

FILM TOURISM AS A DESTINATION PROMOTION INSTRUMENT: A CASE STUDY OF ICELAND

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Abstract: *Film industry belongs to the worldwide phenomena and is considered to be a tourism development driver in many destinations. This is the case of Iceland, for example, which has become a popular film location in recent years and as a result the number of visitors to the country has been increasing. The aim of this paper is to analyse film tourism in this destination, considering both economic indicators of the benefits to the country's economy in general and the entities active in tourism. Both primary and secondary research have proved that Iceland is a film location and the local business entities share a positive attitude towards filming in the area. However, the Icelandic Tourist Board does not use this fact in a sufficient way to promote their destination and therefore a draft of a communication campaign focused on film tourism is included in this paper.*

Keywords: *film tourism, Iceland, destination marketing, economic impact, tourism marketing*

1. INTRODUCTION

Recent years have witnessed new trends in tourism and new forms of tourism such as culinary tourism or volunteer tourism have emerged. This article focuses on another, quite a new form and that is film tourism. This form of tourism came into existence as a reaction to the popularity of film and television. The tourists are motivated to visit places which are connected to film. New Zealand can be considered the pioneer in this form as the local destination management used the filming of *The Lord of the Rings* and *The Hobbit* in a very suitable way to promote the destinations abroad. Other countries drew inspiration from New Zealand and turned to similar ways of promotion. But the development of this form also brings a lot of questions: Is filming at a location a suitable form of promoting a business or a country? How does the side which offers services perceive the increase in tourism in that particular country? What is such entities' opinion of film tourism and its products? Can an increased number of tourists have a negative impact on the destination? These are some of the questions that this article finds answers to.

2. FILM TOURISM

The birth of film tourism is a reaction to the popularity of film and television. Film and television can influence the attendance of a place the same as its image and how the place is perceived and valued and also the behaviour of a visitor to the destination. In film tourism the authenticity of a place is not the point because the reality created by a film is artificial. People take part in film tourism as they desire to visit a particular location because they have seen the place in a film and they have found it so interesting that they want to see this place with their own eyes or

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they want to see the location in reality and compare and find the differences between the reality and the way the place was depicted in the film [1].

Film tourism is tourist activity induced by the viewing of moving image, and is accepted as encompassing film, television, pre-recorded products [2]. Academic research also calls this type of tourism movie tourism, screen tourism or film-induced tourism.

2.1 Film tourism in academic research

This modern phenomenon becomes the topic of academic research more and more often and particularly since 2000 as Conell [2] points out. The carried-out studies can be divided into four research streams:

- the influence of film on the decision to travel, e.g. Sharp [3], Busby and Klug [4],
- film tourist themselves, e.g. Singh and Best [5],
- the impacts of film tourism on visitation numbers and on residents, e.g. Beeton [6], Kim and Richardson [7],
- destination marketing activities related to tourism, e.g. Grihault [8] or Frost [9].

The increase in the number of visitors to a place supports local economy in general. One of the main benefits of film tourism is that this form of tourism can work at any time regardless of season or weather [10]. The fact that both film and television have a great socio-economic influence also extends the potential visitor resource markets base. Another advantage of film tourism is that it is enduring. A film can attract visitors even several years after its release [8].

However, film tourism is also characterized by many drawbacks. Hudson and Ritchie Brent [11] summarized them as follows: an increase in prices before the release of a film caused by a large number of production personnel, insufficient capacity of the film location, which can lead to some undesirable consequences such as traffic jams, the loss of privacy and the like, destroying the environment and last but not least the visitors' disappointment if the location looks different from the film.

Film tourism includes different forms and activities which many authors addressed (e.g. Beeton [12], Croy and Heitmann [13]). Conell [2] summarized them into 9 elements:

- a visit to a film location depicted in a film (real or „alternative”),
- a tour of a film (television) studio,
- attractions related to a film,
- watching a filming under way,
- a visit to a place previously promoted in relation to a film,
- an organized tour of a location depicted in a film,
- following film/television celebrities,
- visiting film festivals,
- attending film or television awards ceremonies.

