**Experiencing the Story:  
The Role of Destination Image in Film-Induced Tourism**

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**ABSTRACT**

The importance of destination image in film tourism has been recognized by scholars and practitioners. However, despite a large number of research papers related to the destination image within the field of film tourism, several issues remain unclear. This chapter provides insights into how movies influence the featured destination’s image by focusing on specific film tourists' perceptions, their motivations, and emotional relation to the movies. The chapter begins by offering a film tourism definition followed by film tourists’ typology with the context of film fans. Then, factors influencing film tourism destination image are examined, in particular: destination marketing activities, film-specific factors, and destination attributes. Two case studies will also be provided to better showcase the findings from the literature review. Theoretical and practical implications are also presented.

Keywords: Film Tourism, Film-Induced Tourism, Film Tourist, Core Film Tourists, Fans, Fantasy, Tourist Experiences, Destination Image, Destination Attributes, Destination Marketing.

**INTRODUCTION**

An increase in international travel and the development of the entertainment sector translated into growth for film tourism, which within a relatively short time became a rapidly growing sector of the tourism industry (Hudson & Ritchie, 2006). As Cardoso et al. (2017) note, this phenomenon is included in the relatively new subject of ‘film-induced versus destination branding image’ research. When looking at the contents of destination branding, destination image emerges as the crucial one, as it is the core variable that influences consumers' choices for destination selection and travel related decision making (Cardoso et al., 2017). Therefore, assessing the influence of a particular screen production on the featured destination’s image becomes an important issue within film-induced tourism. Roberson & Grady (2015) suggest that one of the ways to understand the phenomenon of film tourism is to focus on tourists who are at the same time members of fan communities.

A wide scope of theoretical and practical knowledge within the field of film tourism literature has been developed, raising issues such as film tourism phenomenon in general, destination image, marketing and promotional activities, film tourists’ motivations, activities and experiences, and others (Domínguez-Azcue et al., 2021, Gjorgievski & Trpkova, 2012 Hahm & Wang, 2011, Macionis & Sparks, 2009). However, the literature on fans as screen tourists remains scarce. Hence, this chapter focuses on this relatively small group of visitors, represented by fans of fantasy movies. The aim of the chapter is to identify which specific destination image components are more important to specific film tourists; in this case fans of fantasy films. The chapter also considers how particular destinations use films as an aid in promoting and developing their destination image, what location attributes play a significant role in inducing the core screen tourists, and what characteristics should movies possess to generate the potential to induce tourism.

**Film Tourism**

One of the most recognised definitions of film tourism is the one provided by Cardoso et al. (2017, p. 24), acknowledging that “*film-induced tourism takes place whenever tourists decide to visit a place after having been attracted by projected audiovisual images*”. Thus, it can refer to visiting actual locations where the movies were set, as well as to places related to the movies, like theme parks or production studios (Beeton, 2005). Film tourism is however much wider phenomenon - including activities such as traveling to take part in film festivals, film-themed attractions, film premieres and awards ceremonies, or visiting places that have been marketed through film connection (Connell, 2012).

The positive influence of film tourism on destinations has been well established (Domínguez-Azcue et al., 2021). As a general rule, the higher the number of tourists, the greater impact on economy. A UK based research showed that 8 out of 10 individuals chose their holiday destination based on a recent film they watched and 1 in 5 “actually make the ‘pilgrimage’ (Beeton, 2005, p.34) to the location of their favourite film” (Hudson et al., 2011, p.178).

The global publisher Travelzoo also compiled research into screen tourism and its impact on the UK's economy and communities. The South Shropshire Tourism Board estimated ‘Atonement’ brought in £1.3 million to the area before the film was even released, Shibden Hall, as seen in ‘Gentleman Jack’, has seen visitor numbers increase by 700% in 2019, and East Cambridgeshire visitor numbers rose to nearly 4 million after the first series of ‘The Crown’ was broadcast (Morris, 2019). Northern Irland’s ‘Game of Thrones’ tourists contributed in excess of £50M to the local economy in 2018 (Morris, 2019).

