



Film Industry in the Function of Destination Branding

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Abstract: *The subject of this paper is the influence of the film industry on destination branding, where we imply the creation of a positive image and economic aspect. The paper points out the growing influence of the film industry as an attractive marketing tool, which increases the recognizability and image of the destination, which results in a significant increase in the number of tourists. Film tourism offers destinations the opportunity to generate significant incremental revenues, tourist visits and economic development, thriving where traditional marketing efforts cannot or yield poor results.*

1. INTRODUCTION

Despite the growing number of articles on the impact of film on destination branding, especially in recent times, this phenomenon is still in its infancy and each new work makes significant progress in the development of destination branding with the help of the film industry as a scientific discipline and its popularization. Every country in the world, whether big or small, with great or small tourist potential, financially powerful or not, is almost constantly competing for the best place on the world market. Increasing competition and more frequent economic crises and stagnation of the global economy are largely the reason for the increasing “competition” of many destinations, in order to attract as many investors, consumers or tourists (Prnjat, 2019; Dašić et al., 2020). The destination brand is a set of perceptions that a person has about a place, and a strategic approach to destination branding is a necessity with a holistic observation of the impact of the destination brand on various spheres, not only on tourism (Dašić, 2016).

The tourism industry is an extremely complex and competitive market in which many stakeholders face the challenge of developing successful techniques to reach target markets. It is known that conventional tourism marketing media, such as television promotion and brochures, have become inefficient and increasingly financially demanding. Tourists who visit a destination after seeing the location in a movie or television series is an emerging phenomenon, due to the growing marketing potential. (Pennacchia, 2015).

Once a destination becomes recognizable as a tourist destination owing to the film, it is very easy to integrate it into appropriate marketing strategies and destination branding plans, which will help create a sustainable tourism product. Films are often shot at famous historical locations or heritage sites, such as castles, and are gaining more popularity as tourist destinations

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after the films' release. In fact, it is quite certain that some of these locations are becoming popular tourist attractions just because of the film that was made there. It is also important to note that film tourism does not take place exclusively in recognizable film locations; that is, the places where the films were made, but also in purpose-built, commercialized locations (with tickets) such as Hollywood. It is the event that can be the initiator, i.e., the motive for arriving at a certain time in a certain destination. Well-designed events allow the destination global promotion because they attract a lot of media attention. Events can also play a significant role in creating the image of the destination, positively affect the valorization of intangible and tangible heritage, and the development of *hallmark* events affects the creation of the theme of the tourist destination (Vrtiprah & Sentić, 2018). With the development of technology and cinematography, the role of the film industry in tourism is increasing. The impact that the film industry has on the image of the destination and the creation of film-related attractions can increase the number of tourists, and a chance for underdeveloped destinations, even in unpredictable and difficult times, such as the Covid-19 pandemic (Radanov & Lešević, 2020). Further, a destination can profit directly when it becomes a place for shooting a certain film, which develops film business tourism. In order for a place to become a film tourism destination, it must have communicative and receptive factors and its attractiveness must be related to a certain film, i.e., its production, its elements (story, actors, etc.), the final product, its derived attractions (real or fictional) and/or with a movie event. The boundaries of such destinations were determined by the motives of the visit, which were basically initiated by an act of the film industry (Đorđević & Milićević 2018).

Given the global framework characterized by multiple tensions, crises and instability in many countries, tourism is increasingly a means of economic recovery in line with its ability to create employment and wealth (Cardoso et al., 2017). Considering that tourism is a very important factor in the global economy, as well as the growing and significant positive economic results of this branch of industry, it is quite clear that there is a great chance for the economic prosperity of every country on the planet. (Mirović, et al., 2020, 48). In one study (Pjanić & Mitrašević, 2020) the obtained results confirmed that tourism has a positive impact on the growth of gross domestic product (GDP) in EU countries. Of course, the tourism industry is not one or the only industry, and its progress or stagnation affects others because it is directly or indirectly largely related to many other industries. So, as an example, we can mention the connection of the transport system with accommodation capacities or the construction of accommodation capacities with the construction industry, entertainment industry, etc. (Deb & Nafi, 2020).