Although the approaches to measuring the economic impacts of film tourism differ, the carried-out researches have proved that film tourism contributes to an increase in the number of visitors and therefore to a significant increase in local economy as well. For example, the results of a research in eight destinations in Great Britain including Alnwick Castle (Harry Potter) or Lyme Park (Pride and Prejudice) show that film industry brought 100 to 140 million pounds to the national economy in 2014 [14]. After *Four Weddings and a Funeral* had come to cinemas, The Crown Hotel, Amersham, England got fully booked for the three following years [11]. The

Swedish trilogy Millennium brought the country 106 million euros according to calculations [2]. After the success of Lord of the Rings New Zealand saw a 50 % increase in the number of visitors, which brought the country approximately 33 million New Zealand dollars in one year [14]. A year after its release the film Troy resulted in a 73 % increase in the number of visitors to Canakkale in Turkey. Many of the carried-out researches into the impact of the increase in the number of visitors have been summarized by Hudson and Ritchie Brent in their research [11].

The above mentioned clearly shows that film and TV series locations significantly promote a country and so this fact should be properly used by destination marketing organizations (DMOs) in their activities.

2.2 Film as a tourist destination marketing instrument

Film is considered to be a marketing instrument used to increase the number of visitors to a particular destination. This aspect was focused on in academic research, e.g. O'Connor, Flanagan and Gilbert [15], Bolan and Williams [16] as well as Alderman, Benjamin and Schneider [17]. During a filming in a particular destination, so called product placement is often used. This means an intentional and paid placement of a branded product or a service into an audio-visual work in order to promote them. Research has found that such product placement has an appreciable influence on viewers' memory and leaves them with positive attitudes towards the products they saw in the film [18]. The filming itself is very advantageous for destination marketing as it defines the groups which can be targeted in the marketing campaign beforehand.

It is very important how the portrayal of a destination in a film or what the film is about influences the viewers and their perception of the destination. Based on this, the viewers often get distorted ideas of that particular location or country. Film creates the image of the place depicted in it. Thereafter four options of how the particular place is perceived by the viewers can arise [12], [13], [19].

The **first** option is that the place where the film is set is portrayed as attractive and the film has a positive impact on the image of the destination and so it can lead to the increase in the number of visitors to that particular place (e.g. Woody Allen's films – Vicky Cristina Barcelona, Midnight in Paris, To Rome with Love).

The **second** option can be a situation when a film which is set in a particular destination gives viewers a negative impression and they subsequently create a negative image of that place. This can be the case of the horror film Hostel, which was filmed in Bratislava and the city was depicted as backward and hostile or the American comedy Borat, which deluded the viewers into getting some misleading and negative ideas of Kazakhstan, where, paradoxically, the film had not even been filmed.

The **third** option is that the place where a film is shot is passed off as another place or the filming location is not stated. In that case the image of the place or its attendance is not influenced (e.g. in Au Pair II, where Prague is put off as Vienna or Český Krumlov as Switzerland or in the Secret Life of Walter Mitty, where the story of the film is set in Ireland, the Himalayas and in Iceland – but in fact the film was entirely shot in Iceland).

The **fourth** option is that the place where a film is shot is depicted untruthfully and so the viewers get a misleading idea of that particular location (e.g. as in Last Holiday, where the story of

the film is set in Karlovy Vary in the Czech Republic and the ski slopes in the Alps are used to add to the romantic atmosphere of the spa town).

Considering all of the above mentioned, destination managers should know how potential visitors perceive the image of a destination created by a film. They should find out about what would make them visit the destination and how consistent their idea of this place is. Right at the moment when producers choose a filming location, destination managers should start working on creating a positive image of the destination [20].