The most relevant aspect of film tourism is therefore its positive impact on economy, but also its capacity to endure, proving that films keep attracting visitors each year, while also reducing seasonality problems (Hudson & Ritchie, 2006).

According to Olsberg SPI (2015), the scope of values of the location can be significantly broadened when screen production turns out to be successful. The report ‘Quantifying Film and Television Tourism in England‘ produced by Olsberg SPI in association with VisitEngland gathered data from eight movie locations, including Alnwick Castle (famously home to Harry Potter’s Hogwarts), the village of Bampton (Downton Abbey), West Bay (Broadchurch), Castle Howard (Brideshead Revisited, Death Comes to Pemberley), Holkham (Shakespeare in Love, The Duchess), Lyme Park (Pride and Prejudice, The Awakening) Puzzlewood (Merlin, Doctor Who) and Wollaton Hall (The Dark Knight Rises). According to the numbers, the value from both overseas and national visitors can vary from £0.1 million to over £4 million per year (Olsberg SPI, 2015). DMOs often capitalise on this chance to tap into the additional promotion and see an increase in both visitors' numbers in film locations and in profits. Inbound marketing campaigns have been targeted especially in Australia, New Zealand, Korea, the USA, and the UK (Connell, 2012).

**Film Tourists Typologies and Motivations**

Several attempts to distinguish types of film tourists based on their motivations have been undertaken (Macionis, 2004; Rittichainuwat & Rattanaphinanchai, 2015; Kim & Kim, 2017). Macionis (2004) identified three types of screen tourists formed on the push and pulls motivation theory of Dann (1977), who described push factors as internal drivers of visitors like escape or nostalgia, and pull factors as external drivers, such as beautiful scenery or location attributes. The first category distinguished by Macionis (2004) relates to serendipitous tourists, who happen to be in the movie location by accident. The second category belongs to general film tourists, who may relate to the film-related activities, but screen production was not their main motivation for coming to the location. And the third one refers to specific film tourists, whose main purpose is visiting film locations and looking for a deep film experience (Macionis, 2004).

***Figure 1****.* Typology of film tourists and Continuum of Film-Induced Motivations. Adopted from Macionis (2004).

Visitors are inspired to visit film tourism destinations not only because of the attractive physical surroundings but also for motives of pilgrimage, nostalgia, and escape (Macionis & O’Connor, 2011). Macionis (2004) distinguishes fantasy as one of the specific film tourists’ motivations. Increasing interest in film and self-actualization motivations goes in pair with decreasing importance of authenticity; which is especially important in the context of fantasy movies. In this rationale, it can be assumed that specific film tourists are fans of visited location's movies.

According to Connell (2012), the concept of fandom in movie-induced tourism has its source in the emotional relation of the viewer (fan) to the 'viewed' (fan's interest object). Taking this further, fantasy movies’ fans can be classified as what Roesch (2009) calls ‘*romantic gazers*’, the type of tourists who have more emotional expectations when visiting a location than the random tourist. Visitors of this type prefer visiting places alone or with a close friend and aim to appreciate the time spent on location. Roesch (2009) also claims that the film site is perceived by them as a kind of sacred place rather than as a mere tourist destination. Therefore, they strive for a deeper experience of the visited place. This sentiment was also maintained by Oviedo-García et al. (2014, p. 722) whose study showed that screen tourists to Seville were motivated by having “first-hand experiences related to the film” and appreciation of the moment spent on location. Important factors were also fantasy (imagining themselves in the role of actors in the film), novelty (referring to a unique experience when visiting a location, touring the film), a feeling of personal involvement with the film, the possibility of linking the movie's plot with places of visitor interest, and finally, personal film-location connection (having a positive personal feeling because of the undertaken trip) (Oviedo-García et al., 2014).