2. LITERATURE REVIEW

Although this scientific field is still full of unknowns, studying the connection between film and tourism, points us to some new potentials in understanding the modern tourist and its impact on the economy of destinations that are shown in the film. Of course, the film is not the first art that shows us destinations, but the film is a particularly suitable form for media storytelling because film narration can be presented dynamically and interestingly, so the story told in the film can be more easily adopted. (Puleo, 2015). Bolan (2009) highlights many key points that the film industry contributes to tourist destination branding, which are reflected in greater recognition and acceptance of film tourism, closer cooperation between tourism and film organizations, greater efforts to develop and promote film location as a story to mark the destination, keeping the destination authentic in promotional activities and as similar as possible to the one shown in the film, and thus greater use of qualitative research. Macionis (2004) categorizes film tourists - tourists who visit film destinations - into three groups: random film tourists who happen

to be in locations shown in films, general film tourists who are not attracted to a film destination but have participated in various film tourist destinations activities and specific film tourists who regularly search for destinations they have seen in a film.

The phenomena of the relationship between tourism and motion movies have been referred to by a variety of terms. Different authors give different definitions and terms, each starting from his own premise, so in the literature, we have the following terms: film-induced tourism, media-induced tourism, movie-induced tourism, cinematographic tourism, screen tourism, and even “media pilgrimage”, media pilgrim (Beeton, 2005; Hudson & Brent, 2006; Horrigan, 2009, Beric et al., 2013; Nizol, 2015). The growing popularity of television and film has also influenced the great potential of film tourism. It often happens that the film creates an artificial reality, far from the real authenticity of the destination. However, as we mentioned, the great popularity of film and television can greatly affect the attendance and image of a particular destination. „People participate in film tourism because they want to visit a certain location because they saw that place in a movie and they find it so interesting that they want to see this place with their own eyes or want to see the location in reality and compare and find differences between reality and the way it is shown in the film“ (Jusufovic-Karisik, 2014).

An earlier study in 1999 (Riley, et al., 1998), which included twelve films, found that the increase in visits to certain destinations shown in films became teachable only five years after the distribution of these films and by 54%. Further empirical evidence on how films can change a destination can be found in Kim and Richardson’s (2003) study, which looked at how watching a particular film affected the cognitive and emotive impressions of the place it portrayed in experimental subjects. They discovered that the 1995 film *Before Sunrise* had a considerable impact on some of the image component’s locations and desire in visiting Vienna, Austria.

In the paper “*Branding and opportunities provided by films: Australia*”, by Bill Baker (2015), it is stated that a visit to certain destinations is more certain if that destination is shown in films. He cites the movie “*Crocodile Dundee*” or the movie “*Australia*” as an example, which has been seen by over 23 million people around the world. It is believed that a holistic approach to branding with the distribution of films will increase visits to Australia. The film can be used for other purposes, such as “*Top Gun*”, which, in SFRY, became a role model among pilots in terms of the protagonist style, and was launched at a time of declining popularity of the White House and interest in the US military. The film was a real hit, and the main role was played by the then idol of teenagers in the USA and around the world - Tom Cruise. Interest in the US military has jumped, especially in aviation. (Dašić, 2014).

In any case, the promotional power of the film has been the subject of scientific interest for decades, and in recent decades most papers have been published on the role of film in tourism promotion of individual countries, given the proven causal link between the success of a film and destination popularity, i.e., an increase in the number of visitors to the destination seen in the film (Skoko, et al., 2012). Turkish film serials as a “soft power element,” and stated that those serials effectively create a feeling of identification among viewers who see the modern life traditions in which they want to live and, furthermore, identify similar characters with themselves. It is widely recognized that tourism is an essential factor in the economic development of the regions (Rosário, et al., 2020). In previous years, Russia was the primary supplier of tourists visiting Turkey. However, due to political tensions with Russia, Turkey experienced a tourism crisis in 2016, with dramatic drops in the number of Russian tourists arriving. Since then, Turkish

tourism operators have recognized that they must enlarge their tourism market to other countries. They believe that there is a great potential for attracting Arabian tourists, especially since the transfer of Turkish film serials depicting a country and culture similar to their own (Güzel & Güzel, 2017).

3. METHODOLOGY

Tourism and film are without a doubt, two industries in constant growth, and therefore have a greater and greater impact on the consumer, on a daily basis. In the imaginary middle of these industries is film tourism. Despite the fact that the vast majority of films are not made for the purpose of promoting a destination (to be visited), the participants in the film, and the impressions it leaves on the viewers, are indisputable. Showing a destination in a film serves as a unique form of product placement on the market to segmented customers, who are willing to spend their money to see and experience the destination shown in the film. The possibility of presenting destinations around the world to a large number of people in the same way has been recognized in films and television series. In preparing this paper, the authors used secondary data sources, relevant and contemporary literature on destination branding, data on the Internet, as well as analysis and synthesis in correlation with descriptive statistics.