Concerning the film tourism success factors, Hudson and Ritchie Brent [11] suggested a theoretical model based on the secondary research and this model includes five factors: destination marketing activities, destination attributes, film-specific factors, film commission and government efforts, and location feasibility. They concern themselves with DMOs activities in greater detail and they divide them into activities preceding and activities following the film release. The marketing activities preceding the film release include:

- appoint an executive or public relations specialist to deal with film studios directly,
- actively promote the destination to film studios,
- offer grants and tax credits to encourage studios to use the location,
- be actively involved in location scouting,
- plan carefully to maximize the impacts of post-production exposure,
- carefully assess a film's merit in terms of its promotional value,
- negotiate end credits for the destination,
- negotiating and/or produce a „making of the film” feature,
- engage the film's stars to promote the film location,
- provide images for media or tour operators to use in promotions,
- ensure media coverage of the film mentions the film location,
- invite travel media to film location,
- sponsor the film directly,
- plan activities to promote other tourism sectors such as art, crafts, food, wine, music, and fashion.

The attention of the media should also be drawn during and following the film release by means of the following activities [11]:

- invite travel media to special release of the film,
- post signage and interpretation at the location,
- sell film memorabilia,
- replicate or maintain film icons/sites/scenes/sets to maintain authenticity,
- host events that continue the pull of the film beyond its natural audience peak,
- develop a dedicated Web site for potential tourists,
- post links on Web site to film tours run by local tour operators,
- engage in joint promotional activity with inbound tour operators,
- package additional attractions to lengthen tourist stay,
- work collectively with other public organizations and tourist authorities to promote film locations,
- promote hotels and guest houses that were used in films,
- engage in joint promotional activity with film companies,
- create electronic links to the destination on the film Web site,
- have guided tours and /or film walks,
- produce film and site maps for tourists,

- create exhibitions or displays of memorabilia from the film,
- attract continuous media attention to the location at each release window.

According to Beeton [21] tourism head offices should co-operate with local film associations and offices. Such co-operations should lead to a better promotion of a destination and show the destination as „film friendly”, which should attract both film-makers and new visitors. As an example, he uses the co-operation between the Scottish tourist board and Scottish Screen agency. They worked together and created a publication called „Mansion Locations in Scotland” which introduces 64 potential filming locations and a database consisting of about 500 buildings suitable for filming.

Film tourism is a very attractive form of tourism. Although this trend is quite new, it is often the reason why visitors come to a destination. Filming and films influence potential visitors’ opinions on a destination. These potential visitors are then motivated to visit the destination as they want to see if the film location is the same in reality. That is when destination managements get a lot of possibilities for marketing promotion and when they can come with memorabilia and products based on the filming.

3. RESEARCH OBJECTIVES AND METHODOLOGY

The main objective of the presented research was to analyse film tourism in Iceland. This objective was further divided into two sub-objectives:

- to analyse the economic impact of tourism in Iceland since 2009 by the means of suitable indicators,
- to find out about the attitudes of the supply side (i.e. businesses active in tourism) towards an increasing number of visitors to the destination and towards using film tourism to promote the country including the revealing of the weaknesses of destinations due to the increase in tourism.

The results stated in the article are based on two types of research. The first one is a secondary research focused on the economic impact of tourism in Iceland. This research is based on the publicly available secondary data of quantitative type. As the national statistics do not follow specific indicators in the field of film tourism and at the same time the analyses in academic articles do not agree on a single method of the impact of film tourism on the economy [14], this paper takes account of the data of the inbound and the domestic tourism in Iceland on the whole, regardless of the reasons to travel. The second source of data is a primary research carried out using questioning research method. A semi-structured questionnaire was used and it contained rather open questions focused on two areas: the increase in tourism in Iceland in general and film tourism. The questionnaire was sent to businesses active in tourism in Iceland. There were 122 answers in total which equals the response rate of about 25 %. The businesses were structured as follows: 34 % were active in accommodation and catering services, 15 % were active in information services, 6 % in transport and 43 % in a different area (a marketing department, a tourist guide, a travel agent etc.). The obtained data of quantitative type was assessed by means of descriptive statistics tools, the data of qualitative type by means of content analysis.