Several studies found core film tourists as a minority among film-induced visitors (Rittichainuwat & Rattanaphinanchai, 2015; Olsberg SPI, 2015). Such results have been confirmed by study of Araújo Vila et al. (2021) where results showed that for 10,4% of tourists to the TV series' locations in Spain, screen production was the main motivational factor to visit. However, to get a deeper insight into the phenomenon of film tourism, there is a need to examine other elements that play a role in inducing film tourists, such as destination image as discussed in the next section.

**Destination Image**

Destination image is generally defined as “a set of beliefs, ideas, and impressions that people have of a place or destination” (Baloglu & McCleary, 1999, p. 871). It entails a distinguished cognitive component which relates to a people’s perceptions of the destination’s physical attributes, and an affective component, which refers to people's emotional reception of a place (Prayag & Ryan, 2012). Pike & Ryan (2004) maintain that one more dimension needs to be examined, conative image, referring to the behavioral aspect of the place in a certain period of time. Interactions between those three components form an overall image of the destination.

Numerous studies regarding destination image issues can be found in tourism literature, in which diverse approaches have been applied, as it is a basic factor shaping visitors' attitudes toward tourist destinations (Yoon & Uysal, 2005; Hahm, & Wang, 2011; Afshardoost & Eshaghi, 2020). The formation of a destination image “stimulates information search behavior concerning that destination and this heightened interest level leads to potential travel behavior to visit the location” (Hahm & Wang, 2011, p.167). Zhang et al. (2014) indicate that perceiving the destination image in a positive way results in an increase of interest in visiting and revisiting among tourists, and well rated trip quality. Afshardoost and Eshaghi’s study (2020) suggested that the strongest influence on tourists' behavioral intentions, (intention to visit, re-visit and recommend), comes from overall and affective images, followed by cognitive image.

In terms of destination image formation however, Prayag & Ryan (2012) suggest three components, namely: organic, induced, and autonomous. The organic image is generated by non-formal sources of information like people’s knowledge or actual experiences from visiting destinations. External and formal sources, such as destination marketing activities, the Internet, brochures, travel agencies, are responsible for creating the induced image. Finally, the autonomous image can be improved through media information sources and pop-culture which, as suggested later by has much more powerful influence on destination image than previously thought; making pop-culture also a strong agent of destination image formation ( Lee & Bay, 2016)

**Destination Image in Film Tourism**

Numerous destinations use screen productions to assist in creating and promoting a positive image of their destination, noticing the immense influence they have on enticing potential tourists (Hahm & Wang, 2011). Hence, destination image becomes a key issue to explore within the context of film tourism; and as such it has been studied under various prisms, including: the general role of destination image in film tourism (Chen, 2018), movies’ influence on changing of destination image’ perceptions (Kim & Richardson, 2003), and the role of destination image in film tourists decision-making process (Whang et al., 2016).

Under the umbrella of cultural tourism, film-induced tourism represents the cultural heritage of a destination, having ‘’great potential to advance cultural exchange and understanding’’ (Kim et al., 2007, pp. 1351), while being considered an expression of visual arts and local traditions (Gjorgievski & Trpkova, 2012), A key factor for tourists and film tourism is represented by authenticity, as people are given the chance to live out their fantasies of their facvorite actors or movies in sometimes mythical places (Hall, 2003).

A field of clear expansion in recent literature, video games based on real locations apply the same principle (Dubois et al., 2021; Dubois & Gibbs, 2018). Based on this developing nexus, Shaheer’s (2021) paper conceptualized the nascent link between video gamed-induced tourism and heritage attractions, arguing that video games could potentially represent a driving force for restoration, preservation and conservation of heritage attractions on tourism destinations. For example, Mochocki (2021) presented a detailed analysis of the player’s perception of heritage authenticity with the central example of Assassin’s Creed Unity and its famous representation of the Notre-Dame cathedral.