Film-induced tourism as a process consists of several key subjects of consideration that we can present in relation: *Movie – Marketing instruments – Image – Commercial effects*. From the presented relations arises the basic hypotheses:

HO: *The film and film industry can significantly contribute to a positive destination image;*

H1: *The film and film industry are influencing the increase in the number of visitors (tourists) to the destination;*

H2: *Film and the film industry directly affect the increase in the gross domestic product of a certain destination.*

4. RESULTS

Films are autonomous sources of information, which in theory are not related to the interests of the tourism market, but the information they convey is considered more reliable than conventional advertising. As a result, film works directly on the organic image, which is unaffected by advertising, forming and maintaining associations with the places depicted in communal images. (Araujo, 2012).

Based on the foregoing, it can be stated that film-induced tourism is becoming a global phenomenon, with people visiting sites or attractions as a result of the film fact that the destinations are shown on television, video or cinema screen. Considering the above, it is quite understandable why most destination marketing organizations are increasingly promoting vacations at movie locations, vacations at movie destinations, movie walks, and movie tours. This is confirmed by the results obtained in one study (Bagarić, et al. 2018), where it is claimed that watching movies is connected with the decision to choose a tourist destination. The results of the study show that the beauty of the landscape depicted in the film, as well as natural beauty in general, are the most important factors in deciding on a tourist destination, with regional uniqueness and diversity of cultural and historical landmarks also being important factors. The film's scenography and lifestyle are slightly weaker incentives, while the film's story, marketing campaign, and cast are among the factors that have a smaller impact on the decision to visit a tourist site. The

frequency with which people watch movies is linked to their decision to visit a tourist location, therefore those who watch movies more frequently have a stronger desire and intention to visit the places depicted in the movies. Incentives for film and television productions have exploded in recent years, resulting in a boom in film tourism in Croatia, which is critical for the country's future tourism development and promotion as a film tourist destination.

In terms of film tourism and the image of a destination: Film tourism is a postmodern tourism marketing practice that influences a tourist's perception of a site as well as his behavior when visiting it. (Dašić & Dašić, 2021; Dašić, 2013). Because the use of traditional elements and aspects in destination image development is no longer sufficient, marketers are turning to new tactics and expanding their strategies to include elements from the film industry. Basic definitions of film tourism indicate that it is a niche and alternative kind of tourism, but it has the potential to grow and attract a large audience, ranging from fans to professional filmmakers. The differences in film tourism include not only distinct forms and characteristics of the phenomenon but also different sorts of tourists (Juškelytė, 2016).

The film has the ability to have a profound impact on its viewers. According to a growing amount of data, cinematic film and television drama productions may affect people's travel decisions and drive them to visit areas they've seen on a screen. An investigation of social media information linked to the 2015 Star Wars film and the Irish island setting of Skellig Michael was augmented with global internet research (netnography) with the Game of Thrones fan base. The findings reveal large fan communities in each case, as well as a significant desire to visit Ireland. (Bolan & Kearney, 2017).

Pavković and a group of authors (2015), thought that the film is one of the most important instruments of media communications that aim to create a positive perception of a particular tourist destination. The film is a globally popular medium, and taking advantage of its promotional prospects necessitates a proactive mindset and continual work on the part of media specialists. Different film genres can influence the advertising of a destination in a variety of ways. A feature film shot in a specific location can help it gain worldwide recognition and success.

After the shooting of the film, numerous attractions are created that aimed to increase the interest of tourists in a certain destination. This is, above all, about the locations where the scenes from the film were made. In order to valorize them for tourism, numerous agencies and tour operators organize and realize tourist tours that include visits to these attractions. Because it is often understood as the medium that is closest to a true portrayal of reality, as well as because of its accessibility to a wider audience, film can have a significant impact on shaping public opinion on a particular topic. In addition to feature films, documentaries and tourist reports also play a significant role in the promotion of a tourist destination. Documentaries have an even greater impact because they are considered a cultural and historical value, which claims to veracity. Interesting stories about the destination, its natural and cultural features, culture and customs, but also the gastronomic offer have significant potential to make tourist interested in visiting it. Here, too, the importance of the role of public relations and marketing experts can be noticed. The proactive approach of these professionals entails ongoing engagement, such as the establishment of special events or study tours for media representatives, places, or a story about it, which is then published in the media and therefore reaches the intended audience. Tourist films that promote a destination play an important part in promoting a favorable public perception of that destination. These films come in a variety of styles,