4. THE ANALYSIS OF FILM TOURISM IN ICELAND

The organization that is involved in tourism in Iceland is called Icelandic Tourist Board and it comes under the Ministry of Industries and Innovation. This organization issues registrations and licenses to businesses that want to operate in the field of tourism, it manages promotion, carries out statistical surveys and studies the environment in relation to sustainability.

To improve the competitiveness of Icelandic companies in foreign markets and to stimulate economic growth through increased export, a public-private partnership called Íslandsstofa – Promote Iceland was established. This partnership aims to promote Iceland as a tourist destination, it aims to support promotion of Icelandic culture abroad and to present Iceland as an attractive market for foreign investors. This association runs an organization called Film in Iceland – the Icelandic film committee. Film-makers appreciate its high-level professionalism and the employees' helpfulness as well as the helpfulness of most inhabitants [22].

4.1 Film location and particular products

Film-makers choose Iceland mostly for its unique natural phenomena (black beaches, waterfalls, glaciers, lakes...) and also because of the light and the alternation of the long summer days when the sun does not set and the long winter days, when it is dim all day long. Iceland is a good distance for both the film-makers from the USA and from Europe. What is more, there is visa-free travel regime for most states. The most popular places among film-makers include: the largest European waterfall Dettifoss and Lake Mývatn in the north of Iceland (see Fig. 1), Reykjanes Peninsula, Lake Jökulsárlón (see Fig. 2) and glaciers Svínafellsjökull and Snafellsjökull. Most of the film locations can be reached via R1 national road, which runs around whole island [23].



Figure 1: Lake Mývatn



Figure 2: Lake Jökulsárlón

Source: <https://www.inspiredbyiceland.com>

Some of the most famous films and series that were filmed in Iceland include *Batman Begins*, *Die Another Day*, *Oblivion*, *Journey to the Center of the Earth*, *Tomb Rider* or *Game of Thrones*. Famous companies such as Johnnie Walker, Guinness, Philips, UPS, Cadillac, Ford, Sony, Shell etc. choose Iceland when filming their commercials [22], [24].

Icelandic tour operators have focused on *Game of Thrones* series, which has been very popular recently and they offer several products that follow the locations where the series was filmed. These products include e.g.:

- Game of Thrones Tour - Epic Landmarks (a six-hour tour organized by Extreme Iceland),
- Game of Thrones Tour (a six-hour tour organized by Gray Line Iceland),
- Game of Thrones - Myvatn Mystery and Magic The Game Of Thrones Themed Tour (a seven-hour tour in the north of the island organized by The Traveling Viking),
- Game of Thrones - Iceland: Beyond the Wall (a five-day tour organized by Iceland Travel).

Other film locations can also be visited during organized trips and tours. However, these products are primarily aimed to learn about the particular areas and the fact that a film or a series was filmed there is only mentioned by the tourist guide during the tour.

4.2 The economic impacts of tourism in Iceland

Tourism undoubtedly influences the economy of a state. As Iceland is becoming a more and more popular tourist destination, the economic impacts of tourism on the economy of Iceland are more noticeable year-to-year. The number of visitors since 2009 is shown in figure 3.

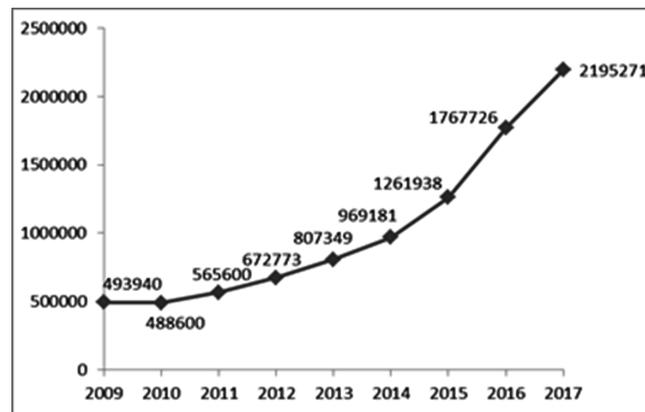


Figure 3: The number of visitors in Iceland (2009-2017)
Source: Own processing according to Icelandic Tourist Board [25].

