scene, and editing).

In terms of destination image formation as an existing strategies: Hobbit and Lord of the rings trilogies have an entire industry builds around it, theme parks, memorabilia, new tourism paths, merchandise, events, conference and etc., however, it success is linked to strong marketing strategy that was integrated into film

pre-production, production and post-production stages. The case of BBC “War and peace” coproduction as well as the results of tax incentives scheme, draws a clear path towards the formation of our region destination image as well as development of our film industry.

Recommendation models can be used for dynamic analysis as well as strategic planning in any specific institution related to filmmaking, tourism and regional image formation. Concerning the main problem of this paper *how to develop film industry and integrate it into city touristic image formation strategy*, in this case to show the real opportunities for Lithuania to use film industry as a tool of destination image formation, these basic tasks should be followed:

1. Further analysis of Lithuanian film industry and its destination image.
2. Formation of clear strategic plan.
3. Strengthening collaboration with Baltic region film industries.
4. The use of two recommendation models, which were presented in this paper.

Altogether the impact of film induced destination image is linked to tourism and its growing numbers as well as it forms some sort of a destination perception. Films, fandom and film professionals also encourage the development of an entire industry (theme parks, conferences, merchandise, location scouting and etc.). In general films have a social, political, economic and cultural impact on a destination. However, before turning film tourism theory into practice we have to build and develop film industry itself. It is possible to have a film based destination image strategy if we follow a clear model, include various stakeholders into the process and understand our target audience needs and motivations. It is important to emphasise that all stakeholders should have a clear role in the destination image formation process as well as believe in this idea.

If we think of Lithuanian film tourism development opportunities, the biggest potential comes from international film co-productions. Therefore, further research in case of Lithuanian film tourism should focus on empirical studies such as audience experience and comparison of Baltic region different film industry practices. Lithuania and other Baltic countries (Latvia, Estonia) are still barely recognized by global film markets. The biggest problem is that our national film production is mainly distributed to international film festivals, therefore we are lacking audience diversity and film fandom tourism. That is why diversity and international audience criteria should also be included in film industry development priorities and policies as well as criteria of film induced tourism.

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## KINO PASKATINTAS TURIZMAS: KELIONIŲ KRYPTIES ĮVAIZDŽIO KŪRIMAS IR PLĖTRA

DONATA JUŠKELYTĖ

Vytauto Didžiojo Universitetas (Lietuva)

### Santrauka

Šiandien turistai labiau patyrę ir ieško naujų kelionės maršrutų bei naujų patirčių (Rewtrakunphaiboon, 2009: 1). Tradicines turizmo formas papildo ir išplečia naujos postmodernios formos, kurios į rinką įneša naujų, skirtingų pasiūlymų turistams (Gjorgievski, Trpkova, 2012: 97). R. B. Warnick ir kiti (2006) pabrėžia, kad populiariaji filmai (televizijos ir kino) turi įtakos turistinės krypties įvaizdžio formavimuisi ir turistinėje literatūroje sulaukia vis daugiau dėmesio. Kino prodiuseriai nuolat ieško tinkamų filmavimo vietų tiek urbanistinėje, tiek ir natūralioje aplinkoje (Vagionis, Loumiotis, 2011: 353). Kita vertus, filmai gali paveikti ir žiūrovų suvokimą apie šalį, kurioje vyksta pagrindinis veiksmas (Warnick et al., 2006: 359). Taigi kinas sukuria ryšį taro filmo personažų, filmavimo vietų, istorijų ir kino turistų, kurie siekia iš naujo išgyventi filmo sukurtas ir paskatintas emocijas tose pačiose filmavimo vietose (Gjorgievski, Trpkova, 2012: 97). Pasak D. Berić ir kitų (2013: 18), pastaruoju metu labai auga skaičius turistų, kurie renkasi kelionės kryptis, pamatę filmą, televizijos serialą, jos tiesiogiai nesusijusios su turizmo reklamos kampanijomis. R. P. Şahbaz, A. Kılıçlar (2009: 51) teigia, kad nereikia nuvertinti kino ir televizijos serialų, kurie yra svarbus šalies įvaizdžio kūrimo veiksnys.

Šiame straipsnyje analizuojamas kino turizmo potencialas Lietuvos kontekste, kaip jį galima išnaudoti turistinės krypties reklamavimo strategijoje. Tyrimo objektas – kino industrija pagrįstas miesto turistinis įvaizdis. Šios studijos tikslas – aptarti filmų įtaką turistinės krypties formavimo ir plėtros procese bei pasiūlyti modelius, kaip kino industrija gali būti integruota į turistinio įvaizdžio kūrimo procesą.

Tikslui pasiekti pasitelkta mokslinės literatūros analizė, apžvelgiamos užsienio tyrėjų kino turizmo studijos, pateikiami skirtingi požiūriai į kino turizmo ypatumus, įtaką bendram šalies įvaizdžiui ir turizmui. Šio tyrimo rezultatai atskleidė, kad Lietuva gali pasitelkti kino industriją kaip turistinės krypties formavimo priemonę, bet tam reikia išsamesnės situacijos analizės, aiškios strategijos, glaudesnio bendradarbiavimo su Baltijos regionu ir šiame darbe rekomenduojamų modelių įtraukimo į vietos įvaizdžio kūrimo procesą. Šio tyrimo rezultatais gali naudotis specialios institucijos, susijusios su kino kūrimu, turizmu ir regionų įvaizdžio kūrimu.

**PAGRINDINIAI ŽODŽIAI:** *kino turizmas, kelionės krypties įvaizdis, kinu pagrįstas turistinis įvaizdis.*

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