from traditional to contemporary. The classic form of promotional tourism film entails an audio-visual depiction of a destination’s natural and cultural wonders. Modern promotional tourist films radically alter the way communications are delivered to the intended audience. Instead of showing tourist attractions, this film strives to strengthen the memory of the message and enhance its effect by using, above all, humor, but also other elements such as art and animation (Pavković, et al., 2015).

For example, at the beginning of the distribution of “The Lord of the Rings” trilogy, the public was unaware that it was filmed in New Zealand, in part because the government and the tourism sector were unaware of the marketing potential of film tourism (Table 1). The Australian government has encouraged stars and film directors to tell their stories from filming, in order to encourage tourists to visit Australia. Messages from the films were placed in various media contents, which resulted in a large representation in the print and broadcast media and on the Internet. Well-known journalists were allowed to visit the filming locations and report on sites relevant to the film and understand its theme. The film Australia, which has been seen by more than 23 million people worldwide since April 2009, earned more than 211 million US dollars by the end of next year, making it the most profitable film in Australia of all time ... (Baker, 2015). Leading film destinations such as the United Kingdom, the United States, New Zealand, and Australia have effectively implemented film tourism marketing tactics. Many places that plan to employ films to advertise existing or new attractions can profit from the lessons acquired in these countries. The success of films is dependent on the success of film locations. Some filming sites are far more interesting than others (Tuclea & Nistoreanu, 2011).

Table 1. Film tourism impacts

Film or TV Series	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Scotland	300% increase in visitors year after release
Deliverance Rayburn County	Georgia	20,000 film tourists a year Gross revenues \$2 to 3 m.
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Last of the Mohicans	North Carolina	25% increase year after release
Harry Potter	Various locations in U.K.	All locations saw an increase of 50% or more
Mission: Impossible 2	National parks in Sydney	200% increase in 2000
Crocodile Dundee	Australia	20.5% increase in U.S. visitors 1981 to 1988
Saving Private Ryan	Normandy, France	40% increase in American tourists
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Troy	Canakkale, Turkey	73% increase in tourism

Source: Own compilations and calculations based on Hudson, Brent, 2006 and Di Cesare, et al. 2009.

More significant considerations include how a film will change the image (positively or adversely), how much it will affect the image (a little or a lot), and whether the effect will drive tourism. Because there is so much reliance on the film and the audience’s interpretation, the usage of film for marketing must be carefully regulated. Because of this, some authors (Croy, 2010) caution that film tourism, like all types of tourism, must be controlled to ensure the most effective and long-term utilization of the location and its communities. The implication is that, if properly controlled, all films and other types of fictional media can have good effects on the destination and community. What do location managers need to focus on specifically in the context of film-induced tourism and past studies? What are the critical roles that cinema plays in attracting tourists to a location, and how can this knowledge be leveraged to ensure the destination’s long-term viability? The film plays a critical part in the creation of images of locations, including knowledge, motivations, expectations, familiarity, and complex imagery, in the overall visitor experience.

Although films have numerous good effects on a destination's economy, cultural values, destination awareness, and image, the film's negatives should be carefully examined. This could have unfavorable repercussions such as a loss of privacy and trouble accessing local facilities for local residents, as well as traffic congestion and environmental degradation (Hudson & Brent, 2006). Another key issue is how locals feel about the inflow of film crews and the enormous number of visitors who visit the shooting locations. (Tucea & Nistoreanu, 2011; Cardoso et al., 2017).