Almost 2.2 million tourists visited Iceland in 2017, which meant an increase of 24 % in comparison to the previous year. It is interesting that more than 42 % of the overall increase was in the winter season [26].

The continuous increase in tourism has caused the infrastructure development as well. Since 1995 Icelandic tourism has spent almost 700 million Icelandic crowns on grants and projects carried out in more than 300 different places in Iceland. In 2011 the Tourist Site Protection Fund, which is aimed at the development at popular tourist attractions and in national parks, was founded [27].

As for the economic impacts of the increasing number of visitors, seven indicators have been chosen for the purposes of this article and these are: the direct and the total impact on GDP (figure 4), the impact on employment (figure 5), the expenses during business trips, the expenses of foreign visitors and the domestic tourism consumption (figure 6) and the share of tourism in export (figure 7). The chosen indicators were monitored between 2009 and 2017 except for the last indicator (the share of tourism in export), as Statistic Iceland has not yet published the figure for year 2017.

The impact of tourism on GDP can be measured directly or in total. The direct impact on GDP is formed by different sectors of tourism industry. On the contrary, the total impact of tourism on GDP consists of the direct impact and so it is an aggregate of the economy of tourism [28]. The development between years 2009 and 2017 is clearly shown in figure 4.

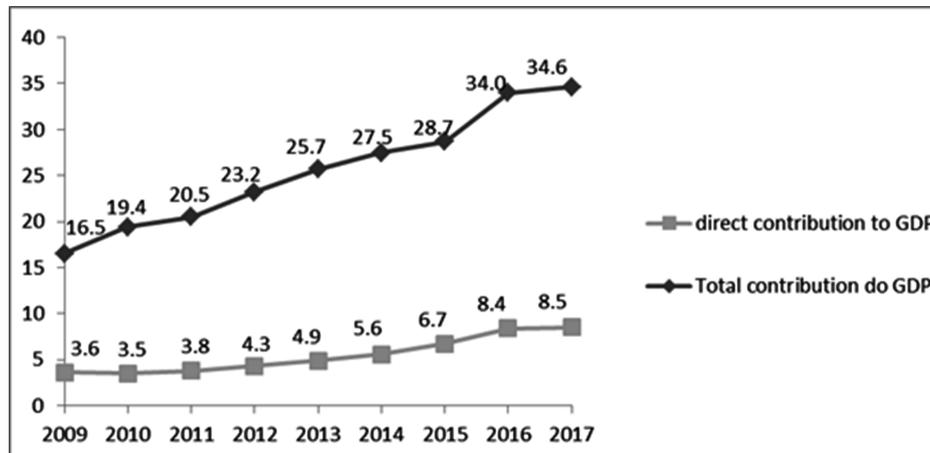


Figure 4: The direct and the total impact of tourism on GDP (in %, 2009-2017)
Source: Own processing according to WTTC [29].

As we can see in picture 4, the direct impact of tourism on GDP in Iceland in the monitored years (2009 to 2017) grew from 3.6 % to 8.5 %. The total impact more than doubled from 16.5 % to 34.6 %. The world average of the contribution of tourism to GDP is at 3.2 % directly and 10.4 % in total. It is apparent then, that these indicators in Iceland are as much as three times higher than the world average. Figure 5 shows the percentage of jobs created in tourist industry in Iceland between 2009 and 2017.