In order to get more insight into factors influencing film tourism destination image, the subsequent discussion will be based on the model proposed by Hudson & Ritchie (2006), according to which a screen tourist is motivated to travel to the location by push or pull factors (motives) influenced by one or more of three agents: *destination marketing activities*, *film-specific factors*, and *destination attributes*. Hudson & Ritchie (2006, p.390) mention that the success of the movie in inducing film tourism depends also on two more factors which are film commission and government efforts, what includes issues such as “lobbying, tax breaks, scouting services, dedicated Web sites, active promotion”, and location feasibility, including such elements like “resources, cost, taxes, labor, and expertise”. This chapter will focuses on the first three components, *destination marketing activities*, *film-specific factors*, and *destination attributes.*

***Destination Marketing Activities***

Hudson & Ritchie (2006) separate destination marketing activities into these undertaken before and after the release of the movie. As one of the activities before the release, they indicate promoting actively locations to film producers by DMOs. An example of that can be the 3-year UD$7 million program introduced in 2004 by the Singapore Tourism Board with the aim to entice main international filmmakers to set projects there (Hudson & Ritchie, 2006). Some DMOs hire public relations specialists to cooperate with TV studios. However, promotion after the release of movie creates more possibilities to entice visitors, as they have already had their first impressions of the destination depicted in the film, enriched with an emotional relation to it.

DMOs use the time after the movie's release to contribute to marketing activities regarding film tourism in order to increase the interest of additional visitors enticed by the movie. One of the crucial activities is the collaboration with the movie industry (Hudson & Ritchie, 2006). DMOs use relations with movie committees “to track productions and film releases so the organizations are in a position to act as soon as they see the signs of film tourism” (Hudson & Ritchie, 2006, p. 391). Another effective way to entice film tourists are movie maps, the example of what can be the VisitEngland movie map campaign started already in 1996, featuring 200 screen locations from 60 years of UK's cinema history, and becoming rapidly one of VisitBritain’s most popular printed products (Hudson & Ritchie, 2006). A new series of movie maps show up together with new movies depicting the UK locations. Research undertaken by Pratt (2009) showed that The Pride & Prejudice 2005 movie map marketing campaign was the main driver in enticing potential visitors to the film locations.

Different authors including Giuliana Bruno (2002) in her *Atlas of Emotions*, and Tom Conley (2006) in *Cinematic Cartography* explored the various dimensions of maps in films, including the narrative, symbolic, emotional and political aspects, but also explored films as maps. These authors established cinema not only as a visual art, but also as a spatial art.

Among other important marketing activities, film walks and guided tours can also play a significant role in destination promotion. Examples of those include the California tour related to the movie Sideways, and National Treasure movie self-guided tours that follow Nicolas Cage footsteps (Hudson & Ritchie, 2006). Hotels, museums, and attractions frequently take advantage of the opportunity that featuring in movies gives to promote themselves to drive visitations; such as The Crown Hotel at Amersham in the UK advertising the room used by Andie MacDowell and Hugh Grant in 'Four Weddings and a Funeral' movie (Hudson & Ritchie, 2006).

Attributes featuring on TV productions and on advertising forms like travel brochures, postcards, guidebook photography, and the Internet can help in the process of creating the image of a destination (Busby & Haines, 2013). Dedicated film Websites that show locations linked to the movie, as well as provide information regarding tours and other film-related activities are therefore highly recommended (Croy & Walker, 2003).

The fan motivations to travel are frequently special to the individuals. For some of them, the leading motivating factor can be the desire for an authentic experience, while for others it can be closeness to a celebrity (Roberson & Grady, 2015). Thus, a few researchers placed their focus on investigating the influence of celebrity involvement in creating a destination image. Veasna et al. (2013) assume that when considering brand signal theory, impressions of visitors regarding related destination image can be significantly influenced when they trust a reliable destination source. Lee et al. (2008) indicate that fans of celebrities admire and trust them. Thus, celebrity involvement can induce fans to perceive locations represented by people they admire in a positive way and to find visiting those places as a form of pilgrimage (Chen, 2018).