Hollywood films and television are two of the most important sources of information for today's customers. Viewers may be more motivated to visit the destination if the story of the Hollywood film/TV show totally embraces the destination. In 1995, Hollywood films accounted for 75% of all movie tickets sold in Europe. Because of the expansion of satellite and cable television, this percentage has risen in recent years. Today, Hollywood films account for over 70% of all films broadcast on European television. It's worth noting that the distribution of Hollywood films and television shows is pretty comparable in other regions of the world, even in culturally diverse countries. The explanation for this could be that Hollywood is better able to invest in elaborate sets, greater production values, well-known performers, and cutting-edge technology because of its vast and rich consumer base in the United States. As a result, as compared to films made in other nations, Hollywood films are immensely popular globally. (Spears et al., 2013). In modern conditions, the film industry is one of the very important types of branding of nations and states. With the help of "Hollywood" productions, it is possible to present one nation positively or negatively to the rest of the world, but also to increase the interest of tourists in certain destinations that are shown in commercial films (Dašić, 2015). In one study (Justus et al., 2018), the impact of stereotypes formed by Movie Induced Tourism (MIT) on the satisfaction of tourists who visited Kenya after seeing two films, *Out of Africa* and *The White Maasai*, was studied; a conclusion was reached, that stereotypes contributed negatively to tourist satisfaction. This is due to the fact that most of the expectations the tourists had were not met. For instance, most information about the Maasai was not true as depicted in the movie *Out of Africa* and *The White Maasai*. The Maasai community is depicted in the film as a medieval society that has yet to be Westernized. This is not the case, as a number of community members are up to date on current events. In this regard, a paradigm shift in thinking about the Maasai is required in order to accurately portray them when marketing tourism sites.

Each original film or television series has an impact on the allure of a location. Cinema has a direct influence on how tourists see destinations and suggests a genuine willingness to learn about future trends. The need for novelty among visitors and destinations for innovation has resulted in a shift in how travel is portrayed. It is the next stage of the tourism experience, as it becomes a source of spiritual and physical change. It is no longer enough for a tourist to simply view a destination; he must take hold of it, drawing inspiration from it to create a new vision of his daily life. The characteristics of a destination depicted in a film will influence travel decisions and the territory's overall desirability. (Gupta et al., 2018; Blanchet & Fabry, 2020).

As we mentioned, film festivals are also an exceptional form of destination branding. One of the most famous such festivals is the Cannes Film Festival in France, which attracts more than thirty thousand visitors each year. It is the most prestigious European and world film festival, which gathers the film elite from all over the world in one place and is therefore inaccessible to the general public. Nevertheless, extra-festival programs are available for film lovers and visitors who have the opportunity to watch films outside the official selection, as well as the best films of previous years. The Edinburgh International Film Festival hosts a large number of visitors every year.

International Film and Music Festival Küstendorf, founded in 2008, is a film and music festival that is organized every year in the ethno-village Drvengrad on the hill Mećavnik near Mokra Gora in Serbia. The founder and director of the festival is film director Emir Kusturica.

5. ECONOMIC ASPECTS OF FILM-INDUCED TOURISM

The beneficial economic impact of movie-induced tourism can be evident in the purchases and expenditures of visitors, or film tourists, who may create direct revenue for the settlement's residents. Central and municipal governments gain from these earnings as well, thanks to various levies. Products found in tourism-related commerce can frequently be sold for more than the export price, resulting in a higher overall profit. This is especially true of souvenirs, as their nature adds an emotional component to the product's value, which will be appreciated in the tourist's home nation as well (while it could be a less attractive purchase as an imported product on its own). Furthermore, the requirement to accommodate movie-induced tourists leads to an increase in job creation, lowering local unemployment. Film tourism's catalytic effect can have a significant beneficial economic impact, potentially leading to an improvement in quality of life through economic growth. (Urbánné, et al., 2018).

Film tourism is becoming more popular around the world, thanks to the expansion of the entertainment sector and the increase in international travel. The earnings of some countries largely depend on tourism, so they have developed a sophisticated tourist infrastructure. Many countries for which the least could be said rely heavily on tourism. For example, New Zealand is realizing its largest foreign exchange inflow from tourism. The modern tourist market is characterized by fierce competition among countries, particularly those whose economies are bolstered to a significant degree by tourism. All countries use a variety of marketing tactics to promote their tourism offerings. International experience has shown that movies are a significant marketing tool that may effectively support a tourism promotion strategy. Landscapes, significant heritage sites, festivals, attractions and historical monuments have quite often been selected as film shooting locations. Evidence shows that such films may, under certain circumstances, induce "film tourism", a phenomenon where local economies eventually enjoy an increase in visitor numbers and related benefits after the circulation of the relevant movie (Vagionis & Loumioti, 2011).