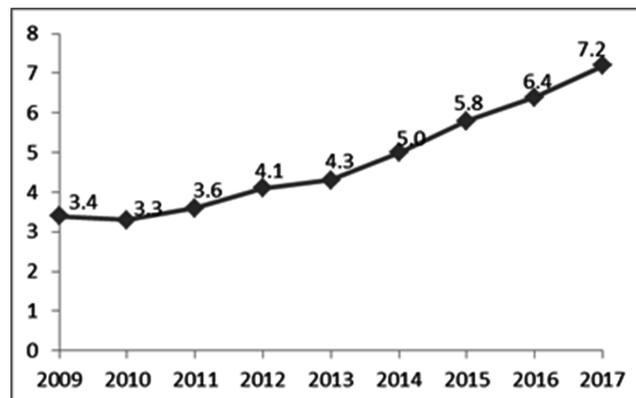


Figure 5: The impact of tourism on employment (in %, 2009-2017)
Source: Own processing according to WTTC [29].

In 2009 the proportion of jobs in tourism was 3.4 % and until 2017 this proportion rose to 7.2 %. It is clear from the graph that the impact of tourism on employment is gradually growing. The world average of this indicator has been about 10 % in recent years [30].

Picture 6, which follows, focuses on the development of selected items in the unofficial satellite account created by World Travel and Tourism Council (WTTC). The picture does not cover the domestic tourism expenses because these also include the residents' outbound tourism expenses and they are not the topic of this article. From the items that determine the direct impact of

tourism on economy the following three have been chosen: goods and services expenses during business trips, the tourism expenses of foreign visitors and the internal tourism consumption, always shown as a percentage.

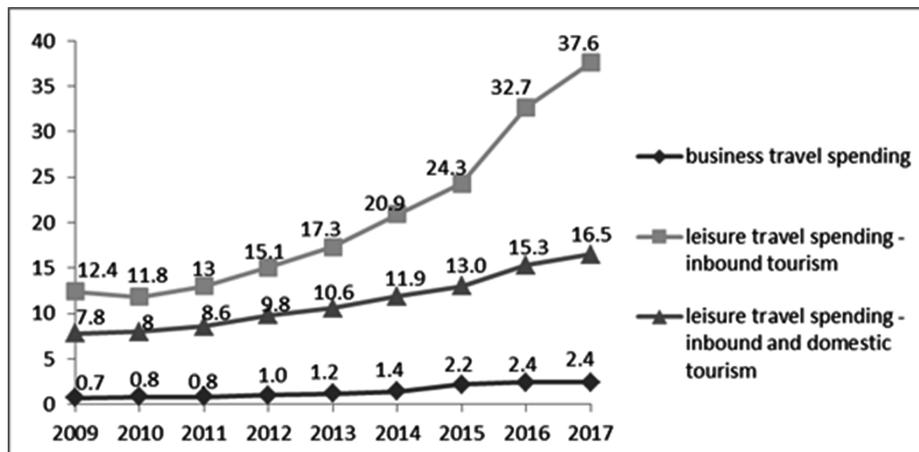


Figure 6: The selected items in the unofficial satellite account (in %, 2009-2017)
Source: Own processing according to WTTC [29].

The goods and services expenses during business trips are formed by residents within domestic tourism and by foreign visitors within inbound tourism. The tourism expenses of foreign visitors are represented by the goods and services expenses of non-residents in the resident economy. These expenses consist of the incomes from tourism and partly of the incomes from the purchases of transport services provided to foreign visitors by a resident company. The internal tourism consumption includes the total incomes in individual direct sectors or in other words the tourism industry incomes. The value of the internal consumption is formed by the sum of the expenses made by foreign visitors, the domestic expenses made by residents and individual government expenses [28]. The picture clearly shows an increasing trend in all the selected items in the monitored period.

The last monitored indicator represents the development of the share of tourism in export between 2009 and 2016 (figure 7).