***Film-Specific Factors***

Riley & Van Doren (1992, p. 269) indicated that when a movie possesses one or more characteristics out of “uniqueness, status, or timely significance” it can generate the potential to induce tourism. The uniqueness of the movie relies on distinguishing it from other productions and contributes to audience recognition. Status plays an important role as it draws “potential viewers to a socially condoned feature on the ‘big screen’’ (Riley & Van Doren, 1992, p. 269). Finally, timely significance reduces the possibility of lack of interest linked to anachronistic screen productions (Riley & Van Doren, 1992).

Tooke & Baker (1996) claim that if there is a close relationship between storyline and site in the movie and if viewers engage emotionally in the story and link those experiences with the destination, the film becomes an effective driver in inducing tourism. This becomes especially important in the case of core screen tourists/fans, who can develop place attachment to a particular unvisited location, on the basis of their emotional engagement in the movie, story, characters, and places depicted there (Hosany et al., 2019). Kim (2012) acknowledged the importance of the character when an individual feels close or becomes involved with it, while Beric et al. (2013) confirmed that the film experience is private and personal because the individual personally interprets the media.

Hudson & Ritchie (2006) extended those findings and listed more of the film-specific factors that can contribute to induce visitors to the locations. Those relate to both characteristics of the movies and linked locations, and include the success of the movie and its location’saccessibility and recognizability, together with the length of screen exposure. , As movie settings may hold emotional attachment, tourists are also influenced by the image that they want to explore, , pollution free environments , and a place with a tangible icon tourists can identify with.

Nonetheless, and equally important role in film induced tourism is played by the film’s destination attributes, and these are discussed in the following section.

***Destination Attributes***

In order to entice visitors, the destination should possess various attributes (Hudson et al, 2011). In tourism literature, a number of approaches to the classification of destination attributes can be found (Moon & Han, 2018; Eom et al., 2020). However, destination attributes important to film tourists cannot be fully understood by adopting traditional tourism classifications, as this specific group of visitors (and especially fans), significantly differs from generic tourists (Beeton, 2005; Connell, 2012). This argument is further supported by Güzel & Güzel’s (2017) who showed that there is a significant difference between perceptions of destination attributes between film tourists and non-film tourists. Film tourists indicated shopping facilities, culture and climate, and activities as important attributes. Moreover, it was found that the activities and locality of destination attributes influence film tourists' satisfaction, whilst for non-film tourists only the physical environment had an impact on satisfaction (Güzel & Güzel, 2017).

In the matter of film tourism, Riley & Van Doren (1992) propose that the perfect model to attract individuals to a movie location includes stunning landscape features, a distinctive cultural and social outlook, and an image or icon that visitors can refer to and want to discover. Potočnik-Topler & Špenko (2019) also suggested that for film-induced visitors, destination attributes such as distinguished scenery, sets and backdrop, icons, awareness, and brand are particularly important.

As Roberson & Grady (2015) maintain, for film fans an important factor related to destination is location authenticity, as for most film tourists the visit to a chosen location is extraordinary because of the link between scenery and movie. Tourists judge authenticity in a personal way and attribute value to those judgments. Therefore, film tourists search for authentic experiences build upon the place and their interpretations of the experience (Buchmann et al., 2010).

In terms of film tourist experiences, Reijnders (2011) in his research related to Dracula fandom tourism, discovered the existence of the 'inner experience of the Dracula tourist', which can be characterized by the relation between two opposite modes. The first mode is a tourist's wish to compare pictures he knows from the book/film and the landscape he is visiting. When traveling to movie locations, fans hope to discover some 'truth' behind the story. And the second mode says that when being on-site, tourists wish to create a kind of symbiosis between imagination and reality; and accomplish that by paying less attention to details but focusing more on experiencing the location in general; that is “to taste, see, hear, feel and smell it—in order to experience the story anew thanks to these sensory stimuli” (Reijnders, 2011, p. 246).