The great majority of today's films were not developed to lure viewers to certain locations. It can, however, portray a specific location as a type of commercial placement in which viewers are prepared to pay money to see and experience it. The possibility of presenting destinations around the world has been recognized in films and television series. The audience can enjoy the view of places, people, stories and other attributes of the film from the comfort of their own home or cinema. Emphasizing the attribute can be a strong enough stimulus to create an attractive force in the viewer that will motivate him to travel to the place of filming in order to see or experience the attribute in reality (Sellgren, 2011, 2).

The film business is a global phenomenon that is credited with spurring tourism growth in numerous areas. This is the case, for example, with Iceland, which has become a famous film setting in recent years, resulting in an increase in the number of visitors to the nation. Iceland is a film site, according to both primary and secondary research, and local companies have a favorable attitude toward filming in the country. Tourism undoubtedly affects a state's economy. As Iceland is becoming an increasingly popular tourist destination, the economic impacts of tourism on the Icelandic economy are becoming more noticeable from year to year. Almost 2.2 million tourists

visited Iceland in 2017, which meant an increase of 24% compared to the previous year. Interestingly, more than 42% of the total increase was in the winter season (Červová & Pavlů, 2018).

For decades, countries, regions, cities, and their tourist communities have offered numerous incentives to the world's top film production companies to make their films in their locales or to choose topics that promote their people, lifestyles, great individuals, events, and so on. Since the founding of the Serbian Film Association (independent, non-profit, professional association), it has been working to ensure that foreign film projects use Serbian locations, services, equipment and teams, thus attracting foreign direct investment and contributing to job creation in Serbia. The goal of this association is for Serbia to be internationally recognized as a dynamic, creative and cost-effective destination for the production of all types of entertainment media products; the film industry contributes significantly to the Serbian economy through job creation, economic growth, professional skills development and tourism promotion (Simić, 2015). Before the Covid-19 pandemic, Serbia generated significant financial resources from making films on its territory. The World Association of Managers based in Los Angeles has nominated Belgrade as one of the best locations for shooting commercials. Footage of the beautiful Gruža and the village of Borač can be seen on small screens throughout Serbia every day, because it was here, in the center of Šumadija, that the TV series "My cousin from the village", one of the most popular domestic series, was filmed. A large number of tourists came to see the house of the main actor, Colonel Vranić. In addition to domestic guests, there is a large number of visitors from the surrounding countries. Those visitors are interested in everything, they want to see the interior of the house, as well as the whole yard, everyone must have a little possession at that famous table under the walnut tree, where most of the scenes of the TV series were filmed. Giving incentives to productions in a format, such as commercials and post-production, enabled Serbia not to have to compete in the film market, because in this segment the competitive set exceeds the capacities of Serbia ... Direct return on investment that the state directly realizes through subsidies is almost 50% of the invested funds. For every 1 unit of paid incentives for the production of commercials, films and series, on average 50% of the units are returned directly to the budget by the fact that the project is being implemented. Further, for every 1 unit of paid incentives for the production of commercials, films and series, an average of 5.38 units are directly included in the Serbian economy (Kovačević, et al. 2020). While various studies have suggested that a large proportion of potential visitors will seek out areas they have seen in movie theatres or on television, it has also become clear that film tourism success is dependent on a number of factors. In one study of the impact of a television drama on tourist motivation and behavior at a heritage attraction, 92.4 percent of visitors said that watching *Downton Abbey* was the main reason for visiting the heritage attraction, which is located at Highclere Castle in the United Kingdom, which is the setting of the television series *Downton Abbey*. These visitors could be categorized as "TV drama-induced tourists." Special screenings of the film or television drama series could be held in the grounds of heritage attractions and other tourist attractions that are used as film locations, or on a special event, such as an anniversary. This would increase tourism demand and give audiences another method to enhance their tourism/viewing experience. Given the lengthier and repeated exposure, as well as the viewing experience of television dramas, the influence of television drama on audiences may differ from that of a film. In comparison to films, television dramas have a larger influence in inducing audiences' travel behavior. (Liu & Prat, 2019).