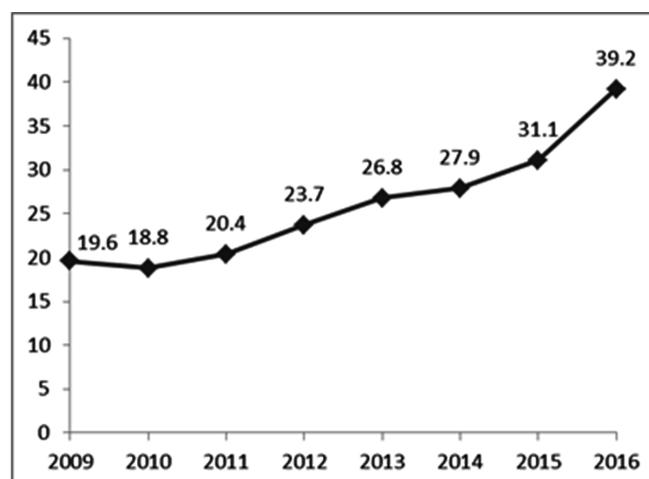


Figure 7: The share of tourism in export (in %, 2009-2016)
Source: Own processing according to Statistics Iceland [31].

This item shows a clearly increasing trend as its value doubled to as much as 39.2 % in the monitored period. Since 2013, tourism in Iceland has had a bigger share in the foreign currency income than the fishing industry and the production of aluminium.

4.3 The research results among entities active in tourism

Almost all the entities asked (98 %) have witnessed an increase in the number of tourists in Iceland in recent years as well as increased activities in tourism in general (e.g. building hotels, guest houses, shops etc.).

As for the evaluation of **the state of infrastructure** (especially transport services) and **supra-structure** (accommodation facilities, sports facilities, information centers etc.) and their connection with the increasing numbers of visitors the answers are not clear. The following items have been considered positive: a wide choice of a type of accommodation, new restaurants, cafes and suprastructure in general. On the contrary, the entities listed the following items as rather negative: poor-quality roads, difficult access to remote places, insufficient tourist marking, insufficient capacity of the international airport and public lavatories.

With respect to how the entities **perceive the increase in tourism**, the answers vary. 49 % of the respondents see the increase in the number of tourists as a positive and beneficial phenomenon, 42 % of the respondents see this increase as a negative thing. They consider financial inflows, creating new job opportunities as well as opportunities to run businesses and improving the standard of living to be the main positive phenomena. On the other hand, the most frequently mentioned negative phenomena related to the increasing number of tourists were possible damage to the environment, some tourists being inconsiderate and rising prices as many shopkeepers are trying to profit from tourists and the residents pay for that. Some of the respondents mentioned the loss of „privacy” during trips, concern about losing uniqueness and the loss of identity.

The increase in tourism also raises the question of whether **the country is ready** for such increase. Almost 48 % of the respondents believe that Iceland is ready for a larger number of tourists but 33 % of the respondents do not think so. Answering this question, the respondents had a chance to explain why. The following table 1 summarizes the most frequent positive and negative answers. These mostly contained worries and suggestions that the number of tourists should be regulated to protect the unique environment in the first place.

Positive answers	Negative answers
Sufficient infrastructure	Missing legislative regulations
Language proficiency of residents	Insufficient regulations regarding environmental protection
Quality of services	No specifications have been made to give some places No entry status or Limited entry status
Variety in accommodation and catering services	No roadworks has been planned yet
	Insufficient tourist marking

Table 1: Evaluating the question of whether the country is ready for an increase in tourism
 Source: Own processing.

The concern of the respondents might seem to be adequate as the number of tourists has been increasing extremely in recent years, as you can see in Table 1.

The entities were familiar with the term **film tourism**. Almost all the entities have noticed some filming in Iceland and one third of them was even able to say which films they were. The same number of respondents knew places that were popular with film-makers. The most frequently mentioned places included Lake Mývatn, Thingvellir, Jokulsarlon Glacier and places throughout whole southern Iceland where the contrast between the black lava beaches and the white mountain peaks attracts most film-makers, and where most of the filming in Iceland takes place.