Researchers also emphasise the importance of recognizable scenery and iconic locations as factors influencing a successful movie tourism product (Beeton, 2010; Hudson & Ritchie, 2006). Jewell & McKinnon (2008) stress that the authenticity of a film lies in the link of facts, myths, and imagination. Hence, 'experience and a new reality based on tangible remains' are far more important than scientific historical evidence (Jewell & McKinnon, 2008, p. 155). This was also mentioned by Macionis (2004) in his statement that importance of authenticity decreases with increase of tourists push motivations; still, authenticity remains important in terms of the scenery that film tourists can relate to when engaging with their imagination and experiencing ‘hyper-reality’.

Roberson & Grady (2015) stress the importance of a fans’s willingness to re-enact the movie through traveling to the film connected sites, interaction, and consumption (buying souvenirs, taking photographs, meeting participants). Fans can replicate movie scenes or fan objects by taking photographs, or standing in the same places as their stars, offering them the chance to interact with the location in a much more personal way, rather than they would have by just watching the film(Roberson & Grady, 2015). To tourists, souvenirs represent a ‘facilitator of memory’ or ‘tangible evidence to relive the experience’ or just ‘evidence’ of their travel (Wilkins, 2011). However, fans are frequently collectors of memorabilia not only for the mentioned above reasons but perceiving it also as a “path to friendships and community” (Roberson & Grady, 2015, p. 54), what distinguishes them from random visitors.

Several studies found also guided tours (Carl et al., 2007) or film-related activities (Olsberg SPI, 2015) as factors which can enhance film tourists experience and attractiveness of film location. An example of such activity could involve the opportunity to dress up in Edwardian epoque style at Lyme Park, location of Pemberley in the Pride and Prejudice 1995 BBC series. Guided tours may enhance knowledge related to movies and location, particularly by providing interesting details about movies' making-offs around the location (Carl et al., 2007).

Consideringall the above, it is suggested that the focus should be placed on how tourists can experience alternative reality based on tangible remains when visiting a film tourism destination and what attributes can positively influence film destination image. The creation of the destination image directed to specific film tourists should take into account the authenticity of location [or tangible representation of location used in the movie (Beeton, 2010)], recognizable sceneries showcased in screen productions, tangible remains like movie props tourists can relate to, film-related activities such as guided tours, and film-related merchandise (eg. souvenirs).

White (2017) reinforced the extraordinarily importance of a destination’s highlight of the ‘emotional hook of the film’s story’ and its ability to connect that emotion to the location where the movie was filmed. Furthermore, he confirms that there are many film fans who would happily pay large amounts of money to visit an authentic location (White, 2017). Therefore, DMOs should consider strategies for increasing emotional attachment to the movie and the associated site, as suggested by Teng and Chen (2020). These strategies could involve exclusive fan clubs or celebrity activities as a method of ‘reinforcing the fans’ sense of belonging toward film celebrities.

**Case studies: The Lord of The Rings (New Zealand) and Harry Potter (UK)**

In this section, two locations of fantasy movies will be considered to better showcase the above-described factors: destination marketing activities, film-specific factors, and destination attributes, as applied in real life examples.

A common example of screen tourism destination image among researchers became New Zealand with its numerous locations used in the Lord of The Rings motion picture trilogy. Within the time of five years since the release of the first movie in 2001, the number of tourists increased by 40%. By 2018, the country has had 3.6 million visitors per year. Moreover, one out of five overseas visitors admit the LOTR series was the leading factor that motivated them to travel to New Zealand (Arnold, 2019).

Harry Potter has been filmed in numerous locations across the UK, of which the iconic one is Alnwick Castle, which appeared in the first two movies in the eight-part series: Harry Potter and the Philosopher’s Stone (2001) and Harry Potter and the Chamber of Secrets (2002). After Alnwick Castle was exposed in movies, the number of tourists to the location rose from 60,000 to 300,000 in 2003, the number of visitors is still around 290,000 (Bąkiewicz et al., 2017). According to the Report for Creative England Olsberg SPI (2015), around 20% of visitors to the site could be described as core screen tourists, motivated particularly by seeing Harry Potter movies.