It is believed that countries that want to increase their image through film, should strategically invest in the film sector, both through the financing of domestic content and through economic incentives for foreign projects because it is considered that more than half of its film money goes to other industries that the film employs. This is merely the first step in using cinema to promote

their nations because achieving these aims is largely dependent on the quality and commercial success of the film itself, as well as the state's attempts to exploit the film's presence in tourism, culture, and other areas. The Lord of the Rings trilogy (2001-2003) and New Zealand, the television series "Sex and the City" (1998) and New York, or a series of James Bond films (from 1962 to the present) and the marketing of Great Britain and numerous exotic destinations are all good instances of such promotion. A survey conducted in the UK found that eight out of ten respondents opt for film-based travel. At the same time, every fifth respondent chooses a trip to the location where their favorite film was shot (Skoko, 2014).

Film tourism is a growing phenomenon in the world, driven by the growth of the entertainment industry as well as the increase in international travel. Film as the seventh art and as one of the most popular forms of entertainment in the 21st century has also influenced the development of tourism and some of its special or specific forms. Tourist demand in today's conditions has taken on global characteristics, and as such is recording a steady increase, with competitive relations between individual destinations becoming more intense. Therefore, promoting a tourist destination and creating a favorable image that will be actively transmitted to potential tourists whose desires, preferences, needs and motives are extremely heterogeneous in the market of tourist demand is crucial and role in developing and creating a competitive advantage for a tourist destination (Hudson & Brent, 2006).

Transylvania (commonly written Transylvania in English literature) is well-known and branded in both modern literary/film studies and tourist studies, thanks to its genuine link with Dracula - a fictional character who has been ingrained in Western popular culture for over a century. Transylvania has tremendous tourism potential, bringing more than a third of all visitors to Romania. In the previous ten years, Transylvania has seen an increase in tourist arrivals (Table 2). Dracula was mentioned in both the cultural section and the marketing and promotion section of the Romanian Master Plan for the Development of National Tourism 2007–2026 as one of the country's strengths as a tourist destination, alongside Transylvania, in both the cultural and marketing and promotion sections of the document as a Romanian tourism brand (Liu, et al. 2020).

Table 2. Tourist arrivals in Transylvania 2010–2019.

Year	Total	Share of total tourist arrivals in Romania	Year	Total	Share of total tourist arrivals in Romania
2010	1,494,191	25.00%	2015	2,992,527	30.00%
2011	1,862,651	27.00%	2016	3,322,548	31.00%
2012	2,106,814	28.00%	2017	3,771,851	31.00%
2013	2,359,123	30.00%	2018	4,017,596	31.00%
2014	2,489,308	30.00%	2019	4,156,067	31.00%

Source: Customized according to: Romanian National Institute of Statistics, www.insse.ro

Between 2010 and 2015, the number of Western visitors visiting Japan increased by 50%. Many of these visitors are drawn to Japan by films that are associated with the country in some way. We believe that, despite the fact that the bulk of incoming tourists in Japan are Chinese and Koreans, the marketing potential of film-induced tourism in Japan is unexplored. Shopping visits to Japan may give way to cultural trips inspired by contemporary films and popular culture as China's GDP per capita soars and the country's quality of life and well-being improves. A number of recent Western films can be blamed for the rise in popularity of Japan as a tourist destination. (Strielkowski, 2007, 202).

However, according to certain scholars (Mandi, et al., 2017), the film business contributes not just to the economy of the domicile, but also to the economies of the town and state where the film is produced. The creation of films has a “cascading” influence on the host economy. It all starts with the filmmakers, who have a direct (mainly financial) and indirect (primarily promotional) impact on society. Direct financial impacts refer to a variety of (business and non-business) expenditures made by filmmakers in the host community, such as payments of service concessions and permissions to public sector institutions (primarily local ones), payments for equipment rental, spending on food and lodging, souvenirs, and so on, all of which are primarily made to local business subjects. All of these expenditures generate direct revenues for the host community. Additionally, the filmmakers’ temporary employment and payments to production firms, local actors and performers, and craftsmen engaged in film production are viewed as a direct financial gift to the host community, resulting in many multiplicative effects at the local level.

There are opinions that in addition to the positive effects, there are also negative effects of film tourism on a particular destination (table 3).