As Iceland is the place where a big part of the popular series Game of Thrones was filmed, one of the questions also asked whether the entities would focus on the series' fans. But about 70 % of the entities answered that they would not. The main reason for their answer was that these fans represent a very specific segment of visitors and that they focus on all visitors without distinction. The second reason was the fact that their facilities were not situated in the immediate vicinity of the filming locations. The remaining 30 % of the respondents focus on the fans of the series by means of specialized tours, trips and promotional materials.

Generally speaking, business entities have a positive attitude to film tourism. Almost all the entities (nearly 90 %) shared the opinion that Iceland should make use of the fact that a famous film or series was filmed there to promote the country abroad. Fewer of them (76 %) said they would mention filming in their promotional materials. In fact, the respondents thought it was not a thing worth doing to promote their own business alone. It would rather be necessary to interconnect more entities and create a collective tourism product, for example.

5. CONCLUSION, IMPLICATIONS

Tourism is undoubtedly a benefit to the economy in Iceland. With regard to the first research objective it was found out that the number of visitors has grown four times since 2009. This growth caused positive increase in other selected economic indicators – total and direct contribution of tourism to GDP, employment in tourism, selected items of tourism satellite account and share of tourism on export. Most of the mentioned indicators were more than doubled in the observed period. As for the second research objective it can be stated that the business entities have a positive attitude towards an increasing number of visitors and towards using film tourism to promote the country. However, according to the carried-out research the infrastructure of the destination shows certain shortcomings (e.g. the state of the road network, the capacity of the international airport or the tourist trail marking) and therefore investments, in order to improve those, should be considered. Furthermore, there are some concerns of the business as the number of tourists has been increasing. They primarily mentioned possible damage to environment, increasing prices, loss of privacy or loss of uniqueness. The research along with the further extensive analysis have revealed that although there are lots of films and series filmed in Iceland, the country does not use this fact sufficiently to promote itself abroad. One of the possible solutions could be creating a promotional campaign based on a filming in a destination. Such promotional campaign could attract even more visitors not only to well-known places but especially to places which are not that well known and frequently visited yet. Such communication campaign focusing on film tourism could be based on the following elements, for example:

- **Website.** This website would serve as the starting point for planning a holiday in Iceland with an intention to visit film locations. Such website would make it possible to plan routes and trips using different criteria (films, time demands, age, participants' interests etc.). It would also be possible to look at and book accommodation and catering services near the film locations.

- **Mobile application.** The application would contain an interactive map of Iceland with individual film locations, each of them accompanied by a detailed description of the place as well as pictures of that place in reality and in film. In addition to that, the map would show accommodation and catering services as well as tourist attractions in the surroundings and they could be possibly booked.
- **Paid promotional campaigns abroad.** These campaigns would be mostly aimed at the markets with the highest numbers of visitors, i.e. Great Britain, countries in Scandinavia, Germany and at the countries with the biggest increase in the number of visitors, i.e. Italy, China, Russia and Japan [31].
- **YouTube Video.** Such a video would show the beauty of the Icelandic landscape and what it looks like in reality compared to how it was captured by film cameras. Many other tourist boards have a similar video.
- **Promotion on board a plane.** The passengers on board Icelandair planes can watch documentaries about different regions in Iceland and so this offer could be extended and could promote film tourism too.

The list of the communication campaign tools for the Icelandic DMO is not complete of course. A deeper analysis of marketing tools (e.g. based on the Hudson and Ritchie Brent model [11]) would be needed for proper planning and implementation, but that is not the topic of this article.

The destination communication based on filming can contribute a lot to the attendance of the destination, it can help to raise the awareness of the destination abroad and it can attract new segments of tourists at the same time. Simultaneously, well created products related to film tourism can contribute to sustainable development in that particular destination by directing tourists to less frequently visited places and by motivating tourists to travel during the low season as well, which is the case of Iceland, where almost half of the increase in the number of visitors last year was seen in the winter season.

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