***Destination Marketing Activities***

New Zealand taking advantage of the wide possibilities coming from the settings of The Lord of the Rings series became the classic example that illustrates the use of the film in tourist promotion. The Government of New Zealand acknowledged the opportunity of tourism promotion given by movies and developed the image and perception of the country as a tourism destination by providing funding to encourage and estimate positive results of the trilogy (O'Connor et al., 2008). As Buchmann & Frost (2011, p. 57) comment, “the movies and the ‘making of’ videos promote New Zealand as a green, exotic faraway place possessing mythical qualities”. Tourism New Zealand put emphasis on promoting LOTR and its film locations throughout the country by developing part of its website devoted to this topic. The website noted more than 1 billion views within a year after the 2002 Academy Awards and after New Zealand being announced by numerous ads as the best-supporting country (Hudson & Ritchie, 2006). The national airline Air New Zealand used LOTR trilogy to its promotional campaigns that linked the carrier and the country to the movies. Due to these numerous promotional activities, links between Middle-Earth and New Zealand have been reinforced (Carl et al., 2007). Moreover, various businesses across New Zealand take advantage of promotional opportunities given by LOTR trilogy. One example is the Middle-Earth winery, located in the Nelson region, the synonymous geographical centre/Middle-Earth of New Zealand (Arnold, 2019).

Alnwick Castle uses its website as a tool of promoting itself as a movie location. It provides there a wide range of information regarding filming in the location, including a section dedicated to the Harry Potter series (Alnwick Castle, n.d.). Promotion tools are also themed scheduled events such as the Broomstick Training sessions or Battleaxe to Broomsticks tour. Moreover, Alnwick is advertised as 'Harry Potter's castle' by Northumberland Tourism via the website and numerous promotions (Olsberg SPI, 2015). One of the hotels near Alnwick Castle took its name after the tavern in the Harry Potter films, what can additionally entice film-induced visitors to choose this particular accommodation over another (The Inn Collection, n.d.). Much more of such examples can be found across the UK, like Harry Potter themed apartment in Edinburgh or De Vere House in Lavenham in Suffolk (Delahaye, 2020).

***Film-Specific Factors***

Carl et al. (2007) claim that the Lord of The Rings series meets all three factors introduced by Riley and Van Doren. The uniqueness of those movies refers to the '80s when it has been believed yet that Tolkien's novels cannot be translated into a popular dramatic production such as movie. Researchers attributed the unusual status of the trilogy to being filmed simultaneously on at several sets over 1,5 years as one project and paid attention to the fact that the movie's motives regarding friendship and the issue of rescuing the world coincided in time with the important problem of global politics and the fight against terrorism in 2001 (Carl et al., 2007).

Harry Potter is also undeniably ingrained within popular culture. The wide range of merchandise associated with the novels by J.K. Rowling and the movies, including housewares, clothing, websites, Internet forums, and even music, led the Harry Potter icon to the cultural forefront (Dunn, 2006), and has consequently gained a large number of fans.

Lord of the Rings and Harry Potter are placed in the range of the first 30 top movies based on the cumulative worldwide box office (The Numbers, 2021). The film series can have stronger impacts than single productions, because of the greater screen time and extended viewing opportunities. Moreover, a particularly impactful factor for the success of both movies is that they are literary adaptations, thus they are productions having a wide pre-existing audience base (Olsberg SPI, 2015). Features that connect them, i.e. adventure, fantasy, action, alternate realities and worlds, magic, and the rivalry between good and evil, contribute to their being deeply embedded in the culture of the 20th century, which provides those movies with time significance and status that still draws potential viewers.

***Destination Attributes***

Screen tourists want to escape into the in-between real and imagined world and experience cultural landscapes presented on the screen. Thus, the landscape becomes attraction used to “increase potential tourists’ awareness of a destination and familiarize them with it” (Carl et al., 2007, p. 51). In the movies based on The Lord of the Rings trilogy by Tolkien, an alternative image of New Zealand has been presented as it shows the landscape within a fantasy framework (Busby et al., 2013). In the study of Buchmann et al. (2010, p. 239), one of the interviewees admitted that “New Zealand is, indeed, Middle-Earth”, what shows that visiting the real-world film' setting in connection with imagination and emotional relation to the movie provides specific film tourists with a deep experience of the location.