Table 3. Positive and Negative Impacts of Film Tourism

Positive Impacts of Film Tourism	Negative Impacts of Film Tourism
Virtual Promotion of Destination	The primary motivation for seeing a film is never to see the scenes; nevertheless, this could be a secondary one. The tale, the performers, and their roles/acting are the primary motivations.
Creates Distinct Image of Destination	The success of film tourism is determined by the star cast and whether the film is a hit or a flop. No one wants to watch a flop film, regardless of where it was shot.
Facilitates Occupation and employment opportunities (while shooting)	Although not a long-term source of revenue, the administration needed to take precautions to ensure the safety and security of the entire film crew. Expenditures must be made for a variety of additional reasons both before and during the shoot, as well as after the shoot is completed at a certain location.
Enhance number of tourists	Repeating the location of the shot will not appeal to viewers, particularly visitors.
Encourage youngsters to be a part of tourism and films	Young people become enthralled and begin to fantasize about becoming actors.
Open up opportunities to start courses in Tourism and Acting	Because the film and tourism industries are so competitive, it’s not easy to develop and manage new courses successfully.
The community as a whole is part of film tourism	Locals open shops in the hopes of attracting tourists, but it’s all for naught if the film fails.

Source: Sharma, A., 2017.

There are also examples when a positive image was achieved due to the screening of a film, which attracted a lot of tourist visitors, but at the same time had a negative impact on the economy. One study (Pratt, 2015), analyzed the economic impact of increasing tourism in Kazakhstan as a result of the film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, released in 2006. The film was controversial because it depicted Kazakhstan in a poor light, but it did enhance awareness of Kazakhstan as a tourist destination. Despite Kazakhstan’s poor image, worldwide tourist spending climbed by 6.4 percent. However, the increase in tourism is expected to have a negative impact on the economy as a whole. The negative impact on the rest of the economy eclipsed tourism’s favorable aspects.

The ultimate purpose of film tourism is to create a destination’s identity in order to attract tourists. This benefits the visited destination financially. However, this is solely dependent on the celebrity cast and the film’s success or failure. Film tourism cannot guarantee how many people will view the film and how many of them will travel to the location where the filming took place as

tourists. Rather than diving right into film tourism at the destination, it is critical to concentrate on the resources, infrastructure, and cost calculation (what are we spending and what will the returns be?). It's a significant deal to invite and maintain all of the film crew's requirements. A good location is defined by a number of factors, including solid infrastructure, high-quality food, adequate lodging, a sanitary atmosphere, and cleanliness, among others. (Sharma, 2017, 124).

In addition to events, destinations can have attractions created based on the film. A large amusement park based on Harry Potter movies has been built in London. This amusement park covers almost 50.000 m² and during one day this park is visited by up to 6.000 visitors. That the film's tourist attractions contribute to the increase in economic profit is also shown by the fact that in 2016, this amusement park generated revenue of 126.6 million British pounds (Sylt, 2017).

6. CONCLUSION

The paper presents data that confirm that films and film series have a positive impact on branding, tourism and destination marketing. In an era of growing consumer indifference, increasing competition, and increasing financial outlay for traditional promotional marketing tools, the film industry is becoming crucial to fostering the emotional need for tourists to visit destinations featured in movies or movie series. In addition to the initial lack of interest, film tourism is becoming an increasingly international subject of academic research. The benefits of tourism caused by the film are becoming more and more noticeable. The film industry realizes various positive influences on the development of tourism in the destination. First of all, this industry can affect the image of the destination, contribute to the creation of additional attractions in the destination and the development of film business tourism, which all together affect the greater competitiveness of the destination in the tourism market. This phenomenon has seen significant growth and represents a significant opportunity for many destinations to use filming locations, as seen in popular movies and/or TV series, to attract additional visitors and potential new tourists. In recent times, film tourism has become one of the fastest growing tourist niches in the world.

Film tourism is becoming increasingly popular in the global tourism market, competition among host destinations is increasing, so great efforts are being made to attract film sets, and film localities play a significant role in planning the marketing activities of tourist destinations. More importantly, a whole range of industries can benefit from the connection between tourism and film. Numerous analyses at the global level concluded that the production of audio-visual content (a sector often referred to as the film industry) is a significant driver of economic growth, with the impact on the economy much greater in countries where the state stands behind this industry through the implementation of fiscal incentives. Destinations that manage to "sell" their comparative advantages to foreign productions can be considered successful and we can say that they are attractive. The cost aspect is dominant today because productions are forced to record quality content with continuous cost reduction. And, finally, destinations that enable foreign productions to increase the efficiency of content production will be positively perceived. In relation to the above three aspects, every destination in the world strives to position itself on the global market (Kovačević, 2019).

7. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

The study has some limitations. A limitation of this study is the lack of primary data sources. Further research should compare data from multiple sources and try to find the links between cause and effect.

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