In Carl et al. (2007) research, some of the interviewees admitted that they enjoyed evidence of the film's sets remained, highlighting especially Hobbiton with hobbit holes or the party tree. In order to make the experience 'authentic', some of the core screen tourists are willing to re-enact scenes from films. In Carl et al.’s (2007) study, an interviewee described positively standing on the same hill where Eowyn has been standing in the movie and looking at the same view. Elsewhere, others enjoyed dancing like hobbits under the party tree. Hence, they could experience a real representation of the fantasy world featured and enhance the experience by re-acting movie scenes.

Nation-wide tours and site-specific operators offer a scope of products focused on the trilogy's locations, including coach tours, jet boat experiences, hiking tours, cave explorations, and even helicopter flights (New Zealand, n.d.). Merchandise is also widely available, for example see the Weta Cave shop offering a wide range of LOTR-related products (Tours Weta Workshop, n.d.). This is particularly important as tour operators and guides with deep knowledge and behind-scenes insights, appreciation of natural landscapes, and the possibility of immersion in the Middle-Earth world, are the key three factors influencing the satisfaction of movie tourists (Carl et al., 2007)

In the case of Harry Potter, when visiting Alnwick castle, tourists have the opportunity to be in the exact places where the Harry Potter movies were filmed, allowing them to put themselves in places of actors, re-act scenes or just immerse deeper into the film experience. One of the fans described her experience of visiting Alnwick Castle as follows: "I could barely contain my excitement when I walked in and saw the Outer Bailey, where Harry and his fellow students learned to fly broomsticks with Madam Hooch" (Sunsets and Suitcases, 2017). A broomstick activity is just one of the film-related activities developed to entice and satisfy tourists visiting the Alnwick Castle. In terms of film-related merchandise, an onsite and online shop that provides a wide range of Harry Potter products is available (Alnwick Castle, n.d.).

Both LOTR and Harry Potter locations offer attributes as discussed earlier, including recognizable scenery or tangible remains, film-related activities, and merchandise.

**CONCLUSION**

Some past studies have focused on specifying the importance and creation of the destination image in film tourism (Tkalec, Zilic, & Recher, 2017; Connell, 2012; Thelen, Kim, & Scherer, 2020). Specific film tourists base their intention to visit more on particular destination image attributes rather than on the general image of the destination (Hahm & Wang, 2011; Wen, et al., 2018). Yet, little is known about film fans' perceptions of the destination image and destination attributes in film tourism literature (Thelen, Kim, & Scherer, 2020; Teng, 2020). Thus, this study answers calls by authors such as Araújo Vila, et al. (2021) and Teng (2020) for further research on the topic. The chapter highlights such attributes to provides a more in-depth understanding of the fans' perspectives of the film destination image.

**Implications for practice**

Understanding the impact of films on film tourists’ (file fans’) perceptions of destination image can provide clues for (re)constructing the destination image formation process' model. Hence, destinations can use this kind of knowledge to attract and promote themselves as filming locations to movie companies and producers.

By better understanding how film tourists perceive and experience movie locations, DMOs and destination managers can enhance their destination image to better meet the expectations of this relatively small group; which, with still improving cinematography, development of pop culture and international travel, has the potential to develop into an increasingly significant market segment.

**Future research directions**

Whilst this study sheds some light into the film tourists' perspectives of the film destination image, there are still a number of issues ripe for further investigation. For example, further research should focus on how a location can enhance its attractiveness for the core screen tourists and maximize their presence- in a way that will not alienate other types of tourists, reduce place authenticity, or affect other destination facets. Researchers could also investigate the perceptions of non-visitors to gain insights into a general understanding of destination image in terms of movie-induced tourism. Also, as different types of movies can influence people’s interest, intention to travel, or perception of a destination image, exploring the impacts of distinct genres and types of motion pictures would be particularly interesting.

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